

MUSIC & MEDIA

M&M Gives Legal Advice On Buying A Station In The US.
See Page 12.

Europe's Music Radio Newsweekly . Volume 9 . Issue 36 . September 5, 1992 . £ 3, US\$ 5, ECU 4



PRIZES AT POPKOMM — German jazz label VeraBra founder Vera Brandes received the first encouragement prize for creative and innovative work in the music and media business. Indie label L'Age d'Or won second prize. Winners were selected by WEA Music MD/Phono-Akademie chairman Gerd Gebhardt, composer Irmin Schmidt and journalist Diedrich Diederichsen. Brandes (centre) is pictured with Popkomm organizer Dieter Gorny (left) and state secretary of the Ministry of Economics in North-Rhine Westfalia (NRW), Hartmut Krebs. Apart from a special statue, Brandes received a sum of DM40.000 (app. US\$24.000) to be invested in the area of NRW.

Harding Leaves Veronica; Threatens To Take Name

by Marlene Edmunds

Lex Harding, director and one of the founders of leading Dutch EHR channel **Radio Veronica**, will be leaving the public network to form his own station, possibly in conjunction with three of the biggest cable broadcasters in the Netherlands.



Harding's reported plans to take the name "Radio Veroni-

ca" and a number of key personnel at the station with him could further rock the already shaky pubcaster as it gears up for the new revamp of the public network scheduled to go into effect October 1. Harding could not be reached for comment.

Satellite station and Rupert Murdoch-backed **Sky Radio**, Italian-backed **Radio 10 Group** and CLT-backed **RTL Radio** have all confirmed that they have been approached and are considering a proposal by Harding to form a cable station which could, as early as next January, become

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BERTELSMANN, TIME WARNER PARTNERS?

Cable Music Channel Set To Launch In Germany

by Steve Wonsiewicz

German record companies and artists will get the media outlet they have been craving with the launch of the country's first 24-hour music and youth-oriented cable/satellite TV channel on June 1 1993.

Announced during **Popkomm**, the German music industry trade fair held on August 20-22 (see separate story, page 1), the channel will programme a mix of German-language music videos, news/information and other entertainment. National repertoire will represent at least 40% of music video programming and will feature a full spectrum of German music.

The channel, which will have start-up capital of DM100 million

(app. US\$71 million) for the first three years, is soon expected to be awarded a licence to transmit to North-Rhine Westfalia's 2.7 million cable subscribers; other states are likely to follow. Nearly 10.8 million of Germany's 33.4 million TV households receive cable.

Partners in the venture are production companies **DoRo Productions, Me, Myself & Eye**, and **VAP**. Popkomm will play a consultative role in programming. It is believed that Popkomm MD **Dieter Gorny's** strong links with Germany's Ministry of Economics will help facilitate cable access in the country.

Gorny emphasizes that Popkomm's involvement is purely creative and not financial. "It's not just a normal cable channel,"

he says. "It is based here in Germany and that makes it a socio-cultural thing for which the support of the politics is vital. Popkomm can help in this respect."

Gorny also stresses that the new channel is not intended to challenge **MTV Europe**. "MTV makes a programme with primarily Anglo-American music. That's fine. We are the German comple-

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- The Music Industry: Who Runs It?

Popkomm '92: Optimism And Harmony

by Miranda Watson & Machgiel Bakker

In the four years of its existence, the German music industry trade conference **Popkomm** has become a serious competitor to **MIDEM**. With attendance figures estimated

at over 5,000—tripling since '89—Popkomm has become the second-largest music and media industry gathering in Europe, coming even closer to **MIDEM's** participation level (9,000 visitors last fair).

POPKOMM.

Held at Cologne's Congress Centre August 20-22, Popkomm has reached a stage where it is regarded as the only serious platform for discussion for the German industry and many hope the fair will can retain its rather casual and intimate atmosphere.

Popkomm MD **Dieter Gorny** says the high national attendance will help the event achieve a more international stature next year. "With nearly

(continues on page 22)

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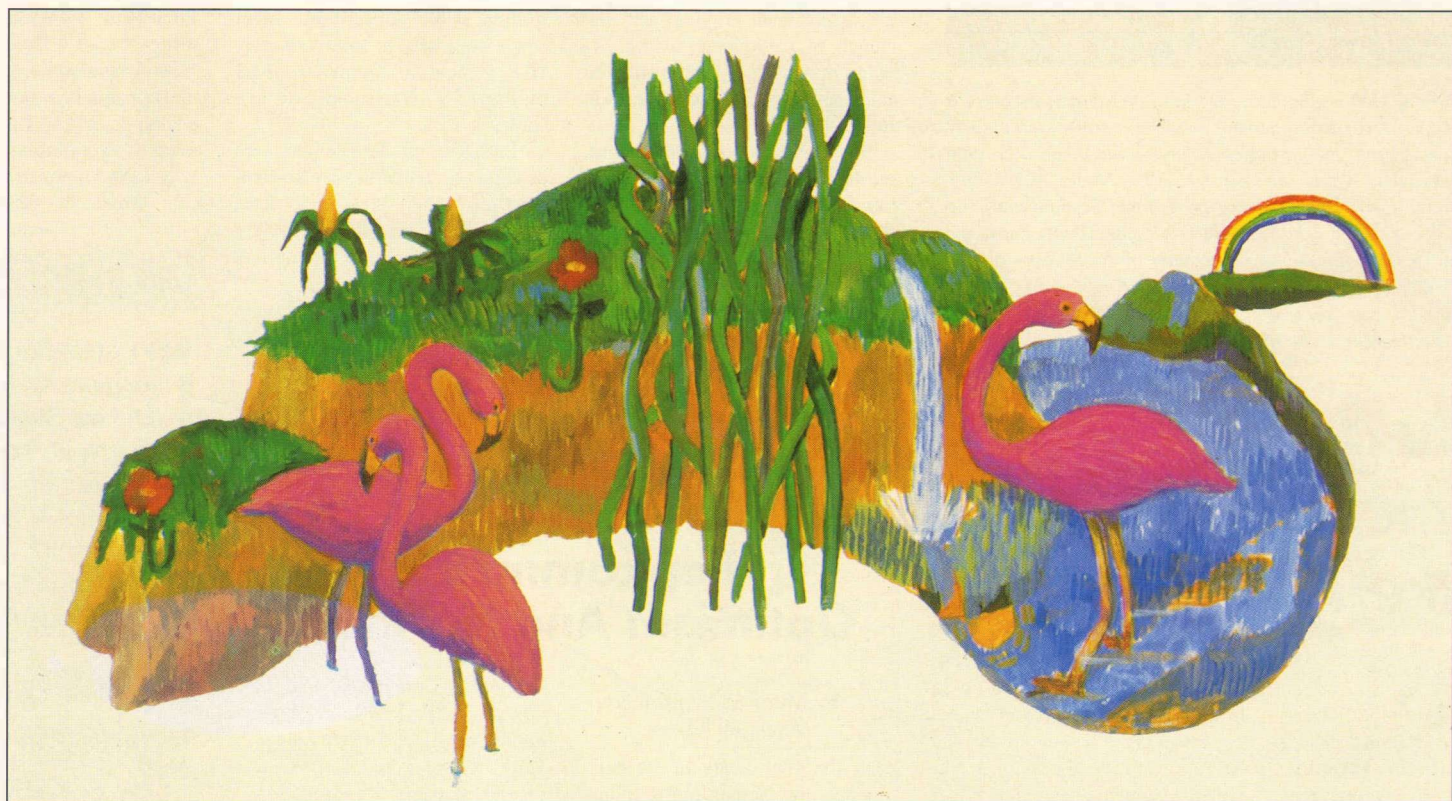
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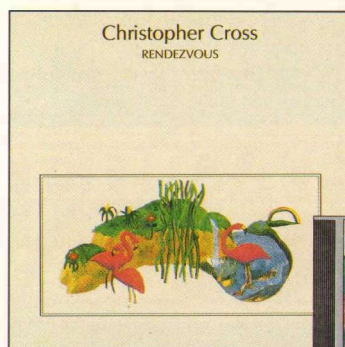
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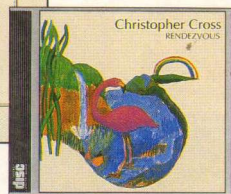


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UNITED KINGDOM

A GEM OF ALL GEMS — Neil Diamond was greeted backstage at Wembley Arena by members of the international staff of BMG Music Publishing, worldwide sub-publishers for the artist. Pictured (l-r) standing are: VP of international acquisitions and marketing in Los Angeles Linda Komorsky, MD in Italy Mario Cantini, GM and director international in London John Wohlgenuth, GM in Spain Carmen Lopez, creative director in Germany Willi Schlosser, Diamond, GM in Belgium Cesar Boesten, MD in Scandinavia Lars Karlsson, director of international acquisitions in New York Mitch Rubin, MD in the UK Paul Curran and GM in France Stephane Berlow. Kneeling (l-r) are: international repertoire manager in London Kathy Rooth and international manager in Italy Angelo Franchi.

Int'l Managers Forum To Debut At In The City

by Mike McGeever

A new music managers association, the **International Managers' Forum (IMF)**, will be launched at the **In The City** convention in Manchester, September 12-16, heralded as Britain's first international music convention.

The idea behind the IMF came from **Simply Red** managers **Elliot Rashman** and **Andy Dodd**, who think a single representative voice for their sector of the industry is long overdue. "The music business is the only multi-million pound industry where the major conduit—the manager—

has no representative body," says Rashman in a written statement. "In the past we have been divided in our dealings with the **Performing Rights Society** and the **Musicians Union**. Every other part of the music industry, from the record companies to agents, has its own organization."

The five-day convention at Manchester's Holiday Inn Crowne Plaza Hotel, bearing the logo "A Real Music Convention In A Real Music City," was created by Rashman, Dodd and executive director **Yvette Livesey** and **Factory Communications** chairman **Tony Wilson**. "For the last three decades Britain has been at the cutting edge of popular music, a fact we aim to celebrate," says Livesey.

The convention kicks off with the "Parliament Of Managers" seminar. Other seminars and panel discussions will cover topics ranging from the relationships between lawyers, bands and record companies, and financing the production of videos.

Radio 3 Increases Jazz Output

BBC Radio 3 is set to increase its jazz output later in September when scheduled changes initiated by the net's new controller **Nicholas Kenyon** are implemented. The increase in jazz coverage is another step in the net's preparations to face competition from **Classic FM**, UK's first commercial national service set to be launched September 7.

A new series called "Impressions" will be presented by the *Sunday Times* newspaper jazz critic **Brian Morton** on Saturday nights. The first of Morton's fortnightly programmes, scheduled to begin September 19 at 23.30, will focus on new albums with the aim of giving the uninformed listener a clear idea of what the artists are trying to do in relation to other

contemporary styles of music. There will also be programmes covering such topics as women in jazz and jazz from different countries. "Impressions" will join Radio 3's other three jazz slots, "Jazz Record Requests" and the

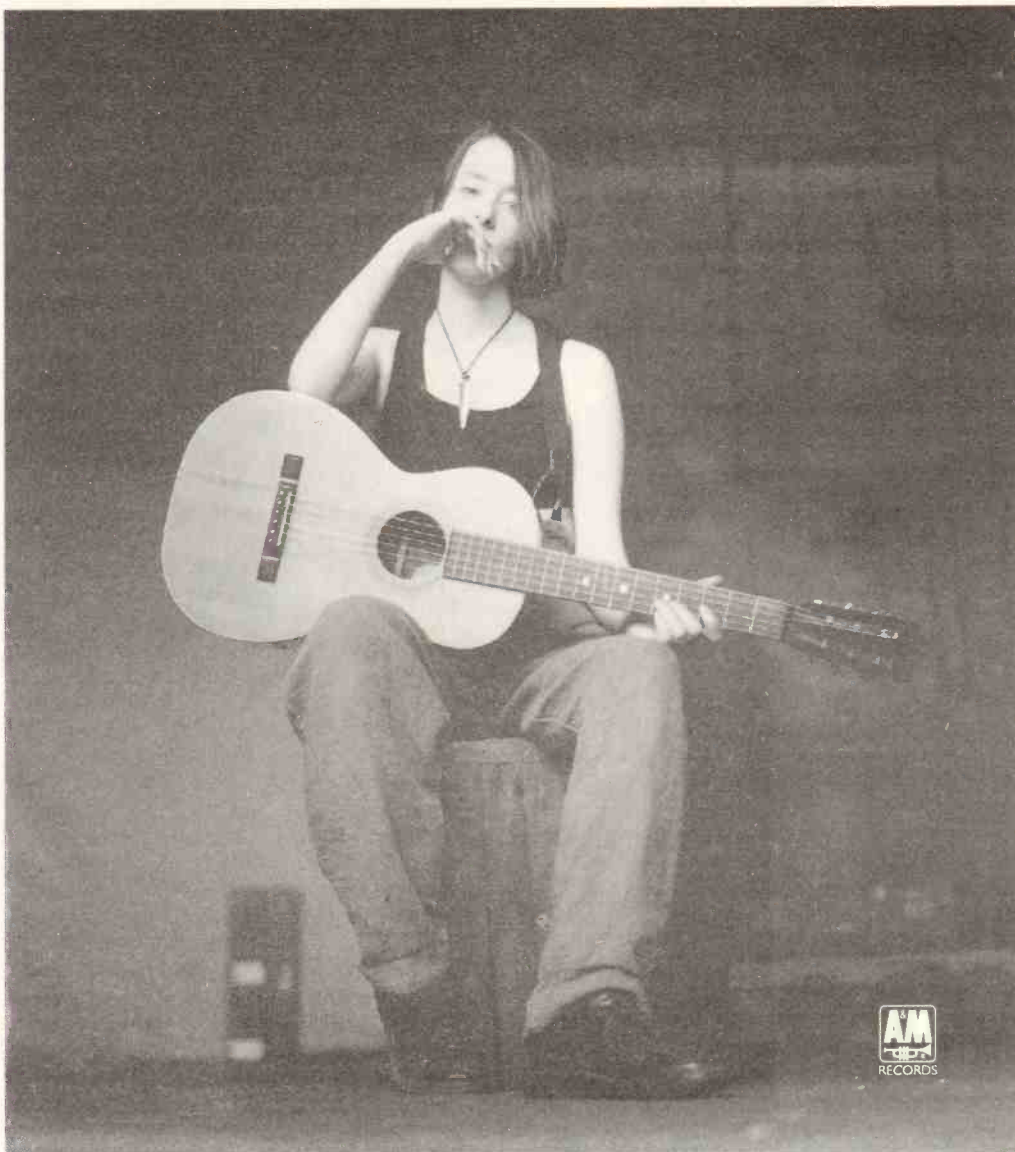
concert and documentary shows. The first of the new concert programmes will be on September 12 at 23.00 hours with the recording of **Earthworks**, a quartet lead by **Bill Bruford**, former drummer with **Yes**. *MMc*

Rhythm King, BMG Execs Begin Odds On Music

Former **BMG Ariola** international manager **Nigel Rush** and co-founder of **Rhythm King Music** **Roger La Haye** have recently launched **Odds On Music**, a London-based music publishing company to develop new UK acts and acquire copyrights.

Says Rush, "Essentially we are building up a roster and a catalogue from scratch. The focus will be on development deals and helping those acts close to securing major record deals."

La Haye adds that the company will offer writers agreements that "reflect both our belief in them and their position in the market." *MMc*

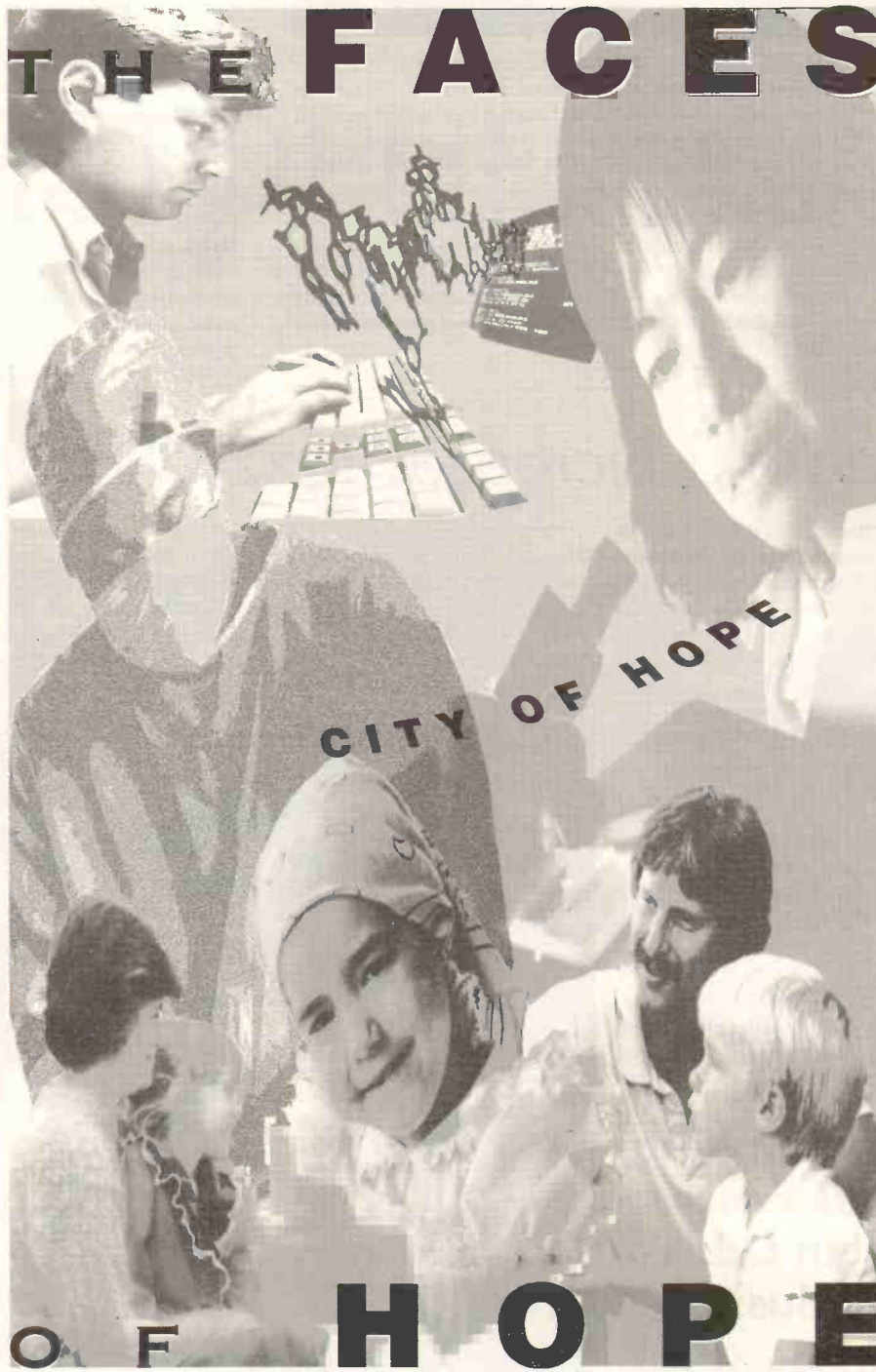


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Olympic Station's Future Uncertain

by Anna Marie de la Fuente

The fate of official Olympic station **Radio 4 Barcelona** is still unclear now that the Games are over. The state-run station was one of the two kept open when cash-strapped pubcaster **Radio Nacional de España (RNE)** decided to close all but two stations of the news/talk net **Radio 4** July 1991.

With Barcelona hosting the Olympics and Seville the universal fair EXPO '92, RNE decided to keep the two stations operational at least until these major events were over. In a press conference in Barcelona, RNE parent company **Radio Television Española (RTVE)** director general **Jordi Garcia Candau** was non-committal. "Radio 4 isn't a problem for RTVE. We have other more pressing problems and we'll have to analyze them before taking any steps," he said.

In statements to the press, the station's union representative **Joseph Maria Adell** accused

RTVE of trying to strangle the stations, "They're gradually choking off the funds until it becomes impossible to continue operations." Adell added that unofficial talks were conducted with the Barcelona city authorities to study the possibility of the city council buying the station in order to keep it on the air.

Still optimistic is programming director **Jose Maria Francino**, who says he has already outlined the programme schedule until June of next year. "We'll be bringing back the usual news/talk programming with some new additions," he says.

There has been nothing but praise for Radio 4's public service effort during the Olympics, where non-stop coverage was given in all four official languages of the games: English, Spanish, Catalan and French. According to Francino, eight other languages were employed an hour each day in the 24-hour coverage from July 15 to August 10.

La Vie Cancels Plans With Ofredia For Paris Station

by David Roe

La Vie Radio SARL, a subsidiary of the press group **La Vie Catholique**, has pulled out of its

proposed joint project with radio production company **Ofredia** and will not take the frequency which the CSA offered it (96.9) in the attribution of frequencies for the

Paris region two months ago.

The format originally proposed was a talk-show format, but five days before the company was due to sign an agreement with the French broadcasting authority the CSA on the content and financing of the project, CSA pulled out.

"We were originally given until July 22 to sign the programme contract with the CSA," says Ofredia MD **Jean-Michel Brousseau**. "But five days before the deadline La Vie Catholique sent a letter to the CSA informing them that for economic reasons they were unable to continue with the project. The CSA, in turn, sent us a letter stating that, given the changed financial circumstances of the project, they were obliged to withdraw authorization."

He continues, however, that Ofredia has already started looking for new partners to participate in a similar project, which is based closely on US talk-show programmes. They will present a dossier to the CSA as soon as another frequency becomes available.

Vibration Starts Euro Countdown Spot

by Emmanuel Legrand

Orléans-based regional FM network **Vibration** is launching a new weekly European-oriented programme. A Top 40 countdown of the 40 songs most played by European radio stations, it will start September 26, one week after the French referendum on the Maastricht treaty.

The programme will be aired each Saturday from 8.00 to 24.00 and hosted by **Audricq Deleveau**. Programme director **Patrick Choubane** explains that the listing will be established through different sources including national airplay in different countries, M&M's weekly airplay

chart listing and direct contacts with various European stations. Comments Choubane, "It is the opportunity for us to open a window in the weekends during which we can play songs to our audience that they would otherwise not have listened to. I think it's a good way for our station to be different." Through this programme, Choubane is planning to set up a network of Euro stations to share experiences. The main problem, he believes, is getting access to European products, as most of the each country's local musical production hardly travels. Choubane is nevertheless confident these minor problems can be easily solved.

BENELUX

Bentz van den Berg Ceases As PD At VPRO

by Marlene Edmunds

Editor-in-Chief and PD of Dutch alternative broadcaster **VPRO Radio Roel Bentz van den Berg** has stepped down from his position, in part of the latest reshuffle in the Dutch public broadcast system as it gears up for a massive restructure, expected to begin October 1 (see front page). He has been replaced by **Gerard Walhof**, currently a programmer for VPRO, who took up his new

post on September 1.

Bentz van den Berg blamed additional management responsibilities for his decision to relinquish the post. In the revamped VPRO, which broadcasts on **Radio 3**, 99% of his work would be management, he says. He adds that he plans to remain part of the VPRO team of programmers and wants also to keep a hand in "protecting the ideology we stand for."

Last spring, Bentz van den Berg was critical of the new efforts on the part of the public net to become more commercial in the face of increasingly competitive market conditions. He charged that the pubcasters' attempts to compete with "all the [AC] Sky Radios and [EHR] Power FMs would result in more ruthless competition." That, he said, "represents a philosophy that is not ours. There should be a division between the public and the commercial stations," he added, saying VPRO wanted to "concentrate on doing things that won't get lost in the noise."

Bentz van den Berg had held his position for six years.

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Sweden's Local Acts Gain Increased Chart Success

by Miranda Watson

Despite a majority of Anglo-American product in the Swedish sales and airplay charts, national artists are holding their own. Swedish artists such as **Lisa Nilsson** and **Stefan Andersson** have proved strong sellers over the last few months, fighting off the rock and pop giants and dominating the top spots of the singles, album and airplay charts.

Perhaps the biggest band to come out of Sweden in the last few years is **Roxette**, with worldwide sales of the album *Joyride* at almost nine million units. Back-catalogue sales of **ABBA** still prove a moneyspinner, earning an estimated US\$4 million per year in mechanical and publishing income; and dance acts such as **Dr. Alban**, **Army Of Lovers** and **Rob 'N' Raz** have charted in Europe.

Despite the recent success, legal advisor at Swedish record industry body **GLF/IFPI** **Thomas Stenno** says national talent accounted for 28% of the overall market in 1991, worth SKr329 million (app. US\$56 million). "The share of national artists in the overall market has been stable at around 30% for the last five years," he says. "We've seen especially good sales from **Eva Dahlgren** and **Roxette**."

The main stalwarts of local talent in Sweden are **BMG's Record Station** label, home to **Dahlgren** and **Andersson**, and **EMI**, whose most notable signing is **Roxette**. **Virgin MD Anders Hjelmtorp** says the two companies dominate local signings because of their A&R power. "Unfortunately, there is a situation in Sweden where a few local artists are selling a lot of records and newcomers aren't selling any," he says. "Artists like **Eva Dahlgren** almost reach the status of national heroes, while there are lots of exciting new bands out there which don't get a chance."

"It's easy for these groups to get a hit single—the sales and airplay charts are full of them—but it's a different story when it

comes to having a hit album. We are working on three local signings at **Virgin** at the moment, but we tread with caution in this area. It's just not the same market as it was five years ago, when you could just sign local bands and try them out. The standard of international competition means that local artists need a lot of backing to survive."

PolyGram head of A&R **Peo Berghagen** says the rapidly fragmenting TV scene in Sweden also makes it harder to break local acts. "It used to be a matter of getting a band on one of the good TV shows when we just had two channels," says **Berghagen**. "Now there are so many channels that you just don't get the same exposure. We don't have any problems however getting radio airplay for local acts, especially on the public stations, who have to play a certain amount of Swedish music."

Two of **PolyGram's** most successful local acts are hard rock group **The Electric Boys**, currently in the Top 10 album chart, and **Dive**. **PolyGram's** recently signed rock group **Be-Bop** (formerly with **EMI**) also holds the top spot in the national airplay charts. **Berghagen** says he has been pleasantly surprised at the amount of airplay it has been getting.

BMG Ariola Sweden head of marketing **Bengt Berg** says, however, that it is easier now to break local acts. "A few years ago a national TV chart show was set up and it became a launching pad for local talent. Since then, it has become easy to break local acts."

Berg says local talent accounts for about one third of **BMG's** turnover. Swedish artists are the local company's number one priority, says **Berg**. "We make more money on them than international artists because they're easier to promote, they're readily available and they get great exposure in the press and on TV and radio."

Berg adds that it is becoming increasingly expensive to market local acts now to compete with international artists. "For a local

artist to become really big here costs a lot of money," he says. "The small independent companies tend to focus on promoting a single."

EMI Sweden head of promotion **Marie Dimberg** agrees with **Berg**. "There is a very positive reaction in Sweden towards local acts now," says **Dimberg**. "I would say that local repertoire occupies around 40-50% of the charts at the moment. People in Sweden have a much more open attitude towards local acts than they did 10 years ago."

Dimberg explains the dominance of rock-oriented Swedish artists, saying, "Swedish rock artists have been competing with Anglo-American rock artists for years and now they've drawn level. That's why it's the Swedish bands that make the charts. Indie/Manchester dance bands here are still quite new, so it will take time before they can meet the international competition." Besides **Roxette**, another notable local signing to **EMI** is **The Love Kings**, who have their eyes on the Continent and recently performed at this year's **Popkomm** in Cologne.

Head of music at **City Radio/Gothenburg** **Lars Bodin** says national artists account for about 20% of the station's playlist. "Anything we play has to be very good and be able to compete with international artists," he says. "There is a lot of good commercial Swedish AC/rock music around from artists like **Lisa Nilsson** and **Stefan Andersson**, which is the sort of music we play."

Bodin says it's quality, not nationality, that counts now. "Nilsson and Andersson will be very big in future because they're commercial and of an international standard," he says. "Even the Swedish national broadcasting company is dropping its policy of playing a higher proportion of Swedish bands and will choose records on their merit in the future."



NIRVANA — Seattle band Nirvana, represented by **BMG Ariola** in Denmark, recently achieved gold status in the country for their album "Nevermind," which has sold over four million copies worldwide. Pictured (l-r) are: Kurt Cobain, David Grohl and Chris Novoselic.

ITALY

Ricordi Buys 10% Share In Nuova Fonit Cetra

by David Stansfield

Record, retail, publishing and home video company **Ricordi** has bought a 10% stake in pubcaster **RAI's** record and home video subsidiary **Nuova Fonit Cetra** for a reported L2.5 billion (app. US\$2 million). The move follows 18 months of negotiations.

The **Banca Internazionale Lombarda**, which acted as a go-between in the negotiations, said in a written statement, "The Italian presence in the audio, video and record sectors will be strengthened through this deal. There is also the possibility for **Ricordi** to increase its shares in

Nuova Fonit Cetra by a further 20% over the next two years."

It is understood, however, that **RAI** has reserved the right to buy back the first 10% of shares sold if **Ricordi** does not increase its stake to 30%.

RAI's initial objective was to form the market's first nucleus of key domestic players in an effort to combat the multi-nationals on domestic territory. Record and publishing company **Sugar** was touted as the third player, but has reportedly declined.

The annual revenue of **Nuova Fonit Cetra** is understood to be L50 billion, while **Ricordi's** totals L200 billion.

Videomusic Awarded TV Licence

The 24-hour music channel **Videomusic** is one of nine commercial TV stations to be allocated a national broadcast licence by the Italian parliament.

Minister of Post and Telecommunications **Maurizio Pagani** surprised critics by keeping to his pledge of announcing the winners before a self-imposed government deadline of August 23. The other stations to be allowed to continue to transmit nationally are pubcaster **RAI's** three stations, the three **Silvio Berlusconi** networks

Canale 5, **Italia 1** and **Rete 4**, plus **Rete A** and **Tele Montecarlo**. The three pay-TV channels owned by the **Telepiù** company will be allocated licences once regulations governing this new sector have been written into broadcast legislation. The firm itself has also to provide a number of guarantees concerning its programming policies.

Pagani will announce his list of around 500 licence winners in the local TV sector on February 29 1993. DS



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EMI Svenska AB

Handwritten signatures of the band members, including Per Gessle and Marie Perle, written in white ink over a large orange star graphic.

Stein Addresses New Direction Of Pop Music

by Miranda Watson

In his opening speech **Thomas Stein**, BMB International president GSA territories and president of record company trade group **BPW**, called upon the music industry, artists, media and politicians to discuss and redefine the value and significance of pop music.



Thomas Stein

Popkomm has now become a serious forum for the German music business. The responsibility is now on the industry to discuss its aims and problems at Popkomm, he said, and to carry on those discussions until solutions are found.

Stein embraced many of the main issues and problems facing the industry in his 30-minute speech saying that much had still to be done to increase the political and public profile of pop music and its economic and cultural value to society. He said that pop music became a part of mass culture long ago, with the Summer of Love and Woodstock influencing whole generations, yet the state still does not perceive popular music as culture.

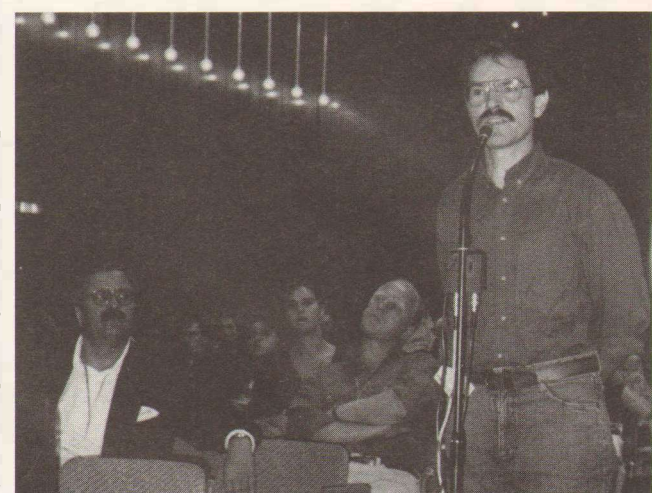
He pointed out, "While printed works such as books and magazines and even the music notebook of **Mozart's Zauberflöte** are only subject to 7% VAT, pop music still has to pay the full

14%. Commercialization seems to exclude state aid. Museums, theatres and opera houses are all subsidized by millions of marks." Pop music needs financial aid on a national level, said Stein, to enable independent labels and young artists to survive. He added that the media must also give airtime to national newcomer acts "Music must be treated with the same respect shown for film and theatre. Radio and TV will have to understand that it is not very far-sighted to base their programmes purely on international stars, when we have hit potential in our own country."

Moving onto economics, Stein said that the economic power of the industry had been achieved despite the fact that only 10% of the population are intensive record buyers, while 50% do not buy records at all. He added the music industry is also a very changing market with 10,000 new products offered each year, with an average life-span of four to eight months and a 90% flop rate. The decline in single sales is also of considerable importance, said Stein, as the single has always been a test field for new talent as well as a market barometer for musical trends and styles. Stein pointed however to fresh impulses in the music market expected from the increase in leisure time once the 35-hour week is introduced in 1995 and the development of purchasing power in the former East Germany.

On the theme of CD prices, Stein said the criticism that they are priced too high was unjust. "If the CD price was just based on manufacturing costs then the product would just be a small shining disc with a hole in the middle, but without music. Rising product costs, licence fees, promotion, advertising and videos all have to be taken into account.

"If you compare the price of a CD with that of other cultural goods, you will come to the conclusion that music on pre-recorded phonograph records is not too expensive, but too cheap."



ADDRESSING THE PANEL — EMI/Electrola director business planning GSA Carl Mahlman stops to pose a question during one of the panels at Popkomm. Seated behind him are PolyGram president Wolf Gramatke (far left) and Virgin MD Udo Lange (next to Mahlman).

The Music Industry: Who Runs It?

by Miranda Watson

Who is steering the industry? This was the question put to panelists and some of the key men in the German music industry. After much digression from the panel, it was **WEA MD Gerd Gebhardt** who finally got the discus-



Dieter Gorny and Helmut Fest after a panel.

sion into gear. "The industry is led by all sectors—by the combined forces of A&R, artists, marketing, sales, publishing, production and media. It's impossible to single out one field. We all control a part of the industry and we have to work together to keep it alive. The artists don't steer the industry, they just deliver to the producer and we, the record company, finance it. The artists are the reason for our existence—we are nothing without them."

BMG Ariola Hamburg MD Michael Anders agreed with Gebhardt, saying, "The main problem with this industry is that there is too little understanding between the different departments within a company. We have to

learn to work more closely with each other instead of working as islands making separate decisions." Anders continued that there should be more interaction between the majors and the independents, whom he called the pulse of the industry and a great source of creativity.

Spurred on by bursts of applause from the audience, Gebhardt went on to attack the German media for neglecting its duty towards the music industry. "I think the industry is moving in entirely the wrong direction. TV has forgotten its duty to the music industry. This is a big evil with great political consequences. If music is not considered a cultural good, it harms the industry. We are treated like a menu which can be switched on and off."

Gebhardt also pointed out that the industry has lost the middle layer of consumers forever and has been left with small and big buyers. He added, "I don't think the solution to this problem would be to introduce quotas, as we need to retain a free market. It's the radio programmers who have to change. They won't play music if the drums are too loud for fear it will wake up the drivers. German music is just not getting played."

Gebhardt summed up by saying, "We are not cultural organizations, but limited companies who have to make a profit. It's not possible to be profitable with national product though, if we don't get support from the media, the retail and the government."

Panelists: **Michael Anders** (BMG Hamburg MD), **Jürgen Otterstein** (East West MD), **Jochen Leuschner** (Sony MD), **Alexander Elbertzhagen** (Kick MD), **Gerd Gebhardt** (WEA MD), **Armin Thur** (EMI Electrola) with **Dr. Carl Mahlman** (EMI Electrola) as chairman of the discussion.

Dance Producers Point Out The Injustice Of The Single Chart

by Machgiel Bakker

The German dance community continues to be dissatisfied with the national **Single Top 100** chart, as compiled by **Mediacontrol/BPW**. This was the main outcome of the "German Dance Music" panel, moderated by dance-formatted **Hit Radio NI/Nuremberg PD Cetin Yaman**.

As the German singles chart is using airplay data for chart positions 51-100 (on a sliding scale of 25-75%), pop and MOR material is favoured over dance, as the latter hardly receives airplay on the German private and public stations.

Earlier this year, independent labels, retailers and producers assembled in **Die Interessensgemeinschaft Single-Hitparade** (IGSH), to lobby the cause of dance music (M&M May 9). But, according to **Rough Trade MD**

Kurt Thielen, the frustration lingers on. "To use airplay in the charts is a self-fulfilling prophecy. Radio airplay is only helping the big names like Elton John or Michael Jackson. And although [singles] sales might only reach 3,000 copies they still enter the chart, while dance records that can reach sales of 12,000 copies are excluded. And if you don't reach the chart, you won't get **MTV Europe** airplay and the retailer will not start stocking the product."

Similar sentiments were aired by **Thomas Wagner** of media agency **Wagner & Partner**. "The German audience is very conservative. They think in terms of 'What's successful is good and that's what I'll buy.'"

According to **Walter Lichte**, of lawyer firm **W. Lichte & B. Schramm**—and acting on behalf of the dance community—chart

positions are an important tool to sell dance product abroad. The current system leads to fewer chances for dance product, but there is light at the end of the tunnel. **Lichte** reported on the various conversations that took place between **IGSH** and national industry body **BPW**. These have led to trade paper **Die Musikmarkt** to publish a new top 20 sales ranking entitled "Die Dance Pyramide." Although seen as not yet completely reliable, "It is a first step in the right direction," says **Lichte**.

The major labels were accused of reacting too slowly on new movements in dance, although the success of **U96's Das Boot** (Polydor)—Germany's biggest hit single of 1992 without any significant airplay—was hailed as the favourable exception. However, the majors had some points to make as well. **Electrola A&R**

director **Stefan Trapp** claimed that 80% of the dance producers lacked any vision. "The industry cannot live on singles alone. We need albums, we need concepts. Anything that is not going in the direction of an album, is of no interest to us. Most dance producers have no clue whatsoever about the importance of delivering long-term concepts. They just spend their time sampling."

However, this view was challenged by **Logic MD Matthias Martinson** who pointed to the many singles successes that were scored by **Snap** and **Dr. Alban** (both signed to Logic). "Singles remain the medium of the business. And if you've made enough good singles, the audience decides to buy the album. Besides, what is never accomplished with rock, is achieved with dance—scoring abroad."

Pop Needs Media Support

by Miranda Watson

Popkomm has already gone a long way in raising the profile of national music in Germany and, with the debut of the **Echo Awards** this year, it really seems as though the industry is moving in the right direction. **EMI Electrola MD Helmut Fest** said, "I feel that this is the first time in 28 years that we are being treated seriously as an industry." He said the industry was not lacking in money, but that forums and discussions like Popkomm were what was needed to progress.

The panelists also felt, however, that much still has to be done before pop music gains the recognition it deserves. A national inferiority complex towards German pop music proves a stumbling block to exposing the wealth of new talent emerging each year. Pubcaster **WDR PD Rudolf Heinemann** commented, "We have got used to thinking that German pop and rock music is inferior to that from the UK and America. We have to overcome this. In countries like Italy this inferiority complex doesn't exist—people are proud of their music." Popkomm organizer **Dieter Gorny** reminded the

panel, "Popkomm is a cultural event and we are here to discuss pop music as a cultural item. But culture, it seems, is a touchy word in the pop music world. In Germany, pop music is still not regarded as 'culture' and many of the MDs feel that lobbying is the only way to change things. There is a very negative feeling towards national product in Germany. You have to have been dead for 200 years to pass as culture in Germany; this is something we have to change. We have the artists, the songs, the quality, now we just need some support."

The media came under attack for not supporting national product. Gorny summed up, "We can talk about the quality of our music all we like, but if it isn't getting airplay or TV exposure then how can the public ever be in a position to judge it for themselves?" Communicating new German talent remains a big problem, as Fest explained. "The public stations are all run by 60-year-old hippies who refuse to play new German talent. The only way we could change this situation would be to sack them all. On the visual side, new German talent has no chance on German TV, while **MTV Europe** likes

taking our advertising money, but plays very little of our music."

Heinemann felt that Popkomm should drop its cultural banner altogether. "Nobody hung a cultural mantel on **MIDEM**," he pointed out. "Popkomm is an economic event and we should drop this culture talk." Fest says he'd prefer to stick to economics and politics. "I'm more interested in getting political backing to help us address our main problems—taxes, home copying and piracy."

Hartmut Krebs from the ministry of economics in North-Rhine Westphalia, one of the few ministers who do consider pop music as culture, said that politics can also help the music industry by backing creativity and helping the small independent companies instead of stunting their growth by imposing constraints.

Panelists: **Helmut Fest** (EMI Electrola MD), **Gerd Gebhardt** (WEA MD), **Gabriel Steinschulte** (GEMA head of PR), **Rudolf Heinemann** (WDR PD), **Dieter Öhms** (Philips MD), **Hartmut Krebs** (ministry of economics in NRW) with **Karl-Heinz Pütz** (Chlodwig Musik president) as chairman of the discussion.

NEWS IN BRIEF

Revamped Wetten Dass Spots New Talent

With the continued lack of music TV outlets in Germany, record companies are likely to welcome the pending changes to the popular Saturday evening peaktime show on German public TV station **ZDF** "Wetten, Dass..?". As of 1993, new producer and ex-**Radio Gong**/Munich musical director **Freddy Kögel** intends to present a musical newcomer in each show, as opposed to the traditional three.

The first "Wetten, Dass..?" under the new regime kicks off September 26 and will be presented by new host **Wolfgang Lippert**, the successor to the ever-so-popular **Thomas Gottschalk**. Guest acts will include **WEA**-signed **Mike Oldfield**, the re-united '70s pop-gospel act **Les Humphries Singers** (now signed to **Pilz**) and musical comedy act **Jürgen von der Lippe** (**Ariola**).

According to Kögel, public TV channels should put more effort into programming new talent. "There is enough out there. But they need a platform. Acts like **Curtis Stigers**, **Die Prinzen**, **Pe Werner**, **Brings** and **Six Was Nine** could be ideal for my show." However, Kögel warns, "New talent will only be gradually introduced. Not until we have found the right balance on the show."

The 100-minute game show is an original German concept sold to the UK, Holland, France and Italy, while the US and Spanish markets are pending. In the German and Dutch markets, the show attracts the biggest audience of any TV entertainment programme. Although scoring predominantly in the 50-plus age group, performing acts usually register substantial increases in record sales. **MB**

Golden Lion Enjoys Best Line-Up

The oldest music award in Germany, the **RTL-Löhnerverleihung** (The Golden Lion), celebrates its best line-up in its 32-year history on October 17. A four-hour live radio broadcast from Dortmund's Westphalen Halle, the 56th edition of the award show (previously held twice a year) will feature artists like **Shanice**, **Londonbeat**, **Curtis Stigers**, **Ten Sharp**, **Bonnie Tyler** and **Die Prinzen**, while the appearance of **Right Said Fred**, **Gipsy Kings**, **Chris de Burgh** and **Vaya Con Dios** is to be confirmed.

According to **RTL Radio/Luxembourg PD Stephan Halfpap**, the show will eventually become a pan-European event. "We're boosting the image of the awards by getting more international stars. With RTL's pan-European interests, this could happen very soon."

The show will also be broadcast on TV channels **RTL-Plus** and (Dutch satellite) **RTL-4**, in a 1 1/2 hour show on October 29. **MB**

DSB Expands

Jorgen Larsen, MD of **Deutsche Schallplatten Berlin** (DSB) is continuing the expansion of his fast-growing network of companies with the recent launch of **DSB France**, headed by **Jean Michel Fava** and with distribution handled by **BMG Ariola**.

DSB already operates joint-venture operations in Berlin, Frankfurt, Rome and St. Petersburg, while companies in Spain, the UK, the US and Australia are scheduled to open in 1993.

First product on the DSB-imprint is scheduled for this month including albums from **Ramon Tikaram** (see New Releases, page 11), **Robin Beck**, **Shy Boy** and the reunited **Ultravox**. Further details next week. **MB**

Jacoby Launches 101 South

Michael Jacoby, ex-MD of Cologne-based **VeraBra**, has announced the late-September launch of pop/jazz label **101 South**. Jacoby dubs the label the house of "Lite Jazz," featuring artists like **Ronnie Laws**, **Peter White**, **Kenny Blake** and **Gerard Veasley**.

Jacoby's **AMMC** company (Advanced Music & Marketing Concepts) aims to look for new ways to link up music with brand names, consultancy and the creation of special (premium marketing) compilations. More news to follow. **MB**

Six Music Bodies See Need For MORE

A new, pan-European music promotion agency was formally established at Popkomm. **MORE**, (the Music Organization of Europe) is an amalgam of six bodies mainly representing individual nations' independent sectors.

First mooted at **MIDEM**, the body was officially established at **Popkomm**, its objectives, according to president **Mikael Hoejris**, include obtaining European Community funding to offset bands' touring costs, opposing new US visa restrictions and establishing a live presence at the main international trade fairs.

The six bodies involved are the Danish rock council **ROSA**, of which Hoejris is export consultant, **SPN** from the Netherlands, **DIR** from France, **Music Base** from Ireland, **WBM** from Belgium and **Rock Bureau** from Germany. **JCM**

Formatting Is Key To Success

Format radio works. This was the essence of the radio panel (the only of its kind) presented by **Hermann Stümpert**, former PD at tightly formatted **EHR/Gold** station **RSH/Kiel**, now MD of radio consultancy firm, **FunkBüro**.

The keys to success are, he says, "To get the advertising industry on your side and to convince them of the need for specialized radio. Set up proper marketing and research and find your niche audience."

However, the dominant role of politics should not be underesti-

mated. **Stümpert** pointed to the German legislation where stations are required to make news programmes in order to get a broadcast licence. "I am sure there are enough enthusiastic people who could start up a hard rock station in Germany. Having to make news programmes, however, is too expensive and not really what a hard rock station needs."

The following list—compiled by **Stümpert**—is an overview of the formats applicable to the German situation. The majority are variations or adaptations of US formats.

German Formats

(ranked according to popularity; age group in brackets)

1. Hits & Oldies (15-45)
2. AC (25-54)
3. Hits & '80s music (18-40)
4. Schlager & Oldies (30-60)
5. Classic Rock (25-45)
6. CHR/EHR (15-30)
7. Album Rock (15-30)

Less popular formats include: Classical, Jazz, All News, Volkstümliche Music and Gold. **MB**

Sony UX-S Talent Award '92 Winners

by Machgiel Bakker

Finding original new talent and backing it up with record company support was the aim of the **Sony UX-S Talent Award '92** when it nominated seven winners out of a pool of 950.

The selected acts were presented at a press conference organized by Sony's **Recording Media Group** (RMG), backed by Popkomm, music magazine **Fachblatt**, **Kick Musik Verlag**, the **Maarweg Studios** as well as record companies **Sony Music** and **Electrola**.

Each act received a price of

DM4.000 (app. US\$2469), free studio time at the **Maarweg Stu-**



Rude Poets

dios as well as a 24-track digital recording of the showcase concerts that took place at the city's **Stadtgarten**. In addition, bands

will be introduced to record companies, concert agencies and music publishers, while specific sales and marketing campaigns will be mounted. At a later stage, a special CD/cassette will be mailed to major media and record industry contacts.

According to the organizers, the final selection is a good cross section of the current pop culture in Germany: **At The Movies** (atmospheric pop), **No Harms** (guitar rock), **Suckspeed** (metal), **Tech Ahead** (underground/noise), **Die Sterne** (guitar pop), **Rude Poets** and **Eric "IQ" Gray** (both hip hop).

UNITED KINGDOM

Take That

- Signed to RCA.
- Publisher: **Kastlekat/Warner Chappell/Worlds End** for the current single. Most of the other tracks are published by **Virgin Music**.
- Management: **Nigel Martin-Smith/Manchester**.
- New album: *Take That And Party* released on August 24.
- New single: *I Found Heaven* released on August 3; currently, it is at number 10 in the UK, and at number 38 in the **Eurochart Hot 100 Singles**.
- Recorded at **Southlands** in London.
- Producer: **Ian Levine/Billy Griffin/Nigel Wright/Duncan Bridgeman/Ray Hedges/Pete Hammond/Gary Barlow**.
- Direct marketing in co-operation with the fan club. The first 40,000 copies of the album are issued with a give-away poster. For the week of the album release RCA has set up in-store signings at two different HMV shops daily all over the UK.
- Promotion: Roadshows with **BBC Radio 1** and with youth magazine **Just 17**.
- A UK tour is planned for November.

Teeny boppers come and go. Some grow from such status into really matured artists like **Wham's George Michael**. Others disappear through the back door to lead a life in anonymity, like '70s heroes the **Bay**

City Rollers. While nobody knows what the future will bring for teenage chart-busters **New Kids On The Block**, a new act pops up in the UK. Manchester-based pop quartet **Take That** seems to stand a fair chance to last a long time. Backed by a 20,000-people fan club, a solid base for a long term career is there.

RCA UK's whole marketing machinery is geared towards these huge crowds of fans. "Direct marketing" is the key phrase in the campaign breaking this juvenile pop quartet. Via the fan club the company is able to inform the kids about new releases and gigs.

The boys popularity is growing so quickly now that RCA UK international manager **Miller Williams** is sometimes frightened by it. "Everything goes beyond belief. Recently we organized an in-store signing in the Leeds affiliate of HMV that went completely out of hand. We only expected 200 fans to be there, but over 700 showed up. The shop's staff had to call the police to restore the peace."

Another strong element in the campaign is the promotion package that guarantees an almost 100% coverage of potential fans. The band performs a lot of lunchtime concerts at schools, using the opportunity to crusade against drugs and pollution, and plead for safe sex. An in-store signing in the local record shop follows in the afternoon hours. A proper club gig completes the promo day.

SPAIN

OBK



three-month Spanish tour that will last until October.

Electro pop is still as alive as in the early '80s, as is proven by the constant flood of hits by **Erasure**. Another duo is dominating the Spanish charts momentarily. **OBK** from Olympic town Barcelona, provide a Spanish-language variant on **Depeche Mode's** music.

In the last week of June the duo—consisting of **Jordi Sanchez** and **Miguel Arjona**—achieved an historic first for Spain having three singles off the same album, *...Llamalo Sueño* ("Call It A Dream"), to reach the top 20. This amazing record will be listed in the next edition of the famous **Guinness Book**.

One of those singles, *Historias De Amor*—the other two were *Occulta Realidad* and *Déjame Comerte*—is still on the charts and seems to be the best Euro crossover candidate. Another good option would be the ballad *La Princesa De Mi Sueños*, which would make a good contender for the AC outlets as well. Despite the album's big success at home and the fact that it is already out in all Latin American countries, the rights are still available for all European territories.

- Signed to **Blanco Y Negro**.
- Publisher: **Actual Music**.
- Management: **Music Boss/Barcelona**.
- New album: *...Llamalo Sueño* released in December 1991. At presstime it is number 5 in Spain, and at number 63 in the **European Top 100 Albums**.
- New single: *Historias De Amor* released in June; currently, it is at number 3 in Spain, and at number 99 in the **Eurochart Hot 100 Singles**.
- Recorded at **MMM/Barcelona**.
- Producer: **Felix Buget Mangione**.
- Marketing: Posters and displays for in-store material.
- Concerts: The band is in the middle of a

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.

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SINGLES

BELINDA CARLISLE
Black Book - Offside/Virgin **EHR**
 PRODUCER: Richard Feldman
 Carlisle again leaps through the pages of '60s pop history books. Daydreaming about those golden melodies in a modern recording studio, she didn't forget such classic ingredients as strings, tambourines and a mildly twanging guitar.

THE CHRISTIANS
What's In A Word - Island **EHR/D/AC**
 PRODUCER: The Christians
 Chased by gladiators in Roman times, and by EHR programmers some 2000 years later... If radio is today's "Colosseum," the masters of soulful pop will be on top of the bill on a multitude of formats.

CATHY DENNIS
You Lied To Me - Polydor **EHR/D**
 PRODUCER: Cathy Dennis
 Watch out for the mail-outs! This pop/dance tune is as tailor-made for EHR as the accompanying boxer shorts covered with lipstick traces sent to programmers. Says **Red Dragon FM/Cardiff HOM Jonathan Payne**, "She's one of our core artists. We A-listed her from first time round. And again, this is a damn fine song."

EXTREME
Rest In Peace - A&M **R/EHR**
 PRODUCER: Nuno Bettencourt/Bob St. John
 Will Extreme take the throne after Queen's abdication? This multi-layered production with wonderful harmony vocals, a sparkling guitar solo and a flabbergasting chorus makes them qualified for the "royal box." No listener will turn the volume down or switch off for such pop with a hard rock punch.

THE GIRLS
I'll Be Gone - Air/Chrysalis **EHR**
 PRODUCER: Rolf Alex
 Beatle-mania lives on in Sweden. Stonecake's *Tuesday Afternoon* is breaking in Holland, Beagle's *The Things That We Say* in the UK and on *MTV Europe*, and there's more to come. What about this promising "not yet fab four," who are boys by the way.

KOOL & THE GANG
Get Up On The Rhythm And Ride - Streetheat **D/EHR**
 PRODUCER: L.A. Reid/Babyface
 You might expect great musicianship and a catchy bass line. Well, you've got it with a strong '90s rap/dance feel. This should do well on both EHR and dance formats. Try it, you'll be surprised.

EPHRAIM LEWIS
Drowning In Your Eyes - Elektra **AC/EHR/D**
 PRODUCER: Kevin Bacon/Jonathan Quarmby
 Classy music for the ritziest of your listeners. With this song, as relaxing and soulful as any old Bozz Scaggs record, they will drive their limousines down the avenues in low gear.

SHABBA RANKS
Mr. Loverman - Epic **D/EHR**
 PRODUCER: Mikey Bennett/Clifton Dillon

The top man in the ranks of raggamuffin artists knows the tricks to break a relatively unknown musical genre. He keeps it simple and accessible with a very high sing-along factor.

UNDERCOVER
Baker Street - PWL **EHR/D**
 PRODUCER: Steve Mac
Gerry Rafferty's rainy days anthem is now transferred from the comfortable living room to the heat of clubland. The typical saxophone hook is on acid as well.

VAYA CON DIOS

Heading For A Fall - BMG **EHR/AC**
 PRODUCER: Dani Klein/Phillippe Allaert
 This "Euro soul" act has gone through all stages. From a trio to a duo, and now a solo act. Diva Dani Klein has remained and so has her melancholic performance. Hurry up before there's nothing left.

SUZANNE VEGA
In Liverpool - A&M **AC/EHR**
 PRODUCER: Mitchell Froom
 Froom's Midas touch is instantly recognizable. He perfectly understood what Vega's voice needs: breathing space. Her trademark velvetiness has been exchanged for a skindeep roughness. Enthuses **Radio 102/Haugesund HOM Egil Houeland**, "It's a brilliant song, especially when compared to her somewhat disappointing last album *Days Of Open Hand*."

CARMEL

Good News - East West **EHR/AC**
 PRODUCER: Jim Paris
 This pleasant CD takes you on a walk through London. *Java*, the opening track, leads you through Camden market where the sound of contemporary hit records mix easily with African highlife music. On the next track *You're All I Need* Carmel takes you past the big theatres in the West End, while the reggae beats of *Heaven* carry you right into Brixton. And what a wonderful journey this is...

DON-E
Unbreakable - 4th & Broadway **D/EHR**
 PRODUCER: Don-E/Rontom/Ivor Guest
 Acid jazz cat Don-E won't be an "unbreakable" new act. You would almost believe that Stevie Wonder was looking over his shoulder while he recorded this album. *Love Makes The World Go Round*, the first single, is a "Wonderful" song that could have been ripped out of the *Songs In The Key Of Life* epos. The current single, *Peace In The World*, is equally soothing.

A HOUSE
I'm The Greatest - EMI **EHR/A**
 PRODUCER: Edwyn Collins
 Using **Muhammed Ali's** credo, this UK band is not exaggerating at all. These

ALBUMS

guys surely have talent. *I Don't Care* is a cynical musical poem like Dylan at his best. Good to know that ex-**Orange Juice** mainstay Edwyn Collins has returned as a producer.

THE PAHINUI BROS
The Pahinui Bros - Private/BMG **AC**
 PRODUCER: Steve Siegfried/Witt Shingle
 This is the music from the 50th state of the US. Assisted by the whole **Ry Cooder** team—including the master himself, guitarist **David Lindley**, drummer **Jim Keltner** plus backing vocalists **Terry Evans** and **Willie Green Jr.**—these Hawaiian brothers stand a fair chance of making inroads on the album rock format. The CD includes Hawaiian traditional music plus some interesting covers. **John Lennon's** *Jealous Guy* now wears a nice reggae outfit. *My Old Friend The Blues* you might know from its original version on **Steve Earle's** 1986 debut album *Guitar Town*.

RAMON TIKARAM
Chill & Kiss - DSB **EHR/D**
 PRODUCER: John Spence
 Among the first batch of releases on the revamped DSB label, the state record company in the former GDR, you can find this album by, yes, Tanita's brother. Talent runs in the family, that's obvious. The big difference is that brother Ramon is an extrovert who looks you right into the eyes instead of staring at his navel. Acquire the taste for his lively style through bluesy soul stomper *Love So Terse*.

WAILING SOULS
All Over The World - Chaos/Sony **EHR/A/D**
 PRODUCER: Richard Feldman/Skip Drinkwater
 A final attempt at crossover by roots reggae veterans? It seems so. The production is modern but far from tasteless, here and there intensified by toasting—"raggamuffin avant la lettre"—and the typical reggae instrument, the melodica. The Stones cover *Sweet Black Angel* is the kind of song various formats can smoke the peace pipe of ganja with.

ROGER WATERS
Amused To Death - Columbia **AC/EHR**
 PRODUCER: Patrick Leonard/Roger Waters
 The new solo album by Waters again demonstrates how big his creative input must have been in **Pink Floyd**. This sounds more like vintage Floyd than the band itself these days. The overture *The Ballad Of Bill Hubbard* is reminiscent of the *Wish You Were Here* intro. It flows into *What God Wants, Part I*, which adds another brick in the man's artistic wall. What would the integral live performance of this ambitious piece be like? **NOS/Hilversum DJ/producer Frits Spits** thinks it's a document, "which in a cynically points out how we deal with our civilization. Although we present an EHR programme, we still found it worthwhile to devote nine minutes to it in a special item. My favourite track is *Late Home Tonight, Part I*."

NEW TALENT

MERRY CHRISTMAS MR. LAWRENCE
Streetwalking - CWM (LP) (Estonia)
 PRODUCER: Mr. Lawrence
 The winner of the Estonian "Band Of The Year Award" proves that Tallinn is on the same musical latitude as Glasgow, the home of Simple Minds. Is this the Baltic *New Gold Dream*? Contact **Sven Aabreldaal** at tel (+7) 0142.434 547; fax: 0142 449 506.

NEW CONCEPT
What's Mine & What's Yours - Boju (Holland)
 PRODUCER: Robert-Jan van der Toorn/Quirie de Berk
 The title could refer to the clever use of samples. The saxophone riff in this jazz dance tune should have the same effect as Black Machine's European crossover hit *How Gee*. Contact **Beau van Gils** at tel: (+31) 4750 16086; fax: 4750 16629.

THE SHOUT
My Child - Intermusic (LP) (Denmark)
 PRODUCER: Søren/Johs Anderson
 The title track means "U2 meets the Stone Roses", or Dublin meets Manchester in Denmark. Could this be European musical unity in the land that voted against the Maastricht treaty? Contact **Allan Grauenkær** at tel: (+45) 8675 2477; fax: 8675 2499.

TINY CLOCKS
The Black Side Of Piano Stars - Artlos (LP) (UK)
 PRODUCER: Steve Mann/Marck Love
 It's good to know that there are still musicians around who don't care about fashion. This duo seems to have taken their guitars to the library, thus creating good folkly pop with interesting lyrics. Best: *Those Magic Books* and *Back In The Middle Ground*. Contact tel: (+44) 81.887 0321.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, AC, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robbert Tili/Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

LEGAL CONSULTING:

Foreign Ownership/Investment In US Broadcast Stations

by Barry Skidelsky

Non-US citizens who wish to own or invest in US broadcast stations face not only business and legal issues of universal

tion of which any officer or director is an alien, or of which more than one-fifth of the capital stock is owned or voted by aliens.

Thus, an alien can directly

In these days of intensifying competition and globalization of media, trans-border alliance seem inevitable.

applicability, but also particular laws which limit the extent of such alien involvement. Although the restrictions sound harsh, there are ways to get around them and get your foot in the door.

Federal Footprint

In the United States, laws may be characterized as one of two types, according to the governing body involved. On the national level, one must consider federal statutes enacted by the US Congress, as well as rules and regulations of US administrative agencies, which implement those federal statutes.

Most federal laws are intended to bring uniformity to national and inter-state issues. They often preempt or supersede state and local laws, which also should be considered, but which vary widely.

US broadcast stations are licensed and governed by the **Federal Communications Commission (FCC)**, an administrative agency whose commissioners are nominated by the president. The FCC was created by a federal statute, the Communications Act of 1934, which as amended still

An alien may directly own up to 20% in a station licensee, and tie up the remaining 80% in a stock warrant or pledge.

controls. The FCC's rules and regulations are designed to implement the mandates of the Act.

Although the Communications Act restricts foreign investments and ownership of US broadcast stations, it does not ban it outright.

20% Limit

One part of the Act deals with direct interests by stating that no broadcast station license shall be granted to or held by: (1) any alien or the representative of any alien, (2) any corporation organized under the laws of a foreign government or (3) any corpora-

tion of which any officer or director is an alien, or of which more than one-fifth of the capital stock is owned or voted by aliens.

Or Is It 25%?

However, it is within the realm of indirect interests that the Act allows even higher limits and greater flexibility. The Act also states that no broadcast station license will be granted to or held by any corporation directly or indirectly controlled by any other corporation of which any officer, or of which more than one-fourth of the directors are aliens, or of which more than one-fourth of the capital stock is owned of record or voted by aliens.

Thus, an alien can directly own up to 25% of the corporate parent or holding company of a broadcast station licensee, and can control up to one-fourth of the parent company's board of directors.

Outer Limits

Moreover, these limits on indirect ownership can be waived if the FCC finds that the "public interest" would be served thereby. These decisions are made on a

case-by-case basis; and, among the factors that the FCC has considered in making such public interest determinations are: (1) whether the alien's country of citizenship enjoys close and friendly relations with the US, (2) the extent of foreign ownership or control, (3) the nature of the facility and (4) the qualifications of the applicant.

Fostering US jobs and any reciprocal treatment afforded US citizens are among other relevant factors which may also result in favorable consideration. Before any substantial sum of money changes hands, a declaratory ruling by the FCC approving the

contemplated transaction is both possible and recommended.

Also, expressed promises should be made that prior FCC approval for any transfer will be sought; and that, in no event, will the alien limits ever be exceeded.

Some Restrictions Don't Apply

It should be noted that the above described statutory restrictions against foreign ownership and investment apply to FCC station licenses only. They are not applicable, for example, to hardware manufacturers, networks or program suppliers, co-productions, research or consulting companies, and so forth.

In addition, the restrictions are not applicable, per se, to security or debt interests which allow station investment opportunities using a stock pledge or contingent interests, such as stock options or warrants, provided that certain protections are built in to ensure compliance with the Act.

For example, an alien may

Although the Communications Act restricts foreign investment of US broadcast stations, it does not ban it outright.

directly own up to 20% in a station licensee, and tie up the remaining 80% in a stock warrant or pledge. To enhance chances of FCC approval, a US trustee should be designated as the warrant holder or pledgee.

Using a trust or limited partnership to ensure that the alien is simply a passive investor insulated from control of the day-to-day operations of the licensee is a path of least resistance.

Who's In Control?

Another possible mode is to separate the FCC license from practically all other station-related assets. Thus, the alien could either be a passive investor in the broadcast station licensee, or even have an ownership interest in the station license up to the direct or indirect limits. In addition, the alien could directly own (and lease to the station) almost everything but the FCC station license and its transmitter.

Of course, where an alien has either a direct or indirect ownership interest in a US broadcast station licensee, the Act is not violated by the use of preferred stock, which could allocate the distribution of profits during the

ordinary course of business or upon a sale of the station, as may be agreed.

Usual investor protection covenants, such as the power to veto or to block certain major transactions (e.g.: sale, merger, additional borrowing or granting of security interests, etc.) are also lawful; and, giving a foreign

As long as a deal is carefully structured to avoid FCC violations, US broadcast opportunities abound for investors worldwide. There may never be a better time than now to do just that.

creditor the right to force a sale of a station may be structured so as not to constitute an unauthorized transfer of control in violation of the Act.

The real concern at the FCC is alien control, both de jure (legal ownership structure) and de facto (actual or potential control). But as long as a deal is carefully structured to avoid FCC violations, US broadcast and other

media market opportunities abound for investors all over the world.

Depending on the alien investor's objectives and by paying careful attention to the legal structure of the deal, it is both possible and legal for a foreigner to actually own or invest in US broadcast markets; and, there may never be a better time than now to do just that.

What's Available?

The FCC has recently revised its broadcast station ownership rules, to increase the number of stations one may own or have an interest in nationwide, and to permit ownership of multiple stations in the same market.

For example, previous FCC rules limited ownership to 12 AM and 12 FM radio stations nationwide and prevented one company from owning two or more stations (except for one AM and one FM) in the same city area.

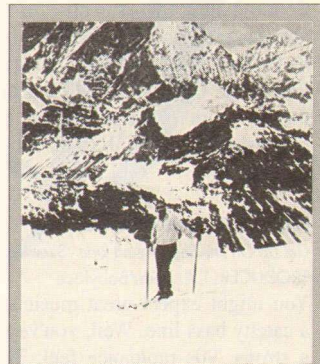
The new rules, recently trimmed at the last minute to compromise differing views between the White House and Congress, now permit national ownership of up to 18 AM and

18 FM stations, with an increase to 20 of each in two years. Locally, one may own up to two AM and two FM stations, twice the old local limits. However, combinations resulting in a market share of 25% or more will "raise a prima facie concern."

The smart money is betting that these less restrictive owner-

ship rules will result in fewer, but stronger, competitors in the most profitable of markets; and, with the availability of US institutional financing currently at a low (largely due to a number of bad real estate loans made and other factors external to the broadcast business), investment of foreign capital might now be particularly welcome in the face of this coming consolidation of broadcast media markets.

The key is to create a deal that makes economic sense for all concerned, and which the FCC will approve. In these days of intensifying competition and globalization of media, trans-border alliance seem inevitable.



Barry Skidelsky, pictured here enjoying the slopes of Switzerland during the NAB conference in Montreux, is an attorney and management consultant who specializes in radio. A frequent author and speaker, Skidelsky provides legal and business counsel to a wide range of clients in the industry. His background includes an extensive track record in programming, sales and management and he speaks several foreign languages. Skidelsky can be reached in New York at tel: (+1) 212.832.4800.

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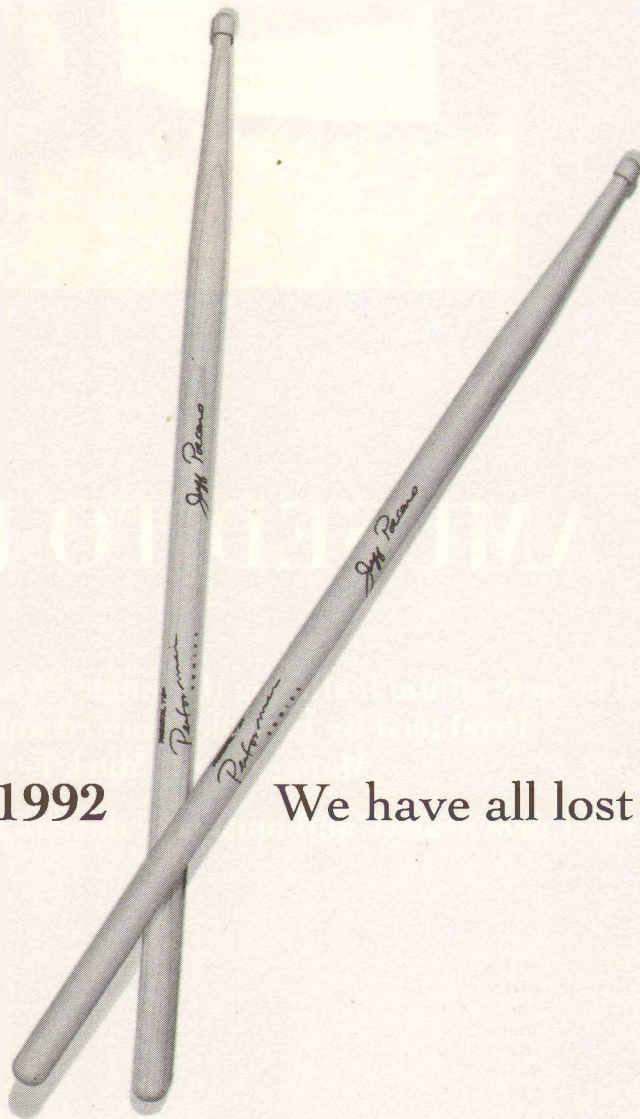
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Produced by Patrick Leonard and Roger Waters
Management: Mark Fenwick

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COLUMBIA

EUROPEAN TOP 100 ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	2	Genesis	We Can't Dance - Virgin ▲3	UK.F.D.B.NL.E.A.CH.PDK.Ir	35	39	883	Hanno Ucciso L'Uomo Ragno - FRI	I	69	81	Chris De Burgh	Power Of Ten - A&M	D.CH
2	1	Elton John	The One - Rocket ▲	UK.F.D.B.NL.E.A.CH.S.PDK.I.N.GR	36	NE	Billy Ray Cyrus	Some Gave All - Mercury	UK.NL.CH.SF.Ir	70	84	Luca Carboni	Carboni - RCA	I
3	3	Michael Jackson	Dangerous - Epic ▲5	UK.F.D.B.NL.E.A.CH.S.DK.I.N.GR.Ir	37	28	Jean-Philippe Audin & Diego Modena	Ocarina - Delphine	F.B	71	89	Soundtrack - The Commitments	The Commitments - MCA	UK.DK.Ir
4	5	Guns N' Roses	Use Your Illusion II - Geffen ▲	UK.F.D.B.NL.E.A.CH.S.PDK.SF.Ir	38	46	Freddie Mercury & Montserrat Caballe	Barcelona - Polydor	UK.F.D.NL	72	51	Joaquin Sabina	Fisica Y Quimica - Ariola	E
5	4	INXS	Welcome To Wherever You Are - Mercury	UK.F.D.B.NL.A.CH.S.PDK.N.SF.Ir	39	38	Guns N' Roses	Appetite For Destruction - Geffen	UK.D.NL.DK.Ir	73	79	Veronique Sanson	Sans Regrets - WEA	F
6	6	Queen	Greatest Hits II - Parlophone ▲4	UK.D.B.NL.E.A.CH.S.DK.GR.Ir	40	43	Madness	Divine Madness - Virgin	UK	74	71	Jovanotti	Lorenzo 1992 - FRI	I
7	7	Lionel Richie	Back To Front - Motown ▲	UK.D.B.NL.E.A.CH.S.DK.I.N.SF.Ir	41	40	Pow Wow	Regagner Les Plaines - Remark	F	75	76	Curtis Stigers	Curtis Stigers - Arista	UK.D.DK
8	9	Snap	The Madman's Return - Logic/Ariola	UK.F.D.B.NL.A.CH.S.DK.I.GR.Ir	42	35	Jimmy Nail	Growing Up In Public - East West	UK	76	60	Wilson Phillips	Shadows And Light - SBK	D.CH.DK
9	8	Guns N' Roses	Use Your Illusion I - Geffen ▲	UK.F.D.B.NL.E.A.CH.S.PDK.SF.Ir	43	36	Westernhagen	Jaja - Warner Brothers ●	D	77	86	Mango	Come L'Acqua - Fonit Cetra	I
10	10	Queen	Live At Wembley '86 - Parlophone	UK.F.D.B.NL.E.A.CH.PDK.I.SF.Ir	44	45	Kris Kross	Totally Krossed Out - Ruffhouse/Columbia	F.D.B.NL.CH.DK.SF.GR.Ir	78	64	Danzig	Danzig III How The Gods Kill - Def American	D.CH
11	11	Nirvana	Nevermind - DGC ●	UK.F.D.B.NL.P.DK.GR.Ir	45	37	B-52's	Good Stuff - Reprise	UK.D.B.NL.CH.PDK.SF.GR	79	80	Tracy Chapman	Matters Of The Heart - Elektra	F.D.A.CH
12	NE	The Smiths	Best...1 - WEA	UK.Ir	46	41	Claudio Baglioni	Assieme Oltre Il Concerto - Columbia	I	80	NE	Urgence	27 Artistes Pour La Recherche - Virgin	F
13	12	Faith No More	Angel Dust - Slash/London	UK.D.B.NL.A.CH.S.DK.N.SF.GR.Ir	47	47	Crowded House	Woodface - Capitol	UK.D.B.NL.CH.DK	81	74	Laurent Voulzy	Caché Derrière - Ariola	F.B
14	13	Dr. Alban	One Love - SweMix	D.NL.A.CH.S.DK.N.SF.GR	48	44	Mr. Big	Lean Into It - Atlantic	D.A.CH.SF	82	68	The Sisters Of Mercy	Some Girls Wander By Mistake - Merciful Release	D.B.A.P
15	17	Annie Lennox	Diva - RCA	UK.D.NL.CH.S.DK.I.GR	49	61	Pearl Jam	Ten - Epic	UK.D.B.NL.S.DK.GR.Ir	83	62	Sonic Youth	Dirty - DGC	UK.D.B.NL.S.DK
16	14	Neil Diamond	Greatest Hits 1966-1992 - Columbia	UK.NL.Ir	50	56	Michael Jackson	Bad - Epic	UK.D	84	RE	Domingo Carreras Caballe	The Barcelona Games Ceremony - RCA Victor Red Seal	NL.A.S.DK.N
17	15	Simply Red	Stars - East West ▲3	UK.F.D.E.DK.SF.Ir	51	53	Lisa Nilsson	Himlen Runt HINnet - Diesel	S.DK.N	85	85	Sergio Dalma	Adivina - Horus	E
18	18	Queen	Queen Greatest Hits - EMI ▲5	UK.D.B.NL.A.CH.S.DK.Ir	52	54	Ugly Kid Joe	As Ugly As They Wanna Be - Mercury	UK.D.B.A.CH.GR	86	RE	Stephan Eicher	Engelberg - Barclay	F
19	21	Metallica	Metallica - Vertigo ▲	UK.D.B.NL.S.PDK.SF.GR.Ir	53	63	O.B.K.	Llamalo Sueno - Blanco Y Negro	E	87	67	Scorpions	Still Loving You - Harvest	D.P.SF
20	19	Julio Iglesias	Calor - Columbia	F.B.NL.E.P	54	52	Prince & The New Power Generation	Diamonds And Pearls - Paisley Park ▲	UK.F.D.NL	88	90	Gert En Samson	Samson 2 - CNR	B
21	20	Maggie Reilly	Echoes - EMI	D.A.CH.S.DK.N.SF.GR	55	48	Joe Cocker	The Legend - The Essential Collection - PolyGram TV	UK	89	70	Alexander O'Neal	This Thing Called Love - Greatest Hits - Epic	UK
22	30	Right Said Fred	Up - Tug	UK.D.B.NL.DK.GR.Ir	56	95	Motörhead	March ör Die - Epic	D.CH.S.SF	90	RE	Lisa Stansfield	Real Love - Arista	UK.F
23	16	Mariah Carey	Unplugged - Columbia	UK.D.B.NL.A.CH.S.N	57	49	Jim Reeves	The Definitive Jim Reeves - Arcade	UK	91	83	Francesco Baccini	Nomi E Cognomi - CGD	I
24	23	Red Hot Chili Peppers	Blood Sugar Sex Magik - Warner Brothers	UK.D.B.NL.CH.S.DK.N.SF.GR.Ir	58	69	Prefab Sprout	The Best Of: A Life Of Surprises - Kitchenware	UK.B.P.Ir	92	77	Amedeo Minghi	I Ricordi Del Cuore - Fonit Cetra	I
25	42	Michel Berger & France Gall	Double Jeu - Apache	F.B	59	58	Kastelruther Spatzen	Eine Weisse Rose - Koch	D.A.CH	93	97	Celtas Cortos	Cuentame En Cuento - D.R.O.	E
26	22	Megadeth	Countdown To Extinction - Capitol	UK.D.B.NL.A.CH.S.DK.SF	60	73	Soundtrack - Dirty Dancing	Dirty Dancing - RCA	F	94	72	Bryan Adams	Waking Up The Neighbours - A&M ▲3	UK.D.Ir
27	26	ZZ Top	Greatest Hits - Warner Brothers	D.NL.A.CH.S.DK.N.SF	61	75	Dire Straits	On Every Street - Vertigo ▲2	F.NL.E.SF	95	82	Michel Sardou	Le Grand Réveil/Le Bac "G" - Trema	F
28	24	Enya	Shepherd Moons - WEA ▲	UK.E.Ir	62	50	Black Sabbath	Dehumanizer - EMI	D.A.CH.S.DK.SF	96	91	Supertramp	The Very Best Of... - A&M/Arcade ▲2	UK
29	27	Def Leppard	Adrenalize - Bludgeon Riffola ●	UK.F.D.E.A.CH.S.DK.SF.GR	63	57	Iron Maiden	Fear Of The Dark - EMI	D.E.A.CH.S.GR	97	25	Throwing Muses	Red Heaven - 4AD	UK.NL
30	29	Joe Satriani	The Extremist - Relativity	UK.F.D.NL.CH.S.PDK.N	64	55	Jean Marc Thibault	Le Printemps Des Valses Et Des Java - PPL/Sony ●	F.B	98	RE	Garth Brooks	Ropin' The Wind - Capitol	E.Ir
31	31	U2	Achtung Baby - Island	UK.F.D.NL.E.DK.Ir	65	66	Morrissey	Your Arsenal - HMV	UK.B.NL.CH.S.DK.Ir	99	96	GNR	Rock In Rio Douro - EMI	P
32	32	Die Prinzen	Das Leben Ist Grausam - Hansa	D	66	59	Richard Marx	Rush Street - Capitol	UK.DK.Ir	100	RE	Luz Casal	A Contra Luz - Hispavox	E
33	34	Soundtrack - Wayne's World	Wayne's World - Warner Brothers	D.CH.S.DK.SF	67	78	Shakespears Sister	Hormonally Yours - London	UK.D.S					
34	33	The Cure	Wish - Fiction ▲	D.E.A.S.P.GR	68	65	Eva Dahlgren	För Minnenas Skull 1978 - 1992 - Record Station	S.SF					

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece

○ = FAST MOVERS NE → = NEW ENTRY RE → = RE-ENTRY



THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	
1	1	19	Rhythm Is A Dancer	Snap - Logic (Hanseatic/Songs Of Logic)	UK.F.D.B.E.A.CH.S.DK.Ir.N.SF.GR.I	35	38	3	I Found Heaven	Take That - RCA (Kastlekat/WC/Worlds End) *	UK.Ir	69	57	4	Herrarna I Hagen	Fredrik Swahn & Lattilajaband - Virgin (Copyright Control)	S.N	
2	2	17	It's My Life	Dr. Alban - SweMix (SweMix)	D.B.NL.A.CH.S.PDK.N.GR	36	47	7	Amigos Para Siempre (Friends For Life)	Jose Carreras & Sarah Brightman - Really Useful (Really Useful)	UK.NL.S.Pr	70	NE	7	Silent All These Years	Tori Amos - East West (Sword and Stone)	UK.Ir	
3	3	7	How Do You Do!	Roxette - EMI (Jimmy Fun/EMI)	UK.D.B.NL.A.CH.S.PDK.Ir.N.SF	37	53	7	Rien Que De L'Eau	Veronique Sanson - WEA (Piano Blanc/Swellito)	F	71	70	6	Weather With You	Crowded House - Capitol (EMI)	D.CH	
4	4	12	Abba-esque	Erasure - Mute (Bocu)	UK.D.B.NL.A.CH.S.DK.Ir.SF.GR	38	36	15	Everytime We Touch	Maggie Reilly - EMI (Mambo-Siegel)	D.A.CH.S.N.SF	72	46	6	Lithium	Nirvana - DGC (EMI)	UK.B.NL.Ir.SF	
5	5	7	This Used To Be My Playground	Madonna - Sire (Warner Chappell/MCA)	UK.D.B.NL.A.CH.S.PDK.Ir.N.SF.GR.I	39	NE	7	Walking On Broken Glass	Annie Lennox - RCA (La Lennox/BMG)	UK.Ir	73	76	3	Hij Speelde Accordeon	Luc Sleen - Centropa Records (Centropa)	B	
6	6	22	Please Don't Go	Double You - DWA (Robyx/Mikulski)	F.D.B.E.A.CH.S.Ir.SF.I	40	28	5	Warm It Up	Kris Kross - Columbia (EMI)	UK.D.B.NL.S.Ir.SF	74	59	3	Low Life In High Places	Thunder - EMI (Rondor)	UK	
7	7	4	Barcelona	Freddie Mercury & Montserrat Caballe - Polydor (EMI)	UK.F.NL.CH.S.Ir	41	25	3	This Charming Man	The Smiths - WEA (Warner Chappell)	UK.Ir	75	87	2	Una Historia De Ellegibo	Ellegibo - Blanco Y Negro (Warner Chappell)	E	
8	8	15	Knockin' On Heaven's Door	Guns N' Roses - Geffen (Sony)	F.D.B.NL.A.S.PDK.Ir.GR.I	42	51	4	Let Me Take You There	Betty Boo - WEA (WC/Memory Lane)	UK.Ir	76	39	4	Book Of Days	Enya - WEA (EMI)	UK.Ir	
9	10	5	Achy Breaky Heart	Billy Ray Cyrus - Mercury (PolyGram)	UK.D.CH.Ir	43	33	18	Nothing Else Matters	Metallica - Vertigo (PolyGram)	D.B.CH.S.DK	77	NE	7	Take This Heart	Richard Marx - Capitol (EMI)	UK	
10	9	12	Toofunky	George Michael - Epic (Morrison Leahy)	F.D.B.A.CH.S.PDK.SF.GR.I	44	56	2	The World Is Stone	Cyndi Lauper - Epic (PolyGram/CC)	F	78	65	3	Steppin' Out Tonight	Beckie Bell - Zomba (Warner Basart)	B.NL	
11	13	7	Who Is It	Michael Jackson - Epic (Warner Chappell)	UK.F.D.B.A.CH.S.Pr.Ir.I	45	43	22	Jive Connie	Connie Francis - Polydor (Various)	D.A	79	NE	7	In The Closet	Michael Jackson - Epic (Warner Chappell/Zomba)	D.E.GR.I	
12	17	3	The Best Things In Life Are Free	L.Vandross & J.Jackson - Perspective (EMI/MCA/Beledat/Rated R)	UK.CH.S.Ir	46	88	2	Crying	Roy Orbison & k.d. lang - Virgin America (Anderson/Was/Was)	UK.Ir	80	NE	7	Neighbor	Ugly Kid Joe - Mercury (Copyright Control)	UK.Ir	
13	14	5	Just Another Day	Jon Secada - SBK (EMI)	UK.D.NL.A.Ir	47	74	2	My Destiny	Lionel Richie - Motown (Rondor)	UK.B.NL.Ir	81	79	2	A Small Victory	Faith No More - Slash (Rondor)	UK.Ir	
14	11	7	Sexy MF	Prince & The New Power Generation - Paisley Park (Warner Chappell)	UK.F.D.B.NL.A.CH.S.DK.Ir.N.SF.GR.I	48	45	18	Temple Of Love (1992)	Sisters Of Mercy - Merciful Release (EMI/BMG)	D.B.A.S	82	NE	7	Then Came You	Junior - MCA (Warner Chappell)	UK	
15	16	9	Le Chat	Pow Wow - Remark (Peekaboo Productions)	F	49	44	14	Friday, I'm In Love	The Cure - Fiction (Fiction)	D.A.CH.S.I	83	64	16	Everything About You	Ugly Kid Joe - Mercury (Copyright Control)	D.B.S	
16	19	13	The One	Elton John - Rocket (Big Pig Music)	F.D.B.A.CH.Pr.I	50	92	3	November Rain	Guns N' Roses - Geffen (Warner Chappell)	D.P	84	NE	7	Giulio Andreotti	Francesco Baccini - CGD (Copyright Control)	I	
17	21	3	The Magic Friend	2 Unlimited - PWL Cont'l. (MCA)	UK.B.NL.Ir.SF	51	31	15	Caroline	M.C. Solaar - Polydor (Fair & Square/BMG)	F	85	99	4	Historias De Amor	O.B.K. - Blanco Y Negro (Actual/Arta)	E	
18	18	16	Jump	Kris Kross - Ruffhouse/Columbia (EMI)	F.D.B.A.CH.S.PDK.GR.I	52	49	17	Do It To Me	Lionel Richie - Motown (Rondor)	F.D.CH	86	78	11	Maubere	Rui Veloso - EMI (EMI)	P	
19	29	3	Baker Street	Undercover - PWL Intl. (EMI)	UK.Ir	53	42	26	To Be With You	Mr. Big - Atlantic (EMI)	F.D.A.CH	87	NE	7	Titanic	Falco - Electrola (Falkenhorst)	D.A	
20	15	5	We All Need Love	Double You - DWA (Extravaganza)	D.B.NL.A.CH	54	61	3	Mr. Loverman	Shabba Ranks - Epic (Anchor/Greensleeves)	UK.D.NL.S	88	30	38	Smells Like Teen Spirit	Nirvana - DGC (Virgin)	F	
21	12	8	Ain't No Doubt	Jimmy Nail - East West (WC/Strada/Zomba)	UK.D.B.NL.S.DK.Ir	55	68	10	Didi	Khaled - Barclay (Virgin)	F.B.CH	89	90	2	I Can't Keep My Hands Of You	The Dinky Toys - Creastars (Creamusic/EMI/Tempo)	B	
22	23	14	You Bring On The Sun	Londonbeat - Anxious (Warner Chappell)	D.B.E.A.CH.S.DK	56	62	2	What Kind Of Fool	Kylie Minogue - PWL Intl. (All Boys)	UK.Ir	90	54	3	Come As You Are	Nirvana - DGC (Virgin)	F	
23	63	2	Rock Your Baby	K.W.S. - Network (Peer)	UK.Ir	57	71	8	Reste Avec Moi	Francis Lalane - Trema (Pegasus)	F.B	91	85	3	Tennessee	Arrested Development - Cooltempo (EMI/CC)	D.NL.CH	
24	24	8	I Love Rock N' Roll	Joan Jett & The Black Hearts - Touch Of Gold (Finchley)	F	58	55	5	Those Simple Things/Daydream	Right Said Fred - Tug (EMI)	UK.D.B.NL.CH.DK.Ir	92	75	7	Heaven Sent	INXS - Mercury (PolyGram)	D.B.NL.CH.S.GR	
25	22	7	L.S.I.	The Shamen - One Little Indian (Warner Chappell)	UK.B.NL.S.DK.Ir.SF	59	67	4	Rendez-vous	Alpha Blondy - EMI (EMI)	F	93	NE	7	Wishing On A Star	Cover Girls - Epic (Warner Chappell)	UK.D.NL	
26	20	10	I'll Be There	Mariah Carey - Columbia (Jobete/EMI)	UK.D.B.NL.CH.S	60	52	9	Disappointed	Electronic - Parlophone (WC/EMI)	D.A.S.GR	94	98	4	Wheel Of Fortune	Ace Of Base - Mega (Megason)	DK	
27	41	5	It's Probably Me	Sting & Eric Clapton - A&M (Magnetic/Blue Turtle/W-T)	UK.NL.CH.Ir.I	61	50	8	Instant Karma!	John Lennon - EMI (Lennon/BMG)	D.CH	95	NE	7	Tombe D'Amour	Francois Feldman - Phonogram (Marilu)	F	
28	34	6	Jesus He Knows Me	Genesis - Virgin (Genesis/Hit & Run)	UK.D.B.NL.S.Pr.Ir	62	58	20	It's A Fine Day	Opus III - PWL Continental (Complete)	F.E.GR.I	96	82	8	Sesame's Treet	Smart E's - Suburban Base (EMI)	UK.Ir	
29	35	3	Don't You Want Me	Felix - deConstruction (MCA)	UK.B.Ir	63	37	8	Shake Your Head	Was (Not Was) - Fontana (L.W.C./S.O.T.A./Ackee)	UK.Ir	97	84	2	Implora	Jean Philippe Audin & Diego Modena - Delphine (Delphine)	F	
30	27	6	Poing	Rotterdam Termination Source - Midtown (Ratel/Rotterdam)	B.NL	64	40	8	I Drove All Night	Roy Orbison - MCA (Warner Chappell)	UK.B.Ir	98	100	4	One Love	Dr. Alban - SweMix (SweMix)	S.DK.SF	
31	48	12	Sweat (A La La La Long)	Inner Circle - Metronome (Rock Pop/Madhouse)	D.CH.S.DK	65	60	9	The Actor	Michael Leams To Rock - EMI/Medley (WC/Green Lantern/Casackit)	S.N	99	NE	7	Movin' On	Bananarama - London (All Boys)	UK	
32	72	2	Humpin' Around	Bobby Brown - MCA (WC/MCA/CC)	UK.D.B.NL.CH.DK.N	66	66	4	Runaway Train	Elton John & Eric Clapton - Rocket (Big Pig/Anxious)	UK.B.NL.CH.DK	100	NE	7	Don't Be Cruel	Elvis Presley - RCA (Carlin)	UK.DK	
33	32	9	Damn I Wish I Was Your Lover	Sophie B.Hawkins - Columbia (EMI)	UK.D.CH.S.Ir.N.GR	67	86	16	My Lovin' (You're Never Gonna Get It)	En Vogue - East West America (Rondor)	F.D.A.CH.GR							
34	26	11	Even Better Than The Real Thing	U2 - Island (Blue Mountain)	UK.D.B.A.CH.S.DK.Ir.I	68	80	2	Uh Huh Oh Yeh	Paul Weller - Go!Discs (Stylist)	UK.Ir							

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece, NE = NEW ENTRY, RE = RE-ENTRY

The Eurochart Hot 100 Singles is compiled by BPI Communications BV in cooperation with the following national singles sales charts: ARB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); Europe 1/Canal Plus/Tele7/Jours (France); RAI Stereo Due/Musica E Disci/Mario De Luigi (Italy); Stichting Nederlandse Top 40 (Holland); SABAM/IFPI (Belgium); GfK/IFPI (Sweden); IFPI/Johan Schuete (Denmark); VG (Norway); Gallup/AFYVE (Spain); Suena/IFPI (Finland); IFPI (Ireland); UNEVA (Portugal); Austria Top 30 (Austria); Media Control/Musikmarkt (Switzerland); Virgin (Greece).

ON THE MOVE: Stéphane Barret, international director of Warner Music France, has switched to BMG as director of national and international marketing of the Ariola label, reporting to GM Philippe Desindes. Ariola also has a new A&R manager, Philippe Puydauby.

ON TOP: Emmanuel de Buretel, GM of Virgin France's publishing arm and founder of new label Delabel, is tipped to be the next MD of Virgin Records in France, succeeding Fabrice Nataf who joined Vogue as president.

CHANGES: Off The Record hears that former Fun PD Bruno Witeck is working for NRJ. It is believed that his duties will have an international aspect.

CUTBACKS: Off The Record has heard rumours that around 15 people have been made redundant at Dino Music in Kronberg, Germany. No comment from either company was forthcoming at presstime.

BREAKING THROUGH: Another Chart Supervisory Committee has gone by without the future of the proposed (UK) Breakers Chart being decided. CIN CEO Adrian Wistreich says he expects a decision to be reached however by the next CSC meeting on October 22, if not sooner.

DANISH AIRPLAY CHART: EHR broadcaster Radio Moyn/Aabenraa is working on Denmark's first national airplay chart. The station has already mailed charts to 100 private stations, and says record companies are very interested in the chart. There's one hitch in launching it—Moyn needs a computer programme to compile the chart, and quick!

BALTIC BROADCASTING: A UK consortium, Independent Broadcasting Corporation, backed by Sonet Records UK, has received permission from the Lithuanian government to build a transmitter in Palanga to broadcast English-language output to the Scandinavian countries. The AM service's format will be international pop music with an emphasis on British artists. Programming will originate from studios in Yorkshire, then beamed to the Baltic transmitter via satellite for terrestrial distribution, according to MD Toby Horton.

TRUE OR FALSE?: Is East West/London close in announcing its new international director, following the departure of Anne-Marie Nichol to Warner Music International? Has the move been 'internally' solved?

SINKING STAR: Bavarian cable/satellite private Star*Sat/Gruenwald is rumoured to be in financial dire straits. Its main backer, Florian Piëch, is now said to be considering withdrawing from the station. The station recently fired 20 of its 32 employees and is now broadcasting news from cable station Radioropa-Info. The Gold-formatted station has been in debt throughout its four-and-half years existence. Star*Sat took place in the Media Analyse radio survey for the first time this year, but didn't draw enough listeners to get published.



LOOKING ON — Popkomm organizer Ralf Plaschke (left), WEA Music MD/Phono-Akademie chairman Gerd Gebhardt (centre) and the state secretary of the Ministry of Economics in North-Rhine Westphalia Hartmut Krebs watching the award ceremonies for the first encouragement prize for creative and innovative work in the music and media business.

German Music TV

(continued from page 1)

ment, not the alternative to MTV."

While leading music industry executives appreciate MTV Europe for helping them promote German artists in Europe, they say the channel's commitment to German artists is not proportional to the size of the market, Europe's largest with a 1991 retail value of DM4.4 billion.

DoRo co-founder Rudi Dolezal says another major consideration in launching the channel was the lack of TV exposure for new and established artists in Germany. "German artists have been under-represented on all TV stations in the country, both private and public," he says. "This will help re-energize the local music and video scene."

WEA Music MD Gerd Gebhardt also supports the channel. "It's a positive development for the industry," he says. "It's very difficult to get German-speaking talent on MTV. This will help."

Veronica

(continued from page 1)

the first national terrestrial commercial channel in the Netherlands.

Dutch law requires that in order to acquire a terrestrial frequency, stations must go cable first. The parliament is expected to begin debates this fall on whether to allow interim terrestrial frequencies, granted for the first time to private commercial broadcasters RTL Radio, Radio 10 and Sky last May, to become permanent by the end of the year.

Veronica Radio deputy director Hans van der Veen confirms the station is conducting negotiations

Popkomm

(continued from page 1)

95% German [visitors], it gives it a fantastic chance to go European. The aim of Popkomm, however, is to build a national identity for the music industry. This means that we first have to satisfy the wishes of the Germans before going international. In 1993, we will not allow international booths but increase the power of invitation. The philosophy is, 'Come and meet the Germans, and see the third-biggest market in the world.'

The high level of attendance, is, according to Gorny, due to the strong communication strategy of Popkomm. "This is not a fair but a message. We're not just stressing the business aspects, but giving meaning to the cultural values of pop. We have been on the evening news and in daily newspapers, while there were live radio and TV broadcasts from the fair."

PolyGram MD Wolf D. Gramatke feels the basics have been achieved, and that action is now required. "Dieter Gorny laid down the tracks of Popkomm three years ago. Now the train is

Gebhardt, however, points out one possible disadvantage. "It could mean that more artists now demand videos, which could mean more financial risk for record companies."

Adds EMI Music regional MD for the GSA territories, Helmut Fest, "The channel will accommodate the needs of German artists."

Fest, who has criticized MTV Europe in the past for not programming enough European pop repertoire, says another advantage of the new channel is that it will cost less money to advertise acts. "MTV has become so expensive that I can't afford to advertise a local act on it," he says.

He adds that the channel could also shake up the German radio industry. "German radio is not playing enough local product," he says. "This could change that situation. MTV had an impact on radio in the States. The same could happen here."

Negotiations to launch the channel started in earnest at the end of 1991. During the past two

with him over his leaving. Van der Veen says, however, that Harding is not allowed to take the name "Radio Veronica" with him because Holland's Media Commission has ruled it would be against Dutch law.

Possible future partner Sky Radio press spokesperson Wilma de Haas predicts that Harding, who brought the name "Radio Veronica" to the public nets, will not give it up without a fight. De Haas says the issue could end up in court, adding, "It was always the understanding—even 25 years ago—that Radio Veronica would go commercial when Dutch law permitted it to do so."

Harding has a flamboyant his-

moving, but we as an industry have to make sure we pick up enough steam to keep it rolling. I'm extremely happy with this year's Popkomm. It's bigger and better and we're finally discussing the real issues."

WEA Music MD Gerd Gebhardt says, "Four years ago Popkomm didn't even exist; now it is an established event and alongside this we have the Echo Awards. The music industry is moving forward now and we are showing that we mean serious business. In all the panels and discussions here it has emerged that despite differences in opinion we are an industry working together and sharing the same goals."

BMG Ariola/Hamburg MD Michael Anders comments, "Popkomm is a move in the right direction. I am very pleased with this year's event. I think it is a good chance to meet and discuss things with people you don't otherwise have the chance to meet."

Where does Popkomm go from here? Gramatke says he'd like to see more input from the independents and less dominance by the major labels in future Popkomm fairs. He also suggested

months the talks started heating up, with investors getting involved. Dolezal says the channel will announce which companies will join the consortium within the next four-to-six weeks. "There are a number of companies and people who are very interested in investing in the channel. Money isn't a problem at this point," he says.

Dolezal declines to say which companies are interested in joining, but sources say discussions are at an advanced stage with Time Warner and Bertelsmann. No comment from either company was forthcoming at presstime.

BMG International president GSA territories Thomas M. Stein declines to say whether Bertelsmann is an investor. "I don't work for Bertelsmann. I work for BMG," he states.

However, Stein, who chairs the German record company association BPW, adds, "We do need a new music outlet."

Additional reporting by Machgiel Bakker and Billboard's Jeff Clark-Meads.

tory, starting off as a pirate broadcaster in the Netherlands in the '60s. By the early '70s, the pop station was so popular that the government was forced to legitimize it by bringing it into the public net.

Veronica has been in a state of crisis since last summer when the accounting firm KPMG issued a critical report, which ended in the appointment of a crisis manager to help smooth the transition to a more competitive and commercially targeted format. Asked what the station plans to do if Harding takes its best people, Veronica's Van der Veen says, "Life goes on. We will survive and hire other good people."

that it would be nice to have speakers from other European countries and even the US to give their views and broaden the horizon of Popkomm.

BMG International president GSA territories Thomas Stein delivered the opening speech on Friday on the new direction of pop music, opening up the discussion (see page 8). Panels at Popkomm covered everything from schlager to dance music, attracting a varied audience from the music industry and its related branches. There were presentations for the Sony UX-S Talent Awards '92 and gold discs for Phonogram act Yello; Philip Boa resigned his contract with Polydor while EMI Electrola's Eurofestival rounded off the event with live gigs from Heroes Del Silencio, Love Kings, Fischer Z and Clouseau.

Popkomm Statistics

Attendance: over 5,000
Stands: 101
Over 50 panels & seminars
Over 200 bands performed in 20 clubs
50,000 fans visited Cologne

UGLY KID FÖE



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