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**Coca-Cola Renews Eurochart Hot 100 Deal**

Coca-Cola has renewed its exclusive licensing rights to the Eurochart Hot 100, Music & Media's definitive weekly singles chart. Announcing the new two-year deal, Coca-Cola VP and worldwide media director William Lynn said, "The Coca-Cola Eurochart Hot 100 has become 'the real thing' in European music. It clearly reflects the trends throughout Europe today, showing that within the music industry the spirit of 1992 is already here.' The chart will be the focal point of Coca-Cola's annual US$1 million European media and promotional campaign in Europe. As well as a weekly TV show on SuperChannel covering 23 million households in 15 countries, the chart is being networked to 120 radio stations in five countries through MCM Networking. Coca-Cola will be expanding this promotion into magazines and newspapers, point-of-sale merchandising and special event sponsorships. Theo Roos, president of Billboard/Music & Media Europe: "We are delighted with the extended backing by Coca-Cola which makes it possible to reach some 60 million people with the chart every week." The Coca-Cola Eurochart Hot 100 is jointly owned by European Music Report (Music & Media's parent company) and the Dutch copyright society BUMA/STEMRA.

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**Zumkeller, Bignotti Lead WEA Int. Changes**

WEA International now has a trio of presidents in continental Europe. The appointments are part of a senior management reorganisation which takes effect June 1, and reflect the company's increased share of market and growth through acquisitions over the past 12 to 18 months.

Manfred Zumkeller is named president of WEA International Central Europe, and Marco Bignotti is appointed president of WEA International Germany. Luigi Calabrese was elevated to president of WEA International France last year. The three presidents, together with WEA UK chairman Rob Dickens, report to WEA International senior VP Europe Stephen Shrimpton.

Zumkeller, who was MD of WEA Italy, now assumes responsibility for the multinational's operating companies in Germany, Austria, Denmark and Switzerland. Based in Hamburg, he will also supervise WEA Europe's activities in Eastern Europe and its ongoing relationship with the Swiss distribution firm Musikvertrieb and its president, Jack Denenett.

Calabrese becomes MD of WEA Germany; he was its marketing director and deputy MD, and has been with the company five years. Bignotti oversees WEA Italy and CCD in his new post, and is also named area manager of WEA Greece. He was MD of WEA Italy. Reporting to him will be Gerolamo Caccia, Roberto Magrini and Massimo Giuliano. Caccia is now appointed as financial controller and deputy president of WEA International. Magrini is named MD of CCD, and Giuliano becomes GM of WEA Italy.

A concurrent appointment is that of Hans Englund to area manager of WEA Scandinavia, responsible for operations in Sweden, Finland and Norway. He was MD of WEA Sweden, and the change follows expansion in that market with the re-establishment of the Metronome label.

Shrimpton says the new senior management structure realigns WEA Europe in anticipation of the single market in 1992/93. "This reorganisation, focusing on our marketing and distribution strengths, needs and projected growth, is part of our ongoing development plan in major territories." He says that the plan began last year with the appointments of Dickens and Calabrese to their current posts.

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**CLT Profits Drop**

The Luxembourg-based media group CLT has announced a drop in its annual turnover of 24%. During a recent shareholders AGM the company revealed that turnover for the year ending December 31 1989 equalled Ffr 1.283 billion (app. US$232 million) with profits also dropping from Ffr 140 million in 1988 to Ffr 31.3 million in 1989.

Last year, CLT's radio arm, RTL, embarked upon an extensive expansion programme, recompensating its existing services in Europe and developing new ones. The company also operates several TV stations.

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**Overhead at the IM&M...**

Emmis Broadcasting president Steve Crane confirms he is “working closely with CLT” on at least two major European projects in the wake of the US radio company's 19% investment in RTL's Maximum FM. Crane is also keen to "get involved" in UK radio via the forthcoming national franchise, but, as he told IM&M delegates in an opening address, the approach will be "strictly softly softly." “Success can only be had by carefully building relationships with those already on the ground here with specialist local knowledge. Advice, help, but don't attempt to dominate.”

**Dings working with Jeff Pollack...**

祆的 Dings has made a counterproposal to the joint venture between WEA International and Carrere. The company, which had turned down the offer, has made a counter proposal. "We believe there should be a vote. All their votes should be put together and count for only 10% of the programme director’s vote. We think he was joking."

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**On the topic of new radio formats...**

祆的 Pollack, chairman/CEO of the Pollack Media Group said there is a "wild west programmimg" specifically present US success like The Wave, classic rock and AOR. But Rick Cummings, VP at US company Emmis, predicted a growth in dance programming over rock, repeating recent US trends.

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**Follow- ing last week’s announce- ment on the “joint venture” between WEA International and Carrere, some insiders are now suggesting that only Carrere’s distribution arm is involved in the deal. French official sources say the pact will get government approval only because “the French company has made a counter proposal.” At press time, neither WEA France or Carrere would confirm.**

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**Interesting to hear Chris Griffin...**

祆 of Virgin International saying his company had turned down the offer because “we have made a counter proposal.” Cut-off date for the deal has been extended only because “the French company has made a counter proposal.” At press time, neither WEA France or Carrere would confirm.
CBS Acquires Rights To Columbia Trademark

by Adam White

CBS Records has acquired the international rights to the historic Columbia Records trademark from EMI Music. The trademark was once the subject of protracted European legal disputes between the two companies.

Columbia is the oldest continuously used trademark in the recording industry and CBS Records previously held rights to it only in North and South America. The Sony-owned multinational now has the Columbia name worldwide except in Spain where it belongs to BMG, and in Japan, where Nippon Columbia has rights.

The impetus for the document was started a year ago and is based on objective laid-down by the BBC's network radio MD, David Price. Lewis believes all of the extra funding required for the station's extra output can be funded through "careful housekeeping".

The major points are:
- The station will continue to balance daytime rock and pop with specialist music in the evening and at weekends.
- Plans for 24-hour broadcasting will be implemented once the station's stereo network is complete by 1992, giving a fully reliable signal after dark. At present the station closes down between 02.00 and 05.00.
- It will employ high-profile personality presenters alongside committed music specialists.
- It will continue to support new music and highlight and question new developments as well as archiving the history of popular music.

The initiative of the document has been named "Hit & Run" from Haltpap Records. The radio station is now called "Hit & Run" and it belongs to BMG, and in Japan, where Nippon Columbia has rights.

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**UK & IRELAND**

**Chiltern And Aire Split Frequencies**

Chiltern Radio and Leeds-based Radio Aire are both splitting frequencies this summer and offering separate night services. Chiltern, which has just announced a 43% increase in half-year profits to £400,000, will be launching its Supergold service on June 24, with Aire starting up Magic 828 in July.

Chiltern programme controller Paul Robinson says the station will not be a nostalgia station: "It will be a contemporary station. We will be playing some suitable current material as well as the classic hits of the last 35 years."

There will also be speech programming including a daily phone-in show, a regular three-hour mid-week sports show and a four-hour Sunday sports show. Late-night and overnight programming will be shared with the FM service, which will retain its identity as "The Hot FM".

Supergold will have separate local news, information and commercial content on each of its AM transmitters. It will also have local competition from Kettering-based KCBC which came on air in March. Chiltern has a 29.9% stake in KCBC but Paul Robinson believes the two stations will actually sound very different.

"KCBC has gone for an older audience and is playing more from the 50s than we will. It also has an older style of presentation with recreated Pam jingles. Supergold will be more contemporary and, I believe, be a complementary service."

Radio Aire's Magic 828 is due on air on July 17. It will be aimed at the 25-54 audience and feature mainly oldies with some current hits. MD Phil Riley says the station's strengths will come from its presenters: "We have an experienced, professional line-up and our three main daytime presenters have already been known in Yorkshire for many years."

Radio Aire will be repositioning its FM service, which will be known as Aire-FM, as a top 40 format with a playlist and tight rotation. Both services will take The Super Station overnight from Radio Riley as Riley is not convinced that there are enough listeners to justify a separate night service.

Both Aire and Chiltern have relied heavily on audience research to determine their AM formats. Riley has used research from XTRAAM in the West Midlands, where he used to be programme controller, combined with new local research. "We particularly asked about the sense of 'Yorkshire pride' that people have and this has been helpful to us in exploiting the local features of the Leeds/West Yorkshire area."

**Chrysalis Back In The Black**

Operating profits of £2.3 million by Chrysalis Records UK for the six months to February 28 have helped turn the Chrysalis Group loss of £2.1 million last year into an interim profit of £487,000.

The UK record company’s sales of £14 million exceeded the whole of the previous financial year’s turnover. Increased profits from the communications division and MAM Leisure as well as the UK-based music publishing companies and Login’s wholesale export division contributed to the upturn. The audio facilities division, however, had a poor first quarter and the US company lost US$300,000, although this was a significant reduction on the losses that totalled nearly US$22 million in 1990.

The success of Siouxsie O’Connor’s Nothing Compares 2 U single, which reached no. 1 in 18 countries, has been a major factor in reversing the group’s fortunes. Her album, I Do Not Want What I Haven’t Got, has already topped the charts in 16 countries since its release at the end of April and will undergo the group’s improved performance for the second half of the financial year.

**BSB Buys Hit Studio International**

BSB has bought Fujisankei Communications’ weekly music series ‘Hit Studio International’ which it will run on its Power Station music channel on Sundays at 19.00 hours. The show, which is recorded live in London every Friday and beamed direct to Japan, has already been taken live by Super Channel.

Phil Collins, Bobby Brown, Rod Stewart, Lisa Stansfield, Neneh Cherry, Verona Tikaram, Bros and Everything But The Girl are among the 50 artists who have appeared on the show which also includes Japanese inserts live by satellite.

**RTE Surplus Threatened By Privates**

State broadcasting company RTE's annual report for 1989 shows a surplus of almost IR£1.3 million (app. US$ 1.7 million) although this is expected to be reduced considerably in 1990, partly because of competition from independent radio stations, which the outgoing chairman of the RTE Authority, Jim Collins, predicts will cost RTE IR£1.5 million in advertising revenue. Collins also warned that further losses could lead to a very significant reduction in programme quality and quantity: "Simply the objective should be to maintain an efficient, adequately funded state-owned broadcaster, while at the same time encouraging the development of a viable private sector broadcasting industry. Let us strive for the highest standard of excellence rather than the lowest common denominator."

There will be some 200 job losses at RTE during the next three years as part of a cost-cutting programme.
North London Radio

BBC Radio 1 has unveiled its most powerful ARD member, Westfalia Rundfunk (WDR), which plans for broadcasts in a unified Germany as lack of funding for minority appeal, "non-profit-distributing broadcasting" is a proper business plan, the fund would not support commercial services in their minority appeal, the fund could be used for programing projects by matching what the station had itself raised. However, Woodin says this fund would not support community stations, and they will need to be self-sufficient and have a proper business plan. Many of the community radio stations are awarded franchises by the IBA last year have run into financial problems. The sole applicant for the East London franchise pulled out when they could not come up with a viable plan, even after advice from Radio Trend. Community Radio West Lothian had to re-submit its application to the IBA with further financial details and recently announced a curtailment on its proposed output when it goes on air later this year. And Trending Radio in Essex has just ended six months of financial uncertainty with a rescue package by Kent IR station Invista Radio. There will also be sessions on the music trade press, radio/television/satellites, distribution and record dance music and international exports. Registration includes free admission, four leading indie acts at a London club and details are available from John Creswell, Ringsend Road studio has an audience share of 20% of the audience, the WOM stores will advertise programming, most powerful ARD member, Westfalia Rundfunk (WDR), has been split in-into two companies, "RPR-Maximal" will also be responsible for in-store distribution, with soul charts air-registration includes free admission, four leading indie acts at a London club and details are available from John Creswell, Ringsend Road studio has an audience share of 20% of the audience, the WOM stores will advertise programming, most powerful ARD member, Westfalia Rundfunk (WDR), has been split into two companies, "RPR-Maximal" will also be responsible for in-store distribution, with soul charts air-registration includes free admission, four leading indie acts at a London club and details are available from John Creswell, Ringsend Road studio has an audience share of 20% of the audience, the WOM stores will advertise programming, most powerful ARD member, Westfalia Rundfunk (WDR), has been split into two companies, "RPR-Maximal" will also be responsible for in-store distribution, with soul charts air-registration includes free admission, four leading indie acts at a London club and details are available from John Creswell, Ringsend Road studio has an audience share of 20% of the audience, the WOM stores will advertise programming, most powerful ARD member, Westfalia Rundfunk (WDR), has been split into two companies, "RPR-Maximal" will also be responsible for in-store distribution, with soul charts air-registration includes free admission, four leading indie acts at a London club and details are available from John Creswell, Ringsend Road studio has an audience share of 20% of the audience, the WOM stores will advertise programming, most powerful ARD member, Westfalia Rundfunk (WDR), has been split into two companies, "RPR-Maximal" will also be responsible for in-store distribution, with soul charts air-registration includes free admission, four leading indie acts at a London club and details are available from John Creswell, Ringsend Road studio has an audience share of 20% of the audience, the WOM stores will advertise programming, most powerful ARD member, Westfalia Rundfunk (WDR), has been split into two companies, "RPR-Maximal" will also be responsible for in-store distribution, with soul charts air-registration includes free admission, four leading indie acts at a London club and details are available from John Creswell, Ringsend Road studio has an audience share of 20% of the audience, the WOM stores will advertise programming, most powerful ARD member, Westfalia Rundfunk (WDR), has been split into two companies, "RPR-Maximal" will also be responsible for in-store distribution, with soul charts air-
Radio Monte Carlo (RMC) is aiming to increase its presence in the Mediterranean and to rival the major Mediterranean broadcasters. The station, which now reaches the French Riviera, is expanding its coverage to include the countries of the southern Mediterranean. This move is part of a broader strategy to increase its audience and to compete with other major radio stations in the region. The station's reach is expected to increase significantly in the coming months, as it expands its broadcast footprint across the Mediterranean region.

RMC Ties Up Virgin Megastore Deal
by Jacques Devred

The French radio station RMC has signed a deal with Virgin Megastore, one of the largest music retailers in France. The deal will see Virgin Megastore support RMC's programming and promote its music. Virgin Megastore will also use RMC's broadcast network to promote its own music products, including vinyl records, CDs, and DVDs. The deal is expected to boost RMC's audience and help the station reach a wider audience.

Canal Plus Pushes Rolling Stones
by Dominique Lagrange

Pay TV channel Canal Plus is focusing on music-themed programming, particularly with shows featuring the Rolling Stones. The channel has scheduled a special Rolling Stones retrospective, which will be broadcast on the eve of the band's concert in Paris. The program will feature interviews with band members, rare footage, and exclusive photos. The show is expected to attract a large audience of Rolling Stones fans and music lovers.

Christians Help Island
To French First

Island France has registered its first single in France with Words by the Christians, five months after release in the UK. For the small team at Island France, the French subsidiary of Island Records, this is a significant achievement. The band's success in France is seen as a validation of the label's strategy to promote the band in Europe. The single was released on the same day as the band's debut album, which is expected to chart well in France.

Europe 1 Expands Media Profile
Europe 1 has been expanding its media profile in recent months. The station, which is one of the biggest in France, has launched a new digital radio station, Europe 1 Radio, and is planning to launch a new television channel. The station is also increasing its presence on social media, with a strong focus on Instagram and Twitter. The station's expansion is part of a strategy to reach a younger audience and to compete with other major media companies in France.

Indie Organisation Wants More Airplay

A new compilation album which aims to bridge the gap between indie music and radio has been released by a new national organisation called Union. The organisation was founded to improve facilities in the independent music sector. The compilation album features a wide range of indie artists, including new and emerging talent. The album is expected to increase airplay for indie artists and to raise awareness of the issues facing independent music.

UK Label To Release Zucchero Album

PolyGram artist Zucchero Forneri is set to release his English-language album Zucchero early in 2003. The album will be released on the UK label London Records and is expected to appeal to a wide audience.

The Di Chiari Ricordi label and private network broadcaster Radio Italia Solo Musica Italiana have agreed to use the record for a special compilation album aimed at cashing in on the World Cup football championships taking place in June-8 July.

Café Café Campanion, of the London Cable company, is setting up a national talent signed to Ricordi and other national labels. It will also have a track for Café Campanion, the music for a TV conficcence which does not give airplay to any of its affiliated stations, but which does bounce off these stations to provide an overflow.

Filippo Broglio, executive at Radio Italia Solo Musica Italiana, says the station will promote the album with short advertising, interviews with featured artists and listener competitions. The station's logo will appear on the album's inner and outer sleeves.

Dischi Ricordi radio promotion manager Tony Vandoni says: 'If we can get our singles to cash in on the football event and the radio link as a 50/50 purchasing exercise, then we have worked with the station in the past and had good results. We need to make sure the station which broadcasts nationally produces music only. What better way of promoting an album like this?'

The network station will also feature compilation, various Enrico Ruggieri as special guest studio throughout the football championship which will give his impressions of each match the day after it has been played. Sole, Musica Italiana has an average daily audience of over 840,000 according to the latest Audiostream statistics.
RTL-TVI Launches French Talent Show

By Mark Maas

Production director Jean-Paul Delbaere of RTL-TVI has planned such a show for some time, especially since the success of the Flemish chart show '10 Qu'On Aime'. The show's sound's head of promotion Robert Nazve says it offers a stage for artists who have not been able to appear on TV before. Carrere Belgium MD Francine van der Smessen, who has artists appearing in the first two shows, says it will be a real single frequency French talent, although she does not expect it to boost the network's foreign cultural acts who are already well exposed at home.

At PolyGram, product manager for French repertoire Jean-Luc Leroy also backs the moves but sounds a warning over the financing of the show: "RTL-TVI cannot pay our expenses. We have all agreed to help with the launch of the show and pay our artists' expenses for the first few weeks, but we have to take note of being fair to other TV stations who do pay something for our artists".

Pavarotti Heads Up Dutch Charts

Italian opera star Luciano Pava- rotti has topped the charts in his second week in the Dutch single charts. The single Caruso featured in Italian TV series 'Mamma Lucia', which was broadcast earlier this year and Phono gram Holland released it after numer ous requests from viewers.

PolyGram promotional manager Dries van der Schuyt says the song was not released as a promo for the album Tutto Pavarotti: "Of course it does help to promote the LP, but we first released it due to public demand. We started promoting it for radio, and a Veronique Di, Jeroen van Inkel, picked it up. After that we suddenly got mass media support and all the other stations also started playing Carusow."

Commercial television channel VTM has responded angrily to accusations that it has broken the law on TV advertising. In his official response to the Advertising Council, CEO Leo Neels questioned its authority to make such accusations, saying the Council's rules and regulations have never been officially announced and the appointment of its members was still being investigated.

The Council has been accused of breaking the laws on advertising by interrupting films and other programmes with ads, broadcasting ads during children's programmes, and product placement during quizzes and children's shows.

Veronica Pleads “Not Guilty” To Veronique Charges

By Jerry Goossens

Dutch public broadcaster Veron que (VOC) has denied having il legal deals with Luxembourg based commercial station RTL Veronique, describing their relationship as "normal and legal business". The VOC made the statement at the end of last month, after the Dutch Media Commission accused the broadcasters of having illegal links with Veronique.

The Media Commission has charged the VOC with helping fund the launch of Veronique, offering money, guarantees, knowhow and human resources. The VOC now claims the financial investments were made by an "undependent third party", Torrano.

The VOC told the hearing that money used to buy Veronique stock did not come from public funds, but out of its own reserves through profits made on its radio and TV listings guide and the Commission had no right to interfere in how that money was invested.

The VOC invested Dfl 8 million (approx. US$ 3.4 million) in Veronique through Torrano and made a profit of Dfl 15 million. The Media Commission, however, feels the orders to invest in Veronique came directly from the VOC. All VOC employees involved are believed to have done so in their own names, but Rotterdam-based VOC is said to have taken over from VOC employees who helped with the launch.

The case is now being considered by legal and financial experts who will decide if charges will be pressed.

Savion Stone - A congress on radio has called for the dismantling of the public channels' national monopoly and the establishment of a new authority to look out for the interests of private broadcasters.

The congress, organised by the Swedish Engineers' Confederation and the Institute of Media, Trade & Industry (NMI), was attended by 200 people from all areas of media and politics.

Delegates gave strong support to an NMI-sponsored dokument "Free Radio In Sweden", which suggested a new authority for private radio and proposed a parliamentary investigation into the monopoly of the state-owned Swedish Broadcasting Company.

Presented by the conference by public relations company JKL. In formation, the report also studied the growth of Sweden's advertising market and the development of radio in other territories.

Chrits Balderhagen, one of the report's authors, hopes the proposal presented to the conference by the Swedish Engineer's Confederation, with the Cardinal system of a new, single frequency on 1.4 billion (approx. US$ 6.45 million) for 1989, 23% up on 1988 and the company's prediction for 1990, 25% higher while, the network has agreed to double its share capital to Pta 1.5 billion, which means that the network has been voted onto the board of directors, bringing the total to 12.06.

Cadena COPE Head of music programme director Gerardo Gonzales Martinez. He says: "The network is not stuck by a grammatic charge until after the summer, and even then they will not interfere in how that money was invested."

Cadena COPE has two networks, one on AM and FM, and 35% is controlled by the Conference of Catholic Bishops of Spain. Catholic Church thought to own about 80% of the network in total.

The conference was presented by the Chairman of the Network, with the Cardinal system of a new, single frequency on 1.4 billion (approx. US$ 6.45 million) for 1989, 23% up on 1988 and the company's prediction for 1990, 25% higher while, the network has agreed to double its share capital to Pta 1.5 billion, which means that the network has been voted onto the board of directors, bringing the total to 12.06.

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Cadena COPE's successful AM network FM in the Catalonia region leaving no space for FM rock. It means that the network's service is not the formula rock station will be centrally networked by September and new stations for use of a satellite to boost broadcast quality are under way.

To contact
Music & Media
Tel: 31 20 80 669 1500
Fax: 31 20 80 669 1501
Little Caesar
The Whole Of The Moon (All UK). Contact: All Firms
Howell/44.7.7808035/270185.52
This track is already picking up both airplay and a great buzz in the clubs which is hardly surprising as it has a good groove and a deadly chorus, sort of Smokie meets George Michael. Excellent record. Licence and sub-publishing free except UK/Ireland.

Jam Society
Reflections (High Fashion Holland). Contact:
Dureco/Fries van Swolcolo 32.2904.5321/ fax: 072/9143409
A debut release that is causing a stir already, it is getting heavy airplay in Italy. Excellent vocals by 20-year-old Dutch singer Michelle. The mix is tough enough thanks to the Belgian production team. Licence and sub-publishing free except Benelux.

Los Coyotes
El Tipico Espanol (3 Cypresses/Spain). Contact:
DRI/Eurospan/Virgin/44.1.24450000/ fax: 0466/6946/48215
After several years as a major cult act this band have finally started to break through into the Spanish-speaking markets. Licence and sub-publishing free except Spain.

Richard Stenkryck
Est Ma Tetendresse (Vogue/France). Contact:
Hopi/Mea/Jacques Marbehan/ tel:31.1.4511781/fax:45358000
A mainstream ballad with a distinctly Gallic character and a strong vocal performance by Stenkryck. He was, until 1985, the bass-player of Plen Sad and although he has left the group they continue to work together (as on the B-side). Licence and sub-publishing free except France.

Pianonegro
Pianonegro (Discomatic/Italy). Contact:
Discomatic/Angela Lombardo/ tel:39.2.50633522/ fax: 5064675
A fashionable groove (slower than much of the house material has been) supports a selection of samples of African chants and even snatches of Santana's Oye Como Va - all held together by a jazzy piano riff. The result is a storming club number. Licence and sub-publishing free except UK, US and Spain.

Goal II Goal
Oh No Not Football (Chrysalis/UK). Contact:
PM/HP/Blackstyx/44.7.2522000/ fax: 03984249
It had to happen - an anti-football record that then turns round and ends with the heroines becoming a fan. The voice is by leading UK impresario Jessica Martin and the rights are available outside the UK.

Twenty 4 Seven
I Can't Stand It (B/C/Germany). Contact:
B/C/Ban Carpentier/49.301.31050/ fax: 030555
Without doubt one of the strongest hip hop records for some time, one that really stands out from the crowd. The record has entered the Eurochart Hot 100 Singles at 59 and looks set to be a major success across Europe. Some licences and sub-publishing still available.

Intermission
Skywalk (65/55). Contact: HMU/London/ 44.6.4447715 or 117750/fax:0184409
Sophisticated pop rock with a particularly European character. Unavailable in the usual places.

LA 800
Squarredance In The Dance (Eg/United Kingdom). Contact:
Japan/Peter/Parlophone tel:49.89/9849 26/fax:998250
This has to be the strangest stylish marriage ever. A house bouz and a square dance with all the appropriate pre-baa-eesa etc. This is one of the first releases of Jupiter Records' new dance label which was started by ex-EMI and Intercom man Martin Unger. Licence and sub-publishing free except Scandinavia.

Top 20 UK Independent Charts

**UPCOMING SPECIALS**

**Issue 27**

RADIO ACADEMY
Publication date 7 - 7 - 1990
Advertising deadline 12 - 6 - 1990

**Issue 28**

NMS/INDIE
Publication date 14 - 7 - 1990
Advertising deadline 19 - 6 - 1990

**Issue 29**

ITALIAN RADIO SCENE
Publication date 21 - 7 - 1990
Advertising deadline 26 - 6 - 1990

**Issue 30**

SUPergigs II
Publication date 28 - 7 - 1990
Advertising deadline 3 - 7 - 1990

**Issue 31**

RADIO COMPUTER PROGRAMMES RETAIL 4
Publication date 4 - 8 - 1990
Advertising deadline 10 - 7 - 1990

For Ad details call (20-6691961)
It's No 1! ▶

Europe's Most Radio Active Hit Material

Exploratives Chart Busters

Explosives features the major new releases by established and new artists. It includes recent releases still in need of support on European radio.

Singles of the Week

- Kym Mazelle - Useless
- Prince - The Future
- Immaculate Fooks - Sal

Sure Hits

- Chris Rea - Texas
- Bell Biv DeVoe - Poison
- Movement 98 - Joy And Heartbreak
- Frazier Chorus - Cloud 8
- Jazzy F - Feel The Rhythm
- Wilson Phillips - Hold On

Euro-Crossover

- Candy Dulfer - Saxuality
- Inga - Riding Into The Blue (Cowboy Song)

Emerging Talent

- D- Shaka - Yassashabah!
- Chad Jackson - Hear The Drummer
- Jane Child - Don't Wanna Fall In Love
- Dolly - Holdin' On

Encore

- Colours - Someone To Love

Albums of the Week

- Soul II Soul - Vol II (1990 A New Decade)
- Phil Collins - No Jacket Required
- Paul Young - Hold On
- Paul McCartney - Lately
- Simple Minds - Don't You (Forget About Me)

In excess of 500,000 albums were shipped first week of release

In the Eurochart, over 30 artists reached number one this year.

Singles

- Dire Straits - Brothers In Arms
- U.S.A. For Africa - We Are The World
- Phil Collins - No Jacket Required
- Phil Collins - Teardrops
- Tears For Fears - Songs From The Big Chair
THE MOST PLAYED RECORDS IN EUROPE

united kingdom

From the airplay hit parade from Media Control on the national station BBC 1 and 3 private stations. For more info please contact Media Control. Postbag 2 Basel 6002, tel: +41 22 8792111.

1. Janet Jackson - Don't Wanna Lose You
2. Faithless - Insomnia
3. A-HA - Take On Me
4. Absolute - Black
5. Dido - Thank You

january

1. "The Streets" of London
2. "The Streets" of London
3. A-HA - Take On Me
4. Absolute - Black
5. "The Streets" of London

february

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

march

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

april

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

may

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

june

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

july

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

august

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

september

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

october

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

november

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

december

1. "The Streets" of London
2. "The Streets" of London
5. "The Streets" of London

germany

From the airplay hit parade from Media Control on the national station BBC 1 and 3 private stations. For more info please contact Media Control. Postbag 2 Basel 6002, tel: +41 22 8792111.

1. Matthew Wilder - Break Free
2. Erasure - Blue
3. Alannah Myles - Black
4. Phil Collins - Nothing Is Stopping Me
5. Boney M. - Brown Skin

austria

Most played records as checked by Media Control on the national radio stations of the Austrian Broadcasting Service.

1. Fairground Attraction -大
2. The Commitments - River Deep Mountain High
3. Simply Red - Money For Nothing
4. Depeche Mode - Enjoy The Silence
5. Michael Jackson - They Don't Care About Us

ireland

From the airplay hit parade from Media Control on the national station BBC 1 and 3 private stations. For more info please contact Media Control. Postbag 2 Basel 6002, tel: +41 22 8792111.

1. Shade - I'm Not A Rockstar
2. The Commitments - River Deep Mountain High
3. Simply Red - Money For Nothing
4. Depeche Mode - Enjoy The Silence
5. Michael Jackson - They Don't Care About Us

italy

From the airplay hit parade from Media Control on the national station BBC 1 and 3 private stations. For more info please contact Media Control. Postbag 2 Basel 6002, tel: +41 22 8792111.

1. Talking Heads - Sheena Is A Punk Rock Star
2. Lisa Stansfield - All Around The World
3. Public Enemy - Fight The Power
4. Madness - House Of Fun
5. Salt-n-Pepa - Shoop

holland

Airplay checked on Radio 2 and 3; the Dutch national pop stations. For more info please contact Media Control. Postbag 2 Basel 6002, tel: +41 22 8792111.

1. Alannah Myles - Break Free
2. Erasure - Blue
3. Alannah Myles - Black
4. Phil Collins - Nothing Is Stopping Me
5. Boney M. - Brown Skin

spain

From the airplay hit parade from Media Control on the national station BBC 1 and 3 private stations. For more info please contact Media Control. Postbag 2 Basel 6002, tel: +41 22 8792111.

1. Alannah Myles - Break Free
2. Erasure - Blue
3. Alannah Myles - Black
4. Phil Collins - Nothing Is Stopping Me
5. Boney M. - Brown Skin

Finland

From the airplay hit parade from Media Control on the national station BBC 1 and 3 private stations. For more info please contact Media Control. Postbag 2 Basel 6002, tel: +41 22 8792111.

1. Alannah Myles - Break Free
2. Erasure - Blue
3. Alannah Myles - Black
4. Phil Collins - Nothing Is Stopping Me
5. Boney M. - Brown Skin

Contact Stichting Nederlandse Top Media Control on the national, station BBC 1. For info please contact Media Control. Postbag 2 Basel 6002, tel: +41 22 8792111.
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<thead>
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<th>ARTIST</th>
<th>TITLE</th>
<th>PUBLISHER</th>
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<tbody>
<tr>
<td>Sinead O'Connor</td>
<td>C'est Toi Qui M'a Fait</td>
<td>Carrere (Editions Carrere)</td>
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<tr>
<td>Matthias Reim</td>
<td>Die Vagabonds</td>
<td>BMG Ariola (Editions Avrep)</td>
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<td>M. C's</td>
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<td>Les Vagabonds</td>
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<td>Sinead O'Connor</td>
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<tr>
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<tr>
<td>Les Vagabonds</td>
<td>You Got It</td>
<td>Fora Cerra (Nuova Fork Cerra/Yak)</td>
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<tr>
<td>Sinead O'Connor</td>
<td>Hier Kommt Kurt</td>
<td>Eros Ramazzotti-ODD/DDD/Una Lira/Scorribanda</td>
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<tr>
<td>Les Vagabonds</td>
<td>I Don't Know Anybody Else</td>
<td>Ensign/Chrysalis (Controversy Music)</td>
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<td>Sinead O'Connor</td>
<td>I Wish It Would Rain Down</td>
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<tr>
<td>Alannah Myles</td>
<td>Dirty Cash</td>
<td>Go' Discs (Go! Discs/EMI Songs)</td>
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<td>Technotronic</td>
<td>Express Yourself</td>
<td>Barclay (Sc. Anne/EMI Music)</td>
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<td>Sinead O'Connor</td>
<td>I Don't Miss The Partyline</td>
<td>Atlantic (2 111-E-hie Songs)</td>
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<td>Midnight Oil</td>
<td>Vision Of You</td>
<td>Les Forbans- vogue (vanous)</td>
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<td>Sinead O'Connor</td>
<td>It's Here</td>
<td>GM/BMG Ariola (Ed. Georges Mary)</td>
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<td>Give It Up</td>
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## European Top 100 Albums

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>Phil Collins</td>
<td>But Seriously</td>
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<tr>
<td>Madonna</td>
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<tr>
<td>Alannah Myles</td>
<td>Alannah Myles</td>
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<td>Erna Rasmussen</td>
<td>In Cigs Sense</td>
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<td>Depende Mode</td>
<td>The Cross</td>
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<tr>
<td>Soul II Soul</td>
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<tr>
<td>Gary Moore</td>
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<tr>
<td>Heart</td>
<td>Beats The Night &amp; Pass The Sun</td>
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<tr>
<td>David Bowie</td>
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<td>UB40</td>
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<td>Michael Bolton</td>
<td>Soul Provider</td>
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<tr>
<td>Midnight Oil</td>
<td>Blue Sky Flying</td>
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<tr>
<td>New Kids On The Block</td>
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<tr>
<td>Paolo Abdul</td>
<td>Forward Your Bike</td>
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<tr>
<td>Big Country</td>
<td>Through A Big Country</td>
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<tr>
<td>Paula Abdul</td>
<td>Forever Your Girl</td>
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<tr>
<td>Tina Turner</td>
<td>Straight Talkin'</td>
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<tr>
<td>Technozone</td>
<td>Ramp Up The Jam</td>
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<tr>
<td>B. B.´z</td>
<td>Cosmic Thing</td>
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<tr>
<td>Sandra</td>
<td>Printings Of Yellow</td>
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<tr>
<td>Lisa Stansfield</td>
<td>After All</td>
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<tr>
<td>Black Box</td>
<td>Dreamtime (Glitter Green Diamond)</td>
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<tr>
<td>Stephen Marley</td>
<td>Sleeping With The Past</td>
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<tr>
<td>Wildcard Horstynen</td>
<td>MIDNIGHT</td>
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<tr>
<td>Karlstervothe Spandau</td>
<td>Fear The Evening Sun</td>
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<tr>
<td>Rod Stewart</td>
<td>The Best Of Rod Stewart</td>
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<tr>
<td>Sinead O'Connor</td>
<td>I Do</td>
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<tr>
<td>Alannah Myles</td>
<td>Have A Heart</td>
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<tr>
<td>Kate Bush</td>
<td>Wuthering Heights</td>
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<tr>
<td>Judas Priest</td>
<td>Screaming For Vengeance</td>
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<tr>
<td>U2</td>
<td>The Joshua Tree</td>
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<td>The Living Endless</td>
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<td>The Pretenders</td>
<td>Hotwire</td>
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<td>Roxette</td>
<td>Don't Let The Naked</td>
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<td>Frankie Goes Freezing</td>
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<tr>
<td>Johnny Clegg &amp; Sandy</td>
<td>The Battle Of Beauty</td>
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<td>The Pretenders</td>
<td>Hotwire</td>
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<tr>
<td>1.0The Revival</td>
<td>Oakland Stroke</td>
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<td>2.0The Revival</td>
<td>Oakland Stroke</td>
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<tr>
<td>3.0David Hasselhoff</td>
<td>Looking For Freedom</td>
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<tr>
<td>4.0Francois Bido</td>
<td>Serenade</td>
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<td>5.0The Revival</td>
<td>Oakland Stroke</td>
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<td>6.0The Revival</td>
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<td>7.0The Revival</td>
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<tr>
<td>10.0The Revival</td>
<td>Oakland Stroke</td>
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</tbody>
</table>

**Chart Notes:**
- Featuring the Brixton Bass Remakes of 'The Revival' Also Includes 'The Blues' And 'Feels Good'
- Available in 7”/12”/CD
- 'Oakland Stroke' is available from various records including the following artists:
  - David Hasselhoff
  - Francois Bido
  - The Revival
  - Patrick Swayze
  - Tony Toni Tone
  - The Pretenders
  - U2
  - Johnny Clegg & Sandy
  - The Living Endless
  - Roxette
  - The Pretenders

**Master Chart:**
- June 9, 1990
- AmericanRadioHistory.com
Frazier Chorus
Cloud City
Successful collaboration between indie-producer Ian Brumfield and dance DJ Paul Oakenfold.
An atmospheric, melodic jazz song with whispered vocals, piano, violins and a slow, heavy groove.

Prince
The Future - Warner Brothers
A brilliant house remix of one of the best tracks on Batman by Prince.

Movement 98
Joy And Heartbreak
Ava Intimate sounding dance ballad, mainly constructed around bass, drums, a little piano and passionate vocals by Carroll Thompson. Mixed by Paul Oakenfold and Steve Osborne.

Chorus
Youth Club
The influence of Prince is obvious in this funky dance instrumental, featuring La Duerfen sax.

Inga
Riding Into The Blue (Cowboy Song) - WEA
A vintage pop rock that starts off mellow and sparse, but gains more substance along the way. Particularly good Fender guitar.

Controversial political slogans over loud and tough growns, layered with samples from radio and TV speech. Aggro-dance, best described as a white Public Enemy. This will probably not make the Top 40, but a reggae

Rebel MC
Rebel Music - Oasis
Much of this debut album is built on the stylistic interplay as on the Rebel's second single "Street Ruff", a reggae

En Vogue
Born To Sing - A&M
Never was an album title more apt. Between these four women there are four of the best soul-gospel voices in the charts at the moment and the amount of good material produced beyond any doubt that Hold On was not a one-off. Modern wood? Definitely not. But a welcome addition to the British reggae market.

Paul Oakenfold
The Man And Electric City
Another strong soul/rock crossover, with a lot of random noises that add to the piano to carry the backing plus a very heavy reliance on bass, drums, a little piano and flutes and mandolins. A fine

AmericanRadioHistory.Com
Music Retailing - France's Growth Industry Of The 90s

Patrick Zeltik, president of Virgin France: “Visiting the Paris Megastore has become a social event. It offers a space that can be a meeting and exchange place between the public and artists. We provide a mix of products, ranging from recorded music and videos to books and concert tickets. We also sell hi-fi equipment and merchandising, and the store includes a restaurant.”

Virgin's second outlet in France was opened on May 31 in Marseilles and another will open in October in Bordeaux. Bordeaux also has been chosen by Francine Caussou, founder of wholesale company DGC, which also owns the Madison chain of record stores. Madison has two Nuggets stores, plus an FNAC outlet. It has two biggest stores ever. It will also be in Paris and will occupy some 9,000 square meters.

The increased competition between retailers is also evident in cities like Tours, which has a population of 300,000. It used to be called Music Way.

FNAC, the major record distribution chain, also sells books, hi-fi and photo equipment. It has responded to the arrival of HMV and Virgin with an ambitious three-year plan of expansion which aims to double sales and turnover, from Fr 6 billion to Fr 12 billion (approx. US$ 2.17 billion).

In March, FNAC opened its first music-only store in Paris, near the new Bastille Opera. And by the end of the year it hopes to open another, similar, unit in Paris, plus outlets in Toulon and Saint Etienne. However FNAC's main gamble is the 1991 opening of its biggest store ever. It will also be in Paris and will occupy some 9,000 square meters.

Chains of smaller stores are also expanding. Madison currently has 40 and Francis Caussou says that with the opening of two new branches each month (either owned, operated or franchised by the company) it will have 50 by the end of the year and 100 in 1992.

FNAC's growth is not without competition. The turning point was the opening of the Virgin Megastore in Paris in December 1988, which now has some 15,000-30,000 visitors a day and in 1989 scored a turnover figure in excess of Fr 400 million, or 12% of the whole music market. The success of the Megastore has heightened expectations of the market's potential by showing the power of marketing and promotional expertise.

And, as a result, it has triggered new optimism and competition, with several companies, from France and abroad, announcing expansion plans.

All systems go. Working across the five continents, setting standards, increasing stock-turn by providing merchandising systems designed to encourage and maximise sales opportunities. From design and planning, through shopfitting and on to computing-rised inventory management. Lift's portfolio of products and services are perfectly tuned to entertainment retailing. In charting your business into the 90's, talk to Lift, the result will be profitable.

continued from page 19

Patrick Zeltik, president of Virgin France: “The company’s Paris Megastore has triggered new optimism and competition in music retailing in France. But small retailers still have a card because it improves standards all round. We have a very competitive pricing policy and we stock the product that the consumer wants. Obviously, we are continuously looking for new locations for our stores and we will be doubling our current number of outlets in the UK. Mainland Europe also figures high in our future plans but it is a question of finding the right city and the right locations within those cities,” concludes Sokolov.
Radio Tunes In To Rolling Momentum

There is no doubt the Rolling Stones are a powerful attraction as a live act and as a source of highly desirable back-catalogue sales. The buzz surrounding the present tour and the re-broadcasting of their recording of the show, an unusual thing for a Stones concert. But the tour really has an imperious air of its own and the band's management and it was just too expensive to give bands away.

Stations around Germany have become involved in various ways.

In Stuttgart, Radio SSR is sponsoring the concert in the north, public broadcaster NRW is performing live from the concert venue until 19:00 when the station will switch to all Rolling Stones playlist until midnight.

After one date in Portugal the band move on to Spain. The SER network is playing a major part. Maria Meyer, label manager at CBS Spain: "SER is running a competition and we have negotiated with them to be featured on their morning show with as much information as possible!"

After Spain the tour moves through France - sponsored by NRJ - the UK, Italy and Austria before hitting Gothenburg in Sweden at the beginning of August. On the promotion front, CBS Sweden has to cope with the various posters, which are on rotation on Tele 5 is also helping run an ad in selected cinemas in Munich and Berlin. Other TV appearances include NRK's 12.11 and other regional programmes.

Belo

The Pretenders - Still Packing A Punch

It has been four years since The Pretenders released an album and it is no secret that the last, 'Clash', did not do very well. In the meantime, Chrissie Hynde has established herself as a celebrity with a social conscience but her musical outpourings have been distinctly thin on the ground. But then, on May 14, 'Packed!' was released simultaneously throughout Europe.

Mark Foster, international director of WEA UK now has to keep up the momentum.

Foster: "Christie's profile never fell away really, her involvement in ARK, the environmental pressure group set up by a group of actors and musicians, and her anti-fur campaign have seen to that. Being so passionately supportive of causes can backfire on an artist if the music is no good. Then it is seen as mere rhetoric!"

Hynde is not putting herself as someone with something interesting to say and the LP has created a tremendous amount of media interest.

Foster again: "We have the chance to break with tradition somewhere here. Normally in the UK, with an act like this, we release the single and follow up two weeks later with the single. This time, however, we have also re-broadcast their recording of the show, an unusual thing for a Stones concert. But the tour really has an imperious air of its own and the band's management and it was just too expensive to give bands away."

Stations around Germany have become involved in various ways.

In Stuttgart, Radio SSR is sponsoring the concert in the north, public broadcaster NRW is performing live from the concert venue until 19:00 when the station will switch to all Rolling Stones playlist until midnight.

After one date in Portugal the band move on to Spain. The SER network is playing a major part. Maria Meyer, label manager at CBS Spain: "SER is running a competition and we have negotiated with them to be featured on their morning show with as much information as possible!"

After Spain the tour moves through France - sponsored by NRJ - the UK, Italy and Austria before hitting Gothenburg in Sweden at the beginning of August. On the promotion front, CBS Sweden has to cope with the various posters, which are on rotation on Tele 5 is also helping run an ad in selected cinemas in Munich and Berlin. Other TV appearances include NRK's 12.11 and other regional programmes.

Belo

The Pretenders - Still Packing A Punch

It has been four years since The Pretenders released an album and it is no secret that the last, 'Clash', did not do very well. In the meantime, Chrissie Hynde has established herself as a celebrity with a social conscience but her musical outpourings have been distinctly thin on the ground. But then, on May 14, 'Packed!' was released simultaneously throughout Europe.

Mark Foster, international director of WEA UK now has to keep up the momentum.

Foster: "Christie's profile never fell away really, her involvement in ARK, the environmental pressure group set up by a group of actors and musicians, and her anti-fur campaign have seen to that. Being so passionately supportive of causes can backfire on an artist if the music is no good. Then it is seen as mere rhetoric!"

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Belo

The Scabs


Seven years after The Scabs were asked to open the double Terhorst Wetzler concert before a 100,000 plus crowd, the band have delivered their best album yet. Following Rockuppy (1985), Eight eight (1988) and the compilation album Gangbang (1989), Royalty

In Exile proves The Scabs make 100% rock and have found a producer who fits them like a glove. The band's evolution towards a broader audience should bring them more singles, although from man Gyan Swinnen says a hit is what he least expects. However, he and his producer have been working on a broad body of material ready for the band to release. The LP is currently being looked at by RCA and the private networks.

Eikel

Marco Masini


Belo

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He even complained that he was too far away from home, and was on the road more than he was at home. He said, "I love my job, and I love my fans. But I wish there was more of a balance in my life."

As for his other projects, he has been working on a new album, which he says is "progressing well." He also plans to tour more in the future, though he is not sure when that will be. He ended the interview by saying, "I love every minute of it, and I can't wait to get back out on the road."
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Spain is one of the few countries in Europe where vinyl LP sales are still growing. CD sales have doubled for the last few years and predictions suggest more growth in years to come. About half of the product sold originates from domestic artists. Two of the majors, continually optimistic about crossovers potential, have recently made important investments in acts which they hope can break out from behind the Pyrenees. CBS has taken the unusual step of signing UK band Immaculate Fools, extremely popular in Spain, with the aim of selling them worldwide. And EMI won the ferocious bidding for the talents of flamenco-tinged pop-rock duo El Ultimo de la Fila. Although domestic sales of their new album are expected to be substantial, eight of the tracks have been recorded in English too. A tour around the offices of Spain's record company executives. business speak little or none, further complicating business possibilities. Polydor has an important market position in Spain based more heavily than most on its non-Spanish roster. But about 20% of its acts are local and an important section of that is flamenco, with acts like Camaron de la Isla, Paco de Lucia and Ketama who have just finished their debut album for Polydor. "It seems to be easier to export Spanish roots, says marketing manager Carlos Borrallo, who competes against the US and France to sign Ketama. Paco de Lucia's latest LP Sirocco was released worldwide.

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Radio Futura's recent album "Veneno en la Piel" is BMG's best bet for crossover. The band will do a promo tour of Europe in the autumn but Camara says there will be more emphasis on their "natural market" - Mexico, Venezuela and Latin America. Camara: "Combining with Spain, this more or less equals the size of the French market."

EMI is the only multinational to have an office devoted exclusively to cross-border exploitation (Boof Kruize's EMI Europe offices in Heemstede, Holland). The company is in confident mood nationally, having split Hispavox (traditionally for local acts) from EMI at the beginning of April. The aim being to speed up a business that was becoming too big to handle efficiently. Not only that, it succeeded in signing El Ultimo de la Fila, or more accurately in securing marketing and distribution rights on the band's own Perro Records label.

Company MD Rafael Gil has thought long and hard about the problem of selling Spanish acts in Europe. The language barrier is of utmost importance, he feels, although like most of his colleagues he excludes the UK as a possible source for sales. Gil maintains that a German, Scandinavian, Italian or Belgian track has more chance of being listened to seriously by the people who matter than a Spanish record.

Gil agrees with Camara that, if it is to sell, the record must be recognizably Spanish in some way. "We should not imitate, we should do the things we know best and then we may have a chance. If the Italians can do it then why shouldn't we?" He is well aware that production standards are not always what they should be. The two Loco Mio disco hits released in Europe have been remixed especially for the international market.

The company has invested heavily in the production talents of Nile Rodgers for Ole Ole's latest LP 1990. It features two tracks written by Rodgers which have been recorded in English as well as Spanish. EMI/Hispavox probably has more possibilities than most of the Spanish majors to break an act in Europe, if only because it has more of them. About half of its sales in Spain are from local acts which it works hard to sign up and market. Gil points out that 43% of national gold albums last year were by EMI acts. He says having many local artists who regularly sell over 50,000 is a strong position to build from.

In 1989, CBS won the largest market share in Spain but has a relatively limited local roster. Ironically, the multimillion selling Julio Iglesias is no longer seen as a local artist. MOCOSOS, El Norte, Los Rebeldes and Montenegro are among its catalogue of rock bands.

CBS is hoping that female duo Anzor Moreno's Eurovision exposure will translate into sales of their flamenco house track Banido. The song was written and produced by DJ Raul Orellana who enjoyed some European success last summer with the instrumental flamenco house track Cullom. There is widespread resentment in Spain that French group Gipsy Kings have cracked the market on flamenco fusion. It is thought that as a result of this their records sell very poorly in Spain.

CBS sees its best export chance as being the UK band Immaculate Fools. Last year, in a joint venture with CBS Italy, the company failed to score a success with disco performer Angel. Chairman Menlo Diaz: "If you try it and do not succeed it can be tempting, sometimes, to close the door and this can hurt follow-up artists!" He agrees with Camara's argument that Spanish acts must offer something different. Taking independent band Duncan Dhu as an example, Diaz does not think they will succeed in the US with a melodic guitar rock for-
continued from page 55

rock fusion is inevitable and that the world is now ready to accept it.

Spain's most important independent is, in fact, a triumvirate made up of DRO, Gasa and Twins, labels which grouped together last year for economies of scale in marketing and promotion. All three are still seen as separate labels but they are uniquely linked. They currently have about 40 national artists on their books and they have a consistently good track record of producing popular domestic talent that inevitably gets poached by the majors.

Both DRO and Gasa employ native English speakers for international marketing. The companies not only seal licensing and distribution deals for their acts with respected indies abroad but also control distribution in Spain for many successful UK and European independent artists. The group had a 75% market share last year.

Gasa's marketing manager Mary Margaret Horton explains that after selling a compilation idea of Duncan Dhu's Creation, Sire heard about the band and approached Gasa direct for a US release. But Duncan Dhu are the exception as most of the company's success abroad has been with roots music with a flamenco flavour. "Rock is more difficult to cross over," states Evelyn Harte, international manager at DRO. DRO's biggest recent success has been to get flamenco rock act Rey de Copas signed to Cooking Vinyl in the UK, with a UK tour to follow. Ironically, roots acts which are attractive to foreign ears receive limited radio airplay at home, perhaps because of the domination of formula rock stations in Spain. Harte: "Many groups go to multinationals because of their international attitude, but it is just as difficult for them to break acts abroad!"

Spain's oldest independent, Zafiro, has almost ignored Europe in recent years. The company was reorganised at the start of 1988 and among other changes Jesus Pico was brought in as manager A&R and marketing to try and find some new acts to complement an ageing roster. One of his first signings was la Guarida whose debut LP sold 250,000 units. The band have remained with the company for their recently released follow-up. Zafiro is working on a licensing deal in the US for la Guarida with the country's Spanish-speaking population being particularly targeted.

Established Zafiro acts such as ballad singer Maria Dolores Pradera have long sold well in Latin America but as to export in Europe, Pico says "it is not difficult, it is impossible". Nonetheless, he thinks the more mature rock of Zafiro signing La Trampa stands a chance and in general terms thinks good home-grown product from Spain will eventually make it in Europe and the world as long as bands do not just imitate Anglo-American styles.

Although British and American rock is popular in Spain, where only a few people understand the lyrics, it still seems that most European listeners are unwilling to buy Spanish product regularly.

<table>
<thead>
<tr>
<th>Spanish Sales</th>
<th>1989</th>
<th>1988</th>
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<tr>
<td>Singles 7&quot;</td>
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<tr>
<td>Singles 12&quot;</td>
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<tr>
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<tr>
<td>Total</td>
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(All figures in millions)

<table>
<thead>
<tr>
<th>Market Shares</th>
<th>1989</th>
<th>1988</th>
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</thead>
<tbody>
<tr>
<td>CBS</td>
<td>20.2%</td>
<td>19.4%</td>
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<tr>
<td>EMI/Hispavox</td>
<td>18.9%</td>
<td>21.1%</td>
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<tr>
<td>PolyGram</td>
<td>18.7%</td>
<td>19.9%</td>
</tr>
<tr>
<td>BMG/Ariola</td>
<td>14.3%</td>
<td>17.8%</td>
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<tr>
<td>WEA</td>
<td>11.8%</td>
<td>8.2%</td>
</tr>
<tr>
<td>Others</td>
<td>16.1%</td>
<td>13.6%</td>
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Music & Media profiles a cross section of the most popular music radio stations in Spain: their audiences, programming strategies and future plans. (Listening figures quoted are based on those supplied by Estudio General de Medios.)

Los 40 Principales
- Owner: SER, part of the PRISA communications and publishing group
- Listeners: 37 million
- Target audience: under 35 years old
- Format: rock

Los 40 is the no. 1 formula rock station in Spain and is run by the country's leading radio company, SER. It has 33 fully or partly networked radio stations and the majority transmit via satellite.

Radio Espana - Radio Top
- Owner: Eugenio Fontana, former president of SER
- Listeners: 197,000 (Madrid-EGM)
- Target audience: under 35 years old
- Format: formula rock

Radio Espana's FM formula rock station, Radio Top, is in direct competition with Los 40. Formally called Top 40, the station operates in Madrid and Galicia in north-west Spain. It plans to have at least eight stations throughout the country by year end and recently bought Radio Tiempo in Barcelona.

The network will be concentrated in the north, which is considered to be the best market by music director, Raul Marchant. Four stations are planned for Galicia and three for Bilbao. A new 30 kilowatt transmitter outside Madrid is expected to increase audience figures. The playlist of 40 tracks is compiled mainly from audience votes, with new releases chosen by Marchant and the station's DJs. The no. 1 track is played eight times a day between 07:00 and 02:00.

Radio Popular FM - Cadena COPE
- Owner: Catholic Church
- Listeners: 860,000
- Target audience: 19-35 year-olds
- Format: music, 70% new releases, 30% oldies

Radio Popular is part of the COPE network and has broadcast rights in Spain. Records usually take seven weeks to get into the chart and stay there for a similar period. At 22:00, the networked programming is optional for participating stations. All other programmes are sponsored, for example the 'American Top 40'. Los 40 gets exclusive rights to many records and concerts in Spain.

Radio 1
- Owner: Local government
- Listeners: 46,000
- Target audience: 18-25 year-olds
- Format: Radio 1, formula rock;

Radio 2
- Local music

In many ways the successful newcomer, although it only covers Spain's southern region of Andalusia, Parent company Canal Sur has a combined daily radio audience of over 500,000 since it was launched in December 1987. The company operates a TV channel, Radio 1 and Radio 2 and the latter is extremely successful with its mix of local music (flamenco, sevillanas, light pop), news and magazine programmes.

It has seven broadcast centres, with three still to be connected at press time, and most programmes are made in Seville and Malaga.

Radio 1 is also known as Top Sur and its audience is expected to increase in the next EGM survey. The Top Sur playlist of 50 records is distributed free at 2,000 record shops and fashion outlets.

Los 40 was the first network in Spain to copy the US formula rock model and owes much of its success to that. It has a rigid formula, which is based on colours, and a complementary chart. There are four or five Discos Rojos (red) tracks a week, which are played eight times a day, and 15 Verdes (green) tracks played six times a day. There are also yellow, black and white tracks. Four of the Rojos are obligatory, but one or two others can vary, depending on the broadcast region.

The no. 1 track in the Los 40 chart is played 12 times a day on the hour. Around 25 stations head to Madrid every week to decide on the chart and playlist with the network's head of music Rafael Revert. Records usually take seven weeks to get into the chart and stay there for a similar period. At 22:00, the networked programming is optional for participating stations. All other programmes are sponsored, for example the 'American Top 40'. Los 40 gets exclusive rights to many records and concerts in Spain.

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THE BEST SPANISH MUSIC FOR THE WORLD.

antena 3
- Owner: private shareholders
- Listeners: 2 million (EGM)
- Target audience: 19-45 year-olds, predominantly male, middle class
- Format: mixed

Although not strictly a music radio network, Antena 3 is extremely successful with a well-targeted audience and cannot be ignored by record companies or advertisers. Set up only eight years ago, it has 83 networked stations throughout Spain and also runs the oldest FM network Radio 80 and the new TV channel Antena 3.

Radio 80 Serie Oro
- Owner: part of the Antena 3 group
- Listeners: 488,000
- Target audience: 20-44 year-olds
- Format: oldies

Basically a golden oldies network, Radio 80 has steadily climbed in popularity at Spanish listeners tire of the same of the FM alternatives. The network is run from Madrid by Antena 3 and is four-and-a-half years old in present format.

Its audience jumped from 90,000 in the last EGM survey, making it the third most popular FM station in Spain, if Antena 3 is considered second with just over two million. It covers the whole country via 19 stations and broadcasts 24 hours a day.

The audience is 63% male and overwhelmingly middle/upper middle class. Programming is fully computerized, using a base of 2,000 records. The network operates without DJs from 00:30 to 07:00, with four minutes of live news on the hour, and no record is heard more than once in four days. Records are cycled by colour to fit hour-long blocks: blue, slow; yellow, average; and red, rock.

Emiliano Alzate: "I went for an orphaned segment of the radio audience - the 60s generation. Now their kids are discovering the music too!"

RNE 3
- Owner: government
- Listeners: 400,000
- Target audience: 18-30 year-olds
- Format: 70-80% music

Stato run Radio 3 has been operating for some 11 years and is on air for 24 hours a day.

Pedro Munoz

Spanish Special

RNE 4
- Owner: government
- Listeners: 234,000
- Target audience: lower/middle class
- Format: 50-50 talk/music

Eighteen months after a thorough reorganisation aimed at increasing regional input, state-run Radio 4 still suffers from an acute identity crisis. While RNE's other channels are easy to define, RNE 4 is an unclear mix of pop, MOR, news and magazine shows. Listeners in Madrid are further confused by the existence of RNE 4's Canal Pop, an FM music station.

RNE 4 has 78 production centres throughout Spain and broadcasts to local languages or dialects where these are important. It uses a list of 50 records, drawn up weekly for the use of all of RNE, for most of its pop music needs by RNE 4 co-ordinator Carlos Garrido.

Carlos Garrido

The station's audience dropped in the last EGM survey to only 30,000 above RNE 2 (classical). It is now ranked 10th behind some regional networks (eg Canal Sur). Some 35-40% of tracks are from Garrido's list, 35% are oldies, 18-20% local/regional and 10% specialist. Its target audience broadens during news programmes.

Stations have the option of buying programmes from Madrid if there is not enough local product. Madrid's Canal Pop is a 24-hour free ranging format rock station, based on a weekly list of 70 (mainly UK and US) CDs. It has 30 specialist programmes, each of which is used on the new RNE Expo Radio in Seville.

Garrido says it has 44,000 listeners and that its power and broadcast quality will be increased shortly.

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Flamenco - More Than A Tourist Attraction

by Anna Marie de la Fuente

The growing interest in flamenco music is a phenomenon which most probably originates in France, where enthusiasm for the flamboyant guitar style dates back 40 years. Indeed, one of the first stars were the Compay Segundo, Paco de Lucia, and, of course, the Tanguillos de la Isla, who were as much a part of the music scene as they were of the tourist industry. Over the years, the popularity of flamenco music has continued to grow, with new artists emerging every year. Today, flamenco is not only popular in Spain, but also in countries around the world. The genre is divided into four categories: cante jondo or grande (profound or deep), cante intermedio (intermediate); cante chico (light) and cante popular, although all stem from the first. Flamenco is said to be the most expressive of all the music handed down by the Arab, Jewish, and Christian cultures of Andalusia.

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leading to sellout performances and TV appearances in the UK, Holland and France. Like the Gipsy Kings, the band have broken barriers by fusing traditional flamenco rhythms to more popular forms of music.

Although primarily signed to CBS France, the Gipsy Kings deserve special mention for their contribution to the mounting interest in Spanish music. Their first, self-titled album, sold two million units worldwide with 500,000 in the US alone. CBS Spain has recently signed them and brought the France-based group to Spain in order to promote the follow-up Musica.

Also signed to Epic is the Spanish female singer in the world, Isabel Pantoja. However, her music is not considered Flamenco-based and most of her songs are by contemporary Spanish composer Jose Luis Perales, although she began her career singing traditional ballads. Of her last three LPs released in Spain and Latin America, the first sold around one million, the second 1.3 million and the third, Se Me Enamora El Alma, out seven months ago, roughly 400,000 units.

But BMG Aria also promotes pure Flamenco. In April, it released the latest album from Enrique Morente, regarded as "the young maestro of cane jondo." Morente was accompanied on the LP, Morente-Sabicas by Sabicas, the most highly regarded Flamenco guitarist who died during the same month of the album's release. However, the low commercial appeal of cane jondo, as sung by Enrique Morente, is evident on the World Music album, compiled by Intuxion Records (VeraBra) and distributed worldwide by EMI. VeraBra Records also did a compilation of the artist's two albums for distribution in West Germany, Switzerland, Austria and the US. Morente's music reflects the influence of both Paco de Lucia and Pat Metheny and his latest LP, Flamencos En Nueva York, features a track dedicated to Gil Evans. He is presently collaborating with Sting on a new project still under wraps. Paco Martin, A&R manager at Twin Records, says Nuñez, together with Vicente Amigo, heads the new generation of flamenco guitarists. Also signed to the Grabaciones Accidentales label is the rumba-in- spired Combayas, whose debut album sold 20,000 units in two weeks. DRO is looking to distribute the LP in France, UK, the Benelux and the US. The label has also recently signed up El Fary, hailed by critics as equal or perhaps even superior to Camarón de la Isla. The international distribution of his debut album is still being disputed over by the major labels. DRO marketing manager Alejandro Sacristán: "The boom in satellite-transmission and a terrific digital sound, THE 40 PRINCIPALES, the top-radio network in Spain. So groovy and young that it has conquered the FM.

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