Fun Radio Expands Into Eastern Europe

French private network Fun Radio has increased its involvement with Eastern Europe by setting up a new Polish station, the Czech-based Radio Malopolski, formally launched at the beginning of this month.

Established Malopolski on the heels of trade union movement Solidarity and the dissident group KSKS, which was formerly involved with Polish pirate KSKS, is currently negotiating with authorities in both territories.

The station has already acquired a live broadcast featuring Canadian singer Roth Voirine which makes it hard to investigate the possibility of including Belgian product in the playlists, which are sent from Paris. We are also trying to deal with the problem of satellite transmission which makes it hard to insert local records or messages.

The music video market surged to 800,000 units worth Fr 63 million, compared to 200,000 units valued at Fr 10 million in 1988.

Their value fell a similar percentage, to Fr 458 million. LPs declined 16.5% to 161.6 million units, worth Fr 490 million, from 19.3 million.

The total value of pre-recorded music sales at wholesale prices in France last year was Fr 4.9 billion, up 20% in West Germany, 37% increase the year before.

CD deliveries were valued at Fr 2.4 billion, a 54% jump over 1988. Cassettes were worth Fr 1.5 billion, a 39% rise.

Shipments of singles took a 17% tumble to 33 million units, worth 30.7 million in 1988.

The European market was buoyed by the development of CDs, the recording of music sales at wholesale prices in France and the introduction of TV advertising for records.
THERE IS NO ESCAPE:

**digital underground**

...WITH THEIR FIRST ALBUM

**THE FIRST SINGLE:**

**DOOWUTCHYALIKE**

**THE NEW SINGLE:**

**THE HUMPTY DANCE**

**SEX PACKETS**

GOLD EVEN BEFORE IT’S OUT!

**THE ALBUM:**

SEX PACKETS

RELEASED ON A TRUELY INDEPENDENT CONSTELLATION:

MEGA RECORDS (Scandinavia) • BCM RECORDS (U.K.) • INDISC (Benelux) • BCM RECORDS (Germany) • JUSTIN (France)

[Image: An advertisement for Digital Underground's first album, featuring the single 'Humpty Dance']
French Vinyl Decline Worries Industry

The continued decline of the vinyl single has drawn worried remarks from some French industry figures. According to 1989 SNEP figures, the single now accounts for 10% of industry revenue and its descent, from 68 million units in 1983 to 33 million last year, has not been compensated for by a rise in CD singles, still an insignificant format in France.

Philippe Constantin, Barclay Records MD, says the single is still the best medium for launching new artists: "It helps to promote album sales and bring the public to concert performances. Without the promotion effect of singles, album sales might be halved."

And Jean-Paul Commin, international director WEA France: "The industry would be seriously at fault in not doing its best to stem the decline of the vinyl single. By reacting with complacency it risks losing an important section of the market, a clientele which is either not yet ready or does not have the means to buy singles in a CD format."

Commin says that in today's market average sales for a single are between 5,000 and 10,000 units: "The top 20 records in the top 50 can sell between 10,000 and 200,000 if they stay on the list for five to eight weeks. And the top 10 discs can sell upwards to 300,000."

This represents a bad decline, says Commin: "For example, Avalanche's Johnny Come Home (WEA) sold more than 400,000 units last year, whereas three years ago it would have easily gone platinum with 800,000 sales!"

Last year there were only three platinum single awards: Francis Lalande's theme song from the film 'Le Passage' (EMI), the charity disc Pour Toi Armenie (Trena) and Kaoma's Lambada (CBS). The latter sold more than 1.8 million units in France, representing 5% of total sales in 1989.

Zappa Set For IM&MC

Frank Zappa and Al Teller, chairman of MCA Music, are two of the major speakers already lined up for this year's International Music & Media Conference (IM&MC). The conference will take place in Amsterdam from May 27-30.

This year's IM&MC will be paying particular attention to the rapidly changing European media scene. Music industry and broadcast developments in Eastern Europe are also high on the agenda. More details of IM&MC are available from Karen Holt in Amsterdam on 31.20.669 1961.

Double Grammy For Soul II Soul

Soul II Soul, who missed out on this year's Brits Awards, have won two US Grammy Awards, for Best R&B Vocal with "Back To Life" and Best R&B Instrumental for "African Dance". Milli Vanilli became the first West German band to win a Grammy for best new artist.

Peter Gabriel's "Passion - Music For The Last Temptation Of Christ" picked up the new age Grammy. Paul McCartney was given a Lifetime Achievement Award and his fellow ex-Beatle George Harrison got a Grammy as a member of the Traveling Wilburys, who were named best rock group. Their contemporary, Jeff Beck, won the rock instrumental Grammy.

From Eastern Europe, the Bulgarian State Female Vocal Choir won a Grammy for their album "Mystere Des Voix Bulgares Vol II."

The Fine Young Cannibals, who appeared at the ceremony, came away empty handed. They have also returned the two BRITs awards they won saying "it is wrong and inappropriate for us to be associated with what amounts to a photo opportunity for Margaret Thatcher and the Conservative Party".

To contact
Music & Media
Tel: 31 20 669 1961
The Live Collection from The Who's triumphant 1989 Tour

OVERTURE  1921  AMAZING JOURNEY  SPARKS  THE HAWKER (EYESIGHT TO THE BLIND)  CHIMES  CHRISTMAS  COUSIN KEVIN  THE ACID QUEEN  PINBALL WIZARD  DO YOU THINK IT'S ALRIGHT?  FIDDLE ABOUT  THERE'S A DOCTOR  GO TO THE MIRROR!  SMASH THE MIRROR  TOMMY CAN YOU HEAR ME?  I'M FREE  MIRACLE CURE  SALLY SIMPSON  SENSATION  TOMMY'S HOLIDAY CAMP  WE'RE NOT GONNA TAKE IT  EMINENCE FRONT  FACE THE FACE  DIG  I CAN SEE FOR MILES  A LITTLE IS ENOUGH  5:15  LOVE, REIGN O'ER ME  TRICK OF THE LIGHT  ROUGH BOYS  JOIN TOGETHER  YOU BETTER YOU BET  BEHIND BLUE EYES  WON'T GOT FooLED AGAIN

Produced by Bob Clearmountain, Clive Franks and Billy Nicholls

Three Record Box Set
Double Cassette
Double CD
Philips Denies CDV Pullout

Dutch electronics multinational Philips has rejected speculation that it is pulling out of the CDV market. Company spokesman Marjolein van Hooten admits European sales of CDV hardware have been disappointing. However, she says new software is being deployed, in particular by Warner Home Video, and this will boost hardware sales.

Philips' very last and one-and-a-half years ago, total European sales of CDV units amounted to 50,000, compared to the original target of 90,000. Van Hooten says the slow start to CDV sales in Europe is due to the lack of titles. There are around 500 CDV titles in Europe compared to 4,000 in the US and 9,000 in Japan.

Meanwhile, Philips is hoping to boost its profile among young portable CD buyers by sponsoring the Trax For Fears world tour, which began in the UK last week.

Although the initial deal was thought to have involved the band in promoting CDV, the slow growth of the configuration has prompted a re-think.

The company now needs, during concerts, to set up several promotional activities under the name Philips Compact Discs Presents Trax For Fears.

The band's 1985 LP Songs From The Big Chair has sold nine million copies worldwide, the follow-up Seeds Of Love reached no. 3 in the European Top 100 Albums last month and will show on the chart after 20 weeks.

Pollack Arrival Prompts Mixed Reaction

US radio consultant Jeff Pollack's arrival in London has set off research consultancy, has set off a mixed reaction from the UK radio community. Pollack Media will be offering current music research and Gold library research services.

Pollack sees the UK as "the most exciting radio market in the world right now". He has had recent success with French networks Skyrock and Europe 2 and now has gone into partnership with Colin Walters, formerly MD of Piccadilly Radio, who left following the station's acquisition by Owen Oyston's Trans World Communications.

Several UK programmers claim that although many American techniques have been introduced into the UK, the American top 40 hits are often translated into the UK charts. They believe that stations must be marketed to be successful which I agree with, so it will be interesting to see him operating here over the next six months.

Riley disagrees with the argument that the UK radio has nothing to learn from the US. "Many programmers from the US have come over to the UK since we've opened and UK music is successful which I agree with, so it will be interesting to see him operating here over the next six months.

Sitting at the top of the UK charts are tracks by Le Beat Route, the Tears For Fears world tour, to set up sacral advertising and a national radio station. The Tears For Fears world tour, to set up sacral advertising and a national radio station.

Anarchists Sign Soviet TV Deal

An Australian music industry delegation to the USSR has signed a deal to broadcast a broad range of television programs in cooperation with the Australian music industry concludes that it would give the Australian music industry access to 1,500 million people, but agreed little will change in the Soviet music industry until the situation surrounding mechanical royalties is sorted out.

However, during the visit the Soviet copyright body NAAP said it planned to sign the Berne Copyright Convention as soon as possible. Executive director of the Australian copyright organisation AMCOS, Beet Coert, says there is now a real prospect of a substantial increase in the Soviet mechanical rate. "I believe the Australian music industry could be of assistance by providing guidelines and advice on the imposition of mechanical royalty charges.

The delegation also had talks with both independent senate and state promoters about the possibility of arranging concerts in the USSR featuring a number of Australian bands.

Inovca Redundancies

Inovca Radio has laid off 157 of its staff following a downturn in the advertising market. Nigel Ray says advertising has become "much tighter" over the past 12 months but although advertising is still on course to maintain a 15% year-on-year increase.

Four administrative staff including the head of research and the head of commercial promotion, two sales support staff and two programming support staff - the record librarian and an administrative assistant - have been made redundant.

"We have taken the opportunity to trim our staffing levels and it's unlikely that these jobs will be restored later," says Reeve.

The station's management said it was being forced to make cuts to its staff, but it added that the cuts would be made in a "compassionate manner".

A source close to the station said that the redundancies would result in a reduction of 25% of the station's workforce.

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**Chrysalis Markets Carrick With CDC**

**by Hugh Fielder**

Chrysalis is marketing a new blister-packed format combining a CD and a cassette which retails for the price of a CD to promote Paul Carrack's 'Gnome Approved' album. It is believed to be the first time this marketing device has been employed for one artist although it has previously been used by Dutch TV merchandising company Qualitel.

The promotion is being run through Our Price which is rocking the "CDC" format in the CD and vinyl racks. It is also being backed by advertising in national newspapers.

"It's an idea I knocked around with Paul's manager Jake Rivierz," says Chrysalis International president Paul Cones. "The idea is to offer a good value package to the older record browsing purchaser. "Paul Carrack is an artist who is poised to break and the CDC package gives the purchaser the luxury of having the CD for the home and the cassette for the car. A lot of people tape their CD or LP for use in the car so obviously this is a convenience for them."

Although Chrysalis is running the promotion with Our Price, Cones says that the deal is open to other retailers as well. So far 5,000 packs have been distributed and more will be made if the campaign is successful. The pack is not against BPI chart regulations although only one format counts towards the chart position. And Paul Carrack has agreed to take a royalty cut in the hope of getting increased sales.

**BSB Names VJ Team**

British Satellite Broadcasting (BSB) has revealed the first batch of VJs for the Power Station rock TV channel that will start transmissions at the end of March.

In keeping with its pledged intention that the Power Station will be "radio with pictures", two of the VJs are former DJs. Elaine Smith built up a large cult following for her break-fast show on the London pirate station UWR (she also worked for six months on Norwegian radio) and Chris Evans is currently a DJ at Greater London Radio, having previously worked at Manchester Piccadilly Radio.

Of the other two VJs, Sonya Saul already has TV experience as an actress in children's drama and as presenter of ITV's 'Video And Chips' series. And Amanda de Cadenet is a model and actress who appears in 'The Rachel Papers', a film partly financed by BSB.

BSB plans to have 12 VJs including a rock star whose identity will be revealed as part of the publicity build-up to the satellite TV station's launch. The Power Station will target the teen market on the break-fast show between 06.00-9.00 and again in the afternoon from 16.00-18.00 as children come home from school.

From 18.00 the channel will continue to be youth oriented as people come home from work and will feature chart programs, which will include specialist charts, and a "Power Hour" of most popular videos. The channel will aim towards a more adult audience after 21.00.

BSB will be transmitted to cable subscribers from the end of March with the official launch taking place at the end of April once satellite dishes become fully available.

**Listeners Respond To OK Changes**

By Bob Long

The Hamburg local private radio station, Radio OK, one of West Germany's few rock broadcasters, is encouraged by a recent growth in listener responses to its competitions, concerts and film previews.

Last year, Radio OK attracted only 2% of the area's radio listeners, a situation which prompted the station's management to undertake radical personnel and on-air changes.

John de Graaf, assistant head of music: "Before the changes we were getting only about 20 people, out of a small circle of regulars, who would respond to competitions. That is not much of a return if 10 LPs are offered as prizes. "Now our lines are flooded. In December, Radio OK filled a 45-seater cinema for a film preview that had only been advertised three times on air!"

De Graaf attributes the improved listener response to three factors: horizontal programming, a slight softening of the rock format, and the station's increased support for little-known bands.

"With horizontal programming, in which the same presenters broadcast at the same time every day, the listener knows what to expect," says de Graaf. "Our format gives preference to hand-made guitar-oriented rock music, with artists such as Gary Moore, Bon Jovi, the Stage Dolls, Whitesnake and the Quireboys featuring regularly."

"Although we may include an occasional title from a group like Helloween we are not a heavy metal station but it has been difficult to shake that image by sponsoring concerts with artists like Heart and Robert Plant. We have been able to improve our credibility among listeners. They now take us more seriously and seem to feel that when we sponsor concerts featuring unknown and amateur bands that they deserve support!"

Radio OK management say they are eagerly awaiting the publication of the next official Infratest audience research figures, due early this summer, because they confidently expect the number of listeners to increase dramatically on last year.

**Power Hits Radio NI**

"Power Hits Non-Stop" is the new slogan being used to promote the Nuremberg local private station Radio NI. Having launched a new dance format at the beginning of the year, the station, which broadcasts daily on a split frequency from 01.00-16.00, expects to show much better results in this year's market analysis.

"If we really reach our target audience of up to 25 we could potentially capture 10% of the total listenership," claims Christa Yamane the station's new head of music.

"The competition in our region is intense. Last year's leader was Gong (12% of audience share) followed closely by Radio F (11%). This year Radio F will probably take the lead because I believe we have attracted a lot of Gong's listeners with our dance-oriented format. We should improve on our 4% rating of last year."

Current Radio NI core artists include Technotorrific, Werrer, FPI Project, Sidney Youngblood, New Kids On The Block, Soul II Soul and Black Box.

"In order to make our playlist a must you have to have a dance beat and a real dance feel otherwise we will not play it," says Yamane. "This ruling applies even to chart hits. We will also feature singles not yet in the charts if they fit in with our format. We do not play soul and limit ourselves to very few oldies but we do include such titles as Roxy's 'Dressed For Success' which has the right kind of beat!"

**Spotlight**

**Fury In The Slaughterhouse**

- Signed to 1st Records, owned by SPV.
- Performing: A deal is currently being negotiated.
- New album: JAU (SPV 08 88301) is scheduled for release in West Germany, Austria and Switzerland on March 26.
- Current single: 'Won't Forget These Days'.
- JAU was produced in Pepperland.

**CBS act Mysterious Art have been awarded a gold disc for their dance single 'Das Comix', which has sold more than 45,000 copies.**

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FRANCE

RMC Spearheads Claude Francois Revival
by Jacqueline Escot

Radio Monte Carlo (RMC) is commemorating the 12th anniversary of the death of French star Claude Francois by playing one of his tracks every hour on March 9. A number of other artists are being invited to give tributes to the singer on air.

Francois, who together with his dancers The Clubodites, scored innumerable hits throughout the 60s and 70s is principally known outside France as the singer of Comme D'Y idi abide, the original version of Franz Sinatra standard My Way.

Also contributing to the Claude Francois phenomenon are various cover versions. Among these are the VRP's Alexandria, which also features on a four-titre megamix released by Carrera, Kova Rea's 'Soudain It Ne Reste Qu'Une Chanson and Debut de Scintis Belles, Belles.

No Virgin on Sundays
by Emmanuel Legrand

The Virgin Megastore in Paris, the biggest record store in France, will be closed close on Sundays from September due to a court decision. The action was taken by trade union CFU, which is a strong campaigner against Sunday trading.

According to French social laws, shops, apart from family-run businesses, are not allowed to open on Sundays. The CFU has won several other actions against shops which do trade on Sundays but regards this as a major victory. The court decided not to force Virgin to close its doors on Sun-
day immediately because it said the decision on gastronomy was not causative, major nuisance. Virgin is not planning to appeal the decision. The September deadline will allow Virgin to adjust to the ruling's financial implications. Since its opening in October, the Megastore has been open 11:00-24:00, seven days a week. It usually attracts more than 30,000 visitors on Sundays and had a turnover of FFr 400 million (app US$ 71 million) in its first year of operation.

The L.P. is being promoted by adverts on the press, as well as on TV and radio.

A few L.P.'s have been planned for May. The band will also play dates in Belgium and possibly in Holland.

The album was released in France in the beginning of 1988. The biggest increase was in the sales of CDs, with the CD singles up almost 300% and CD albums up nearly 48%.

Switzerland & Austria

Austria Sales Top One Billion

Vienna - Soundcarrier sales in Austria have topped Sch 1 billion (app. US$ 5 million) for the first time. Total sales amounted to Sch 1.01 billion, an increase of 12.5% on 1988. The biggest increases were in the sales of CDs, with the CD singles up almost 300% and CD albums up nearly 48%.

OE 3 Cancels ‘Musicbox’
by Walter Groechen

'Musicbox', the longest running show on Austria's third radio channel OE 3, is being dropped from the beginning of May as part of the station's restructuring. The programme, which features a mixture of reports, features and indie music, will be replaced by a new afternoon show, the exact nature of which is still under discussion.

East-West German TV

According to a report issued by a joint government working party on TV, the West German TV channel ARD and ZDF will be broadcast to the GDR within the next few months.

The group plans to give the two channels terrestrial frequencies to individual East German cities by the autumn. The two East German state TV channels will simulaneously be broadcast to West Germany via satellite and integrated into its cable network.

Germany

BR Conference Focuses On Formats

Public broadcaster Bayerischer Rundfunk (BR) recently held its second annual radio convention in Erlangen, an event organized in association with the city authorities and the local university. The conference concentrated on examining West Germany's media make-up, focusing particularly on the view of radio programmers that music formats are particularly on the view of radio priorities and the local university.

The conference: /

Media/Music
10
Public of entertainment advertising revenue. The key to listening figures and programmers that music formats are particularly on the view of radio priorities and the local university.

Although formed "just for fun", Tuchenschin says the band intend to offer their services to other artists. The group have already completed their first job, accompanying singer/songwriter Hanses Wader at the Bad Mergentheim Ritz club recently.

But Mike Haas, programme director at the Munich-based statewide private station Antenne Bayern, disagreed. He accused the public station programmers of using computer selected formatting to attract large audiences and of copying the output of private broadcasters in a bid to win listeners.

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RAI 1 Focuses On Dance Trends

by David Smahel

State radio station RAI Stereo 1 will be present in the UK to cover this year's DMC world DJ competition. Battisti will send back live reports on the preliminary events and from the final which will held at London's Wembley Stadium on March 20.

De Gennaro: "Last year I was there as a journalist and realised the impact of this event on the world of dance music. We know many of the world's top DJs.

De Gennaro: "We are not like the networks who feel they have to play one or two imports at each show but the rest will be people who can buy easily in the shops!"

De RAI 1 will also be in New York when Italy's Top DJs will present a special Italian dance music night at this year's New Music Seminar in July.

The four DJs, chosen by De Gennaro, are also involved in record production. Davide Davoli is the creator and producer of Black Box, Maxi-Burn and Master G co-produced Sueno Latino by Sueno Latino and Francesco Zappulla is currently generating his debut single. Black Box and Sueno Latino will also make appearances at the event.

De Gennaro believes that Italian dance music has an instantly recognisable style. De Gennaro: "It's melodic and influenced by 70s disco. As long as good records are produced its popularity will continue to grow.

The success of the 49ers and Piero Fideluzzi is a good example of today's national quality.

Davoli will also be joining the sampling panel at the New Music Seminar. "Who better than him to talk about the subject?" adds De Gennaro.

Virgin Launches Third Radio Milan Album

Virgin Records and private radio network Milan International have launched their third joint compiled album VideoMusic plus.

The album, which is available in all formats, has been released in nine languages to reach the biggest possible audience. The compilation features the compilation, as well as forcing the yeast of the most successful acts including Paula Abdul, New Kids On The Block, Black Box, Madonna, Lionel Richie, Wham!, Milli Vanilli, and many others.

The compilation, which is available for the first time in the UK, is aimed at raising the profile of Italian music in the UK.

De Gennaro: "This album is a massive!'"

"It's definitely encouraging for this time of the year. Since September we have sold more than 50,100 units. Presales for the album contract. Battisti is busy producing a third series of the popular late-night music show 'Disco & Dance'.

The album has been released in all formats, has been released in Japan this month, coming out on Virgin Records.

Battisti Signs To CBS

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CBS Italy has signed national artist Battisti to its CBS Music catalogue. Battisti is busy recording the tracks in London, UK, with producer and manager, Rosella Leonard, who believes that the Milan International network has the right target audience for this type of specialist piece. Leonard: "The last joint venture was a house compilation which sold more than 50,000 units. Presales for Duco & Dance stand at 20,000 units, which is certainly encouraging for this time of the year.

One hundred advertising spots will be screened on the 24-hour music channel VideoMusic plus advertising on Milan International.

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Battisti Signs To CBS

CBS Italy has signed national artist Battisti to its CBS Music catalogue. Battisti is busy recording the tracks in London, UK, with producer and manager, Rosella Leonard, who believes that the Milan International network has the right target audience for this type of specialist piece. Leonard: "The last joint venture was a house compilation which sold more than 50,000 units. Presales for Duco & Dance stand at 20,000 units, which is certainly encouraging for this time of the year.

One hundred advertising spots will be screened on the 24-hour music channel VideoMusic plus advertising on Milan International.
Strangers Prepare To Dance In Europe

by Gary Smith

Dance With A Stranger, Norway's biggest selling group of the last 12 months, have just signed a contract worth £500,000 with RCA/BMG. The deal, which is for Europe but does not include Scandinavia, is partly an advance on future sales plus financial support for upcoming tours and videos.

Since their formation in 1985, the band have released two albums in Norway which between them have sold nearly 350,000 units. Their second LP, which was released in November 1989 and entered the Norwegian chart within a week at no. 3. By the following week it was no. 1 where it stayed until Phil Collins took over in February of this year.

Borre Brem, MD of the band's management company Continental, noted: "Norwegian standards is it's very good deal. They may have been one of our smaller artists but it is important that both parties are comfortable with what has been negotiated. They are, after all, a new band as far as the rest of Europe is concerned."

MEDITATION

Invisible Man

New Album: 'Diesel And Dust'

Recorded at Sonet Studios

Produced by Ola Hakansson, Anders Hanson and Tim Norell.

Troll

Signed to Sonet Sweden.

Published by Sonet Music.

Managed by Jose Ramon, head of music Jose Ramon, Miguel and Xabi.

Anders Hanson, the head of the label, said, "I am trying to talk to them. I do not think it would ever have done anything!"

"We have what I think is a perfect series of events lined up to promote the record. This started when we saw some European radio journalists out to Australia to cover the release of the LP."

The band are undertaking an extensive world tour which kicks off in Australia with a charity event.

Dance In Europe

Sam Brown

No April Fool

To sell records you have to have a talent not only for music but also for dealing with people and making sure you communicate with them," says Sam Brown. Her debut album 'Stop' has sold over 13,000 copies and on April 2 the follow-up, 'April Moon' will be out on A&M.

For Stop, Brown recorded impressive version of Nashville City Limits and Can I Get A Witness. During the sessions for April Moon, again produced by Brown, she again worked with her brother Peter, he has recorded a version of Aretha Franklin's I Have Nothing. "It is good but it is really unnecessary for the album," she says. "We have got 16 songs at the moment and I am trying to talk the record company into doing a double album, but I do not think they will go for it."

Her European breakthrough came with Stop's title track. "I do not know what it was" says Brown. "The first place it to have any success was in Holland, and that was only because the marketing guy was brand new and wanted to have a hit. It went to no. 1 and that started a snowball. If he had not done that I do not think it would ever have done anything!"

A&M marketing assistant Frances Grayston is preparing a major push for April Moon, and details are still being finalised. "As well as the campaign that we have worked out (Al posters, press folders and in-store displays) all our affiliates are working on their own campaigns. There's no trendy design at the moment as we have given over the whole of the next three months to promotional work. This includes a series of launch parties in all the major European territories."

While part of the marketing campaign will be aimed at radio stations, Brown says she does not know what makes a record radio-friendly. "I do not think anybody truly knows. Stock, Aitken & Waterman do, but they cater to a very specific market. People like their music and I can see anything wrong with that. I do not

"It is like the situation with U2, which are really unfair. Regardless of their change in attitude and ego sizes they still make good music but they are totally unacceptable now because they are so popular. There is then the other side to that scale which is 'yes, I want people to like my music but not to the degree that I would do anything to sell it'. There is a certain point where people do not matter how many people have heard your record."

Brown, the daughter of 60s singer Joe and New London Chorale vocalist Vicki, initially encountered some problems with the music press as well. "The marketing guy at A&M is very week oriented. Because I have blond hair, a famous father and I am a pop artist a major label they instantly did not want to know. Then I did an interview with a support band's difficult journalist. We got on really well and he wrote a great article. That did me a lot of good!"
**MUSIC & MEDIA**

**MUSIC A MEDIA, March 10, 1000**

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**UPCOMING SPECI]S**

**GERMANY**

Publication date 14 - 4 - 1990

Advertising deadline 20 - 3 - 1990

**PORTUGAL / SUPERGIGS**

Publication date 21 - 4 - 1990

Advertising deadline 27 - 3 - 1990

**HARD 'N' HEAVY**

Publication date 28 - 4 - 1990

Advertising deadline 3 - 4 - 1990

**MUSIC TRENDS / ALTERNATIVE RADIO**

Publication date 5 - 5 - 1990

Advertising deadline 10 - 4 - 1990

**DANCE SPECIAL**

Publication date 12 - 5 - 1990

Advertising deadline 17 - 4 - 1990

**Issue 15**

**Issue 16**

**Issue 17**

For Ad details call (20-6691961)

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**UPCOMING MUSIC TRENDS / ADVERTISING DEADLINE**

PORTUGAL / GERMANY

**SUPERGIGS**

call (20-6691961)

Publication date 12 - 5 - 1990

Issue 16

Publication date 21 - 4 - 1990

Issue 17

Publication date 28 - 4 - 1990

Issue 18

Publication date 5 - 5 - 1990

**MUSIC**

Sultan Kitaraa (Flamingo Music/Finland).

Herma Vos

Saint Germain Boulevard (Philips/France).

This is a modern remake of the song that this
telephone/Lar3465787

Swinging Soul Machine

France and sub-publishing also negotiable

Patrick Chevalier

Ballarino (C/all/France).

Kurti

Non Stop Daltons' (Boucherie/FRance).

This is a sharp and tense rock track that has
niche touch of ska to it. Kurti are a French

telephone/47937517/fax:47937578

Streetwise Soul

Somebody Steal My Girl (Jungle Records/France).

Contact: Jacques Oubert/Hox. 793170/phone:7931253

This is a quiet, late-night ballad with a simple
but effective melody. Already being released in
France and sub-publishing free.

Long Somme

Vogue/France).

Contact: Rondondo/Halu Uman/

phone:4531668

A deep AC song that includes some skilful
references to African music which plays a part
in most of this band's material. The line-up
includes singer Robert Lapassadou who was in
the extremely popular early 80s band
Killbillies. License free for the world on

Annoyed Butter

Hokahne

(C/0 Of Tune/Switzerland).

Contact: Dieter/Scheidt/Uwe Hofb/phone:1.4273726/fax:249425

A Swiss group who have been gradually
building themselves a reputation as a good live
act and now, with the release of their first LP,
they find themselves in the Swiss album
charts. License free except Switzerland and sub-publishing free on some LP tracks.

The first part of the Stone Roses' chart
dominance plan comes to fruition this week
as the re-released Elephant Stone goes straight
at no. 1. The single, which first came out in
November 1988, the band's debut release, is
produced by New Order's Peter Hook.

Just released

TWO TOP TENS ON ONE
EXCELLENT CASSETTE FULL
OF THE HITS OF TOMORROW

Dance With A Stranger - no strangers to success
May/June. They will also be playing several
major festivals this summer including Tallinn in
Estonia (near Latvia) on June 27-29, Roskilde in
Denmark on June 30 and Ruis Rock in
Finland on July 1. You can also catch them at
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the Sopot festival in Poland and at a TV
festival in Monte Carlo on May 8 which will
be featuring the biggest-selling artists from
each country.

**THE HOT SPOT FOR NEW TALENT!**

**CALL:**

Music & Media Main Office

31 - 20 6691961
THE STONE ROSES

SALAM - REMA

The sixth LP by this French-based Bengalen group combines swinging, quirky rock with traditional African rhythms. All this is topped off by the inspired vocals of Miriam Makeba and her daughters. The band is what traditional African music needs to be a wider audience. Salam are one of the few, if not the only group around at the moment, who understand Western music tastes while remaining true to their cultural heritage.

The Stranglers

21 - EP

After a long career The Stranglers do not seem to have lost any of their fire. They still combine great pop with a lyrical subtlety and a general awareness of life. The new LP is full of strong songs that will add substance to any playlist. Good, no-nonsense production by Roy Zacher. Try Someone Like You and Too Many Troubadours.

ELEPHANT STONE

DAMNED AS SOME OTHER REMIXED

A fine, radio-friendly song with a vocal duet. From Cosmic Thing. A truly excellent voice of Wayne Gidden. There's no-nonsense production by Roy Zacher. As well as 

THE NOTTING HILLBILLIES

YOUR OWN SWEET WAY

This four-piece that features Mark Krower and Brenda Croker have delivered a beautiful, slow-moving song in a delicate fanst of psychedelia. Friendly, positive music with an eco-consciousness. Check out: Clockwork Train, The World Strikes One and It Could Have Been Cheryl.

Sylvie Marechal

LAURELWOOD - TALK OF THE TOWN - RCA/BMG

A laid-back LP that successfully gives folk, blues and rock. Marechal has a mature, expressive voice and although the songs are treated in a traditional way they are well put together. Very suitable for AC formats. Try: C'est La Vie, Les Jours De Pluie, Cent Batanes, En Poche and Mercedes Rouge (an adaptation of Janis Joplin's Mercedes Benz).

Johnny Clegg

CRAWL, CRAZY, BEAUTIFUL WORLD - EP

A cheerful set of fairly meaningful South African dance music from the ambassador of Zula pop. Again skillfully produced by longtime collaborator Hilton Rosenthal, this new album could well be the one to break Clegg to an even bigger audience. Check out: Jericho, Moliva and It's An Illusion.

Lasya Victory

Tour CaNous Fat Ma - Vigo

A commercial, programme driven effort by pushy 녇ers and topped off by Victory's crystal-clear voice.

A well arranged version of a traditional number that gives Kennedy's emotional voice plenty of scope. A semi-acoustic song in the singer/songwriter vein.

A touchy remez of the 1977 hit. A good record that does not sound as dated as some other remixed originals. Climbing the UK charts rapidly.

THE BELOVED

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![List of most played records in the United Kingdom for the week of March 10, 1990](internal/UnitedKingdomMasterChart.png)

1. **Tina Turner** - *I Don't Want To Lose You*
2. **The Stone Roses** - *Fm.*
3. **The Stone Roses** - *Fm.*
4. **Oleta Adams** - *On The Block*
5. **Wade Hooper** - *1987*

### Germany

![List of most played records in Germany for the week of March 10, 1990](internal/GermanyMasterChart.png)

1. **Tina Turner** - *I Don't Want To Lose You*
2. **The Stone Roses** - *Fm.*
3. **The Stone Roses** - *Fm.*
4. **Oleta Adams** - *On The Block*
5. **Wade Hooper** - *1987*

### France

![List of most played records in France for the week of March 10, 1990](internal/FranceMasterChart.png)

1. **Tina Turner** - *I Don't Want To Lose You*
2. **The Stone Roses** - *Fm.*
3. **The Stone Roses** - *Fm.*
4. **Oleta Adams** - *On The Block*
5. **Wade Hooper** - *1987*

### Switzerland

![List of most played records in Switzerland for the week of March 10, 1990](internal/SwitzerlandMasterChart.png)

1. **Tina Turner** - *I Don't Want To Lose You*
2. **The Stone Roses** - *Fm.*
3. **The Stone Roses** - *Fm.*
4. **Oleta Adams** - *On The Block*
5. **Wade Hooper** - *1987*

### Austria

![List of most played records in Austria for the week of March 10, 1990](internal/AustriaMasterChart.png)

1. **Tina Turner** - *I Don't Want To Lose You*
2. **The Stone Roses** - *Fm.*
3. **The Stone Roses** - *Fm.*
4. **Oleta Adams** - *On The Block*
5. **Wade Hooper** - *1987*

### Ireland

![List of most played records in Ireland for the week of March 10, 1990](internal/IrelandMasterChart.png)

1. **Tina Turner** - *I Don't Want To Lose You*
2. **The Stone Roses** - *Fm.*
3. **The Stone Roses** - *Fm.*
4. **Oleta Adams** - *On The Block*
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### Spain

![List of most played records in Spain for the week of March 10, 1990](internal/SpainMasterChart.png)

1. **Tina Turner** - *I Don't Want To Lose You*
2. **The Stone Roses** - *Fm.*
3. **The Stone Roses** - *Fm.*
4. **Oleta Adams** - *On The Block*
5. **Wade Hooper** - *1987*

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**Out Now**

<table>
<thead>
<tr>
<th>Country</th>
<th>Record</th>
<th>Artist</th>
<th>Original Label</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>United Kingdom</strong></td>
<td><em>I Don't Want To Lose You</em></td>
<td>Tina Turner</td>
<td>XL</td>
<td></td>
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<tr>
<td><strong>Germany</strong></td>
<td><em>Fm.</em></td>
<td>The Stone Roses</td>
<td>Polydor</td>
<td></td>
</tr>
<tr>
<td><strong>France</strong></td>
<td><em>Fm.</em></td>
<td>The Stone Roses</td>
<td>Polydor</td>
<td></td>
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<tr>
<td><strong>Switzerland</strong></td>
<td><em>Fm.</em></td>
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<td></td>
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</tbody>
</table>

**Expanded Staff**

- Complete new sections
- Expanded listings to cover the major independent stations
- New sections on retail outlets
- Expanded listings to cover the major independent stations
- New sections on retail outlets

**Directory**

Contact Media Control on the national station
- Call 31-20-669 1961 or send a message.

---

**Music & Playlay**

**Sinead O'Connor**

**Media Control**

- 31-20-669 1961
- Media Control, PO Box 706, 1200 AS Hilversum, Netherlands
- tel (0)35-231647, fax (0)35-231647
- Media Control France, PO Box 706, 1200 AS Hilversum, Netherlands
- tel (0)35-231647, fax (0)35-231647

---

**American Radio History**

- AmericanRadioHistory.com
- 800-762-7466

---

**Third Week On 1**

**Nothing Corners 2**

**Live Together**

**I Wish It Would Rain Down**

**And Two**

**Get Up!**

**Advice For The Young At Heart**

**Another Day In Paradise**

**We Almost Got It Together**

**You Make Me Feel (Mighty Real)**

**The Message Is Love**

**Blue Sky Mine**

**The Message Is Love**

**La Luna**

**Steamy Windows**

**Walk On By**

**Enjoy The Silence**

**Dub Be Good To Me**

**How Am I Supposed To Live Without You**

**Animal**

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**European Media**

**European Airplay**

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### The Eurochart Hot 100 Singles

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Publisher</th>
<th>Country Code</th>
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<tbody>
<tr>
<td>1</td>
<td>Nothing Compares 2 U</td>
<td>Sade &amp; Cerrone</td>
<td>Epic/CBS (Sony Music)</td>
<td>Germany</td>
<td></td>
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<tr>
<td>2</td>
<td>Get Up!</td>
<td>Tevin Campbell &amp; The Baha Men</td>
<td>Elektra</td>
<td>USA</td>
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<td>3</td>
<td>Dub Be Good To Me</td>
<td>B.B. &amp; The C-Notes</td>
<td>SBP</td>
<td>USA</td>
<td></td>
</tr>
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<td>4</td>
<td>Enjoy The Silence</td>
<td>Depeche Mode</td>
<td>A&amp;M</td>
<td>UK</td>
<td></td>
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<tr>
<td>5</td>
<td>How Am I Supposed To Live Without You</td>
<td>Michael Bolton</td>
<td>CBS</td>
<td>USA</td>
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<tr>
<td>6</td>
<td>I Don't Know Anybody Else</td>
<td>Elastica</td>
<td>Sire</td>
<td>USA</td>
<td></td>
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<tr>
<td>7</td>
<td>Elephant Stone</td>
<td>Pump Ab Dais Bier</td>
<td>Virgin</td>
<td>US</td>
<td></td>
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<td>8</td>
<td>Another Day In Paradise</td>
<td>Phil Collins</td>
<td>461</td>
<td>UK</td>
<td></td>
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<tr>
<td>9</td>
<td>Les Vals De Vienne</td>
<td>Frankie Valli &amp; The Four Seasons</td>
<td>HAW</td>
<td>USA</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>I Wish It Would Rain Down</td>
<td>Phil Collins</td>
<td>461</td>
<td>UK</td>
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<td>11</td>
<td>Girl I'm Gonna Miss You</td>
<td>Patti LaBelle</td>
<td>K</td>
<td>USA</td>
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<td>12</td>
<td>Cassa La Voix</td>
<td>Patrick Bruel</td>
<td>K</td>
<td>France</td>
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<td>13</td>
<td>Get To Get</td>
<td>Ice T'N'T</td>
<td>Leo</td>
<td>USA</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Pump Ab Dais Bier</td>
<td>Pump Ab Dais Bier</td>
<td>Virgin</td>
<td>US</td>
<td></td>
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<tr>
<td>15</td>
<td>Comment Te Dire Adieu</td>
<td>Jean-Jacques Annaud</td>
<td>CBS</td>
<td>France</td>
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<td>The Brix 1990</td>
<td>Various Artists</td>
<td>CBS</td>
<td>France</td>
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<td>Touch Me</td>
<td>4 Non Blondes</td>
<td>A&amp;M</td>
<td>USA</td>
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<td>18</td>
<td>In Private</td>
<td>Dwayne Johnson</td>
<td>Geffen</td>
<td>USA</td>
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<tr>
<td>19</td>
<td>Going Back To My Roots</td>
<td>EPA</td>
<td>Warner Bros</td>
<td>USA</td>
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<tr>
<td>20</td>
<td>All Around The World</td>
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**New Entries:**
- The Road To Hell (Part 2) by Chris Rox (Finger Music)
- I Might by Black Box (Virgin)
- Opposites Atract by Paula Abdul (Hype/Chappell)
- Alexi M'Attend by Philip Levine (Chappell)
- Sammen Leven by Aania (Chappell)
- On Ecrit Sur Les Murs by Dolly Parton (Chappell)
- Natural Thing by Blossom White/Makase (Chappell)
- Ride On Time (Megamix) by Black Box (Virgin)
- The Message Is Love by Kermit Heard (Greenery/Emi)
- Love Shack by B-52s (Warner Bros)
- A Lover Spurned by Max Allan (EMI)
- Qui De Nous Deux by Frederic François (Ariola)
- Santa Maria De Guadaloupe by The Company Creole (Zagora)
- All Or Nothing by Bette Midler (EMI)
- Woman In Chains by Tears For Fears (Chappell)
- Swing In The Mood by Barry Manilow (Parlophone)
- Nothing Ever Happens by Nick Kamen (Philharmonic)
- Quand Tu Serres Mon Corps by The Company Creole (Zagora)
- You Got It by New Kids On The Block (Minneapolis)
- No More Boleros by Cerrone (Chappell)
- Advice For The Young At Heart by The Company Creole (Zagora)
- Here We Are by Gloria Estefan (Doral/EMI)
- Put Your Hands Together by New Kids On The Block (Atlantic)
- Let's Party by Barry Manilow (Parlophone)
- Y A Pas Que Les Grands Qui Revisit by Eddy Mitchell (Chappell)
- 18 And Life by Skid Row (A&M)
- Bad Luck by Eric Clapton (EG/Chappell)
- Don't Know Much by Linda Ronstadt & Aaron Neville (Motown)
- Hello by The Bee Gees (Chappell)
- Y A Pas Que Les Grands Qui Revisit by Eddy Mitchell (Chappell)
- Come Back To Me by Jennifer (Nashville/Hollywood)
- Another Day In Paradise by Jimi Hendrix (Chappell)
- Hangin' Tough by New Kids On The Block (Virgin)

**Facts:**
- The Eurochart Hot 100 is compiled by EMRT in cooperation with Buma/Stemra. The chart is supported by the European Committee of CISAC.
- Nothing Compares 2 U by Sinead O'Connor is the highest debut chart entry.
- The Eurochart Hot 100 is a trademark of Billboard Publications Inc. used with permission.

**Technotoric: The No. 1 In Europe!**

We'd like to thank Patrick Busschots and his team at Ars Records, Manuelia "Ya Kid K", Kamosi & M.C. Eric of Technotoric, the producer Jo "Thomas De Quincey" Bogaert and Trenton Harrison of Rush Management for their cooperation. Watch out for the new Technotoric single "This Beat Is Technotoric!".

**B.C.M. Records (Germany) - Daimlerstrasse 11 - D-40445 Koarst 2 - Tel. 0211/60400 - Fax 0211/60422**
### Music Charts

**Master Chart - March 10, 1990**

#### National Hits Ready to Explode!

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<th>Country</th>
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<td>Duncan Dhu</td>
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#### Hot Breakouts

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### Singles in Europe

#### Top 3 Albums in Europe

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#### Eurochart Hot 100

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#### Urban Index

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**VIII**

**MASTER CHART - MUSIC MEDIA**

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**Sinead O'Connor**

**I do not want what I haven't got.**

**THE LONG PLAYER**

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UK UPDATE

Does It Matter Where Good Music Comes From?

by Gary Smith

The last six months has been good for European pop in the UK - Technotronic, Leila K, Mixmaster, Gino Latino and Black Box are all riding high in the singles charts. But apart from the major hits, how much attention does UK radio pay to what is happening on the Continent?

There was a time, not so long ago, when the majority of UK programmers and DJs would happily dismiss European pop as being cheap, sub-standard and primitive. Over the last 18 months this attitude has gradually changed. The comments passed these days are more likely to be "good music is good music and it simply does not matter where it was created".

Paul Fairburn, head of programmers at Red Rose Radio in Blackburn: "We do pay more attention to Continental product than we used to but still not that much. Often when you hear a record that is programmable you don't know where it came from until you read the biography!"

While that may indicate European product is becoming more suited to UK tastes instead of the UK becoming more open-minded, most programmers agree that language is still a problem. "Material that has a distinctly European flavour is fine but if it's in a foreign language then it wouldn't be good for our listeners," says Fairburn.

But despite the present number of successful Continental acts, many UK programmers still feel that there is a difference in quality and it is not always the good material that makes it into the UK charts.

Clive Dickens, head of music at Milton Keynes-based Horizon: "If you look at the music that has crossed over it has not generally been of the better ruses of demand for European records. "Many of the major companies just don't like it when we play records that they don't have scheduled. Artists would be appalled if they knew what goes on sometimes."

A good example is The Final Countdown by Europe which I heard when visiting a radio station in Holland. Back in the UK, the station started playing it and getting very positive reactions. Epic took a long, long time to react and when they did finally release it there weren't enough records to satisfy demand. They are very slow to react to Continental phenomena. Often by the time they get it together the records are dead and gone!"

"We have just started playing Easy by Lee MC and that one would be my tip for this year's summer hit. There is plenty of less blatantly commercial but very good stuff like Les Valses De Vienne by Francois Feldman. It's a ballad and even though I don't think it would ever be a hit it's a very classy song!"

Meanwhile

Billboard Communications Ltd, the world's premier publisher of trade publications in the entertainment field (Billboard, The Hollywood Reporter, Music & Media) is seeking a

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Their brief is to "add to the choice of radio available to listeners by providing programming directed towards community interest and ethnic groups. They are newcomers to the UK commercial radio scene view their role, and what are their prospects?"

Ethnic radio stations, which target the UK's substantial Asian, Afro-Caribbean, Greek, Italian and other immigrant communities, are a very recent phenomenon. Several BBC local stations - including Radios Leicester, Sheffield, Leeds and Cambridge - have run ethnic programming for a number of years, but it was only last year that the Independent Broadcasting Authority (IBA) advertised a number of specifically ethnic commercial radio contracts as part of its 'incremental' licensing round for community radio. While well over half the 21 incremental stations licensed last year will air ethnic programming to a greater or lesser extent - like Birmingham's Buzz FM, which employs separate Asian program directors - only seven are officially designated ethnic stations: Bradford City Radio, South London Radio in Brixton; Radio Harmony in Coventry; Spectrum Radio (which covers the whole of Greater London) and will target seven different ethnic communities; Sheffield's Sun FM, and West London; and Sunset Radio in Manchester.

The majorities are not yet broadcasting - indeed, there is some doubt that one or two will ever do so, largely because the governments in the US. "We get the first shot at the new product, and we don't hold on to it - we use it immediately," he says.

Earnings are split between programs for specific ethnic communities between 18.00 and 21.00 and specialist music shows from 21.00 to midnight. Early-evening programs target the city's Chinese, Asian, Afro-Caribbean, Greek, Jewish and Italian communities, plus the occasional regular slot for less well-represented groups - there is a monthly show for the Ukranian community, for example. The specialist music shows in the later evening move on to "harder and tougher" ground, Shaft says, and include programs on new releases, hip-hop, house, funk and world music.

After a major initial launch campaign featuring posters and local press advertisements, Sunset has concentrated on promoting its specialist programs in specialist publications. For example, advertising for its Asian programming is largely confined to local Asian newsletters. Companies who have so far advertised with Sunset are also mainly local. Shaft says recruitment advertising has been very successful, as have progress for local businesses, including car-hire firms and retail outlets. National advertising, on the other hand, has been slow to pick up. Shaft believes the market for ethnic radio in the UK is "huge" but warns against a duplication of what already exists. "Liberaliza-

A MEDIA MARCH 1990
It used to be that if you wanted to be a DJ and play the records of your choice to an audience, all you had to do was have a 'good microphone voice' and 'hang around your local radio station. If you made enough cups of tea and wrote enough traffic and weather reports, and if you were lucky, you might just end up on air.

That, however, is changing. Increasing competition in the UK radio market is forcing stations to target their audience ever more closely, and with that comes the computer, choosing what records you must play. Led Zeppelin will never follow Bing Crosby no matter how much the presenter may like it. It just is not suitable for the mid-afternoon audience. Our presenters must not have to do is increase the speech wise it comes the computer, choosing the audience, all the presenter to junk a record if they really hate it. However, Lowder, "you have to remember the overall sound and feel of the station. The presenter can no longer impose his or her taste and that is something you can't be amazed at the extent to which people have a background in discos have great difficulty in developing a one-to-one relationship with the listener. People from hospital radio are usually wonderful, after all, they have probably met "audience".

The most recent newcomer on -to the UK radio training scheme is the station, which has launched its own training programme organiser or a senior manager: "The Liberties are our tip for future big

**Training For On-Air Success**

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Local radio DJs give their tips for success

The Midland group DJ courses are run over a weekend with a maximum of eight people. They are interviewing and editing techniques through to formatting. Secondly, they have to know that the station is aiming at. It is easy to go wrong on both of these points. We try to make presenters understand the importance of targeting their audience. You need someone who knows the station sound and has good taste, and the trouble is, not every station has a pool of ambitious DJs already on air. But the national networks will never take on a music show presenter who wants to go on to bigger and better things. The BBC has a who want to go on to bigger and better things. The BBC has a

**Does a DJ still need to have good taste in music?** by Rob Pascoe

The Midland group DJ courses are run over a weekend with a maximum of eight people. They are interviewing and editing techniques through to formatting. The presenter's knowledge of music is so as important. Instructor Chris Lowder has just been training the staff at new stations CWR, and Radio Stafford: "PLG has not changed the expectation of people who want to be presenters but it has changed the expectation of people employing them. Knowledge of the area comes first. If people don't like the machine, they don't get the job."

Before the introduction of PLG it took a presenter up to two hours to choose and prepare the music for a programme. "Now," says Lowder, "you have to remember the overall sound and feel of the station. The presenter can no longer impose his or her taste and that is something you can't be amazed at the extent to which people have a background in discos have great difficulty in developing a one-to-one relationship with the listener. People from hospital radio are usually wonderful, after all, they have probably met "audience".

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Raydio

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Gerard Saudan, Head of Music:

"We aim to play new groups that haven't been discovered yet and try to avoid all the established radio formats. We don't have game shows and avoid playing top 40 material as much as possible. Our audience, who are mainly students and young urban dwellers, seems to like this approach.

"The playlist is chosen by a committee of between 10-15 critics, more intimate way, means it does not rely on any form of computerised programming. Saudan: "We have a general idea of what can and can't be played. Obviously in the morning we don't play anything too heavy."

"The station's commitment to the community extends to concert promotion and Video Box, a Mistel type system giving concert information and playlist updates. This involves sponsoring both local rock groups and some acts who are not regulars on the playlist. In March/April the station is sponsoring concerts by Lloyd Cole, Jazz Brothers, The Sundays, The Church and Phillip Boa & The Voodoo Club. These acts also make up part of Couleur 3's live broadcasts, which go out every four days at 22.30. Each Saturday night between 21:00-01:00 there is a dance music show featuring mixes from different DJs. Every two months the show is broadcast live from a local club, an event which usually attracts around 5,000 people.

"The station receives most of its material for broadcast from a nationwide network of contacts who sends records to them after analysing the charts and information sent in New Musical Express and Mystic Week. Product from the major companies only plays in the community and sometimes features on special programmes."
**MUSIC MEDIA**
**MONDAY - APRIL 17, 1989**

**DOWNTOWN RADIO - Baltimore**

**A List:**
- Radio City Music Hall: Over You
- Radio City: Let Me Be Loved
- Radio City: Love Is A Losing Game

**B List:**
- Radio City: Head Over Heels
- Radio City: I'm Just A Small Town Girl
- Radio City: You Keep Me Hangin' On

**C List:**
- Radio City: Don't Stop Believin'
- Radio City: Money For Nothing
- Radio City: I Can't Help Myself (Sugar Pie, Honey Bunch)

**ATLANTIC 252 - Country Music**

**Playlist:**

- Technotronic: Get Up
- Suede: Sinner
- Nothing: Black Shoes
- Lisa Stansfield: Love
- Phil Collins: I Wish
- Stevie Wonder: You're Just Like Me
- Adrienne: She's On My Mind
- Clifford Richardson: Stand Up
- Björn Ulvaeus: You've Never Done Anything Like Me

**RADIO CLYDE - Glasgow**

**Robin Valk - Head Of Music**

**United Kingdom**

- Gloria Estefan: Here We Are
- Jive Bunny: That Sounds Good
- Van A.: The Brits 1990
- Innocence: Nam. Thing
- Elaine Hudson: Winding Road
- The Lightning Seeds: What's That Noise
- New Kids On The Block: Michelle
- No More Lies
- The Minions: Deliverance
- Paul Carrack: Battlefield
- Sinead O'Connor: Nothing
- Malcolm: One More Time

**RIAS 2 - Berlin**

- Berlin: DJ/Prod.
- Chichuahua Green: You Don't Love Me
- LP: Midnight

**RGT - Luxembourg**

- Luxembourg: DJ/Prod.
- PP: Double Brothers-One Chain
- LP: Midnight

**NRK - Norway**

- NRK: DJ/Prod.
- PP: What Kind Of Man
- LP: Midnight

**RADIO BROADLAND - Norwich**

- Broadland: DJ/Prod.
- PP: Live In Love
- LP: Midnight

**RED ROSE RADIO - Preston**

- Adam: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**SALUX - Luxembourg**

- LUX: DJ/Prod.
- PP: Love At First Sight
- LP: Midnight

**DORSET - Dorset**

- Dorset: DJ/Prod.
- PP: I'm Not Satisfied
- LP: Midnight

**RADIO CAFE - Lyon**

- Claude: DJ/Prod.
- PP: The Love Of My Life
- LP: Midnight

**RADIO METRO - Newcastle**

- Metro: DJ/Prod.
- PP: No One Loves Me
- LP: Midnight

**NRW - North Rhine-Westphalia**

- NRW: DJ/Prod.
- PP: What Kind Of Man
- LP: Midnight

**SWANSEA SOUND - Wales**

- Swansea: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**HAMBOROS - Bedfordshire**

- Bedfordshire: DJ/Prod.
- PP: Love At First Sight
- LP: Midnight

**Cork - Cork**

- Cork: DJ/Prod.
- PP: I'm Not Satisfied
- LP: Midnight

**LONDON - London**

- London: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**NORTHWICH - Cheshire**

- Northwich: DJ/Prod.
- PP: Love At First Sight
- LP: Midnight

**RADIO TAMWORTH - Tamworth**

- Tamworth: DJ/Prod.
- PP: I'm Not Satisfied
- LP: Midnight

**W B A D N A S W I D E - Sunderland**

- Sunderland: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**BIRMINGHAM - Birmingham**

- Birmingham: DJ/Prod.
- PP: I'm Not Satisfied
- LP: Midnight

**PAUL RITCHIE - Rusholme**

- Paul Ritchie: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**S T A T I O N  R E P O R T S**

**RTI - Paris**

- Monique Le Marchand - Head Of Oper.
- Patricia: I Don't Wanna Love You
- Manon: I Don't Wanna Love You
- Yves Simon: La Manta
- Roxy Vass: Pourquoi
- Martin: Who Can I Be When I'm With You

**R S H - Rennes**

- Rennes: DJ/Prod.
- PP: I'm Not Satisfied
- LP: Midnight

**F N F - Nantes**

- F N F: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**O K R A D I O - Hamburg**

- KRA: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**R I S H - Frankfurt**

- RISH: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**I T A L Y**

**FM - Dublin**

- Dublin: John Crafts - DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**R I O - Rome**

- RIO: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**K C T - Kuwait**

- KCT: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**G L O B A L - Los Angeles**

- Global: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**B A L L I S T I C 1 0 1 - Munich**

- Ballistic: DJ/Prod.
- PP: Nobody Loves Me
- LP: Midnight

**M U S I C  &  M E D I A**
**M A R C H 2 0 , 1 9 8 9**