Haeggqvist Leaves Sonet
Sonet Scandinavia chairman Dag Haeggqvist is resigning at the end of this year. An industry veteran and one of the founders of the company 23 years ago, Haeggqvist allegedly signed a five-year deal with PolyGram International at the end of 1991 (PolyGram acquired the Scandi- (continues on page 49)

European Top 100 Albums
PETER GABRIEL
UK (Virgin)

What's HOT ON THE AIR.....?
See page 38!
• THE SINGLE 'KEEP THE FAITH' EXPLODING ACROSS EUROPEAN RADIO
• EUROPEAN PROMO TOUR NOVEMBER 2ND-20TH
  • LONDON SHOWCASE NOVEMBER 5TH
  • PARIS SHOWCASE NOVEMBER 7TH
• MTV EUROPE'S EXCLUSIVE 90 MINUTE BROADCAST OF NEW YORK SHOWCASE CONCERT NOVEMBER 6TH
• 3 WEEK MTV ADVERTISING CAMPAIGN NOVEMBER 23RD-DECEMBER 13TH
Bon Jovi

Keep The Faith

The new album

Bon Jovi

Keep The Faith
Banks
new album: K-TRA NAKED

new hit single: SLOW AND SEXY

November

2nd Berlin : Metropol
3rd Hannover : Music Hall
4th Bremen : Modernes
5th Hamburg : Grosse Freiheit
6th Bielefeld : PC69
8th Cologne : Live Music Hall
9th Nuerenburg : Resi
10th Frankfurt : Music Hall
11th Munich : Nachwerk
12th Stuttgart : Longhorn
13th Vienna : Arena
14th Linz : Posthof
20th Rome : TBA
21st Naples : TBA
23rd Brussels : TBA
24th Paris : Palais de la Mutualite
27th Amsterdam : Ahoy
Rondo Veneziano, Baby Records Settle Dispute In Court

by David Stensfield

ITALY A dispute over the rights to the name of Italian act Rondo Veneziano will be settled in Milan's Civil Tribunal. The battle is between the group's creator, Gian Piero Reverberi, and the independent label Baby Records, which has released 12 Rondo Veneziano albums since 1983 with European sales, including the UK, totalling 15 million units.

Reverberi is a composer, musician, arranger and orchestra director. His contract with Baby Records has expired and he has signed to the DDD label with an album titled Gian Piero Reverberi. The group, which is called Rondo Veneziano, is to release an album for an end of October release.

Reverberi, who describes his earlier output as modern re-writes of baroque music, claims he owns the name Rondo Veneziano. He comments, "Baby Records claims Rondo Veneziano as a project of theirs. But the name is a musical composition of mine and not only the name of the group. The first time we used the name was because I titled one song Rondo Veneziano. It was later used as an album title and then as a project. It was me who registered the name as a group."

Reverberi says he became equal partners with Baby Records owner Freddy Naggia, who had insisted on this arrangement before investing in the act. "But he acted as though he owned 100%," says Reverberi. "I didn't have any control, particularly with live concerts on the international market where he used other musicians without even calling me. They knew I didn't agree about certain shows but were probably enjoying quite an economical advantage."

Reverberi says the main reason for not renewing his contract with Baby Records was that the company refused to offer live tours, which is part of the group's co-operation with live tours. He admits that he has received record royalties, but maintains that it is an artist's right to perform in concert. Baby Records submitted its case to the Milan court in August, according to Reverberi.

The Baby Records firm is understood to have lawyers acting on its behalf in several European countries. Naggia declines to comment personally, but in a prepared statement says, 'Baby Records declares that it is the sole owner of the name Rondo Veneziano. We reserve our rights for the work done in recent years in relation to Rondo Veneziano and we welcome any kind of action for the future.'

Reverberi says he is preparing a counterclaim which will be filed in court.

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RTL Debuts Oldie Format

by Miranda Watson

GERMANY The Stuttgart-based RTL Germany network is launching a second blanket programme on November 2 with an oldies format. RTL Radio-De Oldiesender. RTL Germany MD Berndt von zur Mühlen says that since the RTL German net's launch in 1991 it has grown into the biggest private run network in Germany. "We are specialized in so-called 'nameless' or blanket programming rather like Unistar in America and in getting local stations in Southern Germany as affiliates. We expect to get about 40 affiliates by the end of 1993." Von zur Mühlen says that it is the first time a real oldies format is being offered in Germany. "Ratings in America have shown that classic oldies stations have become the number one stations in certain areas. We tested various formats in several areas in Germany and the oldies format did best." The programme will be broadcast by RTL Radio Luxembourg on the three terrestrial frequencies as well as on satellite and cable, giving the oldie programme a potential reach of 12 million households and 30 million listeners.

RTL will also continue to produce its soft AC programme at Stuttgart and the Hot AC format at RTL 104.6/Berlin.

On the problems of cable/satellite radio in Germany, Von zur Mühlen says, "With StarSat the problem was not frequencies. We didn't have this problem. I think that cable and satellite radio will really take off in 1993.

We have developed into classic protest songs. Songs like Noi Mon Ci Scaramo Dio E Morto and Per Favo Un Dono have developed into classic protest songs."

David Stensfield

LUXEMBOURG: CLT Founding Father Passes Away

CLT honorary president of the board Mathias Felten died in Luxembourg last week, at the age of 85. Felten was a founding father of CLT and started as an engineer in 1921 for what was then called CLR (Compagnie Luxembourgeoise de Radiodiffusion).

Mary Weller

LONDONBEATS IN THE US - Members of Anxious/RCA recording act Londonbeat celebrate the success of their single "I've Been Thinking About You"-the number one radio airplay record in the US and BMI/PRS Song Of The Year. Joining in the celebrations at BMI's annual awards ceremony were, from lr: Warner Chappell Music MD/ Senior VP international A&R, Godfrey Cross, BMI VP European writer/public relations Philip Graham, Londonbeat and BMI president/CEO Frances Preston.
News

Radio Community Frustrated About Further Legislation Delay

by David Stansfield

ITALY The "poor cousin" status of Italy's radio sector has been undermined yet again following a further delay in the government's allocation of broadcast licenses to successful bidders.

Broadcast legislation first approved in 1990 stipulated that licenses would be awarded by August 23 this year. Telecommunications minister Maurizio Pagani postponed the process until February 28, 1993 but now—tagged on to the end of a long list of modifications to legislation for the TV sector—comes the announcement of a further delay until November 30, 1993. A frequency plan, not yet worked out, is scheduled to be ready May 31. Sixty days will be allowed for discussions between Pagani and regional government officials before its final approval.

Carlo Di Giacomi, secretary of the local radio association AER, says he's sick and tired of the delays but remains philosophical. "It's a complicated process," he comments. "And if it takes time to do the job right then so be it. My main concern is to get Pagani interested in the radio sector and I'm pushing for meetings with him. But I can't say whether I'll be successful or not."

National private dance station Radio Italia Network head of music Marvin Sasha says the delays put the government to shame. "We abided by the government regulation to stop airing local ads from August 23 this year. Our annual revenue from both national and local advertising totals around US$4 million. Local advertising amounts to roughly US$400,000 so for us the damage is not so great. But for a station like Rete 185 local advertising accounts for something like US$7 million out of an annual revenue of US$15 million. They have refused to stop airing local ads but we prefer to remain within the law. Without licenses where's the justice?"

Private national EHR station RTL 102.5 Hit Radio head of news and public relations cut in his comments and likens the government's attitude to the radio sector to the general behaviour of Italian motorists. "There are traffic lights that go red, yellow and green but nobody gives a damn about them either." Benson admits he's concerned about the lack of a broadcast license for his station. "It impedes investment and, in theory, we live in a situation that could disappear tomorrow."

Over 200 Radio Stations Apply For New License In Southern Belgium

by Marc Moes

BELGIUM A full report on private stations in the south of Belgium has been issued by the French community government and sent to the CSA (High Council of Audiovisual Media).

All of the French-speaking stations are to have their licenses reviewed by the end of this month, with over 200 granting applications submitted to the CSA for a new license. Bernard Anselme's Belgian French community cabinet is expected to give the green light by early November.

The government also announced that it will sign agreements with networks in Belgium to grant them a four-year licence. The project will be finalized before the end of the year, allowing networks like Radio Contact, Bel RTL and Nostalgie to operate legally on the French-speaking territory.

A spokesman for Anselme comments, "The 1987 decree limited the networks to five stations; a further decree allowed companies to supply several services like programmes, news and promotion to a larger number of stations and now we come to a situation similar to the one in France where the government deals with the networks directly."

He adds that the new situation would also allow French networks here, as a majority of those operating like Cherie FM and Europe 2) are handled by Belgian companies. Industry insiders remain confident, however, that in the end (with regulations like the CSA's suggestion to have at least 20% of local programming on the air) the number of foreign networks will automatically be cut.

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It's a small world with MARKEN!!

SMILING SATELLITES — Smiling faces at EMI UK as new signing Tasmin Archer's debut single "Sleeping Satellites" climbed to the top slot of the UK charts last week. The artist, the campaign and manager Ian McAndrew are featured on page 37. From lr: A&R director Clive Black, Archer and divisional MD Jean Francois Cecillon.

Ambiguity Reigns As CSA Meets With SRN

by David Roe

FRANCE French radio technology supplier CSA received a delegation from the local radio organization Syndicat Des Radio Diffuseurs National (SRN) last week to express its concern over the future of local radio.

The SRN asked the CSA to clarify its position vis à vis the relationship between category C radio stations (commercial radio franchises or affiliated to national networks) which were under financial strain, and the network to which they had affiliated.

Heading the delegation were Fun Radio GM Benoit Sillard, SRN President and RFM MD Andrew Manderstam. Nostalgie Radio MD Fabrice Larue and the new MD of M40, Javier Reshuffles DJ Line-Up

HOLLAND Following the launch of Lex Harding's Radio 538 cable station in December and the ensuing exit of some of its on-air talent (M&M October 31), bolsterer Radio Veronica has announced a new DJ line-up, effective this week.

Popular DJ and ex-MTV VJ Adam Curry will present a weekly Saturday-night show from 24.00-02.00 am while the regular weekly live programme "Countdown Café" moves to a Friday slot (24.00-02.00).

Replacing Erik de Zwart's "De Stenhoud" show, a DJ who moved to Radio 538.

Edwin Evers will be hosting the Saturday 12:00-14:00 show "Evers In Het Wild" as well as a yet-untilled show between 19:00-20:00. Gijs Staverman will be presenting the chart show "De Top 40" from 14:00-17:00 on Saturdays replacing De Zwart. This oldes show "Ons Oude" will be chaired by Rob Stenders from Saturdays 9:00-12:00 am replacing Michael Pilarczyk, who also joined 538.

Renaud Cairo

It's MY SHOW — Swedish rap artist Dr. Albon made his debut as radio DJ at Radio City/Stockholm recently where he hosted the regular Regga Regga Mega Mix programme, now running on the station every Friday between 12:00-13:00 pm. Radio City was the first station in Europe to start airing product from Dr. Albon.

Veronica Reshuffles DJ Line-Up

next year as the latest radio sales reports from the Bureau d'Informations Et Provisions Economiques (BIPE) shows the loss of radio advertising revenues this year to be approximately 6%.

MS MY SHOW - Swedish rap artist Dr. Albon made his debut as radio DJ at Radio City/Stockholm recently where he hosted the Regga Regga Mega Mix programme, now running on the station every Friday between 12:00-13:00 pm. Radio City was the first station in Europe to start airing product from Dr. Albon.

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Nostalgie Network Centralizes Operations

by Marc Moes

BELGIUM Radio Nostalgie is consolidating its operations in the south of Belgium. A Brussels outlet should be in place before the end-year, and a Bfr12 million (US$400,000) investment in a brand-new link-up system between the network's outlets and the main studio in Namur will be added to the existing Radio Nostalgie network. At present, the net comprises 18 stations on a franchise basis, with an estimated total audience of 337,000 listeners and a market share of 5%.

According to MD Jean Claude Fyon, another important step is the centralisation of Radio Nostalgie's operations in Namur; apart from the three hours of local programming provided by individual outlets (07.00-09.00 and 12.00-13.00), all of the network's programming will be transmitted from the Namur headquarters via telephone lines. Says Fyon, "One month" ago, our affiliates were sent 11 hours of pre-recorded programmes, resulting in limited interaction with the audience, as the essentials of the programme were broadcast live. Today, with 21 hours of direct live programming, we have the advantage of interaction. The three hours of prime-time local programming will allow our outlets to remain really close to what's happening in their neighbourhood."

The telephone link-up is effected through the OPNS system, already a success with Bel RTL in Belgium: the OPNS computer deals with programmes and advertising and helps the network to maximise its advertising space round the clock. OPNS also provides "broadcast certificates" to advertisers on the rotation and play of their spots. The centralisation of Radio Nostalgie in Namur also allows listeners to call in directly to the studio.

When ratings figures are discussed, Fyon remains confident in the product he's offering. "Our nearest competitor is Chérie FM, only because they have a Brussels outlet—once we have launched our Brussels station, we want to position ourselves on the whole of the Belgian French community."

Harlin Builds Super Venue In Finland

by Kari Holopaltio

FINLAND Famous Finnish film director Renny Harlin has opened Planet Rock as part of his Planet Rock's massive indoor amusement park at Kerava, some 15 miles outside Helsinki. Harlin is renowned for films like Nightmare On Elm Street IV, Die Hard II, and is currently putting finishing touches on Cliffhanger, starring Sylvester Stallone.

Says Harlin, "Planet Rock is one of its kind in Europe. Our aim is to offer established and new artists from home and abroad a new super venue, and our customers an unique environment for listening to rock music."

Planet Rock opens every Saturday at 20.00 until 03.00. Planet Rock happenings at Saturday nights have attracted between 5,000-7,000 customers per night—the maximum capacity is around 7,500-8,000. Artists, who have played at Planet Rock since its launch on September 26, have included local top names Mikko Kuntonen, Blue Vodel, Ne Luunaut, Kari Peitsamo & Skooteri and Dave Lindholm.

It has also featured the Sarajevo band Colours, currently living in Finland and performing for international stardom with the single Help Us Back, Sarajevo, on sonet/Polynorma.

Every Saturday between 22.00-23.30, EHR/AC station Radio City/Helsinki, is having live broadcasts from Planet Rock.

Alternative Rock Rides High In Madrid

by Anna Marie de la Fuente

SPAIN In what the organizers hope will kick off a bi-annual event, Rock Madrid shook the cultural capital of Europe from October 22-24 with the sounds of alternative rock bands. The Farm, Ride, EMF, Moose and other artists. The concert festival was recommended by EHR net Los 40 Principales which taped some concerts for broadcasting at a later date.

Comments assistant PD Sandro D'Angelli, "Since these are avant-garde groups, we don't reckon they will draw as much attention as a Michael Jackson concert for instance but we're certainly plugging the gigs."

Concert promotion and artist management group Talent organized the festival to include seminars on October 22 and 23 to address the problems and issues surrounding the record industry, media relations and concert promotion.

As members of Youroupe, the European federation of festivals founded last October 1991, Talent's main objective is to promote the latest musical trends of other countries, especially in rock. Youroupe's barter deal with satellite TV net, Super Channel, has allowed for the pan-European broadcasting of Rock Madrid's ten concerts. At least three songs per band will be featured according to Talent organizer/spokesperson Michael Massina who adds that the channel aims to air the gigs some 10 days later.
**Newsmakers**

- **HOLLAND:** Kick Klmbie, EMI Music regional MD Benelux, has moved to London-based EMI Classics to become VP International, reporting to president Richard Lyttelton. Replacing Klmbie is ex-EMI Music international marketing director Hennie van Kuieren. For details, see M&M's frontpage of last week.

- **BELGIUM:** At EMI Music Belgium, GM Guy Bruzez relocated to L.A. to become VP International of Capitol reporting to president Hale Millgrim.

- **EUROPE:** Chris Swindle has been appointed VP international marketing at EMI Music Continental Europe, reporting to president/CEO Alexi Rotelli. Swindle was previously VP Fox Video/Pacific Region.

**Profile**

As the new PD of regional station Onda Madrid, Santiago Alcanda's experience with the company's sister TV station Telenamid gives him an edge over the competition in dealing with red tape.

Like any public station, Onda Madrid is beset by political in-fighting that can frustrate programming plans. The station currently broadcasts the same programming on two frequencies, 101.3 and 106.0 FM, but will launch another format on one of the dial positions in March. If this were a private network, it would be the most logical step to take from day one, says Alcanda, "but the move has been stalled by the indifference of political parties and syndicates. By March, I hope to have the 101.3 frequency focus on public service-oriented programming, while 106.0 will feature mainly music content, serviced by traffic news in the morning."

Alcanda, 32, has been PD since May, and draws from his valuable experience in the music industry in managing The Nile [WEA] in several European territories.

We're working towards a format launch this October and features a "Top Madrid"-inspired show among other programmes. From 17.00 to 19.00, Alcanda presents local hits the first hour and international best-sellers the next. The new format is heavily weighted with local hits the first hour and international best-sellers the next.

M&M: What are the possibilities for German artists to cross borders and have hits in other countries?

SANTIAGO ALCANDA: Firstly, that there is an increasing number of public stations in Germany. Secondly, the main markets such as the US and the UK kill off any creativity with their constant desire to remix everything.

M&M: Do you think the German media support national artists, and do you think it fulfills its role?

GE: We manage Jeffreys in Europe and have learned from this that American-origin product generally gets a more positive reception from record company executives.

M&M: How has the role of radio changed in Germany?

GE: One the one hand, radio has become more important because of the increase and diversification of private stations. On the other hand you are now reaching less people than, say, three years ago with a radio play.

M&M: How would you change things?

GE: There are plenty of very good musicians in Germany, but only a few big name acts. Germany has always been the land of "posters and thinkers" and not of superstars. We are urgently looking for new artists here.

M&M: What is your relationship with the record companies? Do you run into any difficulties?

GE: Obviously there is friction sometimes with the marketing and promotion departments, as we learn to work together, but we're the best of friends otherwise.

Borders Still Closed To Most German Product

by Miranda Watson

Alexander and Götz Elbertzahagen are joint MDs of Kick Musikverlag in Cologne. Their management roster includes Westernhagen, Pur, Pe Werner, The Land, Nanette Scriba and Garland Jeffreys. One of their biggest successes in the past was Hebert Grinemeyer.

M&M: What are the possibilities for German artists to cross borders and have hits in other countries?

AE: The possibilities for cross-border exploitation are still limited because the world still revolves around Anglo-American pop. This also means that German artists can't sing in their own language.

M&M: How has the role of radio changed in Germany?

GE: The one hand, radio has become more important because of the increase and diversification of private stations. On the other hand you are now reaching less people than, say, three years ago with a radio play.

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GE: Obviously there is friction sometimes with the marketing and promotion departments, as we learn to work together, but we're the best of friends otherwise.
the last song

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All royalties from the sale of this record will be split amongst aids charities in the UK, Germany and France.
The new record "Rondo' Veneziano" complete with 12 new tracks plus digital re-recordings of "RONDO' VENEZIANO" and "LA SERENISSIMA" is available throughout Europe.

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TOP STATIONS UNVEIL THEIR MUSIC POLICIES:

The Golden Rules Of Programming

There are currently around 4,000 radio stations broadcasting in Italy. Although government legislation to “clean up” the airwaves was approved in August 1990, no action has been taken yet. Despite the mayhem, serious players at a national and local level battle it out for hard-won leadership status. Music & Media talks to music programmers at Italy’s 10 key stations about programming philosophies, core artists, competition with other stations and what domestic talent is on offer. Stations are listed alphabetically followed by their music format.

Radio Centro Suono  
R&B  
Alberto Castelli, PD  
Local R&B station Radio Centro Suono opted for its music format in an effort to offer something new and different to listeners. Castelli describes the station as progressive with its commitment to new dance music trends as well as black music. It targets 18-40 year-olds and seems to be hitting the right note according to Castelli. “We recently staged a 24-hour non-stop Bob Marley special. We had five of the artist’s songs from the Freedom boxed set on offer as listeners prizes. Two winners were 25, two were 30 and one 39.”

Marvin Gaye, Stevie Wonder and Prince head Radio Centro Suono’s long list of core artists. Each one is representative of a different decade according to Castelli. Although a large number of national and local stations broadcast throughout Rome, Castelli says that Radio Centro is not in any race with its competitors. “We offer something different, so for us there is no competition. If pushed I suppose I’d say that the major competitors are Radio Deejay which programmes dance music in the afternoons like us and Radio Montecarlo with its jazz and world music programming from 21.00 hours.”

The station has opted out of the battle to be the first to air many major acts or artists. Comments Castelli, “About 75% of product aired by Radio Centro Suono is not released on the domestic market, and if it is, record companies are very slow in getting it out.”

The station programmes little domestic music. Major artist Pino Daniele suits its format according to Castelli and is supported strongly. Italian rap and ragamuffin acts also receive airplay. “I think we’ve played our part in the growth of a new genre of music like Italian rap,” claims Castelli. “It’s all down to attitude and we’re not short of that.”

Radio Deejay  
Dario Usuelli, head of music  
“The death of Freddy Mercury was the first introduction to the music of Queen for many of our listeners,” says Usuelli. He’s emphasising that the station targets 14-25-year-olds and claims that Radio Deejay is the only player on the domestic market aimed directly at kids. The station programmes mainly dance and rock music. It has a reputation as being a trendsetter and its choice of dance music is known to influence many club DJs. But as well as dictating styles, Radio Deejay keeps its ear to the nation’s dancefloors in order to latch on to new trends. Says Usuelli, “We’re currently programming slow and sometimes acoustic rap music into our afternoon dance music slot. This genre of music is a new trend in clubs.”

Usuelli is stuck when it comes to listing the station’s core dance music artists. “The amount of 12-inch mix singles on the market run into the thousands and most are 15-day wonders,” he quips. Radio Deejay has retained a long-standing commitment to the music of Depeche Mode and when it comes to rock, Usuelli lists Guns N’ Roses, Red Hot Chili Peppers, Saigon Kicks, Faster PussyCat and Extreme.

Usuelli believes that most of Radio Deejay’s competitors strive for an EHR format. “We’re different,” he says. “Heavy rotation to us means unknown acts and artists. When they become known it’s time to shuffle to medium rotation. Perhaps because everybody at the station loves their work we pay more attention to new product than our competitors.”

Radio Deejay’s commitment to domestic talent is specialized. It backs rap artist Jovanotti and new rock phenomenon B83, perhaps not surprisingly as they both record on the FRI label owned by station director Claudio Cecchetto. Most of the station DJs also release their own dance product and Albertino has achieved both national and international success. Comments Usuelli, “When Radio Deejay programmes an Italian artist it’s a big plus for record companies. We reach a different audience to our competitors and our listeners are the ones who buy records.”

Radio Dimensione Suono  
EHR  
Carlo Mancini, head of music  
Rome-based national private network station Radio Dimensione Suono changed its music format recently to include 50% international hits and 50% Italian hits. Targeted mainly at 18-40 year-olds, these genres are split equally into old and new hit records although Mancini admits that out of necessity, the Italian section does include non-hit product.

“There’s a vast amount of product to go at with international talent,” he comments. “It’s not the same with Italian music but every act or artist aired is well known.” Mancini stresses, however, that the national/international split is stuck to rigorously.

Radio Dimensione Suono revamped its music format because of an increased interest in Italian music. The station carried out its own research and Mancini describes the new format as a kind of compromise. “We didn’t want to become a national music-only station,” he says. Mancini lists Antonello Venditti, Lucio Dalla, Lucio Battisti, Edoardo Bennato, Francesco de Gregori and Luca Carboni as some of the station’s core Italian artists. International artists include Madonna, Michael Jackson and Prince.

While Mancini acknowledges strong competition on the domestic radio market, he singles out RTL 102.5 Hit Radio and Radio Montecarlo as arch rivals. But their claims of being all-hit radio stations are not true according to him. “They rotate a lot of unknown product that hasn’t reached the charts,” he argues. “That’s not hit radio. Radio Dimensione Suono is the only player on the domestic market that is an all-hit station.”

Radio Italia Solo Musica Italiana  
National Music  
Filippo Broglia, MD  
National-music only station Radio Italia Solo Musica Italiana breaks with its "solo musica" (music only) format just for its news service and artist interviews. Says Broglia, “We don’t employ DJs because we believe that most of them end up with nothing of importance to say. We don’t feel the need to explain much to our audience and prefer to focus on music.”

A small team programmes music on CD only with the help of Selector. The playlist is comprised mainly of classic Italian artists and selected newcomers which the station believes will become

From ancient Rome comes a new Roman, to conquer the WORLD (again!).

AMADEO MINGHI'S new album will be out January 26 1993, preceded in November by "Vattene Amore" a duet with Viktor Lazlo.

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Radio Kiss Kiss

Gianni Simioli, PD

Naples-based national private network Radio Kiss Kiss places great faith in the close rapport with listeners when it comes to programming. It keeps close contact through letters, telephone calls and face-to-face conversations with its "intelligent and ironic" audience, says Simioli.

Its listeners' special qualities are reflected in some of the station's "off the wall" and some-what outrageous programs.

Radio Kiss Kiss gives ample airspace to dance music but its overall music format is AC. "We're not limited to dance and you can't call us an all-hit station," he says. "Some big hits are rubbish and we don't play them." Simioli likes to be first on product and claims that Radio Kiss Kiss was playing the Prince Of Peace single by Galiano long before his competitors.

Radio Kiss Kiss devotes around 30%-40% of its music programming to Italian talent. Major names include Lucio Battisti, Lucio Dalla, Zucchero and Luca Carboni. Simioli lists Tina Turner, David Bowie, Prince and the Neville Brothers as international priorities.

In the hotly contested commercial radio market that Italy is, Radio Kiss Kiss' base in southern Italy is a disadvantage. Says Simioli, "We're penalized by our geographical positioning. We can't compete with northern stations on equal terms with artist interviews and exclusive pre-release airplay on major product. But we make up for these things with our own diverse brand of creativity."

Radio Rai Verde

Maurizio Riganti, station director

Radio Rai Verde changed its name from Rai Stereo Due following an overall re-vamp at the pubcaster last year. The station broadcasts 11 hours each day and targets 20-45-year-olds but station director Maurizio Riganti claims it also attracts younger listeners.

The station does not adopt a strict music format as Riganti explains. "Italy is not like other countries which stick to a rigid format—but suppose you could describe our station as Hot Radio."

There are no core artists at Radio Rai Verde, according to Riganti, but he does highlight the likes of Madonna, Sting, plus major domestic artists Ron, Zucchero and Lucio Dalla. The split between national and international artists is roughly 50/50. "Perhaps international product has the slight edge," adds Riganti.

The station airs the important chart show "Hit Parade" and "Magnifici Dieci" in which 10 selected singles are rotated three times daily for 21 days. "

Radio Rai Verde

Riganti admits to competition on the domestic market. "There are slightly less stations in Italy than in the whole of the US, so there's bound to be competition," he quips. Riganti says that his station does have the edge when it comes to certain important events. A recent exclusive Madonna interview received advanced promotion through adverts on pubcaster Rai TV. An October concert featuring Luciano Pavarotti, Sting, Zucchero, Lucio Dalla, Neville Brothers, Susan Vega and Brian May was aired live, exclusively, both by pubcaster Rai TV and Radio Rai Verde.

As a public service broadcaster the station feels duty-bound to devote a large slice of its Sunday programming to the second religion, soccer, and Riganti adds that this policy surely helps boosting audience figures.

Rete 105

Angelo de Robertis, head of music

Angelo de Robertis says that while it's difficult to offer a definitive description of the music format at national network station Rete 105, EHR is the closest.

Its programming philosophy, however, is clear. "It's based on our own research, listener requests and the tastes of our programmers," says De Robertis. "We aim for an overall 'up' sound and the main problem at the moment is finding the right moments to rotate slow songs by artists such as Madonna and Sinead O'Connor." While major international acts are priority at Rete 105, it also programmes dance music. Its afternoon dance slot is in direct competition with rival station Radio Deejay but De Robertis argues that the music aired by Rete 105 is different. He describes music programmed in the past as difficult for radio and explains that the station's policy has now shifted to airing easier, accessible dance music with a wide appeal.

De Robertis does admit that it's difficult to be different from the competition. "A good idea is always copied by other stations. We've done it ourselves in the past. It's hard to be completely original." Domestic talent occupies around 15% of
CARBONI
ALBUM OF THE YEAR

800,000 COPIES SOLD
1992 N.1 ALBUM
the station's music format. Rete 105 has a policy of championing new and different acts and artists which can't be fitted into what De Robertis describes as the 'traditional pop song of love' syndrome. The groups Elio E La Storie Tese, Pitura Freska and UFO Piemontese have all benefitted from heavy promotion by the station and have also performed live sets in the studio or hosted slots for listener quizzes and competitions. Major artist Edoardo Bennato also presented a live set in Rete 105's late show "Night Express" and the station is able to boast exclusive live interviews from domestic stars Antonello Venditti, Claudio Baglioni and Zucchero as well as a long list of major international talent.

RTL 102.5 Hit Radio
Grant Benson, head of music
Targeting 18-36 year-olds, the station stresses that its music format is adult EHR. Comments Benson, "We don't follow new trends that much and we're not worried about being first with hits—unless, of course, it's a major artist which we try to get upfront."

Benson admits the difficulty in listing the station's core artists. "Core artists is an Americanism to get upfront." I would not have thought is that valid at the moment, " Bellisario explains, "From 13.20 to 19.00 hours we programme classics ranging from Bach to U2; in the regular "Planet Rock" programme, aired from 21.00 to 24.00, the main features are mainstream and alternative rock, rap and dance music. Programming through to 06.00 hours is restricted only to that format.

PD Bellisario explains, "From 13.20 to 19.00 hours we programme classics ranging from Bach to U2; in the regular "Planet Rock" programme, aired from 21.00 to 24.00, the main features are mainstream and alternative rock, rap and dance music. Programming through to 06.00 hours is protected by a different programme director and offers DJs the chance to present whatever product they like. This is mainly jazz, world music and alternative rock."

The station is RAI's official music outlet. Bellisario believes that it appeals mainly to young people. He says that this belief is backed by research conducted by both RAI and the Audiradio survey.

Core artists in the station's afternoon programming include Michael Jackson, Madonna and Prince as well as Italian artists Zucchero, Claudio Baglioni and Lucio Dalla. Evening priorities include Guns N' Roses, U2, Public Enemy plus many of Italy's growing rap and ragamuffin market.

Bellisario acknowledges stiff competition from the private radio sector but believes that Stereo RAI's pubcaster status allows it a greater freedom in the choices of music aired. "We don't have restrictions like commercial stations," he says. "We can offer diversity and base our programming on high quality commercial music. This is our response to competitors. We're not in the business of conditioning our audience like the private networks." Bellisario says that another ace up Stereo RAI's sleeve is exclusive broadcasts of major concerts such as the Wembley staged Freddy Mercury memorial gig, the San Remo Song Festival and shows by international rock or rap bands.

Domestic talent is well represented on Stereo RAI's playlist. The station also features interviews given by Italian artists, live concerts and special exclusive events.

David Stansfield
ITALIAN MUSIC

Italian Acts Breaking The Borders

Italian artists Eros Ramazzotti (DDD/BMG), Zucchero (Polyodor) and Gianna Nannini (Dischi Ricordi) have all achieved international success in a big way. Others like Angelo Branduardi (EMI), Umberto Tozzi (CGD) and RAB (CGD) are also making an impact. Music & Media spotlights some new and established talent which is hotly tipped to "cross-over" in 1993.

BRANDO (Polyodor)
It's rare for a record company to focus its initial promotional efforts in southern Italy but that's what Polyodor did with solo artist Brando. The 23-year-old singer, songwriter and musician from Catania almost achieved the impossible feat of bringing traffic to a standstill as Oh Mary, his debut single for the label, pumped out bringing traffic to a standstill. Brando has given interviews to radio stations throughout Italy and Polydor will probably invest in a press and radio advertising campaign before Christmas.

LUCA CARBONI (BMG/RCCA)
Carboni, the latest album by Luca Carboni, was released in January this year, was heralded by illuminated billboards in Italy's major cities, the first artist to tell Europe about a true local success story 'Blah Blah Blah, Brando'. We're talking about Brando. But it seems that other territories will have to wait, for now at least. "I'm not going to think maybe that RnB 102.5 Hit Radio has given the most support."

CLAUDIO BAGLIONI (Sony)
In the Summer of 1957 Baglioni climbed on a bar stool and sang a song for a glass of orange juice. Since then the artist has sold millions of albums on the domestic market and placed himself firmly in the record charts with albums like L'Amore, the first Italian to sell over a million units with his 1985 album La Vita E Adesso.

Baglioni has released a total of 13 albums in his 26-year career. Seven of those are on the Sony imprint, the company he's been with since 1978.

The artist's last double studio album Oltre released in 1990 has sold around 800,000 pieces so far. It stayed at number 1 in the national album charts for six weeks and is still in the Top 40. Baglioni achieved a rare feat for an Italian artist last year by being listed number 1 in Billboard's Year-End Report for best-selling concerts at stadiums with a less than 40,000 capacity. A home video of his Oltre Il Concerto concert has sold over 20,000 copies.

Radio stations which programme national product have no hesitation listing Baglioni as a core artist. These include Stereo RAI, Radio Dimensione Suono, Radio Italia Solo Musica Italiana and Rete 105.

The artist is currently picking up airplay in Holland and Sweden, Italy has always been a key market for Baglioni, and is now trying to break into the UK. Baglioni has sold over two million units on the domestic market, was recently given 100 radio interviews, and Polydor has announced plans to release more singles and home video in 1993.

AMEDEO MINGHI (Fonit Cetra)
Major artist Minghi has reached gold or platinum status with every album he's released over the last 10 years. He's now to be heard throughout France, Belgium and Italy with the song A Dean Martin which has been chosen as the music to accompany a new Peugeot 205 car advertisement being screened by stations in those territories. His Punto E Virgolo album, a Best Of which sold more than 200,000 units on the domestic market, was recently re-released in Japan and the artist is giving interviews to local, regional and national radio stations up until the end of this year.

PAOLO CONTE (CGD)
Paolo Conte is no newcomer to the international market. He's toured Canada, France, Holland, Germany, Belgium, Austria, Greece and Spain. He's even performed dates at New York's temple of jazz, the historic Blue Note club.

Conte has released a total of eight albums including Novecento, his latest released last month. Some of his songs have been covered by major Italian artists such as Adriano Celentano, Caterina Caselli, Patty Pravo and Enzo Jannacci. Conte's musical style has been given many...
Gamma Radio/Milan.

Masini’s success is not confined to Italy. He’s charted in both France and Belgium with the single PercheLoFai and his album Malinconia and has appeared on the French TV shows “Sacree Soiree” and “Le Monde Est A Vous”. He has released the Spanish language single Te Querre plus an album in Spanish which includes the best tracks from his two albums. Masini is visiting Madrid and Barcelona this month for promotion.

Other markets distributing Masini product include the GSA, Greece, Portugal, Argentina, Colombia and Mexico.

GIAN PIERO REVERBERI “RONDO VENEZIANO” (DDD)

Since its launch in the early ‘80s the act Rondo Veneziano has sold over 15 million albums throughout Europe. Its creator Gian Piero Reverberi has now signed to the DDD label and his debut album for the company titled Rondo Veneziano was released at the end of October in most European territories.

Reverberi is a musician, composer, arranger and orchestra director. He has worked with a number of Italy’s major artists including Gino Paoli, Luigi Tenco, Lucio Dalla, Mina and Lucio Battisti as well as international artists Paul Anka and Neil Sedaka.

Reverberi says that when he first created Rondo Veneziana he was trying re-write music styled on baroque. “The first album had the same atmosphere and formula as baroque music,” he says. “But since then I tried to make the music more modern by introducing guitar and synthesizers to give a more electronic atmosphere. On the
Italian Acts

Italian artists Eros Ramazzotti (DDD/BMG), Zucchero Ricordi) have all achieved international success in (EMI), Umberto Tozzi (CGD) and RAF (CGD) are also lights some new and established talent which.

BRANDO (Polydor)

It's rare for a record company to focus its initial promotional efforts in southern Italy but that's what Polydor did with solo artist Brando. The 23-year-old singer, songwriter and musician from Catania almost achieved the impossible feat of bringing traffic to a standstill as Oh Mary, his debut single for the label, pumped out continuously from small local and key taste-maker stations like Studio Centrale/Catania and Antenna Dello Stretto/Fiesa.

Brando may be young but he's no newcomer. He was vocalist/guitar in 'Boppin' Kids, an indie rockabilly band which achieved some success on the domestic market. Brando sang in English with that band but reverted to his native tongue for his Polydor debut album Santi E Peccatori ("Saints And Sinners"). Francesco Virlinzi, whose Cyclope Records company has inked a long term artistic deal with Polydor, produced the album. A video has been shot for Oh Mary, the first on the domestic market using the paintbox technique. Brando has given interviews to radio stations throughout Italy and Polydor will probably invest in a press and radio advertising campaign before Christmas.

Polydor head of A&R Stefano Zappaterra, is justifiably excited about the European prospects for Brando. But it seems that other territories will have to wait, for now at least. "I'm not going to go 'blah blah blah, Brando'. We're talking about real international product but I want to be able to tell Europe about a true local success story first."

LUCA CARBONI (BMG/RCA)

Carboni, the latest album by Luca Carboni released in January this year, was heralded by illuminated billboards in Italy's major cities, the first promotional exercise of its kind on the domestic market. It's sold 750,000 pieces so far and is still selling. BMG is committed to long-term promotion. It mounted a major summer poster campaign at holiday resorts to tie in with Mare Mare Radio has responded positively to the three programmatic stations.

These include Italian Acts

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ITALIAN MUSIC

ITALIAN MUSIC
descriptions. Some critics even claim that he's Italy's Tom Waits.
The new Novecento album is Vintage Conte.
He's dropped the electronic experiments included on his last album Parole d'Amore Scritte A Macchina in favour of some elegant, seductive and even drunken rhythms which range from hot jazz to bar-room tangos.
Conte starts touring from the middle of this month and will continue until June next year. He will perform for 22 consecutive nights in Paris, France. Each date is expected to be sold out. The artist will spend two weeks in Germany where he already performed on a major TV show on October 28. More TV shows are slated in the Benelux where he will also give extensive press interviews. The artist will perform concerts in Italy through to March next year. No TV shows are scheduled on the domestic market, but a video for the song Novecento is slated for rotation on 24-hour music channel Videomusic.
CGD A&R director and head of international marketing Tino Silvestri says the company has been able to market Conte without the support of radio on the domestic market. "The only station to give him airplay is the pubcaster RAI Stereonetta programme," he says. "Commercial stations won't play his music and it's a similar story in Europe. But he has enormous reaction from the press and his tours are always sold out."

MARCO MASINI (Dischi Ricordi)
Twenty-eight-year-old Masini has developed from an unknown into an Italian household name within the space of a little more than two years. The diminutive singer with a powerhouse voice first won the newcomers award at the 1990 edition of the San Remo song contest with the song Disperato. His debut album Marco Masini released that same year has sold 750,000 units to date and remained number 1 in Italy's official album charts for several weeks.
"Masini toured Italy extensively last year and sold out on every one of his 76 dates. His songs, composed together with noted songwriter Gian-carlo Bigazzi, have proved to possess youth appeal with their themes of young people's problems. Masini's "no frills" approach has paid dividends according to Radio Italia Solo Musica Italiana spokesman Franco Nisi. "If you want proof you just have to see the thousands of letters sent to the station for him," he says.
Radio Italia has supported Masini from the outset. It acted as sponsor for his tour, aired exclusive previews of his songs and interviews as well as ad campaigns in co-operation with the artist's record company Dischi Ricordi. Stations throughout the domestic market have backed Masini with airplay. These include Radio Norba/Bari, Radio Serena/Rome, Radio Latte E Miele/Bologna and Gamma Radio/Milan.
Masini's success is not confined to Italy. He's charted in both France and Belgium with the single Perche Lo Fai and his album Malinconia and has appeared on the French TV shows "Sacree Soiree" and "Le Monde Est A Vous". He has released the Spanish language single Te Querer plus an album in Spanish which includes the best tracks from his two albums. Masini is visiting Madrid and Barcelona this month for promotion.
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Reverberi says that when he first created Rondo Veneziano he was trying re-write music styled on baroque. "The first album had the same atmosphere and formula as baroque music," he says. "But since then I tried to make the music more modern by introducing guitar and synthesizers to give a more electronic atmosphere. On the
one hand there is acoustic violin and chamber orchestra but on the other the tones are more atmospheric like movie soundtrack music or perhaps in the same vein as the music of Philip Glass." Reverberi believes there are some surprises on the new album.

Reverberi has done little live promotion in the past but believes that signing with DDD will give him the opportunity to do so. He's keen to embark on a full European tour at the earliest opportunity.

DDD international manager Donatella De Gaetano says that a TV advertising campaign to promote the album Gian Piero Reverberi Rondo Veneziano is in the pipeline as well as a videoclip for one or more of the tracks. She admits that in the past Rondo Veneziano received little radio airplay, but claims that DDD aims to rectify that problem with Reverberi's latest release.

The artist will also release an album on DDD's Collano Strumento specialist instrumental label in January. It will include some of his classical compositions and suites.

IRENE FARGO (Carosello)

Opera star Luciano Pavarotti may well fraternize with major pop figures like Zucchero, Sting or Lucio Dalla but it's a rare event when an artist of his stature lays praise on a newcomer. He did just that to Irene Fargo after hearing Come Una Turandot, her entry song in this year's San Remo song contest. Fargo came second in the newcomers section at San Remo with La Donna Di Ibsen. Her debut album Irene Fargo released shortly afterwards demonstrated that while she would make no musical compromises she would be a force to be reckoned with in the future.

Fargo was born in northern Italy in 1963 and today she stands out in a crowd. She's an extremely classy dresser and has a voice as clear as the best cut crystal. Melody is her forte but she shows on her latest album La Voce Magica Della Luna that she can handle up-tempo songs with style. Sabbia d'Africa provides the perfect example with its sophistication and subtle dance-beat rhythm.

Her record company Carosello have relied on radio as its main promotional tool. Before this year's San Remo song festival, three tracks from her album with introductions from the artist were shipped to local stations in 20 regions. When the album was released it was also shipped together with a taped interview which allowed each station presenter to ask the questions. Carosello invested in an advertising campaign with Radio Italia Solo Musica and local stations which he says aired it for free.

The Voce Della Magica Della Luna album has so far been licensed to companies in the Benelux, France and Spain and negotiations are currently underway for its release in the GSA.

ITALIAN MUSIC

FRANCO BATTIATO (EMI)

It's impossible to pigeon-hole solo artist Battiato. He's a complex phenomenon who serves as an inspiration for musicians as well as being a subject for intellectual debate.

Battiato first began recording for an indie label in 1971. He signed to EMI in 1979 with the release of the album E Lera Del Ciangiale Bianco ("The Era Of The White Boar"). He followed this with the album Patriots and then La Voce Del Padrone ("His Masters Voice") which stayed at the top of the Italian charts for a year and sold more than one million units.

Since then the artist has recorded eight albums for the domestic market plus Nomadas, a Spanish language album. Battiato owns his own L'Ottava label and has released 10 albums by different acts and artists so far.

Battiato composed his first opera Genesi, which had its live debut in Parma in 1987 to great acclaim. His second two acts opera Gilgamesh, which took four years to complete, was performed in Rome this summer. The album Gilgamesh just been released. The orchestra was directed by Antonio Battisti, but Gilgamesh also includes electronic instruments.

EMI is concentrating a large part of its promotional plans on radio. The firm has invested in advertising campaigns on Radio Italia Solo Musica Italiana, Radio Dimensione Suono (NM/EHR), Radio Monte Carlo (AC), Rete 105 (EHR) and Stereo RAI (EHR). Full pages ads will also be inserted in the specialist magazines Musica E Dischi, Opera, CD Classica and MusicaStile as well as leading daily newspapers Corriere Della Sera and La Repubblica.

David Stansfield

PAOLO CONTE 92/93 EUROPEAN TOUR

ITALY

1/2 DECEMBER 1992 BOLGONA
7 " VERONA
11 " GENOVA
14 " PIACENZA
From 12 To 17 JANUARY 1993 MILANO
From 2 To 7 FEBRUARY 1993 ROMA
21 FEBRUARY 1993 FERRARA
22 " RAVENNA
23 " BERGAMO
1/2 MARCH FIRENZE
14/15 " TORINO

AUSTRIA

1/2 APRIL 1993 WIEN

NETHERLANDS

10 APRIL 1993 MAASTRICHT
11/12 " AMSTERDAM
14 " EINDHOVEN
16 " UTRECHT
16 " DEN HAAG

FRANCE

From 27 APRIL 1993 To 23 MAY 1993 PARIS

GERMANY

21/22 MARCH 1993 HANNOVER
23 " FRANKFURT
25 " STUTTGART
26 " BIELEFELD
29 " KOLN
30/31 " DUSSELDORF

BELGIUM

4 JUNE 1993 LUXEMBURG
5 " CHARLOELO
6 " ANTWERPEN
7 " BRUXELLES

MANAGEMENT: CONCERTO SRL - VIA MASSARENTI 208
40138 BOLOGNA (ITALY) - TEL. 0034 (51) 34.72.78 - FAX.0034 (51) 39.32.61

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Music & Media is proud to present the most European of all media groups. One out of two Europeans know an RTL programme, but few people the name behind it: CLT.
RTL needs no flattery from long time friends

Sony Music FRANCE
CLT's interests run the gamut, from radio and television to film production and distribution, from press and publishing groups to telecommunications software, from music publishing to specialist media insurance companies. It is the only private broadcaster in Europe to maintain its own symphony orchestra; the RTL Symphony Orchestra has been playing to packed houses for some 60 years.

Yet Luxembourg is one of the smallest countries in the world, a tiny grand duchy crowded by neighboring France, Germany and Belgium with a population of little more than a quarter of a million. It was, in fact, this small market which left CLT's founding company, CLR (Compagnie Luxembourgeoise de Radiodiffusion), little choice but to go beyond its borders at a period in European history when nations were insular and broadcasting organizations caught up in a regulatory mire.

It all began in 1931, when by international treaty, radio frequencies were allocated to all European sovereign nations. Unlike most of its neighboring countries, the government of Luxembourg decided to allow the exploitation of its frequencies through concession agreement to a private company. In doing so, CLR was born. Company shareholders at that time saw a unique opportunity to cross national boundaries and begin trans-European broadcasting. CLR started sending daily radio programmes in German and French, with an all-day Sunday programme in English. The Sunday programme made broadcasting history in the UK by programming popular music on a day when only classical music was played by the BBC.

World War II forced the closing of the station and brought a temporary halt to the company's pan-European expansion. After the occupation ended in 1945, however, CLR once again took over the station and by 1954, it had moved into television and was renamed CLT.

Then came the 1980's, a time of enormous change in broadcasting as Europe began to deregulate. For CLT, deregulation opened up great possibilities for expansion, but also confronted the company with growing national competition in the various European countries in which CLT operated. The group reacted by changing its strategy. "Although CLT had operated for 60 years from Luxembourg and Paris, it decided to go into each country and base itself, whenever possible, together with well-founded local partners," says director of communications for the group Karin Schintgen.

As such, CLT chose Bertelsmann in Germany, Audiopresse in Belgium, Lyonnaise des Eaux in France, and VNU in the Netherlands, among others. The result is that the group in the last five or six years has exploded, going from four radio stations to 13, from one TV programme for over 30 years to seven in the last six years, and from two locations in Luxembourg and Paris, to Hilversum, Cologne, Berlin, Stuttgart, Bonn, Brussels, Metz, Trim (Ireland), Prague and other cities.

Says Schintgen, "This whole expansion was financed mostly out of our own cash flow. We really developed into one of Europe's major multi-media groups without heavy indebtedness." CLT last year reported a 31% jump in total revenue to US$1.5 billion for 1991.

In addition to its two main products, radio and television, CLT also expanded into production and distribution companies, as well as into the press sector. The company has partial or 100% holdings in such production and distribution groups as IFP, Télé-Union Paris, Saban Entertainment, Pandora, VCF and Delux Productions. Its press and publishing interests include Télé-Star and Calmann-Lévy in France, 7 Extra in Belgium, and Revue in Luxembourg. In addition, it has holdings in the telecommunications software company RTL-Informatique, music publishing house Radio Music International and the specialist insurance company Media Assurances.

Concludes Schintgen, "From the beginning, we had to go cross-border to adapt. We literally had no home market. We have known an extraordinary expansion and a fantastic progression in terms of revenue. Maybe we are not yet the number one multimedia group in Europe, but we are definitely the most European one. It is easy to be a European if you're a Luxemburger."
Remy Sautter: The Show Will Go On

CLT director of radio activities Remy Sautter animatedly dismisses any rumblings that after 60 years, radio—or his company’s involvement in the medium—has anything but a bright future ahead.

“In the year 2000, CLT will still be the top European radio company, with over 30 stations in more than 13 countries,” Remy Sautter predicts, adding “I expect the progress of techniques such as digital broadcasting will give the medium even more of a boost.”

Rising Star

Sautter, in fact, sees syndication as the wave of the future, and its Stuttgart operations in Germany as the rising star in the company—and with good reason. Today’s syndicated programming is seamless and can be blended effortlessly with local news, community announcements and time and weather updates.

Sautter, who has been with the group since 1985, describes the aim of RTL—with the aid of its Stuttgart operations—as no less than becoming “the leading private syndicated network in Germany.”

Why Germany? He explains. “It’s important because there is a backlog in the development of commercial radio in that country. For example, radio advertising represents only 3.8% of the total ad spend in Germany, whereas in France, it takes 6.8% of the advertising revenue. There is a huge margin for progress through syndication, with the help of medium wave satellite and Hertzian frequencies.”

Its Stuttgart operations, 86% owned by CLT and 14% by private shareholders, broadcasts 24 hours a day to over 15 affiliates in Baden Wurttemberg, Bavaria and North Rhine Westphalia, and picked up three new regional frequencies last summer in the Aachen area near the Belgian and Dutch border.

From that base, Sautter, who also serves as vice president and managing director of RTL, says the group plans to acquire statewide frequencies whenever and wherever it can. But it’s not always easy. RTL lost out on several frequencies awarded in the north of Germany over the last year. There were reasons for the setback, he adds.

“We have to sign agreements with the local authorities for creating new licences and renewing old ones will take 6.8% of the adver-
sing revenue. There is a huge margin for progress through syndication, with the help of medium wave satellite and Hertzian frequen-
cies.”

Indeed, RTL has taken advantage of those opportunities. Since March of this year, RTL Prague has been broadcasting a musical programme with a large news content aimed at the 24-45 age group. The station, part of a joint venture between CLT (49%) and the Czech company Hello World, reaches some two million listeners.

With its 35% interest in Contact S.A., the holding company of the Radio Contact group network, RTL also has a presence in Romania. Radio Contact set up a transmitter and a self-contained studio in Bucharest. Another programme, “Radio Contact SAT” is now broadcasting French and Dutch programmes via the Eutelsat satellite to over two million people.

Anglo Market

The UK was one of the earliest targets of CLT’s long-wave reach, and Sautter says the Anglo market continues to intrigue the company. He has high hopes for Atlantic 252—which broadcasts by long wave from Ireland—to be the first national commercial radio station in Great Britain.

“The RAJAR results due out in January will show Atlantic 252 coming in top position, right after the public service stations,” Sautter predicts. “Also, the procedures for creating new licences and renewing old ones will begin next year. I think it will provide CLT with opportunities to increase its presence in the UK.”

Logjam

The leading radio moneymaker for the CLT group is its dominant generalist French AM station, RTL. Says Sautter, “In financial terms, this most famous French-speaking programme carries more weight more than all of the other CLT radio programmes combined. Actually, it has led the RTL bottom line for 10 years and has allowed the extraordinary expansion of the group in the TV broadcasting business.”

In addition, a 1991 CLT/Metropolis/SER joint venture—MAO—now has over 70 stations, reaching an audience of 27 million, and broadcasting French music and current issues targeted to the 15-35-year-old age group. Despite this, RTL’s progress in France has been stymied by French law which prevents growth of a second network. The logjam, however, may soon be broken.

Sautter recently took over as president of the SNRG (Syndicat National des Radios Generalistes), a group of French nets including RTL, Europe 1 and RMC. The syndicate issued a “white paper” last year calling for change in French laws which would allow radio companies to broadcast as many programmes as they wish, so long as they are not broadcasting to more than 100 million people.

Sautter calls the proposal a “substantial improvement compared to the present situation.” Currently, French law forbids operation of a second radio network of more than 15 million people, if you already own and operate a first network which reaches more than 30 million, as is the case with RTL.

“With the backing of SNRG, as well as all of the various syndicates in France, with the sole exception of NRJ,” Sautter reports, “The proposal has become part of a draft amendment to French media law prepared by the Ministry of Communications.

Like Gaston Thorn, Sautter thinks that European unity is important to the operations of the CLT. He believes, however, that a backlash to the Maastricht treaty will not have a serious impact on RTL’s operations.

On the other hand, he points out, the side benefits of a united Europe is deregulation. EC broadcast regulations have forced a number of countries to considerably loosen their restrictions on foreign broadcasters and, says Sautter, “We want to be present in every deregulated market, specifically in countries which want to enter the EC.”

Sautter also agrees with Thorn in seeing competitors in individual countries, but no one rivaling CLT on a Europe-wide basis. “Europe 1 is a competitor in Prague, NRJ in Berlin, but there is no big pan-European group which threatens our position as the leading radio broadcaster throughout Europe,” he adds.

After 60 years, what’s the secret, what’s the appeal of CLT? Says Sautter, “Since CLT was created, having radio operations in most European countries is something natural for us. Radio has had a historical and important role in our overall activities.

“Our philosophy is that radio should be close to the people. Everywhere in Europe, it speaks to them in their own language, and meets their day-to-day preoccupations. This was the way it was 60 years ago, it is the way it is now... and... the show will go on.”

Marlene Edmunds
60 Years And Still Making Waves

CLT president Gaston Thorn, by his own admission, has devoted his whole life to European unity. It is not then surprising that he should end up as the president of a company which began as a tiny broadcaster in a lilliputian enclave in the middle of western Europe, and has risen to become one of the most powerful media companies on the Continent.

Gaston Thorn was just a few years old when the CLR (Compagnie Luxembourgeoise de Radiodiffusion)—later renamed the CLT when it expanded into television—acquired the concession agreement from the Luxembourg government and several years later, began sending out programmes to France, Belgium, Germany, and even England. With Luxembourg only 25 kilometers from the border, French shareholders who backed CLR in the early 30's "saw a great opportunity," says Thorn, to bypass restrictive French legislation.

Yet, on the part of the Luxembourg founders, he believes there was a clear vision of an pan-European presence even more than 60 years ago. "From the very beginning in a way, I think there was a certain pride that still exists today that the ones who wanted to expand internationally were surprisingly the small, modest Luxembourgers—not the French, not the Germans, and not the Belgians.

From the outset, we thought that what we can do in French, we can do in German and in other languages," he adds.

After earning a Ph.D. in law, Thorn went on to serve in dozens of high-ranking ministerial positions, and as chairman and president of a number of corporations in the private sector.

He holds honorary doctorates from nine universities throughout Europe and in the US, is former president of the UN General Assembly, former prime minister of the European Commission, and the former prime minister of Luxembourg.

Careful Marketing

Thorn took over the presidency of the CLT in 1987. An energetic and charismatic man, he credits the success of his company to careful exploitation of markets it understands. "Broadcasting is so much linked not only to language but to culture, that you can be successful in those areas only if you have a feel for it. Our geographical territory is identical with the languages we here in Luxembourg can understand. French on one side, German on the other, then Flemish and Dutch."

Nevertheless, CLT has had its long-wave finger on England's pulse since the early days, when it defined competition by broadcasting popular music on Sunday, a day on which the BBC programmed only classical music.

"Why England?" says Thorn, "I think honestly that you cannot be a European-wide player of first rank if you are only present in French and Dutch and German territories. You have to have a foot in the Anglophile part of Europe. Besides," he adds, "it was a dream of my predecessors to be present in the UK. And in that, they were pioneers."

Successful pioneers. Since 1989, Atlantic 252, CLT's latest Anglo project, has been broadcasting 24 hours a day on long wave from Ireland to Great Britain, with a weekly audience of 4.1 million in 1991, making it the largest commercial radio broadcaster in the UK.

Northern Hesitations

Nevertheless, Thorn confesses to some concern about venturing beyond England, Germany, France and the Benelux markets, and adds, "Certainly, my shareholders have hesitations too."

He explains, "For Spain and Italy, I have no feeling. Berlusconi has much more feeling for those countries, and he did not succeed in northern Europe."

"Scandinavia is another problem," Thorn adds. "They speak English, they understand English, but they are not a typical English culture."

Nevertheless, Thorn admits the CLT keeps a close eye on and has definitely some interest in its neighbors to the frozen north, and that includes Russia.

French broadcasters have been deluging Russian authorities with applications for radio licences since the break-up of the Soviet Union. Yet, Thorn expresses skepticism about the Russian market, implying it may not be the best bet for a company like CLT, which has to live on advertising.

"Everybody is going east. I'm not in a hurry," he explains. "It's our job to look everywhere, and we are looking at Russia. However, we are present now in the former East Germany and in Czechoslovakia. We want to move step-by-step, but with our first bases in Germany. Russia will come maybe later."

Fierce Competitor

From its modest beginnings, CLT has proven to be a formidable competitor. In just three years in the Netherlands, for example, CLT-backed RTL-4 TV has nabbed more than 30% of the viewing audience and 50% of the ad pie, triggering a massive reorganization of the public system in order to meet the competition.

Thorn, in fact, has a fierce view of competition. "I am always telling my people that they should consider everyone as the competitor who can endanger our position at the moment. We are fortunate and happy that up until now, nobody was aware of our dimension and our strength because we didn't have that much money," he says.

Nevertheless, Thorn adds, "There are over 150 million people that are now listening to any one of our programmes in Europe. Our competitors in France, Germany and Belgium are very big in their own countries, but not necessarily Europe-wide. We've been making programmes for 60 years and we have the best chances of becoming the biggest player in Europe," he believes.

Thorn does not mince words on his views towards deregulation either. Asked what advice he would give the EC Media Commission to stimulate competition, he answered, "I'm for absolute deregulation. I think that you should not try to impose programming on the audience. You can do it with public stations, but you shouldn't do it with the privates. The listeners have to decide what they want."

He adds, "The delicate situation and the most difficult one—and having been a politician for thirty years, I can remember—is that politicians are all the same. They think that if they could control broadcasting, then they would stay forever in politics. It's a big mistake, but it is one of the last things that they will give up."

'Those Damned Privates'

That having been said, CLT is known to be loathe to make public comment on the turmoil within the public systems in many countries, and Thorn calls himself a supporter of public broadcasting.

The problem is historical, he says. "The public stations have much more difficulty because they were alone in the world and then came 'those damned privates'. They still cannot get used to their presence, and keep asking themselves, 'When are they going off'? They will never go away again. We have to live together."

Rocks Road for European Unity

As former president of the UN General Assembly and as member of the Committee of Action for European Monetary Union, Thorn has been a driving force for European political and monetary integration. Yet, he sees a rocky road ahead, and predicts it will greatly influence broadcast operations.

"I've devoted most of my life to a European union but, unfortunately, what has happened now with Maastricht is not positive. I was very much disappointed by the nationalist reactions of the last few months. England, France, Denmark, and even Germany are more reluctant to go ahead with European integration. That means more protectionism, and I think we will feel it even in broadcasting. We will not be living under the same open skies tomorrow as we are today."

An integrated Europe, nevertheless, "is the only answer to all of our concerns," Thorn believes, predicting that "after some setbacks, we will move ahead again."

Nevertheless, Thorn is optimistic about the future of broadcast, and expects CLT, as one of the biggest radio senders in the world, to play an important role in that future.

Says Thorn, "Everybody said that radio was dead. It's not dead: it's just changed. Before, the great hour for broadcasting was at the end of the day, then it was mid-day, now it's in the morning. You have to make programmes for people who spend a quarter of the day in their cars. And many people listen to the radio while working. That won't change. Of course, you can have television in cars, but then that would be disastrous."

"The most successful broadcaster of the future," Thorn predicts, "will be the one who is closest to its audience. That means that you have to guess today what they want tomorrow. And that's not easy. It differs from culture to culture, language to language. Some of this will change after the year 2000, which is virtually tomorrow. But we're specialists in this area. We've expanded tremendously over the last 60 years—and there's more to come."
congratulations, partners!
CLT is the largest private radio broadcaster in the world.
The Pan-European Imprint Of CLT

CLT operates a wide variety of radio outlets, catering for different audience segments in Europe. M&M highlights the many players.

RTL Paris

RTL is the undisputed leader in the polls in France. According to the latest Mediametric polls, RTL has an audience market share of 20.5%, representing 8,555,000 listeners daily, of which 13.9% are from the upper echelons of industry and 11.2% from higher education. RTL is much like the American AM stations but as Philippe Labrie, vice president and programme director explains, it is also a station that believes firmly in the FM. "Since the law permitted the opening-up of the FM in 1986, we have always applied for frequencies on the FM in the interests of touching the largest public possible," says Labrie. "We have always been up to date, technologically. We were one of the first to believe in Digital Audio Broadcasting (DAB) and hope to develop our RDS network around the country by the end of the year."

RTL has also become a part of French life by sponsoring major public events. "We have been involved in many ventures this year such as the Tour de France, the 20-kilometer Paris road race and the football triumph, as we have been for the last 16 years. We have also been 'Official Partner' for the three biggest tennis competitions in France this year," says Labrie.

RTL prides itself on being the number one French station, a position it credits to the variety of its programming which includes music and talk shows. "Over the last seven years many new ideas have been taken on board. Since September 7, RTL has inaugurated a programme called "RTL Soir" which provides the latest financial and media news roundup in 30 minutes."

"We have also introduced three new visits to the sound of RTL this year," says Labrie. "There is a daily programme by Philippe Vandal who has come to us from Canal Plus with a programme called "Vulpass" [What?]. Helene Bernard with "Reves En Realite" and Jean-Marie Lefebvre with a news programme at 18.00 hours, have also joined the family. Basically it is the variety and ability to change which has given RTL its popularity and standing, and it is this that will maintain it."

RTL Radio Letzeburg

Radio Letzeburg, the Luxembourg radio station of CLT, began broadcasting in 1995, just over 33 years ago. In these early days, the station just aired three hours each day, one in the morning, one in the afternoon and one in the evening. The schedule was gradually extended until January 1991 when it had finally grown to an on-going Luxembourg-language programme from 6.15 to 21.00. The rest of the daytime programme is provided by RTL Radio, CLT's German-language service which currently airs on an FM for the rest. The programme is broadcast on one single FM 92.5 MHz frequency, which is enough to totally cover this tiny country in stereo.

As the station was granted a monopoly by the Luxembourg government, which only changed in 1991, it developed a full-service format with a very large target group in order to satisfy an "apart-politique-service" obligations. According to head of entertainment Max Kuhborn, "The programme is mainly based on information, general entertainment and international music and has a music/speech ratio of about 60/40. The awareness of the programme is such that it has a global audience of 71% of the Grand Duchy's population."

Besides music and entertainment, the station has an excellent reputation by its news department which is headed by Roby Rauchs. 34% of the Luxembourg population tune in to them at peak news times during the day.

A new radio law passed in summer 1991, however, radically changed this Luxembourg radio environment by introducing competition, creating a legal framework for up to 40 local and four regional commercial radio stations. RTL Radio Letzeburg therefore is now preparing to be challenged on commercial grounds. But, considering its experience of over 30 years and the professionalism and motivation of its staff, the station is ready to take up the challenge of competition and is optimistic about its future.

104.6 RTL/Berlin

General manager Berndt Von Zur Muehlen and programme director Arno Muller were faced with a problem in August 1991. "We had no chance to start broadcasting from Berlin on time," reports Muller, who is the station's programme director. An old pirate station RTL couldn't do it, and nobody could. The pair flew to Luxembourg, put together a mobile truck -a "transistormobil," as Muller described it, and began broadcasting to Berlin from Luxembourg via satellite almost on time." We actually began broadcasting at 09.00 on September 9, 1991 with Rick DeLisle at the microphone. We were supposed to go on the air at 06.00 but somebody at the German post office forgot to throw the switch at the right moment.

Berlin was serviced from the Grand Duchy for two months before the mobile broadcasting truck was moved to Berlin. This, according to Muller, was an especially exciting time. "The truck was constantly surrounded by fans no matter where we parked it throughout the city."

With the station's own massive music research to back them up, head of music Lori Granger and her colleague Maria Stuberbach produce a hot AC format targeted at the 19-39-age group. "We play the hits of the '70s, '80s and '90s virtually non-stop," comments Muller.

The station's most popular programme is "Arno und die Motoren-Crew," moderated by Arno Muller, Stefan Offerlowski and Yvonne Malak, pulling 260,000 listeners between 07.00 and 08.00, according to the most recent German media analysis. Although the station has no special programme for introducing national and local acts, the team does include their records in the playlist, as long as they are suitable for its format. "We don't play their records," Muller adds. "We also give them a chance to earn some money working with us. We have our own RTL band, for example. It consists of the top Berlin studio musicians. We also use a lot of Berlin musicians to produce gag songs with us."

Müller points to two big advantages in being in the RTL fold. "We cooperate very closely with the commercial TV station RTL Plus, Matthias Schmidt and RTL Plus programme director Marc Conrad have developed an excellently functioning symbiosis with mutual promotions, reports, etc. The second great advantage is having access to NSR, our centralized news centre in Bonn."

RTL Baden-Württemberg

RTL Baden-Württemberg was launched in January, 1990, and network production began in Stuttgart the following September. General manager of the station is Dr. Herbert Winkel.

"Shadow Stevens US Top 40," which is produced by RTL Baden-Württemberg, was launched in January, 1990, and network production began in Stuttgart the following September. General manager of the station is Dr. Herbert Winkel. "The wide distribution of one production is the biggest advantage to being part of this network," claims Eichhorn. "The more stations that broadcast our productions, the more chance we have to improve those productions. In this way, we can do much more than any of the individual local stations could do alone." RTL is using the most modern satellite techniques and is distributing their programmes as a nonstop product to every affiliate who can fill in their station's own slots 22 hours a day.

The station's programming is broadcast on 102.7 in the Karlsruhe/Kurpfalz area, 104.8 in Tübingen/Reutlingen, 103.0 in Ulm and Geislingen, RTL Hochheim near the Swiss border and RTL Radio, the German service in Luxembourg, as well as other stations in Baden-Württemberg, Bavaria and North Ilme-Wesphalia.

RTL Radio/German Service Luxembourg

RTL's German-language service was launched in Luxembourg on July 15, 1957. In the 60's, the German service successfully filled a market need with a programme of primarily German schlager and strong listener contact, according to head of programming Stephan Hallpapp, who reports to programme director Berndt Von Zur Muehlen. In the station's first ratings measurement it was attributed with a respectable four-million listeners. In 1959, the station also launched its Radio Awards. This and the
Music with capital initials
NSR

Originally founded in 1990 as a unified news service for RTL's German-language in Berlin, Stuttgart and Luxembourg, Bonn-based NSR has developed into an expanding nationwide news distributor. "The original idea was to avoid having to develop three separate news departments," explains NSR managing director and chief editor Christoph Lemmer. "With one office providing news for all German RTL stations, the load was lessened for all involved."

NSR's next goal is to provide news via satellite to other commercial stations in Germany, and to local stations in all of the important German cities. "We are deep into negotiations with numerous stations," Lemmer continues. "The 17-person team in Bonn produces international, national and regional news broadcasts 24 hours a day. "We produce about 50% international news from our own correspondents on every continent except Australia, and about 50% national news from our correspondents in all of the important German cities."

"We go further than just offering news once an hour," adds Lemmer. "We can offer service, consulting and technical assistance. Our success in the success of the station that broadcasts our product, and we want our clients to be successful."
Radio Luxembourg, English Service

Although Radio Luxembourg actually began broadcasting in Paris in the spring of 1933, the station was soon moved to Luxembourg, and commenced broadcasting in December of that year. There, Stephan Williams ran the station for several years.

In the late '40s, Radio Luxembourg became a pioneer of sponsored programmes. In 1947, they also started Europe's first Top 20 programme—now presented by Tony Adams—believed to be the first in the industry who wouldn't say we are forced to be reckoned with. Today, and is now a 24-hour station. It began with a Hot EHR format eventually moving to a Hot AC format. Programme controller Paul Kavanagh says his top programming policies include less talk more music as well as a mini-ly moving to a hot AC format. Programme controller Paul Kavanagh says his top programming policies include less talk more music as well as a mini-

Radio Contact/Brussels

Radio Contact was launched almost 13 years ago in Brussels. The station became the cradle of the Radio Contact network in 1987, with 45 stations operational today. As the entire system is based on franchises, individual stations are backed up by the Brussels parent station, owned by Radio Contact SA, in which RTL has a 30% stake alongside founding members Francois, Pierre Houmans and Freddy Noyts. Jacobs believes RTL Radio has a good shot at acquiring the permanent licence, so the government will give the frequency out to stations that supplement the already existing radio spectrum.

Jacobs credits RTL affiliation with providing many benefits, including both legal and technical assistance. In addition, he points out, "It does help in setting up a terrestrial frequency to have the backing of one of the biggest radio companies in the world.

One of the hottest broadcasting issues in Holland, in fact, is who will get the first permanent national terrestrial radio licence. Currently, RTL Radio, the Radio 10 Group and Sky Radio have been given interim terrestrial frequencies, while the Dutch parliament debates who should get permanent frequencies, and when.

Jacobs believes RTL Radio has a good shot at acquiring the permanent frequency. "We have the idea they are going to licence radio stations with a clear format," he says, adding, "Although it's not certain yet, we think the government will give the frequency out to stations that supplement the already existing radio spectrum."

"We are the first radio station in Holland with a very clear format, judged from the reaction," Jacobs says. "We don't go for a wide audience. We target the 25-45 year old group, and as far as we can tell, we've succeeded in that.

RTL general manager Ruud Hendriks agrees. Says Hendriks, "The future of radio in Holland will be with US style formatting and niche programming. Within the Dutch market, we plan to be as innovative as possible in that direction."

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Also, he appreciated the very impressive work of Alain Weill, copresident of the MIDI network in France for the launch of the new French network in 1992. "In October last year we witnessed Bertrand De La Murell's impressive report on Berlin RTL 104.6 in which he explained how a defined format could help win audiences and counter competitors like RTL," recalls Houmans.

In Belgium, Radio Contact defined the EHR format for all Radio Contact stations. As a part of the network's strategy, all of the group's outlets are independent operators, the 25 French-language stations are the network's forte. The stations have no problems dealing with the official parameters, such as promoting domestic talent. "Although the officials haven't yet imposed quota, they might as well, as everybody knows that Radio Contact-end other private-haves widely contributed to the "Belgian music boom" and the success of artists like Technotronic, Soulister and Claudeoss, argues Houmans.

"The French community is where we expect the least problems," adds Houmans. "Historically seen, we are generally known as the FM pioneers alongside the pure local stations. We are also one of the purely Belgian groups on the FM dial here. Radio Contact is also active in Romania, with Radio Contact Bucharest having 15% of the market and a network in development, with future plans for other eastern European countries.

Bel RTL/Brussels

With a 15% share of the Belgian French Community's audience after exactly one year of operations, the BEL RTL network is well underway in becoming a solid value in the country's southern media landscape. Supported by private TV station RTL-TVI, the project developed into a competitive broadcaster.

BEI RTL

BEL RTL, owned by TVI Radio and the Rossel press group, was launched September 1, 1991. Today, BEL RTL owns eight stations, and by the end of 1993, the network will have 12 outlets. A new station in Marche en Famenne was recently brought into the BEL RTL group on an experimental licence basis.

Network, MO Jean-Charles De Keyser is very pleased with the ongoing developments. "We have reached our objectives as far as audience is concerned and scraped away listeners with the pulseradio's RTB Radio Deux. It's the first time in CLT's group history that a radio station is born out of TV.

Contrary to the more "classical" networks here, BEL RTL started from day one for a complete different approach. "As a private broadcaster, we want to position ourselves both as competitor towards the official radio channels as well as different from the other private stations or networks like Radio Contact or Nostalgie. We have one central production unit covering the whole territory via regional transmitters, offering a French/gold format and a complementary mix of news and game shows. But again, basing in mind the very small territory and the heavy competition, we couldn't have reached the current result without RTL longwave's French format and RTL TVI's promotional and logistic backup."

BEI RTL has adopted the original French formula to the Belgian audience with local journalists and popular shows like "Les Groses Totes" completely remixed and reedited. The network supplies a round-the-clock programme with up to 22% local talent in its roster. BEI RTL takes over the satellite signal from RTL, France at midnight.

RTL Prague

RTL Prague, one of the newest stations in the growing international RTL chain, and one of the first commercial stations in Czechoslovakia following the breakup of the East Block, being launched on April 11 of this year, Pavel Setvok, a member of the board of directors, heads the 13-person team at the Prague-based local station.

Programme director Pavel Hruska oversaw a diverse 24-hour programme of music, sport and culture. "We ran a Hot AC format," Hruska explains, "with about 15% rock." Producing all of their Czech-language programming locally, RTL Prague is supported by other RTL stations and their expertise. "This," according to Hruska, "is exactly the type of support we need. What we lack is the specific know-how, and that is exactly what we get.

International adult contemporary pop-ranging from Simion Climentie and Christophor Cross to R.E.M., Billy Ray Cyrus and Roxette-dominates the music programming. Such national acts as Marie Rattayova, Iveta Bortosova and Jan Kalus aka, however, are also included in the playlists.

Unfortunately, Hruska still has no means of establishing the station's success. "The GFK, the media research organisation, was here to measure our listenership in September," Hruska explains, "but we will not have the results until around the end of October. If the success of other such RTL stations in Germany, France, Belgium and Holland is any indication, then the station at RTL Prague has a very bright future ahead of them.
RTL RADIO.
MUSIK UND
SPASS EINER
IRREN
ZEIT

RTL
RADIO
Der Oldie-Sender
by Donna Holper

If you are a student of history, you can probably attribute the format we now call album rock to those "baby boomers," the large number of teens who reached college age in the turbulent days of the '60s. Back then, the choice was between Top 40 or MOR, which played a larger number of songs and was aimed at an adult audience. As the British invasion dominated the American pop charts (Beatles, Animals, Rolling Stones etc.), the political climate in the US was also changing: the Viet Nam War was moving into the forefront as an issue of being drafted. Amidst this background, the beginnings of album rock emerged. College stations and heretofore ignored FM stations (FM in the '60s was still mostly restricted to educational programs and soft instruments in the US) and began playing songs of protest, often against the establishment and with an anti-war message—something which would never be heard on AM Top 40. These stations played longer versions and exposed exciting new groups that didn't fit the Top 40 mold.

Looking Back

I won't turn this into a study of the "good old days," for in fact, those early and inventive days also had their moments of self-indulgence. Early album rock was known to overstep the bounds of good radio and become a vehicle for the egos and ideologies of its founders. But on the plus side, the very act of playing album cuts by both British and American rock groups opened up an entirely new way for radio to speak to a segment of its audience. Back then, the niche that this new "progressive rock" occupied was well-defined. We knew we could depend on album rock to speak about the issues that concerned us. Rock was an adventure, but then, as is often the case, everything changed again.

In the '70s, when progressive moved to a more structured form and was ultimately named album rock (to reflect that it played rock hits as well as album tracks and was no longer just some "hippie" radio), various consultants marketed a very specific type of album rock to stations all over the US and Canada. By 1980, album rock was being accused of blandness; it was called boring, tired, stale and predictable.

Then MTV came on the scene and started receiving all the credit for breaking new artists, while album rock became convinced of playing it safe. But album rock wasn't dead; it simply splintered off to reflect the "good old days," for in fact, many of whom saw the real possibility of being drafted.

Just because a song is a pop hit is no reason to exclude it from an album rock format.

Of course, the history of album rock is quite a long one, and for the present purpose it is only necessary to note some of its major moments. In the 1960s, new groups that didn't fit the Top 40 mold. The reason for playing these rock hits is to bring in your Top 40 listeners who may have never considered album rock. If they hear a song they know and like, they may stay for the next song. And since most young adults have no idea who sings most of the songs, a successful album rock format must have some familiar music that even the passive listener would know. Just because a song is a pop hit is no reason to exclude it from an album rock format. The format does need a core of familiar songs to keep people comfortable, but there is nothing like exciting new music to freshen up a station and keep it interesting.

Contrary to the stereotype, most radio listeners are song-oriented, not artist-oriented. Sure, when some major rock star like Springsteen comes out with a new release, you want to jump on it. But not everybody is Springsteen. The world also needs to hear some of the lesser-known but talented bands. If you believe a song sounds right for your station, go for it. It is crucial to keep in mind that the audience isn't as musical-ly aware as the air staff is, so sur-round your new songs with proven or familiar songs. That way, the active listeners will hear something new and the average or passive listeners won't feel lost.

Hit The Streets

Find an identity and take it to the streets. Album rock today is capable of being vibrant and enjoyable.

Know what your listeners want from your stations so you can provide it.

The bottom line: learn from the past, but don't worship it. If you are new to the format, find out how it was done and know the names of legends in your market, but don't try to re-create what it used to be. Good album rock stations have always had their finger on the pulse of their listeners. Find out what issues concern them now, what prizes they want to win and what celebrities they'd like to meet. Know what your listeners want from your station so you can provide it.

Be Hit-Conscious

Don't be afraid to play the hits, but don't get stuck on them. Some stations are so un-focused that they seldom hear their favourite song. I suggest a balance. Look in the Music and Media Hot 100 Singles, and select the biggest hits that fit a station format. Put them in a current hit category and make sure they are rotated throughout the day—most US mainstream album rock stations use four-and-a-half to five-hour rotation on current rock hits. The reason for playing these rock hits is to bring in your Top 40 listeners who may have never considered album rock. If they hear a song they know and like, they may stay for the next song. And since most young adults have no idea who sings most of the songs, a successful album rock format must have some familiar music that even the passive listener would know. Just because a song is a pop hit is no reason to exclude it from an album rock format. The format does need a core of familiar songs to keep people comfortable, but there is nothing like exciting new music to freshen up a station and keep it interesting.

Contrary to the stereotype, most radio listeners are song-oriented, not artist-oriented. Sure, when some major rock star like Springsteen comes out with a new release, you want to jump on it. But not everybody is Springsteen. The world also needs to hear some of the lesser-known but talented bands. If you believe a song sounds right for your station, go for it. It is crucial to keep in mind that the audience isn't as musically aware as the air staff is, so surround your new songs with proven or familiar songs. That way, the active listeners will hear something new and the average or passive listeners won't feel lost.

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New Releases

SINGLES

CHARLES & EDDIE
Would I Like To You? Capital
PRODUCER: Josh Deutsch

One of soul aficionados' wildest dreams: a PRODUCER: Josh Deutsch
CHARLES & EDDIE artist. This FM ballad is another proof of East Side Beat's version PRODUCER: Christopher Cross/Rob Meurer
CHRISTOPHER CROSS
HOM Marc Sting(, "This is the kind of more than just wishful thinking. Comments late Marvin Gaye. With this single New Releases

EN VOUGE
Yo Home To Bel Air - Jive
PRODUCER: DJ Jazzy Jeff

Now that the popularity of TV series The Fresh Prince Of Bel Air has reached its peak, the cheerful hip hop theme song gets a second chance by this re-release.

EN VOUGE

Free Your Mind: East West
R/EHR
PRODUCER: Thomas McElroy/Danlar Foster

The "Jackies" of all trades are breaking all barriers in radio land. Whereas the last two singles of this ultra-versatile female quartet covered soul and jazz, funk rock is next. The song is a George Clinton cover as colourful as his dyed hair. Says forth RFM/Edinburgh HOM Colin Sommerville: "It's nice to hear a more or less established soul act doing a rock song. Artistically seen, it's far more successful funk/rock crossover than Janet Jackson's Artistically seen, it's a far more successful rock-oriented market."

INDECENT OBSESSION
Whispers In The Dark - MCA
R/EHR/AC
PRODUCER: Peter Wolf

Playing on the same block as the New Kids and Take That, this foursome has the potential to break as many girly hearts with this sugar-coated ballad.

TREY LOPEZ
Someone To Hold - Epic
AC/EHR
PRODUCER: Walter Alanoseff/Marish Carey

This is the harmony vocalist on Marish Carey's I'll Be There, who's more credited as co-producer for this sassy ballad.

 JOHN CALE
Fragments Of A Rainy Season - FNAC
A/AC
PRODUCER: John Cale/Jean Michel Russsar

From the Velvet Underground to the plash of the theatre, that's the way Cale went. Like fellow singer/songwriters Townes Van Zandt last year, and Graham Parker three years ago, this is a true one-man-show on record, a live stripe for the naked essence of the song. From behind his grand piano Cale controls his moods and his audience, sometimes aggressively hammering rudimentary chocks out of his keyboard, and then elegantly tinkling. On Paris 1919 he does both.

ALBUMS

ETTA JAMES
The Right Time - Elektra
R/EHR/AC
PRODUCER: Jerry Wexler

The undisputed queen of the blues gloriously defends her title. This album marks her first collaboration with veteran R&B producer Wexler in more than 15 years. It's a winning team, which she should stick to. Highlights are all over the place, from the steaming title track to the powerful Down Home Blues. Love And Happiness does justice to the Al Green original, while Millie Jackson comes to mind on the ballad number Wet Match. Duets are very fashionable of late, mid tempo stonker Give It Up with Stevie Winwood is worth a try.

ALANNAH MYLES
Rockinghorse - Atlantic
R/EHR
PRODUCER: David Tyson

Second coming of Miss Myles and as with Black Velvet, the voice is still there. It's also evident on the cover as a big black stallion which together with a nude Myles is the perfect visualisation of her chosen musical direction. With a voice as feminine as a bar-room brawl, Myles has picked and co-written songs that perfectly marry a raunchy attitude with female sensibility. Veering on of a slightly gauche tangent at times, as evident on the string-driven first single Song Instead Of A Kiss, she never forgets to rock out at the appropriate times.

NIAGARA
In Veste - Polydor
R/EHR
PRODUCER: Daniel Chavez

Fourth musical cascade from French hybrids Niagara. Is it rock?, metal maybe, pop or soul? For the "file under..." fanatics definitely a problem, for those who like to go above and beyond a love of formats, a true feast. Heavy riffs as easily played on keyboards as on guitar, rhythms support African moods, R&B manners or tech-no city beats. Niagara waits for no referendum. All musical colours under one banner. Enlisting the help of guitarist extraordinaire René van Barneveldt of Dutch Urban Dance Squad, Niagara, just as that particular band, soaks up musical styles and influences and spews forth a comnlessmio fountain of simply "good music". First single Sa Fin Des Etables is already on MTV Europe and in EHR ears.

OMAR
Music: Talkin' Loud
D/EHR/AC
PRODUCER: O. Jayk & The Family

Omar's exceptional tunes and sheer virtuosity make sweet Music again. No more a vehicle for his "alone widening", his second album shows a powerful maturity and accessibility. There's nothing like Omar's work, but this set fuses styles to effortlessly whilst carrying his strange little nesses to such pleasing effect that you can really get into that voice.

THE REMBRANDTS
United
EHR
PRODUCER: The Rembrandts
What would the world have looked like without the almighty Beatles? At least it would have lacked this album by the Danish band, The Rembrandts American radio favorite Squeeze. The single Johnny Have You Seen Her?, The Deepest End and Hang On, Clementine! could have been track-listed on the latter band's 1979 masterpiece Argy Burgy.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, AC, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robben Till/Voicraft Balker, PO Box 9007, 1006 AA Amsterdam, Holland.

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AmericanRadioHistory.Com
"Keep it in the family" seems to be the motto of Neneh Cherry. With her husband Cameron McVey she recorded her second album, aptly titled "Homemrew," at her two homes in London and Sweden. Prior to the worldwide release on October 26, she invited key media to her Swedish home to join in on a day of Cherry family life. Around the dinner table everything got explained.

by Robbert Thiil

Looking at the artwork of Neneh Cherry's Homemrew, it is quite easy to understand why there were three years between this album and the debut Row Like Satin, only interrupted by the Cole Porter cover I've Got Under My Skin—her contribution

Archers Lucky Rebound

Good songs are like good wine. The longer you save them, the better they become. It happened to Tasmin Archer's Sleeping Satellite—four years after it was written, the groovy pop song with spacey overtones went to number 1 in the UK and Ireland.

Manager Ian McAndrew of London-based Wildlife Entertainment remembers how hard it was to get Archer and her band signed. "We secured a singles deal only with EMI in October 1990. After two singles produced by Warne Livesey, we convinced the record company that an album was the best return on the investments. The success of the now re-recorded single Sleeping Satellite is due largely to a combined effort by the band, publisher [Virgin] and label. The funny thing is that EMI A&R manager Olve Black at the time predicted this song to be a number one hit." In fact, the success marks the first number one hit for Black, since his promotion to director of A&R last spring as well as for divisional MD Jean Francois Cecillon following his appointment six months ago.

McAndrew hopes that the success will start a revival of the song as a counterpart to the re-emergence of dance hits. "A lot of people here were impressed by the fact that singer/horwiter made it to the top slot. My belief is in good songwriting coupled with a strong vocal performance." The album is jam-packed with songs that betray they were written on acoustic guitar. Archer's songbook contains ballads When It Comes Down To It and In Your Cave, pages Tracey Chapman and Melissa Etheridge would like to rip out. The most rocking song on the album is "Wake up, it's your time to live."
Charles & Eddie
Why we've put it on "A" rotation.
Al Green fan Radio Gong/Nuremberg late Marvin Gaye. With this single it's more than just wishful thinking. Comments Al Green fan Radio Gong/Nuremberg.

Christopher Cross
Is Thare Something - Ariola
PRODUCER: Christopher Cross/Rob Meurer

East Side Beat's version of Ride Like the Wind has renewed interest in the original artist. This FM ballad is another proof of this potential to break as many girly hearts with a second chance by this re-release.

Edwin Starr
Daring, Darling Baby - Motortown
PRODUCER: Ken Levine
From 1967 to 1977 Starr was part of the Motown posse. Strangely enough, this O'Jays cover—"70s soul-moulded as it is—fits the current MOR style of his revamped old label.

Henning Starks
Oggie's/Small Town Saturday Night - Gerhly
PRODUCER: Henning Starks
The Danish chartbuster has a weakness for pub rocker Mickey Jupp. With Cloggery, On, the first track on this double A-sided single, he again keeps the guys at Blue Beard publishing busy administering the cash flow.

Edwin Starr
The Right Time - Elektro
PRODUCER: Jerry Wexler
The undisputed queen of the blues gloriously defends her title. This album marks

Ezy (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels.

BRANDS

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Charles & Eddie
Would You Like To You? - Capitol
PRODUCER: Josh Deutsh

DEFENDERS

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PRODUCER: DJ Jazzy Jeff

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EN Vogue
Free Your Mind - East West
PRODUCER: Thomas McCloy/Denzel Foster

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DEFENDERS
**Marketing The Music**

**Neneh Cherry Delivers Homebrew Product**

"Keep it in the family" seems to be the motto of Neneh Cherry. With her husband Cameron McVey she recorded her second album, aptly titled "Homebrew," at her two homes in London and Sweden. Prior to the worldwide release on October 26, she invited key media to her Swedish home to join in on a day of Cherry family life. Around the dinner table everything got explained.

by Robert Tili

Looking at the artwork of Neneh Cherry's "Homebrew", it is quite easy to understand why there were three years between this album and the debut Raw Like Sushi, only interrupted by the Cole Porter cover I've Got You Under My Skin—her contribution to the Red, Hot And Blue AIDS charity project in 1990. We see her behind a piano, because she has since given birth to a son named Tyson. Like Sinéad O'Connor, Cherry gives her inspiration out of motherhood, as she proved before with the video of her 1989 single Manchild.

Her new role as a mother hasn't softened her music at all, however. The first single Money Love has an instantly recognisable guitar riff marks the introduction of rock into her music. Virgin deputy MDhead of A&R Ashley Newton is proud of his one-time personal acquisition to the Circa label. "The idea with this new album was to get a melting pot of styles. Cherry has seen that fans of the Red Hot Chili Peppers and Ice Cube—together in a touring package—in fact are the same people. That's the direction she wants to develop to. Rock and rap acts apparently appeal to a similar audience. Our alternative market potential in the US has increased considerably."

Guests on the album like R.E.M singer Michael Stipe and acid jazz pioneers Gangstarr embody this new musical direction. On the track Trent, Stipe duets with Cherry on top of the riff of Steppenwolf's The Pusher, enhanced with samples of John Bonham's heavy drum beats, lifted out of When The Levee Breaks, the closing track on Led Zeppelin IV.

Cherry has always been a master of "minimal dance" and co-producer Jonny Dollar has used all his expertise from the Massive Attack project to make her music as bare as possible. It's amazing how Cherry plays with the "sound of silence": she deliberately leaves gaps in her music as is evidenced on the single on Manchild-like songs such as Move With Me and Peace In Mind she again rolls out an atmospheric synth carpet, furnishing it with sexy beats. Extra attention deserves I Ain't Gone Under Yet—as cool as Dave Brubeck's jazz standard Take Five—and Somedays, where she borrows Beethoven's Moonlight Sonata piano chords minus one note to stick it on slowed-down beats à la Ain't No Sunshine in the version of "little" Michael Jackson. For more up tempo dance programmes Buddy X is the best option.

Cherry has been promoting the album in Europe during October. Recalls Virgin international manager Lorraine Barry, "The highlight of the promotion were the long days spent at her home in a small village in Sweden with a few major journalists. They ate with the family, played with the baby, experienced her lifestyle in the old converted schoolhouse where she grew up with her mother and step father, jazz trumpeter Don Cherry."

Off all of the European campaigns, the one from France is the most striking. Delabel, Virgin France's sister label has set up a special plaque line with daily paper La Libération which previews tracks from the album. All Virgin Megastore purchases are in bags featuring the album sleeve.

**SHORT TAKES**

- Folk purists cursed the day that their king, Bob Dylan, turned eclectic in 1965. Well, with Good As I Been To You, his new purely acoustic album on Columbia—recorded in one take, no overdubs—they have the opportunity to rehabilitate their main man.

- Norwegian chartbusters A-Ha are in the Paisley Park studios in Minneapolis recording their new album, David Z due for release by Warner Music early next year. In the lavatory, singer Morten Harket jumped into the "royal proprietary". We'll wait for the first Prince/Harket songwriters collaboration.

- Another super star caught in the recording studio is Italian Eros Ramazzotti. The new album is slated for worldwide release in April 1993 and ties in with a tour.

- On November 16, Danish national pride Grunns will start the second phase of their 20-year career—that boasts over one million album sales—with the 18th album Live Vol II produced by John Hammond (of Tina Turner-fame).

- The viakings invade London again. The Benedicte Adrian- and Ingrid BjOrnov-written pop opera Which Witch has now reached the West End, following a European premiere at 1990's IM&MC convention in Amsterdam.

- Leading black filmer Spike Lee has directed the video of Marco by French funk/rock crossover E.F.F., currently on tour with their demi god George Clinton.


**Marketing The Music**

**Nordic Moves Adults**

**FRANCE**

The sound of laughter from babies on records has always had a heartbreaking effect on grown-ups: think about the laughter at the fade out of Stewie Wonder's You Are The Sunshine Of My Life or Gilbert O'Sullivan's Claire.

Babies actually taking the lead vocals, that's rather rare. On the Clash 1980 epo Soundtaxt! you can hear little Maria Gallagher—daughter of Mickey Gallagher, keyboards player with Ian Dury & The Blockheads—doing her version of The Guns Of Briston. A little boy named Jordy is taking it to the most extreme. With the dance single Dar Dar D'Ette Bébé he's at the top slot of both the French and Belgian charts.

Although at the age of four, he's more of a toddler than a baby, he's everybody's prince charming. When the whole record business was off on a summer holiday, Sony Music France was alert to sign the project set up by Raimond Taleb. Convinced of the instant potential, the single was released with no delay under supervision of Sony's "special marketing" department.

Recalls international promotions coor-

**Good songs are like good wine. The longer you save them, the better they become. It happened to Tasmin Archer's Sleeping Satellite—four years after it was written, the groovy pop song with spacey overtones went to number 1 in the UK and Ireland.**

Manager Ian McAndrew of London-based WildLife Entertainment remembers how hard it was to get Archer and her band signed. "We secured a singles deal only with EMI because she has since given birth to a son as possible. It's amazing how Cherry plays with the "sound of silence": she deliberately leaves gaps in her music as is evidenced on the single on Manchild-like songs such as Move With Me and Peace In Mind she again rolls out an atmospheric synth carpet, furnishing it with sexy beats. Extra attention deserves I Ain't Gone Under Yet—as cool as Dave Brubeck's jazz standard Take Five—and Somedays, where she borrows Beethoven's Moonlight Sonata piano chords minus one note to stick it on slowed-down beats à la Ain't No Sunshine in the version of "little" Michael Jackson. For more up tempo dance programmes Buddy X is the best option.

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To**: Archer's Lucky Rebound**

Archer's songbook contains ballads When It Comes Down To It and In Your Care, pages Tracey Chapman and Melissa Etheridge would like to rip out. The most rocking number is Somebody's Daughter; already playlisted by BBC Radio 1 as a featured album track.

- Signed to EMI
- Publisher: Virgin
- Management: WildLife London
- New album: Great Expectations released on October 19.
- New single: Sleeping Satellite released on September 1; currently, it is at number 8 in the Eurochart Hot 100 Singles based on number one hits in both the UK and Ireland.
- Recorded at: Sarm West and Maison Davey
- Producer: J. Mendelsohn/P. "Wix" envelopes; Kaye/J. Hughes/ S. Fitzmaurice.
- Marketing: The single was advertised on Virgin British Rock and Roll hits.

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**Marketing The Music**

Artists featured have achieved Top 15 chart status in their country of origin.
New in the Top 100 Airplaycharts!
And Moving up!

Already Hot On: Antenne Brandenburg Antenne Das Radio NRB 1 und 2
1 Radio Hamburg
2RR
3 Radio Victoria

Radio Regional

HOT ON THE TOP 100

Stations Reports

Music & Media

November 7, 1992

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EMI

This Week's No. 2 EHR!

Pick of the Platinum Stations in Europe! Added on these EHR Stations:

Belgium

BE-PR/Bruxelles

BRT Radio 2-West Flanders/Kortrijk

Radio Royaal/Hamont-Achel

The Voice/Copenhagen

Finland

YLE 2/Radiomafia/Helsinki

Radio 1/Helsinki

Germany

Radio Regenbogen/Mannheim

Greece

STAR FM Stereo/Thessaloniki

Italy

Radio Club 1/Naples

Radio Rai Verde/Rome

Stero1/Rome

Radio KISS Kiss Network/Naples

Sweden

RIKSradio P3/Stockholm

City Radio/Gothenburg

Switzerland

Swissinfo

Austria

Ö3/Vienna

Switzerland

A List

Radio ZURICH/Basel

Jung/Moderator

Power Play

B List

BRAU/Innsbruck

Ad

TASMIN

ARCHER

Sleeping

SATELLITE

AUSTRIA

Belgium

STUDIO BRUSSELS/Belgium

Jung/Moderator

Power Play

B List

BRAU/Innsbruck

Ad

TASMIN

ARCHER

Sleeping

SATELLITE
Boyz II Men

The record breaking single 'END OF THE ROAD'

Moving up the charts across Europe
No. 1 in the UK, from 56 to 14 in Germany and still No. 1 in the US for the 13th week on Billboard's Hot 100

Regional EHR Top 20
North - 20 (-), Central - 14 (-), West Central - 8 (18)

Steadily Climbing Music & Media's European hot 100
Now Top 5 and moving!

AmericanR&BHistory.com
## Station Reports

### EUROPE

#### NC73/FR
- **B List:**
  - Joe Cocker - "Heart & Soul"
  - tuna - "Ice Cream"
  - The Gap Band - "Ain't Nothing But A..."
  - Tom Jones - "The Green Grass of Home"
  - The Zombies - "Time Of The Season"
  - Steely Dan - "Do It Again"
  - Bob Marley - "One Love"
  - The Eurythmics - "Sweet Dreams"
  - Talking Heads - "Once In A Lifetime"
  - The Hollies - "He Ain't Heavy, He's My Brother"
  - The Ventures - "Walk Don't Run"
  - Stevie Wonder - "You Are The Sunshine"
  - The Who - "Jackpot"
  - The Glimmer Twins - "Sunshine"
  - The Osmonds - "Let's All Talk About Girls"

- **A List:**
  - Kiki Dee - "The Other Woman"
  - Journey - "Don't Stop Believin'"
  - Michael Jackson - "Billie Jean"
  - Queen - "Bohemian Rhapsody"
  - The Hollies - "He Ain't Heavy, He's My Brother"
  - The Ventures - "Walk Don't Run"
  - Stevie Wonder - "You Are The Sunshine"
  - The Who - "Jackpot"
  - The Glimmer Twins - "Sunshine"
  - The Osmonds - "Let's All Talk About Girls"

- **B List:**
  - The Byrds - "Mr. Tambourine Man"
  - The Beatles - "Can't Buy Me Love"
  - The Animals - "House Of The Rising Sun"
  - The Isley Brothers - "Shout"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can't Hurry Love"
  - The Four Tops - "Reach Out I'll Be There"

- **C List:**
  - The Rolling Stones - "Satisfaction"
  - The Beatles - "Let It Be"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can't Hurry Love"
  - The Four Tops - "Reach Out I'll Be There"
  - The Rolling Stones - "Satisfaction"
  - The Beatles - "Let It Be"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can't Hurry Love"
  - The Four Tops - "Reach Out I'll Be There"

#### NC73/CH
- **B List:**
  - The Cure - "Lovesong"
  - Queen - "We Will Rock You"
  - The Who - "Pinball Wizard"
  - The Rolling Stones - "Paint It Black"
  - The Beach Boys - "Good Vibes"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I'll Be There"

- **D List:**
  - The Rolling Stones - "Paint It Black"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I'll Be There"

#### NC73/GB
- **B List:**
  - The Beatles - "Yesterday"
  - The Rolling Stones - "Paint It Black"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I’ll Be There"

- **C List:**
  - The Rolling Stones - "Paint It Black"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I’ll Be There"

#### NC73/DE
- **A List:**
  - U2 - "The Joshua Tree"
  - R.E.M. - "Losing My Mind"
  - The Smiths - "How Soon Is Now"
  - The Cure - "Lovesong"
  - Iggy Pop - "I Wanna Be Your Dog"
  - The Police - " Roxanne"
  - Dire Straits - "钱"
  - The Who - "How Much Is That Doggie In The Window"

- **B List:**
  - The Clash - "London Calling"
  - The Rolling Stones - "Paint It Black"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I’ll Be There"

- **C List:**
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I’ll Be There"

#### NC73/AT
- **B List:**
  - The Rolling Stones - "Paint It Black"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I’ll Be There"

- **C List:**
  - The Rolling Stones - "Paint It Black"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I’ll Be There"

#### NC73/NL
- **A List:**
  - Queen - "Under Pressure"
  - The Who - "Won’t Get Fooled Again"
  - The Rolling Stones - "Paint It Black"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I’ll Be There"

- **B List:**
  - The Beatles - "Help"
  - The Rolling Stones - "Paint It Black"
  - The Beach Boys - "Good Vibrations"
  - The Temptations - "My Girl"
  - The Drifters - "Save The Last Dance For Me"
  - The Supremes - "You Can’t Hurry Love"
  - The Four Tops - "Reach Out I’ll Be There"
**M&M Reporter Roster**

### 1. NORTHWEST

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### Regions

1. **NORTHWEST**: British Isles (United Kingdom, Ireland).
2. **CENTRAL**: German-language areas (Germany, Austria, parts of Switzerland, Luxembourg).
3. **WEST**: Frenchophone areas (France, Walloons/Belgium, parts of Switzerland, Monaco).
4. **NORTH**: Scandinavian (Sweden, Denmark, Norway, Finland).
5. **WEST CENTRAL**: (WC) Dutch-language areas (Netherlands, Belgium).
6. **SOUTH**: Italian-language areas (Italy, Ticino/Switzerland).
7. **EAST CENTRAL**: East Central (EC) Central Europe (Czechoslovakia, Hungary, Poland).
8. **SOUTHEAST**: South East (SE) Italy, South (SI) Italy.
9. **SOUTHEAST**: South East (SE) Italy, South (SI) Italy.
10. **EAST**: Eastern areas (Russia).
11. **NORTH**: Northern Europe (Norway, Sweden, Finland).

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**M&M EHR, ACE and EDR charts** are based 100% on airplay reported each week by M&M's reporter team. Participating stations are selected as reporters and stations have at least a moderate level of retail influence; larger stations in this group may have a low level of retail influence. Silver (S): stations have an estimated average weekly reach of 100,000 to 200,000 listeners. Stations from smaller markets usually have an average weekly reach of 2,500 to 5,000 listeners. Small market stations have at least a moderate level of retail influence; larger stations in this group may have a low level of retail influence.
the farm following the million selling album

"spartacus"

the farm's new album "love see no colour" is now available featuring the single

"don't you want me"

love see no colour

Licensed Repertoire Division
SONY MUSIC
### European Top 100 Albums

**The European Top 100 Albums is compiled by AIM Communications BV in cooperation with Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.**

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<tr>
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<td>Ned's Atomic Dustbin</td>
<td>Are You Normal? - Funve</td>
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<td>Gold - Greatest Hits - PolyGram</td>
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<td>Madonna</td>
<td>Erotica - Merckx</td>
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<td>Prince &amp; The New Power Generation</td>
<td>Love Symbol - Paisley Park</td>
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<td>Roxette</td>
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<td>The Best Of - Once In A Lifetime - EMI</td>
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<td>MC50</td>
<td>Do You Want Me? - A&amp;M</td>
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<td>Blind Man - Parlophone</td>
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<td>Can't Help Falling In Love - Motown</td>
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<td>Fino Che Non Ti Dance - Virgin</td>
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<td>Nothin' Matters Now - Windrose</td>
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<td>60</td>
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**FAST MOVERS**

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<td>Michael Jackson</td>
<td>Beat It - Epic</td>
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<td>Swept Away By Her - EMI</td>
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<td>The Police - A&amp;M</td>
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<td>MC50</td>
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**NEW ENTRY**

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<td>72</td>
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**RE-ENTRY**

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**HOT SPOTS**

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**RE-ENTRY**

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### Music & Media

**TOP 10 SALES IN EUROPE**

#### UNITED KINGDOM

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<tr>
<td>WEA</td>
<td>Madonna</td>
<td>Erotica</td>
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<tr>
<td>CBS</td>
<td>Wham!</td>
<td>Last Christmas</td>
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<tr>
<td>EMI</td>
<td>Michael Jackson</td>
<td>Thriller</td>
</tr>
<tr>
<td>PolyGram</td>
<td>A-Ha</td>
<td>Take On Me</td>
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<tr>
<td>EMI</td>
<td>Status Quo</td>
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#### SPAIN

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<tr>
<td>Warner</td>
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<td>La Isla Bonita</td>
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<tr>
<td>BMG</td>
<td>El Chucho</td>
<td>El Chucho</td>
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<tr>
<td>Capitol</td>
<td>R.E.M.</td>
<td>Automatic For The People</td>
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<tr>
<td>BMG</td>
<td>Los Mochis</td>
<td>Guantanamera</td>
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<tr>
<td>EMI</td>
<td>Alejandro Sanz</td>
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#### DENMARK

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<td>Madonna</td>
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<td>PolyGram</td>
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#### GERMANY

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<td>Madonna</td>
<td>La Isla Bonita</td>
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<tr>
<td>PolyGram</td>
<td>A-Ha</td>
<td>Take On Me</td>
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#### FRANCE

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<td>PolyGram</td>
<td>Madonna</td>
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<tr>
<td>CBS</td>
<td>Wham!</td>
<td>Last Christmas</td>
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### Related Information

- **Awards**
  - Grammy Awards
  - Billboard Music Awards
  - Brit Awards

- **Genres**
  - Pop
  - Rock
  - Hip-Hop
  - Electronic

- **Countries**
  - United Kingdom
  - Spain
  - Denmark
  - Germany
  - France
  - Italy

- **Labels**
  - Warner Music
  - Sony Music
  - PolyGram
  - EMI

- **Artists**
  - Madonna
  - Michael Jackson
  - A-Ha
  - R.E.M.

- ** Formats**
  - Vinyl
  - Cassette Tape
  - CD

- **History**
  - History of Recorded Music
  - Pop Music History

### Additional Resources

- [American Radio History](https://www.americanradiohistory.com)
- [World Music Industry](https://www.worldmusicindustry.com)
- [Music Business Association](https://www.musicbusinessassociation.com)
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<th>#</th>
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<td>Don't You Want Me</td>
<td>Felix - 'deConstruction' (MCA)</td>
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<td>Undercover - 'PWL Int.' (EMI)</td>
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<td>Tasmin Archer - 'EMI' (EMI)</td>
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<td>Snap - 'Harlequin/Songs Of Love' (EMI)</td>
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<td>My Name Is Prince</td>
<td>Prince &amp; The New Power Generation - 'Peasley Park' (PPG)</td>
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<td>Bob Marley &amp; The Wailers - 'Tuff Gong' (Bob Marley/Musical Montage)</td>
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<td>I'm Gonna Get You</td>
<td>The Buzzes feat. Angie Brown - 'Vox/Solution/Clashoa'</td>
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<td>The Shanmen - 'One Little Indian' (Copyright Control)</td>
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<td>We All Need Love</td>
<td>Deep Four - 'EMI/Eurodisc'</td>
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<td>Double You - 'Dray' (Robys/Mikulas)</td>
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<td>How Do You Do?</td>
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<td>Guns N' Roses - 'Geffen' (Sony)</td>
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**NEW ENTRY**

- I Love Rock 'N' Roll
- Joan Jett & The Black Hearts - Touch Of Gold (Finchley)
- Because The Night
- The Night
- Erasure-Ish (A Little Respect/Stop)
- Bjorn Again - M&G (Musical Moments/Andy Ball/Sony)
- Joe's My Life (Remix)
- Dr. Alban - 'SwedMix (SwedMix)
- La Legende De Oochigeas
- Roch Voisine - GM (Ed. Georges Monty)
- You Don't Want Me
- The Films - 'End Product' (Dreams/EMI/WMC)
- Jesus He Knows Me
- Genesis - 'Virgin (Virgin/Hi & Run)
- Even Better Than The Real Thing
- U2 - Island (Blue Mountain)
- Non M'Annoto
- Juan Martin - 'P.J.'s Gang/Canake 5
- Perfect Motion
- Susan C inner - 'Sony Solo Square (BMC)
- A Woman Without A Man
- Ace Of Base - 'Mega' (Mega)
- Let's Not Let The Sun Go Down On Me
- George Michael & Elton John - 'Big Pig (Big Pig)
- Om Du Var Min
- Nuovo Scorcio - 'Soul Music (Soul Music)
- Runaway Train Y
- The Eagles - 'Big Dog (Big Pig)
- To Love Somebody
- Michael Bolton - 'Columbia (BMC)
- I'm Gonna Get You
- The Buzzes feat. Angie Brown - 'Vox/Solution/Clashoa'
- The Shanmen - 'One Little Indian' (Copyright Control)
- Deep Four - 'EMI/Eurodisc'
- Doctor Spin - 'Corpart (Really Useful/Skatch)'
- Arrested Development - 'Coldpop' (EMI)
- Dr. Alban - 'SwedMix' (SwedMix)
- Double You - 'Dray' (Robys/Mikulas)
- Kowalew - 'EMI' (Jimmy Fun/EMI)
- Lionel Ritchie - 'Matton' (Ronaro)
- Guns N' Roses - 'Geffen' (Sony)
- Joan Jett & The Black Hearts - Touch Of Gold (Finchley)
- Erasure-Ish (A Little Respect/Stop)
- Bjorn Again - M&G (Musical Moments/Andy Ball/Sony)
- Joe's My Life (Remix)
- Dr. Alban - 'SwedMix (SwedMix)
- Roch Voisine - GM (Ed. Georges Monty)
- Genesis - 'Virgin (Virgin/Hi & Run)
- U2 - Island (Blue Mountain)
- Juan Martin - 'P.J.'s Gang/Canake 5
- Michael Bolton - 'Columbia (BMC)
- The Buzzes feat. Angie Brown - 'Vox/Solution/Clashoa'
- The Shanmen - 'One Little Indian' (Copyright Control)
- Deep Four - 'EMI/Eurodisc'
- Doctor Spin - 'Corpart (Really Useful/Skatch)'
- Arrested Development - 'Coldpop' (EMI)
The Adult Contemporary Europe (ACE) Top 25 chart is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations programming soft pop/rock sounds for the 25-49 year-old audience. Songs in "A" rotation receive more points than those in "SI" rotation, but only songs in "A" rotation can enter the chart. Songs in "SI" rotation are assigned a non-metric position based on their performance in the rotation or more limited airplay exposure.

ESPANOL

Most played records of 15 weeks. Compiled by MediaControl/SoundScan.

GERMANY

Most played records on the ARD review and major private. Compiled by MediaControl/SoundScan.

FRANCE AM

Most played records on FM stations. Compiled by MediaControl/SoundScan.

FRANCE FM

Most played records on FM stations. Compiled by MediaControl/SoundScan.

HOLLAND

Most played records on the national stations Radio 3 and Radio 2. Compiled by Scanning Nederlandse Top 40.

SWITZERLAND

Most played records on the national stations Radio 3 and major private. Compiled by MediaControl/SoundScan.

FINLAND

Most played records on national radio as measured by Discopoll.

SWEDEN

Most played records on Swedish national and local stations. Compiled by Airplay Sweden.

The European Dance Radio (EDR) Top 25 chart is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations programming various styles of dance music, including pop/rock, hip-hop, and swing. For the 15-year-olds, full-time or daily, or with a special emphasis. Songs in "A" rotation receive more points than those in "SI" rotation or less airplay exposure.

NATIONAL AIRPLAY

UNITED KINGDOM

Most played records on BBC stations and major independent.

GERMANY

Most played records on the ARD review and major private. Compiled by MediaControl/SoundScan.

FRANCE

Most played records on FM stations. Compiled by MediaControl/SoundScan.

HOLLAND

Most played records on the national stations Radio 3 and Radio 2. Compiled by Scanning Nederlandse Top 40.

SWITZERLAND

Most played records on the national stations Radio 3 and major private. Compiled by MediaControl/SoundScan.

FINLAND

Most played records on national radio as measured by Discopoll.

SWEDEN

Most played records on Swedish national and local stations. Compiled by Airplay Sweden.

The Billboard Singles Radio USA Top 25 chart is compiled by Billboard magazine from information including daily sales, radio ratings and sales, and estimated sales. © 1992, Billboard Communications, Broadcast Data Systems and SoundScan, Inc.
Off The Record
BATED BREATH: Still no announcement on the final plans for the German music channel (Deutsches Musik Kanal) which was announced at POPKONM 2021 and will be based in Cologne. Meanwhile, a source of record company Executives has been set up under BPW MD Peter Zobek to debate the programming content of the channel. It is planned that 40% of the channel's music content will be domestic product.

ET ALORA: Following his departure from CNR, former GM Bert Burn has announced the launch of a new label Alora Music to be operational on January 1. Burn has already secured releases for major Flemish artists such as Kris De Brunye and Koen Crucke. A distribution deal with a major is in the making.

WHO'S GOTT THE LAST LAUGH?: If Island has disappeared as an independent label in France following its reunion with Barclay, it can feel the pride of past mortal success with a tribute to the promotional work of its team: four Island singles are currently charted in France (The Christians, U2, Bob Marley and Ronny Jordan—a six-month job) and three albums (U2, Christians, Marley). Not bad for a so-called 'ineffable label'!

POLITICAL SOAPBOX?: Confusion over Sinead O'Connor's recent comments that she was giving up singing to deal with controversial political and moral issues seems to be mounting within the industry. However, Chrysalis UK MD Roy Eldridge remains philosophical, if not similarly intransigent. She hasn't issued a statement to the effect that she's retiring, all she's done is to say she won't be making a video for her next single "something in the music business." She hasn't issued a statement to the effect that she's retiring, all she's done is to say she won't be making a video for her next single "something in the music business."

Haoeggvist
(continued from page 1)

navian independent in July of that year). A reason for his sudden departure was, given the official announcement is expected this week. Haoeggvist reported to PolyGram International president continental Europe Allen Davis.

When asked about his future plans, Haoeggvist replied he would start his own company but would only disclose that it would be "something independent from the music business."

Haoeggvist's career in the music industry began when he was only 15 years old and started his own label. He gained success in Dutch and Latin American jazz imports. Sonet Grammophon was launched in 1956. A leading Scandinavian record company for years, it licensed independents such as A&M, Chrysalis, Island, Virgin and Bronze. Its fortunes began to change when, in the mid 1980s, companies like BMG and Warner started opening up their own affiliates in the Nordic countries and the coinciding acquisition of the independents by the major record companies; presently, Sonet licenses UK indie Mute.

Sonet's favored share (excluding PolyGram in the Swedish market) currently is 5% and best-selling artists include Jerry Williams, The Boppers and Lil' Susie.

Kevin Neupane & Mariell Bakker

National Music
(continued from page 1)

An early rock-formatted Radio M1) which was reformed in 1989 playing mainly German schlager, German folk music and instrumental music, has a 20.25% share of international newscasts targeting the 30-59 age-group. Only nine months after the reformat, Arabella became the first German music station to broadcast in Munich with an average 47,000 listeners per hour. Koch International A&R manager Alfred Dieth displays national music stations like "something in the music business." He comments that "we are in danger. In September, if we are not convinced about our ideas, we might think twice when we think of the next months will confirm this important trend." Phonogram joint MD Michel de Souza salutes the rise of two-track CDs, a format introduced by PolyGram earlier this year. Comments De Souza, "Vinyl singles are losing more and more ground, cassette singles [introduced in June 1991 in France] are stable and there is more and more competition with two-track CDs, since PolyGram took the option to sell them at the same price as vinyl singles. In six months, this format has found its public. It shows that it really answered a consumer need."

MD of Warner Music's label Carrere Music Yvan Taieb says, "We are increasingly coming up against the Flat market with very flat sales. The vinyl record's sales increase is not a bad figure and I know a lot of industries that would envy it. But compared to what we have been used to these past years, it is not very good," Taieb believes that the market "is becoming more complex," as back catalogue sales are declining, and that France is now being affected by a wave of import sales of a magnitude never before experienced, due to the fluctuation of currency rates, especially the US dollar. "Imports are a real threat, but those who have fallen for them might think twice when they end up overstocked after the year-end sales period is over."

Taieb is convinced that "the music industry remains in good health, and we have to be very vigilant and very professional in our approach." Those of the key elements in the development of the market lie, according to Taieb, in better exposure for national acts. "How can we develop new acts if we cannot expose them?" asks Taieb. "I think this situation will change and there is no reason why we should remain in a dealing situation with radio stations. We must communicate better between ourselves inside the industry and with our partners."
**EHR Top 40**

**MADONNA**/Erotica

**TASMIN ARCHER**/Sleeping Satellite

**R.E.M.**/Drive

**SADE**/No Ordinary Love

**BOB MARLEY & THE WAILERS**/Iron Lion Zion

**P. SMITH & D. HENLEY**/Sometimes Love Just Ain't Enough

**PRINCE**/My Name Is Prince

**VANESSA PARADIS**/Be My Baby

**LIONEL RICHIE**/My Destiny

**BRIAN MAY**/Too Much Love Will Kill You

**MADONNA**/Eros (Warner Brothers)

**BOBBY BROWN**/Good Enough (MCA)

**NEHEMIAH CHERRY**/Money Love (Columbia)

**INNER CIRCLE**/Sweat (A&Lalololot) (Metronome)

**GO WEST**/Faithful (London) (45)

**ANNEKES LINNEN**/Walking On Broken Glass (RCA) (41)

**GLORIA ESTEFAN**/Always Tomorrow (Chrysalis) (50)

**BOBBY BROWN**/Good Enough (Warner Brothers)

**BOBBY BROWN**/Good Enough (Warner Brothers)

**ERMA FRANKLIN**/Piece Of My Heart (Atco/East West America) (Parlophone)

**DINA CARROLL**/Special Kind Of Love (Virgin) (A&M)

**GERRY RAFFERTY**/Don't Give Up On Me (Columbia) (19)

**DINA CARROLL**/Special Kind Of Love (Virgin) (A&M)

**ERMA FRANKLIN**/Piece Of My Heart (Atco/East West America) (Parlophone)

**BILLY RAY CYRUS**/Could've Been Me (Mercury) (EMI)

**TOAD THE WET SPROCKET**/All I Want (Columbia) (29)

**GERRY RAFFERTY**/Don't Give Up On Me (Columbia) (19)

**ERMA FRANKLIN**/Piece Of My Heart (Atco/East West America) (Parlophone)

**L. VANDROSS & J. JACKSON**/The Best Things In Life... (Epic) (50)

**SNAP**/Rhythm (Virgin) (Virgin) (EMI)

**SIMPLE MINDS**/Love Song* (Mercury) (75)

**CHRIS REA**/Nothing To Fear* (Virgin) (EMI) (53)

**ERMA FRANKLIN**/Piece Of My Heart (Atco/East West America) (Parlophone)

**TODD THE WET SPROCKET**/All I Want (Columbia) (29)

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**BOBBY BROWN**/Good Enough (Warner Brothers)
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**MOST ADDED**

- **MADONNA**
- **INXS**
- **BOYS II MEN**
- **CHARLES & EDDIE**

**SHANICE & HER YOUTH** (Motown)

**UNDERCOVER** (Never Let Her Slip Away) (PWL International)

**INK/Take 6** (Atlantic)

**ALANNAH MYLES/Song Instead Of A Kiss** (Atlantic)

### 2. CENTRAL

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**UNDERCOVER** (Never Let Her Slip Away) (PWL International)

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### 5. WEST CENTRAL

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**MOST ADDED**

- **SHAKESPEARE SISTER/Fool**
- **ROXETTE/Queen Of Rain**
- **BRIAN MAY/Too Much**

**INXS/Taste It** (EMI)

**DJ JAZZY JEFF/FRESH PRINCE/Yo Home** (Jambco/Mercury)

**BOB MARLEY & THE WAILERS/Iron Lion** (Warner Brothers)

**ROXETTE/In The Heart Of The Night** (A&M)

### 7. SOUTHWEST

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**INK/Take 6** (Atlantic)

**ALANNAH MYLES/Song Instead Of A Kiss** (Atlantic)

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**INK/Take 6** (Atlantic)

**ALANNAH MYLES/Song Instead Of A Kiss** (Atlantic)
ESTEFAN

GREATEST HITS
16 TRACKS

Including: 4 Brand New Songs
Christmas In Your Eyes
I See Your Smile
Go Away
Always Tomorrow

12 LEGENDARY HITS
Dr. Beat
Conga
Words Get In The Way
Can't Stay Away From You
Bad Boy
1, 2, 3
Anything For You
Here We Are
Rhythm is Gonna Get You
Get On Your Feet
Don't Wanna Lose You
Coming Out Of The Dark

Watch Out For The New Hit
"ALWAYS TOMORROW"
All Across Europe