

MUSIC & MEDIA

German Publishers Face New Realities Of The '90s. Also, GSA Today Reviews The Latest Releases. See Pages 11-14 & 15.

Europe's Music Radio Newsweekly . Volume 9 . Issue 17 . April 25, 1992 . £ 3, US\$ 5, ECU 4



BRTN CELEBRATES RADIO DONNA LAUNCH — BRTN director general Cas Goossens (middle right) and BRTN Radio director Piet van Roe (middle left) sign the guestbook to kick off the March 27 launch of EHR Radio Donna, the Belgian pubcaster's fifth radio channel. At the party, bands such as The Radios and Leyers, Michiels & Soulsister played for a 300+ crowd. (Photo: Raf Serruys)

18.9% SHARE IN 1ST QUARTER RTL France Keeps Ratings Crown

by Steve Wonsiewicz & David Roe

RTL continues its winning streak as France's ratings leader with an 18.9% audience cume share, a quarterly increase of 1.2 points based on the January-March 1992 Mediametrie sweep.

The CLT-owned full-service powerhouse sustained its wide lead over runner-up generalist net **Europe 1**, which had an 11.7% cume share, up 0.7 points from the 1991 November-December

period. Both stations, however, had a falloff from a year earlier, when many listeners were tuned into the nets for Gulf War coverage.

Pubcaster **France Inter** news/talk and FM EHR net NRJ earned the number three and four spots with audience cume shares of 11.3% and 9.7%, respectively.

Rounding out the top five was another pubcaster, news/talk **France Info**, which capitalized on the country's elections to score

(continues on page 26)

Newspapers Upset Over Swedish Radio Plans

by Gerard O'Dwyer

Sweden's first private commercial radio licences will be issued this autumn and stations are expected to be allowed to begin broadcasting in 1993, according to a new report entitled "Rules & Conditions For Private Radio" released by the country's Ministry of Culture (MOC).

The report, intended as a guideline for MPs in advance of a full-blown debate in the Riksdag (Parliament) later this spring, has angered newspaper owners, which will be limited to a 40% stake of new private stations. The recommendations, if upheld, also would prevent major media groups such as state broadcaster **Sveriges Radio** and **Nordisk Television** from owning com-

(continues on page 26)

Task Forces Map BBC's Landscape

by Mike McGeever

BBC Radio can breathe a temporary sigh of relief after learning that no major changes concerning programming or the possibility of taking select advertising have been recommended in the initial-draft reports from the 15 task forces appointed by the BBC.

Unauthorized copies of the drafts were made public last week by the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU), the largest at the BBC. BECTU has charged that the BBC is planning to cut 10,000 jobs—more than a

(continues on page 26)

M&M 1st Qtr. Chart Champs

EMI European Album Winner, Led By Queen

For the first time, EMI earned top honours for chart share in M&M's 1992 first-quarter **European Top 100 Albums** analysis. The company's share of 20.4% was largely attributable to one band—**Queen**.

Freddie Mercury's passing last year boosted sales of the band's *Greatest Hits II* album to over four million units across Europe. That album alone accounts for no less than 7.4% of total album shares, the highest of the quarter.

In the wake of that success, the original 1981 *Greatest Hits* album re-entered the **European Top 100 Albums** and reached the five-million mark in Europe. Other Queen albums that contributed to EMI's number one position include *Innuendo* and *A Kind Of Magic*.

EMI's impressive album chart share is likely to be continued following the purchase of **Virgin** near the end of the first quarter (Feb. 28).

(continues on page 26)

PolyGram Grabs Top Spot In EHR Top 40

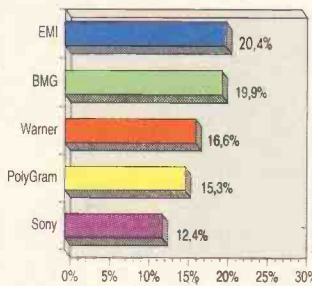
Contributions from a wide variety of labels, including newly licensed **Motown**, propelled **PolyGram** to the top spot in M&M's 1992 first quarter **EHR Top 40** chart share. PolyGram, which scored a 26.3% share, compared to runner-up **Sony Music's** 21.6% share, had 26 of the 97 records that entered the **EHR Top 40**.

PolyGram's most successful title and third most popular song overall was **Shanice Wilson's** *I Love Your Smile* (Motown). Although it never hit number 1 (it stayed a month at number 2), the song surpassed **Michael Jackson's** six-week chart-topper *Black Or White* in total chart points.

Other PolyGram-marketed records that fared well include (in order of total chart points) **U2's** *Mysterious Ways* (Island), **Wet Wet Wet's** *Goodnight Girl* (Pre-

(continues on page 26)

European Top 5 Album Companies



No. 1 in EUROPE

European Hit Radio
BRUCE SPRINGSTEEN
Human Touch
(Columbia)

Coca-Cola Eurochart
MR. BIG
To Be With You
(Atlantic)

European Top 100 Albums
BRUCE SPRINGSTEEN
Human Touch
(Columbia)

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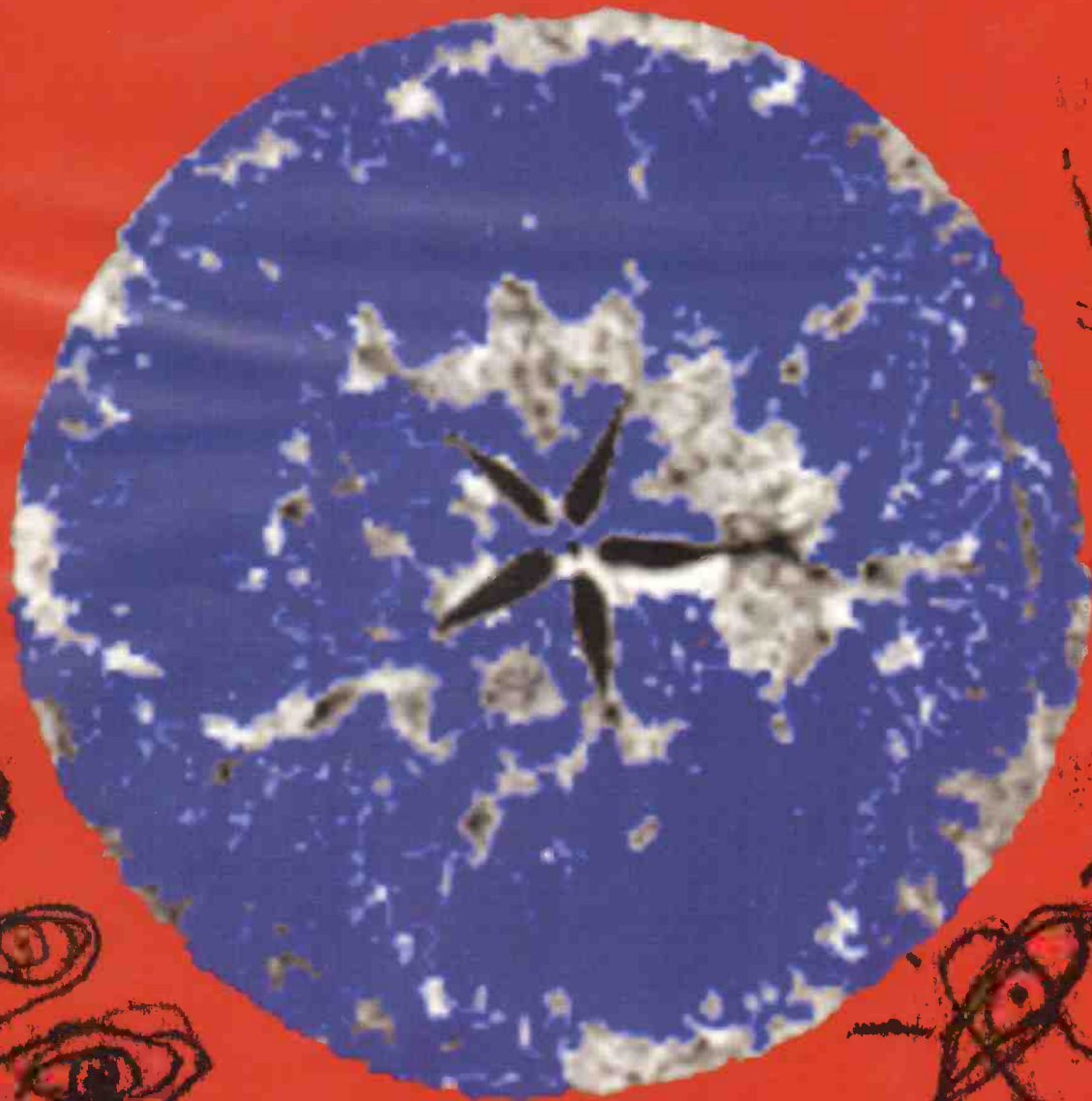
SONY MUSIC PUBLISHING GERMANY.

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cure

wish



the cure • new album • wish • worldwide release 20.4.92



**wish • the stunning new album from the cure
who have sold over twenty million albums worldwide
1992 is the year of the cure**

- january**
 - the cure finish recording wish.
 - music industry primed with 1992 cure calenders, 1992 cure sweatshirts, hits cds at radio and all year point of sale boards for retail.
 - polydor worldwide planning meeting.
- febrero**
 - the cure host international media conference and album playback.
 - fifty front cover international magazine interviews completed.
- mars**
 - worldwide release of first single, high.
 - exclusive launch of tim pope video and immediate mtv rotation.
- abrill**
 - worldwide release of album, wish.
 - worldwide run of front cover stories.
 - worldwide instore decoration and street postering.
 - artworked presentation boxes serviced to media.
 - pre release fan playbacks.
 - warm up club tour of uk.
- mai**
 - worldwide release of second single.
 - world tour commences in usa.
- junii**
 - wish tv advertised.
 - usa tour continues and takes in central america.
- luglio**
 - back catalogue campaign.
 - usa tour continues and engulfs canada.
- agusti**
 - tour goes to australia and licks new zealand.
- syyskuu**
 - worldwide release of third single.
 - european tour starts.
- ekim**
 - european tour approaches crescendo.
- novembro**
 - worldwide release of fourth single.
 - further tv advertising of wish.
 - tour climaxes spectacularly.
- desember**
 - christmas repromotion of wish.
 - further back catalogue campaign.

Fiction



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M&M is a publication of
BPI Communications BV,
 a subsidiary of **BPI Communications**
 President/European Operations: **Theo Roos**
 President/CEO: **Gerald S. Hobbs**
 Vice Chairman/COO: **Arthur F. Kingsbury**
 Executive Assistant: **Caroline Karthaus**
 International Editor-in-Chief: **Adam White**

SUBSCRIPTION RATES:
United Kingdom UK£ 135
Germany DM 399
Austria OS 2800
Switzerland Sfr 337
France Fr 1395
Benelux Dfl 397
Rest of Europe US\$ 249
USA/Canada US\$ 270
Other territories US\$ 288

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1991 German Music Sales Up 11%

by Robert Lyng

Recorded music shipments in Germany by members of country's industry trade organization BPW increased 10.8% to a record DM4.04 billion (app. US\$2.44 billion) during 1991. The BPW also estimated that another DM413.7 million in trade deliveries were shipped by non-member companies. Dealer-direct imports/exports are estimated at 5.5% and illegal pirate recordings at 3% (DM150 million) of total turnover. The results cemented the country's ranking as the world's third largest and Europe's largest market at 9.5% of the worldwide turnover of US\$24 billion.

Two-thirds of the 10.8% growth in turnover (DM395 million) is attributed to sales in the five new states, while only 33% of the growth can be attributed to west Germany.

CDs were once again the leading soundcarrier, increasing 34% to 102.2 million units shipped (96.6 million to retail and 5.6 million to clubs and mail order), and accounting for 62% of all sales.

Cassette deliveries edged up slightly, increasing 1.5% to 75.8 million units (70.8 million to retail and five million to clubs); that represented 23% of all BPW member sales.

As expected, vinyl album shipments continued to decline, dropping 47% to 23.4 million units (20.7 million retail, 2.7 mil-

lion clubs); the format comprised only 9% of total trade deliveries.

Singles, which made up only 6% of total shipments, also continued to drop, down 8.5% to 24.9 million units for all formats. While CD single trade deliveries rose by 55% to 14.6 million units, vinyl seven-inch singles and 12-inch maxi singles sold only 7.3 million and three million units, respectively.

Album shipments increased 3.4% to 201.4 million units, while single deliveries dropped 8.5% to 24.9 million units.

Six percent of the German population (app. 80 million) purchased 10 or more soundcarriers last year, comprising 45% of the total turnover. Another 14% of the population who buy between three to 10 recordings per annum, while 28% of the population purchases only one or two each year. Some 45% of the population does not buy pre-recorded music.

The 29-year-and-under age group, which comprises 30% of the population, is the biggest buyer, making up 48% of the soundcarrier market. The 30-39-year-olds (17% of the population) make up 23% of the music market. The 40-49-year-old age group makes up 15% of both the population and the market, while the over-50, the largest population group at 38%, makes up a mere 14% of the turnover for recorded music.

considerably more low-priced product. For some labels, these sales comprise up to 60% of their turnover.

The price of CDs was one of the most hotly debated topics of 1991. **Virgin Germany MD Udo Lange** says that while the cost of concert tickets has risen to DM50-60, CD prices have continually dropped. **EMI/Electrola's Helmut Fest** indicates that in 1990, the consumer paid an average DM29.70 for a full-price CD compared to DM36.10 in 1983.

PolyGram Germany chairman **Wolf-D. Gramatke** points out that sales in former east Germany, which totalled approximately DM600 million, comprised 13% of the unified German turnover. He also stressed significant differences in buying patterns between the east and the west Germans, pointing out that those in the new states clearly prefer more German-language product.

Gramatke also noted that buyers in eastern Germany are more price conscious than their western counterparts. They tend to buy



JOHN JOINS POLYGRAM — PolyGram president/CEO Alain Levy (right) and Elton John celebrate the artist's move to a PolyGram label in the US. Phonogram has been marketing John's product elsewhere in the world since 1977. Under the new deal, John will reportedly deliver up to six albums for the company.

	Repertoire Share		Format Share	
	West	East	West	East
Pop	44.0%	40.1%	CDs	67%
Classical	11.5%	6.1%	Cassettes	17%
Rock/heavy metal	13.1%	7.5%	Vinyl LPs	10%
German schlager	8.3%	15.5%	Singles	6%
German rock	4.5%	4.8%		
Volksmusik	3.7%	8.6%		
Children's	3.7%	5.4%		

Source: BPW

Bright Prospects For German Music Video Market: Up 60%

An estimated 2.1 million music video units were shipped in Germany last year, a 60% increase over 1990, according to the results of a study commissioned by the video working group of the German recording industry association BPW and carried out by G&I. The companies involved include **BMG Ariola**, **Castle Communications**, **MCEG Virgin**, **PolyGram**, **Rainbow**, **Sony Music**, **EMI Electrola**, **east west Records** and **Warner Music**.

Video shipments totalled DM66 million (app. US\$4 million). The average unit price was DM31.20. The price categories DM35-39 and DM25-29 each comprised 25% of the market, while the DM30-35 and DM15-20 price groups made up 17% of the market, respectively.

Fifty percent of all music videos were sold in record stores. Department stores accounted for 25%, mail order 11%, consumer

markets 9%, clubs 6%; pop music represented 60% of all deliveries, while rock comprised 20%. Classical productions made up less than 2% of the total.

G&I also revealed that 56.9% of music video buyers purchase 10 or more CDs per year. With an estimated potential of 3.9 million consumers, the study forecasts shipments of four to five million units per annum by the middle of the decade. While the 20-29-year-olds and the 30-39-year-olds buy the most videos, taking 35% and 28% of the market, respectively, the study indicates the potential development of the under-20 age group, which is expected to inherit old model VCRs as their parents upgrade equipment.

The video music working group predicts a turnover of DM120 million by 1994, at which time nationally released product will comprise 80% of the sales.

RL

MONTREUX MONITOR Learning About Your Listeners

As privatization of Europe's radio markets begins to take hold, a greater emphasis will be placed on listener research. European advertisers may increasingly demand that private station owners reveal their audience numbers or face possible withdrawals of advertising. Welcome to the real world of competitive radio.

NAB
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Audience measurement techniques are widely used by US broadcasters to pre-test programming ideas, conduct studies on preferred transmission hours and develop underserved target audiences. Many stations' fortunes rise and fall on audience numbers.

When private US radio was in its infancy, there was no real need for listener research. One or two radio stations were the only game in town, giving them little choice or leverage. But increasing competition changed that picture forever in the US—a change which is likely to take shape in Europe

over the next two or three years, and one which underscores the need to develop audience research techniques which advertisers value and demand.

NAB Radio Montreux, held June 10-13, is designed to show European broadcasters how they can meet these advertiser expectations. A special session has been developed featuring some of Europe's top broadcasters, explaining how Europe's radio industry can develop listener research. This session will focus on surveys specifically tailored to attract more advertising dollars for stations and to deliver bottom-line results for advertisers.

To register for the NAB conference in Montreux, call NAB Radio Montreux in Switzerland at tel: (+41) 21.963 1212; fax: (+41) 21.963 7895. For information, tel: (+41) 21.963 3220; fax: (+41) 21.963 8851.

Regional Specialist Format Plans Get Mixed Reviews

by Mike McGeever

The **Radio Authority's** tentative plan to advertise at least five regional specialist-format licences in the autumn has met with mixed reaction in the commercial radio and related industries.

A top executive with one of the country's larger broadcasting groups has his doubts about the commercial viability of the stations. "The services won't appeal to local advertisers because they want to reach a specific area or city," he says. "They are not looking for a region. Meanwhile, national advertisers will be hard to convince because specialist formats are unlikely to reach more than 15% of the area—half of the reach of the primary services. There is very little local advertising, certainly not enough to make a living."

However, regional stations may bring in new advertising revenue

to commercial radio, he says, suggesting that it may come from local newspapers.

London consultant/research group **Hallett Arendt** chairperson **Deanna Hallett** is more confident about the outlook for such stations. "Radio is already being sold on a regional basis," she says. But, Hallett adds, it is important for the stations to identify those niches which will win listeners without eroding the audience of existing commercial broadcasters, therefore making it both attractive to advertisers and acceptable to the rest of the industry.

London-based **Radio Sales Company MD Don Thomson** argues that anything which expands the commercial radio market in terms of the total number of listeners is good news. "Business is business. People have to understand that," he says. "The more radio stations there are—as long as they are profes-

sionally run—the better. It provides for listener choice and competition."

Media buyer **Zenith Media** broadcasting director **Steve Hyde** says it is difficult to see the advertising appeal of the stations because nearly all of the important regions are already covered by ILR outlets. "The listener appeal of the format and its commercial viability are two different things," he says. "Some stations such as **Melody Radio/London** don't make a great deal of money, but have a large audience."

Hyde says he thinks the Authority should wait until after the forthcoming re-advertisement of existing licences, and until the national commercial franchises are on-air before embarking on new franchises. He also predicts disagreements at the Authority over format definitions and advocates that new services be determined by specific types of music, rather than the current ambiguous definitions.

Hyde also questions why the regional licences were not advertised before the national franchises were offered, saying, "I'm not sure there would have been quite so much competition for the national franchises if there had been regional opportunities before."

The World's Greatest Line-up?

The **World's Greatest Music Station/Peterborough (WGMS)** has signed up a marathon runner, a stand-up comedian and a 140-kilo heavyweight as the cornerstones in its new DJ line-up. The new presenters (pictured below), in order of specialty, are **Andy Gramham**, **Rob Jones** and **Dougie King**.

WGMS, which hit the air-

waves on April 14 broadcasting on 1332 AM, features a gold mix of oldies from the '50s, '60s and '70s, as well as airing regular news reports and sports.

WGMS parent company, the **Mid Anglia Radio Group**, has also acquired the franchise for **Kings Lynn** and will launch **Kings Lynn FM** later this year.



Andy Gramham

Dougie King

Rob Jones

Straight To Direct WEA's Int'l Roster

Following the appointment of **Moira Bellas** as the new MD of **WEA (M&M, March 21)**, **Phil Straight** will join the company as director of international artist development.

Straight, who was rumoured to be close to an international marketing job at **EMI Music Europe**, returns to the company he left in 1986 when he joined **Warner Brothers** in the US as VP international. In his new role, he will be responsible for **WEA's** international roster, as well as the exploitation of UK product.

Meanwhile, previous marketing manager **Tony McGuinness** has been appointed marketing director at **WEA**. MB

For The Record

In the country music article in last week's **M&M (April 18 issue)**, European director of the **Country Music Association** **Martin Satterthwaite** should have been quoted as saying, "Country stars have a good chance of becoming successful not only in the UK, but in the rest of Europe too."



KEEP IT IN THE FAMILY — **PolyGram International Music Publishing** has signed a worldwide, multi-album publishing deal with **A&M Records** artist **Joan Armatrading**. Included in the agreement is her next studio album "Square The Circle," scheduled for a June release. Pictured (l-r) are: **PolyGram International Music Publishing** chief executive **David Hockman**, **Armatrading** and her manager **Mike Noble**.

Independents Prep For INR Challenges

by Jeff Green

Facing a new, big-signal competitor? UK's independent radio (IR) broadcasters soon will be, now that **Classic FM** and **IMR** are scheduled to deliver the UK's first national FM and AM commercial powerhouses, respectively, in the coming year. How will the independent local radio stations (ILRs) compete?

To tackle the challenge from new competitors, **Association of Independent Radio Companies** director **Brian West** and **Media Sales & Marketing** chief executive **Paul Davies** recently prepared an overview outlining what IR is likely to confront and their recommended strategic responses.

This autumn, **Classic FM** will begin providing popular classical music targeting an upwardly mobile 25-45-year-old demo. Its benefits include a unique, limited-inventory selling proposition, listeners who are less price-sensitive, an easy national buy and useful regional opt-outs.

On the other hand, **Classic FM's** actual age profile is possibly less attractive than existing IRs: it somewhat duplicates **BBC Radio 3's** classical output, and it must attract new advertising categories. It is widely held that **Classic FM's** audience will be smaller than IR, even if it triples **Radio 3's** audience.

On the AM band, **IMR's** plan to introduce a format heavy with classic rock, with some contemporary rock, could threaten IR: gold hits represent a significant part of most IR station programming. The 35 million IR listeners aged 15+ will have a chance to hear a more extensive library and many artists previously unavailable to them. Like **Classic FM**, **IMR** will offer an easy national buy, and the advantages include a more attractive age profile and a more foreground advertising presentation than **Classic FM**.

A key threat to IRs is that **IMR**, as a competitor for IR-advertised brands, could drive down ad rates. But perhaps most significant is the fact that **IMR** will also provide an alternative for IR's audience, many of whom grew up on **BBC Radio 1** and **Radio Luxembourg's** contemporary/rock programming.

IMR's biggest problem will be its signal disadvantage, especially after dark. However, these former **BBC** frequencies had neither signal processing, nor as many transmitters. It's believed that as many as five new transmitters will be mandatory to fill in certain areas.

West and **Davies** maintain that IR's strategy with **IMR** must include building on local strengths and improving the profile of their personalities. They will also need to emphasize FM signal superiority. Evening programming should be strengthened in order to ensure that listeners wake up to it the following morning. Broadcasters are advised to review their promises of performance and carry out research to keep in touch with listener needs.

It is inevitable that the public will sample these stations, and so the IRs will need to increase marketing and promotional spending. But it's hoped that, as the profile of commercial radio improves overall, these expenses will be offset by an increase in business.

With IR getting only £150 million (app. US\$250 million) of the £6-7 billion spent on UK advertising, broadcasters worry that instead of growing, the radio pie will be cut into smaller pieces, particularly if the new INRs (especially **IMR**) can compete regionally.

In that case, marketing and competition will become more intense and more expensive. IR's reaction is then expected to include budget reassessment, repositioning and further narrowcasting.

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NOWAK

Lang, Jeanneney Add New Duties

Some key ministers in the arts and media have been affected by the recent government changes in France since **Pierre Bérégovoy** replaced **Edith Cresson** as prime minister on April 2. Although no major policy revisions are expected in these areas, former minister of culture and communications **Jack Lang** has become the unofficial deputy, adding to his former duties that of education minister.



Jack Lang

Lang, who served as minister of culture between 1981 and 1992 (excluding 1986-88 when the right-wing government was in power), is believed to be willing to expand the scope of his duties.

He will be assisted by **Jean-Noël Jeanneney** as under-secretary of state in charge of communications. This position was formerly held by **Georges Kiejman**, who moves to the ministry of foreign affairs. Jeanneney, a former history teacher, has held various positions in the civil service, including minister of foreign trade in the former Cresson cabinet.

It is too early to know how policies on communications will be affected, but insiders

speculate that radio will not be Jeanneney's major priority. TV issues continue to dominate the agenda, as the outcome of private channel **La Cinq**—declared bankrupt by a court last week—is still unclear.

Lang has been very supportive of the music industry and artists, introducing a series of measures including a blank tape levy and a law on neighbouring rights, which have raised the

revenues of a music industry threatened by home recording and increasing radio and TV broadcasting.

Lang's interest in current musical trends was highlighted in 1989 when he named **Bruno Lion** as his assistant for popular music. Lang caught the radio industry by surprise last September when he announced that he was in favour of an increasing share of Francophone music on French airwaves. In order to avoid legal quotas, the radio and music industry held negotiations which eventually ended in contracts signed by some key broadcasters regarding the level of Francophone music they were ready to play.

EL

LIÈGE IS FIRST STOP FOR AC FM NET

RFM Moves Into Belgium, Eyes Brussels By Summer

by Emmanuel Legrand

French AC FM network **RFM** has started broadcasting in Belgium as part of a plan to expand its international coverage. RFM, 49%-owned by UK media group **Crown Communications**, is now available on FM in the Belgium city of Liège on 105.4. Its aim is to be present in five or six cities in the French-speaking part of Belgium by year-end.

Negotiations are being held with broadcasters in the cities of Charleroi and Namur; Brussels is also being seriously considered. RFM president **Andrew Manderstam** explains, "It might be a little bit more difficult [to find a frequency] in Brussels, but I hope that we will

be able to broadcast there before the summer."

Manderstam says the total investment for the Belgian expansion will reach a "modest" Ffr1.5 million (app. US\$280,000). Local advertising is scheduled to begin in May.

The Liège outlet currently plays the French RFM programming 24 hours a day, broadcast via satellite. RFM has chosen a system of franchising with local broadcasters who subscribe to its service.

"But we encourage them to carry local programming, especially news," says

Manderstam, who adds that local journalists will be invited to Paris for training.

Manderstam says RFM is already present in Norway, and has plans for Switzerland and Turkey. It has also managed to secure two frequencies in Russia—St. Petersburg and Moscow.



Andrew Manderstam

Says Manderstam, "We haven't made any final decision in Russia. We don't think the market is ready for French programmes with no local content. We need to have programmes in Russian. A decision will be taken in October."

SNRP's Zenou Criticizes Baudécroux On Categories A/B

by David Roe

Private radio association **SNRP** president **Marc Zenou** has attacked **NRJ Network** president **Jean-Paul Baudécroux** in a letter published in the weekly magazine *Communication News* on April 6.

The letter is a reply to statements made by Baudécroux in an interview in the March 30 edition of the same magazine, in which he argues that the only

practical means of survival for stations in category B (local commercial independents) is to cross over into category C (radio affiliated or franchised to a national network) if the stations in question wish to do so.

The letter states that the objective of the SNRP is to struggle for the right of existence of operators in both categories, and to ensure that stations in both categories have the "real" means to survive.

Zenou writes, "The conduct of Baudécroux is known: vindictive towards all those who resist. Yesterday, he slammed the **CSA** for its 'stupidity'. Before that, it was his colleagues in other networks who were under attack. In believing to be in advance of the

law, he ends up by believing himself to be above it.

"No opposition is tolerable and he cannot accept contradiction. Whoever doesn't bow before him must be 'eliminated' by either lies or calumny," he adds.

Baudécroux calls Zenou's reaction "a little hysterical. What I said in the interview was merely to underline the fact that in order to maintain local stations as viable commercial enterprises, I think it is necessary that those in category B be allowed to cross over to category C if they want or need to. What I find surprising is that a syndicate claiming to represent local operators should adopt the position it has."

NEWS IN BRIEF

RMC Researches Eastern Europe

RMC has drawn up a Ffr40 million (app. US\$7.1 million) budget for its media studies series, "Media Focus on Eastern Cities," which includes surveys of St. Petersburg and Moscow. The research is being carried out in April and May and will consist of 1,050 interviews over three weeks. The results will be available on subscription at the beginning of June. DR

Radio Pays Tribute To Birthday Of Caroline

Five hundred stations in France celebrated the 28th birthday of **Radio Caroline** on April 19 by playing the Caroline jingle at noon. DR

UPCOMING SPECIALS IN MUSIC & MEDIA

MAY 16 ISSUE:

● SYNDICATION

STREET DATE: 12.05.92
AD DEADLINE: 21.04.92

MAY 23 ISSUE:

● BBC RADIO 1

25TH ANNIVERSARY

STREET DATE: 19.05.92
AD DEADLINE: 28.04.92

MAY 30 ISSUE:

● AIRPLAY MONITORING

● RADIO PROGRAMMING

SOFTWARE

STREET DATE: 26.05.92
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East, West Meet On Copyrights

The first major conference on copyrights and neighbouring rights will take place on June 15-16, organized by the European Commission and the Hungarian government.

The symposium, to be held at the Budapest Hilton hotel, is a result of recent developments in eastern Europe, with Poland, Hungary and Czechoslovakia signing European agreements. The sessions on June 15 will be presided over by **Hungarian Bureau For Author's Rights (ARTISJUS)** director general **Gyorgy Boytha**, and will include sessions on EC objectives on copyrights. On June 16, head of the division of the EC's F4 department (dealing with Industry Affairs and Internal Market) **Jean-François Verstryne** will welcome **IFPI** representatives for the opening session on neighbouring rights; that will be followed by seminars on the EC's policy towards Eastern European countries and presentations by both Czechoslovakian and Polish speakers on recent rights developments in those territories.

Organizations are invited to send up to three representatives to the symposium and the organizers hope to include more eastern European countries by the end of May.

For more information, contact: Euro Conferences; 61 Southover High Street; Lowes, East Sussex BN 71 A; tel: (+44) 0273.48 3293; fax: (+44) 0273.48 3396.

Belgium Lowers Audio/Video VAT Rates To 19.5%

by Marc Maes

The decision on April 1 by the Belgian government to lower VAT rates for both audio/video and recorded music product to 19.5% is being applauded by industry groups involved.

At **Sony Belgium**—market-leader in audio and video hardware—head of consumer division **Gilbert Declercq** says, "The decrease of VAT rates from 33% down to the new 19.5% will have very positive effects on the trade in Belgium."

Sony Belgium has been able to boost its growth by 21%, despite the general decrease in sales in the Belgian audio/video market.

Sony and the rest of the industry were also facing serious competition with its border-region dealers because a considerable number of customers crossed into Holland, Germany or Luxem-

bourg to purchase TV sets, stereo equipment and video hardware, where VAT rates were far lower than those in Belgium.

IFPI Belgium director **Vincent van Mele** welcomes the government's decision, saying, "We are very happy with the current measurements, but remain a bit critical since we still have a big difference between the VAT on books [6%] and the new VAT rate on record material, which dropped from 25% to 19.5%. Although the drop might have positive effects on record sales here, I think that the difference is still too small to stimulate consumers to buy more records."

In **IFPI**'s annual report, the group illustrated that a possible VAT drop to 18.5%, such as exists in France, would pay off within two years as a result of increased sales to consumers, who will benefit from the current lower rates.



LOVE THAT SMILE — Polydor Holland welcomes Shanice, the first Motown artist to visit the label in the Netherlands. The 18-year-old singer was in the country recently to promote her latest album "Inner Child." Pictured (l-r) are: Shanice's manager Bill van Dern, Polydor Holland marketing manager Kees van Weijen, PolyGram Holland president Paul Hertog and Polydor Holland MD Albert van der Kroft.

Holland Loosens Cable Regs

by Marlene Edmunds

Dutch broadcasters who want to start new radio and television cable operations in the Netherlands will now have an easier time.

Minister of culture **Hedy D'Ancona** has rescinded a regulation requiring would-be cabling to show that they have signed 60% of cable subscribers in a specific region before they are granted a licence. In its place, new Dutch cable broadcasters will be given up to a year to come up with the 60% figure, and if they are not success-

ful, their licences will be revoked. Would-be cable companies had previously complained that they were caught in a vicious circle: not able to obtain subscribers until they had come up with acceptable programming and not able to come up with acceptable programming until they knew who their subscribers were. The plan does not need parliamentary approval.

Foreign broadcasters are not required to comply with the 60% requirement because such a provision would contravene EC broadcasting regulations.

SCANDINAVIA

BMG Norway Buys 40% Of Stageway

by Kai Roger Ottesen

BMG Ariola Norway has bought 40% of Norwegian language music label **Stageway Records**, as well as picking up sales and distribution rights for the Oslo-based company.

Stageway's booking agency in Bergen was not included in the deal. No price was disclosed.

BMG Ariola MD Erling Johannessen will have a place on the board, along with Stageway MD **Per Alm** and **Arne Svare**,

who owns the other 60%.

Comments Johannessen, "This move is a part of our strategy to increase market shares in Norwegian repertoire. We have our own local A&R department, and we bought 10% of the shares in **Norsk**

Plateproduksjon last year simply because we believe Norwegian music will be even more popular in the future."

Stageway currently has artists such as **Jonas Fjeld**, **Ole Paus** and **Stain Monsters** on its roster. Also included is UK band **Smokie**. Says Johannessen, "It's not Norwegian, but it's a popular band."

Until now, Stageway's distribution has been handled by **Sony Music Norway**, **CNR Records** and **PolyGram Records**. Sony Music is distributing **Bjørn Afzelius**. **CNR** is handling bands such as **Vikingarna**, while PolyGram is taking care of Oslo gospel choir **Get Together**, **Hilde Heltberg**, **Stain Monsters** and **Smokie** vocalist **Alan Barton**. Stageway's **Alm** says the repertoire will eventually go over to **BMG**'s catalogue.

Asked about the reasons for having **BMG** invest in the company, **Alm** adds, "It's not a matter of money. The partnership we can achieve with **BMG** is vital for our development. As a small company, we are not able to open affiliates in other countries. **BMG** has offices abroad, and thinking about future pan-European releases, it's a great benefit. We have done this to secure our future and to develop our artists."

Fazer Music Consolidates Position, Söderholm Takes Over As New MD

by Gerard O'Dwyer

Long-time **Fazer Music MD John Eric Westö** was recently replaced by former **Discus** sales manager **Harry Söderholm**. The appointment comes at an important time of expansion for Fazer, crowned by the acquisition of music companies **Discophon** and **Edition Coda** in March.

Söderholm's arrival will mark the start of a reorganization of Fazer's key business divisions, with the planned merger in 1993 of music companies **Fazer Retail** and **Discus** with the parent group, creating an entity with annual sales of US\$500 million.

Eager to boost its export performances, Fazer Music has signed an agreement with **Internationale Musikverlage Hans Sikorski**

(**IMHS**) under which **IMHS** will act as Fazer's publishing agent in Germany, Austria and Switzerland.

The agreement between Fazer and **Novello & Co.** also has been extended to foster a higher marketing and sales profile for Finnish music produced by Fazer in Europe, Australia, South Africa and New Zealand.

Söderholm says the idea for the expansion was triggered by the unique nature of the Finnish market, where every second LP, CD or tape cassette sold is made by a Finnish artist—double the amount of domestic music sold in Sweden.

In adding **Discophon** and **Edition Coda**, Fazer Music has added 2,000 song titles to its portfolio. The deal came with full rights to re-launch titles which represent some of the most popular music

from the '60s and '70s in Finland.

Fazer's market share has been reduced in recent years with the expiration of representative contracts with **PolyGram**, **Sony**, **Warner**, **EMI** and **Bertelsmann**, which are now firmly established on the Finnish market through their own subsidiaries.

Nevertheless, Fazer's strong market position was clear during the recent **Emma Awards**, when it collected 14 accolades, which represented about 65% of the total. The company was responsible for 70% of the music produced in Finland last year.

However, with Finnish state and local commercial stations playing less new music in an effort to cut operating costs, Fazer has forecast a drop in royalties-related earnings this year.

Four Vie For 50% Of The Voice

At least four media companies—one from France, one from the UK and two from Denmark—have expressed interest in buying the 50% share of Danish EHR station **The Voice** owned by **Klaus Petersen**, who filed for bankruptcy earlier this year.



Reedtz-Thott

The Voice MD **Otto Reedtz-Thott**, who owns the other 50%, has right of

first refusal on any sale. He says, "It's not impossible that I will buy it all."

The Voice began broadcasting in 1984 and currently has six stations. A 1991 year-end survey by Gallup for The Voice's three largest stations show Copenhagen with 368,000 listeners (+3.1%), Odense with 103,000 (+21.2%) and Alborg with 72,000. **KRO**

RTL 102.5 Bows 'Explosive' Sweeps To Cut DJ Chatter

by David Stansfield

Private national EHR station **RTL 102.5 Hit Radio** has introduced what it calls "Miscela Esplosiva" (explosive mixture), a series of three-record sequences aired at strategic points throughout the day.



Grant Benson

RTL head of music **Grant Benson** admits, "This is nothing particularly exciting as far as avant-garde

But as an EHR station, the idea is to improve and increase the amount of non-stop music we air."

RTL 102.5 has always prided itself on its low-talk content. Benson says he has listened to stations in France, Holland, the UK and the US and has noted that Italian DJs generally speak far more than those at stations with similar formats in other territories. "There's possibly a cultural reason behind it," he says. "But most things that Italian DJs say in 30 seconds could be said in 10 seconds by most people on this planet."

While Benson acknowledges that RTL's new strategy will be nothing new to many stations in

other territories, he does believe it is fresh for the Italian market.

Benson says RTL 102.5 is not scheming to be included in the growing number of music-only stations in the domestic market. He believes the trend is part of the natural evolution of pop radio in Italy. "About 10-to-15 years ago, there was a spate of automated stations in the US because listeners were sick of DJs," he says. "Things went from one extreme to the other, but now there's the happy medium of relatively intelligent DJs interrupting music with something more than telling listeners how wonderful they are. That's a policy we've always adopted."

SPAIN

Sanz, Mecano Highlight Un Año De Rock Awards

by Anna Marie de la Fuente

New teenage singer **Alejandro Sanz** beat a veteran field to win the Best Artist award at the third Un Año De Rock (A Year Of Rock) awards night on April 9 in Madrid. The **Warner Music**-signed Sanz, whose sales of his debut album *Viviendo Deprisa* is currently topping the 600,000-unit mark, also picked up Best New Artist honours and Best Song Of The Year with his single *Pisandro Fuerte*.

Mecano walked away with the remaining three top awards: Best Album (*Aidelay*), Best Video (for the single *7 De Septiembre*) and Best Live Act. Nearly 900,000 units of *Aidelay* have been sold locally, while about 1.5 million have been bought in Europe and Latin America.

Mecano and Sanz's dominant sweep of the Coca Cola-sponsored awards clearly revealed them as the strong favorites of the over 50,000 voters who had mailed in their choices. A jury composed of various local music and broadcasting professionals granted the Special Jury award to soloist **Antonio Vega**.

In the international section, **R.E.M.** seized two of the three categories they were nominated for, winning Best Album for *Out Of Time* and Best Song for *Losing My Religion*; **Michael Jackson's** *Black Or White* took the Best Video category. The Best New Artist award went to **Ches-**

ney Hawkes—the only international artist present to receive his award.

The duo **Roxette** took the Best Live Act award, while **Bryan Adams** won over **Guns N' Roses**, **Michael Jackson**, **New Kids On The Block** and **R.E.M.** for the Best Artist award. The Special Jury award in the international category was given to **Lenny Kravitz**.



Mecano

Alejandro Sanz

Un Año de Rock was broadcast live on leading EHR station **SER Los 40 Principales** and was shown at a later date over its pay-TV affiliate, **Canal Plus**.

Catalunya Musica Boosts Special Programming

Barcelona public classical music station **Catalunya Musica** is expanding its format with the introduction of more specialized programming.

Among the additions is a classical morning programme from 7.00-10.00, and a two-hour theme slot on weekdays at 14.00 which will focus on areas such as new talent, choral music and regional composers. Increasing listener requests have also led to a new programme entitled "El Dia de l'Oyente" (Listener's Day), which runs on Fridays from 16.00-22.00 and Saturdays from 10.00 to 22.00.

Meanwhile, the new hour-long

"La Musica Etnica" broadcast each Tuesday night features classical and traditional music from all over the world. Other new shows are dedicated to new-age music, jazz and cinema soundtracks. Says station musical coordinator **Pere Bures**, "We offer a range of music that fits in with our main aim—to broadcast a high quality cultural product while maintaining a specifically Catalan context."

Catalunya Musica, which is in its fifth year, is run by the official regional body the **Catalan Radio and Television Corporation** (CCRTV). JS

Radio Centro Suono Picks Up CMC Club Programmes

Rome-based regional R&B station **Radio Centro Suono** (RCS) has signed a deal with **CMC Club Music**, an arm of the UK-based **CMC Group**, to broadcast its music shows "House to House" and "Back To Black." They are being featured in the first part of the station's all night programme "Centro Suono Rave" aired on Saturdays, and include dance music genres such as swing beat (described as "black American music") and house from indie techno labels.

Three US DJs are presenting the shows, which started on April 18. **Sir Charles Dixon** and **Benji Candelario** were already slated at presstime for an initial two-month deal, while the third was still unconfirmed. The programmes will be sponsored by CMC for the first four weeks, but the firm hopes to involve co-sponsors.

Comments CMC associate partner **Michael Chigbue**, "If the shows become as popular as we think they will, we stand to gain by bringing in co-sponsors. And the biggest gainers are the featured DJs. We've had co-sponsorship deals with US firms in the past and when the shows with Centro Suono take off, we'll commit to bringing a DJ to Rome for a live show at least once a month."

CMC has worked with sta-

tions in the UK, Spain, Brazil, US and Japan, but this is the firm's first experience in Italy. "We spent all of January doing research on Radio Centro Suono," explains Chigbue. "We asked a lot of people what the station was about and what it was doing. We also asked about its attitude, because a lot of stations are staid and don't like to shift programmes or try new ideas. When we heard how progressive Centro Suono was, we contacted them and they were very interested."

Station PD **Alberto Castelli** says the CMC shows fit his format perfectly. "This deal is the first step towards future international projects for the station," he adds. "And that includes satellite."

Castelli hopes Radio Centro Suono will act as syndicator for CMC programmes on the domestic market in return for exclusive broadcast rights for the Rome and Lazio regions.

Chigbue says it's too early for such a prospect, but confirms his interest in the Italian market. "We've found that the music is accepted regardless of territory as long as it's put across well—the way we do it. I'd love some syndication, but I'll be in a better bargaining position once the shows take off." DS

Real World Featured In Milan Multimedia Show

World music on **Virgin's Real World** label was given an exclusive Italian boost in Milan from April 2-15 with the multimedia project "Progetto Real World."

The event was sponsored by Italian stylist **Romeo Gigli** and organized by **Virgin** (Italy), **Ino Mostre** and **Arci Nova**. Gigli's new fashion line was dedicated to musicians from Africa, Asia and Europe, and was presented alongside the photograph and music exhibition *Interpretazioni*, which featured acts and artists **Musicians Of The Nile** (Egypt), **Nusrat Fateh Ali Khan** (Pakistan), **The Guo Brothers** (China), **Mari Boine Persen** (Norway) and **Geoffrey Oyrema** (Uganda).

Photographers **Duane Michaels** (US),

Arthur Tress (US), **Riwan Tromuer** (France), **Timo Keleranta** (Finland) and **Joan Fontcuberta** (Spain) attended the Milan launch.

A concert featuring Real World artists **Remmy Ongala & Orchestra Super Matimila**, **Terem Quartet**, **Guo Yue** and **Geoffrey Oyrema** was also staged in the city.

Founder of the Real World label **Peter Gabriel** was present for the launch, and was pleased with the 14-day event, saying, "It's a chance to introduce our music to a wider audience. I can see definite links with what Romeo Gigli has pulled off and I'm very appreciative of the support we've been given." DS

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Radio Gong 2000 Plans Format Change, A Tighter Playlist

by Miranda Watson

Multi-formatted **Radio Gong 2000**/Munich is revamping its image in an effort to combat slumping ratings over the last few years. It is rumored that the station, which programmes a mix ranging from MOR to gold to EHR, will change its name to **Radio Gong 96.3 FM**.

MD **Stefan Zobel** says the audience demo of the "new-look" station will be the 14-40 age group, and the station's emphasis on local information will increase. Possible changes are being tested at the moment. The station has signed on Kiel-based **Funk Büro**, the consultancy set up by ex-**Radio Schleswig-Holstein PD Hermann Stümpert**.

"After so many successful years of a similar format, we have decided that it's time to change," Zobel says. "We are going to modernize our programming format and the image of Radio Gong 2000. Our main priorities will be to strengthen and tighten up our format and our DJ-ing. We might also start playing more hit radio than we used to."

Zobel says the present name is a little outmoded and wordy. DJs have different names for the station in their programmes which, he adds, is causing some confusion. "We are going to agree upon one name for the station, which will probably

mean dropping the '2000'. We will definitely keep the Gong part, as it's so well established, and we might introduce some reference to FM in the title."

Reactions in Munich to the planned changes have been mixed. Classic rock-formatted **Radio Xanadu MD Benny Schnier** says, "They have had a lot of problems over the last years and lost a lot of listeners, so I think they have realized that they have to do something. Their mistake has been trying to cover all tastes and they have really gone down in the ratings since stronger formatted stations such as **Radio Arabella** and ourselves started up."

Arabella marketing director **Martin Schmitz** says he was expecting the station to make a much sharper change of image. "I thought they would make more alterations to their format. From the test runs I've heard, they haven't changed much, just speeded things up. I get the impression that Stümpert has just made the station concentrate on its good points."

Charivari Radio PD Inge Seibel comments, "They had to move on. They've stayed the same for so long, while all the other stations have been changing. Radio Gong 2000 has known this for some time, but has taken a long time to do something about it."

Sony Hunts For German Talent

The discovery of new German talent is the aim of the Sony UX-S Talent Award '92, sponsored by Sony's **Recording Media Products Group**. This year the awards are being backed by *Fachblatt Musik Magazin*, **Sony Music**, **Kick Musikverlag**, **Electrola**, **Maarweg Studios** and **POPKOMM**.

The competition is open to all German musicians who have never had a contract with a major company. The winners will be given money, studio production facilities, promotional and marketing strategies and production sampling, as well as professional advice to help launch them in the music business. The most interesting

new acts will also perform live at this year's **POPKOMM** in Cologne in August.



Entries will be judged at the Nord-Rhein-Westphalien centre for music culture and the best ones will then be listened to by judges from Sony Music, Electrola and the other partners, who will choose the final winners.

There were over 1,500 entrants last year and the winners **The Stroke** and **Hands On The Wheel** were signed to record contracts with Sony Music and Electrola, respectively. Although neither have had chart success yet, they have been touring Germany over the last year. *MW*



MORE THAN A 2 DAY DEAL — Deutsche Schallplatten Berlin (DSB) will help roll out indie **Music Plus Frankfurt's** new label **2 Day** on a worldwide basis. The first release is the new **Robin Beck** album "Human Instinct." Pictured (l-r) are: DSB business affairs manager **Henning Zimmermann**, DSB marketing director **Chris Georgi**, Music Plus owners **Andreas Kirmberger** and **Peter Hauke** and DSB managing partner **Jorgen Larsen**.

DoRo Productions Plays Tribute To Mercury

The latest feather in the cap for Austrian video producers **DoRo Productions** is its involvement in the **Freddy Mercury** Tribute concert in London this week. Nicknamed "The Torpedo Twins" by Freddy Mercury, **Rudi Dolezal** and **Hannes Rossacher** have directed 13 video clips and three long-form videos for **Queen** since 1985 and their final tribute to Mercury is the co-direction of an interactive video wall at the concert to integrate the legendary star into the event.

Dolezal explains, "The video wall was designed to bring Freddy back for the concert, and enable him to join in and even get the crowd to sing along. We had a very close relationship with Freddy and this is our way of saying 'thank you' to him."

DoRo Productions is currently working on the ultimate Mercury documentary, a project which was discussed with the artist shortly before his death. To be entitled "The Legend Lives On," it will chronicle Mercury's career. This and the final Queen video "Magic Years Part 4" will be released around September.

Since its involvement with Queen, the two producers have since worked with the **Rolling Stones**, **La Toya Jackson**, **Tom Waits**, **Sting** and **Gianna Nannini**. One of their latest successes is the video for Westernhagen's **Krieg**, the first German-language video to be played on hit rotation on **MTV Europe**. DoRo is now working on

the video of the album **Ja, Ja**, which is due for release in late summer.

Dolezal says, "We are hoping Westernhagen's success will show that German artists can compete on an international level too. One problem is that many GSA record companies don't think it's worth making expensive videos, which is a big mistake. MTV is just beginning to recognize the GSA as one of the biggest markets in the world. Also, you never have a second chance to document your music. In 10 years time, artists like Westernhagen and **Nina Hagen** will be putting out compilation videos and reaping the profits."



Rudi Dolezal

DoRo has just finished a 40-minute video for **David Bowie's Tin Machine** entitled "Tin Machine Live."

Says Dolezal, "It is a live film of a concert in Hamburg using a new concept, which gives the effect of a trip through the past, present and future, mixing black and white and colour film. We hope that this is the start of a new working relationship with Bowie." *MW*

Radio Boosts New 'Whiter Shade Of Pale'

Koch International is releasing a reggae/dance version of the 1967 **Procul Harem** classic **A Whiter Shade Of Pale**. Sung by Jamaican-born **Ria Hamilton**, the single is getting good airplay on **100.6, SFB, Rias/Berlin**, as well as **Antenne Bayern** and **SWF 1**. It is being released in the GSA initially, with other territories to follow. *MW*

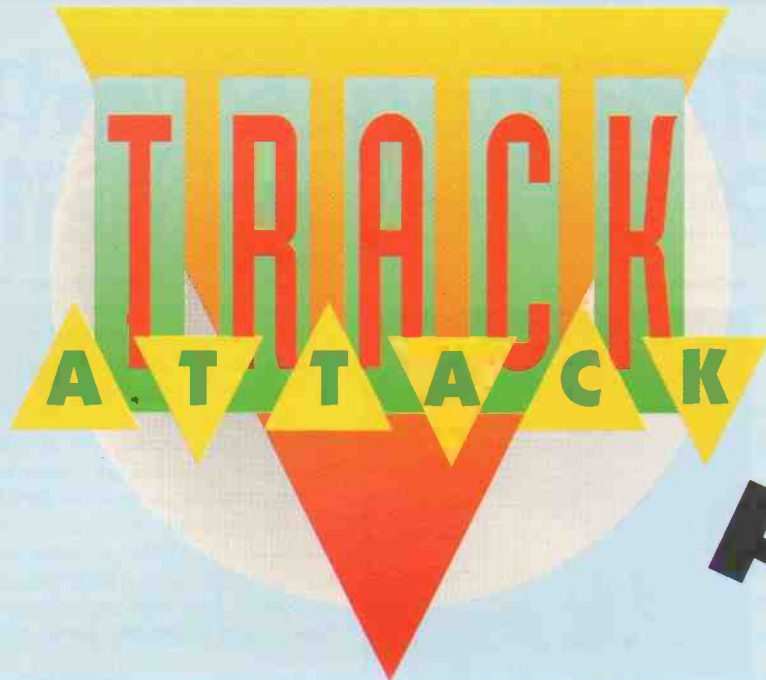
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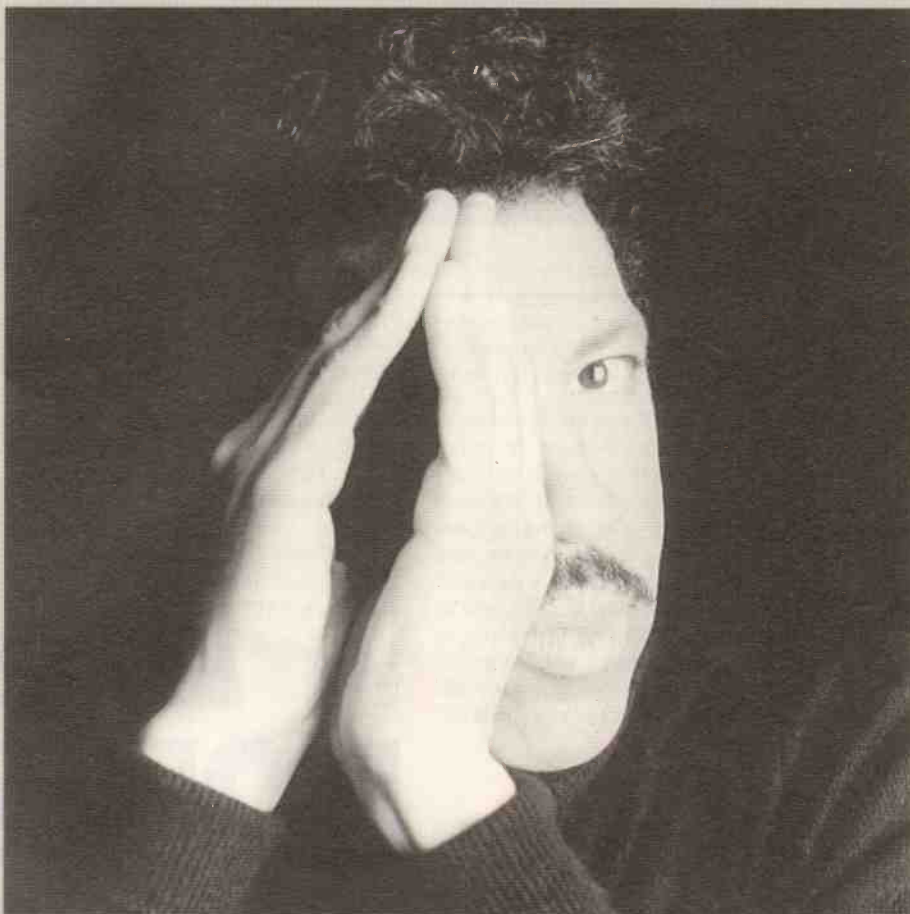
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RADIO PROGRAMMERS: If you are interested in receiving the promo CD of this artist, please call Inez at Music & Media, tel. (+31) 20.669 1961.

Hello, please welcome back **Lionel Richie**, one of the world's most successful songwriters. *Do It To Me*, his first release in five years on the legendary **Motown** label, is again a top flight ballad. Pull the CD-insert off this page and give your listeners the dose of passion they have missed for so long.

The former **Commodore** has written some of the most emotive and successful ballads in pop music history. *Do It To Me* is in that long line of romantic songs that have touched all our lives since his first global hit, the all-time classic *Three Times A Lady*. As a solo artist, most of Richie's hits have been romantic ballads. However, he's always had the ability to write great dance music from the 1978 Commodores hit *Brickhouse* to the Caribbean-flavoured uptempo funkier *All Night Long* in 1983.

One year later, the man had the world at his feet with the unforgettable ballad *Hello*, which will always be remembered by the accompanying video with the blind sculptor girl. With 1985's *Say You, Say Me* he strengthened his image as a specialist in slow songs. This year Richie celebrates his 20th year with Motown, whose European license agreement has recently switched from **BMG** to **PolyGram**. He is the only composer who scored US number 1 hits in seven consecutive years, including his 1981 duet *Endless Love* with **Diana Ross** and the song *Lady*, written especially for **Kenny Rogers**. Together with two other new songs, *My Destiny* and *Love Oh Love*, the new single will be included along with the classics on the new *Back To Front* greatest hits compilation.

A complete new album is not in the making yet. Comments Motown product manager **Nick West**, "Lionel has been away for so long now that we thought it best to re-establish him first. A world tour is planned for next year."



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SINGLES

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I Can't Get Enough - Coconut/Ariola
PRODUCER: Chereyne/Jamski

This German dance trio has one leg in radio and the other firmly planted in mainstream discotheques. Verging on the schmaltz.

GLORIA GAYNOR

The Wild Boys - BCM

PRODUCER: Andy Hill/Stock/Aiken/Waterman
On her label debut for BCM, the singer of hits such as *Never Can Say Goodbye* and *I Will Survive* remains faithful to her soul roots. Because of the modern Soul II Soul beats, she confidently stands the test of time.

RIA HAMILTON

A Whiter Shade Of Pale - Koch

PRODUCER: Bernie Paul

Giving the **Procol Harum** classic sunny treatment, this Jamaican singer's reggae version replaces the original dramatic aspect of the song with a festive mood.

CINDY PERESS

Somewhere In Switzerland - Shamrock

PRODUCER: C. Peress/T. Agterberg/H. Bekking

The American songstress has taken her guitar to Austria to sing this fragile song about the neighbouring country.

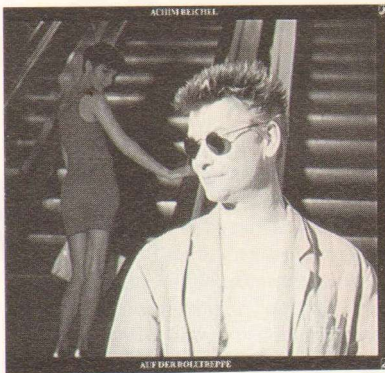
POTSCHKA/PERXON

Freund Und Feind - K&P Music/BMG

PRODUCER: Potschka/Perxon/Oleak

The German duo fuses an Anglo-American-styled rock riff with their own central European influences, providing the ultimate "Euro-blues."

ACHIM REICHEL



Auf Der Rolltreppe - WEA

PRODUCER: Achim Reichel

Keeping in style with the lazy beat to this soulful pop song, Reichel takes the "rolltreppe"—the escalator—to heaven instead of the proverbial stairway. Taken from the current album *Melancholie Und Sturmflut*.

RAUSCH

Good Luck - Vertigo

PRODUCER: Paul Grau

History has proved that the best rock 'n' roll has always been made on the razor's edge. Rausch, from Germany, is definitely a band that fits this description. Although best characterized as an alternative band, its third album is more accessible than ever. The rough edges remain, but are now more functional, as is evident on *C'est Pas Vrai*, the only track sung in French. *No Message*, ornamented with exquisite vocal harmonies and crystal clear acoustic guitars, holds out hope for pure pop in this dance-dominated era.

ROKO



Open Invitation - Polydor

PRODUCER: Albert Boekholt

This is a German rock band with unmistakable international potential. Supported by Boekholt's ornamental production, Roko's second album for Polydor stays nicely on the more sophisticated end of hard rock. And they sure know how to write excellent power ballads; *Is It Love* is remarkably radio-friendly, as are *Heaven* and *All Your Love*. For more meaty material, check out *Miles Away*.

Sailing On The Waves Of Success - U 96

Following the huge success of Germany's first number 1 techno record *Das Boot*, U 96's debut album, also entitled *Das Boot* and released by Polydor at the beginning of March, is sailing towards gold status.

Presently at number 11 in the German sales charts, the album has also been released in Austria and Switzerland and is now number 10 in the album charts in both countries. Produced by Matiz, it comprises 10 tracks, including as a bonus the classic version of *Das Boot*, as well as more house and ambient music-oriented numbers.

The album's release has been backed by over 100 20-second TV advertising spots on MTV Europe, while adverts have been placed in magazines such as *Bravo* and *Popkorn* and U-Boat mobiles have been sent to the trade press. Polydor progressive music director Tim Renner says, "We have concentrated mainly on promotions in the teen press to try to establish Alex Christensen, the DJ producer behind U 96, as a person to keep the whole thing alive. Normally, having a big dance hit doesn't mean that you will be automatically selling albums."

The single *Das Boot*, the theme song to the movie of the same name, stayed at the top of the charts for 12 weeks and is now close to reaching platinum status. It has also charted in Belgium, Holland, Austria, Switzerland, Sweden, Denmark and Finland, and the video is still being played on MTV. The single also has

the distinction of being the first number 1 to be available only on one format, the 12-inch LP.

The new single *I Wanna Be A Kennedy*, also released only on 12-inch format, has been at number 4 in the German sales charts for three weeks after storming straight in at number 15. It has sold over 100,000 units so far. Renner remarks that despite the success of the first single, *I Wanna Be A Kennedy* is not getting radio airplay in Germany. "The taste of music of German kids just isn't reflected by radio. Instead, I think the kids go watch MTV to inform themselves. It is fast becoming a substitute for radio."

Renner thinks, however, that despite the high profile given to techno music since *Das Boot*, techno's days are numbered. "Once a trend becomes too well known, people start jumping on the bandwagon and spoil it. There are now about 10 techno compilations coming out in Germany every week and often what they claim to be "techno" is ridiculous. Techno and the ideology behind it gets weakened.

"I think the over-exploitation we have from other record companies will mean that the word techno will disappear in about two or three months. The dance scene that created techno will carry on and its baby will get a new name."

The next single from U 96 will be a double A-side with an ambient/house song *Come Together* and another techno number *Der Kommodant*.

POPKOMM PROFILE

POPKOMM.

Die Messe für Popmusik in Deutschland.

The 1992 PopKomm conference in Cologne, supported by all economically important record companies in Germany, is shaping up to be the central meeting place and discussion forum for the German music industry.

Companies attending the festival and presenting their latest acts from August 20-23 are: **Bellaphon, BMG Ariola** in Munich, **BMG Ariola** in Hamburg, **BMG UFA Musikverlage, Chlodwig Musik, Deutsche Austrophon, DINO, east west Records, Efa, EMI Germany, Electrola, EMI Publishing, Intercord, Kick Musik, Koch International, MCA, Metronome, Normal, Phonogram, Polydor, Roadrunner, Rough Trade, Semaphore, Sony Music, SPV, Virgin, Warner Chappell, WEA** and **Wintrup Musikverlage**.

After only three years, PopKomm is

now the third largest music trade fair in the world, with over 3,500 attendees. It is taking place in Cologne's Congress Centre, which offers more room and facilities than in previous years.

Discussions, seminars and performances will take place in rooms in close proximity to each other and a press centre will be available for media and trade press.

PopKomm is not just intended as a trade fair; it is also Germany's biggest rock and pop festival, with performances from over 160 bands in 1991. This year an added attraction will be the new German bands chosen as winners of the **Sony UX-S Talent Awards '92**.

Also, Northrhine Westfalia minister of economics Günter Einert will present a special award on August 22 to a small-label company for outstanding artistic quality.

ALBUMS

TONY CAREY

The Long Road - east west

PRODUCER: Erwin Musper

The former **Rainbow** keyboardist, nowadays a German resident, furnishes a pleasant set of middle-of-the-road rock. Melodies are the real forte of this man, who has composed songs for the likes of Joe Cocker and Chris Norman, among others. The poppy song *Sandy* is a potential hit, as is *Goodnight America*, enhanced with a lovely slide guitar. Musically, this perfect mix of pop with country blues is most soothing.

JOHNNY LOGAN

Endless Emotion - WEA

PRODUCER: Jürgen Fritz/Ralf-René Maué

The Eurovision Song Contest winner's first album for WEA is a good showcase of Logan's vocal talents. His emotional delivery fits the mainstream mid-tempo material, while the glossy production adds to the overall romantic sophistication of the project. Best tracks: *How 'bout Us* (a cover of the **Champaign** 1981 hit), *Close To The Edge* and *It's Only Tears*.

PEACOCK PALACE

Adding Wings - Columbia

PRODUCER: Nhoah

Time out for some real talent. Because of its constellation with female lead singer **Petra Jansen**, this German outfit is slightly following the same path as the American band 10,000 Maniacs. They share the same semi-acoustic setting and the knack of writing great songs. *Yeah I Can Ride* could have come out the Steely Dan songbook. *Like A Snake* is the track **MTV Europe** has been supporting heavily. We strongly recommend that EHR go for the ballad *Henry's Song*.

Facing The Responsibilities Of Publishing In The '90s

The face of music publishing in Germany is continuing to change. As in other countries, income from the sales of sheet music is long gone, along with the days of sitting back and waiting for the mechanical reproduction royalties to roll in.

Not only must contemporary music publishers cope with intense, highly concentrated competition and an almost restrictive media landscape on a national basis, they must also begin thinking globally with the merger of Europe and the internationalization of the recorded music market.

It no longer suffices to simply acquire sub-publishing rights; publishers must develop and nurture new writers and their repertoire. Modern publishers must provide their composers and/or lyricists with a wide range of abilities and services, allowing immense room for creativity and a personalized style and making the artists influential members of the creative team.

One of the most critical problems facing the German music industry is the development of successful national artists of all sorts. The work-laden record company A&R managers are often overwhelmed with material for artists already under contract, and are not always in a position to scout the countryside for new talent. German publishers—if one can put all of these eggs in one basket—have recognized this challenge, and can often

be found "on the streets" in search of diamonds.

Comments Frankfurt-based Sony Music Publishing

MD Mike Weller, "It's difficult to find record company A&R managers who have the time and the means to look for good new songwriters. It's as obvious to me that a publisher should participate actively in A&R as it is for a bank to seek out new investment possibilities." Siegel Music's MD

Joachim Neubauer sees his role as an agent between two worlds. "One of the publisher's primary functions is to nurture the contact between the artist and the record companies," says Neubauer, "as well as assisting in demos, pre-production or production. They must do a lot of A&R work developing songwriters and artists, and try to bring the two together. We must prepare everything

up to the point that all the record company A&R manager has to do is nod his or her head. That has



"Since EMI is an international publisher, crossovers are something we have always held as top priority...We've had two continental meetings so far, where we've worked on promoting our signings and focused on transferring them into the Anglo-American market."

— Peter Ende, MD of EMI Music Publishing

become the rule. Nowadays most of the successful ideas seem to be coming from publishers."

Although some projects are developed by the publisher to the point that a tape lease deal can be made, (continued on page 12)

Polygram Songs, D-2000 Hamburg 1, Glockengießerwall 3, Tel.: 49 40/30 87-315 · Fax: 49 40/30 87-368

(continued from page 11)

the majority of the production work provided by the publishers is demo and pre-production work. "I don't tie up our resources in production," explains BMG/Ufa president **Hartwig Masuch**. "We have excellent relations with all of the record companies, and it presents no real problem placing product we really believe in. In my opinion, producing finished product seems to indicate a lack of confidence in your ability to convince a record company of the quality of your act." PolyGram Songs MD **Joost van Os** would surely have another opinion on this matter. He was able to score a 100,000-unit hit in France with an album by the German artist/producer **Gregorian**, which his company financed.

Regardless of to what extent any publisher is willing to invest in production, all of the German publishers surveyed have agreed they also have a primary responsibility to provide career and management consulting to their writers and composers. Since the end of World War II, the German labour office interpreted the nation's labour laws as implying a state monopoly in terms of licensing artists' managers and agents, thereby inhibiting the development of these critical career areas. With recent court decisions shaking the foundation of this outmoded interpretation, Germany has finally taken the first steps taken in a positive direction.

Nonetheless, there is still a critical lack of

experienced managers in a nation of 80 million inhabitants, and publishers are filling this gap. **Kick Musikverlag's Alexander Elbertzhagen**, co-owner with his brother **Götz Elbertzhagen** and partner **Heinz Kremer**, has a definite idea of what the consultation provided by the publisher should offer. "It must include advice over which record company can provide the best

He adds, "We have to offer more than just telling an artist we believe in him. They have a right to expect more service."

Several Investment Areas

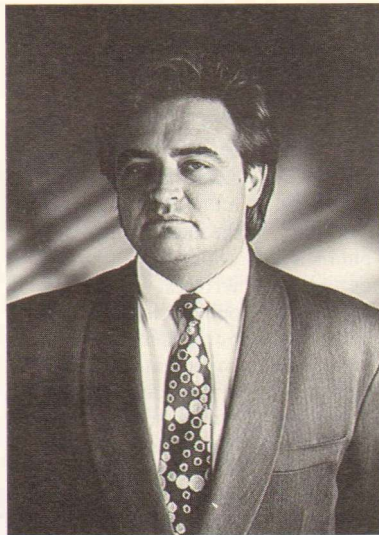
All of today's publishers are investing in other areas of artist development, marketing and promotions to assist in the exploitation of their copyrights. The differences in the focus of such investments show a wide range of alternatives. **MCA Publishing MD Adrian Facklan-Wolf**, who has acquired the **Star Music** catalogue (with artists including **Udo Lindenberg** and **Vicky Leandros**) and the Italian **Di Angelis** brothers **Magister** catalogue, is now also helping develop such young acts as **Fury In The Slaughterhouse (SPV)**. Facklan-Wolf prefers to invest in areas such as photo sessions, the arrangement of showcase performances and the services of independent promoters. "We are still a small company in Germany," explains Facklan-Wolf, "so we do not have our own promotion staff. We work very closely with **MCA Records**, and for special projects such as the Australian band **Indecent Obsession**, I have received very good media results working together with the independent promotion company **Splendido** in Cologne."

EMI Music Publishing invests a large amount of time and attention to crossover acts. Explains MD **Peter Ende**, "Since EMI is an international publisher, crossovers are something we have always held as top priority. As far as continental Europe is concerned, we've had two meetings so far, where we've worked on promoting our signings and focused on transferring them

(continued on page 13)

"It's difficult to find record company A&R managers who have the time and the means to look for good new songwriters. It's as obvious to me that a publisher should participate actively in A&R as it is for a bank to seek out new investment possibilities."

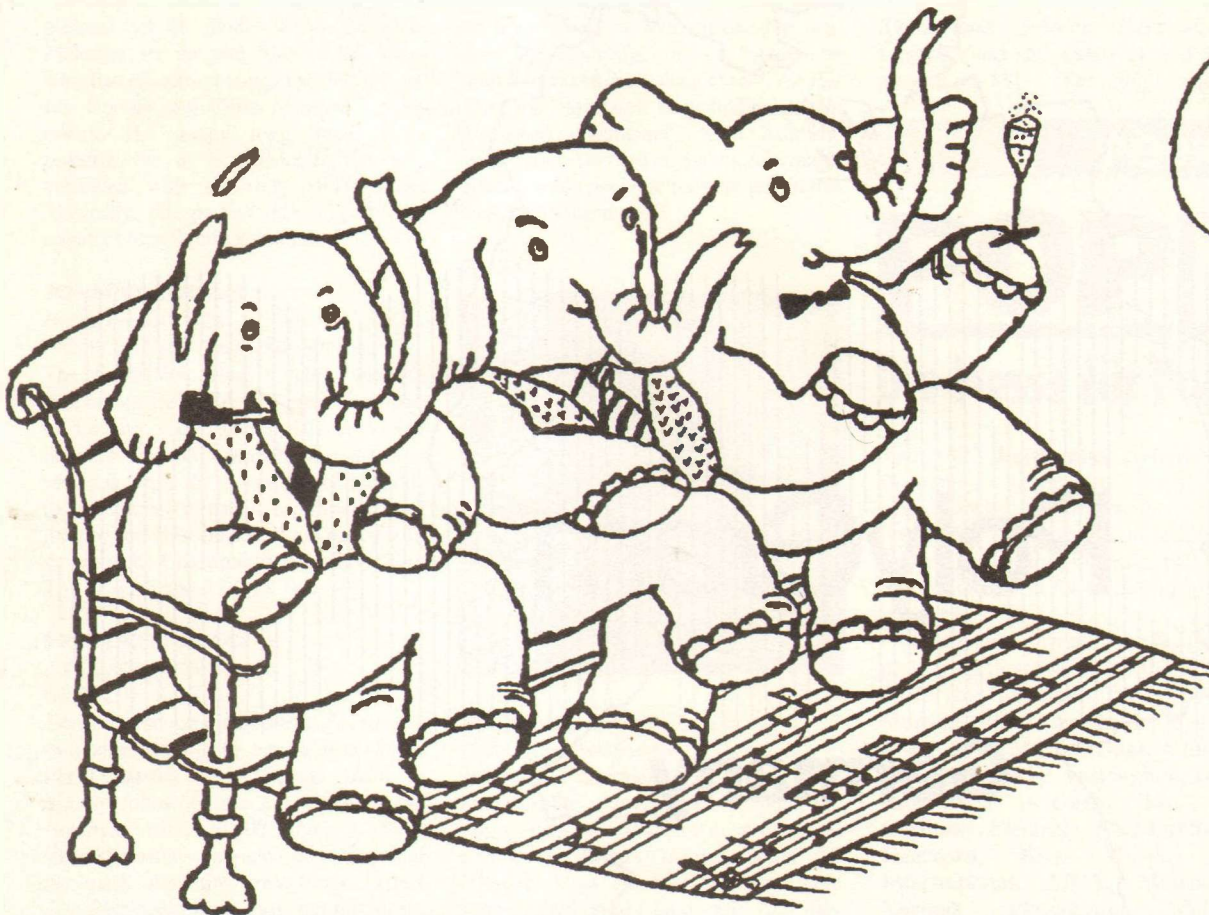
— **Mike Weller**, MD of Sony Music Publishing



setting for the artist, which styles and genres are preferred by various companies, the advantages and disadvantages of various companies and how the artist can possibly negotiate for better terms in his or her contract. The publisher must also inform the artist about competition on the market in general. Musicians usually know all of the hits, but are not familiar with all of the flops," says Elbertzhagen.

Good professional advice is not enough, however.

Is there an alternative to the big ones?



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A real independent publisher!

(continued from page 12)

to the Anglo-American market. Our next continental meeting is in May, to be held in Stockholm. Here, all of the professionals from EMI in Europe will get together and work on our current and future acts." Living up to his own words, Kick's Elbertzhagen offers full promotional service. Within a staff of 22 people in all of its divisions, Kick employs seven radio promoters, two TV promoters and two press promoters.

BMG/Ufa's Masuch views the question of promotion more critically. "It would be a welcome development if the major publishers would install real promotion departments and do their jobs efficiently. But that is not currently the case. It's a whitewash. The really big publishers use two or three people for this job and promise their artists effective promotion of their records. This seems misleading in light of the number of radio and TV stations that must be covered, not to mention the amount of repertoire that has to be represented. If a publishers can promote effectively, I give all my respect to them.

"I think the best way to show your commitment to an act is through money," continues Masuch. "We provide the record companies with sufficient means to promote our copyrights by assisting in the financing of their marketing and promotions plans. This, in my opinion, is often better received by record companies than a publishing company promoter is with the same records in his or her hand."

PolyGram's Van Os tries to combine the best of both services. Working with independent radio promoters, Van Os also utilizes the promotional opportunities offered by the international press by writing for

will be interested in dancefloor product to make it worthwhile for samplers in the future."

Masuch sees a brighter future for this form of exploitation. "Ten years ago, nobody thought there would be an interest in repertoire from the mid '70s. In England, the most successful compilations are now punk, and that is how it will be with the hip hop and house megahits. The sentimental effect will be felt by people in their mid-20s in about 10 years. It's the same today with former punks who are now in their mid-20s."

Although very pleased with the success of compilation albums on the German market, publishers are no longer satisfied with just collecting mechanical reproduction fees and broadcasting rights. As in the US and the UK, synchronization rights are gaining an increasing amount of attention. The marriage of music and advertising and the excellent royalties that can be earned from such licences—according to Melodie der Welt's copywriter Hans Mai, approximately 5% of the entire campaign budget for TV advertising—has awakened a hunger.

Some of the large publishers, including EMI, have already staffed departments responsible for exploitation of synchronization rights. Kick has also founded a new division, Position, to handle such licensing requests and actively acquire placement in advertising and film soundtracks. Other publishers

are working with freelancers. MCA, for example, placed *Born To Be Wild* with Puma and PolyGram Songs has placed Spencer Davis group's *Keep On Running* with a gasoline company and Elton John's *Your Song* with a bank.

The Future For Talent

The future—whether it lies in self-contained artists who write their own material or in authors and lyricists not necessarily artists themselves—is another point of division among publishers. As Sony's Weller points out. "In contrast to England and the US, Germany does not have a tradition of song plugging." The way the future is envisioned often determines how the publishers work together with their signings. Kick, with offices in Berlin and Hamburg, tends to work with self-contained artists. Says Elbertzhagen, "They interpret their material the best. I think the chances for pure composers and lyricists will diminish in the future."

MCA's Facklan-Wolf, working closely together with writer/producer Christoph Busse, shares this dark view of the future for composers and lyricists and

recognizes the need to do more for them in such areas as film soundtracks and advertising, as well as to develop new areas. Masuch and Neubauer tend to disagree with this frame of mind. Explains Neubauer, "We have to

"I also try to financially support the record company's marketing and promotion budgets so they can do that little bit extra,"

— Joost van Os, MD of PolyGram Songs



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"...We do not have our own promotion staff. We work very closely with MCA Records, and for special projects...I have received very good media results working together with [an] independent promotion company." — Adrian Facklan-Wolf, MD of MCA Publishing

European radio programmers, using cooperative advertising, arranging opening slots and supporting tours (including artists such as German-language pop singer Petra Laser or the Dutch/German group Scam Luiz

"We have to give more chances to people who have studied music. The moment somebody has a keyboard and puts a few things on top of a rhythm, that's composing." — Joachim Neubauer, MD of Siegel Music

with Metronome). "I also try to financially support the record company's marketing and promotion budgets so it can do that little bit extra," says Van Os.

Compilations

A major source of licensing income for German publishers is compilation albums. Siegel's Neubauer sees composers returning to more melodious compositions. "I'm not convinced that enough people

give more chances to people who have studied music. The moment somebody has a keyboard and puts a few things on top of a rhythm, that's composing. The Siegel companies have always had pure writers under contract. They have the opportunity to work on demos, which we then offer to other artists." It is also in this area that smaller publishers like SPV (helping develop Fury In The Slaughterhouse) or Jürgen Thürnau's Mambo Music (working closely with authors including Hubert Kemmler and Thomas Löh, Münchener Freiheit, Sandra and Michael Cretu, all administered by Siegel) can offer their writers the right creative atmosphere. This may be part of the reason that the American superstars the Bellamy Brothers have signed directly to Siegel and are currently producing their next album in Munich.

Masuch also sees more opportunities for writers, which he attributes partly to the fact that an increasing amount of self-contained artists are willing to co-write. Says Masuch, "Artists are beginning to understand that it is not realistic to think you can come up with 16 top songs every 18 months."

Sunny Skies

All in all, there seems to be a bright future for German publishers. The companies surveyed, representing only a small part of the hundreds of large and small houses in Germany, have reported notable successes and exciting times ahead. Kick, which has published numerous multi-platinum albums by German superstars Hebert Groenemeyer and Marius Müller-Westernhagen, has scored a number of international releases and TV appearances for (Metronome) and *Swimming The Nile* (WEA), which have been released.

(continued on page 14)

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in most European territories, including Austria, Switzerland, Sweden, France, Italy, and also in Indonesia. German-language star **Pe Werner**'s album *Kribbeln Im Bauch*, which sold over 200,000 units at home, was released in both the German and Swedish languages in Sweden.

The group **Pur** has sold over 180,000 units of their latest album (**Intercord**). **George McCrae** is released in South Africa and Hong Kong, where he holds a place in the charts. Other artists whom Kick is currently developing include **Micky Reinke**, **Ulrich Tukor**, **Hans-Christian Müller**, **I.C. Falkenberg** and **Wigald Boning**.

EMI's **Ende** can boast a number of hits in the past and is currently enjoying chart success. Says Ende, "Last year we had five of our new signings appearing in the charts. At the moment our priority is **Valerie's Garden**, who entered the charts at 52, the highest entry last week.

Because **MCA Publishing** is a young company in Germany, **Facklan-Wolf** is still trying for his first major national success. He has been instrumental in helping develop **Fury In The Slaughterhouse**, whose third album was published by **MCA**.

Facklan-Wolf is also busy working closely with **Christian Busse**, the writer, developing a number of German folk music projects, as well as the artists **Hartwig Rudolz** and **Renee Knapp**, who were in the Hamburg cast of *Phantom Of The Opera*. Their first

recording *Campanions d'Amour* is being released on **Polydor**.

Although not long at his job, **Sony Music's Weller** can already look back on a number of national and international successes, including **Ten Sharp**. Other signings include award-winning Irish artist **Ralf René**

and **Twice As Nice** (both **WEA**), **Christian Demant (east west)**, **Max (BMG/MCA)** and **Anna Haigis (BMG/Munich)**. "Regardless of the fact that Anna's new album is in English and was produced in Nashville and Los Angeles, it's a dream," says Masuch. "It's the best album to ever come out of the German-speaking area."

The first single from **Anna Haigis** is expected to be released at the end of May.

Besides having such valuable copyrights as **Bruce Springsteen** and **The Bellamy Brothers**, **Siegel Music** (which has A&R offices in Austin, Texas, and Los Angeles, California, among other locations) is also very active in working with back catalogue and developing new artists.

Currently number 14 in the German charts, the single *Jive Connie* has given singer **Connie Francis** a new lease on life. Having found the Scottish duo **Paul and Andy** in Turkey, **Neubauer** produces demos with them and placed the effervescent pop product with **Sony**. *World On Edge* has reached gold status in Canada, and great hope and a lot of work is being

placed into the acts **Tomas Friedrich (Fata Morgana)** and **Clouseau**.

Although the royalties may not be rolling in as they were in the good old days of sheet music, few of the German publishers today are heard complaining. More successful publishers are using their new responsibilities of nurturing their artists to stay ahead of the stiff competition in the publishing industry today.

Robert Lyng

"In my opinion, producing finished product seems to indicate a lack of confidence in your ability to convince a record company of the quality of your act."

—Hartwig Masuch, president of **BMG/Ufa**



Muaé, who produced the 10-year-old singer **Sarah (Sony Herzklang)**.

The List Goes On

Masuch sees an exciting future for his company as well, which owns enormous catalogues of evergreens. Current and upcoming releases include such artists as **Smiles In Boxes (Sony)**, **Element Of Crime (Polydor)**, **Tara G. (Intercord)**, **Brings (EMI)** and **Westbam (Low Spirit/Polydor)**, **Blind Guardian (Virgin)**, **Casanova**

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SPAIN

Presuntos Implicados

- Signed to **Warner Music Spain**.
- Publisher: **Warner Chappell**.
- Management: **Tratos/Valencia**.
- New album: *Ser De Agua*, released on October 7. At presstime, it is at number 5 in Spain and at number 66 in the **European Top 100 Albums**.
- New single: *Lllovia*, released on February 1.
- Recorded at **Kirios Studios/Madrid, Pertegás/Turia Townhouse and Olympic Studios**, the latter two located in London.
- Producer: **Presuntos Implicados**.
- Marketing: Warner Music set up a special TV campaign, culminating in a TVE 1 recorded live performance by the band in Madrid on March 6 which has already been broadcast twice.
- Promotion: The band presented two showcases in Germany, one in Hamburg and one in Frankfurt, on March 12 and 14, respectively.
- Concerts: From April to September 24, the band is touring Spain extensively (over 60 dates). In October, the rest of Europe will follow.
- European releases: Apart from the UK, the album and single are out across Europe.

Valencia-based trio **Presuntos Implicados** is Spain's best kept secret on the international front, but with their new album *Ser De Agua*, a **Warner Music** international priority, it will most likely not be very long. Their style is not unlike **Gloria Estefan's** music, a digestive mix of soft soul, jazz and Latin music, and a touch more sophisticated. More than any EC law could, the warm voice of

lead singer **Sole** will bring down all barriers between different countries and radio formats. The current single, the moody mid-tempo song *Lllovia*, deserves a multi-format approach.

The smooth jazzy title track has already been embraced by Dutch AC/news stations **Radio 1** and **Radio 2**. AC programmers are wise to check out the beautifully arranged torch song *Recibes Cartas*. The melody of *Como Hebos Cambiado*, the opening track of the album, sounds like **Swing Out Sister's** big European hit *Breakout* "revisited" in Spanish, and the song's instant hum-along factor and uncomplicated hookline make it a promising EHR contender.

Top sessioners like **Prefab Sprout's** drummer **Neil Conti** and **George Michael's** band leader/keyboardist **Chris Cameron** perfectly understood the laidback ambiance the band was looking for. All that teamwork resulted in the best Spanish material this year for programmes during the upcoming Olympic Games in Barcelona.



FINLAND

Kurre

- Signed to **Warner Music/Finland**.
- Publisher: **Warner Chappell**.
- New album: *Elän Haveistain* released on March 30.
- New single: *En Rakkauttas Saa* released on February 28; currently, it is at number 1 in Finland and at number 84 in the **Eurochart Hot 100 Singles**.
- Recorded at **Private Notes/Helsinki**.
- Producer: **Jokke Seppälä**.
- Marketing: From mid April to May TV spots are run on commercial station **Mainos - TV/Helsinki**.
- Concerts: Kurre is currently heavily gigging in Finland, with 10 to 15 concerts a month.

Every year Finnish commercial TV Station **Mainos - TV** organizes a song contest called "Syksyn Sävel" ("The Song Of The Autumn"). The winner of last year's edition, **Kurre** (a.k.a. **Kurt Westerlund**) came totally out of the blue.

Apart from the local **Warner Music** affiliate who signed him just before the festival, nobody had ever heard of the 27-year-old singer. Actually, it was the company's book keeper who happened to share the same hobby with Westerlund—floor-

ball—who tipped the A&R department on Kurre's talents.

It may sound strange for an artist out of cold northern Europe, but the winning song, *Jäit Sateen Taa* ("After The Rain"), was a warm Italian-styled ballad. With 19% out of more than 200,000 votes, the nation melted for this special tune. The single, produced by Sweden's **Bernard Löhr** at Stockholm-based **Polar Studios**, entered the Finnish airplay charts at number 1 and stayed there for two months, while it peaked at number 7 in the official sales chart.

According to **Warner Music/Finland** marketing manager **Ari Lohenoja**, the company deliberately waited with the release of the album *Elän Haveistain*. "It would have been easy to cash in the sudden success and have an album ready for the Christmas market. But if we did that, it wouldn't have been so good. We would rather see him as a long-term signing, so we just recently released it."

Five out of the total of 13 tracks on the **Jokke Seppälä**-produced album are accompanied by English-language subtitles. Adds Lohenoja, "That gives us the opportunity to make English versions in case international interest appears."

Robbert Tilli

ITALY

Luca Barbarossa

- Signed to **Sony Music Italy**.
- Publisher: **Sony Music/Persica**.
- Management: **Marsigli/Rome**.
- New album: *Cuore D'Acciaio*, released on February 29, it is at number 7 in the **Rai Stereodue** chart and at number 10 in the **Musica E Dischi** chart. In the **European Top 100 Albums**, it is number 77.
- New single: *Portami A Ballare*, released on February 29; currently, it is at number 4 in the Rai chart and at number 8 in the **Musica E Dischi** chart. In March, it peaked at number 81 in the **Coca-Cola Eurochart Hot 100 Singles**.
- Recorded at **Fonoprint/Bologna**.
- Producer: **Roberto Costa**.
- Marketing: In the first week of March, 15-second radio spots were running on all the major Italian networks, plus the regional radio stations. On April 1, a major TV advertising campaign started on **Tele Monte Carlo** and the three **Berlusconi**-owned private channels.
- Promotion: Barbarossa gave many radio interviews and was featured in the big TV talk shows after winning the San Remo Festival on February 29.
- Concerts: In May he will tour Italy extensively.
- European releases: The album is already out in Belgium and Switzerland, while French and Spanish releases are pending.

Although it's a cliché, "la mamma," the strong Italian mother figure, still exists. **Luca Barbarossa** won the prestigious San

Remo Song Festival with *Portami A Ballare*, a song about his mother. Translated in English, the title means "Take Me Dancing," which initially sends you in the wrong direction, as you may tend to think he's singing about his girlfriend. Suddenly the word "mamma" slips in, which gives the piano ballad a very original angle. The jury, as well as the Italian audience, fell immediately for the song. Both the single and the album *Cuore D'Acciaio* made the top 5 in no time.

"Well, it is a bit of a stereotype, but the subject of the song marks a typical Latin attitude; we're also planning a Spanish version of the song," says **Sony Music Italy** international manager **Selma Howell**.

Judging by the high quality of the album, the man appears to have even more aces up his sleeve, including *E'Vita*, another piano ballad with a memorable melody line. Jazz rock influences surface on the track *Ho Fatto L'Eroe*, the best arranged song on the entire album.

The most poppy track for EHR is probably *Forse No*, which sounds like a combination of **Bruce Willis'** version of the classic *Under The Boardwalk* and **Juan Luis Guerra's** *Burbujas De Amor*. A double dose of pleasure is guaranteed.

Mamma Barbarossa really has the chance now to nurse her son, who broke his cheekbone in a football game. After recovering from the minor accident, **Barbarossa** will be touring Italy in May.

Upcoming Album Releases

Artist	Title	Label	Producer
Adamski	Naughty	MCA	Adamski
Arc Angels	Arc Angels	Geffen	Little Steven
Beastie Boys	Check Your Head	Capitol	Beastie Boys/Mario Caidato Jr.
The Black Crowes	The Southern Harmony...	Def American	George Drakoulias
Marc Bonilla	Et Ticket	Warner Brothers	Not listed
Chris De Burgh	Power Of Ten	A&M	Rupert Hine
Tracy Chapman	Matters Of The Heart	Elektra	Jimmy Iovine/Tracy Chapman
Julian Colbeck	One For You Dudu	Editions EG	Julian Colbeck/Chris MacLeod
Colorhaus	Water To The Soul	Atlantic	Phil Radford/Bob Mitchell
The Cure	Wish	Fiction/Polydor	David M. Allen/The Cure
Do Youngstas	Somethin' For Da Fellas	Atlantic	Lawrence & Ann Goodman
Danzig	How The Gods Kill	Def American	Glen Danzig
Stacy Earl	Stacy Earl	RCA	Various
Electric Boys	Groovus Maximus	Vertigo	Electric Boys
The Fam-Lee	Runs In The Fam-Lee	JMJ/Def Jam	Various
Jeffrey Gaines	Jeffrey Gaines	Chrysalis	Not listed
Hardline	Double Eclipse	MCA	Neal Schon
The Immaculate Fools	The Toy Shop	Columbia	Andy Ross
Howard Jones	In The Running	east west	Ross Callum
Wynonna Judd	Wynonna	Curb	Tony Brown
Kado	Irodori	Epic	Kei-ichi Nakamura
Kris Kross	Totally Krossed Out	Columbia	Jermaine Dupri
Lyle Lovett	Joshua Judges Ruth	Curb	Not listed
Lynch Mob	Lynch Mob	Elektra	Keith Olsen
Max	Silence Running	Red Dot/WEA	Not listed
David Murray	Shakill's Warrior	Columbia	David Murray
David Murray	David Murray's Big Band	Columbia	David Murray
OST	Beethoven	MCA	Randy Edelman
Papa Wemba	Le Voyageur	Realworld	Shin Yasui/Richard Moakes
Leon Russel	Anything Can Happen	Virgin America	Leon Russell/Bruce Hornsby
David Sanborn	Upfront	Elektra	Not listed
Jane Siberry	Summer In Yukon	Warner Brothers	Jane Siberry/John Switzer
The Sisters Of Mercy	Some Girls Wander By Mistake	east west	Andrew Eldritch
Slaughter	The Wild Life	SBK	Not listed
Kathy Sledge	Hearts	Epic	Various
Soul II Soul	Just Right	Ten	Jazzie B.
Jesse Strange	Jesse Strange	WTG/Epic	Jesse Strange
Sun-60	Sun-60	Epic	D. Russo/J. Jones
Swing Out Sister	Swing Out Sister	Fontana	Paul Stovely O'Duffy
Tevin Campbell	T.E.V.I.N.	Quest/Warner Brothers	Quincy Jones
Richard Thompson	Sweet Talker OST	Capitol	Peter Filleul/Richard Thompson
Three Shades Brown	Stronger Than Strong	Atlantic	John McClain
Keith Tippett	One For You	Editions EG	Keith Tippett
TLC	Oooh On The TLC Trip	LaFace/Arista	Various
Two Tribes	Two Tribes	Chrysalis	Two Tribes/Chris Sheldon
Various Artists	Spanish Fiesta - Olympic...	Columbia	Various
Victory	You Bought It...	Meltronomie	Tommy Newton/Victory
Graver Washington Jr.	Next Exit	Various	Various
Mike & Kate Westbrook	London Bridge	Venture	Fiachra Trench
Wildside	Under The Influence	Capitol	Andy Johns
Steve Wynn	Dazzling Display	Rhino/Atlantic	Steve Wynn
XTC	Nonsuch	Virgin	Gus Dudgeon
The Spent Poets	The Spent Poets	Geffen	Matt Wallace

European album releases for the period of April 13 - May 4. Please send your information to Robbert Tilli before April 23 for inclusion in the next release schedule (issue 19). Fax (+31) 20.669.1951.

New Ventures At Philips Classics

by Terry Berne

With the release of *Rarities & Surprises* at the year's end, Philips Classics' monumental 45-volume, 180-CD *Complete Mozart Edition* was finally completed, six years after preparatory work had begun in 1985. Including known authentic works by Mozart, many never before recorded, the edition—launched to commemorate the bicentennial of the composer's death—became a huge and unexpected success, selling over 40,000 complete sets in its first year, an astounding 7.2 million CDs.

Mozart Edition project manager **Stef Collignon** acknowledges that many things aside from the high artistic standard of the series itself inspired its creation. "First, Mozart is the most popular composer. Second, he is even more well known as a result of the film *Amadeus*, and the Mozart Year has brought so many exhibitions, broadcasts and concerts, increasing his popularity. Lastly, every other classical label has been focusing on their Mozart repertoire. All of these points ultimately helped us in its creation."

Despite the time and effort invested in this series, the most ambitious in recording history, other projects were also awaiting development. In order to assure proper support for these rather unusual undertakings, Collignon

assumed the newly created position of product manager for crossover repertoire.

How does he view his new role within Philips Classics? Explains Collignon, "When we started using CDs 12 years ago, everybody bought **Beethoven** and **Brahms** because that was the basic place to begin building a new library. But symphonies by Beethoven and Brahms simply don't do as well as they used to. These symphonies are still recorded, but you can't expect the bulk of your product to come from that sort of repertoire.

"So we have to look in different directions, and that's where crossovers come in," he explains. "A crossover is not just classical musicians performing other repertoire, like **Kiri Te Kanawa's** recent album of jazz standards *Sidetracks*; it's also classical repertoire that somehow appeals to a broader audience. It's artists reaching out. Not only is it interesting to be involved in something other than the mainstream music; it's a commercial consideration as well."

Two current examples of this thinking are taking shape at Philips. The first is an exclusive contract with the new and highly acclaimed **Hollywood Bowl Orchestra**. A collection of carefully selected and produced film scores, *Hollywood Dreams* as well as the album *Gershwin in Hollywood* have sold 40,000 copies within months of being released.

In the near future, the complete overtures of **Rogers & Hammerstein**, as well as a new recording of *The King & I* with **Julie Andrews** and **Ben Kingsley**, will be issued.

Another important development is the creation of a new label, **Point Music**, which will feature a wide variety of progressive new music. A joint venture of Philips Classics and American composer **Philip Glass's Euphoria Productions**, the label will concentrate on music that defies the normal formats, but remains audience-oriented. Says Collignon, "We have very high expectations for Point Music. Its association with Philip Glass assures its artistic integrity as well as a high commercial profile."

The first three CDs will be released in Europe within the next several months.



One of the first releases of Philips Classics new label Point Music.

Concert Radio: State Of The Art

Concert Radio/Amsterdam is one of the few private stations in Europe broadcasting classical music 24-hours a day. Started in 1989 as **Radio 10 Klassiek** with the purpose of testing the market, it was reborn in April 1991 under its current name. Received via cable and satellite by five million homes in Holland and another half million in Belgium, the most recent available figures find an average of 700,000 households tuned in to the all-classical station weekly.

With a computerized CD-only policy and state of the art Sony hardware, **PD Wouter Spijker** believes that high quality sound is a major part of its allure. The company concentrates its marketing efforts on the serious classical music audience, advertising in such publications as the **Amsterdam Concertgebouw Orchestra** and **Opera Scala**, as well as printing its full programme schedule in the Dutch music magazine *Luister*, which boasts 25,000 readers a month.

Although its policy currently is to play complete works with no announcements, the station will soon begin to identify music played on the air. Another change has been the addition of a twice-weekly programme featuring complete operas. These and other changes are the direct result of listener interest as expressed in

frequent audience research, including a recent 30-question survey published in *Luister*.

Concert Radio airs advertisements in-between pieces, and is experimenting with corporate sponsors. "Our sponsorship program has been a little difficult to get off the ground," says Spijker, "as it is still such a new concept in Holland." Label support, however, was also slow at the beginning, but grew quickly as record companies became aware of the station's growth.

Programmes are broadcast at the same time each week and are generally divided into musical types, such as chamber music or symphonies, since there are also shows focusing on older, acclaimed releases from the LP era. In addition to Spijker and programmer **Eric Bleys**, there is a special advisory panel composed of music professionals to help make programming decisions. Though focused mainly on music of the period from 1650 to 1940, some early music as well as post-war music is played.

Despite imminent changes in Dutch broadcast regulations, Concert Radio will remain cable and satellite-based for the time being. And although the station is currently concentrating on Dutch-speaking territories, the pan-European potential offered by its satellite link is an option for the future. TB

CLASSICAL STATION REPORTS

BBC WORLD SERVICE/London

- John Tusa - Music Director**
Rossini - Soloists/Glyndebourne Fest.
Chorus & Orch./Gui
Le Comte Ory [EMI]
Rossini - De Los Angeles/Alva/Bruscanti/Royal Ph.O./Gui
Il Barbiere Di Siviglia [EMI]
Rossini - Soloists/Glyndebourne Fest.
Chorus & Orch./Gui
Ceherentola [EMI]
Brahms - Stefan Vladar
Piano Sonata No. 1 in C, Four Ballades [Sony Classical]
Mozart - Peter Frankl/Tamas Vasary
Complete Piano Duets [ASV]
Poulenc, Debussy & Satie - Kun Woo Paik
Claire De Lune [Virgin Virgo]
Schubert - Radu Lapu
Piano Sonatas [Decca]
Dvorak - Prague Phil. Choir/Czech Ph.O.
Stabat Mater, Psalm 149 [Chandos]
Various (Purcell e.a.) - Cambridge Singers/Rutter
Music Of The English Church [Collegium]
Cardoso, Rebelo & Pedro de Christo - Choir Of Westminster Cathedral/James O'Donnell
Masterpieces Of Portuguese Polyphony, Vol. 2 [Hyperion]
Howells - Kennard/Ainsley
Hymnus Paradisi [Hyperion]

KLASSIK RADIO/Hamburg

- Joachim Salau - Producer**
Various - Montserrat Caballe
Eternal Caballe [RCA/BMG]

- Takemitsu - John Williams, London Sinfonietta/E.P. Salonen**
To The Edge Of Dreams, Beatles Songs etc. [Sony Classical]
Paganini, Saint-Saëns, Waxman - Maxim Vengerov, Israel Ph.O.
Works For Violin & Orchestra [Teldec]
Beethoven - Anatol Ugorski
Diabelli-Variationen [DGG]
Vivaldi - Anner Bylisma
Concertos For Strings [Sony Classical]
Various - Boston Pops/John Williams
Swing, Swing, Swing [Philips]
Friedrich II/Timur Leng - Sarband
Music Of The Emperors [Jara]
Nielsen, Grieg, a.o. - Guildhall String Ensemble
Scandinavian Suite [RCA/BMG]

SWF (S 2 KULTUR)/Baden-Baden

- Anette Sidhu - Prog. Editor**
Monteverdi - Jürgen Jürgens
Vespro Della Beata Vergine [Ambitus]
Rossini - Cecilia Bartoli/Charles Spencer
Lieder [Decca]
Various - Kronos Quartet
Pieces Of Afrika [Nonesuch]
R. Strauss - Bernard Haitink
Der Rosenkavalier [EMI]
Manuel De Falla - Josep Pons
El Amor Brujo/El Retablo De Moese Pedro [Harmonia Mundi]

RADIO NEPTUNE/Brest

- Jean Le Cozeoisier - Prog. Dir.**
Dvorak - Firkusny/Ridge
Piano Quintets [RCA]
Strauss - C. Kleiber
1992 New Year's Concert [Sony]
Handel - G. Lesne
Lucrezia [Virgin]
Brahms - Brendel/Abbado
Piano Concerto No. 2 [Philips]
Liszt - Pogorelich
Sonata in B Minor [DGG]
Campra - W. Christie
Idoménée [H.M.]
Ravel - Ansermet
Orchestral Works [Decca]
Schumann - Arrau
Piano Works [Philips]

CONCERT RADIO/Amsterdam

- Eric Bleys - Programmer**
Wouter Spijker - Prog. Dir.
Mendelssohn - N. Marriner
Pianocconcerto No. 2, Op. 40 [CBS]
Milhaud - Boston Symphony Orch./C. Munch
La Creation Du Monde [RCA]
Dvorak - Alban Berg Quartet
Stringquartet No. 12, Op. 96 [EMI]
Liszt - V. Cliburn
Sonata in B Minor [BMG]
Sjostakovitsj - Nieuw Sinfonietta
Amsterdam, L. Markiz
Kammersinfonie, Op. 118a [Fidelio]
Bach - A. Nicolet/K. Richter
Sonata For Flute, BWV 1030 [Archiv]

Mozart - Nieuw Sinfonietta

- Amsterdam, L. Markiz**
Symphony No. 29 [Globe]
Bach - S. Richter
Das Wohltemperierte Klavier I, 8-14 [RCA]
Mahler - J. van Nes/Het Gelders Orkest/Y. Talmi
Rückertlieder [Ottava]
Rameau - Leonhardt
Various Pieces For Harpsichord [DHM]

OPUS RADIO/Zurich

- Christoph Hänggi - Producer**
Bach - Kathleen Battle & Itzhak Perlman
Arias [DGG]
Bobby McFerrin/Yo-Yo Ma
Hush [Sony]
Rossini - Cecilia Bartoli
Heroines [Landon]
Various - Kronos Quartet
Pieces of Africa [Nonesuch]
Carlos Kleiber/Wiener Phil.
Neujahrskonzert 1992 [Sony]
Giuseppe Puccini
La Fanciulla Del West [Sony]
Various - Werner Bärtschi
Mozart a.o. [ECM]
Mozart - Anne-Sophie Mutter
Wolfgang Amadeus Mozart [EMI]
Milhaud - Orch. Du Capitole De Toulouse
Symphonien No. 1 & 2 [DGG]
Kiri Te Kanawa/André Prévin
Kiri Sidetracks - The Jazz Album [Philips]

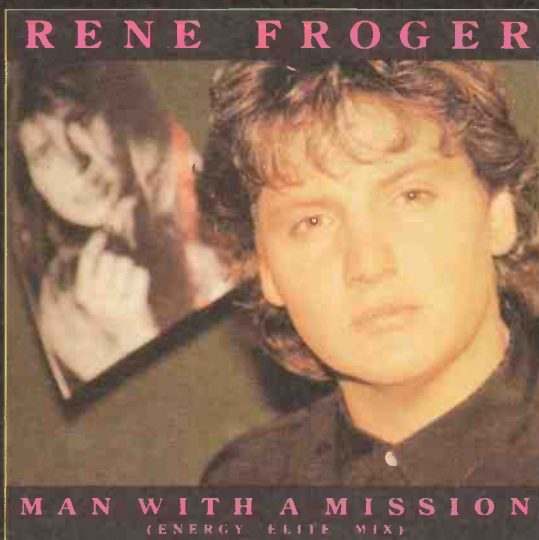
Kurt Masur · New York Philharmonic A Great Partnership

"I believe that honesty as an artist is the most important point." Kurt Masur, music director of the New York Philharmonic



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* DANCE TO THE SINGLE (ENERGY 'ELITE' MIX)

* SEE THE VIDEOCLIP (SHOT IN PARIS)
CRACKER OF THE WEEK / SUPER CHANNEL

* LISTEN TO HIS INTERNATIONAL ALBUM
"MATTERS OF THE HEART" (GOLD IN THE BENELUX)

* SOMETIMES A SONG NEEDS A REAL SINGER

RENÉ FROGER,
YOU CAN'T STOP QUALITY!

A DINO INTERNATIONAL RELEASE

Time For More Radio Creativity

by Daniel Flamberg

For years, radio people have complained that the industry loses revenue because creatives are unwilling (or unable) to produce anything besides lush four-color print ads or 30-second TV commercial shots on location in Tahiti, Dakar or Rome. And while radio is not central to the career path or advancement of agency creative types, there hasn't been much correlation so far between the preferences of creatives and the media selected for delivering ad messages.

To confront this chicken and egg question once and for all, **Jim Thompson** and his colleagues at **Group W Radio** put up US\$1 million in a 10-year time span for this one question: If radio rewards creative excellence in the medium, can we move the sales needle? With a top prize of US\$100,000, the Mercury Awards are open for entries. The first winners will get their checks on May 11, 1992.

This is an idea that several radio trade groups have thrown around for a long time. It is another PR opportunity for radio and a way to spike out one of the dominant false objections to radio advertising. Now the industry, in effect, can say "put up or shut up" to the creative community and once and for all track the impact of ego-stroking on long-term sales development.

Tactics for Taking Control

During 1991, radio broadcasters acted like solo sailors in a hurricane. They tied down the tiller, went below and lashed themselves in. At each step, they

Anger, frustration and fear have turned us into budget slashers with little vision and even less hope. The time has come to turn lean into mean and to confront our collective demons.

accepted the fact that events are out of their control and have contented themselves with holding on for dear life. Anger, frustration and fear have turned us into budget slashers with little vision and even less hope. The time has come to turn lean into mean and to confront our collective demons. Consider these five tactics for taking control.

1. Pump Up The Jam

Now is the time to aggressively promote radio and your station. If you are not soliciting the value of advertising in a recession, how do you expect to change your

clients' hesitating behavior? How can you convince a retailer to believe in advertising if you don't believe? Have you noticed that the *Wall Street Journal* has tripled its ads on the topic? What do they

Now is the time to work on packaging your station: programming, image and inventory.

know that you don't? They know that bad times offer opportunities for leaders to extend their lead and for advertisers to make spectacular come-backs against complacent competitors.

If you aren't using every available medium to promote your station and its value to your clients, you are missing the boat.

Since every other medium in town is also suffering, you can trade time and space for attractive discounts. Your air should be filled with promo spots featuring client testimonials. And you should be inviting clients into your station for marketing seminars, creative brainstorming and a taste of show biz.

2. Take The Mountain To Mohammed

People are worried and anxious. They are desperate to know what's coming next. And they are anxious for someone to show them a way out. You can be that someone by actively organizing your sales and marketing effort to make your station and its commercial inventory available and accessible to clients.

Now is the time to hold a sale, to create special "introductory" packages and to design neighborhood or mail-oriented campaigns

that give retailers the radio equivalent of the local paper's "Banner Pages." Big ideas with accessible smaller-sized participation will add new business to your station, while your competitors continue business as usual. There is virtually no limit on the names you can give these efforts or the impact they can have on your clients. They require your ultimate effort in understanding the customer and his needs. Your clients and prospects are looking for someone with a "we're in this together" attitude who can palpably help them, as would a genuine partner.

In this regard, your radio sta-

tion brings a big bag of tricks to the party. Remote broadcasts, traffic-building promotions, DJ appearances and co-op coordination are all proven, powerful selling techniques. The real chal-

lenge is communicating this power, emphasizing your ability to help find co-op/vendor funding or your understanding that the modest costs of this effort actually calculate out to pennies per day (or per customer).

Appealing to the stressed client requires an understanding of negative motivation. Very few clients are pro-active, even when times are good. This year you can't expect anyone to see, understand or move for the right reasons.

You must make a direct appeal to fear—fear of failure, fear of loss, fear of humiliation or fear of future consequences are driving businesses today. Why else would we be willing to lay off record numbers of employees and make drastic cuts in firms of all sizes? To penetrate the client's current mind set, you must frame your appeal in terms of what he will miss or how he will be harmed if he doesn't act.

It is not the traditional benefit-selling tact, but if you do your homework right, you will see that overcoming fear is the client's biggest need. And we are in a need-fulfilling business.

3. Just Do It

Times are so bad that the moment has come to try out your craziest ideas. You have little or nothing to lose. Promotions, day-part programming, themes and concepts you hesitated to use just a month ago are now fair game.

Consider programming consultant **Walter Sabo's** observation, "In a business that depends on reflecting the needs and tastes of the audience, we remain insular. As a business that must spot trends and anticipate pop culture, we must after the familiar. The worst crime in other media is to repeat the past. In radio, introduce a new idea and you will be asked, 'So who else has done it?' Now is the time to abandon our secret lives as lemmings and try new things."

4. Packaging Is Everything

In a market of parity products, or products perceived to be the same, the one with the most

Have you considered any of the following:

1. Committing to a newspaper schedule at most-favored nation rates and combining it with spots plans in a themed promotion?
2. Representing the local cable operator or interconnect or the weekly county newspaper as the seller/packager of his inventory?
3. Making a tactical alliance with the local distributor/publisher of phone books, Valu-Paks or direct marketing vehicles to sell in combination?
4. Striking a short-term alliance with non-affiliated TV stations to create a retail-oriented electronic media package that breaks the newspaper hold on the market's largest grocers, chains and mass retailers?

appealing package wins. Sure, she has a slightly crooked nose, home-bleached hair, plastic shoes and, if you look real close, a zit or two. But the perceived image of the entire package brought you across the room hot to trot.

Now is the time to work on packaging your station: programming, image and inventory. Look at the consistency of the messages you are projecting, conduct the research, carefully select your target listeners and sculpt a unique posture to convince your clients and listeners that they are making the right choice by tuning you in. Remember, radio is entertainment, information, comfort, companionship and friendship. Keep in mind that TSL, AQH and cume/reach are psychological as well as mathematical indicators and use that data to get closer to your audience and to offer your clients greater persuasion and impact with your listeners.

alliance with non-affiliated TV stations to create a retail-oriented electronic media package that breaks the newspaper hold on the market's largest grocers, chains and mass retailers?

If not, why not? Now is the time to anticipate the future, understand the synergies between and among media and put them into service to aid your station and your clients.

The outlook is a paranoid's dream come true. But that's no reason to retreat to your room and hide under the covers. The uncertainty of the economy gives us unusual latitude to see the glass as either half empty or half full. Realistic optimists can achieve great things in uncertain times.



Longtime industry veteran **Daniel Flamberg** is managing director of **Morgan Rothschild & Company, Inc.**, a New York-based advertising, promotion and public relations agency. Prior to forming MR&C in 1989, Flamberg was COO and principal sales development/marketing officer for the **Radio Advertising Bureau**. An award-winning creative executive, he earlier served as VP of advertising/PR for the **Mutual Broadcasting System**. Flamberg can be reached at (+1) 212.463.8200; fax (+1) 212.691.9805.

5. Master Multimedia Marketing

Did you notice that GM bought a US\$95 million multimedia campaign from **Time Warner** and that radio didn't get one cent of it? Multimedia marketing is a reality on Madison Avenue. The only ones not making deals, alliances and pacts in record numbers are radio networks and radio reps. Soon multimedia will be everywhere. If you don't anticipate it and control the ball, you will be the big loser. Have you considered any of the following:

1. Committing to a newspaper schedule at most-favored nation rates and combining it with spots plans in a themed promotion?
2. Representing the local cable operator or interconnect or the weekly county newspaper as the seller/packager of his inventory?
3. Making a tactical alliance with the local distributor/publisher of phone books, Valu-Paks or direct marketing vehicles to sell in combination?
4. Striking a short-term

EUROPEAN TOP 100 ALBUMS

THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	COUNTRIES CHARTED
			TITLE - ORIGINAL LABEL					TITLE - ORIGINAL LABEL					TITLE - ORIGINAL LABEL	
1	1	3	Bruce Springsteen Human Touch - Columbia ▲	UK,D,B,NL,E,A,CH,S,PK,I,N,SF,IR	35	36	29	Dire Straits On Every Street - Vertigo ▲2	F,D,NL,E,SF	69	NE		Scorpions Still Loving You - Harvest	UK,D,B,NL,CH,DK
2	2	3	Bruce Springsteen Lucky Town - Columbia ▲	UK,D,B,NL,E,A,CH,S,PK,I,N,SF,IR	36	30	6	Crowded House Woodface - Capitol	UK,NL,IR	70	84	63	Fredericks, Goldman & Jones Fredericks, Goldman & Jones - Columbia ▲	F
3	5	19	Nirvana Nevermind - DGC ●	UK,F,D,B,NL,E,A,CH,S,PK,N,SF,GR,I,IR	37	35	18	Jean-Philippe Audin & Diego Modena Ocarina - Delphin	F,B,NL	71	71	3	Ochsenknecht Ochsenknecht - Metronome	D,CH
4	4	21	Genesis We Can't Dance - Virgin ▲3	UK,F,D,B,NL,E,A,CH,S,PK,SF,GR,IR	38	33	8	Shanice Inner Child - Motown	UK,D,NL,A,CH,S,DK	72	87	2	Rozalla Everybody's Free - Pulse 8	UK,B,NL,CH,S,DK
5	3	26	Simply Red Stars - east west ▲3	UK,F,D,B,NL,E,A,CH,S,PK,I,SF,GR,IR	39	NE		P.J. Harvey Dry - Too Pure	UK	73	74	8	James Seven - Fontana	UK,P
6	8	2	Def Leppard Adrenalize - Bludgeon Riffola	UK,D,B,NL,E,CH,S,PK,N,IR	40	48	9	Pearl Jam Ten - Epic	UK,D,B,NL,A,DK	74	61	24	Salt-N-Pepa The Greatest Hits - Next Plateau	D,NL,A,CH,SF
7	NE		Annie Lennox Diva - RCA	UK,D,B,NL,S,DK,I,IR	41	68	3	Foreigner The Very Best Of - Atlantic	D,NL,CH,DK,SF	75	67	8	Little Village Little Village - Reprise	D,NL,CH,DK,SF
8	7	22	Queen Greatest Hits II - Parlophone ▲4	UK,D,B,NL,E,A,CH,S,PK,I,SF,GR	42	40	55	R.E.M. Out Of Time - Warner Brothers ▲3	UK,F,D,E,DK,GR	76	86	3	Radio Futura Tierra Para Bailar - Ariola	E
9	9	6	Tears For Fears Tears Roll Down (Greatest Hits 82-92) - Fontana	UK,D,B,NL,E,CH,P,DK,I,IR	43	34	6	Genesis Turn It On Again '81 - '83 - Vertigo	D,B,NL,A	77	62	15	Johnny Hallyday Ça Ne Change Pas Un Homme - Philips/Phonogram	F
10	6	6	Gary Moore After Hours - Virgin	UK,F,D,B,NL,E,A,CH,S,PK,N,SF,IR	44	56	3	Vangelis The Best - PolyGram	E	78	100	2	Jane Birkin Je Suis Venue Te Dire Que Je M'En Vais - Phonogram	F,B
11	12	4	Right Said Fred Up - Tug	UK,D,B,NL,CH,S,DK,IR	45	46	10	Snap The Madman's Return - Logic/Ariola	D,NL,A,CH,GR	79	NE		Anna Oxa Di Questa Vita - Columbia	I
12	10	19	Michael Jackson Dangerous - Epic ▲3	UK,F,D,B,NL,E,A,CH,S,GR,IR	46	49	25	Joe Cocker Night Calls - Capitol	UK,D,CH,IR	80	92	28	Antonello Venditti Benvenuti In Paradiso - Ricordi	I
13	19	8	Curtis Stigers Curtis Stigers - Arista	UK,D,NL,CH,S,DK,IR	47	37	25	Soundtrack - The Commitments The Commitments - MCA	UK,D,CH,DK,IR	81	85	33	Metallica Metallica - Vertigo	D,P,DK,GR
14	11	19	U2 Achtung Baby - Island	UK,F,D,B,NL,E,CH,DK,I,SF,GR,IR	48	69	2	Erasure Chorus - Mute	UK,D,GR	82	65	5	David Byrne Uh-Oh - Warner Brothers	NL,S,I
15	13	4	Westernhagen JaJa - Warner Brothers ●	D,CH	49	50	7	Soundtrack - Dirty Dancing Dirty Dancing - RCA	F	83	94	7	Nirvana Bleach - Tupelo/Sub Pop	UK,D,A,SF
16	18	13	Ten Sharp Under The Waterline - Columbia	F,D,B,NL,A,CH,S,DK,N,SF	50	NE		Gun Gallus - A&M	UK	84	NE		La Union Tren De Largo Recorrido - WEA	E
17	14	7	Red Hot Chili Peppers BloodSugarSexMagik - Warner Brothers	D,B,NL,A,CH,S,DK,N,IR	51	38	8	Sandra Close To Seven - Virgin	F,D,A,CH	85	88	11	Les Inconnus Boulevard - Lederman	F
18	20	7	Madness Divine Madness - Virgin	UK,B,NL,IR	52	39	15	Army Of Lovers Massive Luxury Overdose - Ton Son Ton	D,A,GR	86	78	19	Simon & Garfunkel The Definitive Simon & Garfunkel - Columbia	UK,SF,IR
19	44	2	Mr. Big Lean Into It - Atlantic	UK,D,NL,CH,S,DK	53	41	9	Hanne Boel My Kindred Spirit - Medley	S,DK,N	87	43	6	Frankie Valli & The Four Seasons The Very Best Of - PolyGram TV	UK
20	17	18	Queen Queen Greatest Hits - EMI ▲5	UK,D,B,NL,A,CH,DK,SF,GR	54	42	7	François Feldman Magic' Boulevard - Philips	F	88	83	11	Fiorella Mannoia I Treni A Vapore - Epic	I
21	32	8	Shakespears Sister Hormonally Yours - London	UK,D,A,CH,S,IR	55	52	13	Lou Reed Magic And Loss - Sire	D,NL,A,CH,P,DK,GR	89	82	15	Alejandro Sanz Viviendo Deprisa - Warner Music Spain	E
22	22	26	Prince & The New Power Generation Diamonds And Pearls - Paisley Park ▲	UK,F,D,NL,E,A,CH,S,PK,IR	56	73	52	Roxette Joyride - EMI ▲4	UK,D,P	90	77	6	Luca Barbarossa Cuore D'Acciaio - Columbia	I
23	26	2	Beautiful South 0898 - Go!Discs	UK,D,IR	57	64	5	Frederic François Je Ne Te Suffis Pas - Trema	F,B	91	NE		Orup Stockholm & Andra Ställen - Metronome	S,DK
24	16	27	Bryan Adams Waking Up The Neighbours - A&M ▲3	UK,F,D,NL,E,CH,P,GR,IR	58	53	3	Soundtrack - The Commitments 2 The Commitments Part 2 - MCA	A,CH,S,DK,N,IR	92	70	48	Michael Bolton Time, Love & Tenderness - Columbia	UK,NL
25	15	11	Wet Wet Wet High On The Happy Side - Precious	UK,F,D,B,NL,E,GR	59	55	8	Randy Crawford Through The Eyes Of Love - Warner Brothers	D,CH,DK,N	93	95	6	Resistencia Palavras Ao Vento - Ariola	P
26	29	7	Natalie Cole Unforgettable - With Love - Elektra	F,D,B,E,CH,S,PK,I	60	66	13	Presuntos Implicados Ser De Agua - WEA	E	94	81	13	Mylene Farmer L'Autre - Polydor ●	F,B
27	23	20	Lisa Stansfield Real Love - Arista	UK,F,D,B,NL,DK	61	47	19	Bonnie Tyler Bitterblue - Hansa	D,A,S,N,SF	95	80	9	William Sheller En Solitaire - Philips	F
28	25	3	Melissa Etheridge Never Enough - Island	D,NL,A,CH,DK,N	62	59	14	Luca Carboni Carboni - RCA	I	96	76	27	Eva Dahlgren En Blekt Blondins Hjarta - Record Station	S,SF
29	31	3	U 96 Das Boot - Polydor	D,A,CH,S	63	51	3	Robert Palmer Addictions Vol. 2 - Island	UK	97	NE		Stephan Eicher Engelberg - Barclay	F,CH
30	24	28	Guns N' Roses Use Your Illusion II - Geffen ▲	D,NL,E,A,CH,P,DK,SF,GR,IR	64	57	5	Nicole Augenblicke - Jupiter	D	98	98	7	Pasadenas Yours Sincerely - Columbia	UK,D
31	58	2	Josef Locke Hear My Song - EMI	UK,IR	65	60	6	Paolo Vallesi La Forza Della Vita - Sugar	I	99	75	4	Yanni Romantic Moments - Private Music	D,A
32	21	26	Tina Turner Simply The Best - Capitol ▲2	UK,D,B,NL,E,A,P,GR,IR	66	72	15	Luz Casal A Contra Luz - Hispavox	E	100	NE		Queen Innuendo - EMI ▲2	F,D,A
33	27	21	Enya Shepherd Moons - WEA ▲	UK,D,NL,E,S,DK,N	67	63	3	Aleandro Baldi Il Sole - Ricordi	I					
34	28	28	Guns N' Roses Use Your Illusion I - Geffen ▲	UK,F,D,NL,E,P,DK,GR,IR	68	54	19	Patrick Bruel Si Ce Soir - RCA	F					

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece.

○ = FAST MOVERS NE = NEW ENTRY RE = RE-ENTRY

OFF THE RECORD

DUTCH TREMORS: The impending try-outs for Dutch cable radio on regional terrestrial frequencies (M&M, April 4) could assist in the final development of a national commercial terrestrial radio channel in the country. Could it be that **Veronica** founder **Rob Out** and **Peter de Jager** are busy behind the scenes? Is it true that they have bought the stocks from **Vrije Ether** to own the Rotterdam frequency? Are the owners of **RTL4-Radio**, **Radio 10** and **Sky Radio** also behind this potential national Dutch commercial station?

AND OTHER SHAKES: **Ferry Maat**, longtime head of pop music at Dutch public broadcaster **TROS**, will leave the company reportedly because of a policy disagreement. He departs on October 1, when the new public radio restructure takes effect in Holland.

TEXANS IN POLAND: **Starstream Communications** has announced an agreement with **Warner Music International** in which the Texas-based company's 80%-owned eastern European subsidiary **Polton Records** will distribute **Warner Music** and east west product in Poland. Also, Polton has opened its first retail outlet in Warsaw. **Starstream** president/CEO **Gary R. Firth** hints that other eastern European deals are being contemplated.

CASED CLOSED?: The defamation suit between **NRJ** president **Jean-Paul Baudécroux** and **Europe 2** MD **Martin Brisac** seems to have been called off. The trial, due to begin on April 8, was over comments made by Brisac in a French daily newspaper. Although no official statement has been released, one source says that it is likely that both parties are fed-up with the polemics that have come to characterize French radio, and that both would prefer to get on with the job at hand. How long the truce will last no one knows.

BACK TO THE PRIVATE SECTOR: **Claudio Astorri**, station director at Italy's **RTL 102.5 Hit Radio**, failed in his bid for parliament after fighting for a Republican Party seat in the general election held April 5-6. But he did give the opposition a run for its money in the Federalist stronghold of Bergamo and Brescia.

Newspaper

(continued from page 1)

merical stations. The newspaper groups had hoped for a more liberal attitude to the issue of media ownership in radio companies.

"The report is against both the laws of freedom and of speech, freedom of the press and of free enterprise," comments **Jan Friedman**, head of **Svensk Radioutveckling (SRU)**, the central organization owned by Swedish newspapers which is lobbying the government to approve media ownership in commercial radio.

The government, however, remains steadfast. Says minister of culture **Birgit Friggebo**, "I think 40% ownership by media firms and newspapers is quite high enough."

Mediametrie

(continued from page 1)

a 7.8% cume share, up 0.9 points from the November-December sweep, but far below its 9.7% cume share during the Gulf War.

The biggest point-gainer during the past year and second-highest improvement during the quarter was **Fun Radio**. The FM EHR net, consulted by **Burkhart/Douglas & Associates** and 100%-owned by one of France's largest publishing companies, **Hersant**, earned a 5.8% cume share, an increase of 0.8 points from the previous quarter and 1.8 points from a year earlier. Fun is the only major web to have consecutive quarterly ratings increases over the past year.

The MOC report recommends that private commercial radio stations be owned by independent companies and broadcast only over a clearly defined area. Advertising will be limited to 10% of the total broadcast time, with one-third of the programming produced in-house. Licences are expected to be issued in five-year periods, with concessions for Stockholm and other major centres of population awarded to the "highest bidder" at special auctions. The cost of one-year concessions will run from Skr50,000 to Skr70,000 (app. US\$8,300-US\$11,600).

Latest market research estimates the commercial radio market to be worth Skr500 million a year, equivalent to 5% of the total ad market.

French Radio Ratings (Audience Cume %)

Network (Format)	1991 Jan/ Mar	1991 Nov/ Dec	1992 Jan/ Mar
RTL (FS)	20.1	18.7	18.9
Europe 1 (FS)	12.8	11.0	11.7
France Inter (N/T)	12.0	10.8	11.3
NRJ (EHR)	9.3	9.5	9.7
France Info (N/T)	9.7	6.9	7.8
Fun Radio (EHR)	4.0	5.0	5.8
Skyrock (EHR)	5.6	4.8	5.3
RMC (MOR)	5.6	4.7	4.8
Europe 2 (AC)	5.0	4.2	4.5
Nostalgie (G)	4.0	4.7	4.3
Cherie FM (G)	n/a	2.7	2.6
RFM (AC)	n/a	2.0	n/a

Source: Mediametrie

PolyGram

(continued from page 1)

rious/Phonogram) and **East Side Beat's Ride Like The Wind** (ffrr).

Sony's ranking was based on the power of the number 1 song for the quarter, the **George Michael/Elton John** duet **Don't Let The Sun Go Down On Me** (Epic), the first live record ever to enter the EHR chart. Although the single peaked at number 2 (and remained there for five consecutive weeks), it stayed a record 12 weeks in the top 10. A pair of EHR Top 40 number 1's from Jackson, **Black Or White** (six weeks) and **Remember The Time** (four weeks), further cemented Sony's position. The company had 15 charting records during the quarter, with top performers in the **Pasadenas' Im Doing Fine Now** and **Michael Bolton's When A Man...**

EMI

(continued from page 1)

28).

Registering 11%, the **Parlophone** label took the lion's share of the company's leading position. Meanwhile, the EMI label delivered 4.5%, due to **Roxette's** album **Joyride** (over three million units) as well as **Pet Shop Boys' Discography**.

Although EMI's reign was, for the most part, determined by established artists, BMG's runner-up position (19.9%) can be traced to one of last year's most surprising musical breakthroughs—the rise of US band **Nirvana**. Although MCA markets its own repertoire in the UK and Germany, the majority of the chart points that **DGC** (Nirvana's label)/**Geffen/MCA** repertoire accumulated went to its

BBC

(continued from page 1)

tenth in radio—before the government conducts an inquiry into the future of the pubcaster prior to its charter renewal in 1996.

The BBC has denied the allegations. In a statement, it says the recommendations in the leaked reports are only documents for discussion and that nothing has been set in stone. The BBC's boards of governors and directors are expected to discuss the research teams' recommendations and summaries during a meeting next month.

Some of the key points in a task force report titled, "BBC: The Entertainer," are:

- **Radio 5** should not be continued in its present form;
- Four national networks are the minimum required for the BBC to come near to fulfilling a public service in radio;
- Even with four services, there would be a strong element of disenfranchisement among listeners who feel uncatered to by the commercial market;
- The retention of all current services would nevertheless require a remodelling of some services to make them more distinctive;
- While not the BBC's fault, public recognition of the public ser-

vice elements of **Radio 1** and **Radio 2** do not match the effort and imagination that is put into it; and

Existing services should not be abandoned prematurely.

The reports also recommend that a 24-hour news service be established on the **Radio 4** long-wave frequency by the end of this year. The service should be based on the "news spine" of the network, with Radio 4—at least at the beginning—simulcasting the main news-sequence programmes. Also, the task force recommends either gold-formatted **Radio 2** or news/talk/sports-formatted **Radio 5** should be "remodelled as a music/sports service."

Another sore point with the union is the task forces' recommendation that, starting this year, the BBC should contract 15% of all network radio to independent producers by 1996. That probably will mean cutting jobs, says the BECTU.

Comments BECTU national industrial officer **Roger Bolton**, "The independent sector is likely to change from being a cottage industry to one that is dominated by fewer and more powerful companies and conglomerates."

Most of the job losses, BECTU claims, would stem from recom-

Warner Music, the third-best company with a 16.8% share, charted 14 records. **Simply Red's Stars** was the most successful and was the second-best-played album on EHR. The record peaked at number 3 and held that spot for six weeks, but could be broken by Jackson, **Genesis** and Michael/John. Other artists contributing to Warner's chart share included **Prince (Diamonds & Pearls)** and **Kym Sims (Too Blind)**.

Ranked by individual label performance, Sony's **Epic** and **Columbia** comfortably grabbed the two top spots, with a chart share of 11.3% and 10.3%, respectively.

Virgin was third with 7.2%, thanks to two records by **Genesis—I Can't Dance** and **No Son Of Mine**. The former stayed in the pole position for two weeks.

EHR chart share statistics are based on total cumulative points, grouped over a three-month period. Each week, records score points by achieving airplay on M&M's EHR roster of stations, which are primarily weighted by market size and the number of hours per week committed to the format. Each record's total chart points are in turn linked to companies and individual labels.

licenses partner, **BMG**. Nevertheless, MCA still collected a 4.8% share due to its solid performance in Germany and the UK.

The **Island** label also helped **BMG** to second place with U2's latest album, **Achtung Baby**. Although Island is owned by PolyGram, BMG's still holds licensing rights until the end of 1993 in some key markets (including GSA, Benelux and Spain). Other labels that have fared well for BMG include **Arista (Lisa Stansfield's Real Love)** and **RCA (Patrick Bruel's Ce Soir and Eurythmics' Greatest Hits)**.

Warner Music ranked third, thanks to east west act **Simply Red (Stars)** and **WEA** singer **Enya (Shepherd Moon)**.

On the **Eurochart Hot 100** singles chart, **Sony Music** led with 22.1%, owing to the good performances of the **Epic** and **Columbia**

labels (the number 1 and 2 labels with 13.1% and 6.3%, respectively). Sony's biggest first-quarter hits included **George Michael/Elton John's** duet **Don't Let The Sun Go Down On Me** and two hits by **Michael Jackson**.

Out of the 20 songs that charted for the Columbia label during the first quarter, Dutch act **Ten Sharp's You** contributed the most points.

PolyGram placed second with 18.9%, carried by **Salt-N-Pepa's Let's Talk About Sex (ffrr)**, **U96's Das Boot (Polydor)** and **Bryan Adams' Everything I Do... (A&M)**. **BMG** was the third-ranked singles company, owing to the European successes of Nirvana's **Smells Like Teen Spirit (DGC)** and four singles by Geffen act **Guns N' Roses**, including **Don't Cry** and **Live And Let Die**.

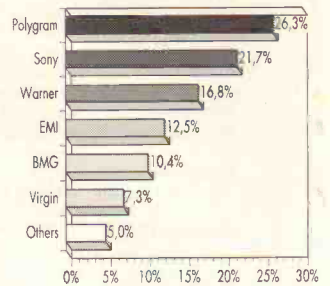
mentations that **Radio 5** eliminate continuing education programming and that increased current affairs output should be more open to independent producers, which could put more jobs at risk, the union charges.

BECTU says the recommendations are, in reality, the BBC's "secret agenda." Bolton has called for a "proper and public debate on the future of the BBC, before a small group of senior managers bring about profound and damaging roles as the public service broadcaster" in this country.

The union is concerned that some of the recommendations—or options, as the BBC prefers to call them—have or will become policy and be implemented before newly appointed Heritage minister **David Mellor** (whose duties include broadcasting) has a chance to launch his inquiry into the charter renewal. "Mr. Mellor will find a smaller BBC before he has his feet under the desk," predicts Bolton.

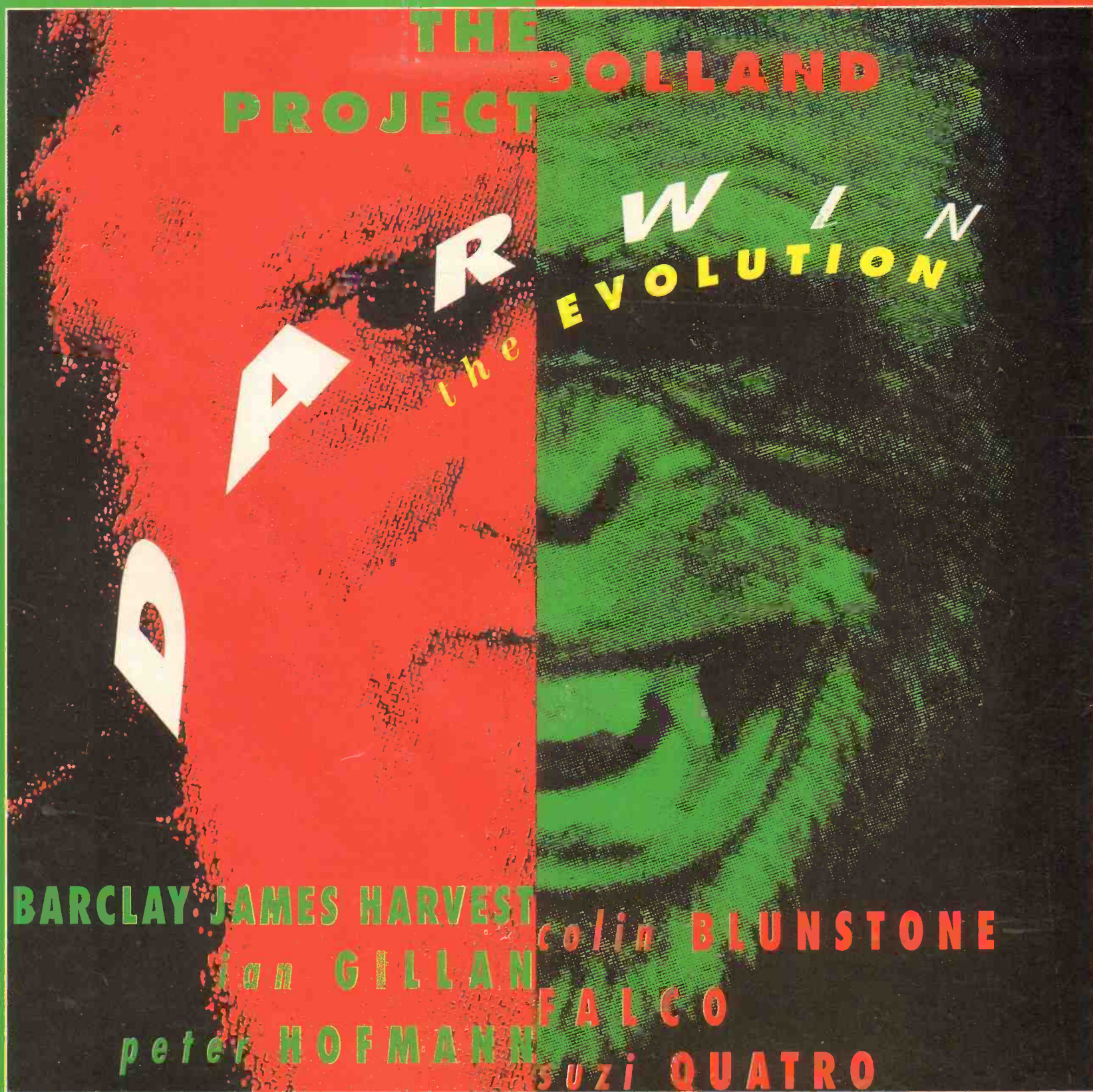
BECTU members are currently being balloted for a one-day strike on May 15 to voice their lack of confidence in the corporation's top management and their objections to the BBC's policy of "producer choice." That policy gives producers the option of buying technical services from the outside.

EHR Company Leaders



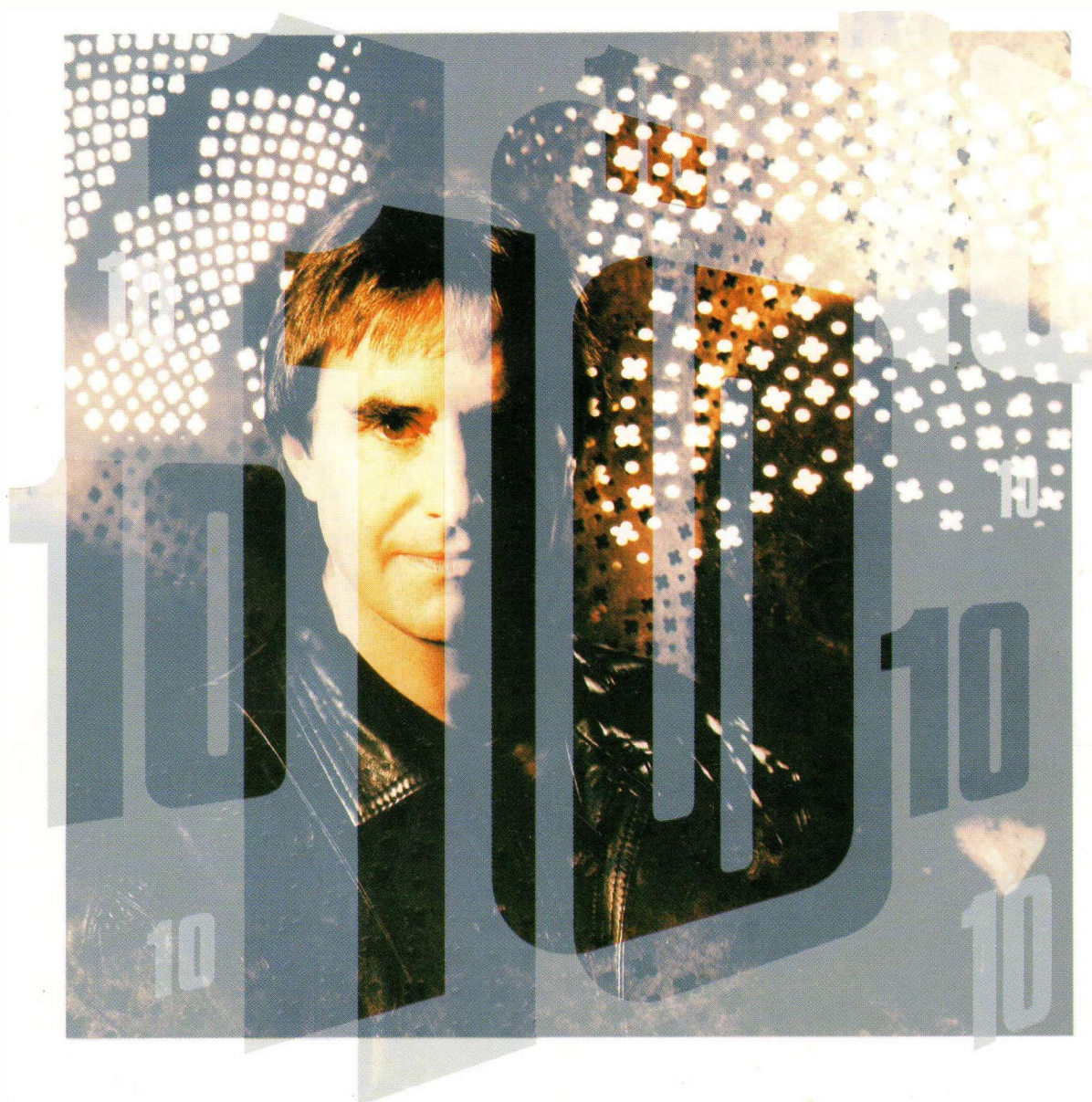
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A DINO INTERNATIONAL RELEASE

CHRIS DEBURGH



Power of Ten

C O N G R A T U L A T I O N S



Rondor Music (London) Limited

Ten original studio albums is a landmark achievement few musicians can lay claim to. CHRIS DE BURGH has arrived at the elusive milestone with the release, on April 27, of *POWER OF TEN*, his first collection of new songs in four years and the follow-up to his multi-platinum set *Flying Colours*. INTERVIEWS BY MIKE HRANO

AN ENDURING SUCCESS STORY

Power Of Ten is much more than simply an admirable statistic in an enduring success story. According to **Howard Berman**, MANAGING DIRECTOR OF A&M UK, it's also the strongest album yet from De Burgh - who is now the longest-serving signing to the UK label. "There's not many artists who, after ten studio albums with the same label - plus compilation albums, plus a live album - can actually genuinely claim to be at the peak of their career," he says. "Chris can, and I really think this album is going to consolidate and build on the successes that he has had in his key markets. I also think it's going to give the perfect opportunity for some of the less successful territories to really establish him once and for all."

In his nine years at A&M, Berman has watched De Burgh's career build and flourish to the point where "his position in the core market place is stronger now than it's ever been. His last two studio

albums have gone double platinum in the UK, and I would be very, very surprised if *Power Of Ten* doesn't achieve at least that. Chris and his producer Rupert Hine have provided us with a magnificent album that I'm really, genuinely enthused and excited by."

Lucie Avery, A&M'S INTERNATIONAL DIRECTOR UK REPERTOIRE, is equally delighted with the prospects created by such a dynamic record. "We have already had an outstanding promotional tool in the form of an incredibly powerful and moving first single in *Separate Tables* - which heralded the release of *Power Of Ten* in the most forceful way possible," she explains.

"He has tremendous songwriting ability, great vocals and has never taken his fans for granted"
- Howard Berman

Berman is under no illusions about what has made it possible for De Burgh to sell so many records for so long. "Firstly, he's an immensely talented artist. Secondly, he obviously was able to create his own market place and, thirdly, he just toured

and toured in the early days. Way before I joined A&M, he was just going out on stage with a guitar and gradually building up a following. It was just about word of mouth and, once again, that proved to me that whatever form of marketing techniques one uses, there is ultimately no substitute for talent and word of mouth."

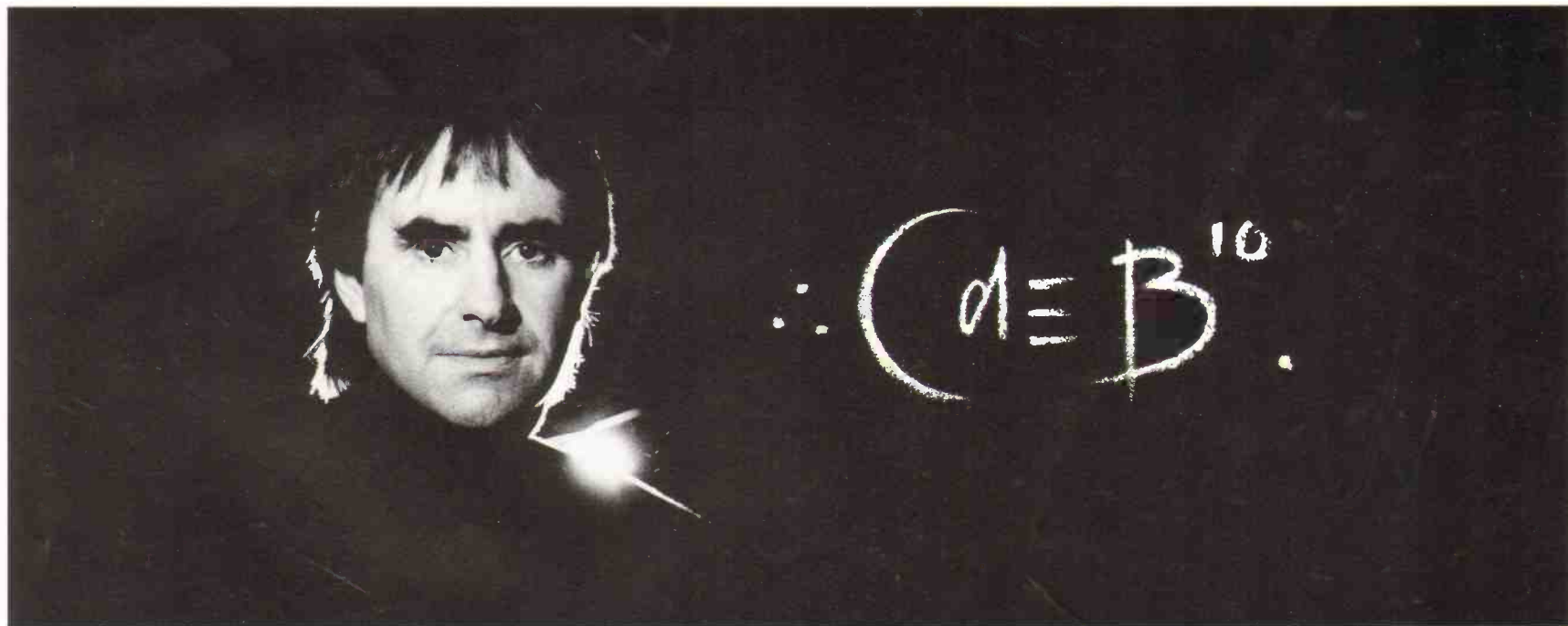
For all that, it took a while for De Burgh to break out from being a 'well-kept secret' to being a fully fledged international success. "The main hurdle we felt we had to overcome in the early days was to actually increase his fan base without alienating the core that he already had," Berman recalls. "Collectively, we were all dressed up and just waiting for a really big hit single to give us somewhere to go - and *Lady In Red* obviously provided that opportunity.

"But the important thing is that, because of the years preceding that song and because of the strength of his fan base which already existed, when *Lady In Red* happened it was the icing on the cake - rather than actually being the cake itself.

It meant that rather than just having a one-off, phenomenal hit, we were actually able to use the single to take Chris to a much, much wider market place. In turn, that meant that the three albums which followed the single all went double-platinum in the UK."

Despite such eventual success, Berman believes that De Burgh has always been possessed of the constituent ingredients for the lasting career he has enjoyed. "He has a tremendous songwriting ability, he has great vocals and, perhaps most importantly, he has seen his audience grow with him. He has not lost that base; he has never alienated his fans or taken them for granted.

"In addition, he has also benefitted from being with the same management team from the start - Dave Margereson and Kenny Thomson of Mismanagement - which is one of the best management teams I've ever worked with. For me, these are the key reasons for what has been, by music industry standards, a very, very enduring success story. And, through all of this, Chris has been an absolute joy to work with."



FROM STRENGTH TO STRENGTH

For **Dave Margereson** of MISMANAGEMENT, the central support line running through De Burgh's longevity can be simply summed up in three words: talent, tenacity and teamwork.

His vocal and performing talent has been there from day one. Throughout his long career he has displayed an amazing tenacity and desire to succeed, but never at any cost. I think this explains the mutual loyalty evident in the infrastructures around him, the one record label, A&M, - Mismanagement

for 14 years, promoters in Europe are the same team as always. His band has played a vital role in his career - the longest serving member has been with him for 14 years, and even the 'new boy' has been around for ten. There is a great feeling of teamwork and permanence which makes the work so rewarding.

"He's the consummate artist"
- Dave Margereson

"Live performance is the bedrock of his career, and Chris has been able to build up that live profile because, for him and his band, it's been like playing with a bunch of friends. It really has been an enjoyable thing, and Chris likens it to a great adventure; charging through

Europe and other parts of the world with these guys that we've known for so long. It's all these various aspects of continuity which has made it work."

It was Margereson who, 17 years ago and then Head of A&R at A&M signed De Burgh and, after all this time, his admiration for the man remains fully intact. "I find it amazing that he's still going from strength to strength - and he still stays fresh. He's become a real craftsman and yet still has the ability to surprise you with an innermost feeling. He's the consummate artist and many things to many people. His is a hard act to do but, he manages to do it all; he keeps the youth and he keeps the older people.

"And he's been a gentleman to work with. So, my comment on the release of his tenth studio album - which is a real reason to celebrate - is 'Well done. More power to you.'"



Flying Colours L.P. debuts at No. 1.
Left to right - Glenn Morrow, Chris, Jeff Phillips, Danny McBride, Ian Kojima, Dave Margereson, Al Marnie

FROM 80 PEOPLE TO 80,000

The forthcoming *Power Of Ten World Tour* schedule is far removed from Chris' itinerary and crowd-pulling potential in the early days, as is well remembered by **Marcel Avram** of MAMA CONCERTS - which will be promoting the German dates on the tour as well as co-ordinating the European shows in general.

Avram first came across Chris in the mid-'70s, when he was almost totally unknown on the continent. "I met him originally when he was the opening act for Supertramp," he says. "He was performing by himself, without a band, and his manager was running through the hall putting up his posters. I was amazed that day when I saw him alone on stage - when nobody even knew who he was because he had only been announced on the bill on the day of the concert - and startled at how much energy and personality he gave out with his presence and his music. I thought he was a wonderful artist and got really involved right away. I wanted to see how far things could go."

After the Supertramp tour ended, Chris did not return to Europe for a couple of years - until Avram arranged some low-key solo shows for him in Germany. "We decided to give him a try on his own, so we started to play him in

Germany in halls. The first concert we did was the Rhein Terrasse in Cologne. We had, I think, 80 people there the first night - but it was fantastic. It was a magical concert. Then we played a club in Munich, where his dressing room was the space between where two doors opened!

"It's like a reunion, like a romance.... between him and his audience, it is some kind of love affair."

- Marcel Avram

"But slowly, slowly we worked on him. He was always very thankful for everything we did on his behalf, and he was always prepared to listen to what we had to say. We put him on every TV show we could as much as possible - and everything we advised him with respect to TV shows or concerts, he did. He did interview after interview, he worked day and night. And we have arrived at a situation where now, in 1992, he is one of the biggest superstars in Germany."

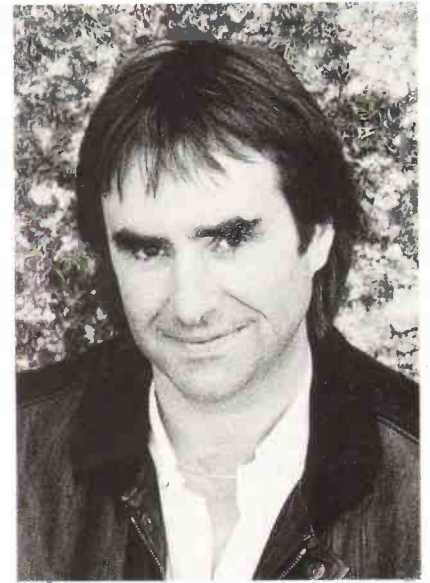
Phenomenal sales of records aside, Chris' popularity in Germany is also now measured by the tremendous demand to see his live shows. "He is able to play multiple dates, between three and four shows, in the Olympic Halls," Avram explains. "He is able to play stadiums, like he did in Hockenheim two years ago, in front of 100,000 people. In Berlin he can play to 50,000 people, in Hamburg to 80,000. This is the same Chris De Burgh who started off

in Germany playing to 80 people... Chris has become one of the biggest artists of our time."

A further indication of his stature in Germany was his appearance, in October, 1990, at the historic public celebrations to mark the reunification of East and West. At the specific request of the German Government and the Mayor of Berlin, Chris was the only international recording artist invited to perform at the event. He sang his classic ballad *Borderline* - a poignant comment on the moment and a song long held dear by his German fans - watched by two million people gathered in the shadow of the Brandenburg Gate and a further audience of many millions more via televised coverage worldwide.

Despite his early faith in De Burgh, Avram admits that even he has been amazed at the way in which his popularity in Germany mushroomed. "We never thought things would grow to this size," he says. "We knew that Chris had talent, like a piece of diamond, which needed time to grow up - but the explosion his career has had is just incredible. All we did, as promoters, was help to give him the possibility and ability to play in front of a lot of people - but it was up to him and his management to deliver what they delivered."

"They came up with the stage show and the music and, when Chris is on stage, then it's up to him. The battle that he has to do in the halls, that is something between him and his audience. And, you



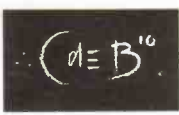
know, at the end of the day it's not a battle at all; it's like a reunion, like a romance. He has arrived at the situation in Germany where, between him and his audience, it is some kind of love affair."

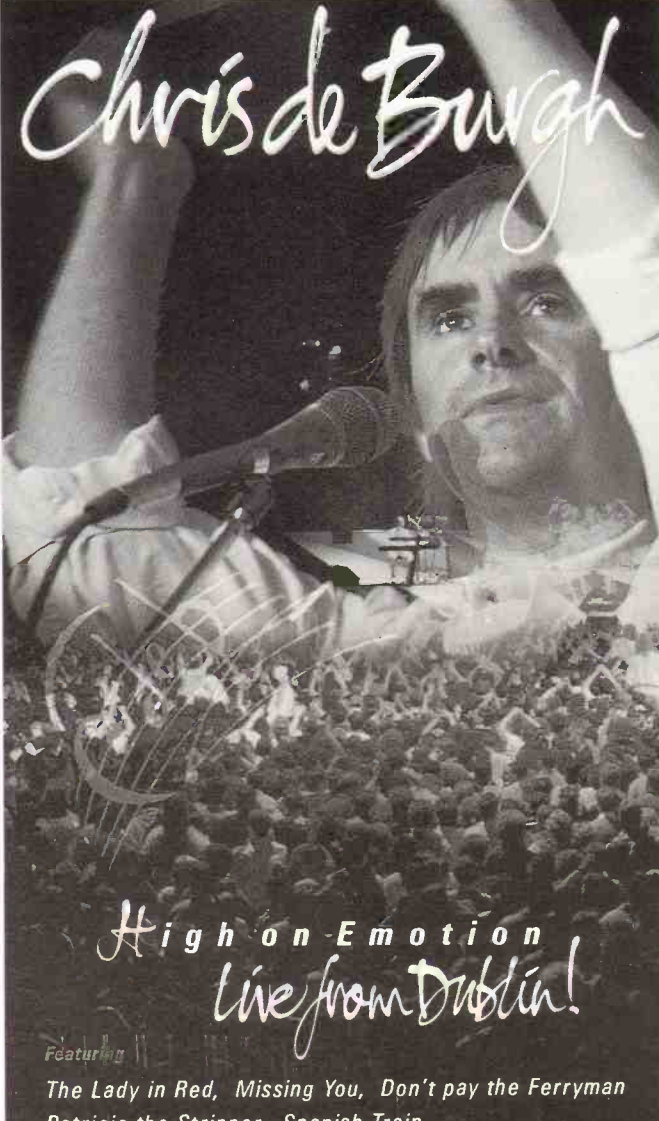
Avram is confident that the relationship can continue indefinitely. "I would also like to congratulate Chris and wish him, from the depths of our hearts, all the best for his future life as well as for his career. We want to be associated with him for as long as possible. We were there at the start of his career - and we want to be there until he decides not to play any more."

Chris De Burgh scored High on video with **'HIGH ON EMOTION - LIVE FROM DUBLIN'**

On Polygram Video

Polygram Video give Chris De Burgh 10 out of 10 for his new album. **'POWER OF TEN'**







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The Lady in Red, Missing You, Don't pay the Ferryman
Patricia the Stripper, Spanish Train

Polygram Video look forward to a continued and equally successful relationship with Chris De Burgh and A&M in 1992.

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CHRIS DE BURGH TOUR 1992

SEPTEMBER

8	ABERDEEN	Conference Centre
10	EDINBURGH	Ingleston
12	BRADFORD	City FC
15	EXETER	West Point
16	EXETER	West Point
18	BIRMINGHAM	N.E.C.
19	BIRMINGHAM	N.E.C.
22	BRIGHTON	Centre
25	LONDON	Earls Court
26	LONDON	Earls Court
29	SHEFFIELD	Arena

OCTOBER

2	HAMBURG	Sportshalle
3	HAMBURG	Sportshalle
6	COLOGNE	Sportshalle
7	COLOGNE	Sportshalle
10	MUNICH	Olympiahalle
11	MUNICH	Olympiahalle
12	INNSBRUCK	Olympiaice
13	PASSAU	Nibelungenhalle
15	MEMMINGEN	Icesportshalle
16	MANNHEIM	Maimarkhalle
17	MANNHEIM	Maimarkhalle
19	GREFRATH	Icesportshalle
20	ROTTERDAM	Ahoy
22	COPENHAGEN	Falkoner
23	ROSTOCK	Cityhalle
24	KEIL	Ostseehalle
26	HANNOVER	Eilenriedehalle
27	HANNOVER	Eilenriedehalle
30	STUTT GART	Schleyerhalle
31	STUTT GART	Schleyerhalle

NOVEMBER

2	PARIS	Zenith
3	BRUSSELS	Foret National
4	BREMEN	Cityhalle
7	FRANKFURT	Festhall
8	ZURICH	Hallenstadium
9	ZURICH	Hallenstadium
11	BERLIN	Deutschlandhalle
12	BERLIN	Deutschlandhalle
15	KASSEL	Icesporthalle
17	FREIBURG	Cityhalle
19	BAYREUTH	Oberfrankenhalle
21	DORTMUND	Westfalenhalle
23	SAARBRUCKEN	Saarlandhalle
27	DUBLIN	RDS
28	DUBLIN	RDS

DECEMBER

2	BELFAST	Kings Hall
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TO BE CONTINUED.....

TEN YEARS ON...

Power Of Ten renews the collaboration between De Burgh and Rupert Hine which first began a decade ago with *The Getaway* album and subsequently continued on its follow-up, *Man On The Line*. The successful partnership resumed last year when the pair bumped into each other by chance at a recording studio - the first time they had met since their original involvement.

"When I first joined up with Rupert, he had seen something in me which others hadn't; the excitement of the live performer," Chris recalls. "That's what he set out to capture on our earlier records, and it certainly gave me a vision in terms of relating my albums to that. We approached *Power Of Ten* with a tremendous confidence in the knowledge that the partnership had worked well in the past, and that there was no reason why it shouldn't work well this time around. My only criteria with this new album, right from the start, was that every time I got into a song I thought 'How could we do this live? Will it be strong enough to be supported by performance?' The only songs I decided to record were those I felt could be."

Hine witnessed this philosophy in the early stages of pre-production for the album. "Chris went to great lengths to knock the songs into shape - I'd say more so than most artists would - to the

point of getting his live band in and throwing it all around with them. Not just in a kind of sitting around, noodling rehearsal situation, but in a real standing up and playing the songs out to an imaginary audience live kind of way. He felt that was a very necessary stage to prove whether a song had the right to exist or not; by seeing how exciting it seemed to him at that time. However crude and however dissimilar those early demo arrangements might have been to the eventual version, it was still just a concrete affirmation for him that they were performable live - even at that level. So long as I could improve on those ideas from a record point of view, then it was a confident beginning."

"I wanted to make this album more organic...more lively, more substantial - with a real feeling that there was muscle behind it..."

- Rupert Hine

Hine sees a distinct parallel between his earlier and current involvement with De Burgh. "I would say that the point of doing *Power Of Ten* was very much, ten years later, an equivalent to the point behind our combining efforts in 1981 for *The Getaway* album," he says. "At that time, Chris' albums had always sounded to me a bit on the folksy side, and I had somehow got a picture of him being a bit of a balladeer - in the classic folk song sense of the word. It was when he got me to see him at a concert in Stockholm, of all places, that I changed my view.

"I saw this incredibly romping, rocky show that was nothing like my impression of his albums at all. I went backstage and chatted to him afterwards and said 'How come this is such a rocky show? It's so unlike your albums.' And he said 'You tell me - you're the bloody record producer!' So it was completely throwing down the gauntlet since, by that very comment, he was obviously implying that he'd never intended his albums to sound like that; he'd always wanted them to sound more like he did live. So that was a very clear challenge to me then, and I enjoyed trying to get that to happen.

"Similarly, here we were ten years later where, partly because of the phenomenal success of 'that single' and the repercussions it had in terms of people's perception of him, he was no longer seen as folksy. Instead, he was perceived as this rather soft, dare I say it, kind of croony singer. People who may have been totally unaware of him prior to *Lady In Red* would certainly have that kind of impression. I think, in a way, Chris was beginning to feel that the song was a bit of a millstone and wanted to break away from that, too - as fabulous as the track had been for his popularity.

"And, of course, the breakaway was inevitably back to the more passionate, more direct and more rocky side of his live show. So it's strange, really, but the brief was perhaps a very similar one - albeit ten years later with a lot of water under a lot of different bridges. The

approach would obviously have to be different from a recording point of view, and yet the point, perhaps, was strangely similar all those years later."

Despite the obvious advances in recording technology from one production commission to the next, Hine was keen to push machines into the background and human involvement to the fore in his treatment of the songs on *Power Of Ten*. "I wanted to make this album more...organic. Much more lively, more substantial - chunkier, with a real feeling that there was muscle behind it and it wasn't just electronic trickery. Anyone and everyone, with no skill or talent, uses that these days to make a record out of a whole pile of machinery. Anyone can do that."

More important was utilising the fact that De Burgh was a real singer of real songs. "I honestly believe that the simple answer to why he has lasted so long is because, ultimately, Chris writes for everyman," says Hine. "He is somebody who can write a song with ingredients that are all familiar, by which I mean it can be immediately communicative. And his songs can have this extra emotional aspect that Chris at his best lets flow through his voice very easily. I think the vocal on *Separate Tables* is a fabulous example of it.

His technique of knowing when he really feels right to do a vocal that will deliver and will connect with a huge audience is at the core of his appeal."

C O N G R A T U L A T I O N S

Chris!

(AND THANKS FOR BEING BEHIND BLACK FIRE)

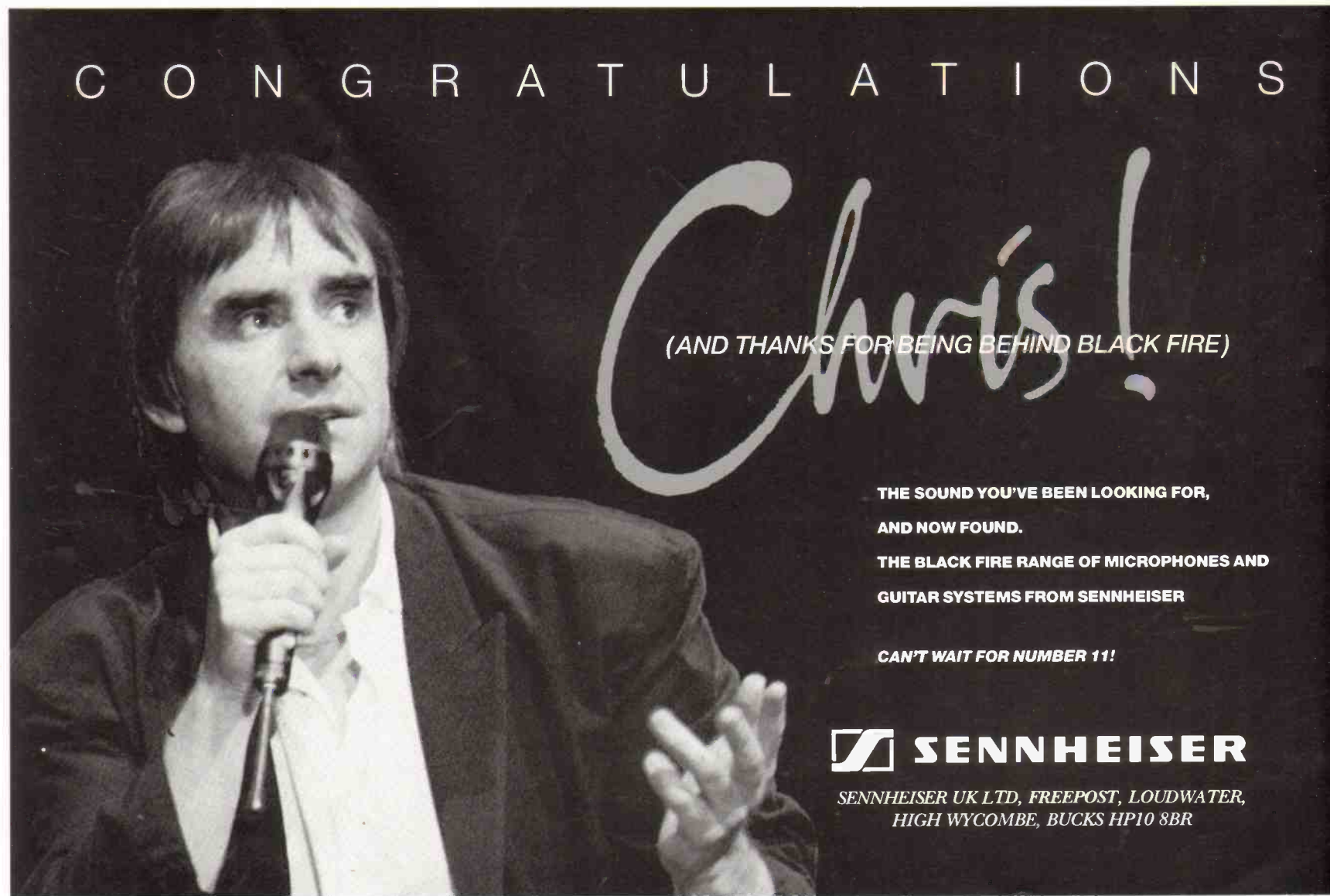
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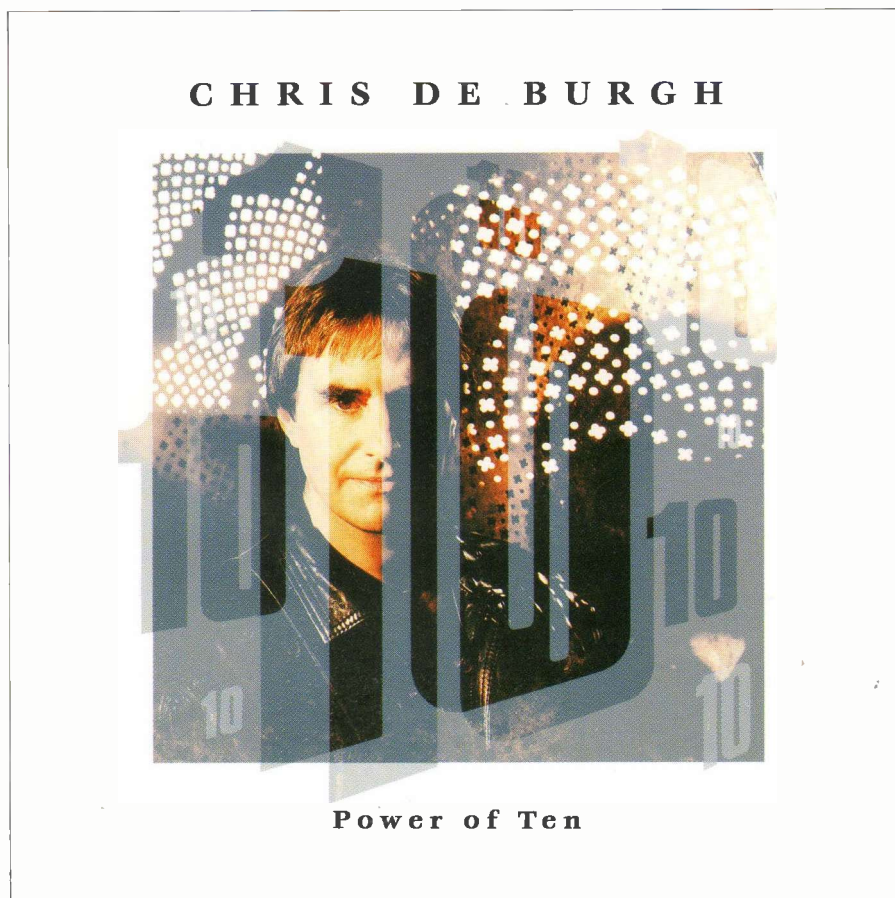
CAN'T WAIT FOR NUMBER 11!

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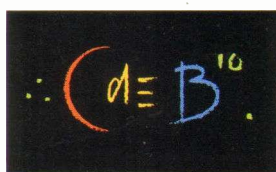
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CHRIS DE BURGH

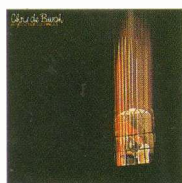


His new and tenth studio album

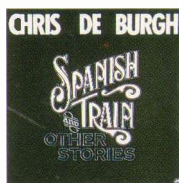


features the first single "Separate Tables"

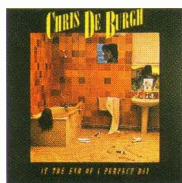
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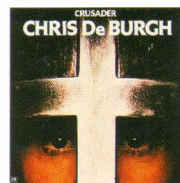
'Far Beyond These Castle Walls' (1974)
Featuring: Hold On, Windy Nights, Satin Green Shutters.
394 516-1/2/4



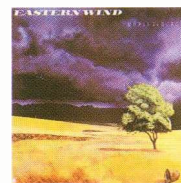
'Spanish Train And Other Stories' (1975)
Featuring: Spanish Train, Lonely Sky, Patricia The Stripper, A Spaceman Came Travelling.
393 143-1/2/4



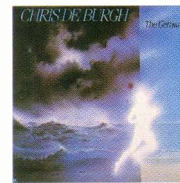
'The End of a Perfect Day' (1977)
Featuring: Broken Wings, In A Country Churchyard, A Rainy Night in Paris.
394 647-1/2/4



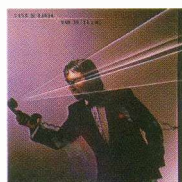
'Crusader' (1979)
Featuring: Carry On, Crusader.
394 746-1/2/4



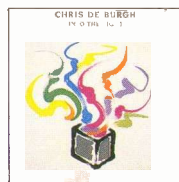
'Eastern Wind' (1980)
Featuring: The Traveller, Flying Home, Some Things Never Change.
394 815-1/2/4



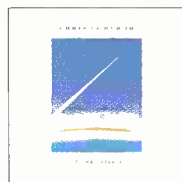
'The Getaway' (1982)
Featuring: Ship To Shore, Borderline, Don't Pay The Ferryman.
393 929-1/2/4



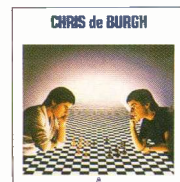
'Man On The Line' (1984)
Featuring: High On Emotion, The Head And The Heart, Much More Than This.
395 002-1/2/4



'Into The Light' (1986)
Featuring: Lady In Red, Say Goodbye To It All, Fatal Hesitation.
395 121-1/2/4



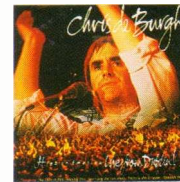
'Flying Colours' (1988)
Featuring: Missing you, Tender Hands.
395 224-1/2/4



'Best Moves' (1981)
395 083-1/2/4



'Spark To A Flame - The Very Best of Chris De Burgh' (1989)
397 034-1/2/4



'High On Emotion - Live From Dublin' (1990)
397 086-1/2/4



$$\therefore C \equiv B^{10}$$