French Net NRJ Plans Expansion Into Germany

by Emmanuel Legrand

The NRJ group has targeted Germany as its next step for expansion and has plans for projects in other European countries, according to an announcement made on March 24 at the company's annual meeting by president Jean-Paul Badeux.

NRJ has already a partner through a wholly owned subsidiary Radio NRJ GmbH in Radio 2000/Berlin (known to the local market as Energy Berlin), and Well said the 38% share will be upped to 48% before summer.

"This is something that is planned for quite some time," he said. "The German broadcasting still has to be very competitive in very strong competition.

NRJ general manager Alain Well commented, "Germany is a priority for us because the regulations are changing, and there are a lot of new opportunities, especially in former East Germany. We will apply for frequencies whenever possible, sometimes in partnership with local operators, and offer a product adapted to the local market. Our goal is to create a network in Germany."

NRJ is already a partner in a number of new ventures in Germany through a wholly owned subsidiary, NRJ Germany GmbH, known as NRJ group.

The negotiations with local operators and are bargaining for a lower fee. STIM wants between 1-8% of advertising revenues for music broadcast. Radio execu-tives say that amount is too large and are bargaining for a lower fee.

The news comes nearly one month after Sweden's parliament passed a law allowing foreign radio and TV stations to broadcast in Sweden.

The negotiations between STIM and SRU MD Jan Friedman has been broadcast.

Elis Lovric Simple Girl

When Life Is Hard Simplicity Is The Answer

Her first album out 15.03.93

Still available for publishing & licensing. ph: (+39)6.5091 5353 fax: (+39)6.5091 7200

This Week In M&M:

GSA Today Looks At Germany's Local Talent.

See Pages 10 & 11.
4 million worldwide

sade
"love deluxe"

featuring

no ordinary love

feel no pain

and the new single

kiss of life

wrap yourself in it

presents sade live

April
Mon 19 Hamburg, CCH
Wed 21 Berlin, ICC
Thu 22 Dusseldorf, Philipshalle
Sat 24 Brussels, Forest Nationale
Sun 25 Bourges, Festival
Mon 26 Rotterdam, Ahoy
Wed 28 Frankfurt, Alte Oper
Thu 29 Munich, Circus Krone
Fri 30 Milan, Palatrussardi

May
Sat 1 Zurich, Hallenstadion
Mon 3 Paris, Le Zenith
Tue 4 Peris, Le Zenith
Thu 6 London, Royal Albert Hall
Sat 8 Bordeaux, Patinoire Meriadec
Mon 10 Madrid, Palacio Desportes

epic

Sony Music International

Roger Davies Management
Skyrock Debuts Daytime "No Repeat" Strategy

by Emmanuel Legendre

**FRANCE** Skyrock, France's third-largest EHR net, unveiled its programme of major changes on March 23 designed to boost the station's ratings and attract an older audience, while retaining its core 15-25 year-old target.

Skyrock has introduced a "no repeat" playlist during the key 09.00-17.00 daytime slot. Between 110-120 different songs will now be played during that period. A new release will be featured every hour, and the station will select a "New Song of the Week" every week, which will receive five plays daily.

Commenting on the changes, Bouneau says, "We will play fewer big hits with lower rotations, and we will play the same songs. And most of all, we will focus on our strategy on the rotation. We are not repeating the same rules. We have a tradition of trying new things before the others, and then being copied." Listing the kind of new releases which aired the first week of the new system, he cites David Dexter D, Snap, 2 Limited, Shinehead and Del Amitri, among others. He adds that the number of new adds will not change, remaining at 20 each month.

Bouneau says the changes will not affect the share of French songs played by the station. "We respect our 15% commitment," he says, "but we don't have to worry about because with recent releases such as Les Innocents, Aubert and Affaire Louis Trio, there is music of good quality. Besides, our research shows that listeners are asking for these records. When there is good French music, for the moment, we don't have to worry about it."

Bouneau says the changes have been subject to intense brainstorming these past months. "We are the first radio station to really address the question of rotation and the no-repeat strategy," he says. "We believe it is a good way to meet our goals. We have a tradition of trying new things before the others, and then being copied."

German Music Event Focuses On Impact Of Digital Technology

by Miranda Watson

**GERMANY** Digital technology was chosen as the theme for this year's first "Music Evening" because it is something all three music bodies feel could threaten the entire record industry. Digital radio and digital cable networks are already enabling professionally produced music to be transported directly into the living room, while interactive cable services will eventually allow listeners to select the music they want-making sound carriers redundant. Digital sound systems capable of recording music in CD quality also increase the danger of copyright theft, as well as ease the work of record pirates, says BPW, pointing to the increase in pirate CDs hardly distinguishable from the original, digitally recorded concerts and copies of digital radio programmes.

comments by Miranda Watson, managing director of the German Music Publishers' Association the gathering is intended to bring industry bodies together, addressing the problem. The development of digital technology means that record companies, music publishers, the whole music industry will soon be wiped out. The future does not look too good for us-in less than 10 years time, consumers will be able to select music from data banks and soundcarriers will no longer be needed. In the meantime, digital radio is already a reality and we need to enforce copyright protection for our artists."

The evening will be opened by a short speech by a representative in Bonn for the State of Hamburg Senator Peter Zumkley and economics senator Hans-Jürgen Krupp. The hour-long panel discussion on the threat of digital technology will follow, with director of German copyright body Reinhold Kreile, acting as moderator. The panel will be parliamentary state secretary for the Ministry of Justice Rainer Funke, Westdeutscher Rundfunk director, Libor Holub, director of Radiofunke, and Dutch representative of German Music Publishers' Association Professor Hans Sikorski and BPW MDs Norbert Thurov and Peter Zombik. The evening will be rounded off by music from Ute Lemper.

EUROPE AT A GLANCE

**BELGIUM** Radio Contact In Turkish Radio Venture

Belgian private EHR net Radio Contact is expanding its international activities, teaming with a Turkish press group to launch an EHR station in Istanbul on April 15. The next step, for which no exact date has been given, will be a Radio Contact station in Sofia, Bulgaria. Radio Contact, which is the number one network in southern, French-speaking Belgium, successfully launched a station in Bucharest three years ago.

**GERMANY** German Satellite Station Star\'Sat Lives On

German Gold cable/satellite station Star\'Sat, which has been in financial difficulty since last autumn, has resurfaced with a new owner and new premises in Daan. The station, which will keep its name and format (but with less talk), is now part of Eurostar Rundfunk, with Peter Lepper taking over from Jo Lueders as MD. The owners of Eurostar and Sat\'Sat are MOIRA (51%) and SRD (49%). Both stations are to be marketed together.

**UK** BBC Puts Four Networks On Astra

Four BBC Radio networks will be available Europe-wide via the Astra satellite beginning April 3. EHR Radio 1, News/Talk Radio 4, Youth/Sports Radio 5 and the BBC World Service began test transmissions on March 19. Satellite dish owners can receive the services by tuning to the UK Gold TV channel and selecting the appropriate audio service. The BBC plans to use digital audio broadcasting for those services when it becomes available.

**ITALY** RAI Radio Posts '92 Ad Revenue of US$82m

Pubcaster RAI Radio claims to have aired 354 hours of advertising in 1992, resulting in a gross revenue of over L114 billion (app. US$82 million). The combined share for News/Talk stations RadioUno and RadioDue totalled L133 billion, followed by EHR Radioverderai L1 billion and EHR Stereol L400 million. Culturreclassical music station RadioTre does not air ads.

**FINLAND** Helsinki Stations Airing GRAMEX-Free Music

Many Helsinki area stations are being forced to broadcast without DJs in off-peak hours due to lack of money and crippling fees charged by copyright body GRAMEX. The use of GRAMEX-free music is now at an all-time high, and one of the main victims of this selective programming is domestic pop and rock.

**MIDEM PRESENTS CHEQUE AGAINST AIDS**

Midem Organisation handed over a cheque in February for Fr1 million (pp. US$189,000) to three organisations engaged in the fight against AIDS. The money was raised during a special gala evening on the first day of Midem. Pictured [l-r] are: Co-founders of Lifecheat, Jim Rosta and Daniel Glas; SOS Doctors International president Regine Choukroun; president of the French Artists Against AIDS, Line Renaud; Midem Organisation chief executive officer Xavier Roy; Inselm director of research JC Chemmann and founder of Cannes AIDS Coordination Paul Simonet.
Max Guzzini, "We have never disagreed with the principal of paying artists. Last year alone we paid SACEM Fr7 million and will probably do the same this year. Our problem is that we are not happy with the tariff that the local stations are obliged to pay and the lack of local representation in the Commission that established the rates in 1987."

He says one of the reasons SPEDIDAM has chosen to attack NRJ is that the issue is now the publicity surrounding the company's interest in investing in other stations, such as ACE net FM. "The publicity this interest is receiving could threaten our position with potential artists," Guzzini.

"We are looking at a double standard situation. No one has pointed out that SPRE has accepted to sign an agreement with [Five-service] SRF and VRMC giving them a 68% reduction in payments in 1991 and which will give them increasing 5% reductions until 1995. This means that a reduction of 63% in 1992, 58% in 1993, etc."

Meanwhile, the issue has been complicated further by claims from SPRE that NRJ produced faked five licensed organisations on the radio stations over and above the authors rights fees. However, NRJ contested the law in 1988, arguing there had been no real representation from the private local radio sector on the commission fixing the rates. Since then it has maintained it is in favour of the principle, but that the rate of the fee was too high. NRJ has paid Frf35 million to date following a court action by umbrella collecting organisations. SPEDIDAM estimates the net owes Frf30 million to rights owners.

Counters NRJ vice president Lars Bruusgaard, "The local profile of a station is much more important than as a leisure activity."

As a result, NRJ has also threatened to sue the Conseil d'Etat taking a stand in favour of a company behaving like SPEDIDAM to denounce the national EHR net as "a disadvantage," he says. "If not, there is no reason that could justify overruling this part of the 1985 law. Although it was slow to start, the system has worked properly since it was implemented, and NRJ is the only major radio operator not to accept this regulation. I don't see the Conseil d'Etat taking a stand in favour of a company behaving like that. But if it happens it will have a devastating effect on the industry."

Comments one lawyer who has been following the case, "From a legal point of view, there is nothing that could justify overruling this part of the 1985 law. Although it was slow to start, the system has worked properly since it was implemented, and NRJ is the only major radio operator not to accept this regulation. I don't see the Conseil d'Etat taking a stand in favour of a company behaving like that. But if it happens it will have a devastating effect on the industry."

The dispute follows a move by SPEDIDAM to denounce the national net by distributing a document at a French awards show that the Victoires de la Musique claiming that NRJ owes Frf30 million (app. US$5.6 million) in back payments in neighbouring rights. The case has been handled by the Conseil d'Etat for several years, a decision was expected by March 26. NRJ has also threatened to sue the Conseil d'Etat for not accepting their remarks two weeks before the Media Bill is due.

Kleveland made her remarks two weeks before the Media Bill is due. Lars Bruusgaard called the speech "impressive," adding, "The local profile of a station is much more important than as a leisure activity." Whether or not NRJ will succeed in their legal action is seen as crucial to the future of the industry.

The issue has been complicated further by claims from SPRE that NRJ produced faked five licensed organisations on the radio stations over and above the authors rights fees. However, NRJ contested the law in 1988, arguing there had been no real representation from the private local radio sector on the commission fixing the rates. Since then it has maintained it is in favour of the principle, but that the rate of the fee was too high. NRJ has paid Frf35 million to date following a court action by umbrella collecting organisations. SPEDIDAM estimates the net owes Frf30 million to rights owners.

Counters NRJ vice president Lars Bruusgaard, "The local profile of a station is much more important than as a leisure activity."

As a result, NRJ has also threatened to sue the Conseil d'Etat taking a stand in favour of a company behaving like SPEDIDAM to denounce the national EHR net as "a disadvantage," he says. "If not, there is no reason that could justify overruling this part of the 1985 law. Although it was slow to start, the system has worked properly since it was implemented, and NRJ is the only major radio operator not to accept this regulation. I don't see the Conseil d'Etat taking a stand in favour of a company behaving like that. But if it happens it will have a devastating effect on the industry."

The dispute follows a move by SPEDIDAM to denounce the national net by distributing a document at a French awards show that the Victoires de la Musique claiming that NRJ owes Frf30 million (app. US$5.6 million) in back payments in neighbouring rights. The case has been handled by the Conseil d'Etat for several years, a decision was expected by March 26. NRJ has also threatened to sue the Conseil d'Etat for not accepting their remarks two weeks before the Media Bill is due.
Polydor, Lolli Team Up in Search For New Talent

by David Stansfield

ITALY
Polydor Italy has stepped up its commitment to discovering and signing domestic talent at a "grass roots" level by inking a long-term deal with Maurizio Lolli, manager of EMI rock artist Vasco Rossi. Lolli, based in Bologna, will search out and prolong the careers of new artists.

Polydor launched its A&R department a year ago. It immediately formed a long-term agreement with the Sicilian indie label Cyclope, which underlines the clear intention of company MD Adrian Berwick to create new business links in areas other than the "mythical musical hotbeds" of Milan or Rome.

"I was keen to have a base in Bologna," says Berwick. "It's very hard to get in there because musically it's made up of clans. But Lolli and I talked a lot about the domestic music business, philosophised about some of its problems and discussed how each part of it seems to be in the wrong hands. We developed a very good relationship in which I trust him and I think he trusts me. It's an exciting deal. Lolli is an interesting person and probably one of the shrewdest operators in the business. He will find artists who will be signed to Polydor for long-term recording contracts. He will produce and develop them initially with his team of Bologna-based songwriters and arrangers. Lolli has a rock and roll philosophy. He's also got a good image through his management of Italy's biggest rock artist Vasco Rossi, but he isn't limiting himself to that field at all."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Double T Joins Studio Brussel B'day Project

by Marc Maes

BELGIUM
Production company Double T Music has teamed up with publisher BRTN's Studio Brussel, one of the Flemish cities with bands such as Subs, Dinky Toys, the Scene, Muma's Jazie. Talent Factory MD Jan -Thys, who will organise the tour, says, "We have also added sponsors to finance the tour, of which the proceeds from each concert are donated to either Radio Alpha or Stop F/A 18, a record label which underlined the agreement with the Sicilian indie label Cyclope, which underelines the clear intention of company MD Adrian Berwick to create new business links in areas other than the "mythical musical hotbeds" of Milan or Rome.

"I was keen to have a base in Bologna," says Berwick. "It's very hard to get in there because musically it's made up of clans. But Lolli and I talked a lot about the domestic music business, philosophised about some of its problems and discussed how each part of it seems to be in the wrong hands. We developed a very good relationship in which I trust him and I think he trusts me. It's an exciting deal. Lolli is an interesting person and probably one of the shrewdest operators in the business. He will find artists who will be signed to Polydor for long-term recording contracts. He will produce and develop them initially with his team of Bologna-based songwriters and arrangers. Lolli has a rock and roll philosophy. He's also got a good image through his management of Italy's biggest rock artist Vasco Rossi, but he isn't limiting himself to that field at all."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new venture for me. But it's one which I intend to take very seriously."

Lolli maintains that while a wealth of talent exists in the Bologna/Emilia Romagna areas, it is still difficult for newcomers to secure what Berwick describes as good recording deals with major labels. "What I like about the Polydor project," says Lolli, "is that my Bologna base will act as a kind of laboratory to discover creative newcomers who can offer more than the stereotyped Italian song. I've got a lot of faith in Berwick because he's one of the few people in the domestic record industry with an open mind. While I'm well established in the music business this is a new vent
Marketing The Music

Bowie Takes Artistic Revenge

Back in the ’70s David Bowie was the undisputed innovator of pop music. In the next decade he preferred entertainment to art, names were written on his checkbook with Tin Machine. Now in the ’90s, the “thin white duke” wants to reclaim his position as top musical moderniser. The new album on Arista, “Black Tie White Noise,” shows that Bowie still has the “sound and vision.”

The single gives a good idea of what the album is musically about. Bowie has always shown a great interest in “wired” noises. "Out of irritatingly atonal sounds by nature this artist creates music. The track ‘Night Flights’ is a prime example of this procedure. Those things which sound deliberately out of key—like strange buzzes—seamlessly fit in his musical context. Whereas other musicians would opt for a guitar solo, Bowie’s vision of sound requires a jazz trumpet. played by Lester Bowie (no relation).

Develop acts. The music, the artwork, the market, the clubs as a white label 12-inch in the middle-aged. A couple sent a letter to the manager Gerard Rutte. “All the featured acts on The Big Buzz CD are of good quality and durable. Therefore efforts have been successful. The newborn magazine a great future ahead. No Time from its new album Red, released on Columbia.

It is to be expected that Sony Music will continue its support. The campaign has been successful. Many people bought the CD and even more knew about it—excluding the 15,000 readers of RA. It is to be expected that Sony Music will carry on with the campaign in the future. We feel very tempted,” says Rutte. “We will continue with the magazine, that’s for sure. It will be released at least three more times. Another sampler is not what we have in mind, but we have plans to make a video featuring 15-20 acts, following a similar idea. The average pop fan doesn’t get the chance to watch videos of these groups on TV, so we’re going to introduce them to the people ourselves.”

Sony Brown Holland’s Big Buzz

In February the first issue of Sony Music Holland’s magazine The Big Buzz was launched. In this journal a couple of hard rock and alternative bands, mainly with an already growing reputation, were introduced as an attention-grabber for their latest album releases. Also, a sampler with the same name was released for the special price of only U$S 9.90, containing songs from 15 local and international bands in total. Acts included were Rage Against The Machine, Spin Doctors, Alice In Chains and Living Colour, among others.

Short Takes

- Former Led Zeppelin singer Robert Plant will be the support act for Lenny Kravitz’s upcoming European tour. Every night during the encore they’ll sing a duet.
- The Voice,” Frank Sinatra considers a comeback on Capitol where he enjoyed his greatest successes. He left the label in the early 90s to form Reprise Records. Nine years ago ‘Old Blue Eyes’ released his last album A. Is My Lady, to commemorate the Olympic games in the same town.
- Thunder has a new bass player. In Mikael Hoglund from Sweden (ex-Great King Rat), the band has found a composer - replacement for Mark Lockhurth.
- Seal is preparing a new album for ZTT/WEA, scheduled for release in August.
- After a 10-year absence, former cult hero Hazel O’Connor returns on the scene with the album To Be Free. After the songstress was dropped from the “British” album, with Celtic folk influences, it was the “medium of only independent labels” of their first album, the Pilgrims still count as new sound much heavier. According to Rutte the group has a great future ahead. Ronnie van Zyl has formed a new band under the name of Great Christian (ex- House Of Lords). The newborn baby—already cutting daves—has neither been given a name yet, nor been signed.

Sam Brown Goes On

UK

"Stop," Sam Brown, talented UK female singer-songwriter with rich hits past is looking for international licensing deals for her third album 43 Minutes. Contact Annie Newell at tel (+44) 81 947 7656; fax: 81 879 0456.

No, this is not M&M’s weekly "New Talent" column, although it looks like it. After the songs were dropped from the A&M roster, former Polydor UK international director N ewell is acting as Brown’s personal international consultant. Working from her independent promotions and marketing company Hands On, she says, “We’re looking for licensing deals with indie labels on the continent, because it’s a very personal album, one that major companies apparently don’t know how to work. Nowadays only a few majors still develop acts. The music, the art work, the label (Pod), it’s Brown’s own work, done far away from the corporate surroundings. That should be handled with care. I’ll spend the next weeks talking to various candidates in Holland, Germany, Italy, France and Spain.”

Radio stations in the UK haven’t forgotten about Brown, who made such fine albums in the past—Stop (1988) and April Moon (1990). An acoustic radio tour was an excellent tool to market the independently released album, distributed by Total/BMG.

Continue Newell, “It was a great way to re-establish Brown as an artist, and also she has a lot of album track play. On top of that it showed us what her target group is, quite a mixture really, from the rather studenty to the middle-aged. A couple sent a letter to GLR/London to say that 43 Minutes was the best album they ever bought.

A 20-date concert tour through the UK further cemented the campaign. European dates are planned for June. That gives continental radio enough time to get prepared. It’s not the run-of-the-mill hit material; it requires a few more spins. First single Fear Of Life should be as acceptable for EHR as Alannah Myles’ Song Instead Of A Kiss. Even more accessible is the track You’re In Wrong Down, enhanced with violin and harmonica. All in all it’s a typical ‘British’ album, with Celtic folk influences, great pop sensibility and a rock edge to it.

Signed to Pod.

Publisher: Rondor/Wrayblue.

Management: Lisa Denton/London.

New album: 43 Minutes released on March 1.

Signed new single: Fear Of Life released on February 15.

Recorded at various studios in London.

Producer: Pete Brown.

Robbert Tili

Marketing The Music: Artists featured have either achieved Top 15 chart status in the Eurochart or in their country of origin.
New Releases

SINGLES

TERENCE TRENT D'ARBY
Do You Love Me - Columbia
PRODUCER: Terence Trent D'Arby
Updated with digital beats, the odds are favourable that Terence will be the trend again. Those excellent vocals will lift Otis Redding out of his grave.

DEBBIE GIBSON
Shock Your Moma - Atlantic
PRODUCER: Carl Sturken/Evan Rogers/Deborah Gibson
Gibson's shock therapy takes place on a solid funky foundation. Even more shocking is the flip side Love Or Lust.

CHRIS ISAAK
Can't Buy You Love - Epic
PRODUCER: Erik Jacobsen
Is it like today? - EMI
PRODUCER: Dave Stewart
With the gospel-esque tune Come To Me and the soul stomper Never Miss Your Water he grabs you with his vocal skills.

THE LEMON TREES
Let It Loose - Oxygen/MCA
PRODUCER: Guy Chambers
Indie is more and more becoming mainstream, and subsequently the production gets better. This single features the usual psychedelic era-influenced singing plus the inevitable dance beats, but it sounds far better on your FM frequency.

LOIS LANE
Sex - Polydor
PRODUCER: Prince/Keith Cohen
Sex is certainly not Madonna's obsession alone; this Dutch band has musical intimacy with the Prince of "Erotic City." Very sexy and groovy!

CLIFF RICHARD
Peace In Our Time - EMI
PRODUCER: Richard/Moessl
From the cliffs of Dover to the Shetlands this synth-driven song about peace will come through. Those drums like whip lash will certainly hammer home the message.

SOUL ASYLUM
Black Gold - Columbia
PRODUCER: Michael Beinhorn
The use of contradictory words "black" and "gold" generates mixed emotions, and so does the music. The well-balanced mixture between straight-forward rock and pure pop creates an atmosphere that makes you feel sad at first but will cheer you up in the next moment.

STONE TEMPLE PILOTS
Sex Type Thing - Atlantic
PRODUCER: Brendan O'Brien
The Pilots welcome the spring with this single taken from their album Core. Butterflies suddenly appearing in your stomach during this season will surely go wild on this up-tempo thing. Also, note the acoustic track Plush.

ALBUMS

VEGAS
Walk Into The Wind - RCA
EHR/ACE

DIESEL
Hepatitis - EMI
R/EHR

PRODUCER: Don Gehman/Terry Manning/Diesel
Keep your engine running, and only use Diesel for fuel. Ozzy Johnny Diesel has dropped his first name and his band the Injectors. As a solo artist with a triple platinum-selling album at home he is now hitting the European roads. With the single Tip Of My Tongue under his belt, our guitar hero is now accelerating into EHR territory. His repertoire is as varied as his guitar collection is large. If needed he easily swaps his "Strat" for a sitar (Master Plan). His solos are strong all the way through, yet never too upfront. Lead and rhythm guitar are nicely played in one on the funky track Get Lucky. With the gospel-esque tune Come To Me and the soul stomper Never Miss Your Water he grabs you with his vocal skills.

THE LUDWIGS
The Storm Of The Eye - S Music (CD) [Holland]
PRODUCER: Blyndsyde
Dansesmix with metal is not exactly your daytime radio type of music, but just see what happens when this girl does a massive job. Paule van Wijnegarden makes this genre accessible for every scared programmer.

DE MONO
Stop - Zoe-Zoe (CD) [Poland]
PRODUCER: Marek Koscikiewicz
Running on the sneakers from sponsor Reebok, these Poles are hard to stop. If they flash by, try to catch them for an English translation of the rocker Switwerp I Kanery. Contact Piotr Kubiaczyck at tel: (+48) 22.176 445; fax: 22.397 512.

DANIELA HEITZ & HANS PETER NEUBER
Across The Borderline - RCA
PRODUCER: Hans Peter Neuber
The biggest selling act in the new Czech Republic combines modern technology with melodies. At best—as in Snad Jsem To Zavinil—the band marches triumphantly into The Domain. Contact Vladimir Kocandrle at tel: (+42) 2.597 404; fax: 2.596 608.

WALK THE WALK
Frog Dance - Zing Zing (CD) (Denmark)
PRODUCER: Walk The Walk
Talk that talk, and spread the good news from Aalborg. This alternative combo combines modern technology with melodies. At best—as in Snad Jsem To Zavinil—the band marches triumphantly into The Domain. Contact Vladimir Kocandrle at tel: (+42) 2.597 404; fax: 2.596 608.

THE KINKS
Love Or Lust - Columbia
PRODUCER: R. Douglas Davies
Gibson's shock therapy takes place on a solid funky foundation. Even more shocking is the flip side Love Or Lust.

NEW TALENT

BLYNDSYDE
Into The Storm Of The Eye - S Music (CD) [Holland]
PRODUCER: Blyndsyde

Shalom
Olympics - Monitcr (CD) [Czech Republic]
PRODUCER: Petr Kouraicky/Phil MacKenzie/Paris

De Mono
Stop - Zoe-Zoe (CD) [Poland]
PRODUCER: Marek Koscikiewicz

Walk The Walk
Frog Dance - Zing Zing (CD) [Denmark]
PRODUCER: Walk The Walk

THE LUDWIGS
The Storm Of The Eye - S Music (CD) [Holland]
PRODUCER: Blyndsyde

De Mono
Stop - Zoe-Zoe (CD) [Poland]
PRODUCER: Marek Koscikiewicz

Walk The Walk
Frog Dance - Zing Zing (CD) [Denmark]
PRODUCER: Walk The Walk

"The older the artists, the better the albums," seems to be the motto this year. The class of '65—Jagger, Bowie, Page and Coverdale—is accompanied by contemporaries the Kinks. Ray Davies is still the colourful amator of daily life on strong melodies. When he sings "Everybody Has A Phobia," you just know the guy is right. The music itself follows that same kind of undisputable logic; it's the right stuff. On a sunny afternoon you could play tracks like Over The Edge, Surviving, Hatred, Somebody Stole My Car and the singles Did Ya And Scattered.

NAUGHTY BY NATURE
19 Naughty III - Tommy Boy D/EHR
PRODUCER: Naughty By Nature/S.L.O. Reynolds
Sex and violence are favourite subjects on this album that stylistically refers to N.W.A. and sometimes even Geto Boys. The big difference is, however, that the naughty ones are there to entertain in the first place, a group you can dance to. That doesn't keep N.B.N. from talking about drugs on The Only Ones. The catchy single Hip Hop Hooray should make it big.

WILLIE NELSON
Across The Borderline - Columbia
PRODUCER: Don Was/Paul Simon
This album makes a fine supplement to the Arnold Rypens—written standard work "The Originals" as published by BRTN/Brussels. Nelson and guests tackle a lot of songs, which seems impossible when you read the titles, but it really works well when you actually listen to them. His version of Peter Gabriel's Don't Give Up makes a rodeo queen out of his duet partner Sinead O'Connor. Paul Simon assists on his own composition Graceoland. Some songwriters are featured twice, like Lyle Lovett, Bob Dylan, John Hiatt and the aforementioned Simon (American Tune is the other track).

AD VANDERVEEN
Travel Light - Polydor
R/EHR
PRODUCER: Ad Vanderveen
Subtitled "The Rock City Sessions," this set by one-half of Dutch roots rock duo Personnel was originally recorded for AVRO/Hilversum's late night show. Let this be our recommendation: Rock City is not far away from Little Village. After dark the population gathers on the porch and musical friends sit in. Especially Bas Kruperman's slide guitar on Waving is spine chilling.

DWIGHT YOAKAM
This Time - Reprise
C/R/ACE
PRODUCER: Pete Anderson
Not counting two samplers, this is Dwight's fifth album. "The man with the outlaw look who once drew away the attention from Nashville in favour of the Bakersfield scene is still as sharp as a knife. Recorded with the same team and producer, there's nothing really new under the sun, but who cares; this guy is so incredibly direct. This "king of melancholics" will cause heartaches by the thousand."

MUSC & MEDIA
APRIL 3, 1993

3

7

AmericanRadioHistory.com
**Legislation Needs To Keep Up With Technology**

by Christian James

ADAMI, the French company responsible for the administration of musicians’ and performers’ rights, handles royalties for 35,000 performing artists and has 10,000 affiliated members. In 1992 it became a total of Fr180 million (approx. US$33 million), most of this generated by private copying rights and levies. It also provided support for 500 artistic projects, of which around 400 were live shows, at a total cost of Fr45 million.

ADAMI director-general Christian James outlines the organisation’s stance on the technological advances making the dissemination of musical performances ever easier, thus creating ever-new legal difficulties.

Like all major events bringing professionals in the performing arts together, MIDEM provided an opportunity for ADAMI to meet with all its various partners and to reaffirm the right of performers to receive fair payment for the use of their work. For although three-quarters of the main broadcasting networks have accepted that principle, there are still a handful of backsliders. Our presence at MIDEM also allowed us to provide facilities for professional organisations working along the same lines as us, and in particular those active against illicit copying (The Association To Combat Video Piracy, ALPA and the African Anti-Piracy Association, [AAC013]). In addition, as last year, ADAMI and the French composers’ and songwriters’ guild [SACEM] joined again to put on the “Talents” series of eight-hour concert performances, aimed at giving gifted young performers a valuable publicity.

ADAMI also took part in a large number of debates at MIDEM.

One of the most-discussed issues was the broadcasting of French-language music by the French media. The fact has to be stated: such music is finding itself pushed onto the sidelines by the main French FM radio stations. This has a markedly negative effect on sales, and thus on performers’ careers.

On another front, ADAMI, which has a representative in Brussels to defend the rights of performing artists on questions such as private copying, non-commercial rights and new TV technologies, is worried about the way the planned EC directive on satellite and cable TV is shaping up. For apparently incomprehensible reasons the Commission “forgot” to include amendments proposed by the European Parliament, which means that the proposed directive is actually weaker in its provisions than is French domestic legislation. Which leaves one wondering about the way EC institutions work, and the real influence of the European Parliament.

There are very important issues indeed, because technological progress is turning the traditional ways of broadcasting and acquiring artistic performances on their heads, making current legislation obsolete. We therefore need to devote considerable energy to changing that legislation, to make it capable of defending us in the years to come. And that effort clearly has to take place on the level of the European, as well as the national level.

Regarding direct TV broadcasting by satellite, questions need to be raised which concern the exact definition of its audience, and which legislation is considered as regulating its activities. If the latter is to be that of the country from which the transmissions originate, we are likely to see a mushrooming of the broadcasting equivalent of flags of convenience. It is clear that the issue raises legal problems which cannot be settled in a purely national context. But the new technologies also have implications for the ways in which artistic performances are conveyed.

There was a time when in order to “possess” a song, one had to buy either the record or the sheet music. In other words, there was a definable physical object that had to be changed hands, and on which a levy could easily be imposed. Then came the tape recorder, which meant that the consumer could simply record a disc that had been purchased by a friend. This required new instruments for the collection of rights, the concept of “fair payment” and the levy on blank cassettes.

In the near future, however, it may be enough for the consumer to hook his or her computer up to a database and simply download the required music. He or she could then use a program to modify the work in question, and then put it back onto the market without a single physical object or piece of hardware having changed hands. One wonders whether the advent of such techniques will not undermine the very meaning of terms such as “piracy” and “author’s remuneration”.

It will then become necessary to redefine the concept of recording and seek new ways of keeping tabs on the use, storage and broadcasting of musical performances, in an area that we are here to debate.

This may all seem a bit like science fiction, but today such figments of the imagination are already turning into fact. And without claiming to possess a crystal ball, we have reasons to believe that the increasingly shift from hardware-based to software-based broadcasting, and the arrival of new media, will swing the balance towards collective, rather than individual, management of royalties. Organisations such as ADAMI have every reason to try and anticipate on such changes, and be prepared for them.
WHEN ANY MISTAKE IS FATAL

YOU NEED SOMEONE TO RELY ON

THE MANUFACTURE OF CD'S IS NOT A JOB TO ENTRUST TO ANYONE. THERE IS MORE TO IT THAN PERFECT QUALITY AT EVERY STAGE. WHEN WE PROMISE AN ORDER WILL BE COMPLETED QUICKLY AND DELIVERED ON TIME, WE AREN'T HOPING FOR THE BEST. WE ARE CERTAIN IT WILL BE DONE.

IF YOU WANT TO BE CERTAIN TOO, RELY ON DURECO. MANUFACTURING OVER 45 MILLION CD'S A YEAR, TOTAL CAPACITY.

DURECO
CD MANUFACTURING
HOLLAND/NORWAY/FRANCE

BECAUSE EVERY DETAIL MATTERS

YOU NEED SOMEONE TO RELY ON? FOR INFORMATION CALL/FAX/WRITE HEAD OFFICE DURECO MANUFACTURING.
PHONE: (31) 2940 - 15321, FAX: (31) 2940 - 18725, PO BOX 12 / 1380 AA WEEESP/HOLLAND.
New Releases

SINGLES

BADESALZ
Et Went Your Sex - Columbia
PRODUCER: Gerd Knebel/Henni Nachtsheim

These artists have been hugely successful with their comedy versions of hits by U2 and Michael Jackson in the past and with this cover of George Michael’s smash they are very likely to continue this tradition.

BLUE SYSTEM
History - Hansa/BMG
PRODUCER: Dieter Bohlen/Luis Rodríguez

The strength of this first single of the forthcoming album Backstreet Dreams has got to be its absolutely irresistible hook, which along with a driving dance beat could very well make it a multi-format smash.

PLAN B
Life’s A Bitch - Ariola
PRODUCER: Mark Plati/Gareth Jones/Plan B

The strength of these progressive rockers is that they never lose control over what they are doing. Therefore this crisp rocker with its Bo Diddley beat and catchy chorus shouldn’t be ignored by EHR, either.

VERNON
Wonderer - EYE Records/WEA
PRODUCER: A.C. Boutsen/Stevie Be-Zet

Even though this deep house record with its strong ambient overtones is a dance track first and foremost, it has such a strong hook that it should be able to do well at the EHR format too.

ZIG ZAG
Go For What Cha Like - MCA
PRODUCER: Prophecy/Friedman & Gee

This first domestic signing could also very well prove to be the first hit for MCA Germany. These three Amsterdam kids are a worthy European answer to Kris Kross, and this tune could take them a long way.

ALBUMS

BOBO IN WHITE WOODEN HOUSES
Passing Stranger - Pilgrim/Polydor
PRODUCER: Ingo Vons/Emmanuel Fialk

Exceptionally strong melodies are the remarkable asset of this sophomore effort by the former GDR band. On top of that, the crystal clear production succeeds in highlighting both the tasteful guitar playing by Frank Heise and the vocals by the classically trained Bobo herself. Some prime examples of this are the first single

These Words Behind, the jazzily Tell Me One Good Reason Why which is dedicated to Joni Mitchell, the opener Dreams and the title track.

JULIAN DAWSON
Headlines - Chlordwig/BMG
PRODUCER: Gerd Knebel/Henni Nachtsheim

This British singer songwriter proves that he has been badly underrated as a recording artist. His music makes the cross over the border between jazz and ACE seemingly effortless. The richness of this collection is especially witnessed by tracks like Circus and the lush How Human Hearts Behave as well as uptempo rockers like Grey Chevrolet and Very Unusual Girl. These songs which should work well on both Rock and EHR formats could be instrumental in the real breakthrough.

NO PROBLEM ORCHESTRA
No Problem Orchestra - Herzklang/Sony
PRODUCER: Josef B. Schenk

The intention of this project by the No Problem Music Center Carinthia is to prove that both mentally and physically handicapped people are capable of performing music on a professional level. With his the help of special developed instrumentation and training methods, they manage to succeed. This method works particularly well in the case of I've Just Seen A Face, Ruby Tuesday and Strangers In The Night.

THE ROMEOS
Rookies Of The Year - Fuego Media/WEA
PRODUCER: Stephan Galusz

At a time when everybody has just had a hard time trying to come up with new cuts, these boys have already managed to sound original. This is the reason why the belated US release of their current single should succeed.

LALO SCHIFRIN
Jazz Meets The Symphony - East West
PRODUCER: Lalo Schifrin/Donna Schifrin

Even when an idea is not really original, it doesn't imply it's not valid. Orchestral jazz, such as pioneered by the likes of duke Ellington, who is rightly honoured here, has virtually endless possibilities in terms of texture and melody and Lalo Schifrin makes ample use of this. His music succeeds in highlighting both the crystal clear production succeeds in highlighting both the tasteful guitar playing by Frank Heise and the vocals by the classic

News

The Comeback Of Phillip Boa And The Voodoo Club

After a two-year absence, alternative rocker Phillip Boa and his band the Voodoo Club are ready to make a comeback with their new album Boaphenia. In this album, Boa has changed both his musical directions and his style of work, leaning towards a more alternative sound—"and his band. The only constant factor in the line-up is his wife, singer-keyboards player Pia Lunde.

All these changes didn't stop the album from entering the charts, however. At pre-stime it is charted at number 15 in Germany. The first single, Love On Sale, has already got a warm reception from many EHR stations. Boaphenia is Boa's fifth studio album for Hamburg-based Polydor, the label he signed with in 1987 after making two albums for indie labels Jal Music and Constrictor. That same year, Boa made his first foreign tour through Austria, the UK and Holland, scoring a hit with his live double album Live! Exile On Valletta Street. This was the same year in which Boa announced he would be leaving Germany for Malta where he now has—according to himself—the chance to reflect life and music.

The musical outcome of Boa's changes is an interesting, highly varied album. Produced by E. Roc, Boa himself and Tony Visconti (of David Bowie-fame), the album has a lot of different musical colours—from rock to typical "indie" dance—probably because of the various recording locations. After all, there is a world of difference between Dortmund, Malta and New York.

The new sound seems to fit in this decade of eclecticism. Finding future potential singles is therefore a difficult task. For instance, one may find the rock track Euphoria suitable for stations quite different than those on which the single is currently pictured.

EHR-formatted ORB/Fritz/Berlin is one station that programmed Love On Sale. Says HOM Bernd Albrecht, "It fits in our programme. Besides that, the song went straight up to number 1 in our listeners chart. To attain the current chart success, Polydor Hamburg set up a big marketing campaign, with three weeks of press ads spread out over the last two months. The first 40,000 copies of the CD were issued in a special jewel box, while the cassette format has an 8-page booklet. The single has a striking video to it filmed by Apollon, who worked with Dr. Alban, Army Of Lovers and Leila K. The campaign is topped off by a month-long nationwide tour.

Signed to: Polydor Hamburg.
Publisher: PolyGram Songs.
Management: United Synergic Enterprises/London/Berlin.

New Album: Boaphenia released on February 18.
New Single: Love On Sale released January 21. It was radio-advertised until February 15, on which date the poster campaign started, announcing both album release and the tour.

Concerts: A German tour is scheduled from April 2-May 3.
New line-up: Phillip Boa (guitar and vocals), Pia Lunda (keyboards and vocals), Hugo Degenhardt (drums), Ted Chau (guitar), Talf Ball (bass) and David Vella ("voodoo" drums).
Discography: Philister (Ja! Music, 1985); Aristocracie (Constrictor, 1986); Copperfield (Polydor, 1988); Hair (1989); Hispanola (1990); Hellios (1991); Live! Exile On Valletta Street (1991); Boaphenia (Polydor, 1993).

LET'S SHAKE ON IT — Phonogram MD Louis Spillmann finished the contract signed with his company and Maxim Red recently with a firm handshake. Pictured l-r are: manager Alexander v. Oswald, head of national A&R Thomas Wolf, Spillmann, artist André Rodemacher and national product manager Thorsten Reuber.
National Talent—The Way Forward

In an Europe where crossover hits are becoming more commonplace every day, major record companies are increasingly realizing the great importance of national product.

Only by carefully developing local artists and investing the right amount of time and money in them, can countries like Germany have product of the necessary quality to compete on a European and international level. Artists such as Die Prinzen and Die Fantastischen Vier have proven that German language artists of international standard do exist and now with the Echo awards, these artists at last have their own platform in Germany.

"Anglo-American dominance is on the increase, and now is the time for us to stress the importance of local product as is being done in France," says BMG Ariola/Hamburg MD Michael Anders. "In the past we have had a lot of international-orientated product, but now I think it's important to concentrate more on local product."

He doubts, however, that there'll be any real "opening of the borders" in the next 15 years. "It is very hard getting local German product released in America or England and quality remains a big problem. I'm not sceptical, just realistic—I am only seeing crossovers when they are already Top 10 hits."

BMG has a combined A&R and marketing head in the shape of Eckhardt Gundel since the departure of dynamic A&R head Franz von Auesperg last year. Now Anders says he is rethinking the company's A&R strategy. "We have been very competent in the hard rock sector, but now we're finding that this genre is very much tied up with high investment. As a result, we're now trying to spread out into dance, poprock and MOR. We don't want to segment our A&R activities and specialisation can be dangerous in a market where musical direction is permanently changing.

Metronome A&R manager Olly Helwig says the company will continue to concentrate on German poprock acts such as The Land, Scam Luiz, Camouflage and Ochesenkncht. Metronome has 15 acts on its local roster and Helwig is the only A&R man in the company. "We are a small firm so we can afford to specialise. And because of our size we can take care of our artists better. There's better communication in a small firm."  

Switching The Focus To Local

East West MD Jurgen Otterstein says the company's natural focus over the last few years has been on international repertoire, but now East West will be increasingly focusing on domestic talent. Says Otterstein, "We are forced to do this since we have lost of Peter Maffay. We need to take an aggressive stance as A&R is a time-consuming process. A lot of our international success has been with the Atlantic label, but since we've taken the label to a different level it will become more difficult to grow unless more superstars are signed up to the label."

Warner Music MD Gerd Gebhardt says his company is also planning to build up its German language repertoire, an area which he sees as being the trend over the next year following the success of Die Prinzen and Die Fantastischen Vier. Warner presently has around 30 local acts on its roster. "We will not be able in all fields from Schlager to heavy rock. Quality before quantity is always our motto in A&R. You need to look at the musical needs of Germany and what we as a company can cover. We don't do folk music for instance, as that's covered by East West and classical is covered by Teldec. We specialize in MOR and rock. Last year we had our best year ever on our national artist roster, thanks mainly to the success of Westernhagen."

Gebhardt says that Warner lays big importance on finding artists with song-writing or production capabilities. "We try to find artists which fit the company and which have some additional forte such as being able to write their own text. Juliane Werding, for instance, produces a lot of her own material."

He concludes, "There are enough good German-language acts around, they just aren't getting enough support."

MCA has just set up a local A&R department after a successful debut year with an international roster. MD Heinz Canibol says the company will be focusing on German-language poprock, and has already begun so by signing Die Abstürzenden Brieftauben. Canibol is looking at building up a local roster of 6-8 acts. "We won't be reducing our activities on the international side as it's our bread and butter. This is why we are limiting our national roster."

Says Canibol, "I think the trick is not to try with too many artists, but to give a select few your full support. We don't have a given budget for local acts—we just choose the ones we like. The chances of loosing money are far greater when you're talking about German-language acts, which is precisely why we are entering this area very cautiously. You have few chances of breaking new talent on German media and only a few chances on MTV Europe, so you have to concentrate on acts which can tour and work radio and clubs."

Covering All Corners

Sony Music MD Jochen Leuschner says as a large company, Sony wants to be active in every significant repertoire area. He sees the most potential for growth, however, in the entire area of local repertoire, especially German-language repertoire and potential cross-border hits. He comments, "Considering the new size of the reunified Germany, German-language product is hugely under-represented."

Leuschner says the change of media in Germany with the growth of private radio and the planning of projects like national cable TV music channel Viva will make a significant impact on the music scene. "Life is much easier for a Volksmusik artist in Germany than it is for a German rock or pop artist. Volksmusik has a real platform in Germany with around 100 TV shows a year and coverage by all the major radio stations. In contrast, the lobby for German poprock repertoire isn't very good and too many programmers prefer to play Anglo-American new talent before new German artists."

Says Sony artist marketing director Hubert Wandjo, "We must work on stimulating new talent. It is something that the music industry has been neglecting over the past few years with everyone, including Sony, going for easy, fast chart singles. We need to encourage artists to develop as this is the more durable form of new talent."

Wandjo says Sony is currently developing a wide range of local acts including alternative Nürnberg band Blue Manner Haze, pop bands Luna Luna and Halberg and MOR artists Judy Weiß and Michelle. "The only strategy you can have is hits," insists BMG Ariola/Munich A&R director Tony Ioannou. Ioannou says that he is moving the company into more of rock direction. Known for years as a Schlager company, Ioannou feels that it is now time for BMG to expand into other areas. On the subject of local repertoire, Ioannou reckons that it is very hard to break new German acts. He adds, "It might be difficult but it is essential to every company as it gives a company its special trademark."  

BMG Munich has 20 acts on its local roster.

With hardly any TV support and radio stations just playing hits and oldies, he says that the key points to look for in national artists are touring ability and credibility. On BMG Ariola/Munich's recent joint venture policy, Ioannou says it is in the right approach. "A&R nowadays is so specialised that one person can't possibly cover all the areas. You need the help of specialist A&R people who have the feel of the scene and the right contacts. This can only be given in an independent A&R situation." Ioannou thinks that A&R will be increasingly handled by smaller units outside of the big structure of the major record companies.

Miranda Watson

AmericanRadioHistory.com
ACE OF BASE
ALL THAT SHE WANTS
No. 1 "A" Rotation Performance, 5 weeks running
No. 1 in Germany
DENMARK NO. 1 NORWAY NO. 1 AUSTRIA NO. 1
FINLAND NO. 8 SWEDEN NO. 2 SWITZERLAND NO. 3
now playing everywhere:

Austria
3 "Vienna

Belgium
RADIO MAURIA/Roeselare
BRT RADIO 2/EAST FLANDERS/Gent
RADIO MOL/Nivel
RADIO ROYAL.Hamont-Achel

Czech Republic
HONTON RADIO/Prague

Germany
HR 3: LEIDER GUT/Frankfurt
RADIO FFM/Frankfurt
SWF 3: POPSHOP/Baden Baden
104.6 RTL BERLIN/Berlin
ENERGY/Berlin
OK KROU/Hamburg
ORB/FR/NE/Berlin
RADIO SALU/Doberbruecken
RG 4/Bremen
RSH/Kiel
RADIO HEERENBORG/Mannheim
NEU 2 (DAYTIME) Prbg./Hamburg
HUNDERT 6/Berlin
RADIO 7/Ulm

Greece
ANTENNA 107.5 FM STEREO/Salonika
POP 92.4 FM/Athens
STAR FM STEREO/Thessaloniki

Holland
1090 RADIO 3/Amerssem
RADIO 538/Bassem

Italy
RADIO SOUND STEREO/Cadigora

Luxembourg
ELDORADO/Luxembourg

Norway
RADIO 102/Haugesund
JFK/RADIO/Klepp
RADIO VEST/斯塔万格

Poland
RADIO RMF/Krakow
RADIO ZIELONA GORA/Zielona Gora

Portugal
RADIO NOVA ERA/Varia Nova de Gaia

United Kingdom
CWR FM/Bristol/Swindon
COOL FM/Belfast

Sweden
NRK 3 STEREO/Stockholm

Switzerland
RADIO LAC/Genova
RADIO 24/Zurich
RADIO RAUER/Kastel
RADIO PILOTUS 104.9/Luzern
RADIO ZURISSE/Staefa
ORS 3/Basel

Turkey
RADIO NUBER ONE FM/Istanbul

Taken from the album "Happy Nation"
TOP 10 IN GERMANY!
And here it is!
New entry airplay charts
Top 75!!!
Perfect for radio and most added on these stations:

- FFN
- RPR
- NDR
- SWF
- SRH
- SDR
- Radio Regenbogen

Play it now, it's a smash!
Station Reports

Tuesday 6th Belgium/Liege Fri 9th Holland Amsterdam

AD
John Kenny - Prog Dir
AD
Duran Duran
AD
Boomtown 
AD
Allman Brothers
AD
The Doors
AD
The Rolling Stones
AD
The Grateful Dead
AD
The Who
AD
Neil Young
AD
The Who
AD
Pink Floyd
AD
Deep Purple
AD
Black Sabbath
AD
Guns N' Roses
AD
The Eagles
AD
The Police

Wednesday 7th Belgium/Gent Sat 10th Holland/Groningen

the tour: The Paris Ailleurs Tour

THE PARIS AILEURS TOUR

"Come un Iglou"

Music & Media
April 3, 1993
NEW MODEL ARMY
The Love Of Hopeless Causes

March '93
20 London, University of London Union

April '93
14 Lisbon, Gartejo
15 Lisbon, Gartejo
21 Birmingham, Hummingbird
22 Newcastle, Mayfair
23 Glasgow, Barrowlands
24 Leeds, Town & Country
26 Leicester, De Montfort Hall
27 Cambridge, Corn Exchange
29 Bristol, Rainbow
30 Bournemouth, Tregonwell Hall

May '93
1 Liverpool, Royal Court
2 Manchester, Academy
5 London, Kilbourn National
7 Bremen, Stadthalle
8 Hamburg, Stadtpark
9 Berlin, Huxleys
10 Hannover, Capital
11 Leipzig, Haus Auensee
13 Stuttgart, Kongresshalle
14 Erlangen, Stadthalle
15 Munich, Terminal 1
17 Frankfurt, Stadthalle
18 Munster, Munsterlandhalle
19 Dusseldorf, Phillipshalle
21 Vienna, Bank Austria Zelt
22 Graz, Orpheum
23 Zurich, Volkhaus
26 Grenoble, Le Summun
28 Marseilles, Theatre de Moulin
29 Lausanne, Grande Salle de Vennes
30 Heerlen, Pinkpop

June '93
2 Barcelona, Zeleste
3 Madrid, Revolver
4 San Sebastian, venue tbc
5 Toulouse, Le Bikini
6 Lyon, Transborder
8 Caen, Salle Georges Brassens
9 Rennes, L’Ubu
10 Paris, Elysee Montmartre
11 Amsterdam, Paradiso

THE LOVE OF HOPELESS CAUSES
Station Reports

A List
AD
16

RADIO VICTOR/Nagoya
16
16

TELI 2 11ADKIMARA, Heisinki

RADIO KUKU/Our

A List:

Radio Victor/Esbjerg

Station Reports

Albion Flowers

Music & Mystery- All This Love

Eric Gadd- Wish

Dee Fredrix- And So

David Bowie- Jump

Decant- Things Can Only

Saint Etienne- You're In

East 17- Deep

k.d. lang- Constant Craving

Kinks Scattered

David Bowie- Jump

Paul McCartney- Cat on People

Go West- What You

Swept Away

Vrons von Mooren- Musk Dir

Ton Lethouwers MD

ADSnow- Informer

A List

RADIO JYVASKYLA/Jyvaskyla

Joke Linnamaa- Prog Dir

Terence Trent- Do You Love Me

Prince- Morning Papers

PM Dawn- More Than

INXS- Beautiful

Everything But The Girl- Only Living

Marc Almond- What Makes A Man

Candy Duffer Saxa

Mearit los Tandot

Rob N'Itaz DEC- Don't Be Queen

Milan. Kulkukissa

Glenn Frey- Love In The...

Army Of Lovers-Hot Iceland

Mariano Ranks Moisten

David Bowie- Jump

Saint Etienne- You're In

Pekka Ruuska- Mo Tandon


GREECE

II

Eodele Bellisario- Prog Dir

AD

John Clarke- Prog Dir

EHR

ligabue- Oualcuno

David Bowie- Jump

Arrested Dem Mr. Wendel

Terence Trent- Do You Love Me

Prince- Morning Papers

PM Dawn- More Than

INXS- Beautiful

Everything But The Girl- Only Living

Marc Almond- What Makes A Man

Candy Duffer Saxa

Mearit los Tandot

Rob N'Itaz DEC- Don't Be Queen

Milan. Kulkukissa

Glenn Frey- Love In The...

Army Of Lovers-Hot Iceland

Mariano Ranks Moisten

David Bowie- Jump

Saint Etienne- You're In

Pekka Ruuska- Mo Tandon


IRELAND

Ever

Prog Dir

Sting- Fields Of Gold

Hoddaway- What Is Love

Dina Carroll- This Time

Berger/F. Gall- Les Elons

Suzanne Vega- When Heroes

Bon Jovi. Bed Of

Ephraim Lewis- Drowning In

Ace Of Base- All That She Wont

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin'

TC 1993- Harmony

Peter Gabriel- Blood

Matthew Sweet- I've Been

R Kelly- Dedicated

Paul McCartney- Hope

Faith No More- I'm Easy

Paul McCartney- C'mon People

Grace Jones- Evil

Arrested Dem... Fishin’
**Station Reports**

**Switzerland**

**Power Play:**
- ACE RADIO FM 103.2/Linköping
- RADIO RTD/Linköping

**A List:**
- Bicare Josiforski - Prog Dir
- AD
- Dr. Alban - Sing Halleluyah

**B List:**
- Et.
- TW

**constructed by Billboard magazine from information including data collected, compiled and provided by SoundFax, Inc and Soundfax Data Systems.**

**Billboard Singles USA Top 25**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SNOW/Informer</td>
<td>EasyWest</td>
</tr>
<tr>
<td>2</td>
<td>SULK/Freek Me</td>
<td>Keito</td>
</tr>
<tr>
<td>3</td>
<td>DR. DEAD/Nutshah</td>
<td>2Q</td>
</tr>
<tr>
<td>4</td>
<td>WHITEY HOUSTON/I Have Nothing</td>
<td>Arista</td>
</tr>
<tr>
<td>5</td>
<td>JADE/Don't Walk Away</td>
<td>Giant</td>
</tr>
<tr>
<td>6</td>
<td>WHITEY HOUSTON/I'm Every Woman</td>
<td>Arista</td>
</tr>
<tr>
<td>7</td>
<td>DURAN DURAN/Ordinary World</td>
<td>Capitol UK</td>
</tr>
<tr>
<td>8</td>
<td>ARRESTED DEVELOPMENT/Me, Wande</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>9</td>
<td>UGLY KID JOE/Car In The Cradle</td>
<td>Scream</td>
</tr>
<tr>
<td>10</td>
<td>BON JOVI/Bed Of Roses</td>
<td>Jamboco</td>
</tr>
<tr>
<td>11</td>
<td>SIN DRIP POINTS/Two Epic</td>
<td>Epic</td>
</tr>
<tr>
<td>12</td>
<td>P.J. ANDERSON/B'Al/OA Whole New World</td>
<td>Columbia</td>
</tr>
<tr>
<td>13</td>
<td>SHA/Comforter</td>
<td>Geddy</td>
</tr>
<tr>
<td>14</td>
<td>NAUGHTY BY NATURE/Tap Hop</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>15</td>
<td>VANESSA WILLIAMS/Love Is</td>
<td>Swv</td>
</tr>
<tr>
<td>16</td>
<td>JEREMY JORDAN/The Right Kind Of Love</td>
<td>Island</td>
</tr>
<tr>
<td>17</td>
<td>POSITIVE K/Get A Man</td>
<td>Arista</td>
</tr>
<tr>
<td>18</td>
<td>PAPERBOY/Dirty</td>
<td>Epic</td>
</tr>
<tr>
<td>19</td>
<td>KENNY G/Forever In Love</td>
<td>Epic</td>
</tr>
<tr>
<td>20</td>
<td>BOY CRAZY/That's What Love Can Do</td>
<td>Shady Records</td>
</tr>
<tr>
<td>21</td>
<td>WHITEY HOUSTON/Will Always Love You</td>
<td>Arista</td>
</tr>
<tr>
<td>22</td>
<td>JON SECADA/Engagement</td>
<td>Sire</td>
</tr>
<tr>
<td>23</td>
<td>P.M. DAWN/Looking Through Patent Eyes</td>
<td>Gee Street</td>
</tr>
<tr>
<td>24</td>
<td>DIGGABLE PLANETS/Return Of Ske</td>
<td>Rawkus</td>
</tr>
</tbody>
</table>

**European Active Europe ACE Top 25**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STING/I'll Ever Lose My Faith In You</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>2</td>
<td>DURAN DURAN/Ordinary World</td>
<td>Parlophone</td>
</tr>
<tr>
<td>3</td>
<td>VANESSA PARADISI/Sunday Mondays</td>
<td>(Warner)</td>
</tr>
<tr>
<td>4</td>
<td>WHITEY HOUSTON/Is Every Woman</td>
<td>Arista</td>
</tr>
<tr>
<td>5</td>
<td>ROD STEWART/Roody Tody</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>6</td>
<td>PAUL McCARTNEY/Hope Of Deliverance</td>
<td>Epic</td>
</tr>
<tr>
<td>7</td>
<td>CHARLES &amp; EDIE/N.Y.C.</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>WHITEY HOUSTON/Will Always Love You</td>
<td>Arista</td>
</tr>
<tr>
<td>9</td>
<td>MADONNA/Sign Of The Times</td>
<td>Virgin</td>
</tr>
<tr>
<td>10</td>
<td>JACKSON/In The Mix</td>
<td>Epic</td>
</tr>
<tr>
<td>11</td>
<td>ROXETTE/Fingerprints</td>
<td>Sire</td>
</tr>
<tr>
<td>12</td>
<td>SOULSTRES/Sonor</td>
<td>Elektra</td>
</tr>
<tr>
<td>13</td>
<td>MICK JAGGER/Nothing's Gonna Stop Us Now</td>
<td>Ariola</td>
</tr>
<tr>
<td>14</td>
<td>MICHAEL SWEET/Now That You Are Gone</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>15</td>
<td>ROXETTE/Fingerprints</td>
<td>Sire</td>
</tr>
<tr>
<td>16</td>
<td>LISA STANSFIELD/Around</td>
<td>Capitol</td>
</tr>
<tr>
<td>17</td>
<td>MICHAEL SWEET/Ring Out</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>18</td>
<td>MARTHA WASH/Red Hot</td>
<td>Real World</td>
</tr>
<tr>
<td>19</td>
<td>INXS/Seventeen</td>
<td>Virgin</td>
</tr>
<tr>
<td>20</td>
<td>BRYAN FERRY/I've Got A Feeling</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>21</td>
<td>SHINEHEarts/Samson</td>
<td>Arista</td>
</tr>
<tr>
<td>22</td>
<td>BRUCE SPRINGSTEEN/Move On</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>23</td>
<td>JAMES/What Do I Do Now?</td>
<td>Epic</td>
</tr>
<tr>
<td>24</td>
<td>MARTHA WASH/Red Hot</td>
<td>Real World</td>
</tr>
</tbody>
</table>

**European Dance Radio EDR Top 25**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NAUGHTY BY NATURE/First Love (Epic)</td>
<td>Polydor</td>
</tr>
<tr>
<td>1</td>
<td>RAPIDATION/KYN MELVIN/Oh My Love (Epic)</td>
<td>Epic</td>
</tr>
<tr>
<td>1</td>
<td>MARTHA WASH/Red Hot (Polydor)</td>
<td>MCA</td>
</tr>
<tr>
<td>1</td>
<td>BIZARRE INC./Love Is In The Air (Warner)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>1</td>
<td>MIKE JASON/Hot Love (Arista)</td>
<td>Arista</td>
</tr>
<tr>
<td>1</td>
<td>ROYAL FAMILY/Through The Heart (MCA)</td>
<td>Arista</td>
</tr>
<tr>
<td>1</td>
<td>BRUCE SPRINGSTEEN/Johnny (A&amp;M)</td>
<td>Epic</td>
</tr>
<tr>
<td>1</td>
<td>SHINEHEarts/Samson (Arista)</td>
<td>Arista</td>
</tr>
<tr>
<td>1</td>
<td>MARTHA WASH/Red Hot (Real World)</td>
<td>Real World</td>
</tr>
</tbody>
</table>

**The Adult Contemporary Europe (ACE) Top 25 is based on a weighted scoring system. It is compiled on the basis of playlists of European stations programming and peak time charts for the 24-39 year-old mp4 year-olds, fulltime or during specific dayparts.**

**European Dance Radio (EDR) Top 25 is based on a weighted scoring system. It is compiled on the basis of playlists of European stations programming and peak time charts for the 16-39 year-olds, fulltime or during specific dayparts.**

© 1993, Billboard magazine. Reprinted with permission. Billboard is a trademark of the Billboard publishing division of The R.M. Publications, Inc. All rights reserved.

**Music & Media**

*APRIL 3, 1993*
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Soundtrack - The Bodyguard</td>
<td>The Bodyguard</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>2</td>
<td>Sting</td>
<td>Ten Summoner's Tales - A&amp;M</td>
<td>A.D.K.</td>
<td>A.D.K.</td>
</tr>
<tr>
<td>3</td>
<td>Lenny Kravitz</td>
<td>Are You Gonna Go My Way - Virgin</td>
<td>A.B.K.</td>
<td>A.B.K.</td>
</tr>
<tr>
<td>4</td>
<td>Eric Clapton</td>
<td>Unplugged - Du</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>13</td>
<td>Bonnie Tyler</td>
<td>Greatest Hits - Columbia</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>14</td>
<td>Tycoon</td>
<td>Vincent Anglis De Stroman - Epic</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>15</td>
<td>Charles &amp; Eddie</td>
<td>Duophonic - Capital</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>16</td>
<td>Jordy</td>
<td>Rachelle Surprise - Columbia</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>17</td>
<td>Van Halen</td>
<td>Live - Right Here, Right Now - Warner Brothers</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>18</td>
<td>Hothouse Flowers</td>
<td>Songs From The Kiosk - London</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>19</td>
<td>Genesis</td>
<td>Inex - Live</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>20</td>
<td>Living Colour</td>
<td>Skinn - Epic</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>21</td>
<td>Vasco Rossi</td>
<td>Gill Spiri Sopra - EMi</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>22</td>
<td>Marco Masini</td>
<td>Fenomenalerri - Record</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>23</td>
<td>El Ultimo De La Fil</td>
<td>Astronomo Razionale - EM</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>24</td>
<td>Jacques Dutronc</td>
<td>Dutronc Au Casino [live] - Columbia</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>25</td>
<td>Genesis</td>
<td>Live - The Way We Walk Vol. 2: The Longs - Virgin</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>26</td>
<td>Runrig</td>
<td>Amazing Tales - Chrysalis</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>27</td>
<td>Alice In Chains</td>
<td>Dirt - Columbia</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>28</td>
<td>Michael Bolton</td>
<td>Tamales - The Classics - Columbia</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>29</td>
<td>Poppy</td>
<td>Tell Me A Poem - Arista</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>30</td>
<td>Philip Boa &amp; The Voodoo Club</td>
<td>Baapampa - Polydor</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>31</td>
<td>Hugh Lockie</td>
<td>Better Seat And Twisted - Parlophone</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>32</td>
<td>Joe Cocker</td>
<td>The Best Of Joe Cocker - Capital</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>33</td>
<td>Manfred Man's Earth Band</td>
<td>Blinded By The Light - Best Of - Arco</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>34</td>
<td>Lionel Richie</td>
<td>Back To Front - Motown</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
<tr>
<td>35</td>
<td>Doro</td>
<td>Killer Heavy Metal - Virgin</td>
<td>A.B.</td>
<td>A.B.</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BR Communications BV in cooperation with BMI. All rights reserved. Compiled from the national album sales charts of 16 European territories.

A recognition of pan-European sales of 500,000 units, A recognition of sales of 1 million units, with multiplication applied by a number following the symbol.
# EUROCHART HOT 100® SINGLES

<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST/TITLE</th>
<th>LABEL/PUBLISHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>No Limit</td>
<td>2 Unlimited - Byline (MCA)</td>
</tr>
<tr>
<td>2</td>
<td>Stick It Out</td>
<td>5 nightclub - Tag (Pit &amp; Run)</td>
</tr>
<tr>
<td>3</td>
<td>Leela K - 'Cause Songs Of Logic/Honseac</td>
<td>A.D.K. (original label)</td>
</tr>
<tr>
<td>4</td>
<td>Open Sesame</td>
<td>A.D.K/SUN/PAL</td>
</tr>
<tr>
<td>5</td>
<td>In The Middle</td>
<td>Michael Jackson - Epic (Warner Chappell)</td>
</tr>
<tr>
<td>6</td>
<td>The Little Bird/Love Song For A Vampire</td>
<td>Jann Arden - A&amp;M (MCA)</td>
</tr>
<tr>
<td>7</td>
<td>Hope Of Deliverance</td>
<td>Paul McCartney - EMI (EMI)</td>
</tr>
<tr>
<td>8</td>
<td>Sing Hallelujah</td>
<td>Dr. Alton - Swansville (Swansville)</td>
</tr>
<tr>
<td>9</td>
<td>Would I Lie To You?</td>
<td>Charles &amp; Eddie - Epic (EMI)</td>
</tr>
<tr>
<td>10</td>
<td>I'm Every Woman</td>
<td>Whitney Houston - Arista (Virgin)</td>
</tr>
<tr>
<td>11</td>
<td>Little Bird/Love Song For A Vampire</td>
<td>Jann Arden - A&amp;M (MCA)</td>
</tr>
<tr>
<td>12</td>
<td>Take Me Home</td>
<td>Country Roads - Epic (EMI)</td>
</tr>
<tr>
<td>13</td>
<td>What Is Love</td>
<td>Haddaway - Coconut (A la Carte)</td>
</tr>
<tr>
<td>14</td>
<td>Mr. Loverman</td>
<td>Paul McCartney - EMI (EMI)</td>
</tr>
<tr>
<td>15</td>
<td>Informer</td>
<td>Dire Straits - (Warner Chappell)</td>
</tr>
<tr>
<td>16</td>
<td>Jump They Say</td>
<td>Bryan Ferry - Virgin (EMI)</td>
</tr>
<tr>
<td>17</td>
<td>Only With You</td>
<td>Captain Kirkby Project - Blow Up (Warner Chappell)</td>
</tr>
<tr>
<td>18</td>
<td>Try To Remember</td>
<td>Peter Kingsbury - Epic (EMI)</td>
</tr>
<tr>
<td>19</td>
<td>Run To You</td>
<td>En Rouge - Pulse 8 (Rondor)</td>
</tr>
<tr>
<td>20</td>
<td>Keep The Faith</td>
<td>Bon Jovi - Jamboree (Jamboree)</td>
</tr>
<tr>
<td>21</td>
<td>Fear Of The Dark</td>
<td>Iron Maiden - Epic (EMI)</td>
</tr>
<tr>
<td>22</td>
<td>When I'm Good And Ready</td>
<td>Sylk 71 - Fly Me Music</td>
</tr>
<tr>
<td>23</td>
<td>Power Of An American Natives</td>
<td>Dance 2 Trance - Blow Up (Allstars/BMG)</td>
</tr>
<tr>
<td>24</td>
<td>Somebody Dance With Me</td>
<td>DJ O.B. - Fresh (C. Hypadillac)</td>
</tr>
<tr>
<td>25</td>
<td>I'll Put A Spell On You</td>
<td>Bryan Ferry - Virgin (EMI)</td>
</tr>
<tr>
<td>26</td>
<td>Achy Breaky Heart</td>
<td>Billy Ray Cyrus - Mercury (PolyGram)</td>
</tr>
<tr>
<td>27</td>
<td>Out Of Space</td>
<td>The Prodigy - (EMI)</td>
</tr>
<tr>
<td>28</td>
<td>Pour L'Amour D'Un Garcon</td>
<td>Helene - AB (Adibon)</td>
</tr>
<tr>
<td>29</td>
<td>La Solitudine</td>
<td>Laura Pausini - Warner Chappell (EMI)</td>
</tr>
<tr>
<td>30</td>
<td>Aime-Moi Encore</td>
<td>Les Chants - Kalon (PolyGram)</td>
</tr>
<tr>
<td>31</td>
<td>Sweat (A La La La La Long)</td>
<td>Inner Circle - Metronome (Rock Pack/Madhouse)</td>
</tr>
<tr>
<td>32</td>
<td>More, More, More</td>
<td>Bananarama - London (EMI)</td>
</tr>
<tr>
<td>33</td>
<td>House Of Love</td>
<td>East London (PolyGram)</td>
</tr>
<tr>
<td>34</td>
<td>Conquest Of Paradise</td>
<td>Vangelis - East West (Virgin)</td>
</tr>
<tr>
<td>35</td>
<td>Mr. Blue</td>
<td>René Klijn - Polydor (MUSICO/Momental)</td>
</tr>
</tbody>
</table>

**Notes:**
- **#** indicates a new entry.
- **x** indicates a re-entry.
- **NEW ENTRY** indicates a new entry.
- **RE-ENTRY** indicates a re-entry.

*The Eurochart Hot 100® is compiled by L'Officiel and is based on data provided by Billboard. The chart is published weekly and is available for download on the L'Officiel website.*
### UNITED KINGDOM

**Singles**
- Shaggy - Oh Carolina
- 2 Unlimited - No Limit
- Shabaan - Mr. Lover Lover
- Snow - Al Fresco
- David Bowie - Jump They Say
- The Shamen - Come Into My Life
- Cliff Richard - Peace In Our Time
- Annie Lennox - Little Bird/Love Song
- Lemonhead - Can't Fight It
- 10cc - Does Your Mother Know
- Whitney Houston - I Will Always Love You

**Albums**
- Enigma - Le Roi Est Mort, Vive Le Roi!
- Michael Jackson - HIStory: Past, Present and Future, Book I
- Sting - Ten Summoner's Tales
- Celine Dion - The Colour Of My Love
- Enya - predictor

### SPAIN

**Singles**
- Mecache Modo - I Feel You
- 2 Unlimited - No Limit
- Vibe N-S - Ex Side
- Whitney Houston - I Will Always Love You
- Cap! - Hollywood Project Only With You
- Lenny Kravitz - Are You Gonna Go My Way
- Fatima - I'll Never Lose My Faith In You
- Snap - Extramet (BMG Ariola)

**Albums**
- 11 Ultimo De La Filos - Americazoa Razotao (EMI)
- Eric Clapton - Unplugged
- Ace Of Base - Happy Nation
- Laura Pausini - La Solitudine

### DENMARK

**Singles**
- CutfM'ove - Give It Up
- Depode Mode - I Feel You
- Sineke K. - Gave Givende
- Whitney Houston - I Will Always Love You
- Barry White - I'm Every Woman
- Ten Summoner's Tales - Ten Summoner's Tales
- Whitney Houston - I Will Always Love You
- Ace Of Base - Happy Nation

**Albums**
- CutfM'ove - Peace, Love & Harmony
- Various - Absolute Music 2
- Various - Absolute Music 1
- Whitney Houston - I Will Always Love You
- The Shamen - Phoenec People

### SWITZERLAND

**Singles**
- 2 Unlimited - No Limit
- D.J. Balie - Somebody Dance With Me
- Ace Of Base - All That She Wants
- Depode Mode - I Feel You
- Sineke K. - Gave Givende
- Whitney Houston - I Will Always Love You
- Barry White - I'm Every Woman

**Albums**
- CutfM'ove - Peace, Love & Harmony
- Various - Absolute Music 2
- Whitney Houston - I Will Always Love You
- The Shamen - Phoenec People

### NORWAY

**Singles**
- 2 Unlimited - No Limit
- Faith No More - Easy To Be Aggressive
- Capt. Hollywood Project - More And More
- CutfM'ove - Give It Up
- Golden Earring - The Naked Truth
- Candy Duffer - Out Of My Life
- Laura Pausini - La Solitudine
- Whitney Houston - I Will Always Love You

**Albums**
- CutfM'ove - Peace, Love & Harmony
- Various - Absolute Music 2
- Whitney Houston - I Will Always Love You
- The Shamen - Phoenec People

### GERMANY

**Singles**
- 1 Of Base - All That She Wants
- 2 Unlimited - No Limit
- Haddaway - What Is Love
- Paul McCartney - Help
- Dupeche Mode - I Feel You
- Dr. Alban - Sing Hallelujah
- Capt. Hollywood Project Only With You
- Lenny Kravitz - Are You Gonna Go My Way
- Whitney Houston - I Will Always Love You

**Albums**
- 1 Of Base - All That She Wants
- 2 Unlimited - No Limit
- Haddaway - What Is Love
- Paul McCartney - Help
- Capt. Hollywood Project Only With You
- Lenny Kravitz - Are You Gonna Go My Way
- Whitney Houston - I Will Always Love You
- Eric Clapton - Unplugged

### ITALY

**Singles**
- 2 Unlimited - No Limit
- Duran Duran - Ordinary World
- Sting - If I Ever Lose My Faith In You
- Renato Zero - Ave Maria
- Various - Various
- 10cc - Does Your Mother Know
- Whitney Houston - I Will Always Love You

**Albums**
- 2 Unlimited - No Limit
- Duran Duran - Ordinary World
- Sting - If I Ever Lose My Faith In You
- Renato Zero - Ave Maria
- Various - Various
- Whitney Houston - I Will Always Love You

### SWEDEN

**Singles**
- 2 Unlimited - No Limit
- Depode Mode - I Feel You
- Capt. Hollywood Project - More And More
- Barry White - I'm Every Woman
- Ten Summoner's Tales - Ten Summoner's Tales
- Whitney Houston - I Will Always Love You
- Ace Of Base - Happy Nation
- Laura Pausini - La Solitudine

**Albums**
- 2 Unlimited - No Limit
- Barry White - I'm Every Woman
- Ten Summoner's Tales - Ten Summoner's Tales
- Whitney Houston - I Will Always Love You
- Ace Of Base - Happy Nation

### AUSTRIA

**Singles**
- 1 Of Base - All That She Wants
- 2 Unlimited - No Limit
- The Beloved - Sweet Harmony
- Paul McCartney - Hope Of Deliverance
- Usoro - Open Your Mind
- Lenny Kravitz - Are You Gonna Go My Way
- Boney M. - Gold - 20 Super Hits
- Soundtrack - The Bodyguard

**Albums**
- 1 Of Base - All That She Wants
- 2 Unlimited - No Limit
- The Beloved - Sweet Harmony
- Paul McCartney - Hope Of Deliverance
- Usoro - Open Your Mind
- Lenny Kravitz - Are You Gonna Go My Way
- Boney M. - Gold - 20 Super Hits

### PORTUGAL

**Singles**
- 2 Unlimited - No Limit
- Duran Duran - Ordinary World
- Sting - If I Ever Lose My Faith In You
- Renato Zero - Ave Maria
- Various - Various
- Whitney Houston - I Will Always Love You

**Albums**
- 2 Unlimited - No Limit
- Duran Duran - Ordinary World
- Sting - If I Ever Lose My Faith In You
- Renato Zero - Ave Maria
- Various - Various
- Whitney Houston - I Will Always Love You

### DENMARK

**Singles**
- 1 Of Base - All That She Wants
- 2 Unlimited - No Limit
- Haddaway - What Is Love
- Paul McCartney - Help
- Dupeche Mode - I Feel You
- Dr. Alban - Sing Hallelujah
- Capt. Hollywood Project Only With You
- Lenny Kravitz - Are You Gonna Go My Way
- Whitney Houston - I Will Always Love You

**Albums**
- 1 Of Base - All That She Wants
- 2 Unlimited - No Limit
- Haddaway - What Is Love
- Paul McCartney - Help
- Capt. Hollywood Project Only With You
- Lenny Kravitz - Are You Gonna Go My Way
- Whitney Houston - I Will Always Love You
- Eric Clapton - Unplugged

### SWEDEN

**Singles**
- 2 Unlimited - No Limit
- Depode Mode - I Feel You
- Capt. Hollywood Project - More And More
- Barry White - I'm Every Woman
- Ten Summoner's Tales - Ten Summoner's Tales
- Whitney Houston - I Will Always Love You
- Ace Of Base - Happy Nation
- Laura Pausini - La Solitudine

**Albums**
- 2 Unlimited - No Limit
- Barry White - I'm Every Woman
- Ten Summoner's Tales - Ten Summoner's Tales
- Whitney Houston - I Will Always Love You
- Ace Of Base - Happy Nation

### AUSTRIA

**Singles**
- 1 Of Base - All That She Wants
- 2 Unlimited - No Limit
- The Beloved - Sweet Harmony
- Paul McCartney - Hope Of Deliverance
- Usoro - Open Your Mind
- Lenny Kravitz - Are You Gonna Go My Way
- Boney M. - Gold - 20 Super Hits
- Soundtrack - The Bodyguard

**Albums**
- 1 Of Base - All That She Wants
- 2 Unlimited - No Limit
- The Beloved - Sweet Harmony
- Paul McCartney - Hope Of Deliverance
- Usoro - Open Your Mind
- Lenny Kravitz - Are You Gonna Go My Way
- Boney M. - Gold - 20 Super Hits

### PORTUGAL

**Singles**
- 2 Unlimited - No Limit
- Duran Duran - Ordinary World
- Sting - If I Ever Lose My Faith In You
- Renato Zero - Ave Maria
- Various - Various
- Whitney Houston - I Will Always Love You

**Albums**
- 2 Unlimited - No Limit
- Duran Duran - Ordinary World
- Sting - If I Ever Lose My Faith In You
- Renato Zero - Ave Maria
- Various - Various
- Whitney Houston - I Will Always Love You
BUMA/STEMRA (continued from page 1)

Music & Media, Billboard, the Hollywood Reporter and other business publications. On April 1 BDS has installed monitoring equipment machines at the BUMA/STEMRA site in Amsterdam, Holland, that can track 12 TV and radio stations. The first broadcast in the Dutch market. At the moment, the machines track five channels of the pubcaster NOS, as well as all the commercial radio stations. Performances of music radio ads will be added in the near future.

The BDS-BUMA/STEMRA undertaking, which covers only radio, will be a separate case; CDM (Crayon Development Network), headed by BUMA/STEMRA deputy director of information systems Ben Akkerboom.

BUMA/STEMRA director Henk Endlich says a contract with a major media buyer is due to be signed, while negotiations with the Danish royalty organisation (NPM) are currently taking place.

Endlich, however, is not just waiting for customers to approach him. "Compared to the US..." he continues, "we have the advantage of working in a market like Holland that is the number of different commercials being broadcast is so much smaller," he says. Therefore, we will have to offer not only to all commercials (app. 2,500), which is something that is impossible in the US. In this way I'll be able to build a very comprehensive database.

Although an exact rate card is not yet established, costs are estimated to be between Di 8 (app. US$470) per identified song. Customers need to subscribe to the system first, amounting to Di 200-300.

Endlich does not yet see the value of the system for facilitating royalty payments. "It is not a tool to control our royalty distribution schemes," he says, "the database would have to develop fingerprints of allcopyrighted songs. The current system is more practical to monitor the current new releases that are broadcast by radio." On average, some 250 titles are aired weekly in Holland.

Airplay tracking in Holland is presently supplied by the nation's two chart foundations, the Stichting Nederlandse Top 40 and the pop music chart, Stichting Nederlandse Hitparade. Both organisations use a combination of tape recorders and so-called "Buma Lists," sheets that the broadcast organisations have to fill in for the calculation of performance copyrights. The resulting ranking of airplay is printed and distributed to the public, retailers and advertisers.

A special feature of the Mega Top 50 is that the BUMA/STEMRA will take up the position on April 1. In the UK, for example, independent commercial radio lobby BUMA/STEMRA the PPL recently found itself the case of STIM, copyright protection organisation NCB on one side and STIP and Swedish radio on the other. With an April 1 start date for legal commercial radio licensing, stations are trying to tie up royalty legalities as quickly as possible. In the case of STIM, copyright protection music can be broadcast without legal complications.

In January 1990, the Billboard Hot Country" chart was first converted to BDS, followed by "Top 40 Airplay" a year later. Now, Billboard's "A&M Rock Tracks" and Hot R&B Singles are also being monitored, BDS-collected airplay information.

The current system is more practical to monitor the current new releases that are broadcast by radio. On average, some 250 titles are aired weekly in Holland.

Airplay tracking in Holland is presently supplied by the nation's two chart foundations, the Stichting Nederlandse Top 40 and the pop music chart, Stichting Nederlandse Hitparade. Both organisations use a combination of tape recorders and so-called "Buma Lists," sheets that the broadcast organisations have to fill in for the calculation of performance copyrights. The resulting ranking of airplay is printed and distributed to the public, retailers and advertisers. A special feature of the Mega Top 50 is that the BUMA/STEMRA will take up the position on April 1. In the UK, for example, independent commercial radio lobby BUMA/STEMRA the PPL recently found itself the case of STIM, copyright protection organisation NCB on one side and STIP and Swedish radio on the other. With an April 1 start date for legal commercial radio licensing, stations are trying to tie up royalty legalities as quickly as possible. In the case of STIM, copyright protection music can be broadcast without legal complications.

STIP is also holding less formal discussions with diversified Swedish media company Kinnekull (EHR Z-Radio, EHR The Voice in Denmark), Swedish publishing giant Bonnier (which plans to launch a new station called Megapol/Stockholm), EHR Radio CityStockholm and community radio through the new Radio Broadcasters Association (RU).

NRJ (continued from page 1)

The authority was informed of this move when we applied for the frequency. The station was launched during the summer of 1991, and the result was a huge response among the NRJ's audiences are increasing, as its turnover. It should break even this year. Well revealed that the station lost Fr700,000 in 1992, adding that major announcements on the project will be made during the next months. According to some press reports, we will be looking for three frequencies in the Sachsen area of Germany, and has an eye on Scandinavia, as well as Manchester, England.
Reggae Reinforcement

The headline news at the EHR front this week must be the newcomers on the reggae scene among the two highest new entries in the top 40. Earning highest (at 24) is white Canadian reggae and rap artist Stevie, whose debut single ‘Islander’ is currently number 1 in the US. As a matter of fact, the other reggae breaker (at number 29) is proving the number 1 position in the UK; it is A Cimiou by UK-based and Greensleeves- signed artist Shaggy. Both entries are two played in Holland (choice of 100% penetration), followed by Sweden (60% and 50% respectively). Snow also does well in Portugal. Shaggy in the UK, surprisingly.

Another reggae single currently charting among the EHR ranks (30) is ‘A Long Time Ago’ by Martin King, featuring the winners of the EHR ‘Hit of the Year’ competition. This is a remarkable feat! Bubbling under the top 40 and listed as the second title in 1991’s most successful EHR hits by Isaak include 1991’s ‘Oh Carolina’ by UK-based and Greensleeves-signed artist Stevie, whose debut single ‘Islander’ is currently number 1 in the US. As a matter of fact, the other reggae breaker (at number 29) is proving the number 1 position in the UK; it is A Cimiou by UK-based and Greensleeves- signed artist Shaggy. Both entries are two played in Holland (choice of 100% penetration), followed by Sweden (60% and 50% respectively). Snow also does well in Portugal. Shaggy in the UK, surprisingly.

ARMY OF LOVERS/Israelism

The headline news at the EHR front this week must be the newcomers on the reggae scene among the two highest new entries in the top 40. Earning highest (at 24) is white Canadian reggae and rap artist Stevie, whose debut single ‘Islander’ is currently number 1 in the US. As a matter of fact, the other reggae breaker (at number 29) is proving the number 1 position in the UK; it is A Cimiou by UK-based and Greensleeves- signed artist Shaggy. Both entries are two played in Holland (choice of 100% penetration), followed by Sweden (60% and 50% respectively). Snow also does well in Portugal. Shaggy in the UK, surprisingly.

SHA515/Don’t Take That Away From Me

The headline news at the EHR front this week must be the newcomers on the reggae scene among the two highest new entries in the top 40. Earning highest (at 24) is white Canadian reggae and rap artist Stevie, whose debut single ‘Islander’ is currently number 1 in the US. As a matter of fact, the other reggae breaker (at number 29) is proving the number 1 position in the UK; it is A Cimiou by UK-based and Greensleeves- signed artist Shaggy. Both entries are two played in Holland (choice of 100% penetration), followed by Sweden (60% and 50% respectively). Snow also does well in Portugal. Shaggy in the UK, surprisingly.

THE HEADLINERS/Automatic

The headline news at the EHR front this week must be the newcomers on the reggae scene among the two highest new entries in the top 40. Earning highest (at 24) is white Canadian reggae and rap artist Stevie, whose debut single ‘Islander’ is currently number 1 in the US. As a matter of fact, the other reggae breaker (at number 29) is proving the number 1 position in the UK; it is A Cimiou by UK-based and Greensleeves- signed artist Shaggy. Both entries are two played in Holland (choice of 100% penetration), followed by Sweden (60% and 50% respectively). Snow also does well in Portugal. Shaggy in the UK, surprisingly.
<table>
<thead>
<tr>
<th>Week 14/93</th>
<th>Region</th>
<th>Artist/Title</th>
<th>Original Label/Date</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>PRINCE/Morning Papers</td>
<td>Paisley Park</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>MICHAEL JACKSON/Give In To Me</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>WHITNEY HOUSTON/Every Women</td>
<td>Arista</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>PRINCE/Damn U</td>
<td>Warner Brothers</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ANNIE LENNOX/Someone Like This</td>
<td>Geffen</td>
<td>14</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>UGLY KID JOE/Chicken In The Street</td>
<td>Elektra</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>MICHAEL BOLTON/Back At One</td>
<td>RCA</td>
<td>18</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>PRINCE/Damn U</td>
<td>Warner Brothers</td>
<td>19</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>LADY GAGA/Just Dance</td>
<td>Interscope</td>
<td>20</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>BRYAN FERRY/I Put A Spell On You</td>
<td>EMI</td>
<td>21</td>
</tr>
</tbody>
</table>

**REGIONAL EHR TOP 20**

### 1. NORTHWEST

<table>
<thead>
<tr>
<th>Week 14/93</th>
<th>Region</th>
<th>Artist/Title</th>
<th>Original Label/Date</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>PRINCE/Morning Papers</td>
<td>Paisley Park</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>MICHAEL JACKSON/Give In To Me</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>WHITNEY HOUSTON/Every Women</td>
<td>Arista</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>PRINCE/Damn U</td>
<td>Warner Brothers</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ANNIE LENNOX/Someone Like This</td>
<td>Geffen</td>
<td>14</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>UGLY KID JOE/Chicken In The Street</td>
<td>Elektra</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>MICHAEL BOLTON/Back At One</td>
<td>RCA</td>
<td>18</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>PRINCE/Damn U</td>
<td>Warner Brothers</td>
<td>19</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>LADY GAGA/Just Dance</td>
<td>Interscope</td>
<td>20</td>
</tr>
</tbody>
</table>

### 2. CENTRAL

<table>
<thead>
<tr>
<th>Week 14/93</th>
<th>Region</th>
<th>Artist/Title</th>
<th>Original Label/Date</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>PRINCE/Morning Papers</td>
<td>Paisley Park</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>MICHAEL JACKSON/Give In To Me</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>WHITNEY HOUSTON/Every Women</td>
<td>Arista</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>PRINCE/Damn U</td>
<td>Warner Brothers</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ANNIE LENNOX/Someone Like This</td>
<td>Geffen</td>
<td>14</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>UGLY KID JOE/Chicken In The Street</td>
<td>Elektra</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>MICHAEL BOLTON/Back At One</td>
<td>RCA</td>
<td>18</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>PRINCE/Damn U</td>
<td>Warner Brothers</td>
<td>19</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>LADY GAGA/Just Dance</td>
<td>Interscope</td>
<td>20</td>
</tr>
</tbody>
</table>

### 3. WEST

<table>
<thead>
<tr>
<th>Week 14/93</th>
<th>Region</th>
<th>Artist/Title</th>
<th>Original Label/Date</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>PRINCE/Morning Papers</td>
<td>Paisley Park</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>MICHAEL JACKSON/Give In To Me</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>WHITNEY HOUSTON/Every Women</td>
<td>Arista</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>PRINCE/Damn U</td>
<td>Warner Brothers</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ANNIE LENNOX/Someone Like This</td>
<td>Geffen</td>
<td>14</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>UGLY KID JOE/Chicken In The Street</td>
<td>Elektra</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>MICHAEL BOLTON/Back At One</td>
<td>RCA</td>
<td>18</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>PRINCE/Damn U</td>
<td>Warner Brothers</td>
<td>19</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>LADY GAGA/Just Dance</td>
<td>Interscope</td>
<td>20</td>
</tr>
</tbody>
</table>

### 4. NORTH

<table>
<thead>
<tr>
<th>Week 14/93</th>
<th>Region</th>
<th>Artist/Title</th>
<th>Original Label/Date</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>STEVIE WONDER/Every Women</td>
<td>Arista</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>MADONNA/Bad Girl</td>
<td>Warner Brothers</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>BON JOVI/Bed Of Roses</td>
<td>Geffen</td>
<td>10</td>
</tr>
</tbody>
</table>

### 5. WEST CENTRAL

<table>
<thead>
<tr>
<th>Week 14/93</th>
<th>Region</th>
<th>Artist/Title</th>
<th>Original Label/Date</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>MICHAEL JACKSON/Give In To Me</td>
<td>Capitol</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>SHADO/CH Chords</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>KAYHOTHPERSHIF/Every Women</td>
<td>Arista</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>DANNY BOWIE:Jig A Bag</td>
<td>Parlophone</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>LOVE UNTIL TODAY/Every Women</td>
<td>Arista</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>PRINCE/Damn U</td>
<td>Warner Brothers</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>BON JOVI/Bed Of Roses</td>
<td>Geffen</td>
<td>10</td>
</tr>
</tbody>
</table>

### 6. SOUTH

<table>
<thead>
<tr>
<th>Week 14/93</th>
<th>Region</th>
<th>Artist/Title</th>
<th>Original Label/Date</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>STEVIE WONDER/Every Women</td>
<td>Arista</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>MADONNA/Bad Girl</td>
<td>Warner Brothers</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>BON JOVI/Bed Of Roses</td>
<td>Geffen</td>
<td>10</td>
</tr>
</tbody>
</table>

### 7. SOUTHWEST

<table>
<thead>
<tr>
<th>Week 14/93</th>
<th>Region</th>
<th>Artist/Title</th>
<th>Original Label/Date</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>STEVIE WONDER/Every Women</td>
<td>Arista</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>MADONNA/Bad Girl</td>
<td>Warner Brothers</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>BON JOVI/Bed Of Roses</td>
<td>Geffen</td>
<td>10</td>
</tr>
</tbody>
</table>

### 8. EAST CENTRAL

<table>
<thead>
<tr>
<th>Week 14/93</th>
<th>Region</th>
<th>Artist/Title</th>
<th>Original Label/Date</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>PRINCE/Morning Papers</td>
<td>Paisley Park</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>STEVIE WONDER/Every Women</td>
<td>Arista</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>MADONNA/Bad Girl</td>
<td>Warner Brothers</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>LEVI'S/Sweet Thing</td>
<td>Polydor</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>DURAN DURAN/Cosmopolitan World</td>
<td>Parlophone</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>BON JOVI/Bed Of Roses</td>
<td>Geffen</td>
<td>10</td>
</tr>
</tbody>
</table>
Featuring the current hit single

Bed of Roses

Over 4.5 Million albums sold

Platinum: Australia, Canada, Germany, Japan, Korea, Sweden, Switzerland, Taiwan, U.K, U.S.A.

Gold: Argentina, Austria, Denmark, Ireland, Mexico, Norway, Netherlands, Spain.

On tour in Europe

MARCH
31 MUNICH - Odeonhalle

APRIL
1 BERLIN - Deutscher Volkschulhalle
2 DORTMUND - Wee Germanhalle
4 ZURICH - Halle Saison
5 ZURICH - Halle Saison
6 MILAN - Halle Tony Garnier
7 LYON - Grugahalle
8 ESSEN - Sold Out
9 ROTTERDAM - Haldemanhalle
10 HAMBURG - Sold Out
12 COPENHAGEN - Sold Out
14 HELSINKI - Sold Out
16 GOTENSBURG - Sold Out
17 STOCKHOLM - Sold Out
19 OSLO - Sold Out
21 HANNOVER - Ellens Hallen
22 BRUSSELS - Festivalhalle
23 ROTTERDAM - Sold Out
25 NURNBURG - Michelin Hallen

MAY
1 SAN SEBASTIAN - Velodrome de Andeta
2 BARCELONA - Palacio de los Deportes
4 TOULOUSE - Patinoire
5 BORDEAUX - Zenith
7 PARIS - Sold Out
10 BIRMINGHAM - Sold Out
11 BIRMINGHAM - Sold Out
12 BIRMINGHAM - Sold Out
14 LONDON - Oriental Hall
15 LONDON - Sold Out
16 LONDON - Sold Out
18 SHEFFIELD - Sold Out
19 GLASGOW - Sold Out
21 DUBLIN - Sold Out
22 BELFAST - Sold Out
Echo.
Deutscher Schallplattenpreis
1992

Montag,
15. März 1993
Wintergarten
Berlin
"The Echo of 1992 can still be clearly heard. The Echo award ceremony brought all the creative forces of the music market together. In May '92 artists, producers, authors, music publishers, record company representatives, but also retailers, concert promoters and the media were brought together in Cologne under one roof. The verdict on Echo was unanimous: finally there is a representative forum, where the German music scene can present its creative forces. As the third biggest music market in the world, Germany carried out its important role convincingly at the event.

On March 15, Echo '93 will be presented, this time in Berlin. In co-operation with the record industry, the German PhonoAkademie has instigated several changes to this year's event. There are now additional categories, such as "German Producer Of The Year" and "Best German Produced Single Of The Year".

It is important, however, during the prizes and this important review of national creativity, to remember that we owe many of these successes to our multi-cultural society.

The success of the German record industry are often reflections of international creativity. We shouldn't forget this, however sure of ourselves we feel. It is only competition within the international music market which creates national music makers of the highest standard.

As a cultural and political institution for the German Music Industry, the Deutsche PhonoAkademie is committed to this multi-cultural society.

Gerd Gabhardt, chairman of the German PhonoAkademie
Facts & Figures

Country Facts

<table>
<thead>
<tr>
<th>POPULATION</th>
<th>77,485,000; 0-14: 15.6%; 15-24: 15.5%; 25-34: 15.3%; 35-44: 14.9%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail Value 2 Figures</td>
<td></td>
</tr>
</tbody>
</table>

Albums & singles qualifications: 250,000 gold, 500,000 platinum.

MAJOR CITIES (pop 500,000+)

Berlin (3,490), Hamburg (1,594), Munich (1,189), Cologne (928), Essen (623), Frankfurt am Main (619), Dortmund (584), Düsseldorf (563), Stuttgart (552), Leipzig (549), Bremen (533), Chemnitz (386), Wuppertal (365), Munich (313), Bielefeld (306), Mannheim (295), Magdeburg (290), Gelsenkirchen (288), Bonn (277), Karlsruhe (261), Wiesbaden (252).

Trade bloc: EC.

Currency: Deutsche Mark (DM 100 = US$ 60.03)

VAT: 14% on records & tapes.

1 The German capital is again Berlin, though the government still resides in Bonn; most government bureaus will move to Berlin over the next ten years.

Trade Deliveries (in millions)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CDs</td>
<td>22.8</td>
<td>39.2</td>
<td>56.9</td>
<td>76.2</td>
</tr>
<tr>
<td>Cassettes</td>
<td>58.2</td>
<td>59.9</td>
<td>58.3</td>
<td>75.6</td>
</tr>
<tr>
<td>Vinyl Albums</td>
<td>66.3</td>
<td>57.6</td>
<td>48.3</td>
<td>44.7</td>
</tr>
<tr>
<td>Singles (all formats)</td>
<td>38.5</td>
<td>31.6</td>
<td>32.2</td>
<td>28.1</td>
</tr>
<tr>
<td>Total Units</td>
<td>185.8</td>
<td>188.3</td>
<td>195.7</td>
<td>224.6</td>
</tr>
<tr>
<td>Wholesale Value</td>
<td>1.325</td>
<td>1.400</td>
<td>1.490</td>
<td>n/a</td>
</tr>
<tr>
<td>Retail Value</td>
<td>2.560</td>
<td>2.785</td>
<td>3.095</td>
<td>3.675</td>
</tr>
<tr>
<td>Music Videos</td>
<td>n/a</td>
<td>0.2</td>
<td>0.4</td>
<td>1.0</td>
</tr>
<tr>
<td>Blank Cassettes</td>
<td>95.0</td>
<td>97.0</td>
<td>108.0</td>
<td>143.0</td>
</tr>
</tbody>
</table>

Repertoire Share

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>International Pop</td>
<td>63%</td>
<td>63%</td>
<td>63%</td>
<td>63%</td>
</tr>
<tr>
<td>National Pop</td>
<td>27%</td>
<td>27%</td>
<td>27%</td>
<td>27%</td>
</tr>
<tr>
<td>Classical</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

Sales Awards¹

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Platinum Albums</td>
<td>27</td>
<td>34</td>
<td>24</td>
<td>36</td>
</tr>
<tr>
<td>Gold Albums</td>
<td>75</td>
<td>87</td>
<td>91</td>
<td>91</td>
</tr>
<tr>
<td>Platinum Singles</td>
<td>0</td>
<td>2</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Gold Singles</td>
<td>11</td>
<td>11</td>
<td>19</td>
<td>17</td>
</tr>
</tbody>
</table>

Albums & singles qualifications: 250,000 gold, 500,000 platinum.

¹ Figures do not include former GDR (Estimated sales in the GDR for 1989 are 6.0 million cassette and 13.0 million vinyl albums).

2 Figures include former GDR after July 1.

3 Figures include Volksmusik and German Schlager.

Source: Eurofile

National & International Bestsellers 1991-92

TOP-SELLING DOMESTIC ACTS 1991 (based on 1992 Echo nominations)¹

Herbert Groenemeyer:

Herbert Groenemeyer (Male Artist of the Year), Westerhagen, Roy Black, Peter Maffay, Matthias Reim, Pe Werner (Female Artist of the Year/Newcomer Award), Nina Hagen, Juliane Werding, Marianne Rosenberg, Doro, Enigma/Michael Cretu (Most Successful Artist Abroad), BAP, Blue System, Flippers, Scorpions (Group of the Year), Udo Lindenberg (Lifetime Achievement Award), Badesalz, Patrick Lindner, Edward Simon, TIME To Time.

TOP-SELLING INTERNATIONAL ACTS 1991 (based on 1992 Echo nominations)¹

Phil Collins (Male Artist of the Year), Bryan Adams, Chris Rea, Rod Stewart, Sting, Cher (Female Artist of the Year), Whitney Houston, Patricia Kaas, Madonna, Tina Turner, Eurythmics, Gipsy Kings, Queen (Group of the Year), Whitney Houston, Michael Jackson, Lionel Richie, Bruce Springsteen (Male Rock/Pop Artist), Genesis, Guns N’Roses, Nirvana, Queen, Roxette (Rock/Pop Group), Christian & Bruce, Die Flippers, Klaus. Der Sui (Volksmusik), Kurt Masur, Deborah Saxon, Peter Seiffert (Classical Artist).

TOP-SELLING INTERNATIONAL ACTS 1992 (based on 1993 Echo nominations)

1993 Echo nominations)

1993 Echo nominations)

1 Bold typeface indicates winners.

Consumer Electronics

Households: 33,000,000; With CD Player: 29.6%; With TV: 96.0%; With VCR: 50.2%; With Cable: 29.8%.

Charts & Awards

Awards (Organization): Echo Deutscher Schallplattenpreis [Deutsche Phono-Akademie].

Charts (compilers): Single Top 100, Longplay Top 100, based on sales (plus airplay for bottom-half of the singles chart) [Media Control/BPI]; Top 30, based on airplay at 71 public/private stations [Media Control].

Retail Outlets: Specialty stores: 1,500; Department stores: 500, Hypermarkets: 950.

Copyright & Trade

Roman Convention member since 1966, Berne Union member since 1887; Copyright length: 75 years after death for authors & composers, 50 years after publication for artists, 25 years after publication for producers; Tape levy: DM 0.12 per hour (audio); DM 0.17 per hour (video); Hardware levy: DM 2.50 per item (audio); DM 18.00 per item (video);

Main industry organizations: BPI (producers), GEMA (mechanical/performing rights), GVL (photographic performance), DMV (publishers), IFPI, Deutsche Phono-Akademie.
1993 Echo Award Winners

**National Female Rock/Pop Artist**
Sandra [Virgin]

**National Male Rock/Pop Artist**
Marius-Müller Westernhagen [WEA]

**Female Schlager Artist**
Nicole [Ariola]

**Male Schlager Artist**
Howard Carpendale [Polydor]

**Female Rock/Pop Artist/International**
Annie Lennox [BMG Ariola/Hamburg]

**Male Rock/Pop Artist/International**
Michael Jackson [Sony]

**National Rock/Pop Group**
Die Prinzen [Hanza]

**International Rock/Pop Group**
Genesis [Virgin]

**National Group 'Volkstümlich'**
Kastelruther Spatzen [Koch International]

**National Classical Artist**
Deborah Sasson [EMI/Electrola]

**International Classical Artist**
Nigel Kennedy [EMI/Electrola]

**Lifetime Achievement Award**
Reinhard May [Intercord]

**Best Selling Single Of The Year**
Snap Rhythm Is A Dancer [Logic]

**National Music Video**
Marius-Müller Westernhagen 7 + 1 [Warner]

**German Producer Of The Year**
Marius-Müller Westernhagen [Warner]

**National Newcomer**
Die Fantastischen Vier [Sony]

**Most Successful Artist Abroad**
Snap [Logic]

**Best Marketing Performance**
Virgin for Genesis We Can't Dance

**Media Personality Of The Year**
Karl-Heinz Kögel from Media Control
WHAT A YEAR FOR

Annie Lennox

Germany
"ECHO-DEUTSCHER SCHALLPLATTENPREIS 1992"
"KÜNSTLERIN DES JAHRES INTERNATIONAL ROCK/POP"
(GERMAN ECHO AWARD 1992 - INTERNATIONAL ARTIST OF THE YEAR ROCK/POP)

U.K.
"BEST BRITISH FEMALE ARTIST"
"BEST ALBUM BY A BRITISH ARTIST"
WITH HER DEBUT SOLO ALBUM
"DIVA"

U.S.A
GRAMMY FOR
"BEST LONGFORM VIDEO"
GRAMMY NOMINATIONS
"ALBUM OF THE YEAR"
"POP VOCAL PERFORMANCE FEMALE"

Congratulations
"National acts have to be given at least a chance to be acknowledged by the market. We (at BMG Ariola Hamburg) see ourselves as representatives of our artists, and that's how we approach the trade."

BMG Ariola Hamburg MD Michael Anders

Over the last few years, BMG Ariola Hamburg's small team of dedicated experts has managed to place unusual productions on the charts. Apart from the distribution deal with MCA/Geffen (bringing in major chartbusters like Guns N' Roses, Nirvana, Cher and Tom Petty), the company handles a constant flow of chartable US/UK product via the RCA label. But, and probably even more significant, BMG Ariola Hamburg has built up a solid national roster displaying a wide array of musical styles, ranging from heavy metal and pop to dance and soul. In creating a stable of long-term national productions, a record company will be best equipped for the future.

BMG Ariola Hamburg MD Michael Anders has given high priority to domestic signings. "National acts have to be given at least a chance to be acknowledged by the market. BMG Ariola Hamburg is totally committed to that. We always see ourselves as representatives of our artists, and that's how we approach the trade as well as the media, using our entire credibility to place the productions."

Anders also emphasizes that proper manpower is vital for success. As both radio and TV stations are somewhat ill disposed towards national product, Anders feels that special care and attention is needed. "It is necessary to employ a good team of sales reps that present the new productions to the trade. The consumer is, as far as the national area is concerned, far too willing to rely on established names."

One of the company's hottest acts is heavy metal group Accept. More than 100,000 copies of the group's sixth album, Objection Overruled, have already been sold. The album has been released in 22 European markets, including the UK, as well as in Australia and South America. Objection Overruled is currently top 20 in Germany, Sweden, Finland and top 30 in Switzerland and Denmark.

Texas-born singer Sydney Youngblood is another BMG Ariola Hamburg act that has travelled the world. The singer's soulful and pop-minded approach has resulted in European hit singles like If Only I Could and Sit And Wait. This month BMG Ariola Hamburg has released the singer's second album, Just The Way It Is, of which the single Anything is already picking up promising radio airplay. The video of the song is on rotation with MTV Europe. So far, the album is out in 17 territories.

Other acts with crossborder appeal recording for the company include dance act Tears N' Joy (who recorded a "groove" version of Dolly Parton's I Will Always Love You) and Inker & Hamilton, a pop duo that specialize in well-crafted and highly-melodic songs. The sixth studio album for the Britain/New Zealand duo, Porcelain Doll has just been out on the market, including the radio airplay favourite You'll Never Find Love.

In the coming months, BMG Ariola Hamburg will boost its efforts towards the national music scene. But warns Anders, "To avoid failing on the market, we have to be very selective as well as critical."
"The independent creative A&R units working under the operational umbrella of BMG Ariola Munich and Media have proven to be crucial in launching domestic product in national and international charts."

BMG Ariola Musik president GSA territories Thomas M. Stein

Unlike other countries which have always put a very strong emphasis on local product like Japan, France, the UK and the US, Germany has never placed any restrictions on product from other markets. BMG Ariola Musik GSA president Thomas M. Stein believes the advantage gained from this unrestricted multi-lingual and multi-national approach is that Germany is now also enjoying international respect for producing artists with crossborder appeal.

"Over the years, a highly talented and successful group of German producers working together with BMG Ariola Munich and Media have been launching hit songs on the national as well as the international market." Harold Faltermeier, Frank Farian, Jack White, Ralph Siegel, Giorgio Moroder, Dieter Bohlen, Michael Münzing and Luca Anzelotti are just some of them.

Stein says it has always been BMG's goal to strengthen artist development and success on a local level. In addition to acts singing in the English-language, like Bonnie Tyler, David Hasselhoff, Blue System, Snap and Dr. Alban, the company is involved with German rock (Peter Maffay), German pop and schlager (Nicole, Die Prinzen, G.G. Anderson, Rainhard Fendrich) and folk music with acts like Wildecker Herzbaben and Original Naabtal Duo. All acts have made significant inroads on the national album charts.

"To achieve such successes, BMG Ariola has realised the need for more flexible A&R strategies and integrated global marketing concepts. In addition, a serious analysis of the constant fluctuations in the consumer market is called for. In particular, attention has to be given to the ever-increasing number of different groups of consumers attracted to different local musical styles and trends.

"At the same time, this growing preference for a wider variety of genres also results in product having more immediate crossover potential. Talented folk rock and folk pop groups like Hubert von Goisern, Haindling and Zillerthaler Schürzenjäger or even mainly instrumental groups like OIO now appeal to a broad spectrum of consumers."

According to Stein, such developments mean that the music industry has to keep up constantly with new music trends by establishing artists much faster within these different musical fields.

"It also reflects back on the way A&R is conducted and the importance of "label identification" and satellite companies has increased considerably," he adds. "The independent creative A&R units working under the operational umbrella of BMG Ariola Munich have proven to be crucial in launching domestic product in national and international charts."

Critical, however, is the role of the German media, he says. "National radio and TV stations, but also the press, still tend to support an international no-name artist instead of a national act. In addition, key markets like the US and the UK should continue to change their awareness of other nations and cultures. The Anglo-American language will surely continue to be trendsetting, but this should not remain a one-way street."
Talent muß kämpferisch entfaltet werden.

Nietzsche
"We're not specifically looking for artists that can travel internationally.
And there will always be acts that remain a local phenomenon.
You have to have a homebase success first."

East West MD Jürgen Otterstein

Looking at the spectrum of music genres in Germany today, East West MD Jürgen Otterstein feels a major record company should have its hands into all segments of the market. "We cater for all different sections," he says. "We're not limited to special tastes or demographics."

East West markets Volksmusik alongside pop/rock international and national, dance, classical and children's product. "We're involved because we believe there's a market. But if you consider that international product accounts for some 78% of the German market, everyone is determined to grow in the remaining 22% that is domestic; so, competition is inevitably very fierce."

On the exploitation of some of that product, Otterstein points to the advantages of being part of a worldwide network of companies. "We're part of a new generation within the Warner Music International (WMI) family. We still feel like being new kids on the block [East West Hamburg became an affiliate of WMI in 1988 and changed its name from Teldec in 1990], so there's a high level of excitement. The aim [within WMI] is to develop more affiliated product."

One act Otterstein has set high hopes on is ex-Hot Chocolate singer Erroll Brown whose upcoming second solo album is set to get a big international push. "We're not specifically looking for artists that can travel internationally," claims Otterstein. "You have to have a homebase success first. And there will always be acts that remain a local phenomenon. That's good. Not everything can travel the world."

This is also one of the big problems the US market faces. Their two biggest musical growth areas—country and hip hop—have limited potential abroad. And the Americans are so used to the fact that everything they do works outside."

Two acts singled out by Otterstein as significant chart makers for the domestic market include pop band Extrabreit—whose current single Für Mich Soll's Rote Rosen Sein (written by Hildegard Knef) is currently storming the charts—and Wibke Schröder, a promising newcomer in the German MOR genre.

 Asked whether the potential of the German artist community has grown over the years, Otterstein points to the lack of great songs currently available. "The potential has not really grown, but it has changed. In the '50s and '60s, composers were composers and singers were singers. Everybody did what their greatest strength was. These days, artists tend to think they can do it all themselves."

This is due for a large part, says Otterstein, to the rise and increased accessibility of state-of-the art technology. But although this has made the process more democratic, it has also "declined the skills of composing. Things are out of balance. Current dance music—something Germany is currently excelling in—emphasizes rhythm patterns rather than harmony or composing structures. The consumer, however, has a strong desire for balance. Songs combining these elements, like Whitney Houston's I Will Always Love You and Bryan Adams's Everything I Do (I Do It For You, prove that.)"
Nobody.

You already know Herbert.

That wasn't what we meant!

But you'll find her interesting enough.

Eh, what was the name again?

Oh yes, Jennifer Rush.

That's better.

Now we come to the heavy stuff.

With Axxis.

And last but not least: Bono.

She's that... or...

A real high flyer.

And the whole world knows and loves them all.

Because we helped them a little along the way.

And perhaps this trio will be stars too.

One day.
German artists have a high creative potential and some have a definitive style, but their approach is not so different from that of artists in other countries."

EMI/Electrola president GSA territories Helmut Fest

EMI/Electrola president GSA territories Helmut Fest says that there has never been a lack of national talent in Germany. "There has always been a large pool of creative potential within the German music market. For whatever reason it has not really developed very much over the past two years."

Fest says only two new album top sellers experienced a real breakthrough—Hansa-signed East German band Die Prinzen and Sony Music's German language rappers Die Fantastischen Vier.

There are just as many genres and music styles in Germany as anywhere else, according to Fest, and equally just as much talent. "The German artist community is not really any different from artists around the world. They have a high creative potential and some have a definitive style, but their approach is really not so different from that of artists in other countries."

The most important key to success for German artists in other European territories is MTV Europe, says Fest. He points to the fact that MTV has begun to open up its doors to non-English language product over the last few years, playing videos by Spanish and German acts.

He adds, however, that artists such as Vaya Con Dios and Vanessa Paradis, who sing in English, get even more exposure.

"It is not easy to build continental European success stories and launch new acts throughout Europe, because of language and cultural differences, but MTV Europe will no doubt play an important role in the future and we are confident of exploiting our local repertoire this way."

EMI/Electrola is interested in all commercial repertoire fields from heavy rock to pure pop. Upcoming priorities include Broon (former guitarist with Sisters Of Mercy), AXXIS (German hard rock band), Savage World (German band singing English pop songs), Princessa (pop songs sung in Spanish) and, of course, priority releases by firmly-established acts like Herbert Grönemeyer, Brings and others.

As for future trends, Fest thinks there's a good chance that German-language hip hop can be established in the market. He adds that radio-oriented German pop music is increasing its market share as a result of acts like Die Prinzen, Pe Werner and Pur, while dance and dance-oriented pop music has been increasing its share for years now in the German market.

Gebhardt ends with an interesting observation: "Europe appears to be separated into a northern and southern region when it comes to potential reception and it seems that the northern part of the continent has a more open attitude towards music originating in Germany."
ECHO.
DEUTSCHER SCHALLPLATTENPREIS
1992

REINHARD MEY
WÜRDIGUNG DES LEBENSWERKES EINES NATIONALEN KÜNSTLERS

Herzlichen Glückwunsch, Reinhard!
"Presenting the national product to the trade is crucial for new names, as is exposure via the media."

Intercord MD Herbert Kollisch

Building a strong foundation of national talent is Intercord's priority, according to MD Herbert Kollisch. Over the last 25 years, the Stuttgart-based company has managed to become one of the leading German companies in attracting original and long-lasting national talent. The company’s endeavors are best proven by being the only independent to win an Echo Award last year, let alone two, as female singer/songwriter Pe Werner carried off the Best Newcomer award, as well as the National Female Artist Of The Year prize.

Kollisch points to other national successes such as German Schlager artist Roger Whittaker and songwriter Reinhard Mey. He is keen to stress, however, that Intercord is not just a specialist in the national artist field, "We have also been very successful in the international field and we are one of the strongest dance companies in Germany," he claims.

A team consisting of young product managers with a direct line to Germany's quickly changing music scene and experienced marketing and A&R managers has enabled Kollisch to achieve a share on the German record market of 4%, raising the total turnover to DM 110 million (US$68 million) in 1992. Kollisch also reports a 14% increase in trade turnover in '92 compared with the previous year.

Intercord has a young generation of German singers and songwriters on the charts. Nationwide, a 25-strong staff is concerned with the presence of Intercord releases in the trade. "Presenting the national product to the trade is crucial for new names, as is exposure via the media," says Kollisch.

Kollisch is willing to take risks in his support of national artists, and this success can be seen on the charts. Consequently, he speaks of an upwards trend of the national product, his company contributing a considerable share. Intercord's Captain Hollywood and Dance 2 Trance have both achieved a six-figure turnover, and have been granted worldwide releases. Kollisch says these acts prove the ability for Intercord national product to reach world standards, as these "made in Germany" groups have both placed in the US. In the first two months this year, Intercord has already won six gold awards, for the albums Pur Live, Roger Whittaker Stimme Des Herzens, Erasure Pop! - The First 20 Hits, Soundtrack Sister Act and Pe Werner Kribbeln Im Bauch and for the Captain Holywood Project More And More.

In the months ahead, the company will be releasing a large amount of new productions within the area of dance, which a very active Intercord team will also market internationally. Kollisch is therefore viewing the future of national repertoire with optimism. The company understands the importance to develop proper A&R and marketing philosophies in convincing colleagues abroad. "German artists can rely on the support of Intercord," adds Kollisch. "Personal attention to the artist coupled with innovative marketing concepts is something we always strive for. Caring for our acts is Intercord's mission."
TO A MUSIC DRIVEN COMPANY LIKE US AN

ECHO

IS MORE THAN JUST PHYSICS

OUR ARTISTS

Abstürzende Brieftauben - 
Acoustic Alchemy - Aerosmith - Patty Austin 
Bell Biv Devoe - David Benoit - Boston - 
Brecker Brothers - Eddie Brickell & The New 
Bohemians - Bobby Brown - Gary Burton - 
Cher - Chick Corea - Crusaders - 
Sheena Easton - Robben Ford - Glenn Frey - 
Vince Gill - Dave Grusin - 
Don Grusin - Guns N' Roses -

Jan Hammer - Don Henley - Heavy D. 
& The Boyz - Ricky Lee Jones - 
B. B. King - Kitaro - Patti Labelle -
Lynyrd Skynyrd - The Mamas & The 
Papas - Maria McKee - Eric Marienthal -
Pat Metheny - John Mitchell - Nirvana -

Ostbahn Kurti & die Chefpartie

John Parnell - Tom Petty & 
The Heartbreakers - Robbie Robertson -
The Rippingtons - Lee Ritenour - Shai -
Sonic Youths - Patty Smyth - Spyro Gyra -

Diane Schuur - Tom Scott - Steely Dan -
Steppenwolf - The Tragically Hip - Tesla -
Transvision Vamp - Jody Watley -

Kim Wilde - Waterboys - Wishbone Ash -

Wreckx-N'-Effect - Neil Young

When the moon passes between the sun and the earth, it causes an eclipse of the sun, this solar eclipse being total to observers within the umbra (darker shaded portions) of the moon's shadow and partial to those within the penumbra (lighter portions); when a moon passes through the earth's shadow, it causes an eclipse of the moon.
"All I hope is that our media partners give local artists the attention they need and deserve, because without it there will be no chance for growth at all."

MCA MD Heinz Canibol

Since its official launch in January 1992, MCA has managed to become a serious player in the German record market. Major album sellers like Guns N' Roses, Cher, Nirvana and Tom Petty have contributed to a market share of 4.5% and a turnover exceeding DM 80 million.

Recently, MCA has also added national A&R to its activities. Initially, local signings will be in the pop/rock segment and MCA MD Heinz Canibol intends to start with a selective approach.

MCA's first act, already picking up airplay on the national market, is Die Abstürzenden Brieftauben, who will release their first album mid-March and will go on tour during April/May of this year.

According to Canibol, the potential of the German artist community has considerably grown, although this is not necessarily reflected in chart- or market-shares. "If one watched for example the recently organized anti-racism festival in Frankfurt, 'Heute Die Morgen Du', one has to be impressed by not only the amount of truly professional local artists involved but also by the quality of the song material. Everyone presented themselves in a serious and intelligent manner for this necessary activity."

"There is a growing number of artists," continues Canibol, "that have developed into true personalities, with great characters and no fear to tell the audience and their business partners what they think and stand for—not only as artists but also as private human beings. Furthermore a growing number of these artists developed into self supporting units regarding songwriting, composing, arranging etc. They don't base their careers only on performing talents, and the market reacts increasingly favourable to this trend—look at platinum acts like Westernhagen, Herbert Grönemeyer, BAP, Peter Maffay and Freiheit."

With regards to newer acts with long-term potential, Canibol points to Die Fantastischen Vier, Pe Werner, Prinzen and Pur.

When it comes to exploiting that talent, Canibol believes that German acts have to face the same struggle as other mainland European artists. "I guess our local artists face the same problems and limitations as others do in our neighbouring countries, where Anglo-American repertoire traditionally dominates the market. It's painful for a local superstar to realize that his world market is simply the GSA-territories and that a success outside this region is a rare exception. And if they try it with English-language versions of their songs, they have to realize how big the international competition is."

An exception to the rule is dance music, but "then again dance music is international music anyway. Look at the success Logic and Zyx have had on an international scale. And those successes have opened the doors abroad a bit—but generally it will remain difficult to sell local talent in the US or UK market."

The support of the national media, however, remains crucial. "All I hope is that our media partners give local artists the attention they need and deserve, because without it there will be no chance for growth at all."
"PolyGram is, and remains, the starting line for hopeful new talents of the record market, from the traditional pop singer and the singer/songwriter to rock and heavy metal groups and dance acts."

PolyGram president Wolf-D. Gramatke

Despite the layers of dark clouds on the economic skyscape and the somewhat negative outlook in Germany, I am bold enough to give an optimistic forecast," says PolyGram Germany president Wolf-D. Gramatke. "Musically seen, it is of utmost importance to wean our children off 'gameboys', and get them back on real music.

"German rap and west-coast rock are the strongest indicators that the music market is on the road of recovery, but we also need a motivated trade to rise above a certain stagnation. There are too many shops misusing the records as lure to sell refrigerators or TV sets. The sell-out of records at dumping prices must be stopped. Here, a united action of the industry, the retailers and, last but not least, the legislator is highly necessary."

After the unification of Germany, the market for national products has distinctly increased, Gramatke declared, especially so in the east of Europe. He continues, "Taking into consideration German and all neighbouring countries, more than 150 million people speak, or at least understand, the German language. The national product therefore has a sales territory of truly European dimensions. Naturally, this is a big motivation for us record companies to intensify our involvement in national productions."

The repertoire companies of PolyGram—Phonogram, Polydor and Metronome—have managed to increase their share of national product, claims Gramatke.

Evidence of this are PolyGram's big national stars such as Howard Carpendale, Philip Boa, Matthias Reim, The Scorpions, U 96, Uwe Ochsenknecht, Doro and Yello, among others. It is the philosophy of PolyGram, while keeping up and improving top services to foreign partners and repertoire sources, to support domestic product with the entire know-how and the considerable financial resources at the disposal of a large company. Additionally, there is the breath to support newcomers for a considerable length of time, in order to help them to succeed on the market.

"It is nevertheless regrettable," continues Gramatke, "that Germany's 200 radio stations and 12 TV channels very often seem to ignore German artists in favour of international artists.

"It is a pleasure to note that the German pop song enjoys considerable popularity in the new German states. There is also a clear indication that German products are selling very well, and are bound to increase in the future.

"The repertoire companies of PolyGram are looking to the future with optimism, especially with regard to national product. After German productions have been successful at home, it is our task to launch them Europe-wide. PolyGram is, and remains, the starting line for hopeful new talents of the record market, from the traditional pop singer and the singer/songwriter to rock and heavy metal groups and dance acts."
...LEADS TO AN ECHO.

Howard Carpendale, winner of the Echo Award 1993.

CONGRATULATIONS
HOWARD CARPENDALE!

PolyGram
The three repertoire sources of PolyGram—Phonogram, Polydor and Metronome—cover a wide area of different musical styles. Traditionally, Phonogram has always fared well with producing and charting the harder side of rock 'n' roll. Bands like Scorpions, Treat, Jingo de Lunch and female singer Doro testify this approach.

The label can also boast a wide range of German and English-language pop releases including Yello, Stephan Remmler, Rainbirds, Stephan Eicher, Rausch, and Valerie's Garten. Polydor prides itself with big-selling national German-language artists Udo Lindenberg and Matthias Reim while also scoring in the indie sector (Philip Boa & The Voodoo Club), pop (Element Of Crime) and techno (U96).

Metronome is not focusing on a particular genre and with bands like Scäm Luiz, Terry Hoax, Uwe Ocksentknecht, The Land, Gianna Nannini, Milva, Hanne Haller, Peter Fessler and Truck Stop, the label is covering a wide base of different musical genres.

Phonogram MD Louis Spillmann believes that the German artist community has been stable over the years with temporary shifts from German language to English or vice versa. "At this point German language is certainly in favour," he adds. "But if we're talking about specific genres with potential to grow, I would mention German rap and heavy metal."

Metronome MD Albert Slendebroek takes up Spillmann's point about the German creativity. "I don't really think it grew," he says. "We had an opportunity to make it grow because of the changes in the media landscape. But, unfortunately, radio and TV did not pick up on the opportunities. The share of national music of the overall market has, however, remained between 20%-30% over the years. I don't see this changing quickly."

With the German music scene demonstrating such a variety of musical genres, it can easily stand comparisons to its Anglo-American counterparts. "The only thing," says Spillmann, "which is different for German artists to the rest of the world is the lack of professional management, although there are certainly exceptions to the rule."

Over at Polydor, MD Götz Kiso is stressing the importance of producing original material, especially in light of the fact that German consumers tend to be very loyal to the established names. "Artists like Marius Müller Westernhagen, Peter Maffay, Udo Lindenberg and Howard Carpendale," says Kiso, "will continue to have high turnover when they are 55 and older. Their fans are faithful and hardly searching for new listening experiences. One has to produce original material to get noticed and Polydor is taking this very seriously."

Kiso's philosophy is also reflected in the field of dance music where Polydor has been able to make international inroads with U96. "For us," says Kiso, "dance music is the greatest challenge and we are on our way to make it even more successful. In doing so, it isn't our intention to forget James Last; in fact it's the German music market's best advertisement, and still well-placed on the international charts."
OUR ARTISTS GROW WITH US

BADESA.LI

DIE FANTASTISCHEN VIER

PARIS RED

LUNA LUNA

PEACOCK PALACE

ANGEL

CHAYA

Sony Music Germany. The Artist Development Company.
"Even if some of the acts will not pay the rent, you have to take the challenge to support young and new talent."

Sony Music artist marketing director Hubert Wandjo

His industry lives and breathes new talent." Hubert Wandjo, Sony Music artist marketing director, is adamant about the mission of his company—find, support and breed new artists that become the superstars of tomorrow.

Although the share of artists with a long-term career has diminished considerably in the last 10 years, there are signs of recovery, believes Wandjo. "More artists are now into performing. A lot of the bands on Sony Music's US roster—Pearl Jam, Alice In Chains, Rage Against The Machine, Spin Doctors, Suicidal Tendencies—have proven themselves through live playing and have gradually built up a large following. Similar things are happening right now in Germany and we like to support such trends."

In order to cope with an increasing diversity and volume of releases, Sony Music restructured its artist marketing department last year into five different units, all catering for different repertoire segments. From the German-language MOR repertoire unit Herzklang and the Pop/Rock National, to the Dance Pool and Hard & Heavy/Alternative divisions, and Rock/Pop international, Sony Music is driven by A&R.

But not because all the artists are equally viable in terms of chart success, states Wandjo. "Even if some of the acts will not pay the rent, you have to take the challenge to support young and new talent. I would love artists like Freiheit and Peter Hofmann to grow with their audience and have fans until they retire. But new blood—which is almost by default young—needs to be developed. If not, the industry gets stifled."

Wandjo points to up-and-coming German MOR singers like Judy Weiss and Michelle, alternative band Blue Manner Haze, pop act Peacock Palace and Die Fantastischen Vier as proof of this new talent-driven philosophy. And this even leaves out the genre with the greatest export potential—dance.

"In the field of dance music, Germany has really become a strong repertoire source for the world. We have the Frankfurt scene with Michael Muenzing, Jamel Mar, Dag Thorsten Fenslau, Michael Eissele and Heinz Felber. We're good with techno, and in fact, a lot of US and UK dance productions are remixed by Germans these days."

Sony Music is very active in the dance field through its Dance Pool outlet with acts like Culture Beat, B.G. The Prince Of Rap and Paris Red. Sony Music recently signed new deals with trendsetting dance labels like P.C.P. (responsible for the Frankfurt Trax) and All Star Productions (Jam El Mar).

According to Wandjo, the current success of German dance shows that "when you send [the UK/US markets] something unique, you have better chances in scoring abroad. Don't send them straightforward pop or AOR rock; they have tons of that themselves."

There is a new European awareness for Continental music, insists Wandjo. He sees in the considerable border-crossing success of acts like Vaya Con Dios, Vanessa Paradis, and Zucchero an openness of attitude, which offers European artists far greater exposure.
Virgin Schallplatten congratulates the ECHO award winners 1992.

**Echo Award Winner 1992:**
- Most successful international band of the year
- Best marketing campaign of the year

**Virgin CONGRATULATES THE ECHO AWARD WINNERS**

**Sandra 18 Greatest Hits**

**Echo Award Winner 1992:** Most successful national artist of the year
"Although Europe is increasingly becoming one common market, each country and each region has its own flavour. This is something we should keep."

Virgin MD Udo Lange

Those in doubt about the potential of German music abroad should take a look at some of the acts on the roster at Virgin. Singer Sandra is probably the best example of the company's determined and consistent crossborder promotional efforts. In Germany alone, Sandra has enjoyed no less than 18 singles hits, while each of her six albums has sold in excess of one million copies. Since the 1985 debut single Maria Magdalena, the singer has hit the European charts every consecutive year, making her the most steady mainland European artist in the history of Music & Media.

Meanwhile, Enigma, the project of Sandra's husband and producer Michael Cretu, has proved to be another asset in the Virgin roster with the album MCMXC A.D. selling six million copies worldwide, including over a million in the US. The single that launched this unique mixture of atmospheric dance and Gregorian chants, Sadeness Part I, has accumulated sales of 4.5 million.

For Virgin MD Udo Lange, these successes prove the potential of German music. But in what way are these productions distinguishable from Anglo-American material? "It's something in the production," muses Lange. "Look at BMG act Vaya Con Dios. What is it? Belgian? French? No, it's European! Although Europe is increasingly becoming one common market, each country and each region has its own flavour. This is something we should keep. The success of Snap proves that if you produce something special, something the British and the Americans don't have, you can be successful."

Lange strongly believes that over the last 10 years the quality of national productions has greatly increased. "Only since the '80s have German artists started to concentrate on more than the homeland alone and sometimes it works. But you need greater quality control in all aspects: artwork, video, production and songs. Production costs have likewise increased, but the extra costs can be worthwhile."

But, stresses Lange, we need to be active in a broad range of repertoire styles. "German productions cover many different styles. And if you want to be a serious player in the record business, you can't afford to leave one segment out."

This is why Virgin is also concentrating on the so-called Volksmusik, or, as Lange prefers to call it, "German MOR." The company is catering for the genre through its label imprint Luna and flagship act Patrick Lindner has sold combined album sales of over two million over the last three years.

"Call it C&W, call it 'Volkstümliche Musik,' call it whatever you want. There are no big messages here, just music to make people happy. Although the boom has gone down a little bit, with the right repertoire you can target the right people."

Lange is convinced that the chances for German product to be noticed in the desirable export markets of the UK and the US have been firmly improved. "There is much more awareness of our product. The basis is certainly there, especially if we can prove that we've accomplished local sales."
ARTIST OF THE YEAR
Marius Müller-Westernhagen

3-time winner in following categories:

NATIONAL MALE ROCK/POP ARTIST OF THE YEAR
PRODUCER OF THE YEAR
LONG-FORM MUSIC VIDEO OF THE YEAR

All of us at WEA Music are very proud and happy to congratulate you on this triple achievement. Keep on rockin' Marius!

"I think that there will be a deepening trend towards German language music and that dance and hard rock will continue to play an important role in our market."

WEA Music MD Gerd Gebhardt

WEA Music MD Gerd Gebhardt maintains that what sets German artists apart from the rest of the world is the German language. He claims that this is the only difference, however. "Everything else about German artists is just as good or just as bad as what is produced in the rest of the world." Gebhardt says that German music doesn't just have a hard time in Germany, but also in neighbouring European territories, as well as America. "It's because of the language, and when it's not that, it's because of the accent."

However, over the last few years the situation has somewhat improved, according to Gebhardt. "My WEA colleagues in other territories are more open than ever before towards product from GSA countries. There is a more creative potential in the German music market and a strengthened self-confidence within the industry is being better marketed. I think that there will be a deepening trend towards German-language music and dance and hard rock will continue to play an important role in our market."

Gebhardt points to the flourishing dance market in Germany, which he says is a special case. Dance-masters Snap signed to Logic Records in Frankfurt for example, have found success not just in Germany but worldwide with a string of top ten hits to their name. Then there's the recent success of German-language rappers Die Fantastischen Vier signed to Sony Music who have already sold over 500,000 albums with their special brand of German-language rap. They have also managed to cross over into neighbouring territories such as Holland and Belgium with their hit single Die Da!. Gebhardt points to other examples of national success such as Marius Müller-Westernhagen who has managed to sell over one-million units of each of his last three albums.

Says Gebhardt, "In a market which is promoted so diversely and in which there are no release restrictions in principle, it's naturally that much harder for national product to make it. However, the creativity of the national artists we have is combined with quality and the right amount of self-confidence to achieve success." With the spectrum of music in Germany including everything from folk music to heavy rock, WEA can only cover a section of this market, says Gebhardt. "We don't cover folk, children's or classical music. We consider ourselves specialists in the rock and pop field." WEA's artist roster includes domestic acts such as Marius Müller-Westernhagen, Heinz-Rudolf Kunze, Juliane Werding, Achim Reichel, Klaus Doldinger and Al Bano & Romina Power as well as a wide range of European and American superstars from Marc Almond to Prince, Madonna and REM. Forthcoming priorities on the national artist side are the new albums from Achim Reichel, Al Bano & Romina Power, Nino De Angelo and new acts including Sargant Fury, Lessmann-Ziller and Gina and Swimming The Nile, Romeos, Sally Davis Jr. and Dob Russkin. This spread of releases covers everything from rock to schlager, meaning that WEA is covering every niche in the pop and rock market, claims Gebhardt.
An advertising supplement produced by MUSIC & MEDIA in cooperation with the PHONO AKADEMIE in Hamburg.