GLR's UK Influence Grows
In Breaking New Artists

Despite standing in the shadow of its powerful sibling BBC Radio 1, GLR/London is getting more attention lately as an important outlet in breaking new bands. Launched in October 1988, the adult rock/talk station's consistent policy of showcasing new bands and airing album-led artists is delivering the increasingly important audience of album buyers.

Virgen MD John Webster says the station is right on target. "It proves the right mix of chat and oldies, that are not necessarily singles. But more importantly, they reach the 25-45 years-the tert audience of album buyers."

"The type of audience that is interested in dance, rap or banal pop. They play a lot stuff that others don't play, like Jellyfish or They Might Be Giants. I personally never hear anything that makes me want to put it off." Chrysalis head of marketing Jason Guy nicknames (continues on page 23)

Radio Vision, which is handling global TV and radio rights to the show, has already concluded deals with ORF/Austria, DR/Denmark, YLE/Finland, ARD/Germany, ERT/Greece, KRO/Holland, MTV/Hungary, RTE/Ireland, HRK/Norway, RTP/Portugal, TV/Spain and SVT/Sweden. And agreements are pending with Antenne 2/France and RAI/Italy. In the UK the BBC is televising the show and (continues on page 23)

SADENESS LEADS LIST
Crossover Singles
Top Eurochart

by Machgiel Bakker

Gregorian House, American-style poprock and catchy dance pop are some of mainland European music forms that fared best during the first quarter of 1991 according to an M&K survey based on records crossing national borders.

Virgin Germany had the most successful crossover single during the period with Enigma's "Sadeness Part I", which occupied the no. 1 position of the Coca-Cola Eurochart Hot 100 Singles for nine consecutive weeks. This makes the Michael Cretu-produced single the most successful continental record since Kaoma's "Lambada hit the top of the Eurocharts for a streak of 13 weeks that started in October 1989. Virgin claims to have sold more than 2.5 million copies worldwide of the single and three million of the album MCMXC A.D.

Second best is Roxette's "Joyride" (EMI), already no. 1 for seven weeks, followed by (continues on page 23)

Small First Quarter Gains
For UK Independent Radio

by Hugh Fielder

UK independent radio registered further audience gains in the first quarter of 1991 at the expense of the BBC, according to the latest JICRAR research.

IR reached 1.5% on the last quarter of 1990 to 53%—a new record—and its audience share rose 0.6% to 35.6%. The weekly IR audience of 22.59 million was another record, and the total number of hours listened each week (314 million) marks a 35.2% rise over the past three years.

Comments John Bradford, MD at Jazz FM/London and the new chairman of the Association of Independent Radio Contractors (AIRC) research subcommittee, "This is further evidence of the steady advance of independent radio, as new services create more choice and existing stations consolidate their position. The totality of independent radio (continues on page 23)

No. 1 in EUROPE

European Hit Radio
ROXETTE
Joyride (EMI)

Eurochart Hot 100 Singles
ROXETTE
Joyride (EMI)

European Top 100 Albums
Eurythmics Greatest Hits (RCA)
Once in a blue moon there comes a song that is special.....

ZUCCHERO
PAUL YOUNG

senza una donna (without a woman)

taken from the forthcoming album zucchero

marketed outside the UK by Polydor
**Spain Celebrates First International Record Fair**

Madrid's first international records fair was marked by the appearance of John Lennon's sister Julie Baird on the opening day. In a special stand set up by '60s record collector and distributor Mikel Barsa, Baird autographed copies of her book My Brother John. The event, held between April 27 - May 4, attracted most of the major labels, including Sony Music, Virgin, BMG, and indie Zaffiro and Horus. Top radio network SER also had a booth where journalists and presenters from 40 Principales, Radio Minuto and Cadena Rial interviewed with visiting artists.

**Twenty Vie For Radio 100 Frequency**

In May, the French Radio 100, a new 24-hour specialist rock station, started transmissions in Berlin. Forty licences were accepted for the new station, which will play 30% of independent music, 25% of mainstream songs, 20% of adult contemporary and 15% of classical music.

**European Explorers - The NAB conference in Las Vegas recently featured a panel called "The Global Marketplace: Media Investments And Opportunities", which discussed the radio and TV climate in both Western and Eastern Europe. Shown [1]: Stone Broadcasting System's, Tribune Entertainment's David Sillard, International Business Systems' Earl Jones; Westinghouse Broadcasting's David Graves; Wiley, Rein & Fielding's Donald Wear; and MacDonald, Griggs & Rieyl's Richard MacDonald. For further notes on this panel, see M&M April 27, page 1. Photo courtesy Oscar & Associates, Inc./Chicago.**

**European Radio**

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**Twenty Vie For Radio 100 Frequency**

by Paul Andrews

(Translator: note: Due to a production error, the conclusion to last week's story was inadvertently excluded. Here is an up-dated version of that story.)

Eighteen groups have joined France's NRJ and local publisher Schmidt & Partner in the race to take over the Berlin FM frequency left vacant by defunct alternative/ethnic station Radio 100. One of the new entries: German EHR cabaret/satellite service Star Sat. NRJ and Schmidt are backing rival bids from former Radio 100 staff and shareholders. But the Kabelrat, Berlin's media licensing authority, may allow a newcomer to take over the licence. Although no list of applicants has been published, unsuccessful bidders in the previous round of licence allocations earlier this year were invited to reapply by April 26.

Star Sat is the only 'outside' group surveyed by M&M to confirm that it is in the running. But insiders say that established German radio operators such as Grundy-controlled Klassik Radio and Bavaria's Gong group have also reactivated their earlier applications. Spokesperson Angel Prieto, "We think Klassik Radio may have a good chance. It would fit in with the kind of diversity the Kabelrat seems to be encouraging." He points out that the 24-hour classical format would provide synergy with Berlin's current private radio sector: EHR Humbert, full-format RTL Berlin and news station Inforadio Berlin, the last two of which launched this summer.

The Kabelrat meets on May 6 to consider the 20 applications.

Comments the authority's legal officer Ingeborg Ludwig, "It is possible they will come to a final decision on that date. But it is more likely they will draw up a shortlist of applicants with viable business and programme plans for further consideration, which will take a few weeks more."

Star Sat marketing director Martin Schmitz says a Berlin station would be a prestige asset.

For us it would be a logical extension of our development. We already have a high penetration in East Germany through satellite, but it can be difficult to put up dishes in the city and Berlin is only partially cabled.

Even Radio 100 MD Thomas Thimme's Radio 2000 project is backed by NRJ (38%), plus Original Radio 100 shareholders Aktiv Radio Berlin, owned by local publishing and media interests (34.6%), Neues Radio Berlin, with roots in local cable TV programming (26.4%), and 103-A, a group of well-known individual investors (3%). Thimme says Radio 2000 has a budget of 'more than DM4 million, but less than DM10 million'.

Other former station staff have proposed a new, renewed Neues ('new') Radio 100. This has a DM2.75 million budget, 25% raised by the staff members themselves, the rest from Schmidt & Partners (20%), East Berlin printing firm Die Andere Basisdruck Verlag (26%), FIM, an umbrella group representing over 100 "alternative" organisations (15%), gay and lesbian group Tolerance (5%) and Prominerv, a group of prominent individual supporters (3%).

Radio 2000 plans a more mainstream format than Radio 100's, says Thimme. "With the future of 'public' youth stations' RIAS 2 and DT64 in serious doubt, we want to be there to replace them if they close down."

"Our group would aim at 18-35s with a big city outlook, playing new and current hit music, plus cultural reports and so on. Indie music would remain part of that, but mainly evenings and weekends-ratings show that it is popular with this audience, but only in small amounts." He cites past Inforadio surveys which showed Radio 100 reaching more than 10% of Berliners over 14 days, but less than 1% daily.

He adds, "We have invited NRJ spokes-person to comment on the group's involvement. Thimme says if licensed Radio 2000 could achieve a 10-15% reach in 'a short time'-possibly more if RIAS 2 or DT64 closed -and break even after two years. Neues Radio 100 spokesperson Mario Neumann says, "We propose keeping much the same format as previously. Music will be mainly indie-style, with 30% news and music and 20% of day-time magazine shows."

Neumann hopes an all-city profile, with investment from the East, will favour his bid. He adds if he could attract the licence 50% of station staff will be East Berliners, and it will continue to cater for ethnic audiences. Both contenders claim to have the backing of the majority of the old Radio 100's staff.

**Vasco Rossi - European Tour**

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BBC Dominates Sony Radio Awards

by Hugh Fielder

BBC Radio walked away with the lion's share of the awards at the UK's Sony Radio Awards held on April 29, The broadcaster won the top spot in 23 of 31 categories. Some of the major music awards that BBC won: BBC Radio 1 in the "Best Documentary Rock/Pop" category with Last Night A DJ Saved My Life; BBC Radio 1 breakfast presenter Simon Mayo was voted 'Smash Hits Best National DJ'; and BBC Radio 4 was awarded "Best Documentary Feature Music/Arts".

Comments BBC Network Radio MD David Hatc, "Getting favourites from our stables past the post in vast numbers aren't easy. But yet again our thoroughbreds romped home."

Independent radio picked up six awards, including "Best Rock/Pop Programme" to City FM and "Best Specialist Music Programme" to Capital FM. Also, "Local Station of the Year" went to Radio Borders/Scotland. That station launched in January 1990 and chucked up a 69% reach in its first JICRAR Station manager Rod Webster brought virtually his entire staff to London for the awards ceremony and brought them all onto the platform to receive the award.

Capital Radio/London DJs picked up three awards—Charlie Gillett won the coveted Gold Award for "Outstanding Contribution to Radio", Tim Westwood's "Capital Rap Show" was "Best Specialist Music Programme" and Neil "Dowser" Fox was voted "Smash Hits Best Local DJ".

Comments Association of Independent Radio Contractors (AIRC) director, "We are delighted for the IR winners, particularly the smaller stations and Borders."

Other key winners:

Radio Academy Award: BBC: Light Entertainment Department

Sony Gold Award: Charlie Gillett

Personality Of The Year: James Naughtie

GOLDEN HANDSHAKE: The UK's Prince Edward (l) and Dire Straits leader Mark Knopfler (r) present the Sony Radio Gold Award for outstanding contributions to radio over the years to Charlie Gillett, longtime broadcaster, author and former Oval Records owner. Knopfler appeared to pay tribute to Charlie, who helped the Straits achieve recognition by playing their music on-air early in their career. Photo courtesy Monitor Photography Ltd., London.

MUSIC & MEDIA BUSINESS CALENDAR

- May 15 - World Music Awards, Monte Carlo Sporting Club, Monte Carlo, Monaco. Tel:+33 93 254 269.
- May 17 - Copyright And The Entertainment Industry: Law And Developments, Selfridge Hotel, Hotel Street, London, UK. Tel:+44 71 824 8257.
- June 1-2 - NAB GM Roundtable, Registry Hotel, Minneapolis, USA.
- June 5-7 - Association of Professional Recording Studios Conference, Olympic Centre, London, UK.
- June 9-12 - Medienforum Europa, Den Haag, Holland, Germany.
- June 16-19 - BPME & BDA Conference & Exposition, Baltimore Convention Center, USA. Tel: 1-213 465 3777.
- June 20 - Advertising In Europe, Palais Des Congress, Brussels, Belgium.
- June 7-3 - International Broadcasting Convention, RAI Congress Centre, Amsterdam, the Netherlands.
- July 5-7 - 21st Montreux Jazz Festival, Montreux, Switzerland.
- July 11-14 - Annual Upper Midwest Communications Conclave, Radisson South Hotel, Minneapolis, USA. Tel: +1 612 927 4487.
- August 30-September 8 - International Funkaustellung (International Broadcasting Fair), Berlin, Germany. Tel: +49 30 3038 2052.
- September 11-14 - NAB Radio Convention, Moscone Convention Center, San Francisco, USA. Tel: +1 202 429 5405.
- September 25-28 - RTNDA 46th International Conference & Exhibition, Denver Convention Center, USA.
- October 3 - 16th International Broadcasting Equipment Show, Albany Hotel, Birmingham, UK.
- October 3-6 - Society of Broadcast Engineers National Convention, Hyatt Regency, Houston, USA.
- October 14-19 - Medien Tage (Media Days), Munich, Tel:+49 89 950 821012.
- October 30-November 3 - Interfest '91 Clarion Hotel, New Orleans, USA. Fax:+4 51 709 4916.
- November 16-17 - NAB GM Roundtable, Sheraton Imperial Hotel & Towers, Research Triangle Park, NC, USA.

MUSIC & MEDIA

Subscription Rates:
- United Kingdom: £1 (33)
- Germany: DM 29
- France: CHF 23.50
- Switzerland: Fr 33.75
- Italy: £13.50 (19)
- Rest of Europe: £249
- USA/Canada: US $355.25
- Other territories: US $390.00
- Single issues: US $9.50

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AmericanRadioHistory.Com
Over 50 TV Stations Sign Up For World Music Awards

The World Music Awards has signed an international group of broadcasters to match its global talent line-up.

The annual award ceremony will be held on May 15 and is being organised by Marcor International.

Comments Marcor International director Melissa Cornen, "broadcasting rights for the World Music Awards have been sold to over 50 TV stations; notably ITT in the UK, Tele-Monte Carlo, ZDF in Germany, Italy's Canale Cinque, private Greek station Antena 5, as well as national TV networks in Scandinavia, New Zealand and Portugal.

"Several African and Latin American countries have also picked up the rights. The event is to be broadcast throughout eastern Europe, including the Soviet Union on Gosteleradio. Negotiations for French TV are still underway."

Past participants have included the Gipsy Kings, Julio Iglesias, Chris de Burgh, Tanita Tikaram, Mecano, Olfa Haza and Sandra. Besides honouring best-selling acts from 18 European countries, the event will also award top artists from Africa, Asia, Australasia, Eastern Europe, Latin America, the US and Canada, plus an "International Newcomer of the Year", "Outstanding Contributor To The Pop Industry", "Outstanding Contributor To The Rock Industry", and "Leading Contribution To The Music Industry".

The best-sellers are judged on information supplied by national performing rights' societies, record industry associations and the specialist press. All proceeds from the event go to the Princess Grace Foundation.

RFI Holds Fourth Octaves Fest

RFI's 30 million potential listeners will be asked to vote for their favourite male and female acts. The final votes will be cast after a series of semi-finals at the end of May. Results will be revealed July 15 during the Francopolies in the city of La Rochelle.

The Line-Up

The contenders are:

- Marie-Jose Alie, Martingue, Pauline Enter, Liane Foly, Patrick Bruel, Tonton David. France; Jo Lemaire, Belgium;
- Eddie Ravalaira, Mado-guirard and Vilain Pingouin, Quebec. Previous winners of the Octaves were Patricia Kaas and Maxine le Forestier in 1985, Maurane and Florent Pagny in 1989, and Genevieve Paris and Arthur H in 1990.

Comments an RFI spokesperson, "One of the goals of RFI is to promote French-language chanson, with no less than 80% of our regular programming dedicated to it". RFI says it will commit itself to giving the winners airplay throughout the coming year.

'No Problem' For MTV, TF1

Seven-Episode Programme Deal

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Private TV station TF1 has announced a news programming deal with MTV Europe. Starting on May 15, a five-minute MTV segment will feature in TF1's new youth programme "Y'A Pas De Lézard", a weekly half-hour show devoted to music, fashion and trends (Wednesday 17.00-17.30). The piece will be taken from MTV news programme "Week In Rock".

and presented in French by MTV VJ Ray Cokes.

"Y'A Pas De Lézard", colloquial French for "there's no problem", will be hosted by Stephanie Tapi.

The two companies have only committed themselves to a seven-episode agreement, taking the programme up to the traditional summer break. A longer deal is envisaged if audience reaction is favourable.

The collaboration gives MTV Europe much-needed access to TF1's audience, a point underlined by MTV director of marketing and network development Peter Einstein. He comments, "We look forward to expanding our presence in the French market, bringing MTV to as many viewers as possible."

The music channel has still to make a real impact in France, due mainly to the country's limited cable and satellite penetration, a problem also faced by MCM Eurodisque. In order to increase its profile in France, MTV recently co-sponsored, with NRJ, the European tour of Niagara. Further co-promotional deals are expected.
Authority Upholds Nine Complaints

The Radio Authority has upheld nine complaints over independent radio programming and three concerning advertisements out of a total of 41 received in the first quarter of 1991.

Bradford City Radio's £2,500 fine for breaking its promise of performance (M&M April 27) is the first time any IR station has been financially penalised. The previous Independent Broadcasting Authority did not have the power to impose fines. The other previously announced sanction was a warning against Jazz FM after presenter Giles Peterson exhorted listeners to join a peace march shortly before the Gulf War broke out (M&M February 16). The station agreed that Peterson had overstepped the mark and suspended him, although the suspension has now been lifted.

The Authority issued three warnings against London Broadcasting Company (LBC) over a remark by presenter Mike Carlton and Michael Parkinson and a "satirical" song on the Steve Jones breakfast show. LBC agreed that Mike Carlton's joking remark that "wogs begin at Calais" could have caused offence. Michael Parkinson was warned for telling a listener to "sod off" and LBC was instructed to prevent any recurrence of the kind of satirical song that could cause "distress to listeners with deeply held Christian beliefs". Capital Radio was warned for trailing promotional information about M.C. Hammer during a news item on the singer. The station has agreed to prevent any repetition. Belfast Community Radio was warned for leaving a blank carrier signal overnight. And the Authority instructed Independent Radio News (IRN) to broadcast a correction after a news item on the Gulf War was not "presented with due accuracy".

The Radio Authority's head of regulations Paul Brown says the complaints are running at the same level as they were under the IRA. And Authority chief executive Peter Baldwin specifically rejected criticisms that it has failed to keep a proper watch on stations' promises of performance. He told the Hawkesmere conference on "Radio in the 1990s" that all seven complaints made over promises of performance were fully investigated and the one upheld resulted in a fine.

Complaints have to be made in writing and although the Authority does not divide complainants into "professional radio people" and "listeners", it is believed that the overwhelming majority of complaints came from listeners. The Authority's sanctions include broadcast apologies or corrections, warning, a fine or the shortening or revocation of a licence.

Sales, Funding Problems Holding Back Radio?

by Paul Foston

Are the performance of major sales houses and the inadequately funded Radio Marketing Bureau (RMB) to blame for radio's failure to increase its share of the advertising market?

That's the opinion of MBS Media director Michael Cobbe, who told Hawkesmere's "Radio In The 1990s" seminar held in London on April 23 that the industry is "getting things very wrong. You are losing money and it's your own fault".

Presenting the results of a survey among members of the Association of Media Independents (AMI), Cobbe said, "Although 635 of Britain's media buyers and planners expect radio's share of their clients' budgets in 1991 to remain the same, this share doesn't necessarily mean using different vouchers in the back pocket. Will you buy more, less, or the same? Say yes, you will". The AMI survey also showed that 46% would spend more money on radio if more campaign data was available. Cobbe added, "We don't have fully funded RMB and the Association of Independent Radio Contractors (AIRC) has assumed the crucial role of spokesman to the advertising industry. However, 59% of AMI members consider the AIRC is an unprofessional spokesman. The only good news is that 95% agree that it is at least being unprofessional in a low-profile manner! 83% believe there is a role for a properly funded RMB but don't put your faith in the AIRC; it would be misplaced."

"There are a number of major agencies who don't use radio much, if at all. In my opinion, they are not doing their jobs properly and you should be on radio. But that is best done by the RMB because the sales houses won't upset those agencies who buy even small amounts of radio."

Commenting about the sales houses, Cobbe said "big appears not to be beautiful". He added, "If you want to see the value of dedicated teams look at the difference between [RMB ratings evaluation] LBC Sales (+40) and their parent team IRS General Sales (+8)."

County Sound Radio Gives Away Locals Ads For A Day

by Hugh Fielder

County Sound Radio/Surrey is giving away all its local advertising free on May 6 in a innovative move to stimulate sales. Local businesses were asked to send in a company letterhead with some suggested copy ideas, and the 150 "winning" entries drawn from a hat are getting free commercials across the network.

MD Mike Powell admits the idea came from British Airways' highly publicised free-seat offer last month. Says Powell, "The basis of the British Airways offer was that it is better to stimulate business than fly empty seats across the sky. Instead of "flying" empty advertising minutes we have organised a special day to welcome back old customers and hopefully introduce many new ones to radio advertising."

The success of County Sound's promotion has prompted the station to make a second offer for new advertisers. "We gave first-time advertisers the chance to have a 40-second commercial made and aired across our three stations for £250. Anyone taking part also has the chance of winning £2,000 worth of airtime in a special competition. The 40 spots we had on offer were snapped up in 48 hours and we already have another 10 lined up for a second campaign."

"The promotions have generate £23,000 of new revenue and gives us an expanded database of hundreds of new potential advertisers. It proves that people will be attracted to radio if you can grab them in the right way. You just have to work for it and look at every angle."
RTBF Gets Nod To Air Ads On Three Radio Stations

by Marc Maes

Following a decision on April 1 within the French community media authority CSA and a decree signed April 15, the French state broadcaster RTBF has been given the go-ahead to start advertising on its radio-channels La Une, Radio 2 and Radio 21.

Regie Media Belge (RMB), which has represented the French language TV station since November 1985, has been appointed sales house.

Starting April 15, RTBF’s radio-programmes are allowed to contain up to three blocks of advertising, each of up to three minutes, without exceeding eight minutes per hour. (In Flanders the BRTN has a maximum rate of three minutes per hour).

Projected Billings

Details RMB director of radio advertising Catherine Servaes, “Objectives for 1991 amount to Bfr250 million (app. US$7.3 million) in advertising revenue, climbing to Bfr350 million next year. We have about 125 ad blocks per day, and after one week, all prime-time blocks have been booked solid, with an average of 40% of all advertising time taken up. RTBF’s listeners will soon become familiar with advertising on their radio channels, because advertising is closely targeted to its potential audience.”

Comments RTBF head of programming and co-ordination Marcel Major, “I think radio is a far more interesting medium for advertisers as they can easily target campaigns to their audience. I am also convinced we are facing a healthy competition with the privates who will be given more facilities like stereo-broadcast and the official green light for networks in the near future.”

Major adds he is against monopolising radio or TV—and he quoted the impact that both VTM and RTL TV had on government competitors who had to change their strategies in order to keep their audience. “The only problem I see is that TV advertising will perhaps suck down a bit. Still we offer more audience for less money. The 8 o’clock news has 1 million listeners within the 3.5 million strong French community.”

Concessions

The new decree also includes important concessions for both the French-language press (who receive 3% of RMB’s advertising fee) as well as for a newly installed fund to promote the audio-visual industry (with RTBF paying 2% of its advertising income to the fund, privates paying 1% of their advertising income). At IP—the sales house for Radio Contact network and the RFM and Radio Nostalgie stations)—advertising director Birgitta De Smet says that the most recent ratings reveal Radio Contact is stronger than any of the RTBF’s channels. She adds “and when we launch Bel-RTL in September, we will have a much larger audience than RMB has to offer.”

APRS 91... The ONE Show for the pro audio industry. APRS 91 is the showcase of the world’s products and systems for recording, broadcasting, post-production and sound reinforcement. It makes APRS 91 The ONE Show for YOU.

The annual, international APRS shows have long been uniquely important for exciting new product launches and all the latest in pro audio equipment and services. Year on year, we push out to fresh frontiers in technology and new markets.

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Pre-registration now available from: APRS 91 Office, 2 Windsor Square, Silver Street, Reading RG1 2TH, England. Tel: (0734) 756218. Fax: (0734) 756216.

5th-7th JUNE 1991 OLYMPIA 2, LONDON
Private Radio Ad Share Increases

The public stations and two groups of private stations released figures showing an increase in advertising income from DM681 million (app. US$391 million) in 1970 to DM3.606 billion in 1990. These figures do not include private radio, with the exception of RTL and the north German group of RSH, Radio Hamburg and FFN.

RTL has seen a steady drop in their share of the advertising market from 7.4% in 1970 to 0.6% in 1990. The north German private station combination varied from 3.8% in its first year in 1988 down to 3.1% for 1990. Public radio seesawed between 15.8% in 1970 to 18.1% in 1990 with a peak share of 25.7% in 1988.

Diamant Verlag, PolyGram Tie-In Triggers Big Sales

Ten releases and 7 gold and platinum awards. That's the result of a cooperation between PolyGram and the Diamant Verlag, owned by publisher Burda. The Diamant Verlag has racked up a total of 21 gold and 6 platinum records in its 3-year history, thanks to tie-in deals with record companies.

As in the PolyGram-Diamant Verlag arrangement, when a record company has a product to promote it gives the magazines or newspapers a royalty and logo credit. The publications run ads, sometimes even with coupons for ordering, other times with extra editorial comments and reviews. Usually, the product is additionally promoted through radio and TV ad campaigns.

This type of promotional tie-in started in the 1970s and was fairly successful until demand for magazine advertising increased in the early 1980s, when publishers were less inclined to strike deals of this sort. With the increasing success of private TV in Germany, this kind of promotion has again become popular.

Burda and Diamant Verlag GM Rudolf A. Reiff comments, "We have 16 magazines that cover every segment of the population.

EMI-Electrola Split Viewed Cautiously By Other Labels

The division of EMI-Electrola into two separate companies has set a unique precedent in the German record industry.

What's different: two separate companies, one to handle US and UK product and another to manage Continental product. The company hopes the division will focus marketing and distribution on each segment and will spur development of local/national products.

Comments Electrodata MD Holger Müller, "EMI is now handling all US and UK product and we can concentrate on continental product and German productions. It will be much easier for us to promote and establish our local artists for this market and eventually for export.

"The other major companies have the problem that their major international artists and vast repertoire demand that most of the potential of a record company is devoted to marketing and promotion of the super stars. We have several major artists and a special department within the company devoted to these stars. But with the division of the company and the creation of new departments (see M&M April 13) we can really develop new artists and market them with as much intensity as international artists. Development of local artists is our primary goal at present.

One person that agrees with EMI-Electrola's move is BMG Munich MD Thomas Stein. He comments, "We also see a concentration of local production as a major goal. We want to bring our local production to a level of 40% or more of total sales and we are far from that level at present. The idea of making a large company into several smaller ones is a good idea.

"Here at BMG-Ariola, we also have a Munich company and a completely separate Hamburg company each with their own labels to market. However, we have found it better to give each company a broad base of different kinds of repertoire to work with. The sales team functions better and we have more volume.

However, West-East Records MD Jürgen Otterstein does not see any break-through move by EMI-Electrola. "There's nothing new in what EMI-Electrola have done. We started worldwide at Warner with a double company strategy a few years ago. In addition to Telede (now East-West) in Germany, we bought CDD in Italy, Metronome in Sweden, Carrere in France and Full Moon in Japan.

"In markets where a strong local company was not available for purchase, we split forces in countries such as Australia, Canada and England. That means that we will have our Warner and East-West companies in most major markets. I personally don't believe in mono cultures for companies.

We are a "MOR" company. However, MOR means marketing of repertoire. We only take on a few local artists at a time and take the time to concentrate on them. Electrola has built a wall around continental European product. We want to build bridges."

Says Sony Music MD Jochen Leuschner, "The size of our repertoire does not warrant a division into 2 different companies. Our problem is finding enough really good local product. Local product is our absolute priority and we will increase our efforts to inform artists, managers, producers and writers that we are very much in the market for top talent and material.

The German record industry sees the present local production sales of under 30% of the total as completely inadequate. Other major markets have a much higher percentage of local product dominating air-play and sales lists.

Music Video Sales Jump 250% In 1990, Says IFPI

Members of the German national IFPI group were able to sell almost one million music videos in 1990, making it the hottest-selling configuration in the country. In 1989 only 397,400 music videos were sold, 1990 sales hit 987,700, a 250% increase. Because of the more active release plans of German companies, it was also possible for them to reduce sales of direct imports from 50% of the market in 1989 to only 30% in 1990.

Wanted: Your Face In M&M!

As part of Music & Media's rapid expansion of its photo coverage and professional files, you are invited to send us photos of yourself and your staff for forthcoming articles and special issues. Whether they are portraits of your people or pictures from station activities, visits from recording artists or any other special occasions, we want them all!

Kindly send your pictures (color and/or black-and-white) to:
Steve Wonsiewicz, managing editor
Music & Media
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Tel: +31-20-669-1961
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Zero To Spin Discs At Dimensione Suono

Radio Dimensione Suono is poised to scoop the services of Renato Zero as DJ at the station. Zero, who won second place at this year's San Remo Song Contest, is currently high up in the national charts with his latest double live album Prometeo (Zerolandia/BMG).

The artist started broadcasting live from the station last year when he appeared each day for a week to promote his studio album Voyeur.

Programme director Bruno Ployer confirms that talks have been held with Zero and his record company about a future programme of his own. But with Zero committed to promotional dates and a concert tour to support his new album, the station may have to wait for his services.

Mammi Dropped As PIT Minister

The implementation of broadcast legislation on national territory suffered a setback when minister of post and telecommunications Oscar Mammi was dropped from his post after a government crisis.

Republican party member Mammi had been so involved in designing the legislation passed by parliament in August last year that the package had become known as "Mammi's Bill".

All broadcasters in the radio and TV sectors were required to apply for a license to operate. While the date of Mammi's announcement on successful candidates in the radio sector had remained a subject of broad speculation, he was expected to announce which TV stations would be allowed to stay in business by the end of this month.

Social Democrat Carlo Vizzini has been named as his successor. Although he reportedly has a good relationship with Mammi, a delay is now expected before any announcement about successful stations is made. Industry optimists predict a delay of up to two months for the TV sector, and even longer for radio.

Rete 105, Coin Team To Launch Spring Collection

by David Stansfield

Private EHR station Rete 105 has launched its own exclusive line of clothes on April 15. The collection, called 105 Original, includes T-shirts, jeans and jackets and is being made by Riorda, a US$90 million (sales) manufacturer. The station will receive a royalty on each item sold. (For more on station merchandising, see next week's M&M.)

The 105 Original line is sold exclusively through Coin department stores; special "DS Points" have been set up in each of the chain's 68 stores. Coin forecasts that 120,000 items of 105 Original clothing will be sold in the first year of trading.

A series of events are lined up for some of the major outlets with station DJs and recording artists making personal appearances.

The launch of 105 Original will be backed by a two-to-three-month promotional campaign using on-air, press and poster ads.

Comments station executive Edoardo Hazan, "The new operation is being treated as a serious business. We have had so many requests over the years for T-shirts and product for young people that we decided to launch a wide range of clothing so our listeners can have a point of reference to the station."

Monte Drops 'New Age' Tag For 'World Music'

Leading promoter of new age music Radio Monte is dropping the term "new age" from the title of its specialised programmes. The station's live programme, called New Age and New Sounds and broadcast from 21.00-24.00, has been on-air for two years.

The station has now switched to using the title "World Music" for its evening programmes. The name change will become official when its May playlist is published in the monthly magazine Tutto Musica e Spettacolo.

Comments programme controller Novella Hazan, "The station is making the slow transition through to May because the term "new age" no longer represents the musical phenomenon. The music content of the programme has changed over the last few months.

It now contains 50% contemporary jazz. The other half is made up of global music which includes Brazilian, Japanese and Indian musicians, as well as what people would describe as new age or new adult contemporary music. This is the evolution of the phenomenon and we're going along with the evolution."

Hazen says the term "new age" corresponds to a certain amount of music that was produced in the '80s. But now, some of the more interesting artists are putting ethnic influences into their music.

Expects Hazan, "Our programmes have also become more international. We began two years ago with Californian-type programmes like "The Wave". It was all Windham Hill product and American this and that. The new title "World Music" holds traditional new age music from the '80s, as well as new world music and contemporary jazz."
Azucar Moreno Help Push Flamenco Into Mainstream

by Howard Llewellyn

Sony Music Spain’s Epic label is poised to put flamenco firmly on the international pop map with an act that has already had moderate success in Europe and the United States—two gypsy sisters known as Azucar Moreno (Brown Sugar).

Their new as yet untitled new album will be released worldwide at the end of May. The duo also came 5th in last year’s Eurovision Song Contest with Bandido (Bandit), which also hit no. 3 in Billboard’s Latin charts.

Comments Epic international A&R spokesperson, Maria Carmen Turmo, “This is the first truly international projection of flamenco. We can’t really just use the word ‘flamenco’ with Azucar Moreno, and already terms such as flamencos-house and disco-rumba are being used in places like New York.”

“The basis of their fusion music is rumba”, adds Turmo. “But they achieve a flamenco-house rap mixture which even includes a little soul and means they are big in discotheques too. Azucar Moreno is without doubt Spain’s leading female roots music cross over artist.”

Promo Plans

The duo have already made three promotional trips to the US, two to Argentina—where their records are no.2 and no. 4 in the charts—and have played in Mexico, Venezuela, Puerto Rico, Germany and London. Their next trip is to the Billboard awards ceremony in Miami on May 27-30, where they have been nominated for two awards—Artist Of The Year, and Best New Artists.

Their albums have gone double platinum in Spain, platinum in the United States and Mexico, and gold in Argentina. But their next one is the first to be recorded in Spain, the UK and United States, with a thoroughly international mix.

Music & Media Correspondents:
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Phone/fax: 34-1-4029955
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SANNI Sinks Deal With UK’s China

Ann Marie de la Fuente

In a move to further strengthen its position among top Spanish independent record companies, SANNI Records has signed an exclusive licensing deal with British rock music label China Records.

Comments SANNI Records head Stig Von Bahr, “I made the initial contact with the label’s MD Derek Green at the MIDEM conference and we signed the contract not too long ago.”

The three-year-old China label was founded by Green, formerly MD of A&M. Its roster includes Art of Noise, Dogs D’Amour, Cheap and Nasty, Green on Red and Loud. SANNI Records also has licensing agreements with labels Mute, PWL, and Sonet. Says von Bahr, “A future deal with the alternative music label 4AD is still up in the air.”

The indie is also broadening its base with local acts. The debut album release of pop band Los Que Faltaban is due in May, and soloist Marcoo’s is slated for September. SANNI is also recording the Spanish version of Italian top act Mango’s album, Siriki. Signed to Fonitcetra, the record marked sales of 600,000 units in Italy alone. Details Von Bahr, “He’s been recording it here in Madrid. We’ll be promoting this in Spain and Latin America.”

Founded in 1984, SANNI operates its own marketing and promotion force but has been distributed by Sony Music since 1986.

FINLAND

Tampere Named Sataplus

Radio Tampere is to have an almost total face-lift. The revamp includes a name change to Radio Satapals (R100 plus) and a new profile aimed at teenagers and young adults. Several ex-employees of now-defunct Radio Musa are involved in the re-launch.

The name change became a major question after complaints from YLE’s regional station Tampereen Radio, which accused its indie rival of adopting a name too similar to one already in use. The new, youthful profile is a direct result of the demise of Radio Musa, a popular EHR station, and Radio Satapals’ eagerness to compete with current market leader Radio 947.

Comments newly appointed music co-ordinator and former PD of Radio Musa Pentti Teravainen, “Radio Satapals is ready to fight. One of its major tasks is to rebuild its record archive, which is limited and out of date.”

The station has a potential reach of 310,000, second only to Helsinki and Vantaa. KH

More Dance For Roskilde

This year’s Roskilde Festival, one of Scandinavia’s biggest summer music festivals, is to be a key event on this year’s music calendar. The festival will feature a diverse range of international acts, with a strong focus on new and emerging talent.

EMF, the band that first brought the club scene to the UK, are back with a new album. The band is joined by a host of other acts, including Bjork, Massive Attack, and The Prodigy.

The festival’s line-up includes a mix of genres, from rock to hip-hop, and everything in between. Some of the most highly anticipated acts include Radiohead, The Chemical Brothers, and The Chemical Brothers.

The festival will take place over three days, from 27 to 29 July. Tickets are available from the festival’s official website, and will go on sale soon. The festival is expected to attract over 100,000 fans, making it one of the largest music festivals in Europe.
Setting up an Outside Broadcast

Getting out of the confines of the studio atmosphere and into the area you serve is an excellent way of letting your audience know what you actually look like. It also makes your listener feel you are in the community.

But actually getting there and then doing a programme can often be more difficult than many people think.

by Andy Bontock

Outside broadcasts (OB, or remotes) are a good example of an area where a lack of communication between the programming and engineering departments can lead to all sorts of problems. In most cases, a lot of planning goes into an OB. Many are arranged months, even years, in advance; but many opportunities for a good OB arise at very short notice. How to streamline the planning process to allow at least a small proportion of these to go ahead is the subject of much discussion.

OBs are generally unpopular in smaller stations—especially at weekends—where the engineering department is small (one or two people). Having spent the week working, engineers often prefer to do whatever it is engineers do at weekends rather than turn up at an OB. Likewise, the presentation staff (unless they are born extroverts) tend often not to look forward to OBs, preferring the anonymity of the radio studio to the (often disinterested) gaze of the public.

To OB or Not to OB?

Most stations don't do many OBs at all. The feeling among many of them is that, while the OB is fun for the few hundred people they reach, it is not worth the expense of the rest of the listeners, who are the majority. Many programme controllers feel that changing the format of the station just for the duration of the OB is not justified.

One such programme controller is Howard Rose of Kettering and Corby-based KCBC, an AM gold standard that has, up until now, resisted the urge to do OBs.

Rose says the reason for this is twofold: a station just starting up (KCBC has been on air for about a year) can not afford to waste resources, and KCBC is a tightly controlled organisation, almost minimalistic. The programme content is radio, not TV. Rose says the average OB has little relevance to the average listener and OBs fail to "talk" to the audience. KCBC will, however, attempt the highly popular Corby Highland gathering (most of the now ex-street-workers of Corby originally came from Scotland) over a whole weekend.

KCBC sees this less as an OB and more as a chance to move the whole station out into its area for a change. The programming will, to a great extent, be unaffected by the move and presenters will be encouraged only to refer to the surroundings every 15 minutes or so to relieve the tedium for those listeners not present. The Corby OB has been planned for a long time and Rose is quick to point out that he would always give other departments as much warning as possible of an event to allow thorough planning.

Getting On Air

What do you need to do to get an OB on the air? Well, the prime factor is getting the signal from the site to the studio. This can be done in several ways; the actual one to choose is governed largely by programme content. If you want to transfer your entire programme to the event—DJ, record, insert, and all—then you will need a carrier capable of (in the case of FM stations) handling stereo audio to about 15kHz. For the AM broadcaster the problem is less complex; a mono carrier up to about 6.5kHz will suffice.

Many stations send only the speech from the OB site, with the music being played in from the studio. This, of course, means that a mono carrier of about 7kHz will suffice. Many OBs use a two or three-channel mixer, often transmitting as they drive (with the mast down of course), to full-blow presentation numbers with the show van. MFR MD Thomas Prag says, as a small station, there has to be some sort of in-bandoffice, sometimes they can do a two-or-more-stage "hop" over longer runs, placing a receiver/transmitter at a strategic point along the path. This can prove to be expensive and generally is only used when landlines are absolutely impossible to get.

Moral: Firth Radio (MFR) in Scotland makes great use of its radio links, doing about one or two OBs per week. These range from simple radio car operations with one or two people, often transmitting as they drive (with the mast down of course), to full-blow presentation numbers with the show van. MFR MD Thomas Prag says, as a small station covering a very large area, it is necessary to play in back at the studio, so this means that they can use their programme-quality radio link to good effect. MFR has two permanent "hop" points available to it, allowing it to be able to cover a fairly large area from its radio car and show van.

Although lines can often be looked at very short notice, they are just as likely to be the most time-consuming part of the OB equation. Booking these lines should be top priority.

The Advantages Of A Radio Link

The other main carrier system is the "Rock Link," less used in the UK (because of the small amount of frequencies available), but very popular in Europe and with UK engineers when they get their hands on them, radio links offer the ultimate in OB freedom but at a price. In general, radio links are less reliable than lines due to the dangers of interference and the vagaries of radio waves. Another problem, especially in the UK, is the fact that the limited RF bandwidth does not allow broadcasters to send stereo down one channel. This means if stereo is required, two channels need to be used; one for each half of the signal.

Distance is another problem that the radio link user has to face. Sometimes they can do a two-or-more-stage "hop" over longer runs, placing a receiver/transmitter at a strategic point along the path. This can prove to be expensive and generally is only used when landlines are absolutely impossible to get.

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Which Equipment?

The sort of equipment required to do an OB again depends upon the programme content. The simple voice-only affair can be done with just a microphone, a small mixer and a radio to receive off-air. However, with the "music-played-in-at-the-studio" type of voice-only OB, some other form of cue programme feed is often necessary to allow proper communication between the presenter and the studio. This often takes the form of another line or radio link in the reverse direction; from the studio to the OB. This line need not be a two-way link by radio, telephone or more recently, mobile phone.

For the bigger production, more gear is required. A larger mixing desk, CD players, carts and gram decks are often combined into a mobile unit, much like an advanced disco setup, or housed in a van or trailer with drop-down sides for presentation purposes. There are some very large and impressive show vans on the road in the UK; however, most OBs are not that large. BBC Radio 1's twin trailer unit which joins back-to-back to form a massive stage and technical area. These mega-rigs are in the minority; most stations cannot afford them and make do with smaller affairs, usually housed in trailers or caravans. Many OBs are done without a dedicated OB vehicle at all.

Although lines can often be looked at very short notice, they are just as likely to be the most time-consuming part of the OB equation. Booking these lines should be top priority.

10kHz will suffice for an FM stereo station. What choice of carrier is there? The most popular in the UK is lines. Lines are British Telecom (BT) audio circuits, a network of which are around the country. BT has a network of fibre optic cables linking to major sites. These take the form of wires from the nearest distribution point (DP)—the green boxes at the side of the road, often via telegraph poles to the actual site. Although BT can often lay lines at very short notice, they are just as likely to be the most time-consuming part of the OB process.
### NEW RELEASES

#### SINGLES

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Description</th>
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<tbody>
<tr>
<td><em>Ooops</em></td>
<td>ZZT/WEA</td>
<td>Strange grant and bleak noises: pigs in space? The follow-up to the UK hit single In Ye Face is definitely no. 1 on the planet Mars. Featuring Bjork Gudmundsdottir of Iceland band The Sugarcubes. Very weird indeed!</td>
</tr>
<tr>
<td><em>Bliss</em></td>
<td>MCA</td>
<td>Stylish up-tempo pop, suitably produced by Rupert Hine and featuring Paul Carrack on Hammond organ. Rachel Morrison is the band's prime asset and the baritone guitar that is placed on top of the layer of acoustic guitars gives the song additional warmth. Currently breaking in Germany and Italy.</td>
</tr>
<tr>
<td><em>Fishmonkeyman</em></td>
<td>Breathing - Furry Fish</td>
<td>New UK band combining the gothic style of Big Country with the psycholitic atmosphere of the Byrds at the time of Eight Miles High. The result is a genre in its own right.</td>
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<tr>
<td><em>Liane Foly</em></td>
<td>Goodbye Lover - Virgin</td>
<td>Taken from the album Nerve Orange, this French star provides dance grooves like everybody else does these days, although her approach is somewhat different. The contrast is the sensual vocals topped off with a Miles Davis-styled trumpet. Big in France, bound for crossover.</td>
</tr>
<tr>
<td><em>Hue &amp; Cry</em></td>
<td>My Salt Heart - Circa</td>
<td>Jazzy pop song trading on familiar Billy Joel ground. The first single of the duo for two years is an excellent preview to the forthcoming album Stars Crash Down.</td>
</tr>
</tbody>
</table>
| *Lo. A. Fear* | Mo MEn | Corazon De Love - USS |}
| *Mano Negra* | King Of Bongo - Virgin | The soundtrack for the urban jungle we live in. The title track of their new album is the Jungle Hop for the 90s, and puts the current dance scene to shame. These "Wooboo" backing vocals are simply irresistible. |
| *Pasadenas* | Another Lover - Columbia | Just at the same time the world craved for a new vocal group, The Pasadenas made their smashing entry with Tribute in 1988. The new Temptations were born and they've only increased their enormous vocal abilities ever since. A treat for EHR. |
| *Maggie Reilly* | What About Tomorrow's Children - Ensign | Known through her collaboration with Mike Oldfield on the 1983 hit single Moonlight Shadow, this track from the Lenny McDavidell Project Lost Paradise, is cast in the same mainstream pop mould. |
| *Seal* | Future Love Paradise - ZZT/WEA | The follow-up to the recent Eurochart no. 1 hit single Crazy, radiates a similar mesmerizing groove and (Trevor Horn-produced) sophistication. Album programmers could even try the other three tracks on the Future Love EP. |
| *Swimming The Nile* | The Monkey In Me - WEA | German trio combining dance with melody. With a groove driven by a strong rhythm guitar and Franz Plass's excellent production, this track is thoroughly enjoyable. EHR programmers who did a proper job with EMF should release this monkey too. |
| *Claudio Baglioni* | Olire - Columbia | An edited version for the Pan European market of an album that was already numero uno in Italy for three consecutive weeks in December of last year. Originally a double, now released as a single album, it contains an even higher concentration of the man's qualities. His gravelly voice underpins his passion and other markets could prove to be equally receptive to this typical latin romantic. Outstanding track is Donna Mai with its fine finger picking on the Spanish guitar. |
| *Pat Benatar* | True Love - Chrysalis | A new direction for Benatar: the blues. She's a natural with the genre and the results are impressive. Backed by the ultimate swinging Long Island-based Rockoful Of Blues, she tries her hands at "jump blues", the style dominated by horns instead of guitars. Her version of Wynonie Harris's So Long is a must for all formats. |
| *Bingoboy* | The Best Of - WEA | Remember the novelty hit Bring Me Ediblewax? It sold two million copies world-wide and was produced by Martin Neumann, who's behind the release of this Plan B. |
| *Touché Moreno* | Buena Onda - Keep On Music (Italy) | The next release of the "United Artists Of Black Line" project, which the Keep On Music label recently started. It gives Italian musicians who play black music, the opportunity to record their material. This is a fine mixture of reggae and hip hop, modern but not in the fashionable ragga/guillfiff style. Contact Elizabeth Galetta on tel (39-2) 261 122 30; fax: 261 122 40. |
| *Hi Ho Silver* | SilentZ (LP) - (Holland) | The follow-up to the highly hilarious Tiaquatolispisgippsmnpinpingshinklin takes the cake completely. A melting pot of styles, ranging from tangos to Pink Floyd-styled pomposity. This catchy pop song has a punk rock touch combined with crystal-clear surfrock harmony vocals and a raw guitar solo. A strange amalgamation, but it works. Contact John Cloud at Radiuma, division of MNW on tel. (46) 764 334 50; fax: 46 764 300 60. |
| *Psychotic Youth* | It Won't Be Long Before We See The Sun - Rythm (Sweden) | Where The Beach Boys meet Johnny Thunders. This catchy pop song has a punk rock touch combined with crystal-clear surfrock harmony vocals and a raw guitar solo. A strange amalgamation, but it works. Contact John Cloud at Radiuma, division of MNW on tel. (46) 764 334 50; fax: 46 764 300 60. |
| *The Sandmen* | Gunne Gunne (LP) (Denmark) | These guys surely know how to rock and should be as famous as Danish blue. The track Devil's pure is a example of this hellbound music, and their strong guitar-driven material has already delivered them a deal with A&M in the US. European licensing rights are still available. Contact Nére Le Beer on tel. (45) 31-24 24 36; fax:31-24 35 53. |

#### ALBUMS

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<thead>
<tr>
<th>Title</th>
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<th>Description</th>
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<td>Strange grant and bleak noises: pigs in space? The follow-up to the UK hit single In Ye Face is definitely no. 1 on the planet Mars. Featuring Bjork Gudmundsdottir of Iceland band The Sugarcubes. Very weird indeed!</td>
</tr>
<tr>
<td><em>Golden Earring</em></td>
<td>Bloody Baeunesses - Columbia</td>
<td>Label debut for this Dutch leading dance rock &amp; roll band is their 23rd studio album to date. Not content to rest on their laurels, this John Sonneveld co-produced album is easily their best in years. Heavy rock guitars dominate their sound as exemplified on Temporary Madness, the best track of the album. Going To The Run is a classic EHR product material while for My In A Red Mood the baseline of the Temptations' classic Papa Was A Rolling Stone is lifted.</td>
</tr>
<tr>
<td><em>Pink Cream 69</em></td>
<td>One Size Fits All - Epic</td>
<td>The size German hard rock fits best is defined by Iron Maiden. On their second Dirk Steffens (of Accept fame) album, Pink Cream 69 have developed as the real competitors. Their countrymen Helloween, singer Andy Deus is just the right man for this type of music. Michael Wagener (Skid Row, Extreme and Saigon Kick) was involved in mixing the album. The powerful melodic mid-tempo song Ballerina, also the first single, will help them crossing over to a wider audience.</td>
</tr>
<tr>
<td><em>Plan B</em></td>
<td>Intensifiki - BMG Ariola</td>
<td>&quot;Stumm und drang&quot; on a cosmopolitan level, recorded at Ocean Ways and A&amp;M Studios in LA. Continuing with UK producers Pat Collier (New Model Army, Wondersuff), and new US engineer Bob Vogt (Melissa Etheridge, U2), this is a solid ball of international rock. Check out the Cult-modified track Grab It!. The addition of rapper Bronx Style Bob (Rhymin' Syndicate) on the superb track War Child broadens their radio appeal.</td>
</tr>
<tr>
<td><em>Mort Shuman</em></td>
<td>Distant Drum - East West</td>
<td>The surprising return of the man who wrote such evergreens as Viva Las Vegas (Elvis Presley), Save The Last Dance (The Drifters) and Sha La La La Lee (The Small Faces). The sunny single Promised Land is extremely pleasant. Before The Fall sounds like Cat Stevens before his islammification. Co-produced by Rod Argent and Pete Van Hooke (Tantia Tikaram).</td>
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Rainbirds

With the European release of the album "Two Faces", German band Rainbirds have reached a new stage in their career. Their eponymous debut album from December 1987 immediately established them as one of Germany's most promising bands since Nena. Unfortunately, the Berlin trio's career saw a dip with the follow-up album, the awkwardly-titled "Call Me Easy, Say I'm Wrong, Love Me My Way, It Ain't Wrong". This was followed by some personnel changes and the band seemed to be bound for obscurity. However, now reduced to a duo, the Rainbirds are ready to fly again.

by Robbert Tili

Not often do bands radiate such confidence as the Rainbirds did on their debut album. The band's sound, an original combination of restraint and rhythm, found a willing ear with consumers both in the G/A/S countries as well as in the Benelux and France. It sold close to one million copies across Europe, 500,000 of these in Germany (platinum status). Although the album went gold with 250,000 copies sold in Germany, the next album had trouble crossing over.

The new album, released in Europe on April 22 (June 24 in the UK), is bound to change that. Although recorded in Los Angeles at the Sunset Sound Factory, the album is a milestone for Continental pop. Instead of opting for Anglo-American sounds, the new album draws its influences from European music.

With the guitar pushed somewhat in the background, a Brecht/Weil-type of atmosphere dominates. The title track (also the first single off the album), as well as the track Ho! Ho! Houdini's Laughing are the best examples of the new-sound Rainbirds. Album rock programmers can dig deep in this most enchanting album. Rainbirds are ready to fly again. 

Kastelruther Spatzen

The Austrian band has reached a new stage in their career. Their hit single "New Faces (El Mirage Desert Version)", has sold over two million copies in the G/A/S territories. The new album "Wahrheit Ist Ein Schmaler" has achieved Top 15 chart status in Germany and Holland. The band's music has enjoyed great popularity in the German-speaking parts of Northern Italy and the Benelux.

Spotted by Astrid Selley, the new album is a milestone for the band. The title track, "New Faces (El Mirage Desert Version)", has sold over two million copies in the G/A/S territories. The band's music has enjoyed great popularity in the German-speaking parts of Northern Italy and the Benelux.
NOTICE TO REPORTERS

In anticipation of expanded coverage of European radio activity, Music & Media is beginning a new policy regarding station reports. From issue 19, we will only print power plays and new additions to station playlists, though we will still include albums for those stations which feature them. Complete playlists will continue to be released for major Euro- pean Hit Radio chart, as well as for our National and European Radio Airplay lists. [Note To Reporters: please remember to mark all new additions and deletions on your 14/15 list. For those stations with no new additions for the week, we will simply state "no new additions" beneath the station name. Our deadline remains Tuesday noon; anything received after that will be printed in the following issue. If you have any questions, don't hesitate to contact our Chart Manager, Terri Berne.]

UNIONED KINGDOM

CAPITAL RADIO/London 
Richard Park - Prod. Contr. 
A List: AD Guy The 
AD God Save The 
AD Young People 
AD Light Of The World The 
AD The Farm 
MTNZ/FM/Newcastle 
Giles Squire - Prod. Contr. 
A List: AD Biler 
AD Happy Feet 
A List: AD Biler 
BBM/RHIM/Birmingham 
Robin Wall - Prod. Of Music A List: AD The Farm 
AD Let's Go Down 
AD Destiny's Child 
AD Sisqo 
AD K-Ci & Jo Jo 
AD Tracie Spencer 
AD Bobby Brown 
AD Whitney Houston 
AD Jagged Edge 
AD 2Pac 
AD Ja Rule 
AD Faith Evans 
AD Aaliyah

SEAN CONDON/Radio Walhampston

A List: AD Stevie Wright- I'm A Rocker Of The 80's. AD Culture Club- Love 
AD I Am A Woman. AD Jeanne Marine- Taps

BEACON RADIO/Wolverhampton

B List: AD White Oxford- With A Little Love. AD The Police- Synchronicity III

STATION REPORTS

AD R.EM. Love Your Religion. AD Black- Feel Like Change. AD CC Rider- Stolen Heart. AD Bad Boys- Getting To Be Freedom. AD CC Rider- Stolen Heart. AD CC Rider- Stolen Heart.

BANGERS/Southampton 

A List: AD Manfred Mann- All I Need. AD Honor Of The Day. AD The Farm

BENEFIT/Manchester 

A List: AD Devin S-Pie. AD Claudio Baglioni- Dagli Al. AD Ent.Pgms.

BURBERRY RIVER/Paris

AD T99- Anathasia. AD Pablo Picasso- The Age Of The Flame. AD Blue Rodeo- Train

CAMBRIDGE/FM

A List: AD Greatest Hits. AD Record Collector- The 20th Century. AD Rock's Off- I Love You

CANCER/Manchester 

A List: AD Thousand Wishes. AD Walkin' On Water. AD Land Of Goldenen Zitronen

CELEBRITY RADIO & NORTHERN

A List: AD The Easy Rider. AD Hot Rod Windsor. AD The Easy Rider.

CHORUS FM

A List: AD Bridge Of Love. AD Broken Heart. AD Jimi Hendrix- Purple Haze

CHT FRANCE

A List: AD Louise. AD TM- The Show Must Go On. AD The Lost Boys.

CHIERTERN/FM

A List: AD Hair Of The Dog. AD The Farm. AD Hair Of The Dog

CHRISTMAS SPECIAL

A List: AD Christmas Special. AD Christmas Special. AD Christmas Special

CLASSIC FM/Birmingham 

A List: AD The Farm. AD Hair Of The Dog. AD Hair Of The Dog

COTTESLOE/Perth

A List: AD Australia. AD The Easy Rider. AD Australia

CRAIG/Sheffiled

A List: AD The Farm. AD Hair Of The Dog. AD Hair Of The Dog

CRYSTAL FC

A List: AD The Farm. AD Hair Of The Dog. AD Hair Of The Dog

DAB/Manchester 

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DAVID/Manchester 

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DE LA SALLE/Frankfurt 

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DEAN/Manchester 

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DERBYSHIRE/Derby 

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DEUTSCHE MUSIKIZ/Chemnitz 

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DIAMONDS

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DIRECTIONS/Manchester 

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DISCOVERY/Manchester 

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DORSET/FM/Christchurch 

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DUBAI FM/Abu Dhabi 

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DÜSSELDORF/Design Radio/Christchurch 

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EAGLE FM/Manchester 

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ECHO RADIO/Manchester 

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EDISON RADIO/Paris 

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ELEKTRA FM/Xanten 

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ELITE RADIO/Manchester 

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EMIRATE FM/Manchester 

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ENCORE RADIO/Brisbane 

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ESPRESSO FM/Manchester 

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ETERNITY FM/Manchester 

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EVERGREEN FM/Manchester 

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EXETER FM/Exeter 

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FAIRWINDS FM/Xanten 

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FAMOUS RADIO/Manchester 

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FANSFM/Manchester 

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FEP/Manchester 

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FESTIVAL FM/Xanten 

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FIRST FM/Manchester 

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FIVE FM/Manchester 

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FIVE FM/Manchester 

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FLY FM/Manchester 

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FOUR CORNERS FM/Manchester 

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FRANCE ONE FM/Paris 

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FRATENI/Manchester 

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FRANKFURT FM/Frankfurt 

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FRANKFURT/Free FM 

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FRANKFURT/88.1FM/Offenbach 

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FROMM FM/Xanten 

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FUNKY FM/Manchester 

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FUNKY FM/Manchester 

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FUNKY FM/Manchester 

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FUNKY FM/Manchester 

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MUSIC & MEDIA MAY 11 1991

EHR TOP 25

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<td>3</td>
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<td>BOYZ N THE HUNT/Jo's In Love</td>
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<td>ROXETTE</td>
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EHR NEW ADD LEADERS

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EHR TRACKING REPORT

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<td>(Virgin)</td>
</tr>
<tr>
<td>THE Wondroust/The Size Of A Cow</td>
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Airplay Action

By Machgjie Bakker

Although the top 5 remains virtually unchanged this week, all of its records gain in points due to increase in new stations and/or "A" rotations. This explains the ballot that Rod Stewart's "Rhythm Of My Heart" is back with joyride taking over from Rhythm Of My Heart, a chart topper for five weeks (as a record). The duo was no. 1 for just one week in mid-January. So far no act has re-entered the top since fall off. The amount of "A" rotations that Joyride manages to attract is impressive. Its total of 51 makes it the highest amount of "A" rotations collected by a song so far. The previous record was held by Sting's "All This Time" (SO).

Also the single is played on 60 stations, 7% of the total re- porter field. The record for highest number of total stations is still with Rod Stewart whose Rhythm Of My Heart was on 65 stations three weeks ago. Lots of action in the lower region of the top 10 with Mike & The Mechanics, Cher, Zucchero/Paul Young and Gloria Estefan of making jumps. New in the EHR Top 25 are The Rembrandts, one of this year's "sleepers." All five months after its initial release, the record is now just starting up airplay across Europe, particularly in Germany and the UK, airplay is steadily building up.

Second highest entry for the second single from Seal, Future Love Paradise, a record that after first being stalled in "Chartbound," moves right into the Top 25. With 17 stations new on the record, it is this week's Top New Add leader. Airplay is steadily building up in Holland, Italy and the UK. Highest entry in "Chartbound" for Tommy Boy raps De La Soul. With 10 new adds (especially in Holland and the UK), the single is second best New Add leader.
**NATIONAL AIRPLAY**

**UNITED KINGDOM**

Most played records on BBC national and major independent.

1. (3) Mike & The Mechanics - Word Of Mouth
2. (9) George Michael - Jesus Loves You - Bow Down Mister
3. (8) Cher - Simon Sez
4. (7) Chayanne - El Corazón
5. (6) Scorpions - Made In The Future
6. (5) Rosette - Joyride
7. (4) Zucchero & Paul Young - Senza Una Donna
8. (3) Cher - The Shoop Shoop Song
9. (2) James - Over The Rainbow
10. (1) Chayanne - Simon Sez

**GERMANY**

Most played records on ARD stations and major private.

1. (1) Amedeo Nlinghi - Nene'
2. (2) Ten Sharp - The Way You Do The Things You Do
3. (3) Sealed - You Got Away With It
4. (4) Ashley - Wicked Game
5. (5) Joe Jackson - Stranger Than Fiction

**ITALY**

Most played records on RAI Stereo Due.

1. (1) P. Diddy - I Can't比
2. (2) Peur - Our Fate
3. (3) Amedeo Nlinghi - Nene'
4. (4) Seal - Crazy
5. (5) Chris Isaak - Wicked Game

**EUROPEAN AIRPLAY TOP 50**

**FRANCE AM**

Most played records on all national FM stations. Compiled by Media Control/Stereo Radio.

1. (1) Whitney Houston - All The Man That I Need (Columbia/BMG Music)
2. (2) Michael Bolton - Love Is A Wonderful Thing (Columbia/CBS)
3. (3) Cher - The Shoop Shoop Song (Epic/Phonogram/Entertainment)
4. (4) Seal - Crazy (Virgin/Mercury/Warner Chappell)
5. (5) Chris Isaak - Wicked Game (Reprise/Warner Chappell)

**FRANCE FM**

Most played records on FM stations. Compiled by Media Control/Stereo Radio.

1. (1) Whitney Houston - All The Man That I Need (Columbia/BMG Music)
2. (2) Michael Bolton - Love Is A Wonderful Thing (Columbia/CBS)
3. (3) Cher - The Shoop Shoop Song (Epic/Phonogram/Entertainment)
4. (4) Seal - Crazy (Virgin/Mercury/Warner Chappell)
5. (5) Chris Isaak - Wicked Game (Reprise/Warner Chappell)

**SWITZERLAND**

Most played records on the national station 93.3 and major private. Compiled by Media Control/Total Radio.

1. (1) Whitney Houston - All The Man That I Need (Columbia/BMG Music)
2. (2) Michael Bolton - Love Is A Wonderful Thing (Columbia/CBS)
3. (3) Cher - The Shoop Shoop Song (Epic/Phonogram/Entertainment)
4. (4) Seal - Crazy (Virgin/Mercury/Warner Chappell)
5. (5) Chris Isaak - Wicked Game (Reprise/Warner Chappell)
## UNITED KINGDOM

1. Dr. Alban - *Hello Afrika*
2. Roxette - *Joyride*
3. Eurythmics - *Greatest Hits*
4. Simple Minds - *Real Life*
5. Rod Stewart - *Vagabond Heart*
6. Rolling Stones - *Flashpoint*
7. Chris Rea - *Auberge*
8. Snap - *Snap Megamix*
10. Back To Back - *Glacier Af Hab*

## FRANCE

1. Roxette - *Joyride*
2. Dr. Alban - *Hello Afrika*
3. Bee Gees - *Secret Love*
4. Bingoboyz & Princessa - *How To Dance*
5. Enigma - *MCMXC A.D.*
6. Eurythmics - *Greatest Hits*
7. Simple Minds - *Real Life*
8. Rod Stewart - *Vagabond Heart*
9. Chris Isaak - *Wicked Game*
10. The Clash - *Should I Stay Or Should I Go*

## ITALY

1. Reachford - *Get Ready*
2. Huey Lewis - *Couples Day Off*
3. Simple Minds - *Real Life*
4. Bande dei Puglia - *Paradise*
5. Rick Astley - *More Right Out*
6. Vanilla Ice - *To The Extreme*
7. Johnny Nash - *I Can See Clearly Now*
8. Off-Save - *Can't Take The Power*
9. Enigma - *Sadeness Part 1*
10. Madonna - *I Can't Remember A Thing*

## SWEDEN

1. ABBA - *The One And Only*
2. Bobby Vinton - *Blue Velvet*
3. Enigma - *Sadeness Part 1*
4. Enigma - *Sadeness Part 2*
5. Enigma - *MCMXC A.D.*
6. The Clash - *Should I Stay Or Should I Go*
7. Soundtrack - *Flashpoint*
8. Soundtrack - *Music From Two Peaks*
9. The Clash - *Should I Stay Or Should I Go*
10. Dr. Alban - *Hello Afrika*

## DENMARK

1. Dr. Alban - *Hello Afrika*
2. Eurythmics - *Greatest Hits*
3. Simple Minds - *Real Life*
4. Steve B. - *Because I Love You*
5. Inner Circle - *Bad Boys*
6. Rolling Stones - *Flashpoint*
7. Enigma - *MCMXC A.D.*
8. Madonna - *I Can't Remember A Thing*
9. Chris Isaak - *Wicked Game*
10. The Clash - *Should I Stay Or Should I Go*

## BELGIUM

1. Laulavat Leijonat - *Ice Hockey*
2. Amedeo Minghi - *Nene'*
3. Hall & Oates - *Don't Hold Back Your Love*
4. Kingston Trio - *I Can See Clearly Now*
5. Queen - *I Can't Take The Power*
6. Simple Minds - *Real Life*
7. Enigma - *Sadeness Part 1*
8. Soundtrack - *Flashpoint*
9. Enigma - *Sadeness Part 2*
10. Soundtrack - *Music From Two Peaks*

## NORWAY

1. Pat Benatar - *True Love*
2. Dr. Alban - *Hello Afrika*
3. Bee Gees - *Secret Love*
4. Bingoboyz & Princessa - *How To Dance*
5. The Clash - *Should I Stay Or Should I Go*
6. Eurythmics - *Greatest Hits*
7. Simple Minds - *Real Life*
8. Rod Stewart - *Vagabond Heart*
9. Chris Isaak - *Wicked Game*
10. The Clash - *Should I Stay Or Should I Go*

## SWITZERLAND

1. Danse avec les Loups - *Dancing With The Wolves*
2. Kevin Cronin - *Standing On The Edge*
3. A-Ha - *Take On Me*
4. The Police - *Every Breath You Take*
5. Bon Jovi - *Livin' On A Prayer*
6. U2 - *The Unforgettable Fire*
7. Metallica - *Master Of Puppets*
8. Queen - *I Want To Break Free*
9. Soundgarden - *Superunknown*
10. Soundgarden - *Superunknown*
By the mid-1970s, American TV researcher Frank Magid was doing research for radio stations. It was really an accident for any radio research to happen at all, because most "perceptual audience research" was being conducted for TV stations. It just so happened that many companies that owned TV stations also owned radio stations (and newspapers; sound familiar?), and they started to suspect that something might be going on out there with regard to FM listening.

By the late 70s, Magid and The Research Group (headed by Bill Moyes, a former Magid "radio guy") started to show radio owners that there was indeed a difference between AM and FM listeners, and that there was a massive amount of difference regarding what both groups wanted to hear on the radio.

One-on-one, in-person research interviews - the "Magid Standard" - gave way to the packaged-goods industry standard of focus groups, where small groups of 10 to 12 people were herded into a room to be interviewed about their radio listening. A moderator interviewed listeners about the stations they tuned to, and radio executives watched the show hiding behind two-way mirrors. It worked for Procter & Gamble when they wanted to know about shampoos and laundry detergents, so why shouldn't it work for radio listening?

Representative Sample Perceptual Studies" by telephone replaced the expensive in-person interview process, and "strategic research" was born. The radio programming process started being invaded by the strategic research orientation of the radio listening world, and programmers started to realise that all things on the radio meant different things to different groups of radio listeners. In short, radio programmers in America started to realise that the 12+ audience figures published by Arbitron, Mediastat, Pulse and other ratings firms at that time weren't any kind of target audience at all; 12+ was simply a family reunion. Once radio programmers started seeing that different products had very different, distinct target audiences, radio products started flourishing.

Next column: "Narrowcasting" Takes Hold.

This column, the third in a series of an American radio programming and its likely impact on the European market place, is written by E. Karl Broadcast Consulting, an international radio programming and marketing strategy firm.

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**SINGLES**

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**EUROCHART HOT 100™ SINGLES**

Music & Media May 11 1991

The Eurochart Hot 100 Singles is compiled by BPI Communications BV in cooperation with Buma/Stemra.

Compiled from the national singles sales charts of 16 European territories.

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EMI Buys SBK

E Carmine Music is to take outright control of SBK Records, the New York-based label it set up in June 1989 as a joint venture with Charles Koppelman and Martin Bandier's SBK Record Productions. Subject to final approval from parent group Thorn EMI's share-
holders in July, EMI Music—currently a 50% shareholder in label—will pay about US$26 million for the remaining half of SBK, which it owns, as well as returning its origi-
nal US$5 million investment in the venture. A deferred consideration will also be payable in 1994, calcu-
lated on multiples of SBK Records sales and profits during 1991-1993, which EMI estimates could be about US$100 million based on current performance. Last year sales at SBK Records totalled US$55 million, but the company posted a US$7.4 million loss in the same period. Koppelman and Bandier will be retained by the company in their current posts as chairman/CEO and president/ COO, respectively, under new contracts expiring in December 1995.

Capitalising On Venture

Looks like new choices are un-
derway at Century FM/Dublin. Bob Hopkins has reportedly left as program controller, to be suc-
ceeded May 18 by former Radio Clyde/Glasgow head of news Paul Cooney. Assisting Paul as new deputy PC is Graham Moreland, another ex-Clyde staff. And are further develop-
ments in the works?

Replies

The Association Of Independent Radio Contractors (AIRC) has countered MBS media director to the criticism of its "low profile" (see previous) by announ-
cing that Home Secretary Kenneth Baker will address its annual congress on June 26. That makes the third home secretary to speak to the AIRC, not to mention the then-Home Office minister David Mellor, who spoke last year, saying: "we have a high enough profile within the Government," says AIRC director Brian West pointedly.

Lordy, Lordy!

Dog is not supposed to eat dog, but Lord can apparently chew. Lord (Thom Thompson of Mondifil, a former IBA chair-
man, is criticizing Lord Chalfont's Authority and its handling of the independent national FM radio license auction, claiming that the licence fee, strict format rules and high running costs have discouraged all but easy listening bidders.

For Schlager Addicts

Fancy listening for 30 hours to German schlager? It's now possible thanks to the 30-CD box rele-

case of Die Gitarre Und Das Meer spanning 540 years of schlager history in 540

Crossover

The survey was waspishly made to award Radio Reporter

Simple Truth

Of course, radio is gaining an increas-
ing share of all radio listening and this has to be good news for listeners, advertisers and the radio companies which are operating in an even more competitive media marketplace.

The audience points out that no new services have come on air since last October and so the la-
test quarter yielded 30


gles were not comparable because

Clarification

An offshoot of AmericanRadioHistory.Com

Radiothon radio enthusiast Trevor Dann feels the station's impact is due to its appeal to the 25-45 age

What's the new set-up at the station "the Q magazine of radio" because of its high-quality

The figures read: 14, 4 and 0.

In terms of company shares (based on an unweighted aver-

German Steel's May Head Little Boy (Logik/BMG Ariola), that pe-

NewserCooler

BBC Radio 1 will provide a ste-

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CAMPAIGN FOR KURDISH REFUGEES

BY
CHRIS DE BURGH