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The European Music & Broadcast Trade Magazine

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**RITA Mitsouko**

**THE REMIXES OUT NOW**

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**ON TOUR WITH TINA TURNER**

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**AmericanRadioHistory.Com**

**Major Labels Support Philips Digital Cassette**

Consumer electronics giant Philips has publicly confirmed that it is developing a digital compact cassette (DCC) system. This offers sound quality equal to that of the compact disc, and competes with the DAT concept.

Classical Helps PolyGram Lead Album Shares

PolyGram is leading album company (21.6%) in Music & Media's third quarter chart survey. This is partly due to the successes of two classical LPs during the last three months - In Concert by Carreras / Domingo & Pavarotti and the compilation, The Essential Pavarotti (known as 'downward compatibility').

This is Pop - And That's Now Official!

The UK government has managed to do what no producer, artist or label boss has done before - define pop music. It says, in its wisdom, that pop "includes rock music and other kinds of modern popular music which are characterised by a strong rhythmic element and a reliance on electronic amplification for their performance (whether or not in the case of any particular piece of rock or other such music, the music in question enjoys a current popularity as measured by the number of recordings sold)."

The official definition is being incorporated into the controversial broadcasting Bill this week. It has been made necessary by the Bill's requirement that one of the forthcoming national commercial radio networks must be "music other than pop". Officials have borrowed part of the Collins English Dictionary definition of pop although they have selectively missed out a description of pop as "a piece of popular or light classical music".

But the UK record industry is angry that the definition means there is little chance that an adult rock format station will win the FM franchise. See page 5.

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**CHERIE FM TIPPED TO OPERATE NETWORK**

**NRJ Confirms Nostalgie Bid**

Cherie FM, France's NRJ CBS-owned station, is set to buy Belgium's bankrupt Nostalgie network. The deal is expected to be finalised this week.

NRJ president Jean-Paul Baudesson has described the asking price of US$ 1.7 million as "a little too high". Nevertheless, NRJ is expected to close the deal as press time with negotiations being handled by Nathalie Brieland on behalf of the French station.

It is believed that the Nostalgie outlets will keep their current format, which is similar to Cherie FM's.
Mixed Response To Lennon Anniversary Tribute

By Howard Shannon

UK Amendment Will Halt FM Rock Bid

The criteria for the UK's national commercial FM network "includes everything except classical music," says CBS chairman Paul Russell.

The controversial amendment to the Broadcasting Bill (see front page), which is expected to be passed by the House Of Lords this week, effectively prevents a rock station from applying for the "music other than pop" national franchise.

"We are not suggesting that music other than rock is not available in the better music stations. We are saying that rock music is the last of the 'mainstream' music categories," said Russell. Russell, who is also the managing director of the BBC's national network in London, said that rock stations "can't be considered in the same category as pop music".

The amendment, which was introduced by the Arts Minister, David Mellor, is designed to prevent rock stations from applying for national franchises.

Russell argued that rock stations were "outside our musical experience" and that they should not be allowed to apply for national franchises.

The amendment was introduced after a series of meetings between the BBC and the government, which is concerned about the growth of rock stations.

Russell said that he had been "surprised" by the amendment, but that he would work with the government to find a solution.

"We will work with the government to find a way to accommodate rock stations," Russell said. "We are not against rock music, but we believe that it is important to preserve the balance of the national network."
Euro Radio Welcomes NAB Montreux Convention

by Howard Shannon

European radio stations have embraced the decision by the US National Association of Broadcasters (NAB) to hold a convention in Montreux in 1992 (M&M September 29).

The move was announced last month at NAB's Management & Programming Conference in Boston. It marks the first time that the organisation, which has a long history of presenting US broadcast conventions, will hold such an event in Europe.

NAB president Jean Paul Bauderon, who was a guest speaker at an NAB conference last year, describes the NAB "powerful and efficient". He adds that the decision to hold a convention in Montreux "reflects the growing interest of US broadcasters in Europe. But they are only now discovering its regulations!"

Bruno Ployer, programme director at home based network Radio Diminzione Suono, says: "I think it should be very positive for the whole industry - it is an event not to be missed." But Ployer, who attended the Boston conference, adds: "I hope it is not the Third World radio convention. Some Americans have a very different perception of European radio!"

Simon Cole, CEO at London syndicator Unique Broadcasting, is especially enthusiastic, maintaining that if such US expertise is matched with the right staff here "we will truly achieve our goal of a European trade fair!"

RTL UK MD Maurice Vass describes NAB as a "mecca" for the industry, though notes that the radio content of MIDEM is rising. He says that holding a conference this side of the Atlantic will "open it up to a hell of a lot more radio people!"

And while Vass believes that organisers might not want to pitch the first conference side of the mark, he is confident that NAB's reputation will help overcome any major problems. "This will present the opportunity for all European radio to go to an international conference," he says, adding that his colleague Philippe Labre, programme director at RTL France, also welcomes the announcement.

Jan Lathouwers, operations manager at Dutch satellite station Sky Radio and another NAB participant, says the organisation "does a very good job". However, he is concerned that outsiders may treat Europe as a homogenous market: "When Americans talk about European radio, they think it's one market; it's at least two!"

Rafael Resent, MD at the Lee 40 Principales Network in Madrid, has been to NAB conventions several times and says "They do it very well. If the timing of the event is right, I'll be in Montreux!"

Antonie Bayern programme director Michael Haas feels international exchange is to be encouraged. "We are beginning to see the advent of international broadcasting, not necessarily in terms of markets but in style." He says CNN is an example. But Haas firmly warns: "We are beginning to see the advent of international broadcasting, not necessarily in terms of markets but in style."

But Vass firmly warns: "It is premature to consider the setting up of a European NAB. It is premature to consider the setting up of a European NAB."

The key organisers of the 1992 NAB convention in Europe gathered in Boston from 1-3: NAB president/CEO Eddie Fritts, Swiss Broadcasting Corp. director and producer David Kramer, MIDEM Convention and Exhibition Centre director Michel Ferrig, and NAB joint board chairman Lanny May.

The Swiss meeting is pencilled in for four days in early June 1992. It will be scheduled by an international executive committee, which will include broadcasters from Europe and representatives from the US radio industry. The first planning meeting is to be held this autumn.

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Roger Lewis's decision to leave BBC Radio 1, where he was head of programmes, and to move to EMI, where he will be director of the classical division, has taken the radio and record industries by surprise. Hugh Fielder talks to Lewis about his decision.

Q: Why have you decided to make this move?
A: It was an offer and a challenge I couldn't refuse. It was the opportunity to join the classical division of one of the greatest record companies in the world. It has a rich heritage, but, more importantly, which is going from strength to strength and there is an opportunity to lead from the front. There is an unprecedented interest in classical music at the moment and I couldn't turn down the offer.

Q: Why do you think classical music has gained such popularity recently?
A: I think that's down to the skill and the artists. It has come from the artists; Nigel Kennedy is a great example of that. He has managed to communicate his artistry and genius to a wider range of people through his ability to be part of the people; to have that common touch.

But at the same time he has that special gift to be able to perform works not just like Vivaldi's Four Seasons, but also violin concerto, by Walton, Bruckner, Mendelssohn who is 20 going on 50. That's why the international music industry professionals come together from every corner of the globe to discover the latest trends & breaking talent.

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ChilTERN Steps In After Radio Closure

ChilTERN Radio is looking to fill the gap left by the sudden closure of its Radio Romford morning programme service with its new SuperGold initiative.

Radio Romford - The Suspension - closed down on October 6 after some of its backers, who include Trans World, CWR Group, Yorkshire Radio Network, Radio Forth and Radio Trent, refused to provide additional funding to keep it going.

The 21 stations taking it given only a few days notice to make alternative arrangements.

ChilTERN Programme controller Paul Robinson says he is talking with five independent stations about SuperGold which has already been sold to Severn Sound for its Three Counties Radio AM service.

He claims that three stations have provisionally agreed to take it.

SuperGold is a totally flexible music service that can be turned on and off like a tap.

We have devised a competitive rate card for a nation's total survey area, which compares favourably with the cost of providing local programming.

Robinson says that stations wanting to play their own jingle and commercials will need to instal the necessary DCS equipment which could take about a month to order and deliver from the US. But they can take the service immediately without a local opt-out.

Radio MD Julian Allitt, who is also MD of Piccadilly Radio, blames the radio licence climate for not allowing.

"Although The Suspension made good progress over the past year it was not trading at a profit. We had reached a point where further injection of finance was required to continue and, in the present difficult climate, it is understandable that insufficient major shareholders were not prepared to provide additional funds."

The Suspension was offered to independent stations free of charge. Its advertising was sold by Media Sales and Marketing.

Stations could insert their own commercials during opt-outs but in practice few did because it meant employing a technician overnight.

The closure of The Suspension has not resulted in any redundancies, according to programme controller Dave Lincoln who is also MD at Red Rose, as presenters have been paid up to the end of their contracts and the production staff have been integrated into other Trans World operations.

Among the stations which took The Suspension was Trans World's own Aired FM/FM Magic 828 in Leeds is now providing its own local programming. Programme controller Paul Fairburn says the station has extended its late shows until 00.00 and then programmed simulcasting until 06.00.

2CR-FM in Bournemouth is playing non-stop music from 22.00-24.00 and then simulcasting in Classic Gold AM service.

Down Town Radio in Luton has not decided on its long-term plans at press time. Head of programmes John Roshburrough says the station is choosing between providing its own overnight programming or taking another service.

Five-Year Wait For New London Stations

London will not be getting any new local radio stations for at least five years because there are no spare frequencies, according to the Radio Authority which has announced plans to offer up to 30 provincial licences next year.

Although the Authority received more than 150 letters of intent for London stations it "regrets that it cannot at present feel confident about the availability of frequencies, for further local services, either Londonwide or on a more localised scale."

The closure of the 2CR-FM was currently determining the availability of frequencies in the metropolitan area of the UK until the first two independent national licence holders have been awarded.

Even so, that still won't give us more licences in the London area."

The Authority also says that it will not be offering any licences in the other major metropolitan areas of the UK until the first two independent national licence holders have been awarded.

Programme manager Anno Muller says he no longer wants a magazine format - he aims to provide a "new, up-tempo style."

A major change comes in the 18.00-20.00 slot. Here Granger says RTL has opted for "progressive talk radio" using its "Zoff" programme. There will be a 60/40 ratio in favour of music, according to programme director at Radio Suisse and Dorer Manser, programme director of RPR.

With leading regional private stations from throughout Germany attending, comparison with the ARD is obvious. McLoughlin denies ARD is seeking the same formal structure, but admits "in 20 years' time with much the same idea, with 'Arbeitsgemeinschaften' operating a working group. That is more or less what we are trying to do."

McLoughlin declined to give details about upcoming programming plans, claiming he did not wish to alert the ARD to its plans. Other delegates also refused to talk publicly about ARD's details plans.

It is understood, however, that a joint oversight service is a likely starting point, plus the presentation of major national and international events. A prototype of the latter was August's presentation of the Knebworth concert with four stations taking part in an informal network. All four participating stations are ALPHA and the event was co-ordinated by Antenne Bayern.

New programming plans are expected following the next ALPHA meeting, to be hosted by Munich on October 17.


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**FRANCE**

Music & Media Groups Dominate Top 100

Music and media groups dominate the annual Top 100 chart of communication companies in France, with four television stations in the top 10.

Published by trade magazine Strategies, the chart puts subsidiaries TV Canal Plus third in terms of profitability and second in turnover, followed by TF1, FR3 and Antenne 2. It also shows that three out of the six television channels are losing money (Antenne 2, La Cinq and M6).

Public radio network Radio France - which includes France Inter, France Musique, France Info, France Culture, FIP and local stations - was the no. 1 radio group in the turnover category. However, it has lost money over the past year. RTL remains the leading private radio in terms of turnover, but NRJ shows greater profitability.

Reflecting the increasing development of the French record market during the past year, the chart includes four record companies with PolyGram France scoring a turnover of Ffr 2.2 billion (app. US$ 420 million) and profits of Ffr 277 million.

Three other record companies charted: EMI, CBS, and Virgin. The figures for the latter only include the record company and not the other divisions of the Virgin Group, which has a total turnover in excess of Ffr 1 billion.

France's no. 1 communications company in terms of turnover is, according to Strategies, publishing giant Groupe de la Cite.

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**Regie I Attacks NRJ Campaign**

Michel Cacouault, director-general of Radio France House Regie I, has slammed NRJ for an advertising campaign which he says reaches the "limits of honesty" and "can only discredit radio in general, causing widespread confusion."

The advertisement features NRJ's claim that it is the top radio in France 16 times a day, based on quarter-hour listening figures.

In a letter published in the newspaper Le Figaro, Cacouault says that NRJ is referring to 16 quarters between 20:00 and 24:00, "the most feeble listening time, when 15-24 year-olds make up 55% of the audience."

He adds that the methods employed by NRJ serve only "to exploit that the Arc de Triomphe is the world's highest monument in Paris on the Champs Elysees."

The advertisements appeared throughout the national press, as well as via full-page ads in specialist weekly magazines such as Strategies. The ad ran: "Every day NRJ is 16 times first radio in France, 28 times second radio in France, seven times third radio in France. Analysis of 76 quarter hours in a day."

The claims were accompanied by a chart which illustrates the performance of other radio stations and puts NRJ second only to RTL (first radio 56 times a day). The source quoted is Mediametrie, April-June 1990.

Speaking to Music & Media, Cacouault said: "A certain commercial aggression is normal, but when it is a question of disinformation it becomes a real problem."

He added that he has written to Mediametrie about the matter.

NRJ president Jean-Paul Baudecroux says he will sue Cacouault if he persists with the criticism. "We are fed up with his pranks. Like sport, you need fair play and have to recognize when a competitor is better than you!"

Responding to Cacouault's claim that the campaign reaches the limits of honesty, Baudecroux says: "It is sour grapes. We have been told by RTL and Actual Media that this is smart advertising. If Cacouault thinks it is not honest, why doesn't he sue us?"

He adds: "Our advertising is very precise. We are only stating the facts. Europe 1 (whose sales are handled by Regie I) along with Europe 2 and Skyrock's) could not advertise being number one because they never are."

"We have now taken another advertising saying that NRJ is in the top of Europe 1 for 11 hours a day, from 10:00-11:00, 11:00-12:00 and from 13:30-14:30. This represents 66% of the total radio listening per day!"

Baudecroux also claims that Cacouault has produced misleading advertising in the past. "Regie 1 said once that it was the number one radio in France, but added together the listening figures of Europe 1, Europe 2 and Skyrock. Cacouault is the last person in France who should criticise other stations' advertising!"
Ala Bianca Signs CGD Deal

Ala Bianca, the Modena-based independent record company, has made a move to raise its national profile by signing a distribution and licensing deal with CGD.

"This is a big move for us," says Tony Verona, Ala Bianca president. "It will help us reach a wider audience and expand our horizons.

Verona says the deal will be a turning point for the company. "We have been waiting for this moment," he says. "It is a step forward for Ala Bianca.

Ala Bianca started out as a publisher but launched its own label in 1974. Magrini says of the Ala Bianca product line, "We are more than just a label. We are a brand."

Historical value and is important to Italy."

Roberto Magrini

historical value and is important to Italy."

Dichi Del Sole contains live material from noted artists who appear at the country's club Tenko. The catalogues dates back to 1974. Magrini says the choice of heavy promotion or straightforward distribution of Ala Bianca product will depend on the quality of each release.

RMC Appoints New New Age DJ

Radio Monte Carlo (RMC) has further increased its commitment to new age music with the introduction of DJ Johnny Angel, a female singer from New York.

Angel hosts the new 21.00-24.00 slot on Tuesdays and Thursdays and presents the station's new age and new world playlist, which has been increased from 10 to 20 titles. The playlist includes both vocal and instrumental music and is based on listener requests.

Programme controller Novella Hazan says she appointed Angel because of her fine hand knowledge of the music and her voice.

"We did not want the usual DJ type of voice, we wanted somebody who would sound like a friend, an anti-DJ if you like. She is a person not a DJ. The fact that she is American also helps a lot. If you get a DJ who cannot even pronounce the names of artists it is horrendous!"

Hazan says she wanted to employ a woman in the new slot but, if the right one had not been found, would have opted for a man. She agrees that there are not enough female DJs in Italy but feels that many who are employed are steeped in the image of "female fatales."

Nick The Mighty, the DJ who launched the station's new age programme, continues his 22.00 onwards programmes on Mondays, Wednesdays and Fridays.

RAI Radio Loses Listeners

State-run RAI radio is losing listeners. The latest Audiradio listener survey says RAI's five stations have an average daily audience of 11.43 million, while the figure for private stations totalled 15.95 million (M&M October 6).

Corrado Guerzoni, vice director of RAI's radio sector: "We have lost from 1%-3% of listeners since the last Audiradio survey. It seems that 11-15 year-olds do not listen to radio, or if they do, they prefer the private stations!"

Guerzoni says that older listeners prefer RAI radio. The non-pop music based stations RAI 1 and Radio 2 have an average daily audience of 7.6 million and 7.29 million respectively. These figures are down on the last Audiradio statistics, which showed 7.6 million listeners for Radio 1 and 7.33 for Radio 2.

However, pop channel RAI Stereo 1 has gained listeners, reaching 0.42 million, up from 0.79 million. The audience for RAI Stereo 2 is down from 1.27 million to 1.02 million.

Guerzoni, who puts much of the blame on frequency chaos, adds that RAI hopes to increase programme sponsorship: "RAI Radio increased its revenue by almost 20% last year thanks to sponsors. But we have four orchestras, plus choirs, to fund and we have made appeals to the private business sector for help.

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VPRO Launches ‘Deathlist’

by Paul Andrews

Dutch public broadcaster VPRO has introduced a new album listing for its weekly lunchtime show on national pop station Radio 3. Called ‘De Moordlijst’ (‘The Deathlist’), it is compiled in conjunction with music magazine Oor.

The ‘Top 20’ is accumulated weekly from the votes of a 30-member panel, which is made up of VPRO and Oor staff and representatives of other publications and broadcasters. The first selection was topped by Neil Young’s Ragged Glory, followed by titles from Living Colour, Los Bunkers and The Pixies.

According to VPRO’s director for Radio 3, Roel Bentez van den Berg, ‘De Moordlijst’ is designed to counter the influence of chart music on radio. ‘This is not a hit-parade, just a compilation of individual votes. But I hope it will provide an alternative, although I don’t like to use that word, to the charts for our listeners.’

‘It is aimed at people who listen to music with more consideration than those who just go for the popular stuff because it is popular. I believe it reflects quality next year rather than just quantity of sales.’

Bentez van den Berg stresses that the list is intended to be considered as a whole, although he admits that ‘the way it is done will inevitably add some of the associated spin to chart reporting.’

‘De Moordlijst’ airs each Wednesday from 13.00-14.00, at the start of VPRO’s main weekly programming on Radio 3. Reference to it will also be made throughout the rest of the day’s programming.

VPRO is generally considered one of Holland’s more radical broadcasters. Its Radio 3 programming emphasises non-mainstream music such as reggae, punk and hop and progressive.

Super Channel Focuses on Belgium

Super Channel is holding a Belgian Week, from October 15-21, which includes reports on the international music market, a focus on that market’s new beat phenomenon, Mumia Abu-Jamal, the broadcast of the Eurogram Awards Show on September 29, plus a documentary on the new, Belgium’s ‘Beat Generation’.

Super’s Benelux manager, George Lemeire, who has also asked the Belgian record industry to supply us with as many clips as possible on emerging Belgian talent, and which will get special attention during our regular music programming.

The decision to focus on Belgium for one week is based on legal obligations for satellite TV channels to devote a proportion of their budget and airtime to European programming. In order to gain access to Belgian cable networks.

The press groups, he believes, have a different approach. ‘I don’t think the local papers want to radio - they just want to protect their income. The station would end up the same as the newspapers, aiming at the middle ground. Just because the stations would form a补充 would be a supplement to the newspaper advertising - buy one ad in each.’

A number of influential Dutch music figures have formed a committee to defend extra 108, amongst them Ton Lathouwers, opera manager at Sky 300, and Lex Harding, head of radio for public broadcaster Veronica. Lathouwers says: ‘Extra has been a very good job, even though they are not professional - they know how to programme a radio station. The publishers, with no experience at all, have no more right to control a station than they do.’

However, salio director Ron van Wechem denies the existing channel is being excluded. ‘Because commercials are coming in, there will have to be more on-air coordination to Extra. Jan Palmer, those negotiations have excluded the existing programming.’

‘Salto has formed a group with the two big press groups, De Telegraaf and Pro Contrabase, to make a programme next year, but we have not been asked to participate. After five years work and investment we don’t like that.’

Palmer believes the current format, which is based on chart music and local information and targets 15-40 year-olds, is viable. ‘It’s done over 100,000 CDs a month the station has been airing since February (M&M Septem- ber 8).’

The press groups, he believes, have a different approach. ‘I don’t think the local papers want to radio - they just want to protect their income. The station would end up the same as the newspapers, aiming at the middle ground. Just because the stations would form a supplement would be a supplement to the newspaper advertising - buy one ad in each.’

A new national radio station is about to go on air in Sweden, in flagrant breach of the country’s ban on commercial broadcasting. The station, Stockholm South- West, is run by the Free Moderate Students Association (SFS) in partnership with the Swedish Modera- tional political party, one of Nova’s financial backers.

Station manager Peter Brolin says the decision to broadcast a full schedule of advertising is designed to highlights the absurdity of the ban on any form of radio advertising. It is ‘irresponsible to have to keep restrictions on free speech. Someone has to take a stand!’

The station will broadcast to the south-west of Stockholm. It is on the FM band 94.8 MHz between 20.00-03.00 on Friday and Saturday - a total of 49 hours per week. Brolin says his first move is to get West aims to broadcast between five and six minutes of advertising per hour. Support in arranging

Fun Radio Drops Norway Plan

France’s Fun Radio has dropped plans to move into Norway, claim- ing that the country’s regulatory situation makes it impossible to change the broadcasting law to allow radio advertising.

‘It is ridiculous to defend the idea to broadcast the Norwegian government decide to broadcast advertising. ‘They are to be a number of parties, but we were unable to reach agreement with anyone.’

The shared frequency rules would have made it virtually impossible to run the Fun format in Oslo, and Norwegian law also prevents simulcasting.

Since the discussions broke down, MEM has closed down one of its two stations, in Oslo, apparently for financial reasons. The other 2CRF-formatted station, in Bergen, remains on air for 64 hours per week. An amalgama- tion of the remaining two stations, perhaps, has been bandied about to provide some consistency of format, the station recognises the need to share its frequency with others.

MEM refused to comment on the situation, or its future.
Digital Technology Leads The Way At IBC Showcase

The International Broadcasting Convention (IBC), one of Europe's largest broadcast equipment and services exhibitions, was held September 21-25 at the UK coastal resort of Brighton. Keith Hilton reports that although attendance was slightly lower than last year, European input was higher, and exhibitors reported brisk business. The event produced good signals for the IBC's move to Amsterdam in 1992, with many exhibitors noting a high level of European interest.

Audio equipment is generally in the minority at the IBC, but there are several new advances which may make a profound change in European radio operations. Digital hard disk storage and playback systems are established in Europe for networking and syndication applications. Two UK-based distributors have recently brought two such systems to Europe and have already had success in placing them with UK broadcasters.

The MacroMedia Audisk and Computer Concepts Digital Commercial System (DCS) were among the first major European shows for small domestic exhibitions. Audisk has recently been installed at the GWR Group based in Swindon and Bristol, while DCS is being used by Cheltenham Radio at Beddington.

Audisk, handled by Audio Systems Components of Reading, is a PCI-based configuration and is an audio store, logger, switcher, and controller in one unit. Holding seven 1.2 Gbyte drives, a system of 766 Mbytes can deliver six hours of stereo audio (12 hours mono).

Another dealer, FWO Bauch, exhibited a prototype switcher/control system for Linxtran. It has variable applications which depend on software usage. Irish state broadcaster RTE is using six such units on its transmitter network for checking purposes. In the automation area, Philip Drake Electronics has released a digital AES/EBU router using 20 bit A-D/D-A converters. This serial switcher is based on the company's 6000 Series frame and services usually needed for this kind of work. It can be used by stations for archival purposes or for storing jingle packages.

Another dealer, FWO Bauch, exhibited a prototype switcher/ control system for Linxtran. It has variable applications which depend on software usage. Irish state broadcaster RTE is using six such units on its transmitter network for checking purposes. In the automation area, Philip Drake Electronics has released a digital AES/EBU router using 20 bit A-D/D-A converters. This serial switcher is based on the company's 6000 Series frame and supplies 66 inputs and 66 outputs.

Connected with this is an AES/EBU monitor with 12 digital audio inputs, which is in fact a digital version of the existing 5000 Series PPM. Drake has also introduced the PD6040 automatic stereo corrector, as well as the PD6060 Series in-band radio talkback, PD9930A telephone line interface card, and PD9060 control unit for phone interfaces.

The range of DAT machines on display was extensive. The 6040 was exhibited with eight stereo groups and Flying Faders automation. This console appears to be aiming more towards live TV but the company is still selling to radio, with three 66s with 12 mono and 12 stereo channels going to BBC Broadcasting House.

There are several new advances which may make a profound change in European radio operations. 

New Product

- BeyerDynamics added its mic into its high-quality line with a UHF diversity wireless system and T9000 pocket unit, which complements the existing VHF radio mic. A further addition is the new M59 directional recorder's mic, which has a reinforced stainless steel enclosure and a shock-mounted capsule. BeyerDynamics, UK (tel: 44.273.497111).

- Processing equipment specialist Orban has launched the 4000A transmission limiter and the 2908, an audio enhancer and restoration unit which has been designed for the CD mastering and production. The 4000A has similar functions to the well-known Optimod processor but is for transmission work and has not been designed to alter the sound of station output. It features a frequency response of 20Hz-15kHz and an output bandwidth range of 14Hz. Orban, California (tel: L145.355150).

- The huge CD cartridge player on the market, the Corinser, comes from Consolidated Electronics. It uses a standard CD ROM caddy holder and features stop, start, track/frame, cue, and rotate track/frame-select controls. Specification is a frequency response of 20Hz-20kHz and a signal-to-noise ratio of 90dB reference digital saturation. Canford Audio, UK (tel: 1.51.470007).
Leading Companies

Polycor takes on the leading album company (21.6%) from WMI (Warner Music International) in the third quarter of this year's European chart analysis. The company has enjoyed chart success with LPs from Elton John's "Sleeping With The Past" (Rockset), Matthias Reim's "Rein" and Jean-Michel Jarre's "Waiting For Cousteau" (both Polydog).

A striking feature is the extent to which classical records have fared during the third quarter. Both the Carreras/Domingo/Pavarotti version "In Concert and Pasovarri's compilation "The Essential Pasovarri" (both Decca) have zoomed over to the general pop charts and contributed significantly to Polycor's overall album share.

Additional strong help came from Jon Bon Jovi, The Notting Hillbillies (both Vertigo), The Carpenters (A&M), the Rolling Stones (the band's back catalogue on Decca) and Bob Geldof (Mercury).

Polycor was Polygram's strongest label during the third quarter with 26.8% of the company's total album share. Decca follows with 19.2% followed by Rockset (13.7%) and Vertigo (12.9%).

EMI rates the second-best album company, close behind Polygram, with 19.7%. The company's success partly due to the Chrysalis label being distributed by EMI in most European territories from the beginning of July. In France and Greece, Chry- salis is still with BMG and in the UK, Germany, Holland and Sweden, Chrysalis registers its own market share because the label has its own marketing and promotions office.

The Pretty Woman soundtrack (EMI USA) contributed largely to EMI's share. It spent 11 weeks in the top 10 of the European Top 100 Albums, spending two weeks at the top spot. Overall, it was the sixth-best charting album of the third quarter. Joe Cocker's Live album (Capitol) showed consistently strong EMI album chart appeal while Sinead O'Connor's "Do Warorn What I Haven't Got" (Enigma/Chrysalis - in parts of Europe), and "Talk Talk's Natural History - The Very Best Of..." (Parlophone) further strengthened EMI's performance in the Top 100 Albums.

Other LPs helping EMI to second place include Tina Turner's "The Best Of" (Capitol), Roxy's "Look Sharp" (Parlophone), Beach Boys' "Summer Dreams" (Capitol), Erste Alte- meine Verunsicherung's "Neppoh- muck's Rache" (EMI), and Poiso's "Flyck & Blood" (Edsima). CBS has risen two places since the second quarter figures and now claims a 11.5% chart share. Where Polygram and EMI as companies benefited from a diversity of labels in the charts, for the CBS company it was specifically the CBS label which was primarily responsible for the company's success, scoring with 20 charting albums during the third quarter.

New Kids On The Block's Step By Step registered an impressive 4.3% album share, providing 25.8% of CBS's company chart share. Three more artists on the CBS label turned in strong chart performances: Toto with "Past To Present" 1977 - 1990; Patricia Kaas with the single "Dame Les Yeux," Michael Bolton with "Soul Provider." On the strength of these four artists alone, CBS would have ranked seventh place.

Leading Labels

Top 10 Labels 3rd Quarter 1990

Not only is Polygram Europe's leading album company, it impressed equally well on the company front during the third quarter with 21.9%. Biggest contributing singles were Elton John's "Sleepover" (Rockset) closely followed by the crossover success of the moment, "Hommage, Ich Lieb"" (Diothas) by Matthias Reim (Polydog), respectively the fifth and sixth best charting singles during the past quarter.

They are followed by Charles D Lewis's "Soca Dance" (Polydog) and DNA's "Tom's Diner" featuring Suzanne Vega (A&M), the eighth and ninth best charting singles of this quarter. Provided most of Polygram's singles company share. Other Polygram labels that fared well include Rockset (12.5%) and A&M (12.3%).

CBS is top albums label, leaving 42.6% of BMG's overall company total. Arista also provided the fourth best charting single with Zoulk's "Machine's Mad". Snap's first single, the Power (Logic/Arista), still managed to contribute strongly to BMG's overall success as did Eros Ravazzari's "St Zimmer Eine Canzone" (DDD) and What's A Song Of Love. The third quarter's singles share was 16.5%.

EMI's chart sham Farther strong singles were provided most of PolyGram's singles company total.

Leading Labels

These, plus the Bangles, Midnight Oil and Billy Joel, were responsible for almost 90% of Virgin's label share. Strong contributions also came from UB40's "Love Is" and Toton Bosnet's "Ab Dem Kreuzangel Bis Glauren". Virgin's position as first runner-up was reinforced by albums from Mike Oldfield, Sandra and Paula Abdul.

Top 10 Albums 3rd Quarter 1990

Third in the singles company is BMG with 16.8%, by two singles from New Kids On The Block, "Step By Step" and "Tonight." The result is a tanking by Corn- to specific labels or companies. These have been added over a

Leading Companies

Leading Labels

Third best album label is Capitol, close on Virgin's heels with 9.3%. Apart from Joe Cocker, Tina Turner and the Beach Boys, both MC Hammer ("Hammer Don't Hurt My Heart" (Brigade), helped Capitol to third position.

Methodology

All graphs and statistics are based on the Eurochart. Top 100 Singles and Top 100 Albums during the period July 1 1990 to September 30 1990. Each record collects a certain number of points every week, based on position and territory (chart rules per country are based on IFPI trade sales over the third quarter). These have been added over a three-month period and related to specific labels or companies. The result is a ranking by company label and albums.

Readers of this moon should note that the presented statistics do not necessarily give an indication of market share but of European chart perfor- mance. All percentages are rounded.

The methodology fully acknowledges licensing deals that are made on a territory-by-territory basis whereby each national entry receives two indexes - original label and licensing company. In this way, labels are included in the statistics for either the parent company or the licensee on a country-by-country basis. Shares in the leading label category are based on original label entries. For those statistics, original labels compete with each other. The EMI versus Polygram versus CBS, Sire versus Elektra or Polys/versus Polygram, Polys/G stands for PolyGram; and it includes WARNER MUSIC INTERNATIONAL, "Chrysalis for Chrysalis", "Sire for Sire", "Elektra for Elektra", "PolyGram and Polydog" and "Capitol for Capitol."
**SINGLE OF THE WEEK**

The Pretenders

Sense Of Purpose - RCA

A lingering, sentimental song, written by Martin Page. Slick, mainstream material.

Barry Ryan

Light In Your Heart - RCA/BMG

A lingering, sentimental song, written by Martin Page. Slick, mainstream material.

Beverly Craven

I Say - EMI

A sweet and intimate song, very useful for AC programmers. The follow-up to Promise Me.

The Sisters Of Mercy

More - WEA

Two more members and more gothic rock. The guitars give this song a Cult-like atmosphere, but the gloomy vocals and vocals make sure we are still talking the same old Sisters here.

David Coverdale

The Last Note Of Freedom - Epic

A Powerpop! A trio from Manchester delivering a pleasing groove and some excellent melodies. The stuff hits are made off...

Wendy & Lisa

Rainbow Lake - Virgin

A Sly Stone-like funky groove and a very strong set of vocals, and a very strong set of vocals.

**ALBUM OF THE WEEK**

Lonendonkey

Bred - Roadrunner/BMG

Excellent new material from these four musical wizards. Raw, energetic, and rocky, they sparkle soul with Helmet's lead vocals adding shine. Producer Martin Philips has worked his magic with Willy M and Dave Stewart, the result being a mixture of very atmospheric and very experimental touch.

Caron Wheeler

UK Biko - RCA/BMG

The follow-up to Promise Me. A simple, gritty, rock and roll, with the band's special brand of funk rock is continued, leaving the songs for what they are: raw, and harrowing. Killer basslines and hard-hitting drums combine with effective guitar licks and ambient synth layers. Best: Disappear, Lately, Faith In Each Other And By My Side.

Lucio Dalla

Carlo - Warner Bros/Arca

The veteran Italian artist with a fine, atmospheric album. Stylishly, the nine songs on this LP form a well-textured blend of pop, rock and MOR. Try: Atti All Lato, 2009, for the ballad Aprilt Cuore. E L'Amore, with its intersecting rhythm pattern, has a more experimental sound.

Tommy Gorell & The Young Rumbles

Guitar Trouble - CBS

Another gutsy, tight-rocking album from the Philly-rocker. Helped by hot-shots like Bruce Hornsby and Bill Payne, the five-piece create a straightforward and uplifting sound, through a bunch of memorable tracks. Lead track, I'm Seven, is picking up promising airplay in Scandinavia, Germany and Belgium.

Angelo Branduardi

Il Ladro - BMG Arista

Blues, jazz and the accordion of a well-known Italian female singer. It's taken from the album Canzoni that features mom sophisti-

cated and easy-to-listen-to songs.

Sheila Chandra

Lament (MN/WS/Twentieth Century-Fox)

Chreagain.

Gotta Have It (Ali/RCA)

Gotta Have It (Ali/Rock On In/Denmark).

UK Blak - RCA/BMG

This is one of the quiet and pleasant singles on his album Hambledon Hill. Sub -

if:

Joie Gavier

Dream (Big Wave/UK) Conact: Philips Hubach

tel: 44.51.8435663/fax: 4463482

A beautiful and very well constructed ballad by this Italian female singer. It's taken from the album Casperoni that features more sophisticated and easy-to-listen-to songs.

Mietta Canzoni

Vatene Acro (Nuova Fonte Crist/Italy)

Contact: Puccini

tel:44.51.8422335/fax:4463482

A good and very well constructed ballad by this Italian female singer. It's taken from the album Casperoni that features more sophisticated and easy-to-listen-to songs.

**UPCOMING SPECIALS**

Issue 46

FRANCE

Issue 47

SCANDINAVIAN

COUNTRY

EASTERN EUROPE

GREAT BRITAIN

ITALY

ISSUE 48

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Deep Purple

Deep Purple's 90's line-up included its best-known names - Jon Lord on keyboards, Ian Paice on drums, Roger Gower on bass and guitarist Ritchie Blackmore - plus a new addition, vocalist for Lynn Turner.

In recent years, the band have only made sparsody recordings. Their last studio album was "House Of Blue Light" in 1987, which sold 2.5 million copies internationally. It was preceded by "No Longer Friends," which also went top 20 in Germany and France, staged their peace protest. The album "Into Blue," was released in May. It included Unforgettable Songs, written or co-written by Pete Townshend.

EMERGING TALENT

Do I Have To be the second single from the album and was written by the Pet Shop Boys and produced by Andy Richards in London. The first single, Riding Into Blue, was released in May. It reached number 3 in the UK and number 52 in the German airplay charts.

HOLAND

The Nits

Inga Humpe

Signed to Warner Music Germany worldwide

EMERGING TALENT

Beverly Craven - Joy Extremes - Decadence Dance Matt Ruff - Cool Down Zone - Waiting For Love

Tenure: a 55-date Dutch tour starting October 15 and will continue after a tour of Belgium, France, Germany, Switzerland, Austria and a showcase in the UK, from mid-October. The last leg of the Nits tour will be in January, Dates in Greece in March and in Canada and the UK from July. The Nits have released 12 albums since 1976 and have sold over 3 million copies worldwide. Its support: Mark Knopfler & Chet Atkins  Neck And Neck

Youssou N'Dour - Set The World On Fire (BMG)

Tommy Conwell & The Young Rumblers - Guitar Trouble (C85)

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MUSIC & MEDIA A LONDON BEAT FIRST-TIME EUROPEAN NO. 1

MUSIC & MEDIA REPORT

THE MOST PLAYED RECORDS IN EUROPE

1. Whitney Houston - I'm Your Baby Tonight
2. Whitney Houston - I Will Always Love You
3. Jennifer Rush - A Typical Day
4. Juice Newton - Heartbreak Hotel
5. Merle Haggard - Are The Good Times Really Over
6. Bruce Springsteen - Dancing In The Dark
7. George Michael - Careless Whisper
8. Michael Jackson - Beat It
9. Stevie Wonder - Superstition
10. Lionel Richie - All Night Long

LONDON REPORT

PLAYLIST

THE MOST PLAYED RECORDS IN EUROPE

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7. Whitney Houston - I Will Always Love You
8. Juice Newton - Heartbreak Hotel
9. Merle Haggard - Are The Good Times Really Over
10. Stevie Wonder - Superstition
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**SUICIDE BLONDE**

**MUSIC & MEDIA**

**EUROCHART**

**hit 100®**

**SINGLES**

**ARTIST**

**TITLE**

**ORIGINAL LABEL**

**COUNTRIES CHARTED**

**SMASH HITS**

**MASTER CHART** - October 28, 1990

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The Eurochart Hot 100 is compiled by RPM Communications Ltd in cooperation with Buma/Stemra. © RPM Communications Buma/Stemra - All rights reserved.
DI/producer Christian Heise: "Radio 4U is a youth programme, for young people and people who feel young, playing contemporary pop, rock and dance music: everything from hip-hop and rap to indie rock. It’s a mixture of what’s going on these days, plus one or two classic oldies. We want to play what kids really like, with DJs who know something about it.

"The more mainstream daytime programme is playful and supported by a computer, but from 10.00 we begin specialising. There are two programmes: a night, 19.00-20.45 and 22.00-23.45. We prefer some contrast, so for example on Mondays there’s blues and soul first, then heavy metal, on Wednesdays alternative rock followed by black music.

"On Tuesday evenings we have a programme by John Peel of BBC Radio 1, which is produced for us, and Radio Bremen 4. It’s a programme which is important, too. We present a lot of live gigs from the big Weissen-see festival in East Berlin to smaller ‘alternative’ concerts. Our radio car travels around the city every day sending reports from wherever something is happening.

"For The Wall concert, Radio 4U was the official ‘service station’, giving information for people coming to see it, and the afternoon concert before the event was hosted by our DJs and broadcast live.

"Jingles are specially produced for us by German music producer and designer Thomas Fehlmann. We find them very adventurous and original, and get a lot of pace into the programmes.

"We produce plenty of promo- material, such as posters, T-shirts, caps, lighters, and so on. Some we give away, but we also send them to a marketing department that sells them, which is quite a new development for a public station in Germany. There is a lot of demand for them, too, especially from the DDR.

"Only having started at the beginning of May, we will not have official ratings until next spring. We know we are still small, but our ambition is to get bigger and better.

"Obviously, with reunification the future is a little uncertain - there are a lot of rumours, but nothing is really clear. We know we have a lot of fans in the ex-DDR, and contact with them is much better now. Of course, radio signals never recognised the wall, but before they had no relationship with stations from ‘the other side’. Now they can think of us as their station, too."

"Candy" is a 1978 hit by American single "Candy". It was written by and was originally recorded by the Band. In 1982, "Candy" was covered by New Edition, and reached the top 30 on the Billboard Hot 100 chart. The song was also included on their album "Candy".

"I'm A Believer" is a 1965 hit by The Monkees. It was written by Jeff Barry and Michael Nesmith and was the theme song for the TV series "The Monkees".

"I'm Not in Love" is a 1966 hit by The Doors. It was written by John Densmore and Ray Manzarek.

"I Can't Help Myself (Sugar Pie, Honey Pie)" is a 1965 hit by Four Tops. It was written by Alphonso "Gonzo" Swain.

"I've Had the Time of My Life" is a 1984 hit by Patrick Swayze and Jennifer Grey. It was written by John DeNicola, Allee Willis, and Louis Knoblock.

"I Will Survive" is a 1979 hit by Gloria Gaynor. It was written by Max Martin, Keith Poulsen, and Richard Page.

"I Love Rock 'n Roll" is a 1977 hit by Joan Jett and the Blackhearts. It was written by Jerry Nolan and in many versions, it has been covered by various artists.

"I Only Have Eyes For You" is a 1959 hit by Frankie Avalon. It was written by Tony Curtis and was featured in the movie "The Prod".

"I'm Gonna Love Me Again" is a 1955 hit by Judy Garland. It was written by Ira Gershwin and in many versions, it has been covered by various artists.

"I'm Still Waiting" is a 1975 hit by Barbra Streisand. It was written by Bob Gaudio and Bob Crewe.

"I'm Still Waiting" is a 1956 hit by Frank Sinatra. It was written by Sammy Cahn and Harry Warren.

"I'm Still Waiting" is a 1967 hit by The Midnight Sun. It was written by Gerry Goffin and John Styrt.

"I'm Still Waiting" is a 1979 hit by The Isley Brothers. It was written by Roderick "Rod" Temperton and in many versions, it has been covered by various artists.

"I'm Still Waiting" is a 1958 hit by Eydie Gorme. It was written by Sammy Cahn and in many versions, it has been covered by various artists.

"I'm Still Waiting" is a 1956 hit by Perry Como. It was written by Sammy Cahn and in many versions, it has been covered by various artists.

"I'm Still Waiting" is a 1938 hit by Bing Crosby. It was written by Irving Berlin and in many versions, it has been covered by various artists.

"I'm Still Waiting" is a 1956 hit by Nat King Cole. It was written by Sammy Cahn and in many versions, it has been covered by various artists.

"I'm Still Waiting" is a 1964 hit by Robert Goulet. It was written by Sammy Cahn and in many versions, it has been covered by various artists.

"I'm Still Waiting" is a 1975 hit by Robert Goulet. It was written by Sammy Cahn and in many versions, it has been covered by various artists.

"I'm Still Waiting" is a 1965 hit by Al Jolson. It was written by Sammy Cahn and in many versions, it has been covered by various artists.

"I'm Still Waiting" is a 1967 hit by The Isley Brothers. It was written by Roderick "Rod" Temperton and in many versions, it has been covered by various artists.

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Going Independent

BERLIN INDEPENDENCE DAYS

It is appropriate timing indeed that the third Berlin Independence Days (BID) conference is taking place just after the reunification of Germany. Yet, as Howard Shannon reports, BID has always been affected by current events.

In 1988, BID's first year, a UK postal strike put paid to the idea of an indie awards ceremony. "Awards made without the Brits casting their votes? Unthinkable!" recalls BID organiser, Wolfgang Doebeling. The whole idea was later put to rest per se when research showed delegates thought the money could be better spent elsewhere.

Last year, a local promoter went bust a fortnight before the event. "And incredibly, just 10 days before opening, we were informed by the Kongresshalle [the BID venue] that all the plans for the stands had to be completely rearranged because of a double booking!"

Doebeling pauses for breath. And this year? "The hotel situation in Berlin is really ugly. Everybody wants to come to Berlin because of reunification. Despite recent events, Doebeling is keen to win over East European delegates. "This year we've definitely succeeded on that front," he says. "It is appropriate timing indeed that the third Berlin Independence Days (BID) conference is taking place just after the reunification of Germany. Yet, as Howard Shannon reports, BID has always been affected by current events."

"This year we've definitely succeeded on the dance sector, with two major panels. Most up-to-date dance labels from around the world are taking part."

Showcases

Attendance costs at BID, claims Doebeling, can be as low as DM 60.00 rent for the hall. He adds that the conference is the only one to provide services at an affordable price.

Due to the hotel situation in Berlin, Doebeling is keen to win over East European delegates. "This year we've definitely succeeded on the dance sector, with two major panels. Most up-to-date dance labels from around the world are taking part."

"This year we've definitely succeeded on the dance sector, with two major panels. Most up-to-date dance labels from around the world are taking part."
BERLIN INDEPENDENCE DAYS

Live On Stage

Without music, a music conference is nothing. But with a total of around 130 bands showcasing over five days at the Quasimodo, three of the Berlin Independence Days (BID) have got the ground well covered. Paul Andrews looks at what is on offer.

Some 22 countries will be represented at this year's BID, with a strong presence from both Eastern and Western Europe, as well as the US and Canada. The BID, which is the Josie Boys' main showcase for unsigned German bands with a strong pre-eminence, is also looking for international talent. With some 22 countries coming here are very specific. They will say, 'We want distribution in Scandinavia, Italy, France and America. We have to get them to face up to the record companies over there, even if it's not exactly what they are written by fans for fans. Their participation at the BID has always been very high demand for information. People who want to stay up to date in the field of music they are interested in can do so by reading the fanzine, which is really important, a first step towards getting their band recognition.'

"The calls we get from bands that are coming here are very specific. They want distribution in Scandinavia, Italy, France and America - will the right people be there to see us?"

"Fanzines may not seem important, but their secret is that they are written by fans for fans. Their participation at the BID has always been very high demand for information. People who want to stay up to date in the field of music they are interested in can do so by reading the fanzine, which is really important, a first step towards getting their band recognition."
FM Radio - The Expansion Continues

In the summer of 1989, the Spanish government offered 341 new FM radio licences in three open competitions. James Bourne looks at the latest developments in Spain's private broadcasting sector.

Privately run radio in Spain pre-dates public broadcasting and Spain's main publicly owned networks (SER, Cope and Rato) were already prospering by the 1980s. In the mid-40s existing radio networks were obliged to start using the FM band. This eventually gave rise to privately run radio in Spain to a staggering 758.

The last such round was in 1989 when 300 new licences were granted, and, following a series of government takeovers, associations and mergers the Antena 3 network emerged from the chaos. At the time the new group was said to be close to the ruling centre-right government. As a totally new network with no AM frequencies, Antena 3 broke the existing pattern of broadcasting conventional programming on FM.

But, Nadal says, it soon became clear that there was space on the dial, more people had radios capable of picking up FM and the technology was becoming cheaper. So in 1989 the government drew up a new law which was approved in February 1989.

"We were looking for towns and cities with no private stations and a big enough population to guarantee the economic viability of the station through advertising. There are now over 750 commercial FM radio licences in Spain, with some more to come. If they missed out originally the chances are they can buy one, or come to an agreement with a successful bidder. The community pirates look set to become legal, and almost every mayor in Spain will soon be able to run a municipal radio station. In the TV age the most remarkable thing would seem to be the almost insatiable demand in Spain to listen to, advertise on, and produce radio on a local basis."

Q: How much time do your radio promoters get every week to promote your act?
A: Never enough.

Music & Media is there to support your promotoers every week, at every station.

THE FACTS*:
- 80% of Music & Media's readers in radio use Music & Media as a programming source.
- Music & Media is the only publication that reaches all major European radio stations on a weekly basis.
- Music & Media has a weekly readership of 32,318.
- Music & Media is publisher of the Eurochart Hot 100 Singles, the only official European singles chart, now broadcast on 121 stations throughout Europe.
- 79% of Music & Media's readers value advertisements in the magazine as a very useful to fairly useful source of information.

Don't lose out.
Advertise your new releases in Music & Media to really influence airplay and sales.
Is Anybody Out There Listening?

Spain's radio ratings survey, the EGM, comes under constant attack from stations disappointed by their results. James Bourne examines the way the system operates and asks the stations themselves what they think can be done to improve it.

Spain's 800 plus radio stations rely on an unusual organisation for their audience figures. The Asociacion para la Investigacion de Medios de Comunicacion (AIMC) produces the Estudio General de Medios (EGM) - a market research survey which covers TV, radio and the press. It only publishes three surveys a year and members pay a subscription fee related to their audience share. While nobody makes any money from the EGM and market research companies could offer to carry out their own radio survey if they want to, nothing has yet been produced with the EGM's authority. But it is a system surrounded by controversy.

The Prensa Espanola group, publisher of Spain's second most read daily newspaper ABC, was recently expelled from the association and many radio stations, including state-run RNE, are far from happy with it, claiming the results underestimate their audiences, or do not supply enough detailed information. Yet despite this, practically every radio station, TV channel, magazine, newspaper publisher and advertising agency is a member. Indeed, the structure was designed to create a consensus and forestall the very accusations of favouritism that EGM encounters, MD Juan Luis Mendez Rodriguez is used to coming under attack and with a statistician's ease is able to explain away most of the criticisms. The association itself does not carry out the survey but employs a market research company, EcoConsulting, to carry out the interviews. By the end of 1990, 44,000 face-to-face interviews will have been carried out for this year's three surveys, representing a cross-section of the population over the age of 14.

Although telephone interviewing would be cheaper, only 60-70% of Spain's population have a telephone. "The criticisms stem from ignorance," says Mendez claiming that, even if the pool were doubled, the data would be little improved statistically but the cost would soar. "If you want to know the audience of a station in a relatively small town, this survey is not valid," he says categorically. Yet half of Spain's population does not live in the larger cities and virtually every town has at least one radio station; programming heads are naturally keen to see any figures and are mystified when the figure for their station is given as zero.

But Mendez argues this is due to the structure of the Spanish radio industry and the plethora of stations (the EGM has codings for 800): some are part of national networks such as COPE, Antena 3, RNE or SER (split between comm., continue on page 34  Julio Garcia Gomez, programme director Cadena Radio: "The system should involve more participation from the stations. We should have more say in how the survey is carried out. We should be able to decide what questions are asked and how the survey is structured. We have had stations in smaller towns where we have been pioneers or the no 1. station, but EGM does not visit them, our position there has never been reflected. If our figures are low on a national level it is a consequence of not including the small towns."
The way the interviews are conducted has also come into question. But, says Mendez, as a multi-media survey, questions cannot be too specific. Yet identifying what a respondent listens to can be difficult given the complex nature of Spain's radio industry. "People get confused and the interviewer cannot solve that," says Mendez. However, the interviewers do ask respondents if they know what the programme was called or who was presenting it. 

Tooe Sanchez, RNE 4/Canal Pop: "The survey is not really significant and does not reflect the reality of the audience at all. The survey is subject to too many pressures. I would not dare to say economic interests affect it, but there are pressures." Sanchez gives the example of four people create doubts. It should be carried out more continuously and include the under 15 year-olds. Los 40 Principales would benefit the most, but we, and other stations, could also benefit. It is clear none of the under 15s listen to Radio 80 (oldies network).

Carlos Finlay, music director Radio Popular FM, Cadena COPE: 'For 80% of the stations in Spain, the survey is not trustworthy. They will have to look for another formula. It is pretty good for networks. It seems logical to split the cost of carrying it out. However, SER pays the most and that can go direct to the data base and exclude others.'

Rafael Revert, music director SER: "The survey cheers me up because we are no 1, but it has weaknesses. However, you do not have to take those things as gospel. I look at what happens over the year. It must be well done otherwise the advertisers would not use it. They are not stupid and it is more or less accurate. I would like it to be done on a daily basis though. I broadcase the Rolling Stones concert and I do not know if anyone listened to it!"

Juan Luis Mendez Rodriguez

of below 80,000. Yet members can go direct to the data base and extract what figures they can. Radio stations and advertising agencies are keen to see the figures and Mendez says stations getting low figures should not despair. An audience of 20,000 listeners is, statistically, worth nothing, but if a station gets that result year after year it has some validity.
Blind Ambition
Charity group ONCE and media investment

Now in its 52nd year, the Spanish National Association for the Blind, ONCE, owns more than 100 radio stations nationwide. Anne Marie de la Fuente looks at the way the group has grown into one of Spain’s most important communications networks.

There is no other organisation quite like us in the world,” declares Miguel Duran, ONCE’s 35 year-old director-general. Indeed, the aggressive investment policy of this charity foundation has helped it to further break away from the conventional mould of an alms dependent charity.

In terms of turnover, ONCE has become one of Spain’s top 10 companies. Until 1988, the organisation was solely financed by the ticket sales of its daily lottery. In fact, to this day, 90% of its annual income of approximately Pta 290 billion (US$ 2.9 billion) originates from this.

“This year, we realised we had to diversify investments, to branch out into different sectors and not depend on only one financial source,” says Rafael de Lorenzo, ONCE’s planning and special programmes director. Aside from its much publicised acquisitions in the media industry, ONCE currently has stakes in a variety of sectors which include banking, tourism, construction, agricultural development and computers.

ONCE’s singularity lies in the fact that it bears the characteristics of both a public institution and a private enterprise. Like any private firm, it does not depend on state funding and is headed by its own members.

However, the government exercises some control through a council composed of ONCE members and representatives from the ministries of finance, labour and social security, interior and social welfare.

ONCE’s venture into radio began with the purchase of the national Amanecer network in early 1989. “When Cadena Rato was put up for sale last spring, we considered it to be a unique opportunity to further expand our radio interests,” explains de Lorenzo. In April, 63 of Cadena Rato’s 72 FM stations were snapped up by ONCE for Pta 5 billion.

The recently merged Amanecer and Cadena Rato networks are now managed by the UNIPREX organisation formed by ONCE and will undergo an image and programming revamp. Cadena Rato’s programming head Julio Garcia Gomez says the new programming will be weighted in favour of news, with special emphasis on social issues. “Sports, humour and the daily ‘Supermusicales’ show will remain essential ingredients,” Gomez adds.

Rato’s ‘Supermusicales’ show has brought in most of the network’s one million listeners. It is made up of chart hits and targets 20-35 year-old males, who make up the bulk of Rato’s audience. Meanwhile, more stations have been acquired by ONCE through either partnerships or full purchases in small towns. “We must have around 110 stations by now,” says Lorenzo who claims their goal is to have a chain of strategically located stations extending over the entire Spanish territory.

“In reality, we have less holdings in the media than some people claim. Around 10% of our capital investment is in this field,” claims Duran, who is also chairman of private TV station Telecinco in which ONCE has a 25% share. Silvio Berlusconi, who owns another 25% of Telecinco, takes charge of the creative aspect (producing and programming), while Duran and the three other ONCE executives in the Telecinco management, who are all blind, work in finance, staffing and public relations. “We get along very well,” says Duran. “Our companies complement each other perfectly.”

Duran leaps to Berlusconi’s defence when asked his opinion on allegations that the Italian media magnate’s position as prime supplier to Telecinco puts him at an unfair advantage. “He has demonstrated time and time again that he is not out to take the lion’s share,” says Duran. “The fact that he is selling his production company, VideoTime, to Telecinco at a reasonable price and has given ONCE a chance to buy a substantial share of his advertising agency demonstrates his goodwill.”

Although turning a profit is just as important, ONCE’s foray into the communications field is basically propelled by its primary objective to generate more jobs for the blind and the handicapped. Aside from the three ONCE executives, blind telephone operators have also worked at Telecinco.

The possibilities in radio are even more promising. Lorenzo: “We can put them in sound control, production, engineering and reception.” In fact, one of ONCE’s six special educational centres in the country, the Joan Amades Centre in Barcelona, offers courses in broadcasting and telephone skills. The Toledo-based Fundacion Ortega y Gasset will soon be set up for the same purpose.

Jorge Pineiro, general co-ordinator of the Amanecer/ UNIPREX group: “My opinion is that all our centres should provide broadcasting studies.” Pineiro also points out that being blind or having a physical impairment would not open doors to the broadcasting profession. “The student would have to meet some requirements and at least have some interest in the field,” he says.

For a former lawyer, who has successfully steered this somewhat unorthodox charity into one of the most important communications groups in Spain, Duran is philosophical about his ultimate ambition. “We hope to make people more conscious about the country’s social problems,” he says.
PAULO DE CARVALHO

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(To Love You)

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THE 13TH LP OF
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MALE SINGER
A GREAT ALBUM!

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PORTUGAL
Talent Spotting - DJ Tips For The Top

Jose Maria Rey, 'Diario Pop', RNE: "I consider Radio Futura (BMG Ariola) are the most original band we have. They make a polished sound that is both easy and understandable, a rock Latin fusion - clear songs with good choruses.

"My second choice is Rey Lai (EMI), whose latest LP Velocidad is out this autumn. This will probably go gold considering that they have sold over 100,000 units. Their sound is a mix of rockabilly, swing and hip-hop.

"The Andalusian band Rey de Copas, signed to independent DOG, play a rather appealing flamenco pop. They are probably one of our most original and exportable bands."

Radio Futura

Susana Lopes Corcuera, Cadena Cope FM: "I believe Radio Futura really consolidated their position around two or three years ago and their latest LP, Veneno En La Piel, is excellent. Along with Danza Invisible and Gabirrito Caligari, they have been able to create a truly Spanish rock sound. They are the new representatives of Spanish rock.

"Ultimo de la Fila (EMI) are more into their roots. They combine rock with the Andalusian sound. It is not quite flamenco pop, but it is very good.

Jose Manuel Domingo, Radio Top, Radio Espagne: "Ole Ole (EMI) are prominent on my list. Their latest LP, 1990, boasts an impeccable US production from Nile Rodgers. This is a solid album that will continue to be played for the next two years. Lead vocalist Marta Sanchez sings well. Her image as Spain's sex symbol could be counterproductive, but, fortunately, the album sells on its own merits.

"Premonitos Implacados (WEA) music has an international sound, a style that could gain wide acceptance beyond the Spanish borders. They have been around since 1982 and have evolved their sound from punk to blues. The arrangements are well executed."

Jose Antonio Abellon, Los 40 Principales: "Los Ronaldos (EMI) stand out. They make good quality rock music. Their hit single Sabor Salado is the most easy going of their songs.

"Miguel Bose's latest LP, Los Chicos No Llaman (WEA), has a good light sound. The album was recorded in Italy and features the collaboration of top musicians from bands like Rox, La Union and Ketama.

I would also choose Ultimo de la Fila. They are very popular, capable of selling 300,000 units in two weeks. However they are not very good live. Mecano will release a much awaited album by early next year and you can be sure it will be an instant hit."

Javier Tabohoa, Cadena Rato: "I think the Valencian band Revolver (WEA) will top many playlists. They are the only Spanish group that plays US-style hard rock. They have recently released a self-titled LP and two singles are already out."

Joaquin Lloqui, Los 40 Principales: "Ultimo de la Fila head my list. There is the most genuine Spanish sound. I have known them personally for many years, even before they were famous and it is gratifying to see that time has not changed them.

"My second choice is Radio Futura. They are veteran pop musicians that are constantly innovating and are truly very good.

"I choose Duncan Dhu (Giss) because their music is fresh and they also manage to triumph abroad. They have sold loads of albums but remain the same."

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TIPS & TRENDS

Personally

I admire Dave Stewart, whose recent work once again shows his extraordinary talent as a musician and writer. His latest album is a massive record in hit value lies in its elegant composition and catchy melody. Another great single is Asha's 'Next To You', a funky dance and reggae mix. On the whole, it's one of the world's number one rapper MC Hammer and Styx, whose power pop rock is superb and reminds me of Bon Jovi.

Tips & Trends

20 INTERPRETATIONS OF CLASSIC COLE PORTER SONGS

BY NENEH CHERRY, THE NEVILLE BROTHERS, SINEAD O'CONNOR, SALIF KEITA, FINE YOUNG CANNIBALS

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