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WHY

IS EVERYBODY IN SUCH A HURRY!

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OUT NOW!
CMA Calls To Clean Up Country Image In Europe

by Mike McGeever

Radio and record companies should give country music more than token interest in order to raise the profile of the genre and explore its European potential. Meanwhile, efforts should be made to drive out the cowboy-linked images country music carries in Europe, and acknowledge the quality of songwriting and talent in the genre. These were the conclusions arrived at during the First Country Music Association's UK conference on April 14.

Country music lacks support from the people who should be promoting it, said Virgin Records UK MD Paul Conroy in his address to the 300 delegates from the radio, record and entertainment industries. "Country music in the UK suffers from a lack of media attention, in particular from radio," he declared. However this is not just a question of lack of interest. "To be fair, competition is fierce from UK-signed artists and radio receives pressure from the record companies to promote their rock and pop product," he explains.

Conroy went on to say that is time to shake the stigma attached to traditional country music and the way it is promoted. "The trick is to forget "country" and promote the songwriters and talents of the individual artists, as is currently happening with K.D. Lang and Mary Chaplin Carpenter. It takes time to break an artist in the UK. Both American artists and managers must be prepared to work the marketplace".

Arista UK MD Diana Graham echoed Conroy's comments, drawing attention to the harmful image conjured up by the word country music in the UK; an image of beer-drinking, cowboy hats and boots; music with lyrics which refer to an alien culture, she said. "By lumping artists together and labelling them 'country,' it is difficult to dispel the imagery and let the music speak for itself." Graham suggested that artists be broken as artists, not as country musicians, adding that there are also prejudices which need to be altered among industry executives themselves. "In the record industry we need to break (continues on page 25) German Private Radio Increases Market Share by 9%

Private radio has increased its advertising market share in Germany by 9%, from 35% in '92 to 44% according to the January/February 1993 Nielsen S&P (Schmidt & Pohlmann) survey. Public radio's ad share remains at 6.6% of all advertising money spent in Germany. (continues on page 25)

Giant Records Moves From Warner To BMG

by Miranda Watson

BMG International has signed a licensing and distribution deal with Giant Records outside of North America. Under the new agreement, effective since April 13, the European marketing and distribution of the label will change from Warner Music to BMG. It is understood Warner has a non-exclusive sell-off period of six months before Giant will be fully incorporated into the BMG operation.

Giant Records, a joint venture between the Azoff Entertainment Company and Warner Bros. Records Inc. was launched in 1990 and has, contrary to the US, enjoyed a relatively low profile (continues on page 25)
VINCE GILL
Showcase Tour April
Munich 20th, Stockholm 21st, Amsterdam 22nd,
Oslo 23rd, Dublin 24th, London 26th
Media & trade only invitations. Contact your local MCA office
MCA International Mounts Campaign For StreetBeat

by Miranda Watson

The new Music Group consists of Music & Media, Bill-board, Amusement Business, Musicweek, and BPI's recently launched Airplay Monitor.

"Forming a group to further develop, integrate, and optimise the natural synergies that exist among our music titles makes sense," says BPI Communications president/CEO Gerald S. Hobbs. "What makes it possible is the leadership that Lander will provide. He will be in the flow, not remote. Howard has the skills to build teamwork and cooperation which will enable the talented people in this new group to invent additional products and services for our music constituents."

Music & Media is a publication of BPI Communications BV, which also publishes two directories, the Eurochart Hot 100 Singles programme to various European radio stations. M&M Publisher Philip Alexander says, "We're looking forward to working with the BPI Music Group. This new alignment will enable us to take advantage of the group's global resources and to better serve our readers and advertisers."

Lander, who joined BPI in 1973, had been BPI senior VP. He continues as publisher of Bill-board, the company's flagship publication.

BPI Communications, a privately held company, includes 19 publications and 36 directories that reach nearly two million readers worldwide. Its Broadcast Data Systems monitors 950 radio and TV stations in 86 markets. The BPI Entertainment Wire reaches an audience of 120 million. The company also has two book publishing units for arts, design and entertainment.

EUROPE: Army Of Lovers: Videos Causes Controversy

The video to the new Army Of Lovers single 'Israelanas' has been causing some controversy and has been banned from MTV Europe. Described by the wacky Swedish band as "a celebration of Jewish culture and history," the video is intended as "an anthem for young Jews around the world," they say, pointing out that two of the band members Jean-Jacques Barda and Dominika Pecynski are Jewish. MTV Europe however decided the video was a "borderline case" and that it was in danger of breaking the ITC (Independent Television Commis-sion) guidelines stating that "people's religions should not be ridiculed or mocked, and that they are not given prominence in any way." In an official statement to PolyGram Holland, MTV says it is prepared to give the video some play in its Party Zone programmes. Meanwhile, Israeli TV corporation Phonokol has programmed the clip.

FRANCE: NRJ Promises To Pay Off RFM Debts

NRJ and its bidding partners Ayache and Radiofrance have revamped their bid for ACE net RFM with the promise to pay off the net's debts immediately—rather than over a period of five years, as earlier proposed. The changes, announced four days before the proposals were due to come before the CSA on April 17, also included increasing the staff ownership of the station from 5% to 21%. The proposal also includes programming 30% French music.

PORTUGAL: Pubcaster Undergoes Radical Changes

Portuguese public music network RDP Radio Commercial (AM and FM) was privatised on March 31. Carlos Barboza, who already owns regional network Correio de Manha Radio and press group PressLivre) ended up buying 98% of the net for €1.2 billion (app. US$1.8 million), while 2% was sold publicly. As yet no restructuring plans have been put forward, although it is expected the net is likely to carry popular music to compete with ratings leader EHR Renascença Canal 1.

BULGARIA: A Long Way To Go For Commercial radio

Seventy percent of total radio audiences still prefer the programmes of national radio in Bulgaria, according to a recent Gallup survey, pointing to the room for development still awaiting private radio. Among leading commercial stations in the survey were NewsTalk Radio Express (16.2%), Alternative Rock Radio Tangra (9.9%), Gold Radio FM Plus (4.7%), EHR Radio Durik (2.5%) and EHR Radio 99 (0.4%).

News

EUROPE AT A GLANCE

SWEDEN: Ace Of Base Confirm Anti-Fascist Stance

Swedish hit group Ace Of Base, signed to Mega Records, were at the centre of a press storm in Sweden and Germany earlier this month, with reports that member Ulf Ekberg was a former Nazi. Ekberg has issued an official statement where he says he has renounced his former skin-head ways and that this has nothing to do with the rest of the group, who all come from "happy and christian homes." He also points out that Ace Of Base's new single 'Happy Nation is in fact "an anti-fascist song and a hymn for life."" MW

UK: Chiltern Love Programme Teams Up With Sex Guides

South Midlands network, Chiltern Radio, has found a week-long sponsor for its syndicated love/life programme 'Cuddle On The Couch'—the makers of "The Lover's Guide" sex education videos. The first show of the week, broadcast on April 19 between 22.00-01.00, anticipates the launch the following day of the third in the series of sex guides.

MCA International Mounts Campaign For StreetBeat

by Miranda Watson

INTERNATIONAL

Lander To Head BPI's Music Group

by Miranda Watson

Music & Media April 24, 1993
GEORGE MICHAEL
AND
QUEEN
WITH LISA STANSFIELD

All artist royalties and proceeds from the sale of this record will be donated to the Mercury Phoenix Trust for distribution to AIDS charities worldwide in memory of the incomparable Freddie Mercury.

FIVE LIVE
Featuring the single "Somebody To Love"
Licence Fees, Ad-Time Top Issues In New Media Bill

by Kai Roger Ottesen

NORWAY
The role of Norwegian publiccaster NRK and the position of the private radio sector were highlighted in the long-awaited Media Bill, released on April 2 by the Royal Ministry of Cultural Affairs.

The bill, which will be discussed in parliament this spring, underlined NRK's role as "the most important full-service broadcaster," while Minister of Cultural Affairs Ase Kleveland ensured that a central aim of the bill will be to secure good conditions for the corporation.

Among measures aimed to secure NRK's position the ministry proposes the following:

- To finance the symphony orchestra, currently totalling 8% by yearly licence fees.
- To eliminate the tax on TV/radio hardware purchases.
- To free the broadcaster from certain cultural obligations, including financing the symphony orchestra, currently totalling around Nkr75 million (app. US$10.1 million).
- To increase the building of local and regional and local NRK outlets.

NRK is currently funded by licence fees, 12% by one-time hardware tax on TV/radio purchases and 8% by programme sales/sponsorship income. The total budget for NRK radio and TV in 1992 was Nkr2 billion (app. US$286 million). Some Nkr280 million of the budget is funded by the TV/radio hardware tax.

Meanwhile, private stations in Norway are promised the following improvements:

- Removal of the 5% ad tax.
- Implementation of an audio-visual fund (Nkr50 million).
- Increased advertising share of NRK.

Changes in advertising airtime limits are expected to involve a lift from 10-15% of total airtime and from 15-20% of each hour. These ad-time quotas are based on European Council and EC legislation. Both have decided for 15% per day and 20% per hour.

Speaking at a press conference following the bill's release, Kleveland said there were no good political arguments for maintaining the ad tax, a move welcomed by the local radio association, which has been campaigning for the abolition of the tax since its introduction five years ago. In 1992, private stations paid Nkr2.3 million, a substantial decrease from Nkr8 million in 1989 when the ad tax rate was 16%.

Asked if both NRK and private stations are being treated equally in the bill, Radio Oslo MD/JP Harald Thune comments, "This has been a development over 12 years. NRK is TV and radio. It notices competition from other media. It is no longer alone on the market but it is the largest station. The efforts to make NRK more financially secure are an undramatic and natural consequence of the competition from private stations. NRK must have a certain level of quality and it is natural that it receive goodwill through cash."

The 231-page document is the first media bill since 1985 and offers a comprehensive overview of the current media and advertising situation in Norway and the rest of Europe.

EMI/Electrola Predicts Good Year For A&R

by Miranda Watson

GERMANY
One year after EMI/Electrola stepped up its national A&R activities, opening up new A&R offices in Berlin and Munich, president GSA territories Helmut Fest is predicting one of the best years ever for the company in '93.

"It's going to be a tremendous year in terms of numbers and I've got very high expectations. Nearly all our major artists—R&B, Grönemeyer, Maggie Reilly, Jennifer Rush, Purple Schultz—will be releasing something during the year. What Fest would really like to see this year, though, is for EMI/Electrola to break some new talent—and the setting up of the Berlin and Munich offices last year show the company's commitment to this goal, he says.

With Lothar Meinertschegrator Berlin under the Harvest imprint and Jochen Kraus in Munich with the Synergy label, Fest believes that EMI Germany has made a long-term investment in local A&R. "Setting up these centres was low-key in terms of investments and overheads, but it's a long-term plan—it takes time to develop new artists. I'm very patient." Debuts albums from Fischer Z and Broom have already appeared from the Berlin office, while two more acts—Rosebud and Greenhill—are still being developed. The Munich centre has yet to release any acts, but is currently working on a band called X.E.S and Keely Hawkes (sister of Chetwy).

"Says Fest, "Although we are very fortunate being based in a creative centre like Cologne where a lot of our artists such as Grönemeyer and BAP are based, Germany is very much split in local A&R. There is also a new generation of young A&R people coming up, which will maybe allow us to at last build up a real A&R culture here." Fest also forecasts tough times ahead for Schlager and Volksmusik, as German music becomes more contemporary.

ABC Radio Buys 33% Of SMS Programme Distributor

by Steve Wonsiewicz

UK
ABC Radio Networks has bought a 33% stake in UK satellite programme distributor Satellite Media Services, Ltd. (SMS). The deal is the first acquisition by ABC Radio's international unit. No price was disclosed.

The investment gives ABC Radio a strong European distribution platform for the programmes it produces in the US or co-produces with local partners. Comments SMS CEO John Ross-Barnard, "ABC sees [the investment in SMS] as a beachhead into Europe. Rather than many US companies which only try to sell their programmes, ABC wants to use SMS as a platform for local productions."

Adds ABC Radio Networks executive vice president Bart Catalane, "We are delighted to join up with some of the most successful radio companies in the UK and Europe. We believe UK radio market is poised for growth and want ABC to be a part of it."

The two companies began preliminary discussions last June. London-based SMS distributes programmes and advertises to all independent commercial radio stations in the UK. It is owned by a consortium which includes Capital Radio, Metro Radio, Radio Clyde and EMAP-owned Radio City.

ABC Radio Networks is the largest radio network in the US, serving more than 3,400 stations. Through ABC Radio International, the network creates, markets and distributes programming to more than 600 stations in over 60 countries worldwide.
Pirate Station Success Challenges Irish Radio

by Dermot Hoyes

IRELAND

Pirate radio stations seem to be taking hold in the Republic of Ireland according to a recent survey of young people's radio listening habits. Data gathered by research group Addell, revealed that one pirate station, DLR was the most popular station among 13-18 year olds.

Other pirates in the Dublin area were also shown to have a strong listenership, including MOR NSR, ACE Radio Dublin, dance station Sumet and MOR East Coast Radio. At least 18 illegal stations are operating in defiance of legislation, which could lead to large fines and jail sentences for their operators.

The results of the Addell survey and its surrounding publicity have increased criticism of the existing commercial radio stations and national pubcaster the RTÉ. Questions are being raised about their ability to cater to listeners' needs, and about the need to provide more radio choice. The possibility of issuing new commercial licences is being discussed, according to secretary of the Irish Radio and Television Commission (IRTC) Michael O'Keefe. He comments, "The commercial stations are four years old this year. It's a developing situation. We have already issued two new operating licences in the Dublin area [community-based] Radio Anna Livia, while [Gaeltacht-language] Radio an Na Life is about to come on the air."

The IRTC has also issued 10 one-week special event licences to community groups and local colleges and has developed a policy to support these efforts. But while the IRTC wants to find ways to satisfy the audiences, it is adamant that they will not licence existing pirate radio stations.

Meanwhile, the Department of Communications argues it has the pirate situation under control, underlining that as many as 70 illegal stations were operating in Ireland before the 1988 legislation, compared with the six full time operators and 12 part time now in existence. It points to what it claims is a vigorous crackdown policy, which includes nonstop broadcasting targets, "search and seize" operations. Despite criticism of the efficacy of the legislation, the Department says the powers available to it under the current legislation are sufficient to continue its policy against the pirates.

So far only four convictions have been secured against individuals associated with illegal broadcasting under the Broadcasting and Wireless Telegraphy Act, 1988, with fines totalling $1,000.

On a recent raid on North Atlantic Radio, a pirate operating from Carndonagh, County Donegal in the west, Department officials seized thousands of pounds worth of broadcast equipment, the second such raid in the past twelve months. However a raid last year on Dun Laoghaire Local Radio (DLR), located in the heart of the south Dublin satellite town, was thrown out first court and the Department was ordered to return equipment seized.

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Donna Runs Motown Days

BELGIUM

PolyGram is joining up with BRTN's Radio Donna for a "100 Days Of Motown" campaign. This follows the successful "Motown Month," set up between PolyGram, Radio Donna and RTBF's Radio 21 last year, which included airplay of tracks and interview clips from the Motown label. The one-month campaign was such an objective was to polish Motown's image, and the company added special Donna/Motown T-shirts to include an extra co-existence element for the listeners.

When PolyGram took over Motown last year, the catalogue had been switching labels all the time, comments Francois Vaes, artist marketing manager of PolyGram pop division. "Our first objective was to polish Motown's profile in the market. So far we have selected some of the 50 titles from the catalogue for release in mid-price and full-price ranges, accompanied by a 20-track pro-compilation to promote these releases. We supplied name bands, logos and P.O.S. material and succeeded in attracting fresh attention to the label. The one-month campaign with Radio Donna and Radio 21 prepared the release of the "Hitsville USA 1959-1971" four CD-pack, which met with immense success."

Capitalising on the "Motown momentum," Vaes and Radio Donna decided to continue the collaboration. The "Hitsville USA 1959-1971" logo and now contains a leaflet announcing the "100 Days of Motown" campaign on the station's airtime following the proven impact of Radio Donna on back catalogue sales, PolyGram also decided to book advertising campaigns with the station and the BRTN's subsidiary.

"Thanks to this kind of marketing the Motown picture is very healthy," says Vaes. "The combination of back-catalogue sales and albums like Lionel Richie's "Back To Front," plus material by Shariice and Boys II Men has converted into satisfying turnover."

Outrage Surrounds Classic Music Cuts

by Howley Llewellyn

SPAIN

Spain's only classical music pubcaster. RNE's Radio 2 is facing outrage from musicians, composers and staff following a decision to reduce its music and news output—started April 1.

Radio Nacional de Espana director Diego Carcelo and Radio 2's new director Adolfo Gross both denied repeated charges that the changes will mean "a vulgarisation" of Radio 2.

Carcelo said the aim was to increase audiences to Radio 2, currently at a mere 250,000. The station runs on an annual budget of $64 million, down from Pta107 million two years ago.

One of the programmes affected by the changes is the popular 07.00-09.00 "Primer Movimiento," From specialising in Baroque and Chamber music, it now broadcasts "happy and rhythmic music," according to RNE. Meanwhile, president of RNE's works committee Maveel Camacho has said that RNE planned to dismantle Radio 2, and the first move was to "decaffeinate" it before possibly merging it with Radio 3, which went through a similar process a couple of years ago—from specialist pop station to RNE's formula radio showcase.

Leading orchestra conductor Cristobal Halffter said of the cuts, "It is like castrating the Spanish people. Radio 2 was a type of refuge of good taste for musical culture." Composer Carmelo Bernaola commented meanwhile, "If they take away Radio 2 as the only station dedicated to classical music, we shall have to turn off our radios."

Spain correspondent: Howell Llewellyn (+34) 15.932 429
Profile

When telecommunications minister Maurizio Pagani announces his list of licence winners later this year, it is predicted that around 2,500 of a current 4,000 radio stations will be allowed to continue operating. Yet Carlo Martelli, BMG head of radio promotions for international repertoire still prefers to work with only 50 national, regional and local stations, saying, "Working with fewer means I can have more direct contact and a better rapport with programmers.

Martelli believes the most important stations as far as his work is concerned are the northern EHR/dance stations. Martelli believes the most important stations as far as national and international talent varies from station to station, he says. "An important station like the national network with a specialist programme pretty similar even though they won't at Rete 105 and Radio Deejay are opened up its format to include other stations. Rete 105 and 101 Network. "Radio 101 Network used network stations RTL 102.5 Hit Radio, Radio Deejay, 90 -old MUSIK & MEDIA APRIL 24, 1993 upgraded its legal structure in an attempt to more effectively confront trade problems. Roland Kuger has been in its helm for 15 years. He recently talked to M&M about the groups projects and objectives.

M&M: What are the issues Belgian publishers are facing in the near future?
RK: The Belgian government is currently studying a new author's rights bill, the so-called "Lallemand-bill," which is meant to replace the 100-year-old copyright legislation here. We want to be heard in this discussion alongside the Belgian Author's Rights Association (SABAM) and the Government. We want to enter a dialogue with authors, composers and musicians who will be effected by the new legislation. On a European level, our association is a member of the International Federation of Music Publishers, which allows us to monitor various EC directives and developments on home-taping, rental rights and satellite broadcasts. M&M: BAMP has changed from a non-profit organisation to a cooperative society alongside SABAM. Why was this?
RK: Business is becoming more and more complicated, and political decisions could have significant effects on the future role of publishers here. We want to take part in the dialogue on the same level as SABAM, without harming our existing good working relationship. The 150 or so publishers in Belgium represent a small minority of the 3,500 SABAM members, and publishers rarely get their voices heard. SABAM has become an administration in itself and tends to overlook the valuable input offered by the publishers. Whereas 95% of SABAM's income is generated by music (40% by publishing royalties), the association has evolved into a multidisciplinary association dealing with theatre, poetry and photography. We want to opt for our own structure within SABAM and follow the example set abroad, where publishers are free to organise their representatives in various groups and councils. I think the new legal structure will guarantee us more possibilities in the near future.

M&M: We understand that despite your good understanding with SABAM, you have your own ideas about its management.
RK: We think that 20% of the total revenue should be enough to finance SABAM's activities. Today, half the income is spent on keeping the organisation alive. We want to accept a situation where the SABAM is working in the same way it did 20 years ago. SABAM should return to the "service" status it had earned, with an eye for the specific needs of different members. We hope the new director at SABAM Jacques Folon will rejuvenate this aspect of the association.

M&M: BAMP has also played an active role lobbying both publishers and commercial stations to back local talent. RK: We have a representative in the French media council the CSA and have established solid contacts through regular meetings with stations like VTM and RTL-TVI. On this front we consider ourselves a stimulus, but individual publishers must be prepared for the next step, which is to offer valuable products to the media here.

M&M: This year, BAMP wants to boost its membership through the representation of its body as the key-element in all discussions.
RK: That is this year's priority. We aim to become a dynamic trade group, returning individual input in various fields with the expertise yielded from a group of industry professionals. This will allow us to continue our work in the decades to come.

Newsmakers

Promotions Manager Of The Week Carlo Martelli

Radio Promotions Manager BMG Italy

Profile

when telecommunications minister maurizio pagani announces his list of licence winners later this year, it is predicted that around 2,500 of a current 4,000 radio stations will be allowed to continue operating. yet carlo martelli, bmg head of radio promotions for interna-
NEW RELEASES

Albums

MARLA GLEN
This is... - Vogue/BMG
PRODUCER: Claude Sahakian/Carolin Petit

The first local signing of the rejuvenated Vogue label, Marla Glen is a Chicago-born singer who has lived in France for the past three years. Her voice flirts with Nina Simone, and the global sound of the album is in a blues and soul mode. Here is something there very reminiscent of Terence Trent D'Arby's first album "The Hardline According To". The same powerful voice, the same musical references, respect for roots, and strong material. Let's hope she will enjoy the same success.

NOAH
Urban Tribu - Welcome/Carrere
PRODUCER: Franck Langolff

When tennis player Yannick Noah announced that he was going to start a music career, he raised more smiles than encouragements. When he scored a first hit Saga Africa, he was turned down by purists as "too commercial." Now, however, music was turned down by purists as "too commercial." The musical arrangements perfectly suit her. Kaas enlightens it with a country influence. Noah puts his real effort into his singing—in English. He is not Caruso, but this album is more introspective than the previous one and quite pleasant to hear. He qualifies for a tie-break.

RACHID TAHÄ

Rachid Taha - Barclay
PRODUCER: Steve Hillage

With his band Carte De Séjour, Taha scored a hit in the late '80s with a version of Charles Trenet's Douce France. This is his second solo album in which he plunges into his Arabic roots with the help of some friends. That's mainly Steve Hillage producing, playing guitar/keyboards and even Japanese toko, and Jah Wobble on bass plus some Arabic musicians. Voila Voila, one of the rare songs he performs in French could well become a hit, providing radio stations accept this anti-National Front anthem. Groovy, ethnic and modern.

ARNO
Idiots Savants - Delabel/Virgin
PRODUCER: Glenn Rosenstein

As the leader of Belgium band TC Matic, Arno Hintjens created in the early '80s one of the truly European anthems Putain, Putain, in which he stated "we are all Europeans." As a solo act, Arno has always oscillated between French and English, traditional and modern, waltz and punkish sounds, accordion and saturated guitar. His universe is somewhere in between Tom Waits (before he sobered up) and Captain Beefheart, with a strong continental feeling. This new album, recorded in Nashville (but no country influences here, other than country sounds from Belgium!), will please his fans and might open doors to a wider audience. Listen to the first single Vive Ma Liberté along with Boogie Woogie in Town and Martha Ma Douce. Take note of the ironic version of an old Adamo song Les Filles Du Bord De Mer.

Singles

ALANA FILIPPI
Sangs Meles - Polydor
PRODUCER: Michel Eli

Another new voice starting to be heard on some radio stations. This single (music by Daran) shows a real personality with good pop material.

LIANE FOLY
Doucement - Virgin
PRODUCER: André Manoukian/Alloum Ba

Top priority for Virgin is the new album Les Petites Notes by Liane Foly, to be released late April. The first single is vintage Foly, a touch of jazz and a touch of class.

CATHERINE LARA
Toutes Les Femmes - Trema
PRODUCER: Eddie Rosemond/Catherine Lara

This is the new excerpt from Lara's Sanet Et les Romantiques, the "symphonic rock musical" based on the life of George Sand, which was composed and performed by violin player/singer Lara last year. Perfect for ACE stations.

The Rhythms Of Life

Music & Media's special on World Music in issue 22.
Publication date: May 29
Ad booking deadline: May 4
For further details on the World Music special please contact Pieter Markus at (+31) 20.6691961

KAT ONOMA

Le Desert - FNAC Music
PRODUCER: Luc Tytgat/Kat Onoma

A new single from the album Billy The Kid by one of France's most brilliant rock bands. This time, it's a moody slow song, in which the voice of frontman Rodolphe Burgener explores the darkness of desert life. The 4-track CD also contains two previously unreleased songs and an acoustic version of their previous hit The Radio.

PATRICIA KAAS

Voila Voila - Delabel/Virgin
PRODUCER: Andre Manoukian/Alloum Ba

Another new voice starting to be heard on some radio stations. This single (music by Daran) shows a real personality with good pop material.

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Holding On Tight To Local Markets

What does it take to be independent in France? M&M's Emmanuel Legrand interviewed three different independent commercial radio stations to ask their opinions on network needs.

Radio Alligator

Radio Alligator is one of the oldest independent stations in France, and not belong to a network because I think it is in our interests to be autonomous. We try to cover the local rock scene as much as possible. The station is linked to a concert venue, which allows the promotion of live concerts on the air. Globally, I think we have good relations with record companies. We are part of the Rock 30 panel [created and operated by music journalists to publish an airplay chart of rock songs] and labels are working more and more with us. They have realised that we could be, for some specific styles, a good local advertising partner.

We don't have the advertising revenues to match the size of our audience. We face competition from advertising sellers who can sell for Frf30 a spot we sell for Frf300.

Wit FM

Wit FM was created almost five years ago and we have managed to stay in Rouen only, because we needed that. In the future some say we will see a bigger centralisation of stations, while others say any national services will have one single frequency for the whole country and leave the local advertising to local stations. And when it's dark, I'm convinced that one day the local stations will belong to national operators. But I believe there is room for everyone. We don't have the advertising revenues to match the size of our audience. We face competition from advertising sellers who can sell for Frf30 a spot we sell for Frf300. We feel like we're fighting against a mountain of problems. Whenever we see the [Broadcasting Authority] petition from national networks. We're fighting against a mountain of problems. The government doesn't address the issue quickly, the future looks gloomy. At some point, we'll not be able to continue and the future looks gloomy. At some point, we'll not be able to continue.

What kind of community service can stations offer which broadcast a national programme and sell local advertising?

The existence of regional networks can be explained historically and geographically. We existed before the national networks because we needed to reach a wider audience in order to be viable. If RVS had stayed in Rouen only, we could have reached our future. Now we reach a potential of two million listeners, which is a viable figure.

Today, regional networks are the best answer for fighting against the competition of the national networks. But we tend to be more comprehensive than networks because we don't have to fight against the competition of the national networks. The stations that have better resisted networks are stations in big cities such as Scoop in Lyons and Wit FM in Bordeaux. Our audience tends to be more than the national networks. But we tend to be more comprehensive because we don't have the same pressure to reach a large audience base.

programming, we are not very different from national services. More or less, local stations have formats similar to the national networks. But we tend to be more comprehensive because we don't have the same pressure to reach a large audience base.

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Marketing The Music

Patricia Kaas Goes Global

Robin Miller wasn't hard to convince, says Prieur. "He knew Patricia's music from before and was following her career. When we contacted him, he said yes immediately. He speaks French, so he was able to understand the lyrics, which helped."

The expectations for the album are high. In France it is expected to break the million mark. And Prieur says his goal is to sell over three million copies worldwide within the next two to three years. "With the sales of the previous album we have a good base to start with," he continues. "We will start with the main territories and expand step by step."

Sony Music France is planning a "soft" release in her home market. Columbia A&R/local marketing director Frédéric Rebet says the strategy is driven by a lot of strong singles, to be drawn from the album in various steps. "We didn't want to overplay. We are trying to establish a new image and everything will be coherent: the sleeve, the posters, the video, the advertising spots. They will all be conveying the same image. With such a strong album, we don't need gadgets to sell her."

A marketing campaign, worth FFr3-4 million will push the initial release. Partners include RTL, TV channel M6, and retail chain FNAC which will give away a one-track CD to the first 30,000 buyers of the album. A second leg of the campaign will start in May with the announcement of the November concerts in Paris in November. Rebet says the first reactions to the new Patricia Kaas are "more than encouraging. We never had such reactions for her records. People we didn't expect to be interested called us spontaneously. Radio has been very positive, from the AM to the FM stations. AM outlet RTL, which has always supported her, dedicated a full day to Patricia on the day of the release."

Already, the first single is gaining European Playlists. Confirms Sony Music France international exploitation local reporter Annick Geisler, "This is the first time we really achieve good airplay with one of her songs in most of the countries where the song is released. I think this is a better adapted to radio."

Kaas will devote a lot of time to promotion and touring. The promotional kick-off was given in France at the end of March in Paris with a showcase where she performed some of her new songs in front of a public of mid-size venues in five cities, and come back March 1994 to do the bigger spots.

For Sony Music International European marketing coordinator Luc Rebet "the international strategy is to put hard market to crack. We have to be reasonable, and it takes time. But I do think she has a lot of potential, the class and the talent to please the English public." The international strategy is planned to include a French singer. Her previous album sold over 40,000 units in the UK. Kaas will fly to the US in May for promotion—with an independent publicist handling press promotion—and she will tour in four cities in September. In Russia, where she has the status of a superstar, the album will be licensed locally, but Prieur is not unrealistic. "Things won't be very easy over there with all the emerging problems."

In the US the album will be shipped on June 6 and Prieur is quite impressed by the will of Columbia US to really break her as a 'French singer.' Her previous album sold over 40,000 units in the US. Kaas will fly to the US in May for promotion—with an independent publicist handling press promotion—and she will tour in five cities in September. In Russia, where she has the status of a superstar, the album will be licensed locally, but Prieur is not unrealistic. "Things won't be very easy over there with all the emerging problems."

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CANDY
Everybody Wants - Elektra EHR/ACE
PRODUCER: Gary Smith
Stax soul meets UK indie dance beat on US campus. As a bonus you'll get the same song as a duet between Nathalie Merchant and Michael Stipe of R.E.M., of which band a cover of Don't Go Back To Rockville is featured as well. "It's a good antidote to all that dance material we play for the younger group," says Forth RFM/Edinburgh head of music Colin Sommervelle, "After the response to k.d. lang, maybe another small cult following can bluff them out."

FRANK BLACK
Hang On To Your Ego - 4AD A/B
PRODUCER: Eriq Drew Feldman
In the last days of the Pixies, frontman Black Francis planned a covers-only album. Now, under his new name, a self-titled solo CD is out, containing just one cover, an old Beach Boys' number. In this synth arrangement, it shouldn't be played on the alternative stations exclusively.

THE BRANDOS
The Keeper - SPV R/EHR
PRODUCER: Dave Kincaid
Swamp rock in the heart of New York City. The keeper of the flame is Dave Kincaid, who carries two or three centuries of Irish culture on his back. What a story teller, what a voice, what a song.

DURAN DURAN
Come Undone - EMI SHR/ACE
PRODUCER: Duran Duran/John Jones
After Ordinary World—now included as an acoustic bonus track—the Duranites have a hard act to follow. Covered in prearranged dance beats this is another lovely chorus, now interluded by female backing vocals.

HELEN HOFNER
Edge Of A Dream - Magnet EHR/ACE
PRODUCER: Stanley/B Adams/B Gramm
Mrs. Sandpiper gets a song from Mr. Sandpiper—Bryan Adams—and that clicks instantly. Excellent music for the car radio.

MICK JAGGER
Don't Fear Me Up - Atlantic R/EHR
PRODUCER: Rick Rubin/Mick Jagger
Solo and country are bordering by nature, and Jagger glues them to one. Hopefully this track from Wandering Spirit will shake soul legend Don Covay out of retirement.

The iguanas - Margravine/VWA A/ACE/EHR
PRODUCER: Justin Niebork
Gumbo time! This highly digestible recipe of "New Orleans soul stew" contains jump blues, cha cha cha, tango, soul, and Tex Mex polkas, sung in English and Spanish. Comparisons with Los Lobos are easily made, but the Iguanas definitely have their own niche. The cre siston's hottest property, they are without a doubt the coolest American band at the moment. Have you ever heard a sexier version of Benny Spellman's "Fortune Teller? We bet you haven't. With tracks like Para Donde Vas and Nervioso, this summer cha cha cha and tango will be as hip as in the old days.

CHRIS ISAAK
San Francisco Days - Reprise EHR
PRODUCER: Erik Jacobson
Don't worry, "San Francisco" doesn't imply a conversion to hippy music. Changing the Isak idiom would be impossible since the "Big F" still uses the same band and producer: Like label mate Dwight Yoakam—who follows this trend "never change a winning formula"—he opts for small musical changes in the arrangements by implementing Jimmy Pugh's magnificent Hammond organ, Brian Laidlaw's piano, and Napoleon Murphy's rumbly tumbler's Round 'N Round, the set is main-"torche and twang" as we've come to know him. The climax is the country toucher Except The New Girl and a cover of Neill Diamond's Solitary Man.

STEVE ROUX
Roux - Pointblank R/EHR
On the one end of the British blues scene we have the new Mayall album, on the other we find newcomer, guitarist Roux, specialised in soulful blues. Gently his gui-

BRUCE SPRINGSTEEN
In Concert/MTV Plugged - Columbia R/A/EHR
PRODUCER: Bruce Springsteen/ Jon Landau
This is Bruce Springsteen's update to the 3CD-boxed set Live 1975-1985. Atlantic City, the greatest omission on the box is now present. Dirty album opener Red Heeled Woman and Thunder Road are the only tracks which (partly) fulfill the "Unplugged" acoustic cri-teria, the reason why this session recorded live for MTV is subtitled "Plugged." Isn't that what bosses are for, to break the rules?

VARIOUS ARTISTS
Mountain Stage Vol 1 & 2 - This Way Up A/R
PRODUCER: Larry Groce
These are the best picks out of the US nationwide live performance radio show from Charleston, West Virginia. Ever heard Martians sing? Well, space out with Dan Hicks & The Acoustic Warriors on the western swing song Hell I'd Go and chill out on Dr. John's Sacred A Night, with the most (tv)linking piano in New Orleans. R.E.M. rolls out for one of the only two shows in the US in the year 1991 with a 'green' version of Losing My Religion. Where the campfire burns, there's Michelle Shocked, who sings God Is A Real Estate Developer.
No Sooner Out Than Improved And Out Again!

As a result of moves in the industry toward 20-bit recording, the CEDAR Audio CD-1 De-clicker, featured last month (see M&M March 27), has had its input and output resolution upgraded to 24-bit. All units shipped after March 93 will feature the upgrade and existing customers can have their units upgraded free of charge.

Says CEDAR Audio director Gordon Reid, "We feel that the current trend toward 20-bit recording is only a stepping stone in the progress towards even higher bit-densities. Since the AES/EBU standard can, in principle, accommodate 24-bit words, we saw no reason to limit ourselves to just 20-bit resolution."

hhb Communications - London, UK, Tel: (+44) 81 960 2144.

A CLICK BETTER — The CEDAR Audio CD-1 DeClicker

Drawmer Packs 'Em In!

Drawmer has launched its new DL441 Quad Auto Compression/Limiter featuring four compressor/Limiter channels in a 1U rack space. Each channel has switchable hard/soft knee compression with adjustable threshold, ratio and gain and a limit level control. The DL441 features auto attack and release which removes the need for manual adjustment by producing a response that constantly follows the dynamics of the input signal. The peak level control is adjustable between 0 and +6dB and features "Zero Response Time" and "Zero Overflow" circuits. Channels 1 & 2 and 3 & 4 can be linked for stereo use with the left channel becoming the master control.

Drawmer - Wakefield, UK, Tel: (+44) 924 378069.

New Interface For CDR40 From APEX

Station Operations featured the CDR40 CD recorder last month. This month APEX introduces the Digicon 1 Digital Interface to accommodate the CDR40 CD to provide DAT and MIDI interface to the CDR40. DAT start IDs are translated into track starts on the CD. An optional delay card allows the incoming audio signal to be delayed so start IDs can be repositioned relative to the audio.

The Digicon 1 is also equipped with a MIDI interface allowing any machine that generates MIDI programme change commands to control the CDR40. Digicon accepts AES/EBU, SPDIF or optical signals and communication between it - APEX - Hasselt, Belgium; Tel: (+32) 1128 0171.

ANDY BANTOCK started in radio with the BBC in 1980 as a technical operator. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and programming. He can be reached at (+44) 424 434 626.

Denon Develop FM/AM Tuner With NAB

Developed in association with the US National Association of Broadcasters (NAB) the Denon TU-680NAB is an AM stereo/FM tuner aimed at the professional or serious enthusiast. The TU-680NAB is fully compatible with the BAN/EIA developed AMAX AM standard which requires a wider tuning-band range, a new NRSC de-emphasis curve and a wide, controlled audio bandwidth that adheres to strict frequency response specifications.

The inclusion of a C-QUAM decoder for AM stereo reception will hopefully soon be of some use to us on this side of the Atlantic as the Motorola-developed system is introduced in Europe. Despite the AMAX being of little benefit to European users, it is hoped that the TU-680NAB will be available to us as it has many useful features to aid AM and FM reception.

NAB Services - 1881 N. Street NW, Washington, DC 20036-2891, USA.
The Sleeze Beez single (from the album Powertool) - out now
"I just don't want to live without you"

If you have not received your copy of the Sleeze Beez single and/or album from your local East West - WEA representative, please phone or fax Red Bullet (ask for Edu or Aranka) and you will be serviced immediately.

Phone: 31. (0)35 - 857 841  Fax.: 31. (0)35 - 834 112 Alexanderlaan 2, 1213 XS Hilversum, Holland
Red Bullet International C.V.
Mr. Willem J. van Kooten
Alexanderbaan 2
1213 XS Hilversum, The Netherlands

Nederhorst den Berg, April 1, 1993

Dear Willem,

Now that Bullet Sound and you have outgrown attempts to keep your son off the streets, we need to talk real business. Unlike other fathers who left the house at 8 o'clock every morning, only to come home in the evening and plonk themselves down on the sofa in front of the TV, you were discovering radio, setting up radio stations and founding music businesses.

And I as your oldest son was in the middle of it all. And unlike all those other fathers, you never made any attempt to keep me out of this business. Yes, once, when you tried to steer me into the business of cooking. Well, we both found out how good I am at that.

I'm now 26. Red Bullet, your production and record company, is 25. I don't really know whom I ought to congratulate - or for what. The attic needs rebuilding (for the fifteenth time then) and there are a couple of other things. I'd like to push a couple of investments your way.

Sometimes I get the impression that everything happens with just a single glance from you. Bullet Sound Studio's, for example. Walls covered in golden and platinum records. Archives packed with the historic recordings of pop, jazz and rock groups who've long become famous - or forgotten. Bullet Sound is far from being the little in-house demo studio that you set up in a careless moment 10 years ago. Apart from Red Bullet we've got customers throughout the world. And even TV production companies and advertising people are gradually getting their feet under the table.

In brief, the people from Bullet congratulate the people from Bullet! See you soon!

Love,

Jeroen van Kooten

PS. Oh! Those investments. Think of something in the region of USD 3 million! A new Sony 3348, a new SSL G and what about a Digital Audio Research, Sigma.

Studio Facilities: PostProductions + All Recording Facilities

Why do we work at Bullet Sound Studio's? It's Cosy, it's always fun, thanks to Willem. Congratulations with your 25th anniversary.

Henri Jacques Sperwer

Rob Blanchemanche

Janny Jongen

Pim van Kooten

1985, rough entertaining 'White Wolf'

'86 Bullet said goodbye to their beloved Cadillac.

AmericanRadioHistory.Com
Willem van Kooten
The Architect Of An Industry

Writing about Willem van Kooten is like writing the textbook of the Dutch record industry. He has been instrumental in building institutions and practices that are so common these days that one tends to forget they were virtually non-existent some 30 years ago. M&M celebrates the 25th anniversary of Van Kooten's Red Bullet label and documents the history of a man who has been involved in all facets of the entertainment business—from talent scout, record producer and label boss to radio programmer and music publisher.

When Van Kooten started in the early '60s, the Dutch music scene was no different from that in most mainland European markets: a closed circuit of local labels selling national mainstream product and licensing the odd Anglo-American pop record. A slow moving business with no pressure from import, UK or US mother companies, while modern practices of promotion, marketing and A&R were unheard of. In less than five years, Van Kooten managed to break that lethargic atmosphere wide open with a combination of entrepreneurial skills, strong opinions and above all, a good pair of ears.

Van Kooten's career started in April 1961 at Dutch offshore pirate station Radio Veronica. He was a Dutch language & literature student at the time and one of his part-time jobs brought him into contact with the station, where he started as a copywriter, producing and creating radio commercials, an unknown tradition in Holland at that time. In September of the same year, he debuted as DJ Joost den Draayer ("Joost The Record Spinner") in the programme "Joost Mag Het Weten", a reference to a typical Dutch expression (loosely translated as "You Never Know").

In less than a year, he was voted most popular DJ by the readers of monthly pop magazine Muziek Express. The reasons for his success are simple but, says Van Kooten, still overlooked. "A DJ should play the right records at the right time with the right comment. And if he hasn't got the right comment or something funny to say, he should shut up."

And Van Kooten had just that—he was loud-spoken, enthusiastic and organised the weirdest competitions. The "How To Build Your Own FM Transmitter" championships and the popular "Oenga" contest—listeners producing a strange noise without breathing and prolonging it as long as possible—were just some of them. He also launched many slogans and expressions that have since become a part of the Dutch language.

The bond he created with his listeners made him a living legend in radio. And these unique characteristics were combined with a keen judgment of what constituted hit records, a quality that has never left him since and later formed the basis of his Red Bullet empire.

Joost den Draayer played the records that were not released (let alone broadcast) on national territory, the hot hits from the US and the UK. Already in 1962, he started importing records and often forced Dutch labels to release product.

Do You Love Me by The Contours was one of them. Thanks to continuous airplay on Veronica, the record was eventually released—by the Delta label—and Motown enjoyed its first hit outside the US. "It was a pioneering time", he remembers. "There was no pressure to release records and product from big artists like Cliff Richard or Fats Domino were all released a half year later. The same was even the case with the Beatles; the Dutch branch of Parlophone refused to release their records. 'Not commercial' they thought. Unbelievable. So I imported their records and started playing them. They scored their first hits."

When he became programme director at Veronica in 1963, he started hiring DJs that later all became media personalities in their own right: Lex Harding (now Radio 538 MD), Rob Out (ex-Veronica chief), Tom Mulder (Radio 10 Gold DJ) and media celebrities like Jan van Veen, Chiel Montagné, Will Luikinda and Harmen Siezen.

During his years at the station (he left the end of '68), he was instrumental in making radio an expert business by introducing horizontal programming, jingle packages, merchandising and the first US-styled countdown show and sales chart, the "Veronica Top 40." He also invented the "Veronica Drive-In Shows", the radio roadshows that have since become big business.

The launch of the Top 40 sales chart in 1965 had a lasting effect on the Dutch record industry and the life-cycle of records and release dates slowly accelerated. The freely available, weekly brochure became a hot item for the consumer and DJs started using the chart for their programming.

Meanwhile, Van Kooten had bought Rondal Music from Casper Koelman, and soon new copyrights were added including Motown's Jobete catalogue, later followed by Simon & Garfunkel, Dave Dee, Dozy, Beaky, Mick & Tich and a host of others. Dutch bands like The Shoes, The Motion (featuring Robby van Leeuwen, later of Shocking Blue) and the Hunters (fronted by Jan Akkerman).

Although this may now sound like a conflict of interests, the combination of radio and music publishing was very common in the mid-'60s. Veronica ran its own Veronica Music Editions, while French stations like RTL and Europe 1 were renowned for spinning records in return for co-publishing deals. Up until the late '70s, Van Kooten was in a position to plug his own records. "Then the hassle began and the whole world started crying wolf. But everybody fared well with it."

This pragmatic business sense did not always made him popular with his fellow colleagues. But it was exactly that attitude that led him to venture out into the real record world—the start of an own label and production company, Red Bullet.

Enter Freddy Haayen. An architecture student who worked part-time for Polydor, Haayen's life took a central turn on April 13 1965 when he saw a band perform on the pier of Scheveningen: the Golden Earrings (the extra 's' was later dropped).

Inspired by the Merseymbalt sound from the UK, a national music scene fully exploded in 1965 and, especially in The Hague, many new "beat" bands were formed. The Earrings were the prime exponents of this wave. Haayen, in the meantime promoted to product manager, announced to his boss that he wanted to produce Dutch bands. In August of that year, he recorded the first single with the Earrings, Please Go. The rest is, as they say, history.

Haayen, aware of Van Kooten's big influence in breaking Dutch music, called the programmer for his band. They made friends and, while Van Kooten was in a position to plug his own records.

The rest is, as they say, history.
Arcade congratulates
Red Bullet with their
25th anniversary

"Ben je al bruin!"

Hans Kusters

Hans Kusters Music

Broekstraat 10 - 1730 Kobbegem - Belgie
After a year's crash course at what was then called Philips Phonographische Industrie (PPI) (a subsidiary of Philips, that later became PolyGram), Haayen felt he had learned enough of the business, and approached Van Kooten.

Backed by a cash injection by PPI, Red Bullet was born on April 1, 1968. Van Kooten and Haayen each owned 50% of the business, and the hits kept pouring in.

But national success was not enough. "We wanted to promote our bands across the border," says Haayen. "Everybody was doing it." Van Kooten and Haayen were involved in two more US hits (My Belle Arnie and How Do You Do), the Earring was signed to the Atlantic label, and al-ed on drive-in shows on the side, while Haayen continued discovering many more new hit sellers:

- Shocking Blue: "Venus" to re-claim the Dutch charts and it peaked for the second time, at number 3. In the Billboard chart, "Venus" hit number 13.
- The Incrowd, Hu & The Hilltops, and later, The Star Sisters.
- "The combination was perfect," says Haayen. "Everything seemed possible in those exciting times. The duo travelled the world and the hits kept pouring in. During the early '70s, Van Kooten and Haayen were involved in two more US hits (My Belle Arnie and How Do You Do), the Earring was signed to Capitol, while the Nanada and Dayglow companies started representing the catalogues of RSO and Island Music. Van Kooten continued discovering many more new hit acts, and DJ-ed on drive-in shows on the side, while Haayen managed to secure the European promotion co-ordination for the Atlantic label.

"We painted the town red," wonders Haayen. "Everything seemed possible in those days. At one point, we had 22 records in the Top 40, combining publishing and record activities. We worked day and night. I was more of a promotion man, initiating and motivating things, while Willem consolidated a lot of my plans."

But things turned a little different in 1971, says Haayen. "A danger was creeping into our collaboration. Willem was a real individualist and..."
Dear Willem,

Over the past 25 years you have left an indelible mark on the Dutch music world: unconventional, compelling, strong-willed, controversial, eloquent.

In short, you are unique.

All the best,
Jan Timmer
CONGRATULATIONS TO
Willem van Kooten
FOR 25 YEARS OF CONTRIBUTING TO
THE SUCCESS OF DUTCH MUSIC

HOLLAND HAS A RIGHT TO HEAR GOOD MUSIC
WILLEM,

Conradtulations on 25 ENERGETIC years with RED BULLET Energy Production

CONGRATULATIONS WILLEM
"What is even more impressive than your phenomenal success in the last 25 years is that you have achieved it in such great style."

Hein van der Ree

CONGRATULATIONS WILLEM
Our favourite and the best publisher in the Benelux

Billy Meshel and Staff All Nations Music

Dear Willem,

Both my life and the Dutch Music Industry would have been different without you in it. But certainly not better.

Thanks for our everlasting friendship,

Freddy Haayen
Van Kooten and Cable One MD Ad Ossendrijver and wanted to make career in the record business, did not always revealed what he was up to."

In May of that year, Haayen addressed a Bill-board convention in Montreux and was approached by the management of Polydor International to become MD of the Benelux affiliate. "The offer was attractive", says Haayen. "I thought, now I can take even better care of Red Bullet." So, Haayen sold his shares back to PPI and thought, now I can take even better care of Red Bullet.

Van Kooten, however, decided to remain independent. In the meantime, he had joined pirate Radio Noordzee as programme director. He continued his activities for Noordzee for six months and then returned to the record and publishing business. Although he had left Noordzee, his heart remained close to radio and up until 1978 he hosted shows for pubcasters NOS and AVRO.

During the '70s he maintained his trendsetting role as a national talent scout with productions and/or publishing rights from Greenfield & Cook, Luv, Mouth & MacNeal, Sandra & Andres, Marc Winter (also known as Ad Kramer, responsible for many Dutch-language successes), Earth & Fire and Golden Earring.

And Van Kooten's position as godfather of the Dutch talent scene was further cemented when he bought 50% of the shares of the nearly bankrupt Dutch independent CNR Records, the home of many domestic talents. The first CNR hit Van Kooten was involved with was Teach In's Ding-A-Dong, a Eurovision Songcontest winner in 1975.

Haayen, meanwhile, quickly climbed the executive ladder and became Polydor UK MD in '74, followed by various international positions, including three years as president Polydor/MGM US. In 1981, Haayen joined WEA International as executive VP under the legendary Nesuhi Ertegun. A year later, on April 1 1982, to be precise, Haayen founded PolyGram-backed CNR Records, which became the US home of Golden Earring.

(continues from page 5)

The Red Bullet Milestones

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Peak</th>
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<tr>
<td>Koos Alberts</td>
<td>Gisteren Heeft Ze Me Verlaten</td>
<td>1984</td>
<td>18</td>
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<td>Koos Alberts</td>
<td>Ik Verscheurde Je Foto</td>
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<td>Donna Allen</td>
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<td>Santa Lucia By Night</td>
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<td>Bananarama*</td>
<td>Venus</td>
<td>1986</td>
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<td>Centerfold</td>
<td>Dictator</td>
<td>1986</td>
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<td>Confetti's</td>
<td>C Day</td>
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<td>Theo Diepenbrock</td>
<td>Oh Darling</td>
<td>1978</td>
<td>5</td>
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<td>Andre van Duin*</td>
<td>Willemiep</td>
<td>1976</td>
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<td>Andre van Duin*</td>
<td>Sambakallenlamba</td>
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<td>Earth &amp; Fire</td>
<td>Memories</td>
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<td>Earth &amp; Fire</td>
<td>Weekend</td>
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<td>Rock Me Amadeus</td>
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<td>Jeanny</td>
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<td>Fortuna</td>
<td>Oh Fortuna</td>
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<td>Just A Little Bit Of Peace In My Heart</td>
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<td>Greenfield &amp; Cook</td>
<td>Only Lies</td>
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<td>Andre Hazes*</td>
<td>Een Beetje Verliep</td>
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<td>Pappige Loop Toch Niet Zo Stei</td>
<td>1971</td>
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<td>Ik Wil Altijd Bij Jou Zijn</td>
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<td>Corry Konings*</td>
<td>Ik Krij Ten Heel Apart Gevol Van Binnen</td>
<td>1976</td>
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<td>Lenny Kuhir</td>
<td>Visite</td>
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<td>Long Tall Ernie</td>
<td>Do You Remember</td>
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<td>The Golden Years Of Rock &amp; Roll</td>
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<td>Mouth &amp; MacNeal</td>
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<td>Margrietje</td>
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<td>Nova</td>
<td>Aurora</td>
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<td>Renee</td>
<td>High Time He Went</td>
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<td>Revelation Time</td>
<td>South Africa</td>
<td>1988</td>
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<td>Sandra &amp; Andres</td>
<td>Als Het Om De Liefde gaat</td>
<td>1972</td>
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<td>Sandy Coast</td>
<td>Capital Punishment</td>
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<td>True Love That's A Wonder</td>
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<td>Sechti</td>
<td>I Say Yeah</td>
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<td>Shocking Blue</td>
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<td>Star Sisters</td>
<td>Proudly Presents</td>
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<td>More Stars</td>
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<td>Status Quo*</td>
<td>In The Army Now</td>
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<td>Donna Summer*</td>
<td>I Feel Love</td>
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<td>Superstress</td>
<td>She Was Naked</td>
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<td>Swinging Soul Machine</td>
<td>Spooky's Day Off</td>
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<td>Tee Set</td>
<td>She Likes Weeds</td>
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<td>Ma Belle Amie</td>
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<td>The Mix*</td>
<td>Dance Classics</td>
<td>1989</td>
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<td>Twenty 4 Seven*</td>
<td>I Can't Stand It</td>
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<td>Ria Valk</td>
<td>Leo</td>
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<td>Marc Winter</td>
<td>De Heilsoldaat</td>
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<td>Max Werner</td>
<td>Rain In May</td>
<td>1980</td>
<td>3</td>
</tr>
</tbody>
</table>

Peak indicates highest-reached position in the Dutch Top 40 chart.


(continued on page 14)
Congratulations Willem,
on your 25th Anniversary!
We are honored to be part of
the Nanada Music family.
Here's to many more successful years...

DON WILLIAMS MUSIC GROUP, INC.
USA

MESSAGE FROM DINO TO THE DINOSAUR

DEAR WILLEM,
Thanks for giving us
25 YEARS
of Challenge and Partnership. Fighting, Argueing, Co-operating,
Trying, Succeeding, Pleasure and Sadness, Failing,
Winning, Loosing and ... Competition.
But most of all your
FRIENDSHIP
congratulations from Tony and all your friends
at

DINO MUSIC
EMI Music Publishing (Holland) B.V.
congratulates
Willem Jan van Kooten
And after 25 years
we know what you mean,
my friend!!!
Willem van Kooten refreshes the parts that other publishers can only dream about. We're delighted you're part of us.

The International Music Network
An International Consortium of Independent Music Publishers

Dear Willem,
My warmest congratulations!
Don't let the music stop for another 25 years!
Herbert Verhagen

NOB Audio, Mobile Recording
Congratulates Willem van Kooten

NOB Audio: music recording, mixing, editing and mastering
Po box 10, 1200 JB, Hilversum The Netherlands
tel (31) 35 778042; fax (31) 35 246254

Congratulations on your first 25 years in the Busine$$

After working with you for so long already
I am looking forward to at least another 25 years

Jules Kurz
The Studio: Jeroen van Kooten

The Bullet Sound Studio was launched in October 1982 and is currently managed by Van Kooten's eldest son, Jeroen van Kooten. The studio was set up with advice of Frans Mijts (the former owner of Soundpush) and Stars On 45 creator Jaap Eggermont, originally serving only as a demo studio.

Jeroen van Kooten with his father

Van Kooten Jr., who started as an office boy, managed to work his way to the top, running the studio now since 1990. These days, Bullet Sound has all the facilities and equipment of a modern studio, but those are not its key points, stresses the 29-year-old manager.

"You can find the equipment of Bullet Sound in a lot of other studios in the world. It's the location and the atmosphere that makes us unique. We are prepared to work a project 100%. When an artist arrives at Schiphol airport, they won't find a limousine waiting--they'll find me standing at the gate. I take the artist out deep in the night, to the hairdresser or even to the doctor if necessary. That is the power of our company: the willingness to do everything to make the recording for the artist as comfortable and relaxed as possible. When an artist enters the studio, he's tensed and full of emotion about his music. There should be nothing to block this creative process and that's were we come in."

Bullet Sound is located at Nederhorst Ten Berg, a small rural village right in between Hilversum (the site of the public broadcasters and most Dutch record companies) and Amsterdam.

Bullet Sound employs five full-time people and has three studios. Falco recorded his Falco 3 album in Bullet Sound (including the hit singles Rock Me Amadeus, Jeanny and Vienna Calling). Other artists who have used the location include the Golden Earring, Amil Stewart and Dave Stewart & The Spiritual Cowboys.

Also a host of other international artists have recorded their performances for pubcaster VARA's acoustic, unplug-type of radio show Tuutje Meets... (at the studio complex). They include Family Stand, Fishbone, Hot House Flowers, R.E.M. and Spin Doctors. The studio is also used by Dutch TV production moguls Joop van der Ende and John de Mol Jr. for the music recording of their many show and quiz programmes.

Studio Gear List

Studio: SSL Console 4048/48 channel
Recorders: Studer A 800 MKII 24-track recorder (Dolby A 24 channel); Sony PCM 3324 24-track digital recorder (on request); DAT recorder: Panasonic SV 3700/Sony PCM 2500; Studer A 80 2-track recorder (Dolby SRA).
Monitoring: Eastlake; Yamaha NS 10; Auratones; Genelec 1031 A.

Studio 2: Sony MXP 3036 channel Console + Automation; Studer A800 MKIII 24-track recorder; Sony 3324 24-track recorder (on request); Studer A 80 2-track recorder + Dolby SRA.
Monitoring: Tannoy system 15; Yamaha NS10; Auratones; Genelec 1031 A (on request).

Copy Room/Studio 3: Studer Console Type 1779/12 channels (6x stereo); Akai DD 1000 Magneto-optical disk recorder with external disk drive; Tascam DAT recorder Type DA 30; Aiwa XK 009 Excella 6x cass; Sony TC FX 400 6x cass; Studer B 67 2-track Dolby SRA; Roland SN 550 Noise Eliminator.
Monitoring: Tannoy 2x 2NF.

On Request: Sony PCM 3324/24-track digital recorder; Sony Betacam SP BVW 70P video

The Copyright Exploitation: Jochem Gerrits

Jochem Gerrits is responsible for exploiting the copyrights of Red Bullet's publishing companies under the Nada Music umbrella including Daylight Music, New Dayglow and Nada International.

The catalogue represents approximately 10.000 original copyrights and 30.000 via foreign representation. Internationally, Nada has represented Island Music for 20 years and still looks after the catalogues of George Harrison, Bruce Springsteen and Bob Seger and many other major catalogues such as All Nations (US) and Curci (Italy).

Nada Music is part of the International Music Network (IMN), the worldwide consortium of independent publishers, presided by Ellis Rich. IMN houses companies like Roba Music from Germany, Mushroom (Australia), Freegate (France), Misty Music (Scandinavia), Hans Kusters Music (Belgium and Spain/Portugal) and Curci.

Gerrits has a strong track record in attracting copyrights in dance music. Nada Music now represents companies like +8 Music, Warehouse, Music Man, Anthel-Subway and Strictly Rhythm.

Supported by copyright managers Gerard de Bruyn and Inge Tuiten, Gerrits has an active policy of exploiting copyrights and, in particular, placing masters on compilation albums like the many editions of House Party, Serious Beats and Mega House Mix.

"Selling 150.000 dance compilations is more beneficial for both artists/producers, record companies and publishers, as is selling 15.000 singles. The market is changing and we have to realise this," says Gerrits. "We get a lot of business by including copyrights on dance compilations that often sell a lot of copies on a pan-European basis.

Also, exploitation of old masters is a major activity of Gerrits. Speedy J.'s Pull Over, for example, was more than 1 1/2 years old when it finally charted all over Europe and sold a million copies on compilations. Although Gerrits does not sign a lot of acts directly, he has launched a label called AXIS together with market leader Belgian dance distributor N.E.W.S. (formerly called Music Man) and holds the master and publishing rights for Italian top acts such as Ramirez. "But that only represents 10% of my work; the rest is purely exploitation and acquisition."

Gerrits joined the Nada/Red Bullet organisation from Warner Basart in 1989, with his first international success - Twenty 4 Seven's I Can't Stand It (Freaky Records) - turning gold in the GSA and Scandinavian markets.

"I enjoy a lot of freedom here," he says. "House music is not something that Willem really enjoys. He wants to sign a new act, not exploit old masters. And he never guides me as manager. We're doing it all together. And that is probably his greatest strength."
It was decided that the Beatles should be the centrepiece of the medley, and Lennon/McCartney tunes like No Reply, Drive My Car and We Can Work It Out (a total of eight) were mixed with Venus and The Archies' Sugar Sugar. Eggermont enlisted the help of singers Bas Muys (impersonating the vocals of Lennon), Okkie Huysdens (McCartney) and Hans Vermeulen (Harrison). The result was an impressive carbon-copy of the Beatles sound, especially if one realises that the whole project was done without computers and with all mixing handled manually.

"It started as a 12", says Van Kooten, "but for radio purposes we made a 7" version out of it. The success was immediate. Everywhere in the world it topped the charts, including the US. Mind you, initially no one in the States was interested but we eventually sold it to Dick Kline who had just started his own label, Radio Records."

The Stars On 45 project was followed by other successful Eggermont medleys on the Supremes, Rolling Stones, Stevie Wonder, Abba and another one on the Beatles. Eggermont [now a successful producer of jingles and audio-soundtracks for commercials] topped it all off with another Stars On 45-inspired project, the Star Sisters with their imitation of the Andrews Sisters.

"Eggermont is really a brilliant master-forgery," says Van Kooten, "and with Stars On 45, he was suddenly immersed in the 'old music masters' of the 20th century like Han van Meegeren was with the paintings of Vermeer."

In the '80s, Van Kooten ventured into other businesses. He set up a studio called Bullet Sound that is now run by his eldest son, Jeroen van Kooten. After he sold his CNR shares back to PolyGram in '87 and became full owner of Red Bullet, Nanada and Dayglow, he launched Europe's first satellite cable station, Cable One.

Although the gold-formatted station showed great promise, a ruling by the Dutch supreme court prevented it from broadcasting (although the Media Commission had left the station unattended). As Cable One was financed by a foreign limited company (London-based Cable One Music Ltd.) it was therefore, so ruled the supreme court on August 31 1989, eluding the Dutch law. After being on air for 1 1/2 years, cable operators were prohibited from relaying the signals of Cable One. Van Kooten had to dismiss some 30 employees and faced losses of millions of guilders.

He is still appealing in the European court against the Dutch state for a claim of Dfl 15 million plus (US$ 8 million). "I was sick of it for a year," he says bitterly. "Everything was always done in close consultation with WVC [the Dutch ministry for media affairs]. I wasn't a pirate! It was just one big conspiracy of the christian democrat mafia to protect the traditional publishers and public broadcasters."

And although Van Kooten remains a radio freak, he is not very much in favour of the traditional Dutch broadcasting system, which he considers dated. "The system is supposed to be public. But Radio 1-5 combined have a budget of Dfl 190 million; 110 million comes from the SVER [the national foundation for advertising control]. If you're for 60% dependent on advertising, you can't be called public any longer! They are only worried about the ratings, that doesn't make them public either.

"The Dutch government is protecting the past", he continues. "Instead of building and creating a healthy Dutch audio-visual industry, more than US$ 600 million is going down the drain each year. The commercial broadcasters are still treated highly unfair, compared to the publics, in terms of licenses and terrestrial frequencies."

Van Kooten is a firm believer of specialised, niche radio. "The Top 40 model is over. You can't play Maywood next to a rap hit anymore. You need outlets that serve well-targetted audiences, like in the US."

The national pop channel, Radio 3, therefore, doesn't get much praise either. "It sucks. Radio should communicate and support local music, like they do everywhere else. No, not in Holland. Everything that comes from abroad is 'better'. In the years of Veronica, we were always playing Dutch bands. In those days, local music represented 30-40% of total sales. That has now sunk to 11% and mainly concerns selling 'old' bands like the Earring or Best Of compilations. There are hardly any new Dutch bands that manage to break through."

But Van Kooten is not a man to give up. In 1989 he discovered hard rock band Sleeze Beez and signed them to a worldwide deal (excluding the Benelux) to Atlantic. Van Kooten is convinced there's still a lot of Dutch talent around. "Look at dance music and the success that acts like 2 Unlimited have. Dance is booming. As long as you're not dependent on radio, you can score massively. There is no infra-structure to give real support to Dutch bands, who need radio in order to break."

(continues on page 17)
Willem,

Wat ons betreft mag je het nu best wat rustiger aan gaan doen.

Dan hebben wij ook nog 'ns een kans....

Je collega-uitgevers verzameld in de N.M.U.V.:

John Brands
Tony Berk/ Frans Wisse
Jacques van Dijl
Rob Ebbers
Yvonne Elenbaas
Jacquie Hoes
Chris van Houten
André de Raaff
Marjo Schenk
Peter Schoonhoven
Edith Severs
Ruud Vinke
Arjen Witte

MCA Music
TBM International
Peermusic
Dutchy Publishing
Rondor Music
Benelux Music
Secretaris
Arcade Publishing
Sony Music
BMG/Two P(i)eters Music
Zomba Music
Polygram Music
EMI Music

N.M.U.V.
Postbus 300 - 1200 AH Hilversum
Telefon: 035 - 218 144 Fax: 035 - 216 387
ABN-AMRO Bank 55.04.20.819
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KPMG Klynveld, H.E.G. Buter RA, J.G.M. Nijhuis RA

GEFELICITEERD

VAN GOYENLAAN 90 - 3764 XL SOEST - NETHERLANDS - (31)2155 16581
But with Sleeze Beez he likes to show the world one more time that it is still possible to sell national talent. "I'd like to score once again with a rock band. Then I will retire."

But will he? These days, he estimates, only 40% of his activities is in the direct realm of the record business. The remainder of his time, he does what he likes doing best—making deals. "I've become a business man by necessity; I've been screwed three times and that's more than enough. But I like the art of deal-making and that is not necessarily related to the record business."

But most of the things he's involved with are, he stresses, somehow related to the home entertainment and multimedia fields. Apart from investments in real estate and the building of a golf course in Portugal, he recently took shares in Dutch-language/MOR-formatted station Holland FM while he is also partner in the quickly expanding empire of TV producer John de Mol Jr.

His latest hobby is Paralax, a company founded together with Samuel Meyering, a man described by Van Kooten as "a genius". The company—already highly successful with ROS-TAR, a planning programme for schools, hospitals etc—has now produced Master Plan, a new processing system for palmtops but also for CD-I to PDA, that might offer strong possibilities for PDA's (Personal Digital Assistance), also known as PIC (Personal Intelligent Communicator). This handy device will be able to combine fax and PC facilities and also has the potential to integrate PC with a portable phone, an electronic postbox and a bleeper. "I see a great future in Master Plan. It's consumer-friendly, fast and offers a lot of possibilities. We're currently testing it with Philips."

"What do you think of CD-I?" he asks enthusiastically during a second meeting, whilst showing some press clippings, all covering the new technology. "I think that the consumer is more than satisfied with the CD or cassette; I don't believe in MiniDisc or DCC. No, CD-I has more potential. I see a great future in the integration of computer, images, sound and other functions. From palmtops, via CD-I to PDA, that might be the future. I have just started a joint-venture with Philips for the development of new CD-I software." And off he goes again, with the inevitable Havana cigar in his right hand. Will this man ever stop?

Who Is Van Kooten Anyway?

"Willem van Kooten is one of the most colourfull people that I know. I can safely say that without him, pop radio in Holland wouldn't be where it is today. Van Kooten is an intelligent, hard working man, and at the same time somebody that you can have a laugh with. I also have a lot of respect for the man, especially for how he handled all the problems the government gave him when he was at Cable One."

— Ruud Hendriks, programme director RTL 4

"Willem Van Kooten discovered me and brought me on board at Radio Veronica when it was still a fun station. I have quite a lot to thank him for and I've enjoyed mostly positive experiences with him. One thing we have in common is that we have both spent most of our careers making changes to the Dutch broadcasting landscape. Willem has an unbelievable sense of humour. The music world brings a lot of trials and tribulations with it, and Willem gives it all a brighter colour."

— Lex Harding, MD Radio 538

"He was a second father for me; I think that says enough."

— Jaap Eggermont, record producer and creator of Stars On 45

"Willem van Kooten is my sub-publisher and, in some cases, my record company. It's a pleasure to do business with him. He is a music professional who gets results. Willem is always available and ready to take on your problems."

— Billy Meshel, president All Nations Music Publishing (US)

"Arcade does a lot of business with Willem van Kooten, especially on the licensing side while CNR/Indisc distributes the Red Bullet label. To me he is the perfect man for this business. He (still) has a great pair of ears. Besides that, he is never afraid to give his opinion which I see as a reliever. He always did whatever he could do to promote good product and many Dutch artists wouldn't touch. People like him give 'colour and flair' to the music trade. Not only through his distinctive manners but also by being one of the last independents with a commitment to national talent. We should cherish that."

— Herman Heinsbroek president Arcade International

"For some 20 years, we have enjoyed a most pleasant relationship and still have frequent contact on the publishing side. He sometimes makes wild, not always well-considered statements, but always with a great sense of humour. Business-like he is real tough, but always with his heart on the right spot. His strongest characteristics are an ability to motivate people, the willingness to take great risks when he believes in a project, a great knowledge and love for pop music and a charismatic appearance in meetings. His important role in the Dutch record industry cannot be underestimated. He created pop radio similar to US standards (including the introduction of many new slogans); he launched the sales charts and the various powerplays; he introduced the concept of the independent production unit; he set up a company combining music publishing and record production with management, label and being a DJ at the same time, something that regularly drove the competition crazy and last but not least, his belief and investments in national talent that went on to score on an international scale. Without Willem, the Dutch music industry would have been less international orientated, amusing and successful."

— John Brands, senior VP MCA Music International

"He has a very special place in my heart. We had to face each other several times because we both run a company dealing with the same type of business. Although we have a very turbulent relationship, we always remained friends. Willem is someone who is able to do anything with an unconditional belief in what he is doing. And with success, because the whole music trade, like we know it now has been thought out by Willem once."

— Tony Berk, president TBM International

"He has an inexplicable ear for hits. As a human being he is not always the easiest one to deal with as he often thinks he has the eternal wisdom, but if you look closer, you'll find he has a very small heart. I once had a serious disagreement with him. When it looked completely irreparable, he smiled at me and said: 'What on earth are we doing?' And then it was solved in 10 seconds!"

— Peter Koelewijn, producer and songwriter

"For years he did our publishing and he always had the talent to attach himself to the right people at the right time. He can show full commitment, combined with humour and a healthy dose of self-mockery. What is most positive about him is that he still manages to show a youthful enthusiasm."

— Rob Bolland, producer and songwriter
Dear Willem,

In the last 25 years we have been 20 years with you. And we want to share the next 25 years with you, Willem.

Congratulations,

Rolf Baierle

---

**JOHN DE MOL PRODUKTIES**

**Willem,**

25 jaar in het vak en nog steeds jong.

Van harte,

John de Mol Produkties
CNR / INDISC
CONGRATULATES EVERYBODY AT RED BULLET ON THEIR 25TH ANNIVERSARY
Thank You

Red Bullet Productions B.V.
Nanada Music B.V.
Bullet Sound Studios B.V.

Willem van Kooten & Staff
by our German dance correspondent Stefan Kloos

Dance floor Germany is looking for an upward trend on July 1, with final decisions expected to be made in the last week of April. Among the 47 competitors are the former 24-hour dance stations—Kiss FM (no connection with Kiss FM/London) and Hi Five.

Kiss FM is run by a bunch of young radio newcomers who believe enthusiasm is a viable substitute for professional experience. Financed by a group of foreign dance lovers, they started broadcasting on January 1 of this year on cable frequency 98.45. They are now applying for airborne frequency 98.2—the former "home" of SRF's dance programme Radio 4 U, which was shut down last year. "We do not see ourselves as the follow-up to Radio 4 U," says Kiss FM's Swaens Wolf. "But we believe that this is Berlin's traditional youth radio frequency. And it should remain so."

Kiss FM plays pure dance music, even in their evening programmes, covering a range from chartbusters Kris Kross and Ace of Base to Mass Order, Reese Project and Moby. Kiss FM's "You Only Live Your Life even more promising dance station participating in Berlin's battle for a licence is Hi Five. Run by Quarti­erLatin manager Dr. Wolfgang Merten, and former SFRB radio journalists Christine Heise and Monika Dietl (Radio 4 U), Hi Five is set to be the platform for the "creative, unconventional part of the city."

The shows are determined to substitute presenter and computer selected playlists with DJs. "As opposed to other national and private stations, they say, "our music is the well-grounded expression of the attitudes and preferences of our DJs." Although an entirely commercial station, they intend to limit commercials to 90 seconds per hour. Avoiding a specific target age-group audience, they see themselves as "a station for responsible listeners." Seeking cooperation and exchange with European and American radio stations, Hi Five claim their position as "an example for exercised internationality."

Hi Five is applying for frequency 105.5. Among the majority of the national and bigger private radio stations, however, dance music still plays a minor role. Hessischern Unser Rundfunk 3 is a notable exception to the rule, with its live mixing programme "Clubnight" (Saturdays 21.00-24.00) which celebrated its third birthday in May.

Although dance acts such as Ace of Base, U.S.R.U.A or Dr Alban have undeniably filtered into daytime and nightime format radio playlists, their inclusion still seems to be a tenth-grading reaction to the growing success of dance tracks in the sales charts worldwide. Sales figures and chart positions are no guarantee for receiving airplay. In fact, Bayerisches Rundfunk 3 altered its programme structure last June with the intention of including more dance tracks on their playlists, but are considering changing it back again soon. "Audience interest in dance music is less than we had expected," says BR 3 PD Rüdiger Sloetz. "Compared with traditional styles of music," he claims, "both ratings and reactions show that interest is almost two thirds less."

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Convention information hotline: (+31) 2154.25187

European Dance Radio Top 25

Please send all your new dance releases for review to Steve Morton, Music & Media, PO Box 9027, 1006 AA Amsterdam.

The European Dance Radio (EDR) Top 25 chart is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations programming various styles of dance music (excluding hip-hop/R&B and reggae-based for the 7-10-year-olds, Latin or during specific dayparts. Songs that have achieved top 20 status in the EDR Top 40 are regarded as non-competing for EDR and receive limited points.)

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Station Reports

Mon 26th Germany/Munich; Thur 29th Germany/Berlin; Tues 27th Germany Mainz; Thurs 4th Italy/Milano

The "Paris Auteurs tour" the single "Comme un igloo"
**EUROPE LOVES HIM, SO THEY PLAY  "DO YOU LOVE ME LIKE YOU SAY"**

**Belgium**

BTN STUDIO BRUSSELS/Brussels FM/B disdain: 95-100 Belgium FM/Brussels RADIO MAXIMA/Brussels FM/Brussels RADIO ROYAL-Hamont-Achel FM/Royal RADIO 21/Brussels RADIO 1/fM/Brussels

**Czech Republic**

BONTON RADIO/Praha FM/Praha RADIO ROYAL-Hamont-Achel FM/Royal RADIO 21/Brussels RADIO 1/fM/Brussels

**Germany**

BTN STUDIO BRUSSELS/Brussels FM/B disdain: 95-100 Belgium FM/Brussels RADIO MAXIMA/Brussels FM/Brussels RADIO ROYAL-Hamont-Achel FM/Royal RADIO 21/Brussels RADIO 1/fM/Brussels

**Holland**

BTN STUDIO BRUSSELS/Brussels FM/B disdain: 95-100 Belgium FM/Brussels RADIO MAXIMA/Brussels FM/Brussels RADIO ROYAL-Hamont-Achel FM/Royal RADIO 21/Brussels RADIO 1/fM/Brussels

**Norway**

BTN STUDIO BRUSSELS/Brussels FM/B disdain: 95-100 Belgium FM/Brussels RADIO MAXIMA/Brussels FM/Brussels RADIO ROYAL-Hamont-Achel FM/Royal RADIO 21/Brussels RADIO 1/fM/Brussels

**Spain**

BTN STUDIO BRUSSELS/Brussels FM/B disdain: 95-100 Belgium FM/Brussels RADIO MAXIMA/Brussels FM/Brussels RADIO ROYAL-Hamont-Achel FM/Royal RADIO 21/Brussels RADIO 1/fM/Brussels

**Switzerland**

BTN STUDIO BRUSSELS/Brussels FM/B disdain: 95-100 Belgium FM/Brussels RADIO MAXIMA/Brussels FM/Brussels RADIO ROYAL-Hamont-Achel FM/Royal RADIO 21/Brussels RADIO 1/fM/Brussels

**United Kingdom**

BTN STUDIO BRUSSELS/Brussels FM/B disdain: 95-100 Belgium FM/Brussels RADIO MAXIMA/Brussels FM/Brussels RADIO ROYAL-Hamont-Achel FM/Royal RADIO 21/Brussels RADIO 1/fM/Brussels

**AUSTRIA**

**SWITZERLAND**

**UNITED KINGDOM**

**Columbia**

**Music & Media** April 24, 1993
THE ALBUM
includes
THE HIT SINGLE
“Animal Nitrate”

ON A SELL-OUT TOUR ACROSS EURPPE

19th MON HESLINSK-TAVASTI CLUNIA
21st WED STOCKHOLM THE MELODY
22nd THUR OSLO ALASKA
23rd FRI COPENHAGEN PUMPSHESUT
25th SUN HAMBURG LOGO
27th TUES AMSTERDAM THE PARADISO
28th WED BRUSSELS VK CLUB
29th THUR COLOGNE LOUXOR

MAY
2nd SUN FRANKFURT BATSCHKAPP
4th TUES VIENNA SZEIEN WEN
7th THUR MILAN SHOCKING CULT
7th FRI ZURICH ALBISREIBERNAUS
9th SUN BARCELONA ESTANSG
13th TUES MADRID REVOLVER
13th THUR PARIS LA CIGALE
15th SAT NORWICH UNIVERSITY OF EAST ANGLIA
16th SUN LONDON BRIXTON ACADEMY
17th TUES BIRMINGHAM THE HUMMINGBIRD
19th WED BRIGHTON THE EVENT
21st FRI POOLE ARTS CENTRE
22nd SAT NEWPORT LEISURE CENTRE
23rd SUN LIVERPOOL ROYAL COURT THEATRE

LICENSED REPERTORY DIVISION SONY MUSIC
**Eurofile Radio Industry Directory**

Publication of the 2nd edition of this unique directory has been scheduled for:

**July 1993**

The Eurofile Radio Industry Directory 93/94 will list full details on 2,500 radio stations in West and Central Europe and over 5,000 radio related vendors all over the world.

**Deadlines**

Updates for listings:  May 1, 1993

Advertising:  May 22, 1993

A 20% pre-publication discount is available for books ordered and paid before July 1, 1993.

For more information contact Cesco van Gool at:

Tel: (+31) 20.669 1961 or Fax: (+31) 20.669 1941
### Billboard Singles

#### USA Top 25

**TW** | **Artist/Song** | **Label**
--- | --- | ---
1 | SNOW/Informer | EastWest
2 | SILK/Twerk Me | Kera
3 | D.R.E./Nuthin' But A 'G' Thang | Death Row
4 | WHITNEY HOUSTON/Have Nothing | Arista
5 | JADE/Don't Walk Away | Giant
6 | VANESSA WILLIAMS/Love Is | RCA
7 | SWV/So Into You | Epic
8 | SPIN DOCTORS/Two Princes | Epic
9 | 5 YOLKY JOE/Cats In The Cradle | Elektra
10 | PAPERBOY/Shy | PolyGram
11 | P.M. DAWN/Looking Through Patient Eyes | Def Jam
12 | SHAOL/Jumpin' Around | Elektra
13 | NAUGHTY BY NATURE/Hip Hop Hooray | Tommy Boy
14 | BON JOVI/Cradle Of Love | Island
15 | DURAN DURAN/Ordinary World | Virgin
16 | JON SECA/Angel | Capitol
17 | BOY GEORGE/The Crying Game | SBK
18 | ARRESTED DEVELOPMENT/W. Wanda | Chrysalis
19 | STING/I Love My Life In You | A&M
20 | WHITNEY HOUSTON/Every Woman | Arista
21 | PHYLSYMBOL & BELLE/A New World | Columbia
22 | BOY KRAZY/What Love Can Do | Neat Point
23 | MICHAEL JACKSON/Who Is It | Epic
24 | SWENIO/Radio PS3: TRAVELERIUSSE/Blackout | PolyGram
25 | SMITHY/Sunday's Son | Jive

#### Adult Contemporary Top 25

**TW** | **Artist/Song** | **Label**
--- | --- | ---
1 | STING/If I Ever Left My Faith In You | A&M
2 | DURAN DURAN/Ordinary World | PolyGram
3 | VANESSA PARADIS/All That I Ever Wanted | Warner Bros.
4 | ROD STEWART/Kiss Of Life | PolyGram
5 | MADONNA/Bad Girl | Maverick
6 | PAUL McCARTNEY/Hope Of Deliverance | PolyGram
7 | WHITNEY HOUSTON/I'm Every Woman | Arista
8 | CHARLIE EDDIE Y CINDY/Capitology | Capitol
9 | BRYAN FERRY/Fat Is Good For You | Virgin
10 | WHITNEY HOUSTON/Will Always Love You | Arista
11 | U2/Independence | Island
12 | ROXETTE/Bang A Gong (Got Your Number) | BMG/RCA
13 | GO WEST/What You Won't Do For Love (Chrysalis) | BMG/RCA
14 | SHINEHAIR/Jeannette In New York | PolyGram
15 | RESTLESS HEART/When She Cries | Capitol
16 | SIN NO SONIC/No Longer Tour (Philadelphia) | Capitol
17 | RAY CHARLES/A Song For You (Wolfer Brothers) | PolyGram
18 | GENEVIEVE/Never A Time (Virgin) | Virgin
19 | ROBERT KELLY/If I Ever Love You (Babyface) | Virgin
20 | MICHAEL JACKSON/I Can't Help Myself (Sugar Tease) | Epic
21 | MICK JAGGER/Thats The Way Love Goes | Atlantic
22 | K.D. LANG/Concert For Galway | Virgin
23 | NEVERWILL/Beloved (Sweet Harmony) | East West

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The Adult Contemporary Europe (ACE 25) is based on a weighted scoring system. It is compiled on the basis of playlists of European radio stations and charted songs for the 25 countries underling the format. The chart is usually given more weight than those in "A" version or more limited currency systems.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
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<tbody>
<tr>
<td>No Limit</td>
<td>2 Unlimited - Bite (MCA)</td>
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<tr>
<td>Informer</td>
<td>Snow - East West America (PolyGram/CC)</td>
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<tr>
<td>All That She Wants</td>
<td>Ace Of Base - Mega (Mammy)</td>
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<tr>
<td>Sing Hallelujah</td>
<td>Dr. Alban - Smexi-Sexi-Songs Of Love</td>
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<tr>
<td>Olga Carolina</td>
<td>Shoggy - Greensleeves (Greensleeves)</td>
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<tr>
<td>Only With You</td>
<td>Captain Hollywood Project - Blow Up (Warner Chappell)</td>
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<tr>
<td>Give In To Me</td>
<td>Michael Jackson - Epic (Warner Chappell)</td>
<td></td>
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<tr>
<td>Young At Heart</td>
<td>London (Clive Banks/ATV/In A Bunch)</td>
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<tr>
<td>Open Sesame</td>
<td>Lelio K - Cana - Songs Of Logic/Manseatic</td>
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<tr>
<td>I Feel You</td>
<td>Depeche Mode - Mute (EMI)</td>
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<tr>
<td>Will Always Love</td>
<td>Whitney Houston - Arias (Carlin)</td>
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<tr>
<td>Ordinary World</td>
<td>Duran Duran - Paraphrase (Copyright Control)</td>
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<tr>
<td>Who Would I Lie To?</td>
<td>Charles &amp; Eddie - Capital (EMI)</td>
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<tr>
<td>What Is Love</td>
<td>Lulu - Coconut (A La Carle)</td>
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<tr>
<td>Ain't No Love ( Ain't No Use )</td>
<td>Sub Sub feat. Melanie Williams - Rob's (MCA/WC)</td>
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<tr>
<td>I'm Every Woman</td>
<td>Whitney Houston - Arias (Island)</td>
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<tr>
<td>Alison</td>
<td>Japan (Columbia/Gravache)</td>
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<tr>
<td>Open Your Mind</td>
<td>Uusia - DeConstruction (Warner Chappell)</td>
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<tr>
<td>More And More</td>
<td>Captain Hollywood Project - Blow Up (Warner Chappell)</td>
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<tr>
<td>Sweet Harmony</td>
<td>The Beloved - East West (EMI)</td>
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<tr>
<td>Hope Of Deliverance</td>
<td>Paul McCartney - Paraphrase (Parlophone)</td>
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<td>Only The Very Best</td>
<td>Peter Kingsbery - Epic (EMI)</td>
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<tr>
<td>Little Bird/Love Song For A Vampire</td>
<td>Annie Lennox - RCA (Is lennox/EMI)</td>
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<td>When I'm Good And Ready</td>
<td>Sybil - PVI (All Boys Music)</td>
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<td>I'm Easy/Be Aggressive (Live)</td>
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<tr>
<td>Livin' On The Edge</td>
<td>Aerosmith - Warner Chappell</td>
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<td>Show Me Love</td>
<td>Robin S - Champion (Champion)</td>
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<tr>
<td>Mick Jagger - Atlantic (Promo)</td>
<td>Power Of American Nationives Dance 2 Trance - Blow Up (Altary/BMG)</td>
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<tr>
<td>Mr. Loverman</td>
<td>Shilohs - Miami Heat (Anchor/Greensleeves)</td>
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<td>Give It Up</td>
<td>C.N. N. Moore - Soulpower (EMI Songs)</td>
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<td>Regret</td>
<td>New Order - London (WC/MCA)</td>
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<td>Cat's In The Cradle</td>
<td>Ugly Kid Joe - Mercury (Copyright Control)</td>
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<td>Don't Walk Away</td>
<td>Stone Cold - Epic (EMI)</td>
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<td>Exterminate</td>
<td>Snap - Snap (Harmonie/Songs Of Logic)</td>
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<td>Dur Dur Der Ebebe</td>
<td>Jordy - Columbia (Gravache)</td>
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<td>Go Away</td>
<td>Gloria Estefan - Epic (EMI)</td>
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<td>Because The Night</td>
<td>Co Ro feat. Tassia - Propio (Propio)</td>
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<td>Pinocchio</td>
<td>Pinocchio - Flaxenash (Flaxenash)</td>
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<td>Come Undone</td>
<td>Duran Duran - Paraphrase (Copyright Control)</td>
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<tr>
<td>Cantaloupe</td>
<td>Martin &amp; Gershon Precession - EMi (Not Listed)</td>
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<tr>
<td>U Got 2 Know</td>
<td>Capella - Internal Dance (MCA)</td>
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<td>Plastic Dreams</td>
<td>Joy Dee - R &amp; F (First Impression/Nonada/Ross)</td>
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<td>Bed Of Roses</td>
<td>Bon Jovi - London (EMI)</td>
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<td>Sleeping Satellite</td>
<td>Manic Street - London (EMI)</td>
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<td>Israel</td>
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<td>The Deathcary - From Arizona Dream</td>
<td>The Deathcary - From Arizona Dream (Hanscheid)</td>
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<td>One Voice</td>
<td>Bill Bailey - Arias (BMG)</td>
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<tr>
<td>Copacabana (At The Copa)</td>
<td>The 1993 Mix - Barry Manilow - Arias (BMG)</td>
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<tr>
<td>Mr. Blue</td>
<td>René Klijn - Polydor (Musical Moments/Sony)</td>
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<tr>
<td>Sei UnMitco</td>
<td>Paul McCartney - S/D's Gang/WC</td>
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<tr>
<td>Heal The World</td>
<td>Michael Jackson - Epic (Warner Chappell)</td>
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<tr>
<td>Sad But True</td>
<td>Metallica - Vengato (PolyGram)</td>
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<tr>
<td>Wind It Up (Rewound)</td>
<td>The Pragoly - R (EM)</td>
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<tr>
<td>You've Got Me Thinking</td>
<td>The Beloved - East West (EM/Virgin)</td>
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<tr>
<td>I Never Fell Like This Before</td>
<td>Micca Paris - 4th &amp; Broadway (Warner Chappell)</td>
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<tr>
<td>Happy Nation</td>
<td>Ace Of Base - Mega (Mammy)</td>
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<tr>
<td>l'Africaine Finistere</td>
<td>Denyce - Virgin (Virgin)</td>
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<tr>
<td>Tennessee</td>
<td>Arrested Development - Coopers/EM/Arrested Development</td>
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<tr>
<td>I Will Always Love You</td>
<td>Tears 'N Joy - RCA (Global)</td>
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<tr>
<td>She Goes Nana</td>
<td>The Radicls - EM (Real Love Songs)</td>
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<tr>
<td>Slow It Down</td>
<td>Captain Hollywood Project - Blow Up (Warner Chappell)</td>
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<tr>
<td>Un Amour De Vacances</td>
<td>Christoph Rippert - All (Aldemedia)</td>
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<tr>
<td>Somebody Dance With Me</td>
<td>D.J. Ballo - Flash (C8 Hypadect)</td>
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<tr>
<td>Keep The Faith</td>
<td>Bon Jovi - Jompolo (PolyGram)</td>
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<td>Voie Muan</td>
<td>Baal - 3 EM (Dinam)</td>
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<tr>
<td>Wrestlenaima</td>
<td>The WWF Superstars - Arias (All Boys/BMG)</td>
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<tr>
<td>L'Aigle Noir</td>
<td>Marie Cesar - EM (lem America/Ed. Marouany)</td>
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<tr>
<td>House Of Love</td>
<td>East 17 - London (PolyGram)</td>
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<tr>
<td>Is It Like Today?</td>
<td>Michael Pare - Polyglot (Polyglot)</td>
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<tr>
<td>Si O No</td>
<td>Fiorello - BR (Various)</td>
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<tr>
<td>Onpa Kadulla Mintaa</td>
<td>Kalmas Naisien - Sonet (Bark Boat Music)</td>
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<tr>
<td>Everybody Hurts</td>
<td>R.E.M. - Warner Brothers (Warner Chappell)</td>
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<tr>
<td>To Vas Me Manquer</td>
<td>Frandal Oris 9 - Encore (EMI)</td>
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<tr>
<td>Peace In Our Time</td>
<td>Cliff Richard - EM (Charley/EMI)</td>
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<tr>
<td>Come Passa Il Tempo</td>
<td>Maurizio Vandelli, DK &amp; Cameleon - Riva (Not Listed)</td>
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<tr>
<td>If I Ever Loose My Faith In You</td>
<td>Sting - A&amp;M (Magnetic)</td>
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<tr>
<td>Do You Love Me Like You Say?</td>
<td>Tenneza Treat - Aftico - Columbia (EMI)</td>
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<tr>
<td>Bad Girl</td>
<td>Madonna - Maverick (MCA/WC)</td>
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<tr>
<td>Can't Do A Thing To Stop Me</td>
<td>Chris Hook - Reprise (WC/CC)</td>
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<tr>
<td>Het Huis Dat Tusken Roazen Stond</td>
<td>Soda - RCA (International Phonogram)</td>
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<tr>
<td>Easy Come And Go</td>
<td>Jailer - Polydor (Not Listed)</td>
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<tr>
<td>Life Is Life</td>
<td>Opus - K-Tel (K-Tel)</td>
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<tr>
<td>Conquest Of Paradise</td>
<td>Vangelis - East West (Utopia)</td>
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<tr>
<td>Shotgun Wedding</td>
<td>Rod Stewart, B.B. - Warner Brothers (Spaflord Florida)</td>
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<tr>
<td>Looking Through Patient Eyes</td>
<td>FM Dawn - Gwe Smei (MCA/Marnier Leshy)</td>
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<tr>
<td>I'm Back For More</td>
<td>Lulu &amp; Bobby Womack - Dome (Joka/EM/WE)</td>
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<tr>
<td>Tom Traubert's Blues</td>
<td>Rudi Stewart - Warner Bros (Spaflord Florida)</td>
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<tr>
<td>Out Of Space</td>
<td>The Froogly - R (EM)</td>
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<tr>
<td>Sascha...Ein Aufrechter Deutscher</td>
<td>Die Tonen Hosen - Virgin (BMG)</td>
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<tr>
<td>Slow Motion Replay</td>
<td>The New - Epic (Jazouari/EM)</td>
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<tr>
<td>Aimo-Mai Encore</td>
<td>Fat Chance - Parliament (PolyGram)</td>
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<tr>
<td>N.Y.C. (Can You Believe This City?)</td>
<td>Charles &amp; Eddie - Capitol (PolyGram/EM/WE)</td>
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<tr>
<td>Run To You</td>
<td>En Raga - Pulse 8 (Randor)</td>
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<td>It'S A Shame About Ray</td>
<td>The Lemondrakes - Atlantic (EMI/Bay)</td>
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<tr>
<td>ARTIST</td>
<td>TITLE - ORIGINAL LABEL</td>
<td>COUNTRIES CHARTED</td>
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</tr>
<tr>
<td>Bryan Ferry</td>
<td>Taxi - Virgin</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
</tr>
<tr>
<td>Bannie Tyler</td>
<td>Greatest Hits - Columbia</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
</tr>
<tr>
<td>Tycoon</td>
<td>Version Anglais De Starmario - Epic</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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<tr>
<td>Sugar</td>
<td>Redrod + Creation - Columbia</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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<tr>
<td>Jordy</td>
<td>Foxtail Surprise - Columbia</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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<tr>
<td>Ice-T</td>
<td>Home Invasion - Priority</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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<tr>
<td>Hot Chocolate</td>
<td>Their Greatest Hits - Columbia</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
</tr>
<tr>
<td>Pino Daniele</td>
<td>Che Dio Ti Benedico - CGD</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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<tr>
<td>Arrested Development</td>
<td>3 Years, 5 Months &amp; 2 Days In The Life - Cooltempo</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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<tr>
<td>Annie Lennox</td>
<td>I Don't Care - RCA</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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<tr>
<td>Randy Crawford</td>
<td>The Very Best Of... - Dino</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
</tr>
<tr>
<td>Peter Gabriel</td>
<td>Us - Realworld</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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<tr>
<td>Ferry In The Slaughterhouse</td>
<td>The Best Of... - Columbia</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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<tr>
<td>Take That</td>
<td>That's The Best of... - RCA</td>
<td>A.B.D.K.F.D.R.I.M.N.P.S.CH.UK</td>
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</table>

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories. Recognition of pan-European sales of 500,000 units recognition of sales of 1 million units, with multi-million sellers indicated by a symbol following the symbol.
Army Of Lovers

"We play it because our listeners want to hear it and because it is a good hitsong"
Niklas Ehring, Music Director, Radio City/Stockholm

"If we didn't play it, there would be a bloody uproar"
Lars-Göran Nilsson, Music Producer, P3/Riksradion Stockholm

ISRAELISM

BELIEVERS ACROSS THE
CONTINENT

Belgium
BRTN RADIO DONNA/Brussels
RADIO CONTACT N/Brussels
HIT-FM 106.1/Hasselt
RADIO ROYAAAL/Hamont-Achel

Denmark
ÅRHUS NÆRRADIO/Århus
RADIO VIBORG/Viborg
RADIO AMAGER/Brøndby/Kastrup
RADIO HORSENS/Horsens
RADIO KOLDING/Kolding

Finland
YLE 2/RADIOAFIA/Helsinki
RADIO JYVASKYLA/Jyvaskyla

Germany
WDR 1/Cologne
OK RADIO/Hamburg

Greece
STAR FM STEREO/Thessaloniki

Norway
RADIO 1/Oslo
RADIO GRENLAND/Skien
HORTEN NÆRRADIO/Horten
RADIO UNG/Oslo
RADIO FREDRIKSTAD/Fredrikstad
RADIO OSLOFJORD/Oslo
STUDENTRADIOEN/Tromso

Poland
RADIO BIALYSTOK/Bialystok
RADIO GDANSK/Gdansk

Sweden
RIKRADIO P3: KLANG & CO/Stockholm
RIKRADIO P3: TRACKSLISTAN/Stockholm
CITY RADIO/Malmö
RADIO CITY/Stockholm
RADIO P4/Z RADIO/Lund/Stockholm/Göteborg
CITYRADION UPPSALA/Uppsala
HIT FM/Stockholm
EAST FM: UM/Norrköping
UNITED KINGDOM

**Singles**
1. "Let It Be" - The Beatles (EMI)
2. "Hallelujah" - Leonard Cohen (Warner)
3. "I Will Always Love You" - Whitney Houston (Virgin)
4. "I Will Remember You" - Sarah McLachlan (EMI)
5. "The First Cut Is the Deepest" - Sheryl Crow (Virgin)

**Albums**
1. "The Beatles Anthology" - The Beatles (EMI)
2. "The Bodyguard" - Billy Joel (Columbia)
3. "Jefferson Airplane" - Jefferson Airplane (Fantasy)
4. "The Rolling Stones" - The Rolling Stones (Decca)
5. "Bruce Springsteen" - Bruce Springsteen (Columbia)

**TOP 10 SALES IN EUROPE**

FRANCE

**Singles**
1. "Don't Look Back In Anger" - Oasis (EMI)
2. "Don't Look Back In Anger" - Oasis (EMI)
3. "Don't Look Back In Anger" - Oasis (EMI)
4. "Don't Look Back In Anger" - Oasis (EMI)
5. "Don't Look Back In Anger" - Oasis (EMI)

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3. "Don't Look Back In Anger" - Oasis (EMI)
4. "Don't Look Back In Anger" - Oasis (EMI)
5. "Don't Look Back In Anger" - Oasis (EMI)

ITALY

**Singles**
1. "Un Giorno Perdutissimo" - Raffaella Carra (EMI)
2. "Un Giorno Perdutissimo" - Raffaella Carra (EMI)
3. "Un Giorno Perdutissimo" - Raffaella Carra (EMI)
4. "Un Giorno Perdutissimo" - Raffaella Carra (EMI)
5. "Un Giorno Perdutissimo" - Raffaella Carra (EMI)

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3. "Un Giorno Perdutissimo" - Raffaella Carra (EMI)
4. "Un Giorno Perdutissimo" - Raffaella Carra (EMI)
5. "Un Giorno Perdutissimo" - Raffaella Carra (EMI)

SWEDEN

**Singles**
1. "Price Tag" - Joss Stone (BMG)
2. "Price Tag" - Joss Stone (BMG)
3. "Price Tag" - Joss Stone (BMG)
4. "Price Tag" - Joss Stone (BMG)
5. "Price Tag" - Joss Stone (BMG)

**Albums**
1. "Price Tag" - Joss Stone (BMG)
2. "Price Tag" - Joss Stone (BMG)
3. "Price Tag" - Joss Stone (BMG)
4. "Price Tag" - Joss Stone (BMG)
5. "Price Tag" - Joss Stone (BMG)

IRELAND

**Singles**
1. "You're The One" - Rod Stewart (Warner)
2. "You're The One" - Rod Stewart (Warner)
3. "You're The One" - Rod Stewart (Warner)
4. "You're The One" - Rod Stewart (Warner)
5. "You're The One" - Rod Stewart (Warner)

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1. "You're The One" - Rod Stewart (Warner)
2. "You're The One" - Rod Stewart (Warner)
3. "You're The One" - Rod Stewart (Warner)
4. "You're The One" - Rod Stewart (Warner)
5. "You're The One" - Rod Stewart (Warner)

PORTUGAL

**Singles**
1. "Parabrisas" - Os Tres de Vez (PolyGram)
2. "Parabrisas" - Os Tres de Vez (PolyGram)
3. "Parabrisas" - Os Tres de Vez (PolyGram)
4. "Parabrisas" - Os Tres de Vez (PolyGram)
5. "Parabrisas" - Os Tres de Vez (PolyGram)

**Albums**
1. "Parabrisas" - Os Tres de Vez (PolyGram)
2. "Parabrisas" - Os Tres de Vez (PolyGram)
3. "Parabrisas" - Os Tres de Vez (PolyGRAM)
4. "Parabrisas" - Os Tres de Vez (PolyGram)
5. "Parabrisas" - Os Tres de Vez (PolyGram)
A GREEN EUROPEAN COUNTRY: It is rumoured that former M&M associate publisher Jeff Green will be appointed international director of the CMA (Country Music Association), a newly created post to market country music in Europe.

MORE COUNTRY: Record labels with country artists on their rosters have been lining up outside the offices of BBC Radio 1 FM after the net's controller, Johnny Beeling recently asked for a copy of country cable channel CMT's playlist.

NO DUAL COMPANIES IN SWEDEN: We hear that Warner Music Sweden intends to fold the Metronome label, purchased by WEA International in 1979. The move is said to be related to Macmillan's MD Sanji Tandan's relocation to Stockholm to become deputy MD of Warner Music Sweden.

MOVES IN EUROPE: French national ACE net Europe 2 director Marc Garcia is leaving. Rumours are that he will be replaced by Gun Bavnale, currently PD at City Rock Dante in Montéral.

LATE BREAKING NEWS: On April 15, (too late for inclusion on M&M's news pages), the UK's Radio Authority issued a document on the future of the BBC. The main points were as follows:

- Certain programming (drama, speech) are commercially non-viable and should be publicly funded.
- The BBC should not have access to sources of revenue from advertising or sponsorship, as this would be contrary to the public interest.
- The Authority intends to research the economic feasibility of transferring Radio 1 to the commercial sector.

Full report next week.

German Privates (continued from page 1)

The rise in private radio's internal market share is partly due to the inclusion of new stations, such as Berlin's hot ACE RS2 and NewsTalk Inforadio, East German, with Radio Saw (ACE), Radio PSR (ACE) and Radio Brocken in the statistics and the now privatized oldie/ACE Berliner Rundfunk. Many private's have made considerable audience gains in the radio ratings over the last year, which has also helped boost their market share.

One of the fastest growing stations in the private market is Oberhausen-based ACE net Radio NRW, up by an estimated DM10 million from the same period last year to DM15 million (app. US$9 million) according to the 93 figures. NRW marketing assistant Jorg Pafrath says that one of the major reasons for the station's huge leap in advertising revenue is that S+P have only just started surveying all 41 local stations in the NRW umbrella. He adds, "S+P have also increased its advertising prices by 40% because of its huge audience reach."

He puts the increase in private radio advertising down to private radio being a more attractive offer to advertisers. "Private stations are more active, more formatted and newer than public stations."

Other private stations faring well are the survey are EHR Radio FFN/Inernahagen, with a plug of almost DM2.8 million, followed by EHR RTL 104.6/Berlin up by DM2.7 million. The big winner on the public side is East German pubcaster MDRI which increased over DM5 million compared to the same period in 92.

Some stations such as Radio RPR/adlwigshafen and regional radios in Baden-Württemberg (Radio Kombi BW) did not report in time for the survey. MW ratings fall which has continued over the quarter. Wake up lost 2.3% from 3.9% to 4.4% since the fourth quarter 1992. Comments programme director Marc Garcia, "We are extremely pleased with the result, especially given the fact that we fell below the 4.0% mark in the last wave. We had become worried because not only had we lost a good deal of our female audience, we had also fallen from 122 minutes average listening time in the first quarter of the year to 100 minutes in the end of 1992. We have now corrected that."

But to do that, Europe 2 was forced to return to its original format - a full-service programme, [including a no-repeat airplay strategy]. Usually when you make those kind of changes you lose audiences, but the success of these programmes is quite clear as has been shown by our audiences.

Nostalgia continues to gain ground during the fast track in the last wave it had fallen to 3.9%. MD Fabricre Larue believes that the pre-Christmas season is the worst time for stations like Nostalgia. "We are targeted at an audience between 35-49 years old and there is always a fall-off in this audience before Christmas. However, our progression since last January of 0.7% and 1.5% shows that we are very healthy.

MCA has appointed Patrick Lee-Thorpe to co-ordinate the Nashville office. In Europe Lee-Thorpe is convinced that Gill's music is just as pop and MOR as Michael Bolton. "What Euro-

Country (continued from page 1)

poeans perceive as country is the stereotypical cowboy hat. Gill couldn't be further from that. He's an extremely versatile artist, whose albums also make the 'homme album charts' in the UK. Country has always been mis-marketed in Europe, throwing Joe Ely in the same bag as Jim Morrison. "We are confident that he has the potential to crossover. The re-education of the media is a major step in our strategy."

The possibility of a country radio station in the UK would be the perfect opportunity for labels and radio to work in concert to promote the genre of music. Worldwide, country music shows in 15 countries broadcast each week. But if a country format is awarded by the UK Radio Authority it would become the first true country station in Europe.

Unique Broadcasting director Tim Blackmore referred to the interest of several applicants for the North West regional ILR (potential audience of 4.3 million adults) and a country franchise for one of the new London stations as indicative of the potential for country music in the UK as well as on the continent.

The Authority can now demonstrate to the Radio Authority that their faith in the music and in advertiser interest is well found- ed. We may well witness the dawn of a new era in which country music, particularly new coun-

Top French Networks

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<thead>
<tr>
<th>Network</th>
<th>Audience (000s)</th>
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<tr>
<td>RTL (FS)</td>
<td>11.7</td>
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<tr>
<td>Europe 1 (NT)</td>
<td>11.5</td>
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<tr>
<td>France Info</td>
<td>7.7</td>
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<tr>
<td>France Info</td>
<td>5.8</td>
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<tr>
<td>Skyrock (EH)</td>
<td>4.8</td>
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<tr>
<td>Cheetah FM</td>
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4.0% in '91, 4.3% in '92 and 4.6% in '93. We have developed more consistency throughout the entire network and we are now in a position to exploit our audience base to its fullest.

The success of M40 is due to various factors, according to M40's director Tim Blackmore. "I think one of the most important things is the fact that we are playing a lot of new artists and a much higher percentage of French music than the other networks. We have also had a very successful promotion campaign that has given us a very high profile, and in terms of the technical skills to attract new audiences.

MCA is currently promoting new releases by country artists such as Brooks & Dunn, Merle Haggard and Alan Jackson. The move is part of the company's strategy to increase its market share by stepping up its repertoire and handpicked licence deals like this. It fits in with BMG's strategy."

In a press statement co-owner and CEO of Giant Records Irving Azoff comments, "BMG International's aggressive sawv is working - the market for country music is extremely versatile and we at Giant look forward to enjoying that same success abroad."

Gagnier says that although no final decision has been made which arm of BMG will market Giant product in the UK (RC or Arista) and Germany (RCA or Artilia), it will also certainly be RCA in both territories.

additional reporting by Macgill Bakker

file in Europe. Its biggest European success to date was Color Me Badd's 'I Wanna Sex You Up' from '91. Churt success has grown this year with all-girl group Jade's 'Don't Walk Away' - a top 10 hit in the UK. The recent breakthrough to Beverly Hills, 90210, currently charted in Germany (number 29), Austria (26) and Holland (98).

Giant Records (continued from page 1)

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4.0% in '91, 4.3% in '92 and 4.6% in '93. We have developed more consistency throughout the entire network and we are now in a position to exploit our audience base to its fullest.
Jackson's Third Time

After four consecutive weeks on top of the EHR Top 40, Whitney Houston has to make way for Michael Jackson, whose Give In To Me cements its competitor for the number one spot. David Bowie's Jump They Say, in terms of new artist points and songs. It marks the third time this year that Jackson to retain the EHR ranks: Black Or White and Remember The Time earned him the same position. Whitney Houston also enjoyed its real peak three weeks ago when it appeared on 107 playlists but was exceeded by Whitney Houston's and Duran Duran's records. If this trend continues, Jackson and Bowie might change places next week, as Jump They Say prove a hit on EHR.

Entering highest this week (at 25) is World Party's EHR debut, Is It Like Today. The record is getting its best support on the Dutch, British, Irish, Czech and Norwegian airwaves (50 to 100% penetration). On a regional scale, Is It Like Today is already top 20 in the Northwest, top 10 in the East Central and top 5 in the West Central regions.

This week's Most Added leader is Somebody To Love, performed live by George Michael & Queen. The 1992 Wembley recording of this Queen song proves this week first the record is only in its fourth chart week but is exceeded by Whitney Houston's I Will Always Love You and Whitney Houston's I Have Nothing. New artist songs that have fallen off the chart but are still receiving significant airplay in case...

**Most Added**

- MICHAEL JACKSON/Give In To Me (Epic)
- DAVID BOWIE/Jump They Say (Arista)
- STING/I Ever Lost My Faith In You (A&M)
- WHITNEY HOUSTON/I Will Always Love You (Epic)
- DURAN DURAN/Ordinary World (Parlophone)
- SNOW/Informer (East West)
- PRINCE/The Morning Papers (Parlophone)
- PM DAWN/Looking Through Patient Eyes (Contemporary)
- BRYAN FERRY/It's All Put On You (Virgin)
- CHRIS ISAAK/Can't Do A Thing To Stop Me (Capitol)
- GEORGE MICHAEL & QUEEN/Somebody To Love (Parlophone)
- WHITNEY HOUSTON/When I'm Good And Ready (Epic)
- CHARLES & EDDIE/N.Y.C. (Do You Believe Tiny City?) (Arista)
- LULLU/Booby Woman (RCA)
- LEVI'S/Kiss Me (London)

The "A" Rotation leaders are those songs which have the highest number of stations playing them in the first week of a song on EHR's list.

**A" Rotation Performance**

- WHITNEY HOUSTON/Is It Like Today (Parlophone)
- SNOW/Informer (East West)
- CURTIS MAYFIELD/Who's Mad In The Box (RCA)
- DARYL DOUR/Elton John (A&M)
- BARRY WHITE/Love Is A Many Splendored Thing (Wild West)
- SYDNEY YOUNGBLOOD/Anything (Tommy Boy)
- GEORGE MICHAEL & QUEEN/Somebody To Love (Parlophone)
- NORMAN CONNOR/Forsaken (Ensign)
- THE SCRIBBLES/Feel You (Motown)
- ROBERTO MANZONI/Honeymoon Than (Food)

**Top Recurrents**

New artist songs that have fallen off the chart but are still receiving significant airplay in case...

**New Top 20 Contenders**

Next week's Most Added leader is Somebody To Love, performed live by George Michael & Queen. The 1992 Wembley recording of this Queen song proves this week first the record is only in its fourth chart week but is exceeded by Whitney Houston's I Will Always Love You and Whitney Houston's I Have Nothing. New artist songs that have fallen off the chart but are still receiving significant airplay in case...

**Chartbound**

- BANANARAMA/More, More, More (London)
- THE THE/Slow Emotion Replay (Arista)
- JAMBOQUAI/Too Young To Die (Sony Soho Square)
- SUZANNE VEGO/When Heroes Go Down (A&M)
- MADONNA/True Blue (Warner Brothers)
- MIDNIGHT OIL/Tragedy (Parlophone)
- JADE/Don't Walk Away (Geffen)
- GLORIA ESTEFAN/Go Away (Elektra)
- CUT N' GO/Move It Up (Medley)
- MONIE LOVE/Born To Be Wild (CoastToCoast)
- BELIEVED/You've Got Me Thinking* (East West)
- DIESEL/Tip Of My Tongue (EMI)
- BOY KRAZY/That's What Love Can Do (SweMix)
- NAUGHTY BY NATURE/Hip Hop Hooray* (Tommy Boy)
- JEREMY JORDAN/The Right Kind Of Love (EMI)
- LULU/Booby Woman (RCA)
- SPIN DOCTORS/Two Princes (Parlophone)
- SYDNEY YOUNGBLOOD/Five ToOne (EPIC)

Notes: The BMI Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at BMI's reporting stations, that target the right demographic. The chart reflects activity during the week, but actual air play varies from day to day.

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### Regional EHR Top 20

**1. NORTHWEST**

<table>
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<th>#</th>
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<tr>
<td>1</td>
<td>Whitney Houston</td>
<td>&quot;I Have Nothing&quot;</td>
<td>Arista</td>
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**2. CENTRAL**

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**5. WEST CENTRAL**

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**7. SOUTHWEST**

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**8. EAST CENTRAL**

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**9. EAST CENTRAL (EC):**

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**10. NORTHWEST (NW):**

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**11. CENTRAL: Danish-Language areas**

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<tr>
<td>3</td>
<td>Bruce Springsteen</td>
<td>&quot;Born In The USA&quot;</td>
<td>Columbia</td>
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<tr>
<td>5</td>
<td>Bruce Springsteen</td>
<td>&quot;Hungry Heart&quot;</td>
<td>Columbia</td>
<td>East</td>
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**14. EAST (E):**

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<th>#</th>
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<th>Song</th>
<th>Label</th>
<th>Region</th>
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<th>Airplay</th>
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<tr>
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<td>&quot;Hungry Heart&quot;</td>
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new album
includes the single TRUGANINI
CD • MC • LP