PRESS TIME NEWS BREAKER

Major Deregulation Proposed In Sweden

by Gerard O'Dwyer

Sweden is set for an explosion in commercial radio in 1992-1993. A working committee appointed by the Ministry of Culture (MoC) has presented a report to the government which suggests that up to 175 commercial FM radio stations could be established by 1994 when the licensing process is completed. The report also estimates the radio advertising market is worth about US$86 million a year, an assessment which predicts a 5% annual growth rate in the first four years.

The report claims the country could support that many stations and that the deciding factor in dictating how many new companies will be allowed to enter the market is the "ability of new stations to find solid backers" and adopt a "crossover strategy". The holy grail of pan-European marketing and retailing. Label sales executives are more receptive to the notion of CD purchases, label sales executives surveyed by M&M. Label sales execs are working closely with retailers. Faced with a European-wide economic slowdown and the end of double-digit sales growth spurred by CD purchases, label executives are more receptive to working closely with affiliates and retailers.

The holy grail of pan-European crossover and the need to strengthen relationships with retailers and radio are top challenges in 1992 for label sales and marketing executives surveyed by M&M. Comments Sony Music Germany's director of artist marketing Hubert Wandelj, "Continental talent will have more possibilities of being marketed on a pan-European basis. Not only are many of the national productions of increasingly higher quality, but pan-European media is also showing more openness to Continental product. MTV Europe, for example, has put the Peacock Palace video on 'break out rotation' 20 times a week for four weeks. I hope it will continue to include more European acts. It should not become a colonial outlet for England and America.

by the M&M staff

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by Adam White

PolyGram has confirmed that it is recruiting Allen Davis, a former president of CBS Records International, to assume control of all its continental European operations (see M&M January 18). Davis will be based in London in the newly created post of president, continental Europe, and will report to PolyGram president/CEO Alain Levy. A related appointment is that of Alain Rebillard as finance director/ regional operations for continental Europe. He has been chief financial officer for PolyGram France since 1984.

Davis is highly regarded for skills in communications and people management, evident dur...
DA GAB'S Z. B. GOLD FÜR "WATUMBA" VON EAV. "X FÜR E U" BRACHTEN PLATIN FÜR BAP. ROXETTE HOLTE DOPPEL-PLATIN MIT "JOYRIDE", GRÖNE-MEYER EBENSO MIT "LUXUS". UND SEIN GELIEBTES "BOCHUM" WAR GAR VIERMAL PLATIN WERT. OH YEAH!

Aber 1992 wird nochmal so gut! Wir drehen auf mit Maggie Reilly, Moonlight Shadow sang die Dame.
Claudia Jung, Jennifer Shooting Star im deutschen Schlager. Was soll man zu ihr Rush und Falco. 
noch sagen? Da ist nun wirklich jedes Wort zuviel.
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PLATIN, GOLD, ERFOLG
UND GUTE LAUNE.
SIE WERDEN SCHON SEHEN!
NRJ Exits 'Unofficial' SNR; Courts Rule Ouster Invalid

by Emmanuel Legrand

French FM EHR net NRJ presi-
dent Jean-Paul Baudecroux has quitted his membership with France's national FM group SRN, fresh from a court victory which ruled that his ouster from the association was illegal.

In a written statement, Baudecroux says, "Justice proved NRJ was right, by considering that the exclusion of NRJ was taken by violating the statutes of [SRN], and by no board meeting has been held, as opposed to what was contended during [SRN's] press conference." He adds, "We believe that NRJ has nothing left to do with the group."

Benoit Sillard, GM of EHR FM net Fun Radio and president of SRN, says, "Now that NRJ will regret NRJ [leaving] since everyone wanted it out."

The conflict between the two began with NRJ's unpublicised decision to support Sillard says SRN will rectify its official status as a non-entity by complying with all legal regulations.

The new-born SRN will be comprised of Nostalgia, M40, Europe 2, Fun and RFM. Skyrock is still part of SRN, but might reconsider its position since NRJ was the reason the EHR left the group a couple of years ago.

Sillard will continue to act as president of SRN and says the legal quotas of French music (see M&M, December 21).

Based on that action, SNR voted to exclude JRJ from the group. NRJ fought back through the courts, which eventually ruled that NRJ couldn't be kicked out because group technically did not exist.

While the judge says that JRJ must still be considered as a member of SRN, some industry insiders say the decision only made the problem worse because a "legal" SNR would probably vote the net out anyway. Sillard says SNR will rectify its official status as a non-entity by complying with all legal regulations.

The current priorities of SRN are the on-going negotiations with CSA and the Ministry of Communications regarding the new Communications Law; the discussions with the record industry regarding the French music quotas, and the pending authorization given to public broadcaster Radio France to sell advertising, a decision that is drawing the "complete hostility" of SNR.

"Justice proved NRJ was right, by considering that the exclusion of NRJ was taken by violating the statutes of [SRN]..." — Jean-Paul Baudecroux

Top 100 Albums. With a total of 103 tracks, it only trails Dire Straits' Brothers In Arms, which charted 129 weeks (December 1987).

With sales of 1.9 million units, it also states the number-one-selling record during the '80s. 1992 will be dedicated to Bruel's international acts, only Michael Jackson's Thriller has outsold Bruel.

Bruel's success has been far limited to French-speaking territories, but 1992 will be dedicated to Bruel's international career. "Patrick has just completed a movie. It's our joint decision to attack the international market now, since he has time and is now fully available for promotion abroad," Carbonez says. "It'll work step-by-step."

Continental Europe is the first priority—especially Germany—followed by Spain and South America; Bruel will be recording some songs in Spanish. Marketings will be coordinated from France in collaboration with BMG's international offices in London and New York.

BMG Ariola Hamburg VP A&R/marketing Franz von Aueserberg is optimistic about the artist's potential for the German market. "Bruel is a very charismatic artist and we need a lot of patience to build him up. But it is one of the few acts in which we don't give up on.

At the beginning of February, the German company intends to market Bruel to various radio stations across the nation and to try to secure as many TV gals as possible.

SWF's prime-time TV show "We have in April one of the possibilities. The company will also produce its own electronic press kit to be distributed to 750 German people and 500 dealers. Also, Bruel's lyrics will be translated into German.

Continues, "Success has not changed the relationship with the artist, but it has made things much more difficult for him. He is over-solicited. His reputation in France is such that he cannot move a finger."

When BMG signed Bruel in 1988, the career of this actor-singer did not look too promising and many in the industry were sceptical about his selling potential.

Previously, Bruel had scored a minor hit in the mid-'80s with Comment Ca Va?, released on Phonogram. In addition, the artist was doing well with his acting career, so the outlook for him as a potential top-selling act was considered rather small.

BMG Ariola France president Bernard Carbonez, however, convinced of Bruel's long-term career possibilities from the beginning, "I really believed in his potential but, of course, such an extraordinary success cannot be anticipated," he says.

"It was a collective effort from all of us. I probably would not have done it, but was necessary, but more than that."

Brue | To Get BMG Continental Promo Push

by Emmanuel Legrand

No one album by an artist in recent years has had the staying power in France like Patrick Bruel's Alors Alors. The album, recorded in New York in the summer of 1989, was released by BMG in October of that same year, and it has stayed in the French albums chart ever since.

And the record company is now beginning to test his cross-border appeal.

Alors Alors has also become the second-longest-charting record in M&M's European

Upcoming Album Releases

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<th>Title</th>
<th>Label</th>
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<td>The Beach Boys</td>
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<td>The Kinks</td>
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<td>The Beatles</td>
<td>With The Beatles</td>
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<td>Decca</td>
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<td>The Beatles</td>
<td>Rubber Soul</td>
<td>Parlophone</td>
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BRUELS FAM-LEE, OVALES & COLE, INGRID CHAVEZ, BLITZPEER, BRIEL'S SUCCESS HAS BEEN SO FAR...
Eight More Invicta Staffers Lose Jobs

by Paul Easton

Another eight people have been made redundant at Invicta Radio/Kent following the station's merger with Southern Radio Group. The job cuts are part of Southern's plans to centralize management operations, and follows five redundancies in engineering and administration at the station just before Christmas.

Among the latest departures are programme director Roger Day, Invicta FM programme controller Neil Taylor, Invicta AM programme controller Andy Archer and head of news Sue Flipping. In addition, presenter Ian Collins, two journalists and a sales exec from Mellow 1557/Essex have also gone.

Continuing, Southern announced a series of management appointments. Apart from former Radio Mercury/Crawley sales director Peter Perry being named station director for operations in Hampshire, all other appointments are internal. Among them, Southern's Jeremy Scott becomes PD for the enlarged group, and Bob Houd becomes station director for operations in Sussex. A sales and marketing director and a station director for Kent will shortly be appointed.

Southern Radio's MD Rory McLeod says the group now has "one of the most experienced and successful radio management teams in the UK". The group of largely internally appointed now presents a coherent package to national and regional advertisers across southern England, one of the wealthiest regions in the UK."

The decision to replace Roger Day, who celebrated 25 years in the UK radio industry, has been made. However, Day says he was "not surprised, but disappointed" by Southern's decision, and added that he was looking forward to some "interesting offers."

Metro Radio Debuts RDS Transmissions

by Mike McGeever

The Metro Radio Group (MRG) has introduced Radio Data System (RDS)—a system designed to give car radio listeners automatic access to the stations' traffic, travel and weather information through car radios equipped with RDS receivers. To familiarize listeners with the service, MRG stations are giving away RDS radios.

Here's how the technology works in lay terms: An inaudible digital signal is piggy-backed on the existing FM signal. The coded data is continuously transmitted to the RDS tuner in the car, which automatically tunes to stations broadcasting certain services. While the driver is listening to a cassette, the system will automatically switch off the tape, and tune in the relevant service, provide the broadcast information and then switch back to the cassette. When the FM signal fades as a driver moves from one area to another, the RDS receiver locks onto the next strongest signal from any station transmitting the data.

More and more stations in the UK are upgrading RDS, and car manufacturers such as Ford are installing the units in new cars.

Comments: MRG group programme controller Mie Johnson, "RDS radios are becoming increasingly popular as an essential part of the in-car audio technology. Therefore, we want to ensure that MRG's FM stations are providing the best possible services."

Endings. About 33% of the programming would be in Welsh, with a further 27% designated as bilingual. First-year revenue forecast is £411,000 (app. US$740,000).

Radio Ceredigion includes lan Edwards, chairman of the Wales Tourist Board, David Jones, broadcaster and TV presenter, and Elvey MacDonald, currently head of the National Eisteddfod.

Ownership will be vested in members who pay an annual subscription. The station intends to broadcast 07.00-24.00 daily, although not continuously. Programming will be 80% music and 20% speech, with an equal mix of Welsh and English language. Music would be general pop and rock. The 07.00-09.00 breakfast show would be bilingual, with other programme blocks in either language. The first-year revenue forecast is £77,100, plus £12,000 from annual subscriptions.

Pulse 8 Poised To Sign More Licensing Deals

Independent dance label Pulse 8 is set to finalize additional long-term licensing deals at Midem in an effort to build on its 1991 European success with singer Rozalla. The label has signed deals with Indisco for the Benelux and Mega for Scandinavia. Negotiations for Italy and Spain are still underway.

Continuing, MD Frank Samson, "we have seen these companies' performances on our product and we consider them strong independents, flexible and able to move quickly and strongly on promotion."

On the other side of the globe, Mushroom has licensed Pulse 8 product for Australia, New Zealand and Scandinavian Asia, while Avex DD holds the rights to Japan.

In a separate move, Pulse 8 will launch a second label, Phase 2, at the end of February (see M&M, January 25). The label is intended to platform one-off single releases, while Pulse 8 concentrates on album releases from its roster, which includes Rozalla, Sue Chisholm and the Band of Gypsies. "We have set up Phase 2 to avoid overburdening Pulse 8," says Samson. Pulse 8 A&R head Steve Long will also manage that function at the new label. Phase 2 is currently negotiating to sign three artists from the US, Europe and the UK.

Six Applicants Vie For Mid-Wales, Glasgow Licences

The Radio Authority (RA) has received two applications for the Ceredigion (mid-Wales) ILR licence and four for Paisley (west Glasgow). Both of the applicants for Ceredigion are offering community-based programming, with a large percentage in the Welsh language. The RA expects to be able to announce the winners of both licences within a couple of months. The applicants are:

- Blaca FM: The main backers include chairman Rev. Alun-Wyn Dafis, who has worked for ILR station Swansea Sound and managed a local recording studio for five years; Gregory Hughes, who would be responsible for English programme production and commercial production; and Gerald Williams, who was provincial sales director for former sales house Broadcast Marketing Services.

Programming would be music-based, with a "classic hits" format and specialist music in the evenings. About 33% of the programming would be in Welsh, with a further 27% designated as bilingual. First-year revenue forecast is £411,000 (app. US$740,000).

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- County Broadcasting Ltd. (First FM): The directors include Stanley Lovatt, MD of the Bruce Group, whose companies specialize in financial services, restaurant and bar owner David Young, and William Barr, a local club DJ who runs a training and management consultancy.

The main finance for the station would come from venture capital group 3i, which will own 46%. Directors and individual local investors will own the rest. Freelance TV cameraman Ronald Seeth would be programme director. Daytime programming would be mainstream pop, with specialist music and some local access programmes in the evening, and a ratio of 75% music, 25% speech. The station would take Chiltern Radio's Supergold programme 100.00-0.60. First-year revenue forecast is £84,000.

- Paisley Local Radio: PLR's backers include chairman Harry McNab, MD Giovanni Benedetti, director of Industrial Clothing Services, and Peter Ross, a principal in a local newspaper company. Programming would be "classic hits," with a mix of 80% music and 20% speech. The station would produce its own programming 06.00-24.00, with community access and specialist music 19.00-22.00. Overnight programming would come from West Sound/Ayr, which will also have a 26.6% stake in the station. First-year revenue forecast is £483,000.

- Impact FM: Main backers include a broadcast consultant, William Spiers, who would be MD; Joseph Boyle, who has worked with British Forces Broadcasting Service; and local solicitor Joel Ross. Programming would be 65% music, mainly AC targeting the 25-45 age group. The station would provide its own programming 24 hours a day. The main finance would come from the directors, and the first-year revenue forecast is £564,000.

- West Central Radio: This group includes acting chairman Norman MacLeod, currently a producer with Moray Firth Radio/Inverness, and Iain Hardy. Music programming would be MOR targeted towards the 25-55 age group. The music/speech mix would be 63%/37%. The group intends to raise most of its £300,000 initial capital via a share issue. First-year revenue forecast is £452,000.

Eclipse Radio Joins INR2 Bidding

Eclipse Radio is the latest company to throw its hat into the ring for the INR2 national radio franchise. The company, the successor to AOR station Eclipse FM, broadcast on the Astra satellite, plans to locate its main studio and offices in Northeast Hampshire. A sales office in London would also be set up.

Board members include Eclipse FM managers Spencer Pryor and Peter McInton. John Manley has been tapped as sales director.

Comments: Pryor, "This time, we have obtained confirmation from the Radio Authority that our programming plans comply with the statutory requirements of the Broadcasting Act. The pieces of the jigsaw are falling nicely into place. Our business plan is receiving its final analysis from our accountants, and the final investors are being lined up by our stockbrokers. All we have to do now is to decide what cash bid to put in that little brown envelope."
Radio Listening Peaks In Early Morning Broadcasts

by David Roe

French audience ratings reach their peak with a 26.2% penetration during the mornings between 07.00 and 07.15. That's according to a recent Mediame-trie report which found that the format of most stations is also altered between 06.00 and 09.00, with the majority of FM music stations reducing the number of tracks played and increasing the number of game shows and news.

According to RTL press service director Jean-Marc Veran, "The radio is extremely important in the morning in France because there is no tradition of morning TV, as there is in Anglo-Saxon countries. Audiences at that hour of the day need news programmes. Radio stations must take that into account. At RTL, we broadcast almost exclusively news items. As a result, we have the highest audience ratings in the morning. This is important, as the morning determines what's going to happen for the rest of the day." The feeling is much the same at other FM music stations. Says Skyrock PD Laurent Bouneau, "We tend to broadcast a large amount of game shows which are intended to give people a lift. There are also two news flashes per hour. In fact, it has been shown that the attention span of listeners is greater in the morning than at any other time of the day. We are obliged to take this into account when programming our station. Obviously for advertis-ers, this is also important."

In the provinces, the pattern is very much the same with the regional stations using the morning to pick up their largest audiences. At regional station Vibration, PD Jean-Hughes Brinon reports, "Our main competitors are the national networks, so it is in the mornings that we hope to pick up our biggest audiences. With this in mind, we created a special morning team five years ago, which so far has worked. The content is very news-oriented, but we do play music from the same playlist that we use during the rest of the day."

The morning formats, therefore, are more news-oriented, with more game shows and less music. Says Fun PD Bruno Vitreck, "When people get up, they are not really interested in listening to music. It's impossible to pass five or even three tracks one after another. People just won't listen to them and you'll lose audience. If you look at morning ratings, the stations that do best are those that inform and amuse."

Mediametrie Launches E. Europe Ratings Reports

Mediametrie International plans to begin issuing a series of reports which will focus on audience ratings for the media in eastern Europe. The research by the international branch of Mediametrie, established one year ago, will begin gathering statistics on eastern Europe. The research by the department, "The need for these studies was obviously there. With the opening up of eastern Europe, the demand for information concerning the media there has grown enormously, so we have responded to that need."

In addition to the studies on eastern Europe, Mediametrie has also entered into a joint venture with ICP Research in Spain to export its proprietary research methodology. The method has already proved commercially viable and, it is hoped, according to Braun, that this will become the principal reflection of the radio market in Spain. "While we would like to do this in other countries, I don't see it as a possibility in the near future, as most other countries have their own systems already," Braun adds. DR

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Berlin Private
Huge Listener
by Mal Sondock

Berlin's first private radio station, Radio 100.6 has emerged as the city's most listened-to station. In 1,565 telephone interviews (1,000 in west Berlin, 558 in east Berlin) the AC/news info-formatted station increased from 660,000 listeners in April to 780,000 in the October-December 1991 survey.

The survey shows Radio Energy, in which French EHR net NRJ owns a 38% stake, had a daily audience of 230,000; 104.6 RTL, which is owned by multimedia group CLT, picked up 650,000 listeners. Former leader RIAS II dropped to third place with a daily audience of 580,000, a drop of 140,000 listeners.

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Locals, Regionals Gain
In Datamedia Poll

by David Stonsfield

As the radio sector waits expectantly for the official Audiradio listener survey promised shortly, most key players might remain optimistic in the light of the latest figures revealed by rival research organization Datamedia. Its Radio Bank statistics for the months July-September 1991 (M&M, January 11) show that most major network stations gained healthy audience increases.

The story, however, does not end there. Perhaps a sign of the times was signalled with the sharp rise in audience shares of religious and political stations. Listeners to the Catholic-run Radio Maria/Milan, for example, shot up by 18.04% for an average daily total of 350,000. Radio Radicale/Milan, owned by the Radical Party, had a daily 9.21% audience increase, resulting in 166,000 average daily listeners.

Substantial audience rises at some local and regional stations are reminding the business that they are an important part of the action. Radio Club 91/Naples registered a 5.34% increase, to boast a current daily audience of 350,000. Listeners to Radio Dimensione Suono/Rome rose by 5.05% to 188,000 and Radio Kiss Kiss/Lombardy scored an increase of 18.60%.

Radio Club 91 PR executive Mario Coni is fervent in his belief in the local concept. “We are close to the people,” he maintains. “It’s simply a question of Neapolitans talking to Neapolitans. You can’t do that if you are broadcasting from a station in Rome or Milan. They have their own cultures.” Coni admits that music is music wherever it is played, but adds, “Lou Reed is Lou Reed the world over, but the radio answer lies in the style and language in which his music is presented.”

RTL 102.5 Hit Radio/Bergamo is a fast-rising national station. It registered a 9.26% increase in the Datamedia survey and has a current daily audience of 1.38 million. Station head of music Grant Benson admits to the strength of local players, explaining, “Italy is very regional. It’s not possible to please all the people all of the time. Stations have a strong presence in their immediate broadcast area, but promotion is the key to breaking real ground in other areas. Part of our strategy for 1992 will be to set up a promotions department with this in mind.”

Most major record companies recognize the value of local stations. CGD recently revitalized the old ploy of shipping a major artist on a mini-tour of local facilities. Promotions manager Luciano Lampini explains, “Peter Pan, the latest album by Enrico Ruggeri, was our major release before Christmas. We decided to do an eight-city tour in which he gave an exclusive interview to a major local station in each. Those stations had to commit themselves to advertising the event in their local press. The exercise proved to be very effective.”

De Luca Wins J&B Talent Scout Contest

Rock artist Andrea De Luca, from Bologna, has secured a recording deal with CGD after winning the J&B Talent Scout competition organized by network Rete 105 and sponsored by the J&B Whiskey company. The distillery is backing the production of a compilation CD featuring all 12 finalists in the competition, but this will be used for promotional purposes and will not be released commercially.

Rete 105 music director Alex Peroni claims the competition was successful, saying, “I’m not talking in terms of audience reaction, although the general mood was positive. Every now and then you have to do something which may not be 100% popular for listeners, but it is important for Italian music. A big commercial institution like ours is, perhaps, not supposed to move in such a way, but we did.”

The station intends to move in similar ways again. Peroni confirms plans for “bigger and better” ventures with J&B Whiskey in the future, but all ideas are currently in the discussion stage.

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International Dept.
Ineke Kuvener
International Dept.
Laura Williamson
International Dept.
Nicola Pollastri
Impulse Promotion
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Rebecca Wahlstrom
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Mauro Pagan
Disc Jockey
Roberto Arduini
Musician
Luca Lauri
Disc Jockey
Antonio Puntillo
Musician
Magic Domingo
Disc Jockey
Cristian Piccinelli
Musician
Fyrm Girelli
Disc Jockey
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MAURO PAGANY
DISC JOCKEY
ROBERTO ARDUINI
MUSICIAN
LUCA LAURI
DISC JOCKEY
ANTONIO PUNTILLO
MUSICIAN
MAGIC DOMINGO
DISC JOCKEY
CRISTIAN PICCINELLI
MUSICIAN
FYRM GIRELLI
DISC JOCKEY
STEFANO LANZINI
MUSICIAN
Lorenzo De Preti
Disc Jockey
FABIO SCANDOLARI
MUSICIAN
FRANCESCO ZAPPALA
DISC JOCKEY
MAURO PICOTTO
DISC JOCKEY
ALBERTO CASELIA
STUDIO ASSISTANT
GIUSEPPE CAFAZZIO
IMAGE MAKER

La Radici E Le Ali
Voted Top Rock Album

La Radici E Le Ali by CGD act Gang was voted best Italian rock album of 1991 in a special poll commissioned by the magazine Musica E Dischi. One hundred key music critics also voted Lombruno Coltellone & Pop Corn e Legheue (WEA) into second place and Come Una Campanella Un Grundaia by EMI artist Franco Battiato into third position.

Battiato’s Come Un Campanella Un Grundaia toppled the best Italian pop album poll. DDD artist Enzo Jannacci followed in second place with Guarda La Fontana and Sardagna group Lazenda took third place with Moraless. Ayles Wings by Giorgio Gaslini (Soul Note) was voted best locally produced jazz album and Riccardo Muti won the Italian Opera section with Chet Baker—Ludovisi (Ricordi/More/Trinity). Italiano’s Schumann: TRIL Op. 63 80-110 Fontaineauke Op. 80 (Giulia) was voted winner in the locally produced symphonic music poll.

Votes were also cast for international products with Out Of Time by R.E.M. (Warner Bros.) topping the rock album section. Aaron Neville’s Warm Your Heart (A&M) was voted best international pop album and Charlie Feathers’ Music Orchestra topped the international jazz section with Dream Keeper (Polydor). DS

AmericanRadioHistory.com
“We radio people are all the same family in the end... I like to see how life is for my brother in Britain or what's happening with my sister in Germany, France, Spain, etc... And only M&M lets me know.”

Alex Peroni
DJ and Music Director
Rete 105

Alex Peroni started broadcasting in 1976 at Rete 105. He was then a very young, unknown DJ and the station itself was still a small local outlet. With his enthusiasm and skilfulness, Alex has become one of the most famous DJs in Italy. Their success grew together through the years: Rete 105 is now the number one private radio station in Italy. Alex is also the Music Director of Rete 105 and a record producer.

Rete 105 is the number one private radio station in Italy. It has a daily audience of 3,300,000.

Labels Increasing Berlin Promo Staffs

by Mal Sondock

Berlin is fast becoming the most important radio centre in Germany. According to Virgin Records head of promotion Dirk Hohmeyer, "Around 2.8 million people live in greater Berlin, which has easy access to most of the major cities in eastern Germany. If we want to promote new acts and progressive music, there's DT 64 and SFB Radio 4 U.

"For mainstream pop, there's the new RTL and Radio Energy, as well as RIAS II. For MOR, we've got Radio 100.6 and the new Berliner Rundfunk—and that's just the beginning. I only wish that this variety was available in all the major cities," he adds.

Virgin is increasing its staff as Tanya Szczepanski joins Anja Ollenschläger in promotional activities. BMG Ariola Hamburg head of promotion George Gibb is going a step further. Says Gibb, "We're opening our own promotion office there for the first time, in conjunction with MCA-Geffen, who will share the office with us. Our present international product manager Klaus Gundacker will take charge of promotion activities. BMG Ariola Hamburg head of promotion George Gibb will join Anja Ollenschläger in Berlin.

"DT 64 is still the station that is most cooperative with interviews and breaking new acts." — George Gibb over the operation.

"Although we are satisfied with the presence and the success of the new RTL and Radio Energy outlets, both stations are strongly formatted and are geared to material that is already successful. DT 64 is still the station that is most cooperative with interviews and breaking new acts." Gibb adds, "Strangely enough, Berlin has not been a major centre for concerts. We have had about 24 tours in the last three months, and I can count on one hand the number of the acts that went to Berlin. The increased media exposure could well make Berlin a more interesting concert venue for good artists who aren't yet superstars," Gibb says.

EMI head of promotion Winni Ebert is very optimistic about Berlin's future. "In three to five years, Berlin will be one of the most important metropolises in the world. EMI and Electrola are planning to add to their promotion staff very soon. RIAS II, along with DT 64, have both been fantastic in breaking new product and doing interviews with our artists."

All companies were in agreement that the increased radio activity in Berlin will eventually lead to a faster turnover, especially on hit material, and better sales. Until now, however, no increase in sales activities has been recorded.

BMG Revs Up Pop Publishing Operations

by Ellie Weinert

BMG UFA Musikverlage, the Munich-based Bertelsmann music publishing arm which has historically owned one of the largest German standard catalogues, is rapidly becoming an active and aggressive force in contemporary pop music publishing.

Says Hartwig Masuch, who took over as MD of BMG Music Publishing in February 1991, "It is our goal to set up a network of publishing editions with partners in all fields of music, and to present creative credibility in the marketplace, so that songwriters and artists will have faith in a working relationship."

Within less than a year, Masuch has acquired the back-catalogue to a plethora of upcoming local talent. International success stories include Frankfurt-based R.G. The Prince Of Rap (originally from Washington DC), who reached number 1 on the Billboard Dance chart with This Beat Is Hoo (Epic/Sony Music), and is currently listed with his single Take Control of the Party. Female singer Daisy Dee, signed to the Dance Street label in Germany and released on RCA in the US, climbed to number 60 on the Billboard Top 100 chart with her single Crazy. Producer/writer Peter Harder scored a top 10 in the UK with Jocelyn Brown singing I Can't Take The Power.

Writers Karl Keaton and Michael Pinfle, signed to BMG, enjoyed a long chart run with Keaton's debut single Love's Burn, and the follow-up entitled Remember. Other chart climbers in Germany include singer/writer Julian Dawson (BMG/Ariola), the Berlin-based rock group Brings (Electrola), as well as singer/songwriter Claudia Jung (Intercord).

On the German rock music scene, BMG has acquired the back-catalogue to the gold and platinum group BAP (Electrola), who write and perform in the Cologne dialect, established rock songwriter Ina Deter (Phonogram) and the young rock band Element of Crime (Polydor), established in the Cologne scene. BMG has signed the young pop band the Lassie Singers (WEA) and the Aussie Singers (Sony).
In Europe’s fast-moving music and broadcasting industry, you cannot afford to lose time searching for information. That’s why you need the Eurofile Music Industry Directory.

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Sony Music Holds Torch For Amigo

Sony Music Spain believes it may have discovered the successor to Paco de Lucia, Spain's premier flamenco guitarist, in Vicente Amigo.

Twenty-four-year-old Amigo was the only other Spanish guitarist to join de Lucia at last October's Guitar Legends festival in Seville, alongside the likes of B.B. King, Bo Diddley, Les Paul, Brian May, Joe Walsh, and Albert Collins. At the festival, de Lucia publicly acknowledged Amigo as the heir to his crown.

Amigo's first album De Mi Corazon Al Aire was launched in December and presented at a concert in Madrid. Successfully achieving a synthesis between traditional and modern flamenco, the album has won widespread critical acclaim.

Sony Music International A&R director Marya Meyer explains, "Vicente has been working very hard for many years, and there is a lot of interest in him in countries such as Japan. For 1992, he has concerts lined up in France, Chile, Houston, Cuba, Japan and Martinique."

Born near Seville, Amigo toured Holland when he was just 15. In May 1989, he won the National Flamenco Art award in Cordoba, southern Spain. He combines sophisticated and energy, infusing a "flamenco soul" into his technical mastery and speed.

Amigo says of his album, "This is my presentation card to everybody, to those who know flamenco and those who don't. I have tried to reflect who I am and what I do, and that's why I've given the record a primitive treatment. Using the basic elements of guitar and percussion." Commenting about de Lucia, he adds, "He is simply the fountain from which all flamenco guitarists drink."

Meyer concludes, "Two things will help Vicente. Everybody who visits Spain wants to hear serious flamenco guitar. Also instrumental music is making a comeback. Vicente is very much a man of his own age, and the buzz around him is big. It's not easy to market the music but in this case, the music stands up on its own merits."

THE OPERAMUSICAL

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120 FANS FLY TO LIVERPOOL

Los 40, Sony Music Revives Beatlemania With Los Rolin

by Howell Llewellyn

Spain's EHR network Los 40 Principales and Sony Music Spain flew 120 lucky fans to Liverpool to watch new Spanish novelty band Los Rolin play in the legendary Cavern. The move is part of a new Beatles-mania that is sweeping the country.

The £60 million (approx. US$60.000) treat on January 17 and 18 was the idea of Los 40 Principales MD/head of music Rafael Revert, who describes it as "a homage to the Beatles, who, along with Elvis Presley, are the only people to have altered the structures of popular music."

The fans are winners of a Beatles quiz run by the network and Sony will foot the bill.

The new Spanish sound is far removed from the harmonies and astute pop of the Beatles' best music. The rumba-flamenco style, which originates from Spain's northeastern region of Catalonia, has been applied to Beatles songs with astounding success.

The genre began in the summer when a '70s-style band called Los Mulosos (BMG-Ariola) scored an impressive hit with "My Lovin' off their first album, which sold more than 300.000 units.

In November, Sony launched Los Rolin's career with their first album release Per Rumbas and an initial shipment of 15.000 units.

Countries set to release Los Rolin's debut album in the new year include the UK, Austria, Germany, Japan, Portugal, Norway, Argentina, Mexico, and Venezuela.

Sony assistant marketing director Blanca Salcedo says the Beatles songs with the cost of the trip was not that high. "That opened the door here, although Catalonian rumba has always been around."
CD Format Takes Off in Scandinavia

by Mike Hennessey

The year 1991 saw the predicted expansion of the Scandinavian record market, which was signalled in 1990 by the belated but vigorous acceleration of CD sales. In all four Nordic countries, CD sales accounted for the lion's share in value of longplaying carrier sales. The breakdown is as follows: Finland takes 40.7%; Norway, 55.4%; Denmark, 58% and Sweden, 60%. This year alone could see total sales in Scandinavia of £800 million (app. US$1.4 billion).

However, market growth has been uneven. Overall sales for the first nine months of 1991 were up a healthy 18% in Finland and Sweden, 60%. This year was the fact that unit sales in the Danish and Swedish market, the singles format is persisting. Combined sales of singles, maxi-singles and CD singles for the first eight months of last year were 2.9 million units, only 0.7% down from the figure for the same period in 1990.

From homogenous in terms of configuration breakdown, the Scandinavian market is also diversified in repertoire. Says BMG Finland MD Maila Kuus, "Tastes are different from country to country. There was a Danish wave in Sweden last year, and in Finland we had a Swedish boom some 10 years ago. But Finnish artists singing in their native language have little export potential."

According to Fazer MD John Westo, Finnish product accounts for an average of 50% of the country's record sales. However, native-language domestic repertoire fares less impressively in the other three countries, claiming between 25% and 30% in Denmark and Sweden, respectively, and around 20% in Norway.

Swedish singer Tomas Ledin, who enjoyed something of a vogue in Finland eight years ago, has reawakened interest there with his new album—the first in seven years—plus a compilation of his latest hits. The album Tillsamman spel is heading for one million sales in Scandinavia. When it comes to tours by major international acts, Finland tends to be disadvantaged because of the difficult and time-consuming access to Helsinki. According to Thomas Johansson, MD of EMA Telstar, Scandinavia's biggest concert agency, only 50% of the international acts that play Stockholm also play Helsinki. This could go some way toward explaining why international repertoire does not have a bigger market for concert tours.
Flemish Artists, Managers Launch Musicians' Lobby

by Marc Moes

Flemish musicians have banded together to form a new association expected to be a potent lobby force in pushing for musicians' rights in Belgium. The association is called Zamu (Zangers en Muzikanten (Vocalists and Musicians)).

The formation of the new association follows on the heels of efforts by the Belgian IFPI, the Belgian Association of Music Publishers and Saham, the Belgian authors' rights association, to push for an updated authors' rights law.

The idea for the association was the brainchild of managers for such bands as Leyers, Michiels & Soulbister, Clouseau de Kreuners, and The Radio's. Says MD of Talent Factory and manager of Clouseau and Mama's Jasje Jan Theys, "When we attended one of the IFPI's information sessions last year, we found that Flemish musicians were not organized enough to cope with future problems such as repatriation of the neighbouring rights, compared with our French-language colleagues who have their own musicians' organization UPACI."

A group of five managers, plus legal expert Peter Marx, prepared the basic ideas for what was to become Zamu. The association came into being in mid-December after some 50 Flemish professional artists were contacted regarding the new association. Explains Theys, "It is really important to know that we as managers helped to launch the association. We have the backup, and we feel we are better organized, but ag as Zam is concerned, we will have a purely logistical backup function."

The board of Zamu consists of nine members, presided over by singer Johan Verminnen. The association's agenda includes the authors' rights bill, the collection and repatriation of the neighbouring rights, the legal and social status of the artists, radio and TV fees, and a permanent analysis of sales figures and the live music business.

Theys believes that despite previous efforts to launch a similar association, the new group stands a chance because all modern genres are represented in the association and it has the support of the managers. Zamu is currently looking for sponsors to finance the new organization.

BRT N Taps Sales House VAR For Promotions

The board of directors of the Flemish public broadcaster BRTN have signed an agreement with the ad company VAR (Vlaamse Audiamidie Regie) regarding the exploitation of sponsorship, merchandising and other activities.

Hugo Vranckaert, former secretary to BRTN head Jan Ceuleers and now merchandising business manager at VAR, reports, "The agreement includes the commercialization of BRTN programmes, including sales of programmes, programme ideas, home video tapes and booking airtime and teletext pages. Another part of the agreement deals with merchandising, where the VAR will be handling the commercial exploitation of BRTN creations."

Vranckaert says the very popular "Samos" series resulted in a Bfr15 million (app. US$450.000) revenue for the state broadcaster, which is more than 50% of the value added to the products merchandised, including clothing, stationery, shoes and food. "I think the agreement is important because we will now be able to centralize most of the deals, and the commercial know-how of the VAR will become very profitable to BRTN," adds Vranckaert.

He reports live broadcasts by the BRTN's radio channels will still be negotiated by the BRTN's radio group staff, but BRTN publications and albums will be handled by VAR.

Veronica, VAR A

Talking Dutch In New Venture

by Marlene Edmunds

On the heels of the restructuring of Dutch radio (see M&M, January 18), two more broadcasters—Veronica and VAR A—are joining forces in radio and TV.

Veronica head of press department Steven Gelder reports that the two broadcasters are holding discussions about leaving the public system and forming a commercial production company as soon as next October. The two stations will only consider going commercial, going on to say, if they are allowed to have a terrestrial outlet.

The government-appointed Donner Committee had been looking into the feasibility of publiccasters TROS and Veronica leaving the system to set up joint commercial terrestrial radio/TV channels TROS, however, upset those plans last month and soured its relationship with Veronica when TROS announced it was leaving the public system to go commercial cable. Its target date for start-up is also October of this year.

Veronica and TROS are no longer talking and release of the Donner Committee report, expected last October 13, has now been postponed until January 27.

Last month, the passage of the new Media Act permitted the granting of radio/TV terrestrial commercial channels, but only if the broadcaster goes cable first. If the Donner Committee recommends that Veronica and VAR A be allowed to go terrestrial without the market leader with a 46% share, followed by Studio Brussel (11%) and Radio 2 (10%).

Advertising sales house IP has carried out its planned audience research in Belgium, polling 75,000 individuals on their opinions about the country's private broadcasters.

The research shows that in Flanders, BRTN's Radio 2 is by far the most popular, followed by Studio Brussel (11%) and Radio 2 (10%).
NEW RELEASES

SINGLES

BLUE PEARL
(See You Feel The Passion - Big Life)
PRODUCER: Youth
Already a big hit in the UK, this number is poised to take Europe by storm. Stylistically a bit of a departure from the sound as featured on Naked In The Rain, the new direction is heavily electronic, with a catchy chorus and partly spoken verses.

ROBYN HITCHCOCK & THE EGYPTIANS
So You Think You're In Love - A&M
PRODUCER: Paul Fox
Crystal-clear produced Beatle-esque pop songs like this, you don't hear very often anymore. Together with Crowded House and the Smithereens, they are the real crusaders for this genre.

BETTY MIDLER
In My Life - Atlantic
PRODUCER: Arif Mardin/Marc Shaiman
This follow-up to From A Distance is a lush and slow version of the Lennon/McCartney classic, taken from the forthcoming OST For The Boys. This is perfect programming material for a quiet and chic moment.

OSZZY OSBOURNE
Mama, I'm Coming Home - Epic
PRODUCER: Duane Baron/John Purdell
The new single by veteran rock man Ozzy Osbourne is a lavishly orchestrated, but definitely not syrupy ballad, which sounds real crisp. It is further augmented by Zakk Wylde's tasteful guitar work and it should work as well anything by Guns N' Roses.

OSMOND BOYS
Show Me The Way - Curb
PRODUCER: Nigel Wright
A Cliff Richard-like voice, a Nik Kershaw-written song, an FM-friendly production and a sing-along chorus are this single's definite selling points. Listen to the interesting B-side Can't a sing-along chorus are this single's definite selling points.

YOYO HONEY
Groove On, Jane
PRODUCER: Michael Peden
This is an absolutely irresistible and highly melodic dance tune with a very strong hook which is very radio friendly. Soulful as it is, it can roughly be described as a cross between UK soul dance acts like Young Dynamos and Loose Ends and a '70s Philly soul outfit like MFSL.

REVOLVER
Crimson - Hat/Coca
PRODUCER: Revolver/Guy Phelan
Surprise, surprise. This young UK trio provide guitar-oriented indie pop without the usual dance overtones. They are clearly more interested in songs and melody than in fashion. The up-tempo tune could be interesting stuff for Teenage Fanclub admirers among programmeers.

DAVE STEWART & THE SPIRITUAL COWBOYS
Out Of Reach - RCA
PRODUCER: David A. Stewart
This is probably the best track of this musical wizard's current album. The album as a whole suffers from over-production, but this single is a remarkable exception. Somewhat Bowie-esque pop with a fun edge, and held together by a relentlessly rocking rhythm, this uplifting recording deserves more attention than it seems to get.

WAMBREE
Welcome - Private Life
PRODUCER: HP/RJ
Dressed like Indians, this Belgian dance act-already made top 10 at home-provides the tribal war sound you can expect. The overall feel is strangely enough something very close to Fragma. Bury the hatchet and dig the sound.

TONY JOE WHITE
Good Is Blue - Roulette/Totals
PRODUCER: Tony Joe White
If you want to know where Mark Knopfler gets his inspiration, check out this track taken from the Closer To The Truth album. This laid back bluesy ballad by the "king of the swamp" should be heard on every street.

YOYO HONEY
Groove On, Jane
PRODUCER: Michael Peden
This is an absolutely irresistible and highly melodic dance tune with a very strong hook which is very radio friendly. Soulful as it is, it can roughly be described as a cross between UK soul dance acts like Young Dynamos and Loose Ends and a '70s Philly soul outfit like MFSL.

BLACK MACHINE
How Gee - P/LA/All New Music (Italy)
PRODUCER: Pippo Landro
This gang is heavily inspired by James Brown's Pass The Pict. The saxophone, however, is not blowing full blast like tough tenor Maceo Parker, but instead, it is light-footed like alt saxophonist, jazz master Ornette Coleman. In the background, the crowd is shouting like the Hammer posse. Contact Massimo Recine at tel: (+39) 2.5540 0314; fax: 2.5540 0360.

TORNADO BABIES
Eat This - Bad N' Dangerous (British Airways)
PRODUCER: "Don" Roberto Loghi
If you thought that ABD/CD/CD's singer Brian Johnson or Guns N' Roses main man Axl Rose have an "over the top" voice, then check out this dude called Harry. The music on this debut album is simple but effective riff-oriented hard rock, some- where between the above-mentioned bands and Strandvainen soul brothers D.A.D.. It's sleazy rock 'n' roll -imagine whiskey in dirty glasses, smoked filled air and bad women. Contact Roy Colegate at Warner/Chappell Music at tel: (+46) 8.755 1210; fax:7.755 1396.

NEW ALBUMS

BUSHING
Oxen Josephina - Borda
PRODUCER: Eric Clennon/Alain Bushing
French rockers are currently searching for their own B&B label, now come up with the single of songs about famous movies. Among their box office favourites, you can find the Roman Polanski-directed movie Frantic and David Lynch's Blue Velvet. As performing artists, they opted for synthesizer-dominated pop, perfect for EHR. The ballad The World Is Burning-inspired by "Broadcast News"-is the first single. It has already been featured as powerplay on Dutch pub- lisher NOS's influential "Avondspits" programme.

ETIENNE DAHO
Paris Alleluia - Virgin
PRODUCER: Etienne Dafoe/Edith Fombombo
Having no acquaintance with another tongue than English is no reason to neglect other than English is no reason to neglect albums sung in a different language. Certainly not this one. French singer Dafoe's new album is chockful of pop tunes and-recorded in New York—it boasts a real international sound. The track Comme Un Iglo, with its contagious chorus and lovely Motown beat, is simply irresistible. The single Soudard, with its strong piano hook, listens like Lloyd Cole in a French setting.

ETAN JOHNS
Indipendents Year - Polydor
R PRODUCER: Glyn Johns/Chris Kinsey
Ethan Johns is indeed the son of famous pro- ducer Glyn Johns, the man behind top albums by the Rolling Stones, the Who, Steve Miller and John Hiatt. This sensational debut seems to be styled a bit after Hiatt's Stolen Moments album, both sound and songwise (Promised Land and Pieces Of My Heart). In other words, it's a diamond. The "old man" produced the bulk of it with his trademark sound of electric (slide) guitar on top of acoustic rhythm guitars. Drums sound like drums, instead of the piedeplayer noise of most modern productions. Johns Jr.—who has an incredibly mature voice for a 21-year-old—proves to be an exceptional new talent in the singer/songwriter tradition.

LOU REED
Magic And Loss - Sire
PRODUCER: Lou Reed/Mike Sklar
Not counting the Songs For Drella Andy Warhol tribute album with John Cale, this is the real follow-up to 1989's New York. Most of the tracks have the same quiet atmosphere as Last Great American Whore on the latter album. Reed's best lyricist has again pro- duced an album that reads like a book. Whereas the decline of the "Big Apple" was the inspiration for New York, the loss of two friends—legendary songwriters Doc Pomus being one of them—is the main subject this time. Listen to the track Goodbye Mass (In A Chapel Bodily Termination) and shiver. This is the first important album release of 1992.
DENMARK

Michael Learns To Rock

Signed to EMI-Medley.
Publisher: Casadida.
Management: Walthier/Skanderborg.
New album: Michael Learns To Rock, released on September 4, is number 1 in Denmark and at press time, a new entry at number 61 in the European Top 100 Albums.
New single: The Actor, released on November 11; currently, it is a new entry at number 14 in Denmark.
Recorded at Media Studios/Copenhagen.
Producer: Gianfranco Bartolotti.
Promotion: During the recently completed concert tour, their label secured 10 in-store presentations, including signing sessions. Three out of those were accompanied by acoustic performances.
Concerns: In December, the band was on a Danish tour. From February 5 until August, they will again be on the road in their home-land with 10 gigs a month.
European releases are planned for February/March.
Licensed for: Impact for the world, excluding Australia (Mushroom/Liberation) and Scandinavia (EMI Medley).

EMI-Medley AS—the newly founded company formed from the merger of EMI Denmark and Medley Records (M&M, issue 2)—couldnt have gotten off to a better start.

The four-piece band has the looks and the repertoire. They get away with the kind of 'old fashioned,' melodic poprock everybody seems to shy away from nowadays and are quite convincing at vocal harmonies, as every programmer will find out after receiving M&M's 'Track Attack' CD box set next week.

This could be a success story à la A-Ha, with lead singer Jasha Richter in the role of target man Morton Market.

According to EMI Medley marketing/international A&R manager Mik Christensen, the band was broken through radio and not by expensive campaigns. "We concentrated on radio 100%," he says. "In July of last year, we mailed out white label promo copies of I Still Carry On to radio, meant as a teaser for the album. The support we got was great.

At the same time, the company released the single My Blue Angel in the UK. Adds Christensen, "We thought that track with its heavier drum sound was more suitable for the American market. We knew that the bal-lad The Actor—which is the current single—would really break the band in Denmark, but we wanted to build up their name carefully so we waited a little while for the official release."

Radio response grew by the day after the album was released, and the band carried out an extensive radio promo tour in September and October. Christensen claims they visited almost every station, even big stations like Radio 2.

"I'm convinced that airplay can break this band everywhere," he adds, pointing out that in Indonesia, as an example, The Actor has already topped the airplay charts.

BELGIUM

2 Unlimited

* Signed to Byte.
* Publisher: Decos.
* Management: C.B.A./Hilversum.
* New album: Get Ready to be released in the spring.
* New single: Twilight Zone released on January 13.
* Current single: Get Ready For This released on September 23; it is charted in Belgium at number 29, Holland (10), Spain (6), Ireland (3) and the UK (number 66, after having peaked at number 2 in October). In the the Coca Cola Eurochart Hot 100 Singles it is number 34.
* Recorded at Soundsational/Anwerp.
* Producer: Paul De Coster/Philip Wilde.

Wilde: Marketing: A campaign will be set up for around the album release.

Concerns: At the moment they are touring Holland. The UK is next in February. French dates have to be confirmed yet.

European releases: The singles are out in the Benelux (Byte), the UK (PWL International), GSA (Zyx), Spain (Blanco Y Negro), Italy (Media). Outside Europe they are released in the US (Popular), Australia (Liberation) and the Far East (PolyGram).

Working together is successful in at least one part of the EC—the Benelux—where collaboration in the dance section between Belgian and the Dutch is apparently very fruitful. Recent examples of winning teams representing the two flags are Quadruphonia, T99 and LA Style, all of which took the international charts by storm.

2 Unlimited is another striking Belgian/Dutch combination. It is the new techno house project run by Belgian producers Jean-Paul De Coster and Phil Wilde. Rap enthusiast Kid Ray and singer Anita A. together form the public face of the act.

Get Ready For This, 2 Unlimited's current hit single was a big hit in the UK before it even got noticed at home. Expects producer Paul De Coster, "It's hard to get the media enthusiastic in the Benelux. They usually wake up after they have seen the good chart results in the UK. The press over there is much more open-minded to dance.

Get Ready For This is not the first international success for the independent Byte Records label. In 1989, Don't Miss The Party Line by Bizz Nizz reached number 7 in the UK charts. Adda De Coster, who is also label owner, "We started in 1988 just after the end of the 'new beat' period. With 2 Unlimited, we strove for a more commercial sound, far more focussing on melody than before. The new single Twilight Zone is even more accessible than its predecessor. We call it 'happy house'. In fact, it all comes from the same origins. Just like rock 'n' roll, this music always evolves."

Different markets, different needs. According to De Coster, UK consumers seem to prefer the instrumental mix over the rap version—more fancied by mainland Europe. The CD single format contains four different mixes to fulfill public demand on both sides of the North Sea.

ITALY

49ers

* Signed to Media Records.
* Publisher: Maran.
* Management: Media Records/Brescia.
* New album: Playing With My Heart, to be released on February 15.
* New single: Got To Be Free, to be released on January 23.
* Current single: Move Your Feet, released on December 10, currently, it is at number 3 in the RAI Stereo Due chart and at number 17 in the Musica E Dischi chart.
* Recorded at Media Studios/Brescia.
* Producer: Gianfranco Bartolotti.
* Marketing: Advertising in the printed press, plus TV commercials on all the major networks.

Concerns: In February they will tour the UK, while a US tour is scheduled for March.

European releases: The album will be released across Europe through Island on the 4th & Broadway label, apart from the Benelux (Media).

Dance product with the "made in Italy" imprint on it is often a guarantee of class. As with Italian clothes and shoes, it has a little bit extra. The current trend in Italy goes for the soulful variant—soul singers add the human element to the music. It almost means a return to the good old days of "sweet soul music." One step back, however, may be a giant step forward when it comes to radio acceptance.

The 49ers is a real band, and not a concept. Producer Gianfranco Bartolotti searched worldwide for the right person and auditioned many singers before he found Ann-Marie Smith from London. Smith is a gem and could very well become the new Jocelyn Brown, whose distinctive vocals enriched so many dance tunes last year.

The current single Move Your Feet gives a good taste of her qualities. Smith's warm voice which makes the song irresistible, a perfect tune for both EHR and clubland. The second album Playing With My Heart will be even more popdance-oriented and, therefore, more radio friendly.

In the past, the 49ers had topped the Billboard Hot Dance Music twice, the first time with Touch Me in 1989 and the second time with Don't You Love Me, in 1990.

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

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.
New Recruits: Vital Early Steps

by Tony Grundy

In my most recent article (M&M December 14, 1991), I examined in detail the importance of creating a structured approach to recruitment and selection of new staff for radio stations. Let us imagine that you get all of that process right, but then didn't plan that person's induction programme into your new department. In fact, because this matter was something all too often, this article looks in depth at some of the vital steps to success.

As we said last time, thousands of pounds/dollars are wasted every year in unnecessary extra staff turnovers regularly above 30%. The financial cost is at least the salary of that person, but the damage caused, say, in a sales team or on air by somebody who slowly and painfully 'gets it wrong,' is incalculable.

All too often you hear people say things like, "And yet he was so good at the interview! He's not cutting it—despite all my warnings." Those warnings encourage managers' time and take them further and further from their main function. Greater strain is put on the existing teams because their function. Greater strain is put on their. And further from their main

Tell your own people

As we said last time, there were some steps you could take to make the process less traumatic. The new recruit is the person who

on the new employee. Too many times, the new recruit finds herself without any pay or the wrong deductions are made just because the induction programme didn’t include a session with accounts.

Check that the intended desk space is clear and fully equipped with the necessary stationery. This really does impress people when their name is on the welcome board when they first come into reception.

The list is almost endless, but I think you get the picture.

The Importance Of The First Day

The first day in any new job is always an emotional experience, so let’s look at some ways we can make it less traumatic.

1. Remember that in many cases, the only familiar face to the new recruit is the person who conducted the interview. Make sure that person is on hand to welcome her/him on board.

2. After the initial cup of coffee and greeting, it is customary to do a station tour. There is nothing wrong with that, but do make sure you are expected by the various departmental heads. Send out a few lines of information on the new person in advance of the tour.

3. Don’t try to cram too much into the first day. However, leaving them on their own for any length of time is to be avoided. I know at radio stations the unexpected can always happen, so build that contingency into your programme.

Successful Induction Programmes

The next intriguing question is: How long should a successful induction programme last? I don’t think there is a simple answer, but personally feel comfortable with a well-structured two weeks. We all have a bias about what works best, but my first structured induction was an intensive two-week programme at Thompson’s regional newspapers. By the end of that programme, I was a Thompson man throughout.

So the answer to “How long?” is, how long it takes to leave people with the kind of enthusiasm and motivation I had after those first two weeks with Thompson. I can still quote points

After a rigorous recruitment exercise, it is natural to say, "Thank goodness that’s over!" In fact, it is at this point that the successful manager really has to get to work.

Preparation After The Job Offer

After a rigorous recruitment exercise, it is natural to breathe a sigh of relief and say, "Thank goodness that’s over!" In fact, it is at this point that the successful manager really has to get to work.

1. Ensure that all references, driving licence details, etc. have been scrutinized and that the letter of the offer has been returned, before writing any memos to inform other members of staff. Tell your own people first.

2. Use the arrival of the new appointee as an opportunity to review your own induction procedures.

3. Make sure that everybody involved in the induction knows what role they are expected to play.

4. Check with administration that relocation/set-up details (company car, temporary housing, moving allowance, etc.) will be ready by the due date. Make sure things are in order. There is nothing more demoralizing than, for example, to be handed the car that nobody else wants in a poor state. That says an awful lot about a company that does nothing to enhance its image.

5. Check that the intended desk space is clear and fully equipped with the necessary stationery. This really does impress people when their name is on the welcome board when they first come into reception.

6. Check with accounts that they have all the necessary details

Summary Of Action Points

1. Start induction from the moment you get the job acceptance.

2. Write down a detailed programme. Be prepared to review it regularly so that it is fresh and reflects current thinking.

3. Prepare well in advance of “D-Day” by informing all necessary departments of the new recruit’s details.

4. Get the first day and onwards organized. Carefully select your support staff.

5. Make the programme interesting and varied. Do not neglect input from other departments.

6. Carefully appraise and monitor new recruits.

Create a Radio X “culture” so that everybody feels the same way about the company.

At any point you measure whether or not a new person is working out? Well, if you are happy that your induction programme is well structured, 30 days might well be your first appraisal date. The Katz Radio Group in New York is quite prepared to make a judgement after 30 days, while others talk about a minimum of three months. The important point is not really the number of days, but that you are confident that constant monitoring and assistance have given the new person the best possible chance to survive. Exactly how you create a good appraisal system and monitor sales performance is the subject of another article but, again, it does need to be structured and judged against criteria previously laid down.

I believe that if you can create a culture for your company rather than just a system, then you are going to cut down on recruitment casualties. A good example of this is the Metro Radio Group in the UK. Ask any of their salespeople how they feel about their company and they will say, “If you cut me, I bleed Metro!” That’s the kind of feeling only the best people in radio achieve. That is the standard to aim for in successful recruitment, selection and induction programmes.

Tony Grundy owns broadcast sales specialist and management consultancy Communications Now. Grundy has been in the broadcast industry for 17 years, during which time he was sales director at Radio Aire/Leeds and Radio 210/Bradford, where he was MD. He was also named deputy MD when Radio 210 merged with GWR/Bristol in June 1989. He can be contacted at tel: (+44) 41973 185 or fax: (+44) 41973 180.
Tuning In To Brussels

French Rivals

Belgium's four-strong Chérie FM network is controlled by French broadcasting giant NRJ. The station operates a Selector-driven playlist and target the same audience as Radio Cristal, says secretary general of NRJ Natalie Briant, "We have adapted our playlists to local culture and guarantee at least 10% of what is played will be domestic talent. We have also decided to play 60% French-language product. The playlists are compiled in France, with local elements being added in Brussels.

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"We have adapted our playlists to local culture and guarantee at least 10% of what is played will be domestic talent." — Natalie Briant

Brussels Own

Heed of programming at Brussels Capitale Marc Vosse worked with both Chérie and Nostalgie before joining the station. Rather than using a computer-produced playlist, he compiles it by hand from a print-out of the RTBF catalogue. With an AC format and 60% French-language repertoire, the station is aimed at the 25-50 age bracket, with an emphasis on "melodic radio." Vosse is currently working on a computer system to help with programming, due to become operational later this year. "The new system will allow us to be more consistent," he says. "The current manual system does bring errors with it."

Chérie FM

Chérie FM's correct audience is 25-45 years old, competing with Radio 21's and Contact and Bel RTL as well as Nostalgic (Cristal) and RTBF's Radio 2 target audience. "You could easily say everyone is competing with Radio Contact," says Contact Franchising spokesman Pierre Houtmans, "since we seem to have a very broad appeal."

Gold Stations

Until recently, Radio Nostalgie was one of the many stations aiming at the 25-45 year-olds, competing with Chérie FM and state broadcaster Bruxelles Capitale. But in mid-December, following disagreements with Nostalgie Belgium, the station is turning to its original name—Radio Cristal.

Comment Nostalgie network director Jean Claude Fyon, "We stopped the Brussels Nostalgie operation because of differences between that station and the rest of the network about the way we operated the format." Radio Cristal was one of the first privates to be launched in Brussels more than 10 years ago, and has an oldies format, with French-language product taking 60% of the airtime. While Radio Cristal continues to target the same audience as Nostalgie, programme director Philippe Demusyer is well aware of the disadvantages of being alone again. "We have also had our status revised to that of being a district station, which reduces our output power to only 50 watts—just enough to cross the street. But I do hope the situation will change with the new government, as we applied for a stronger signal a long time ago."

Demusyer is sure that his station will be able to hold its own. "Despite the help of Radio Contact's self-designed computer system, says Contact Franchising MD Francis Lemaire, who owns Radio Cristal, "I think one of the stronger points of our station is the super-oldies format and our timing. If you compare us to Bruxelles Capitale, I'd say they are too much of an easy listening station."

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Nevertheless, Belgian-owned stations consider Chérie FM to be the first of the French invasion, and despite Briant's efforts to conform to local regulations, she is well aware of the problems. "The fact that we are French-owned exposes us to criticism from virtually everyone in the media. But although they point at us as being foreign, we respect the laws more than most and we are strict in the way we control our transmission radius and stereo signal. We don't have any satellite transmissions and all the staff are Belgian—we are more Catholic than the Pope, and that could end up causing us problems."

With plans for new frequency allocations in 1992, Briant predicts a positive future for the Brussels radio market, provided the plan allows both stations and audiences to get the most out of it. "And now that radio is being seen as a more viable forum for advertising, we need credible ratings more than ever," she says. "Advertisers need figures in order to be convinced."

Being used to competition in France, where Chérie, Nostalgie, Europe 2 and AM stations aim for the same target audience, Briant believes that a station's success or failure will be based on its programming, broadcast quality, and choice of sales house.

"We have adapted our playlists to local culture and guarantee at least 10% of what is played will be domestic talent." — Natalie Briant

Radio Bxl Capitale

Concentrating on the Brussels audience, Bruxelles Capitale faces in with many local events, including trade fairs and concerts. "We should not think an RTBF station is above the competition," says Vosse. "We are facing Radio Contact and Bel RTL as well as Nostalgie (Cristal) and Chérie FM. We are all aiming at the same audience and we should treat each other as equals."

Still, Vosse believes that Brussels needs to allocate more frequencies to cope with existing and future operations. "It all comes down to politics. Allowing frequencies below MHz is against European regulations, but the current system will be fatal for small independent stations."

"If the government does allow a frequency extension, I can imagine an increase in the number of foreign stations. Although radio advertising is still growing, I doubt whether the current growth will be able to keep pace with the rapid expansion of stations in the city." — Marc Maes
FOR JAZZ STATION REPORTS SEE PAGE 24

JAZZ WAVES

Hans Thomas: Trumpeting Jazz

SDR 1 Stuttgart head of music and jazz producer Hans Thomas plays multiple roles within Germany's vital jazz community. Originally from Bonn, he has played jazz trumpet for some 25 years, and has also taught music theory. He recently completed a series of twenty articles tracing the history of jazz from blues and ragtime, to free jazz and fusion. For Stereoplay magazine's label Zounds, he has produced CD compilations of Miles Davis, Chet Baker and Stan Getz, among others. And in between these projects he somehow finds time to produce several concerts a year in conjunction with local clubs.

All of this activity is distilled into one-and-a-half hours each Sunday evening on his program Treffpunkt Jazz (Jazz Meeting). The month is divided into four parts, with each show devoted to one of the following themes: an interview or portrait, a live concert, revisits of vintage recordings and new releases by contemporary artists.

Although each show is specifically focused, overall the format allows for a diversity of subjects and music. Thomas believes that only by programming a broad range of styles will the audience be well served. Thus he dedicates shows not only to such well-defined genres as swing or bop, but also to experimental jazz, and even world music.

"But it is difficult to cover 100 years of jazz history in so few hours," says Thomas. "It is a struggle just to maintain the hours we have now," he continues. "Public radio here is very conservative when it comes to change. Although sales of jazz product has increased spectacularly in Germany in the past year or two, radio is slow to respond." In some ways jazz is at the lowest rung of the music broadcast ladder. It must compete not only with pop and dance music, but even with its 'serious music' cousin, classical. "Classical music gets far more airplay time, and consequently has a far larger budget. Jazz is simply underexplored in relation to its potential, as proven by sales," emphasizes Thomas.

Thomas faces the same problems as his counterparts in the rest of the recently unified country, and in order to share ideas, he and several of his jazz-programming colleagues meet once a year in Frankfurt. "We discuss possible ways to better the cause of jazz on public radio," he explains.

Change may be in the air, however. "Private stations may force the public to re-think. We have two private jazz stations in Germany now, and they seem quite healthy. People in general are more open to jazz now than in the past. We can't leave such a large audience to the privates alone."

Terry Berne

Vanessa Rubin

Soul Eyes- Novus

Add this skillful, bluesy, and beautifully controlled singer to the roster of female vocalists, either new or rediscovered. who are having their own renaissance within the larger renaissance of jazz. In I've Got The World On A String her phrasing recalls Carmen McCrae, but with Ella's purity of voice. It soon becomes clear, however, that Cleveland born Vanessa Rubin is one of the most original and moving singers in contemporary jazz. Her version of Willow Weep For Me, supported by adroit interplay with her excellent band, is both thrilling and perfectly paced. Deeply Befined, like the entire album, is wonderfully played and sung. A great way to begin the year. Contact Jacqueline Buxton at tel: (+44) 71.731 4914; fax: 731 3914.

Miles Davis

The Best Live- Columbia

A selection of live recordings from the archives of Davis' long-time label, released to mark his recent and untimely death. Spanning the years 1958-1981, he plays here with many of his best-known contemporaries, among them John Coltrane, Cannonball Adderley, Hank Mobley, Wynon Kelly, and Wayne Shorter. The sound quality is outstanding, as are all the performances, chosen specifically to highlight the trumpeter's solos. Especially fine are the Charlie Parker tune Aire Loo, Choo, recorded at Newport in 1958, and part II of the Concerto de Aranjuez caught at Carnegie Hall with Gil Evans. Despite perfunctory liner notes, this is an indespensible collection of some of Miles' finest work, and a moving testament to his wide-ranging artistry. Contact Chris Black at tel: (+44) 71. 629 5555; fax: 491 1392.

Trilok Gurtu

Living Magic- CMP

A member of the group Oregon, as well as the John McLaughlin Trio, percussionist Gurtu has fashioned a colorful, rhythmically complex sound in conjunction with fellow percussionist Nana Vasconcelos, Jan Barbare (sax) and keyboardist Daniel Goyone (with whom he composes a majority of the tracks). The tunes explore the primitive, though from a decidedly modern perspective. Transition instsantly quotes In A Silent Way as if to point us in the right direction. Voices used as texture punctuate the music, conjuring a ritualistic atmosphere. Each song builds from a single statement to a complex end, never devoid of humour and surprise. Contact Helga Eber at tel: (+49) 24 2280 53; fax: 2280 54.

European Jazz Top 20 Sales

1 (3) HARRY CONNICK JR./Blue Light, Red Light (Columbia)
2 (9) AL DIMEOLA/Kiss My Axe (Columbia)
3 (1) MOSAIC/Mexico (GRP)
4 (6) KEITH HARING/The Cure (ECM)
5 (10) MILES DAVIS/Kind Of Blue (Columbia)
6 (12) DAVE GRUSIN/The Gerwoman Collection (GRP)
7 (11) JOHN HAMMOND/Off the Record (Phonogram, east west)
8 (7) ELIANE ELIAS/A Long Story (Manhattan)
9 (-) ELLA FITZGERALD/Return To Berlin (Phonogram)
10 (-) JULIAN JOSEPH/Imaginque Oj Evil (west east)
11 (RE) BUDDY GUY/Gone! Right! I Got The Blues (Silver Tone)
12 (17) CHICK COREA'S ELECTRIC BAND/Beneath the Mask (GRP)
13 (2) LOU REED/Parkwoods (Dio)
14 (-) LAURA FYGI/Introducing (Polydor)
15 (20) WYNTRY MARSHALS/Soul Gestures (Columbia)
16 (16) ANDT SHEPPARD/In Commotion (GRP)
17 (-) MILES DAVIS/The Best Live (Columbia)
18 (-) TOOTS THIELEMANS/For My Lady (Phonogram)
19 (2) BRANFORD MARSHALS/The Beautiful Ones Are Not Yet Born (Columbia)
20 (11) MIKE STERN/Out Of Evil (Atlantic)

European Jazz Top 20 is compiled by sales reports from the following retailers: Bote & Bock/Berlin; Cusid/Madrid; Doctor Music/Rome; Fame Music/Antwerp; HMV/Brussels; Free Record Shop/Bristol; HMV/Music Stores/London; Jazz Collectors/Brussels; Jazz to Beck/Munchen; Jazz Art/Amsterdam; Juko/Monaco/Zurich; Music: Magos/Euphogeek/Rotterdam; Rialto/Milan; Rialto/Rome; Rialto/Turin; Saturn/Kiel; Staffmann/Utrecht; Sky/Headquarters/Zurich/Holm; Tower Records/London; Virgin/Edinburgh; Virgin/Oslo; WORM/Munich.

European Jazz Top 20 Sales

Most-Featured Albums

Harry Connick Jr./Blue Light (Columbia)
Miles Davis-Dingo (WEA)
Fourplay-Fourplay (WEA)
Dave Grusin-Gershwin Collection (GRP)
Gene Harris-Black & Blue (Cordac)
Abby Lincoln-Yo Gotta Boy (Verve)
Herbie Hancock-Trio (Columbia)
Gonatole Baku/Bike (Blue Note)
Roman Schwallier-Cubijets (Jazz/Jeffery)
Mike Stern-Odds Or Evens (Atlantic)
Variavna-Cole Porter Songbook (Wee)

The jazz albums listed above appear alphabetically by artist, and reflect a consensus of expert opinion among M&M's jazz experts.

King Pleasure & The Biscuit Boys

Biscuit Boys, of which I am one, are a notori-ously subjective crowd, whose tastes vary as much as the weather in Florida, and this makes any form of public and widespread approach to jazz nearly impossible. Whatever your business, the basic elemen- tual is constant: marketing. You have to offer the customers what they want. When you compare what jazz product is selling with what is being played on a station such as Jazz FM/London, you start to see just what the problem is. But there is an effective solu- tion to the jazz radio puzzle.

The only way you can attempt to create a radio station which appeals to a wide audi- ence is to compartmentalize into manage- able blocks the different genres that com- prise jazz. Why not split the day into several easily understood blocks with different types of jazz, and focus attention on a particular style? Mixing fusion with vocal tracks, for instance, will invariably attract everyone. This type of formatting may be the only answer; it would be interesting to hear responses, for and against, my argument.

Jon Singlapa

general manager/Four National

PREMIERE!

ISSUE 9 WILL SEE THE LAUNCH OF M&M'S MONTHLY CLASSICAL PAGE

THE PAGE WILL INCLUDE A CLASSICAL AIRPLAY CHART, REVIEWS AND INTERVIEWS.

ARE YOU INTERESTED IN REPORTING YOUR STATION'S CLASSICAL PLAYLIST?
PLEASE CONTACT TERRY BERNE AT MUSIC & MEDIA TEL: (+31) 20.669.1619.

Letter To The Editor

Dear M&M:

I would like to thank you for your truly brave attempt at analysis of the jazz mar- ket in the December 14 issue. Jazz fans, of which I am one, are a noto- riously subjective crowd, whose tastes vary as much as the weather in Florida, and this makes any form of public and widespread approach to jazz nearly impossible. Whatever your business, the basic elemen- tual is constant: marketing. You have to offer the customers what they want. When you compare what jazz product is selling with what is being played on a station such as Jazz FM/London, you start to see just what the problem is. But there is an effective solu- tion to the jazz radio puzzle.

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LOOKING FOR SOMETHING HOT, SOMETHING NEW??

Look out for NEXT WEEK'S TRACK ATTACK SUPPLEMENT IN MUSIC & MEDIA
Station reports include all new additions to the playlist, indicated by the designation “AD.” All changes from stations will also include a “Power Play” (PP), a track which receives special exposure for the week, as well as featured new CD’s and IPs indicated by designation “AL.” All playlists must be reviewed by Tuesday of each week.

**UK**

- **BBC Radio 1/London**
  - Paul Robinson / Prog Dir
  - A List: Take That
  - Doves - Beaten Up
  - **CAPITAL FM/London**
  - John Pringle - Head Of Music
  - Piccadilly Radio - Manchester
  - Metro Radio Group - Newcastle
  - A List: 2 Unlimited - Twilight Zone
  - Wonder Stuff - Welcome To The Real World
  - Simply Red - Stars
  - Simply Red - Stars
  - SIMPLE JOYS/Edinburgh
  - John Pringle - Head Of Music

**FRANCE**

- **Europe 1/Paris**
  - John Paul Ballantine - Head Of Music
  - Ten Sharp - Ain't My Beating
  - **France 2/Paris**
  - Michel Brille - Prog Dir
  - Radio Service - Marseille
  - A List: B.B. King - Waiting For You
  - Simply Red - Stars
  - Simply Red - Stars

**GERMANY**

- **3SR/STUTTGART**
  - Marc Almond - My Hand Over
  - Simply Red - Stars
  - Simply Red - Stars
  - **RADIO AL/Emson**
  - Adnan Aljeddah - Head Of Music
  - Army Of Lovers - Obsession
  - Simply Red - Stars
  - Simply Red - Stars
  - **EURO 1/Nurnberg**
  - John Lough - Head Of Music
  - Simply Red - Stars
  - Simply Red - Stars
  - **SATELLITEN/Phoneline/ Munich**
  - Jo Lueders - Music Dir
  - Simply Red - Stars
  - Simply Red - Stars
  - **STATION REPORTS**
  - American Radio History
  - Sound Of The Week
  - Sound Of The Week

**ITALY**

- **ITALY**
  - Monique Le Marcis - Head Of Music
  - Simply Red - Stars
  - Simply Red - Stars
  - **RADIO CHIARAVARI/Verona**
  - Laurence Jalbert - Head Of Music
  - Simply Red - Stars
  - Simply Red - Stars
  - **ZIGGIE/PHILADELPHIA**
  - Christian Vichi - Prog Dir
  - Simply Red - Stars
  - Simply Red - Stars

**SWITZERLAND**

- **3/ST.GOTTHARD**
  - Mario 2 - Head Of Music
  - Power Play
  - Power Play
  - **RADIOSKOF/NERZ**
  - Michel Brille - Prog Dir
  - Army Of Lovers - Obsession
  - Simply Red - Stars
  - Simply Red - Stars

**SWEDEN**

- **GREATUPS/Stockholm**
  - Per-Axel Olofsson - Head Of Music
  - Simply Red - Stars
  - Simply Red - Stars
  - **SIBERIA/Rothesay**
  - Nils Olsson - Head Of Music
  - Simply Red - Stars
  - Simply Red - Stars

**IRELAND**

- **SWF 3/Baden Baden**
  - N.K.O.T.B. - If You Go Away
  - Simply Red - Stars
  - Simply Red - Stars
  - **RADIO 1/Nuremberg**
  - John Lough - Head Of Music
  - Simply Red - Stars
  - Simply Red - Stars

**SPAIN**

- **SPORTS/Barcelona**
  - Marta Pla - Head Of Music
  - Simply Red - Stars
  - Simply Red - Stars
  - **SPANISH RADIO**
  - Christian Vichi - Prog Dir
  - Simply Red - Stars
  - Simply Red - Stars

**SWEDEN**

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  - Simply Red - Stars
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  - Simply Red - Stars
  - Simply Red - Stars

**NORWAY**

- **AD Army Of Lovers - Obsession**
  - Simply Red - Stars
  - Simply Red - Stars
  - **SWISS NETWORK/Paris**
  - John Paul Ballantine - Head Of Music
  - Simply Red - Stars
  - Simply Red - Stars

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**THE YEAR AHEAD**

(continued from page 1)

Hopefully, the various national broadcasters throughout Europe will also begin to offer more chances for pan-European and local acts.

"Perhaps the strongest marketing trend will be the intensification of cooperation with retailers. They must realize that they also should do marketing to help motivate and motivate the public to buy records. This is not a matter for the music industry alone. Point-of-sale marketing is becoming more important."

Ideal Germany co-DM Manfred Achtenhagen also stresses the importance of labels developing cooperative marketing strategies. "Why shouldn't it be possible to break pop music on a pan-European basis when we have other products?" he asks.

Adding, "We work very closely with our Swedish group Army Of Lovers in coordinating marketing to maximise the effect."

Achtenhagen also echoes Wandel's feelings about retailers.

"There are currently some 200 TV programmes about the music business. This is not a matter for the music industry alone. We will give much more attention to developing cooperation with retailers in 1992, as well as developing and expanding our merchandising product palate and activities, including film and TV music."

For BMG Records UK head of international marketing Chrissie Harwood, pan-European releases will also increase in importance. "A pan-European set-up is imperative to be able to take advantage of an album release. This is especially important for new artist development."

However, for many UK label executives, the 'R word is still on their minds. "The recession will continue to affect the amount of record buying," they think they will be selling in the new year," says Columbia UK MD Tim Bowen. "This will inevitably influence the money spent on advertising and marketing."

EMI Records UK senior product manager for Parlophone/ Capitol Mark Collen agrees. "Marketing campaigns will be less adventurous, but more efficient. If marketing people want to survive, they have to start working more in tandem with the retailers and the concert promoters. Compared to the last quarter of 1991, this year will see a shortage of superstar product, so we all have to develop new talent."

A lack of blockbuster product in the pipeline also concerns EMI France president Gilbert Ohayon. He wonders if the industry is going to be able to feed this "market" with strong products, following the blockbuster releases of 1991. Ohayon's 1992 wish list includes bigger radio playlists and more French acts played by radio stations, a lower VAT rate on records [currently 18% & 6%] and a unique price [negotiated between the labels and the retailers].

In France, 1991's minimal growth will probably spill over to 1992. Patrick Zenlik, president of industry body SNEP and president of Virgin France, expects 1992 growth in the 3%-5% range. Last year it was around 4%-5%.

For Zenlik, one important trend is that the music business is becoming more integrated among producers, publishers, marketing and promotion, other media and retailers. Says Zenlik, "All these elements are closely linked, but there are currently gaps between the different elements of this chain. For example, there is a real problem of exposing artists, whether it's on TV or on radio stations. The retail situation isn't very brilliant, with a lack of specialized retailers."

Zenlik says the current negotiations between SNEP and radio stations regarding the level of French music are a good example of what has to be done.

Henri de Bodinat, president of Sony Music France, agrees that the current business climate isn't very favourable and will likely stay that way for at least the next few years. "It is going to be harder because I think the worst is yet to come. I think industry turnover will remain for a couple of years," he says.

De Bodinat summarizes his feelings for 1992 focusing on a cautious approach and the development of radio stations becoming more French-oriented. There is M40, but we need more stations like it.

Also, TV exposure is rather poor. I'd like to see a more serious offering on programming networks either with a music channel or with more intelligent programmes about music on general TV channels. And it's up to producers to do our share of the job by producing and developing new talent."

In Sweden, label execs are monitoring the dramatic changes in radio (see story on page 20).Comments Sony Music Sweden promo manager Joakim Bergman, "We'll see a big change [in radio] in 1992, with a lot more stations. Probably by the end of 1992, we'll have commercial radio, which means that we have to prepare ourselves. We have to spend more time on my radio contacts than before."

The next two years will be the most exciting in a long time. A big item will be how the youth out in the country will react to the new phenomenon. They have a different attitude towards radio than teenagers in the big cities, who can rely on local radio."

As they are doing with the release of the forefront, Sony Music Italy artist marketing director Massimo Bonelli stresses pan-European affiliate cooperation. "We plan a greater development in the relationships and exchange of information with our affiliates, as well as greater creativity with pan-European projects," he says. Also, there will be increased professionalism in our relationships with the media and the radio sector, which has demonstrated great quality and seriousness. It will also be important to intensify our relationships with retail outlets and consider them as a fourth media."

In neighboring Holland, Phonogram MD Jan Cordewener believes the double-digit sales growth will end in 1992. "We're wishing for a stable market," he says. "Last year, the expected growth was 15%, but it only became 8%. New, creative and aggressive marketing strategies have to be developed."

EMI Bovema Holland MD Kick Klimbiedt agrees. "I hear a lot of people in the industry saying they were wrong in 1985 when people buy a record just for the sake of it."

"The figures we get from [national IFPI body] NVPI show that in 1991, the CD player was a success for Spain because there's no real growth potential here anymore," he says. "Most of the consumers have a CD player at home now, and they've all passed the point of initial craziness. They have all replaced all of their vinyl favourites for CDs. Now we're back at the point where we were in 1985 when people buy a record just for the sake of it."

"Also, FM radio changed to be an effective marketing medium, where top networks like SER have not been adversely affected by the addition of private TV channels."

However, Polydor Spain marketing director Raul Lopez will target customers who spend a lot of their time in bars, restaurants and disco. "We'll have to catch their attention in these places through posters and promos," he says.

"Also, FM radio continues to be an effective marketing medium, where top networks like SER have not been adversely affected by the addition of private TV channels."

For Sandor Mallarz, international promotions manager at Sony Music Italy, "We're very lucky with radio. It's everywhere starts," he comments. "Joint radio and TV advertising campaigns could continue to be a successful strategy, particularly with compilation albums."

In Belgium, EMI A&R/marketing executive Dirk de Clippelst stresses local talent. "I see the impact of local product as an important stimulus for record sales," he says. At EMI, domestic talent accounts for one fourth of their turnover in 1991, and with acts like Leyer, Minnie Driver, and T'Pau, "There is a dramatic change in radio," he says. "We'll see 25% share."

Locally is also on Play It Again Sam promotion manager Jan Hublau's mind. "I'm thinking of stepping away from Radio Contact as a network and starting to service individual DJs at specific radio stations and clubs. I am aware that it will be rather difficult to measure the impact, but we ask ourselves: 'Do we want to follow the music?'"

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Export Music Australia: Ce Ce Peniston

For Australian artists to break through the 'Kangaroo Curtain' into overseas markets, Europe is proving to be the key more than the UK. Despite being a member of the Commonwealth, the Brits have been traditionally unceptive to Australian artists.

The surviving and thriving bands with a history in the UK such as Midnight Oil, INXS, AC/DC, John Farnham and The Church— all achieved their first major successes on mainland Europe. Only Kylie Minogue and Jason Donovan scored big in the English music market first, assisted by visibility in popular soap operas.

Brian Peacock, director of the Australian music industry marketing arm Export Music Australia, states, "We've still got a lot of great diamonds in the mine of Australian music and Europe is our target market for the next few years for the whole nature of our artists."

Australia's Midem contingent this year will be its biggest, with more than 60 representatives from 27 companies.

Here reporting for the European critical media bands like Hard Ons, Cosmic Psychos, Ratcat, Died Pretty and Cellulite Rifles achieve success in sales, tours and media, commenting and瓦isines such as Vince Jones and James Morrison are starting to attract a following on the concert circuit. But we've got a new few artists and musical styles that add another factor to our penetration of Europe."

One of the hot predictions is the new wave of Aboriginal contemporary rock bands, including Sacrap Metal, who are the nurturers of contemporary music in Australia and Europe is our mine of Australian music and Europe is our last bastion to our penetration of Europe."

Vince Jones and James Morrison are continuing Peacock. "Jazz artists such as Brian Peacock, director of the Australian music industry marketing arm Export Music Australia, states, "We've still got a lot of great diamonds in the mine of Australian music and Europe is our target market for the next few years for the whole nature of our artists."

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In the highly-fashionable and quickly-fluctuating dance scene, most artists are lucky if they manage to score more than one hit single. A&M artist Ce Ce Peniston seems to be avoiding the decline into obscurity and is quickly building up a profile as one of the best singers in the rising genre of the moment.

The former Miss Black Arizona and Miss Galaxy debuted last year with the compelling, Finally, which peaked at number 29 in the UK chart. The follow-up, the energetic We Got A Love Thang, is currently exporting into the UK (MRRB) and chart is firmly lodge at number 8. Sales are expected to be between 85,000-90,000 copies. In the EHR Top 40, the new single is a entry in Chartboard with a total of 11 (UK) stations and four new ads.

Meanwhile, the continent is working hard to get the Finally single established at radio, and chart entries are due in Germany, Holland and Denmark.

At press time, nine EHR stations were playing the song, including four in "A" and five in "Br" rotation. These include Radio Salli/Saarbrücker, RB4/Bremen, Radio 4/ Berlin, RTV. 101, 255 Hit Radio/Arcone, NOS/Hilversum, Radio ABC/Randers and VOA Europe.

London-based A&M International is coordinating a touring route across Europe. Already, UK interviews have been taped with private Chiltern Network, BRMB/Birmingham, Kiss FM/London, Sunset Radio/Manchester, Radio City/Liverpool and Sizzling/Stockton-on-Trent.

At press time, Peniston was in the middle of a radio interview trip through The Netherlands, London, sessions for commercial cable/satellite Power FM, national Station 3 and NOS's prime-time show 'De Avondspits'.

Germany is next with so far confirmed interviews for Radio FFN/Serhagen, OK Radio/Hamburg and RB4/Bremen, followed by Italy (network Radio Dimensione Suono) and Austria (Voltage FM/Comsy-sonn-Bois).

Before being signed to A&M, Peniston was first heard on a demo for female rapper Overweight Pooch's 'Like It', currently in the UK dance charts.

Just like the two singles, Peniston's debut album Finally (slated for a January 27 release) is produced by Chicago house supremo Steve 'Silk' Hurley in conjunction with David Morales, Daniel Abraham and Gail Sky King. Contrary to the normal album version in the US, the European release will contain the 'Choice Mix' version of Finally. Mid-February will see the release of the We Got A Love Thang single in continental Europe.

Machael Baker
## European Top 100 Albums

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<td>7</td>
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<td>Newstand - Geffen</td>
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<td>Queen</td>
<td>Queen - EMI</td>
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<td>Enyo</td>
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<td>Use Your Illusion II - Geffen</td>
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**Note:** Recognition of overnight sales sides of 500,000 units. Recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.

**MEDIA**

**JANUARY 25 1992**
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Information supplied by MRIB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); Europe 1/Canal Plus/Tele7Jours (France); RAI StereoDue/Musica E
**EUROCHART HOT 100® SINGLES**

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<td>1</td>
<td>Black Or White</td>
<td>Michael Jackson - Epic (Warner Chappell/CC)</td>
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<td>3</td>
<td>Bohemian Rhapsody</td>
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<td>4</td>
<td>Justified And Ancient</td>
<td>The ISF Test. Tiny Minyets. IFD Communications (EG/SON/MWS/BMG)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
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<tr>
<td>5</td>
<td>Let's Talk About Sex</td>
<td>Sade N-Papa - BMG (End Plate/PAR/plays/All Boys)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
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<td>6</td>
<td>Everybody's Free (To Feel Good)</td>
<td>Rozalla - Poly/RCA (R&amp;B /Pure)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
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<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
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<td>Live And Let Die</td>
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<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
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<tr>
<td>23</td>
<td>Goodnight Girl</td>
<td>Wet Wet Wet - Precious (PreciousChadys)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Crucified</td>
<td>Army Of Lovers - Ton Son Ton (Team Son)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>You</td>
<td>Ten Sharp - Columbia (Sony Music)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Stars</td>
<td>Simply Red - east west (So What/EMI)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Too Blind To See It</td>
<td>Kym Sims - Mca (Big Song/Third Coast)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>You Showned Me</td>
<td>Sade N-Papa - BMG (End Plate/PAR/plays/All Boys)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>The Show Must Go On</td>
<td>Queen - Parlophone (Hollywood)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Change</td>
<td>U2 - Island (Blue Mountain)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Good Vibrations</td>
<td>Molly Mott &amp; The Funky Bass Test - 1st iSyby icroc (Name Chappell/ElP)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Got Ready For This</td>
<td>2 Unlimited - RAW (MCA)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Something Got Me Started</td>
<td>Simply Red - east west (So What/Eric)</td>
<td>UK,IRE,D.N.L.A.CH.S.FR (EMI)</td>
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**This Week's Top 100 Singles:**

1. Black Or White
2. Don't Let The Sun Go Down On Me
3. Bohemian Rhapsody
4. Justified And Ancient
5. Let's Talk About Sex
6. Everybody's Free (To Feel Good)
7. Everything I Do
8. Always Look On The Bright Side Of Life
9. Smells Like Teen Spirit
10. Addams Groove

**COUNTRIES CHARTED:**

- UK
- IRE
- D.N.L.
- A.CH.
- S.FR

**EUROCHART HOT 100®**

Music & Media
January 25, 1992
EUROPE AT A GLANCE: What made Epic UK MD Andy Stephens so enthusiastic last week? What Swedish label is about to launch a new service format? For the promotion and signing of both British and Scandinavian acts? Is a certain German dance label about to snap up space in the UK and set up an office?

PolyGram (continued from page 1)

his 1979-86 tenure as president of CBS Records International in New York. A member of his European executive team at that time was Levy.

PolyGram UK chairman/CEO Maurice Oberstein will continue to oversee the group's business in the region. Oberstein was Levy's managing director at Epic Records and is aimed at all departments not directly involved in programme making.

EPIC DEPARTURE FOR VOGEL: Adrian Vogel has left his post as head of international A&R at Sony Music Spain label Epic Records in a shock departure after 15 months over a contract dispute with the company. The move ends four months of contract talks with new Sony Music Spain MD Claudio Conde. At press time, no one had been appointed to replace Vogel, and Conde was not due back from a Sony Music meeting in Costa Rica until January 13. He had earlier declined to comment on Vogel's exit.

UK (continued from page 1)

the population served and a 37.9% audience share. While the BBC's share remained almost unchanged at 56.8% from the third quarter, it is down 0.5% compared to Wave 2 (April-June). The declines can be found at all of the BBC network stations, excluding BBC Radio 5—the only national service with sustained growth. BBC Radio 2's national share is at an all-time low of 12.9%.

AIR's chair, Peter Laidlaw, said, 'These latest figures confirm continued growth in the popularity of the radio services and their importance as a source of news and information.'

Piccadilly RadioManchester led a group of stations regaining significant ground over the past year. The combo is enjoying its best figures since the Falklands War in 1982, surpassing BBC Radio 3 as the market leader with a 27.4% share.

Other stations nationwide with ratings reasons to celebrate included City Gold, Radio Clyde, the Piccadilly combo, Galaxy, BBC Radio 3, BBC Radio 5, Invicta SuperGold, Downtown Radio, the Capital combo, kiss FM, BBC NewsTalk and Melody.

London (continued from page 1)

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**EHR TOP 40**

**AIRPLAY ACTION**

While Michael Jackson’s Black Or White is ever in peak, George Michael & John are enjoying a big jump towards the number 1. 'Can't Let Go' is the second releases from 'Bugs' and it is still substantial. The single gets above 30% coverage in all EHR markets, with the exception of France and Sweden. Where airplay is lagging a bit behind.

With Was It Worth It having climbed to number 12 this week, Pet Shop Boys are enjoying their second biggest hit on EHR. Following on from 'The Streets Have No Name', which peaked at number 1 last year, last week's 'Kiss' hit third on EHR, following Sporty and recently Emotions. The track is reported in nine markets with the emphasis on the UK, Spain and Norway.

Right Said Fred score the follow-up to Pet Shop Boys' 'Talk Just Kiss' which stands a good chance of improving on the peak position of the first (21). Backed by steady airplay in the UK, the single is slowly spreading to the Benelux and Italy.

MC Hammer & Addams Groove, incorporating Vis Mizz's original Addams Family Theme is picking up airplay in Belgium and the UK.

**NEW ADD LEADERS**

Using this as a launching platform for their song, they are enjoying a big jump to number 1 after a long run of near the top positions. In the case of a tie, songs are listed alphabetically.

**EHR "A" RADIATION LEADERS**

**ARTIST/TITLE**

**”A” RADIATION PERFORMANCE**

**CHARTBOUND RECORDS**

**EHR TOP NEWCOMERS**

**Total Stations**

<table>
<thead>
<tr>
<th>Artist/Titled</th>
<th>Title/Label</th>
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<tbody>
<tr>
<td><strong>BEAUTIFUL SOUTH</strong></td>
<td>Old Red Eyes (Epic)</td>
</tr>
<tr>
<td><strong>BELINDA CARLISLE</strong></td>
<td>Do You Feel like I Feel (Virgin)</td>
</tr>
<tr>
<td><strong>ERASURE</strong></td>
<td>Love To Hate You (Mute)</td>
</tr>
<tr>
<td><strong>ROXETTE</strong></td>
<td>Talk (Parlophone)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Stars (London)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Cash (Virgin)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Everything Move (Polydor)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Drive By You (Parlophone)</td>
</tr>
<tr>
<td><strong>SIMPLY RED</strong></td>
<td>Prince (Parlophone)</td>
</tr>
<tr>
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<tr>
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<td>Guns N’ Roses (Geffen)</td>
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<tr>
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<td>Bush/Rocket Man (Mercury)</td>
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<tr>
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<td>New Kids On The Block</td>
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</table>

**The EHR Top 40 chart is based on a weighted scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's EHR Top 40 chart, which includes reports from stations using a guaranteed days, this chart changes based on 2335 percent version, and contemporary songs are updated regularly. Songs are "A" rotation after more than twice their "A" rotation airplay is lagging a bit behind. In the case of a tie, songs are listed alphabetically.**

**Notes:**

* "A" rotation performance is a listing of those records which have achieved the best airplay performance in a charting period and are the first career hits. The chart is compiled weekly and charts the most popular records in the UK, Spain and Denmark.

**The BMI "chartbound" chart lists the total number of BMI reporting stations playing songs that do not yet have enough airplay points to rank among the BMI Top 40. The second number represents how many stations have reported it to BMI for the first time. Songs which have appeared on the BMI chart for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new added.**

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Beats are made for walking.

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Fela Anikulapo Kuti  
Willy Deville  
Les Tambours du Bronx  
Gaël Palacy  
Linton Kwesi Johnson  
Oui Oui  
Carole Laure  
H.F. Thiéfaine  
Kat Onoma  
Jean Leloup  
Manu Dibango  
Le Cri de la mouche  
Le Train Fantôme  
Tipsy Wit  
Loudblast  
Good Sons  
Bertrand Sansonetti  
Vincent  
Magali  
Laurent Garnier  
Queen Latifah  
De La Soul  
LFO  
Tricky Disco  
Nightmares on Wax  
Naughty by Nature  
Coroner  
Gamma Ray

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