Lumbroso Remarks On Label

by Machgiel Bakker

French artists are set for a major international push now that former Polydor France MD Marc Lumbroso has announced details of his new label, Remark. Formed by Alain Lanty. One or two further signings are expected. Apart from its A&R activities, Remark will also license foreign labels. One already in the bag: Belgium's Play it Again Sam (Front 242, Bill Pritchard).

Electrola Shuffles Team

The sudden departure of Electrola divisional MD Lothar Meinertz, at the beginning of this year (M&M January 26), has led to several personnel changes within the German company. As reported earlier, former EMI Austria MD Holger Müller assumed the Electrola divisional MD position on March 1. Reporting to EMI Electrola MD Helmut Fest, Müller will also be leading Electrola's A&R department, since its head of A&R, Peter Treml, has left to pursue other interests.

A GUIDE TO THE FORMAT MAZE - Find out where your station fits in the format map. Strategic Radio Research president Kurt Hanson shows how different formats relate to each other in Station Operations on page 15.
EUROPEAN TOUR

13/3 BERLIN (LOFT) GERMANY
14/3 VIENNA (ROCKHAUS) AUSTRIA
16/3 MUNCHEN (NACHTWERK) GERMANY
17/3 FRANKFURT (BATSCHKAPP) GERMANY
18/3 KOLN (LUXOR) GERMANY
19/3 HAMBURG (LOGO) GERMANY
20/3 COPENHAGEN (PUMPEHUSET) DENMARK
21/3 GOTEBOURG (MAGASINET) SWEDEN
22/3 OSLO (ROCKEFELLER) NORWAY
23/3 STOCKHOLM (MELODY) SWEDEN
25/3 HELSINKI (TARVASTIA) FINLAND
27/3 AMSTERDAM (PARADISO) HOLLAND
2/4 LONDON (NEW MARQUEE) UK
4/4 BARCELONA (2 CELESTE) SPAIN
5/4 MADRID (UNIVERSAL) SPAIN

WITH MTV
Radio Lobby Group Sets March 15 For Relaunch

by Paul Andrews

Pan-European private radio lobby group Association of European Radio (AER) expects to complete its planned relaunch by March 15. By that date, the Association hopes to have reached agreement with a core membership of national radio associations over its aims and principles.

The AER has also decided on its first major initiative. Member organisations will present a joint case through the Association to the European Commission when it starts looking at the authors rights issue. This will occur within the next two months. The AER has also resolved to establish links with other European institutions and to organise a series of professional seminars during a Euro FM festival to be held in Paris in June.

The final decision to press ahead with the reconstitution of the AER came at a February 22 meeting at the Paris offices of syndicator Ofmedia, which has been one of the principal backers of the relaunch effort.

Says le Genissel, "This was basically a technical meeting to reconsider the basic principles of the Association, to make them more precise. These are now being drawn up by the VPRT and its lawyers, after which we can fix membership rates. By March 15 we hope to be able to bring all the national groups together to sign their affiliation to the AER. The AER aims to establish a representation for private local and network radio at a European level. As well as lobbying the EC and other European institutions, it plans research and educational activities, with a possible extension into programme exchanges at a later date.

Although the Association had previously intended to establish itself as a lobby group in late 1989, the AER has been largely inactive during the last two years. Its backers claim the inertia was due to the domestic preoccupations of leading member organisations— for instance, German reunification and the passage of the Italian media law.

MRIB, MIRO Set Merger

by Machgiel Bakker

Media research organisation MRIB has merged with MIRO, a company specialising in music industry information services. Both organisations are based in London and will share premises, financial accounting and general management.

The merged company will be run by director of publishing Rupert Merton and MD Michael Rosenfeld.

RTL Set To Plug 20-Year Gap

by Howard Shannon

Radio 100/Berlin MD Thomas Thimme says the station has not accepted a reported rescue bid from Berlin-based magazine publishers Schmidt & Partners (M&M February 26).

This is contrary to comments made to M&M by Schmidt & Partner MD Eric Weihonig and Mario Numan at Radio 100. Numan had claimed to be a shareholder in the company specialising in music industry information services. Both organisations are based in London and will share premises, financial accounting and general management.

Thimme explains that Schmidt & Partner is "one of nearly 10 companies that have showed interest in acquiring a stake". Others said to be interested include French network Europe 1, record label A&M and German newspaper publisher Süddeutsche Zeitung.

Schmidt & Partners had been thought to have closed a package worth DM2.75 million for a 34% holding, a deal that Weihonig said "is to be worth more than DM6 million for an approximate 38% holding. A final decision by Radio 100 as to its future financial partner is expected by March 15. NRI declined to comment.

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RTL is set to target a Dutch-speaking radio audience for the first time since the 60s (M&M March 2). With a working title of RTL 4 Radio, the proposed cable radio station, which will be beamed from Astra, is the result of year-long feasibility study headed by RTL 4 TV/Holland secretary general and adviser to parent company CLT/Luxembourg, Henri Roemer.

Leveraging the blockbuster success of cable channel RTL 4 will be one of the key promotional strategies. RTL 4 TV launched in October 1989 and quickly grabbed 25% viewing share in the country and hit break-even within two years.

RTL 4 Radio spokesperson Ad Everaars details, "The service will be promoted heavily on our television arm. It also seems likely that 'stars' of television will also be involved."

Continues Everaars, "The format will be populist, MOR music and with a speech emphasis on quizzes, games and news." He says listeners will discern the same "programming flavour as RTL 4 TV".

Final board go-ahead was expected at press time, with "some form of programming available within three months". Everaars declined to reveal start-up costs. However, a radio Astra frequency reportedly costs at about US$325,000.

The station will air 24 hours and will include daily output and will be a joint venture with RTL 4, RTL 5 and RTL 6.

The potential cable audience in Holland is some 5 million, with about 90% of the population wired.

No Deal Schmidt, Says Radio 100

by Howard Shannon

Radio 100/Berlin MD Thomas Thimme says the station has not accepted a reported rescue bid from Berlin-based magazine publishers Schmidt & Partners (M&M February 26).

This is contrary to comments made to M&M by Schmidt & Partner MD Eric Weihonig and Mario Numan at Radio 100. Numan had claimed to be a station sponsor; Weihonig was unavailable for comment at press time.

Thimme says Radio 100 hopes to be able to accept an offer from French network NR1, which he details to be worth more than DM6 million for an approximate 38% holding. A final decision by Radio 100 as to its future financial partner is expected by March 15. NRI declined to comment.

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Music & Media

Music & Media

Erika Price has been appointed advertising executive at M&M. She will be solely responsible for Spain and Portugal, and will share France with Suzanne Metzler. Price was previously account director with Belgian based OPYS Media.

Music

- RCA Records UK has announced a number of structural changes. Joe Cokell is now head of marketing, reporting to hit product managers, Dave Shack, Greg Sambrook and Mirelle Davis.

Andy Zahrudnik has been appointed manager, artist marketing, with Sony Music Austria. He has been with the company since 1973.

Boudisique Belgium has appointed Francis van Belle as sales manager for the French part of Belgium. Arthur Pratt is appointed head of sales.

Head of promotion at EMI Germany, Winfried Ehret, has been elected chairman of Promotion, the committee of the Bundesverband der Phonographischen Wirtschaft, the national record industry association.

Radio

- Benny Schneir replaces Armin Kessler as head of music at Radio Xandari/Munich.

- Friederike Bahlinger is joining Radio NRW as head of sales.

Send news and photos of company appointments to Karen Seekings.

Music & Media

Getting Younger Every Day

As in the world of sports, pop musicians enter the business at an ever younger age. Another Bad Creation are a rap crew formed by schoolboys, just clocked from the playgrounds. The youngest is seven years old, the oldest is 12.

Now over 70, blues veteran Willie Dixon must have started while he was in his teens too. And he is still recording, Hidden Charms, produced by T-Bone Burnett, is a re-release of Dixon’s 1988 comeback album.

Instead of delivering a “normal” debut I.P., new talent Cheesney Hawkes (19) is featured on all songs of the original soundtrack Buddy’s Song (Chrysalis).

Relatively unknown hard rock band The Almighty already release their second mind-numbing album Soul Destruction. Touring with Motörhead in the UK and Megadeth in Europe has finally established their name on the scene.

Upcoming Album Releases


PRODUCTION

Advertising


MARKETING

Management: Armin Kessler as head of music at Radio Xandari/Munich.

- Friederike Bahlinger is joining Radio NRW as head of sales.

Send news and photos of company appointments to Karen Seekings at M&M’s editorial office: Rijnsburgstraat 11, 1059 AT Amsterdam, The Netherlands or call (20) 669 1961; Fax (31) 20 669 1951.

Large Fourth Quarter Gain At Warner Music

By Steve Wonsiewicz

Warner Music International revenue jumped 35% during the fourth quarter last year, propelling the entire music division to a 26.6% sales gain to US$916 million. For all of 1990, Time Warner’s recorded music and music-publishing operations earned US$2.93 billion in revenue, up 15.1% from the previous year. Operating profits (before interest, amortisation and depreciation) increased 11.6% to US$554 million, ahead of most analysts’ predictions.

International actions leading the way included Phil Collins, Tanita Tikaram and Chris Rea.

Other blockbuster albums were released by AC/DC, Madonna and Paul Simon.

Warner Music now estimates that about 55% of the revenue of Warner Music International now comes from local talent.

In major European markets where figures have been reported, Warner Music earned a no. 2 album chart share position in Germany with 18.6% and no. 3 in Italy with a 13.9% (excluding CGB’s 5.1%). In the US, the company was the top distributor with a 37% share in Billboard’s Top Pop Albums chart.

From an International Marketing point of view, we are looking for someone who is really special. Special in the marketing sense and special in the attributes they can bring to the job. Are you that special person we are looking for?

EMI Music are looking for a dynamic marketing manager to join their International Special Marketing Team based in London.

The position will involve the marketing of EMI’s vast catalogue around the world in conjunction with our sister companies. It will include responsibility for the marketing of all crossovers and TV projects, alternative distribution and all ‘theme marketing’ in general, all projects being developed in cooperation with Repertoire Owners or other members of the Special Marketing team.

Probably aged between 23-35 you will possess a first class marketing background in the music/leisure industry and ideally have some international experience in addition. You will have strong interpersonal skills and be able to follow through an idea successfully from conceptual stage through to implementation.

In return we offer a competitive salary as well as a comprehensive benefits package and good career prospects.

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Rating Your Radio Station

by Jonathan Little

How good is your radio station? You're the programme director or the GM, waiting for the listeners to vote in the form of the next ratings survey or the next trend. But just how good is the station, according to how you hear it? For the next 60 seconds you'll be taking a test. It can lead to meaningful changes in how you create your radio product.

This test forces you to look at the quality of your programming. You'll rate your radio station on a one-to-five scale using the following scoring:

1. Unsatisfactory
2. Fair; needs improvement
3. Satisfactory
4. Very good
5. Outstanding

Now rate your station on this official "success factors scorecard". The GM and programme director should sit down and individually rate the station; then compare ratings. If you communicate regularly, and share your ideas about station goals, your ratings ought to be in agreement. Discuss the factors that need the most attention. Rate stations you do the most sharing with, and compare those ratings with your station's rating.

Maybe the programme director can photocopy the test and give it to the air-team. It will prompt important discussions that can be held individually with air-team members. Fortunately, the dimensions of a radio station can be assessed. If success, can be modified and improved. Many stations play the right records wrong, with little attention to flow and balance. Good personalities lack direction.

Some marketing campaigns convince no one to change current listening habits. And there is community involvement that does not always make a difference.

Consider three elements that make up attitude: tempo, potency and the fun factor. And consider whose attitude is being reflected by the station. It is crucial that programmers reflect the GM, waiting for the listeners' votes. It is not acceptable to have the GM, waiting for the listeners' votes.

Radio Station

diers studios
diers studios gmbh
tel. (49) 22 38-20 04/33 13
fax (49) 22 38-34 99

United Kingdom

Jazz FM Debuts New Kinder, Gentler Programme Schedule

by Hugh Fielder

Jazz FM's new programme schedule, starting this week, puts the emphasis on "accessible, popular jazz" as the London station seeks to improve its 5% reach.

New programme director Malcolm Laycock says, "I want it tuneful and melodic. And I want people to know it is a jazz station as soon as they switch on. That means that extremes like Latin and soul are out. Latin jazz is in but Latin music is out."

The station's programming has been broken up into four-hour slots as opposed to the previous three-hour timetable. The changes mean that morning presenter Diana Luke has been dropped, along with Benny Green, Tomek and Steve Hobbs.

The station's daytime shows on London will feature "the heavy metal" plus anything we want to play. The station's daytime shows will be discussed by the Selector system.

Research Before You Release

The British Record Producers' Guild is complaining that manufacture and programmers are not being consulted into the market before the release and development programmes have been completed. A spokesperson says, "Manufacturers should be aware that there is a difference between improvements and repairs. It is fine to prove a piece of equipment so that it performs better than its original specifications. It is not acceptable to have to fix something that should not have broken down in the first place."

United Kingdom Jazz FM's daytime shows at 05.00 in the near future, using a new Warm-up presenter. "I want a human voice when people wake up." And he stresses that the 19.00-21.00 "Dinner Jazz" slot will remain a feature of Helen Mayhew's show.

Saturday programming features Tony Russell 06.00-10.00, Paul Jones (blue and gospel) 10.00-14.00, Keith Howard (mainstream jazz, from around the world) 14.00-18.00, Steve Edwards (younger, contemporary) 18.00-22.00.

A competing station may possess success factors equal to your, however, station attitude as perceived by the listeners may be the element that distinguishes your station as their "favourite", the one they listen and talk about most. Take the 60-second test, and use it to stimulate discussion with team members who help you create the product and with listeners whose opinions you value.

Consider the importance of station attitude and how it can be the all-important determining factor in a close race. Create programming that is "up, hit, happy"—programming that makes a difference in listeners' lives.

Jonathan Little is an American programming consultant. He can be reached on (608) 271-8884; fax (608) 271-9189.

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Kiss Sets Off Chain Reaction

by Hugh Fielder

Kiss FM/London is challenging listeners to come up with their own ideas for its Sunday-night show "Chain Reaction".

Each record in the chain must have a connection with its predecessor. And the first record must have a connection with the last.

The first show, compiled by head of music Lindsay Wesker, features "Lean On Me" by Club Nouveau followed by " Ain't No Sunshine" by Michael Jackson (both songs written by Bill Withers). Beaches' "Don't Hurry Me" by Quincy Jones (who produces Michael Jackson) and The Heat Of The Night by Patti Austin (Quincy Jones' gate-singer).

"comments Wesker, "It will not be easy to do but we think people will have a lot of fun coming up with their own 'Chain Reactions' and it should really appeal to dance music aficionados."

Meanwhile, the recession has now touched the station, which has laid off three administrative staff. Details MD Gordon MacNamee: "Kiss FM is adjusting its business forecasts in the light of current economic conditions. However, our audience-base of one million, together with buoyant advertising revenue, will provide a cushion. Kiss will continue to market itself aggressively."

Kiss has also closed its US radio store, the aid of Comic Relief, with a cassette being sold at all Virgin stores. All proceeds will go to Comic Relief, with a cassette being sold at all Virgin stores. All proceeds will go to Comic Relief's Aid for Comic Relief's aid. The mythical Radio Fab FM is being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned, National Recall Chart being questioned. The new music radio station is coming to the UK. The Big Red Tape is a parody of a radio station although some stations and presenters may not see it that way - put together by Harry Enfield and Paul Whitehouse and featuring Ben Elton, Stephen Fry, French & Saunders (doing their ABBA impersonation), Smith & Jones and Lenny Henry as Theodolp Ph. Wildeboeste.

Rowan Atkinson describes the tape as "stomcknguous" and BBC Radio 1 DJ Steve Wright says he has already been incorporating parts of the tape into his afternoon programme. Our Price buying and marketing director Tony Bennett says, "It has been enormous fun for us co-ordinating the production of the tape which offers the nicest opportunity for our customers to donate money to a range of charities under the Comic Relief umbrella."

"When is the new Talk Talk coming out?"

Find the answer in M & M's Quarterly Music Monitor

Quarterly Music Monitor

Music Monitor II will be published April 6, 1991 [issue 14]. Advertising deadline closes March 12.
Advertising Rises 10.8%; Nostalgie Leads The Way

by Jacqueline Eocott
Radio advertising results for 1990 published by Carat Radio on February 1 show turnover was up 10.8% to a little more than Frf9.3 billion (app. US$1.2 billion) from the previous year.
The study, a result of an enquiry by Secodip, shows Radio Nostalgie up 73.8% to Frf299 million in 1990 from Frf172 million in 1989, and NRJ up 21.9% to Frf865 million from Frf710 million in 1989.
AM private RMC's ad revenue increased 10.1% to Frf917 million turnover; and Europe 1 was up 7.4% with Frf1.89 billion. The top position is still held by leading AM private RTL with Frf 2.22 billion. This marks an increase of 5.4%.

The press sector is still the biggest advertiser, with an increase of 9.2%. The sector's total investment in radio ads was Frf1.98 billion, compared with the 1989 figure of Frf1.72 billion.

Retail showed an increase of 33.2% to Frf 945 million. Retail was followed by the automobile industry, which spent 20% more last year to a total of Frf885 million.
The top three sectors accounted for 59% of the total advertising. Press represented 29.8% of total radio advertising, down from 30.2% in 1989 and retail 15% up from its previous 12.5%. The automobile industry's share was 14.2%, up from 13.1% in 1989.

Ads also came from the sectors home furnishings, services, drinks, food, beauty products, tourism, clothing, maintenance products and computers. There was a drop of 29% in beauty products advertising while tourism ads rose 51.4%.
RTL earned 35.1% of total radio advertising, followed by Europe 1 with 29.9% and RMC 14.5%; NRJ totalled 13.7%. Next up was Radio Nostalgie 4.7% and the AM/FM private Sud Radio/Wit FM with 1.9%.
NRJ earned 22.6% in the press sector compared with RMC's 14.2%, while RMC held its own in retail, with 13.7% compared to NRJ's 10%.

Frequencies Go To Ethnics
Broadcasting regulatory body CSA recently named the successful candidates to whom it will attribute a total of 39 FM frequencies later this year. The frequencies are situated in the areas of the Isere, Rhone, Savoie and Haute Savoie.
In Lyons, two frequencies are to go to ethnic (North African/Muslim) radio. Arabic broadcaster Radio Orient and Radio Salam, are both aimed at second-generation immigrants living on the outskirts of Lyons. Three further frequencies are reserved for community radios.
Radio Italiennes (Italian-language), Impact FM (aimed at senior citizens) and Radio Espaces (offering open space for community associations).
The CSA says the idea is to "establish a balance between the categories and formats of different radios and to avoid disturbing the economic equilibrium of radios already operating in the region."
Twenty of the 39 frequencies will be distributed among non-commercial community stations, including the above-mentioned. The other 19 frequencies are reserved for private commercial broadcasters. Some stations in each category will be allocated more than one frequency, to give them regional coverage.

Public Radio Ad Turnover Down
by Mol Sondock
Public radio continues to lose advertising market share to the privates, based on recent figures released by ARD.
Net advertising revenue for the privates for 1990 hit DM649.2 million (app. US$ 444.6 million), a 4.9% drop from last year's DM682.9 million.
The figures show the trends made in areas where private radio is strong. The only two public stations showing gains in advertising are Bremen (+1.5%), where no private local station currently exists, and North Rhine-Westphalia (+11.5%), where privates are just starting.
The publics last year earned about 72% of the radio ad cake. In contrast, the country's two public TV broadcasters took in 49.6% of all TV revenue.

By Jeff Green
Broadcasting Consultant International (BCI) is conducting a group tour for German radio station broadcasters to the National Association of Broadcasters NAB '91 Convention in Las Vegas on April 14-18.
Prior to the convention, tour participants will visit up to eight radio stations in Miami on April 10-13. The programme is open to MDs, PDs, sales executives, engineers and air personalities.
Comments BCI president Alexander Zeittelhau, "BCI tours have the added benefit of giving German broadcasters the opportunity to meet in an informal setting and share both successes and problems of common interest."
The station tours give them the chance to meet and learn from their American colleagues in a working environment.
For more information, contact Ms. Hanne Schwenk at 49-(0911) 50-00-35.
Budget Crisis Forces 240 Job Cuts At DR

by David Rowley

Danish pubcaster Danmarks Radio (DR) is to cut about 240 staff over the next three years in an effort to cope with total-budget reductions. While normal attrition is expected to account for some of the losses, dismissal notices have already gone out to about 40 staff in TV, radio and administration.

The budget crisis at DR is linked directly to a new deal worked out by the government last June which established a three-year agreement on licence fee funding. In common with most European public broadcasters, DR is funded from the proceeds of an annual licence fee paid by TV and radio owners.

For the years 1991-1993, DR has been given a fixed 2% per annum funding increase. On the basis of an assumed annual inflation rate of around 4%, this means a cut in real terms of about 2% each year. The station’s budget for 1991 is Dkr2.07 billion (approx. US$375 million).

DR head of finance Jens Koch says that unless an alternative is found soon, the dismissals will be put into effect. They would be the first on this basis in the company’s 70-year history.

Comments Koch, “There has been no inflation compensation put into the funding increases. The reality of the situation depends on both inflation and labour negotiations.

“If inflation stops, our problem is solved but until that time we have to deal with what is happening now.”

The most public manifestation of the budget structures at DR came in early February with the news that the director of TV programmes Henrik Antonsen would not have his six-year contract renewed.

The prevailing di-

SR Chief Changes Mind; Says No To SVT 1-2 Ads

Sveriges Radio/Sweden (SR) chairman Bjornn Rosengren has declared that it will not be possible to introduce advertising on either of the public broadcaster’s two TV stations, a move which seems set to reanimate the Swedish commercial media debate.

Since the idea of terrestrial commercial TV in Sweden was given the go-ahead in principle last September, it has been unclear whether advertising would be combined to a new private third channel or also introduced on one of SR’s existing stations, SVT 1 and SVT 2.

Rosengren’s comments, an about-turn on previous statements, appear likely to channel the prevailing divergence of opinions towards the third-channel-only option.

The minority Social Democrat government has sought a consensus on measures on the best way to introduce commercial TV. There have been very obvious differences of opinion between the various parties on the best course of action.

Parties ranging from the conservative Moderaterna and liberal Folkpartiet to the Communists and the Greens have all opted for advertising only on a third independent station. The Social Democrats and the Centerparti each have factions within them which support both concepts.

Observers say Rosengren has decided to give all parties a clear prompt towards the third-channel-only option in order to reach agreement.

Rosengren’s comments could channel opinion toward favouring the third-channel-only option for advertising.

Record Station Tops Grammys

BMG Arista label Record Station dominated the Swedish Grammy awards for the second year running, taking five of the 19 prizes presented. The strongest competition came from Sonet, which won two awards.

The ceremony, held on February 16 at Berins Theatre in Stockholm, was broadcast live on national SVT-1 TV. The awards were judged by a jury of 19 media representatives.

Comments Record Station A&R manager Marie Ledin, "Obviously we are very happy. We were nominated in a lot of areas and we scored on most of the things we were nominated in. It is hard to beat."

Record Station’s winning streak started with Tomas Ledin taking Best Single award for En Del Av Mitt Hjarta (A Piece Of My Heart). Ledin then went on to take the award for Best Male Rock/Pop artist.

The other multiple winner of the evening was Anders Olpmark, who is also on Record Station. He was named Composer Of The Year and also won the Best Album award for Jag Finns Har For Det.

The Best Rock Band award went to debut artists Freda, another Record Station act.

The Beatles-influenced Sonet act Pontus & Amerikanerna were named Best Pop Group. Army Of Lovers, on the Sonet-owned label Tom Son Ton, won the award for Best Video. The clip, for the track My Army Of Lovers, was directed by Martin Bokstrom and Frederik Persson.

Sonet international director Lars Olof Helen cites the awards as confirmation that the company’s A&R policy is moving in the right direction. “It is obvious proof that we have done good things, and we will continue as we have done. The two acts of ours who won were both new signings, which shows we are on the right track.”

Telegram artist Tityo, who won last year’s Newcomer award and whose self-titled debut album has passed gold (30,000) this year, took the award for Best Female Artist.

The Artist Of The Year title went to veteran all-round entertainer Robert Broberg and the Newcomer award went to EMI act Magnus Johansson.

MNW artist Peter Lemarc was named Best Lyricist, and Kai Erikson Best Producer.

Radiomafia Debuts Sales-Based Chart

The new chart is aired by Radiomafia on Sundays, 13.00-14.30, hosted by DJ Jake Nyman. The show promotes participating retailers through name-checks at the end of the programme, and actually visits one of the shops each week. Although ensuring maximum co-operation from the stores, this represents a bold step by the non-commercial state-owned station.

However, it seems unlikely that the new chart will gain the approval of the AKT (IPFI Finland), since the AKT is already associated with the "Radio Etan Top 40", which is also the chart used by M&M to compile the Coca-Cola Eurochart Hot 100 Singles.

"When is the new ROXETTE coming out?"

Find the answer in M & M’s Quarterly Music Monitor

Music Monitor II will be published April 6, 1991 (issue 14).

Advertising deadline closes March 12.
Sony Music Spain Shuffle; Three Divisions Set Up

Sony Music Entertainment Spain has set up three new creative divisions on February 1. Each area consists of a local label director, a local and international A&R head and a marketing manager.

Company president and MD Frank Leysen says the restructuring was implemented primarily to enable the A&R team to work more closely with the marketing staff. "We needed a tighter control of our creative resources." The units involved in the shuffle are labels CBS-Sony and Epic and the special marketing department. "Special marketing handles the firm's back catalogue, the label Sony Classical and jazz," explains Diaz. Apart from Japan, Sony Music Spain is the only territory to retain the name CBS, as the flagship label Columbia is owned by EMI Spain.

Internal changes also brought about new faces. Former record producer and promoter Carlos Narea has been appointed A&R director for CBS Sony. He feels the decision to create smaller and more closely co-ordinated divisions sprang from a need to push local acts. Comments Narea, "We have to put more effort into promoting them." Each unit will have a roster of 10 local acts as well as international artists.

EMI Spain MD Rafael Gil can identify with Sony Music's strategy. "We did it last year, basically in order to put a greater focus on our core business and cover our marketing objectives," he says. He suspects the move also stems from Sony Music Spain's attempt to regain its market share, down from its leading position of 20.2% in 1989 to third place in 1990 at 14.8%.

Diaz sees the company's market share slump as a system-wide trend. "Our main international acts, Bruce Springsteen and Michael Jackson had not released anything," he foresees a substantial change in 1991 when some important Sony Music acts are expected to produce new works.

BMG A&R head Alvaro de Torres says the Sony Music revamped is a reflection of worldwide trends in the recording industry. "They have created smaller divisions to better handle their acts."

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Break Even For Contact Service

by Marc Maes

After just two months of operation, Radio Contact Antwerp says its premium telephone service "Infokiosk" has broken even. Run by Contact's parent company, Vlam, the line was set up as an experiment.

Radio Contact Antwerp MD Frank Leysen says, "Firstly, we wanted to diversify our own infrastructure. The recording studio and the radio personnel will be used for more than just recording ad spots."

"Secondly, we have noticed a very positive synergy between radio and the telephone. After a two-month trial period with Radio Contact, we have perfected a call-in system for radio game shows which allows up to 160 callers simultaneously."

Leysen adds that a further reason for Infokiosk's launch was to offer a better service to advertisers. The premium line recently added media personality Wendy van Wanten to services that include horoscope predictions, stock exchange information, and cookery tips.

Says Leysen, "We would like to include music-related lines, but authors' rights protection forbids transmission of music through a system like ours." He is confident that the first year's turnover will "be more than Bfr12 million [app. US$400,000] and hopefully closer to Bfr50 million".

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New Age Look For Dimensione Suono

EHR station Radio Dimensione Suono has introduced new adult contemporary (NAC) music into its programming. (M&M February 16). "I Rompitasche" is talk-based and includes a maximum 12 music tracks. Aired Fridays from 24.00-03.00, it is presented by Geggè Telesforo and Flavio Andreini.

The station has signed a deal with specialist label Les Folies for new Sounds. The set is to launch an NAC chart programme, likely to be broadcast Sunday evenings and included in the magazine. Says Ployer, "We are not planning a crusade for new age music. We are just trying to air some enjoyable music in time slots where it is appreciated. This is one of the good ways that stations and record companies can co-operate. Different goals can meet on a project like this. It is an experiment for us. We want to find out if our listeners like this genre of music. We are also trying to define new age music which is very different to a few years ago. Today it can be vocal, electric and upbeat, well-suited to an EHR music format." DS

Radio Club 91 Features Weekly Pan-Euro Show

Radio Club 91/Naples has introduced a new programme "91 Radio Europa". The show is presented by Pino Belmonte, and broadcast Monday-Friday from 12.00-16.00. It features European news and information, plus music which Belmonte hopes reflects the European market. The music content of the programmes is currently based on playlists including BBC Radio 1/UK, RTL/France and Bayern 3/ Munich. Belmonte says, "The programmes are targeted at a young audience, by which I mean young at heart. Anybody from the age of 10-90. Usually we concentrate on broadcasting local news and information, but with the advent of 1992 we decided to broaden our horizons. The public have a great interest in what is new in Europe." The programmes have a 70% musical content, and Belmonte would like access to the playlists of as many European stations as possible. He would also welcome any interesting news items. "We want to build up a complete picture of European programming. If other broadcasters contacted us it would only add to the quality of our own programmes." Radio Club 91 was first launched in 1976 and has developed into a key player in the southern region of Campania. It broadcasts to 301,000 daily listeners (Audiradio). DS

Interbeat Backs Felli's Newest

Rome-based independent record company Interbeat has made its largest investment in a promotion campaign to back Mirella Felli's latest L.P. Storie Scomode. The L.250 million (app. US$227,000) campaign includes TV adverts on Silvio Berlusconi's private network channels, as well as ads on Rete 105 and Radio Monte Carlo. Felli has also given interviews to Radio Dimensione Suono and Radio Subasio. Interbeat GM Luigi Piergiorgio-vanni says the company's investment is a bid to break one of the company's younger artists. Comments Piergiorgio-vanni, "We are looking for results on both the national and international markets. We have signed a distribution deal for the German market with Siegel Musik Companies, and are currently negotiating for the release of the album in France and the Benelux." Interbeat is distributed by Warner Music Italy. DS

"When is the new Gianna Nannini coming out?"

Find the answer in M&M's Quarterly Music Monitor

Music Monitor II will be published April 6, 1991 (issue 14). Advertising deadline closes March 12.
The Basement Boys
Is It Love? - Eternal

The band's full name is: The Basement Boys Present Ultra Naté. In fact, they really present a new Donna Summer or Gloria Gaynor over a contemporary dance beat.

Bee Gees
Gaynor over a contemporary dance beat.

 producers are by acts signed to independent labels for which license and/or publishing agreements remain.

Steve Bookers
This Side Of Heaven - EMI
Produced by Jon Kelly, Chris Rea's right hand, Booker has similar appeal. But he bears more than that passing resemblance, as the real attraction here is the melodic, comforting song. Top-flight.

Bronski Beat
One More Chance - ZED RealLive
Stills looking for better times in the post-Somerville days. Catchy melody, deserves a chance.

Clubland
Pump The Sound (Like A Mega Blast) - Btech
A British/Swedish collaboration. Dance programmers looking for a blast, pump up the volume, pump up the jam etc. Signed to Btech (Belarus) and Warner (Scandinavia).

Harry Connick Jr.
Promise Me You'll Remember - Columbia
Theme from the original motion picture "The Godfather Part III", sung by the crown prince of Sinatra. He will certainly be remembered by late-night programmers.

Helloween
Kids Of The Century - EMI
German hard rock band play tribute to Iron Maiden. A little too heavy for top-40 radio, but just right for radio programmers with motorbikes.

Morrisey
Our Frank - HMV
Many people love him for his extravagant behaviour, and many people hate him for the same reason. But all agree on one point: our Morrisey has developed his very own style. And he has done it again on this first single from his upcoming album Kill Uncle.

Rain Tree Crow
Blackwater - Virgin
A one-off project by former Japan members the ever- intriguing David Sylvain, Steve Jensen, Richard Barbieri and Mick Karn. Their first collaboration in nine years, and worth every second of it. Only the band's name has changed, quality control remained.

Fearsal Sharkey
I've Got News For You - Virgin
The first single from the upcoming album Songs from The Manzit Grass. Recorded in Nashville, Tennessee, and assisted by famous Muscle Shoals session musicians Barry Beckett (producer and keyboads player) and Reggie Young (guitar), Sharkey comes back stronger than before. A soul-jewel.

Temper Temper
Talk Much - Ten
Temperamental soulful rendition in the Womack & Womack style. Heavy bass piano overtones dominate this groovy song. A real dance-temptation.

Dynesaur Jr.
Green Mind - Blanco Y Negro
After three independent releases, the noise boys are back on a new label, but not as loud as they used to be. Their patented steely rockers remain (How'd You Pin), but acoustic guitars (Flying Cloud) play a more important role. Produced by the band's mainstay Jay Maas.

Maggie's Dream
Maggie's Dream - Capitol
A 60's-style pop band, that combine the trippy acoustic style of Kenny Knvitz with the mellow sheen of Crowded House. The current single Love & Tears is picking up some hesitant airplay. The formula of How Can I Break That Heart On EHR. Album programmers can dig deep into this inspired and rich LP and should check the soulful One In Six and the tuneful Between Fear And Desire.

Maureen
Take It From Me - Urban
Ex-Bomb The Bass singer. Love Conquers All she sings—it's very likely she will do that herself too. The new trend is danceable material underpinned by strong melodies, and that is exactly what she delivers. Meaner Me is the fifth single from this album and bound to be her second hit.

Bob Neuwirth
99 Monkeys - Gold Castle
Again, the legend of MacDougal Street, where Zimmerman became Dylan? A collection of home-made songs by one of the most talented American singer/songwriters. All recorded in one take, live and directly on DAT. Another underestimated artist, Billy Swann, helps him out. Also featuring neo-traditionalist Peter Case.

Redhead Kingpin & The FBl
The Album With No Name - Ten
It's comedy time! For once no angry young men. Rap doesn't necessarily have to be streetwise all the time, it can also be pure entertainment as well. Check out What Do You Hate, an extremely funny number.

Kenny Rogers
The Very Best Of - Reprise
Two magnificent duets by the Santa Claus of country with Dolly Parton. Who could ask for more? Well, there's lots more, like the indescribable evergreens Ruby Don’t Take Your Love To Town, The Gambler, The Coward Of The County and, of course, the lovely Lucille. MOR radio programmers don't be 'cowards of the country'.
The Real Milli Vanilli

Last year, million-sellers Milli Vanilli caused uproar throughout the music industry, when producer Frank Farian revealed that frontmen Rob Pilatus and Fab Morvan had never sung a note on their "own" records. At the same time, he promised the launch of a new group, who would closely resemble the Milli Vanilli sound. "The Moment Of Truth", released on the BMG Ariola distributed Hansa label last month, is the first album by the so-called "Real Milli Vanilli".

by Robbert Tili

Exit Rob and Fab. The Real Milli Vanilli credit the real singers as the following: Brad Howell, John Davis and Ray Horton. Female singer Gina Mohammed has always received her credit, as have guest musician Icy Bro and rappers Tommy T and B-Sho 'Rockin'.

The album's title is a bit cynical, considering that has happened since last November 14, when Frank Farian made his infamous statement. Everyone will remember Rob and Fab pressurised to return their 1989 Grammy awards for "Best New Artists". This was the same year their '88 debut album All Or Nothing reached no. 12 in the European Top 100 Albums, with the LP's other version, The Remix Album also reaching no. 12.

These days, the duo have decided to stick to their Karsten Hein management and continue to look for a new record deal under their own name.

At the time, there were rumours The Moment Of Truth could face possible withdrawal. But the storms have calmed down. Chrysalis UK A&R director Peter Robinson (licence holder for Farian's Far Productions) said last year, "There's a lot of debate about the use of tapes. Milli Vanilli are not the first, and they will not be the last. There are numerous producer-oriented records. It's neither good nor bad, just the way elements in the dance market are moving [M&M December 1 1990]."

Not much has changed on the new album, which was recorded at the FAR Studios near Frankfurt. The faces are new, the sound is familiar. The first single Keep On Running, released under both the original name and the new banner depending on the territory, reached no. 9 in the Coca-Cola Eurochart Hot 100 Singles, (M&M February 23) - not bad, considering the unmasking.

The album is currently no. 42 in the German charts, and has also charted in Holland, (no. 60) and Belgium (no. 33). The new single Too Late (True Love) is due for release on March 11.

The album is distributed by BMG Ariola in Europe, excluding the UK, Scandinavia, Italy and Greece (Chrysalis) and France (Carrere).

BMG Ariola Munich international exploitation manager Susan Armstrong says, "We hope it will sell as well as in the past. It is exactly the same music."

An extensive marketing campaign is helping to promote the album. A nationwide radio advertising campaign is currently running in Germany. European TV advertising is on MTV. Regular instore displays and widespread trade and consumer press advertising are further cementing the campaign. Throughout February and March, The Real Milli Vanilli are embarking on an extensive European presso tour which will involve major TV appearances in Holland, Italy, Spain, the UK, Belgium and Austria. A concert tour is not yet planned.

Album tracks have already been played on Rete 105/Italy, Radio Club 91/Naples and SAP Radio City/Stockholm. SAF DJ Niklas Ehring says, "When Milli Vanilli's real identity was discovered, we stopped playing Keep On Running for a couple of weeks. But we do play the new guys' music, simply because it's so good.

FRANCE

Thierry Hazard

- Signed to Columbia.
- Publisher: Sony Music.
- New Album: Pop Music released on November 23.
- Current Single: Poupee Psychédélique released on November 5, at press time at no. 9 in France, no. 51 in the Coca-Cola Eurochart Hot 100 Singles.
- New single Les Brouillards De Londres is scheduled for the middle of March.
- Recorded at Mercadet/Paris.
- Marketing: TV advertising campaign (50 spots) has been run on M6 during the second half of January. A radio campaign (10 spots each) has each been run on Skyrock, Fan, NRJ and Metropolys. The radio advertising campaign was rerun on Skyrock during the end of January (five spots per day).
- European releases: The album and single have already been released in Belgium and Switzerland. The single has been released in Spain only.

Thierry Hazard is heavily influenced by '60s French music. His debut album will have appeal to anyone into Nino Ferrer, Serge Gainsbourg and Jacques Dutronce. The album also has a Beatles, Beach Boys, Generation X and Jean-Jacques Goldman flavour. Happy music, just right for springtime.

Hazard is no newcomer on the music scene. He used to be in rock band GPS (Garage Psychiatrique Suburban), with whom he cut several singles and two albums. His solo debut album marks a new direction in his career.

The Belgian and Swiss markets have proved the most receptive for Hazard's delightful pop. Le Jerk, the first single off the album (over 450,000 copies sold), was also released in Holland and Spain. The second single Poupee Psychédélique is currently in the French top 10.

He has already done numerous TV shows in his homeland. In March he will appear on the TV shows "Dorothée" and "Star 90" (both on TFI). As the album was recorded with studio musicians, he is getting a band together before going on tour.

UNITED KINGDOM

808 State

- Signed to ZTT, distributed by WEA.
- Publisher. Perfect Songs/London.
- New Album: ExEl to be released on March 4.
- New Single: In Yer Face released on February 4, currently at no. 9 in the UK; no. 37 in the Coca-Cola Eurochart Hot 100 Singles.
- Recorded at Square One/Mirage Studios/Manchester.
- Producer: 808 State.
- Tour: Plans for a European tour in April and May.
- Releases of the single on mainland Europe on February 18.

Dance records seem to break all the rules these days. With a minimum of airplay 808 State's In Yer Face bounced to no. 9 in the UK singles chart in a mere two weeks. Only Invicta/Canterbury, Metro FM/Newcastle, Piccadilly/Manchester and Radio

Forth/Edinburgh had played the record.

This is the band's third single to achieve top-10 success. The other two were The Only Rhyme That Bites and Cubik/ Olympic, both released last year.

The band are a real DIY-unit. They do everything themselves, from programming to recording, as well as engineering and producing the records. All-rounders that he is, Graham Massey is the band's main man.

Two years ago they released their debut album 808 Unit/State: 90. The 808-ers usually deliver instrumental dance records, but some vocals have been added to the hypnotic rhythms on this little gem.

Pan-European Spotlight: Artists featured have achieved Top 15 chart status in the European Top 100 Albums within the last five years.

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.
Taking A Pan-Euro Perspective On Radio

A: In 1987 Ofredia GM Jean-Emile Grassi approached the organisation as a group of programme producers, both radio stations and syndicators. With the appointment of the new president, Italy's Federadio and Carlo Degiacomi, in 1989, it was decided to develop AER objectives towards being a real lobby of private radio stations.

Q: What is the background to the AER? At the 1990 MIDEM in January, the organiser spoke about the need for a pan-European lobby to represent private radio organizations in Europe. Later, the idea of the association was to be realized in 1991.

Q: How will the AER be structured? A: Obviously, as a company with a lot of experience, we are in a very good position to do business for Ofredia. We have a lot of contacts and can help them with the company's interests.

Q: What is the AER’s plan for the future? A: The idea of the association was to become a permanent bureau, but may take a lot of time to reach full functionality. It is expected to be operational by March 15, although some members may still be involved.

Q: How do things stand now? A: The formation of a lobby group is the main objective of the association at the moment. But I also hope that we will find some way of co-operating in programming, to make real European productions. We have been approached by a Polish private radio association, so we have to deal with that new reality, too. We can no longer consider a true European association without the Eastern countries. Apart from us, there will be no other people who have been involved in these domestic issues, and we are hoping the AER will be in permanent contact with them and able to share their knowledge.

Q: How can we no longer consider a true European association without the Eastern countries? A: The idea of the association was to start looking for a structure that can deal with them. We hope that the country of choice will be the United Kingdom.

Q: How do things stand now? A: The idea of the association was to be realized in 1991. However, it is important to bear in mind that most of the members will not be very rich, so it will be difficult to ask them to invest a lot of money. At the beginning, we have to have a very adaptable structure, to be able to respond to our members’ needs.

Q: What is the aim of the association? A: The formation of a lobby group is the main objective of the association at the moment. But I also hope that we will find some way of co-operating in programming, to make real European productions. We have been approached by a Polish private radio association, so we have to deal with that new reality, too. We can no longer consider a true European association without the Eastern countries. Apart from us, there will be no other people who have been involved in these domestic issues, and we are hoping the AER will be in permanent contact with them and able to share their knowledge.

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MUSICAL MERGERS

Exploring The Format Map

Many US programme directors and GMs assume there are just 10 different radio formats available on the dial. In fact, this number can easily be multiplied by three.

by Kurt Hanson

The diversity in US formats is a marked contrast to the current state of European radio, and perhaps an indication of how the European radio spectrum will develop. The traditional 10 "main" music formats are: Album-Oriented Rock; Contemporary Hit Radio; Urban; Country; Adult Contemporary; Big Band; Jazz/New Age; Classical, and Beautiful Music.

Obeying The Market

Throughout the past decade, the interaction of consumer tastes, creative programmers and other market forces has created an environment in which differences have flourished. As a result, the 10 basic formats have evolved into dozens of programming variations best illustrated by the "Hanson format map." This map can be extended infinitely. Whenever you have two adjacent formats, a new station can be designed to fit in between. Each format relates to several other formats.

Let us start in the middle of the chart with Mainstream AC. The majority of radio advertisers in the US base advertising buys on station ratings within the 25-54 age group, and this is in a sense their "reference" format. Most GMs would like to be in the AC format, and this is in a sense their "member." A station would start replacing the mid '70s or early '80s. Core artists from this format include Don Henley, Hall & Oates, and Huey Lewis.

The CHR Boogie

Right now, the dominant CHR format in the US is dance-oriented CHR. Such stations choose to ignore the few rock and pop records in the charts in order to achieve a more consistent sound. Stations that took this marketing and programming approach are currently reaping big rewards. If you add more urban-influenced product, you end up with a CHR station. Contemporary music in this format ranges typically from the mid or late '60s (eg the Beatles) through today's mainstream pop hits (eg Phil Collins, Whitney Houston, Billy Joel). A typical station plays only seven to 10 current songs on any given week, with only one or two of those songs coming up per hour.

What happens if you add more current music? You get Contemporary AC (also known as Bright AC or Adult CHR). This music mix might extend back to the mid-'70s or early '80s. Core artists from this format include Don Henley, Hall & Oates, and Huey Lewis.

Play even more current music per hour (further left on the chart), and you'll find Mainstream CHR. Most Mainstream CHRs will play a couple of CHR oldies in a typical hour, and go back to the early or mid-'80s.

Middle Of The Road

Now let's move to the middle of the chart. In general, the mainstream AOR format will play music from as far back as the mid-'60s but is specifically programmed to reflect the tastes of older blacks (ie 25-54). These stations can have a moderate size white audience as well, as they feature classics by groups like the Temptations and the Four Tops.

As you move up the chart in the CHR area you start replacing the urban-influenced product with other current material. If you add groups like The Cure, Depeche Mode and Elvis Costello, you create a modern rock station. To date, this format has only been successful in a few big markets like Los Angeles, San Francisco and San Diego.

In many US markets a pure classic rock version of the AOR format can do better than the mainstream version. There is a limited interest among consumers in a Heavy Metal format, although the satellite delivered Z-Rock format is yet to have a fair test on a good FM signal.

Back To The Start

We have circled on the format chart back to AC. Let us return to Mainstream AC once again. If a new station wants to compete in the AC arena, there are three alternatives. It can take more current music (Contemp. AC), more oldies, or opt for a softer sound.

The strongest marketing position seems to be for an all-oldies radio station, covering the period from the late '50s to about 1973. Another successful marketing position is for a Soft AC, playing the relaxing sounds of Barbra Streisand and Air Supply.

Moving to the right of Soft AC on the chart, a station would be called Classic Hits by adding artists like Johnny Mathis and Perry Como. With the addition of instrumental cover versions, it would be Beautiful Music.

There is another new format on the intersection of three types. It is aimed at the same adult demos as an AC, it plays album cuts like an AOR, and it is used as background music in the same way as a Beautiful Music station. This is the New Age/Jazz format, as typified by KTWV/Los Angeles.

Nostalgia/Big Band is a format aimed at the 55+ crowd playing music from artists from Glenn Miller and Patti Page to Bobby Hebb, with KFRC/San Francisco being one of the most successful examples. Such stations are found almost always on AM.

Finally, in terms of music formats, there are at least two classic versions of Country. The FM version veers away from the twangy sound of early country hits, whereas the AM version features older records. There are two also versions of Classical. One is eclectic and diverse, the other a soothing jukebox of greatest hits.

The format map presented here is one that is and always will be, in the process of evolving. New variations are developed (eg Adult Urban and Male AC) and some existing ones (eg Classic Hits and Rock 40) fall by the wayside each year.

Each European country is starting from a different point and consumer tastes vary considerably, so any such charts will certainly evolve differently.

Kurt Hanson is president of Strategic Radio Research, which conducts ongoing audience research for radio stations in the US and Canada. Strategic has twice been named as one of the 500 fastest-growing companies in the US by "Inc." magazine. Hanson holds a BA and an MBA from the University of Chicago. Prior to founding Strategic in 1980, he worked at radio stations including WOKY/Milwaukee, WLS/Chicago and WLUP/Chicago.
When all is said and done, it's the DJ who really holds the key to which dance, house, rap or techno artists get exposure and subsequently go to air on radio. Here M&M profiles three DJs, one each from Berlin, Paris and Amsterdam, and asks them how they feel clubs have influenced the dance scene, and as a consequence, the charts and radio formats.

**MAXIMILLAN LENZ, AKA "WEST BAM", LOOKS DISAPPOINTED.**

The evening after our meeting, Berlin's main technohouse club, the 600-capacity UFO, is due to close because of noise complaints. Lenz won't be in town. He is to guest DJ at a club in Zurich. UFO?, he ventures, "was the only regular club enthusiasts could go to every weekend."

Berlin is a city of 3.5 million people, so surely market forces throw up venues? Lenz nods in agreement. With more, he detects an ever-growing demand for dance, especially from eastern Berlin. He leans forward and raps the table. "But there is nowhere near as much German national interest in dance as there is in the UK, nowhere near comparable."

Lenz sees the dance format as being contagious. "It's something people are confronted with. They go into a club and they see other people freaking out, screaming and throwing themselves on the floor. I know of people who never used to go to a night out, but I went to UFO and came out converted."

A club in Potsdamer Platz, on the old border of East and West, now wields the cutting edge. It is an old bunker, not far from where "The Wall" concert was staged last year. Radio in the city is not considered capable of breaking new acts. "There is not one radio station that plays house music. It is not seen as commercial music."

Radio DT 64, Berlin's only dedicated dance radio station, is a case in point. "They have a very good show called 'Dance Hall'. Our concept, though, is very different to the concept of radio. We are never influenced by them and they are not influenced by us."

Lenz monitors three dance charts in Germany: Network Press, Hammer Music and Disco Mix Club. Yet in his opinion, product that spills over into the national pop charts is "not really the best sort of dance music."

Good dance music, it is argued, is born out of social influence and pressure. Recent news reports from the reunified city have shown the growth of dance as a cultural scene. "So we have this very aggressive, hardcore techno scene. Nobody sings for the whole night, the sequence never stops and people just scream."

Lenz pauses. Then smiles. "The other thing I must say is: It's a very commercial scene. Good dance music, it is argued, is born out of social influence and pressure. Recent news reports from the reunified city have shown the growth of dance as a cultural scene. "So we have this very aggressive, hardcore techno scene. Nobody sings for the whole night, the sequence never stops and people just scream."

Lenz smiles. "It is easier in the English language to react to political situations."

"We have a semi-disco building, a 15-minute U-Bahn ride outside Berlin city centre. Lenz and two colleagues run the well-equipped studio-cum-label, Low Spirit. Here they create and mix material that sells out on popular way as much as it does in the German market. Product is not issued on licence, but is rather bought outright by German dance distributors, Discobox."

Born in Munster, Lenz started seven years ago aged 18. He recalls the first gigs in Berlin was playing Hi-NRG at a venue called The Metropole.

**BERNARD "LA TORTURE" GUILLAUME CLAIMS TO BE ONE of only four dance DJs in Paris playing house and techno. It is perhaps because of this fact that a streetwise girl breaks out. "When I plan to be away from the city," he says, "I must first liaise with the other three to make sure no 'underground' club is left without a DJ."

Yet the situation in France three years ago was even worse. Observers reported then that the burgeoning pan-European dance format was hardly anywhere to be seen. Or indeed heard. Guillaume praises the efforts French radio is now making to try and break the format, particularly Paris-based stations Radio Nova (where he presents a weekly show), Maximum FM and Futur Generation.

And he readily agrees with those in the industry who believe there is an undeniable link between what fixes club audiences one day and subsequently then airs on radio the next. "But NRJ, RTL and Europe 1," he says, "only think they playlist sufficient dance. What they air is crossover product, particularly from British artists."

However, it is good to hear stations play it. But now club-goers and radio listeners are beginning to hear the difference between artists who produce 'pure' dance, and those who allow themselves to be dictated to by what labels see as being the trend. Guillaume updates his record collection (almost exclusively 12 inchers) by buying imports in London, Amsterdam or Brussels. "There is not one radio station that plays house music. It is not seen as commercial music."

"But NRJ, RTL and Europe 1," he says, "only think they playlist sufficient dance. What they air is crossover product, particularly from British artists."

Guillaume's ambition is to get on to the mailing lists of the major record companies. "In the UK I get calls from record company reps asking me to play their stuff. In France I have to work a lot harder."

His aim now is to get on to label mailing lists, which at present he is not. (Home: +33 1 4278 1225.) "For really fresh new product, I rely on friends who are working the clubs in London. I get nothing on white label, yet this is where the most interesting stuff surfaces first."

The only way record companies here in France can break the format, and so individual artists, is not only on radio but primarily in clubs. The conversation turns to the perceived-as-limited situation in French dance today. It is illustrated by memories of a live on-air dance party thrown by Maximum FM last November. Dutch DJ Eddy De Clercq had been asked to guest and arrived in Paris with a representative of Amsterdam-based dance label, Go Bang!

"Details Guillaume. "Eddy got a call from one of the station's organisers asking what style of music he would be playing. The man insisted there should be no limitations. Eddy said he wanted nothing hard, he'd rather have soul house."

Yet while the obvious limitations of radio are accepted, with no great criticism of the Maximum policy, Guillaume adds, "There are not many major dance labels, and so, because I'm playing it."

"You don't know what you like until you've heard it, he suggests. "Give it another three years, and the scene will be fully mature."

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Music & Media March 9 1991

AmericanRadioHistory.Com
"In my opinion, radio should come out of the moment. I would love to see a Kiss FM-type station, though perhaps with more world music."

Belgian-born Eddy de Clerq, stage name "EDC," has an impressive knowledge and understanding of dance and house music. Aged 35, his reputation is now such that his name is deliberately headlined and plastered on bills across the Benelux countries. He also books dance and house music at The Roxxy club in Amsterdam, has close links with leading Dutch label De Kore club. He believes, much of his stuff only has club shelf-life of one week. People with his freestyle house.

Tod Terry has influenced a lot of people with his freestyle house. Mind you, dancing on radio, he argues that the lack of clear formats in Holland is holding back many dance artists. "Radio 3, for instance, programmes for people as if they are stupid."

"In my opinion, radio should come out of the moment. I would love to see a Kiss FM/London-type station, though perhaps with more world music."

On the Amsterdam-only cable station AFN, he enjoys "total programming freedom," and gauges the show's direction by what he hears people in clubs saying about it. De Clerq is critical of major labels, although he feels short of criticizing any by name. "In Holland, they do not see the importance of dance and club music. And worse still, they don't see the importance of the dance DJ."

Majoring on radio, he argues that the lack of clear formats in Holland is holding back many dance artists. "Radio 3, for instance, programmes for people as if they are stupid."

"In my opinion, radio should come out of the moment. I would love to see a Kiss FM/London-type station, though perhaps with more world music."

De Clerq is critical of major labels, although he feels short of criticizing any by name. "In Holland, they do not see the importance of dance and club music. And worse still, they don't see the importance of the dance DJ."

So how does he update records? "I just go where there is vinyl. I find them at jumble sales, in stores, from import shops, get them from friends, people who make them give them to me, and sometimes I make them myself. I don't need any record company to give them to me free."

He receives no white labels? "Sometimes. The Dutch majors don't do it though. It transpires his main source of promotional copies are from Go Bang!, Globestar, Low Spirit Berlin and Belgian label Play It Again Sam. He stops to gather his thoughts, before adding, "I'm not saying that the majors are stupid though. It's just that sometimes they don't even know what dance artists they have on their roster."

He particularly cites the indie Globestar (affiliated to Aare) as a prime example of a company having got its act together. "Ahead of its time, in fact." And goes on to make a point of praising house artist Tod Terry. "He has influenced a lot of people with his freestyle house. Mind you," laughs De Clerq, "much of his stuff only has a club shelf-life of one week."

He defines dance as "music that moves you," and seems happy to play ball on a suggestion that artists from the '60s were working an early version of the format.

He views today's Dutch generation as very broadminded and who like a wide variety of styles. "The exception perhaps is a small group who are still stuck on acid and English trends."

De Clerq began as a DJ in 1976, switching from his native city of Brussels to Amsterdam. Working to an audience of typically 2,000-4,000, he began to mix jazz, African, '50s songs and "some disco.

Later he started the De Kore club ("playground") and featured a cross of punk, disco "and anything wicked."

He returned to Amsterdam in 1990 after two years in New York and delights in playing "kitsch" product, listing Tom Jones, Engelbert Humperdinck and Nancy Sinatra. "And to see punks dancing to Lulu is very strange."

De Clerq believes the DJ's job is nothing. He has close links with leading Dutch label Go Bang!, was behind the popular European hit House Of Venus. He compiles a top 10 dance chart in specialist magazine Discos Dance and fronts a weekly show on Radio AFN/Amsterdam.

De Clerq is disarmingly modest about his achievements, yet later he started the De Kore club ("playground") and featured a cross of punk, disco "and anything wicked."

Belgian-born Eddy de Clerq, stage name "EDC," has an impressive knowledge and understanding of dance and house music. Aged 35, his reputation is now such that his name is deliberately headlined and plastered on bills across the Benelux countries. He also books dance and house music at The Roxxy club in Amsterdam.

="In my opinion, radio should come out of the moment. I would love to see a Kiss FM-type station, though perhaps with more world music."

After "Esta Loca" reached n°15 in Holland's TOP 40 and n°8 in the Dance Charts.

After France's smash hit "The Party" n°4 in the TOP 50 and n°1 in the clubs.

After "Esta Loca" reached n°15 in Holland's TOP 40 and n°8 in the Dance Charts.

After France's smash hit "The Party" n°4 in the TOP 50 and n°1 in the clubs.

Current single "Tequila" zoomed into the french TOP 50 at n°21 and n°2 in the Dance Charts.
Quadrophonia
plays
Quadrophonia

distributed in most of Europe by Sony Music
Alongside heavy metal, jazz, and alternative music, dance has long been just another of the "specialist" musical styles shuffled by mainstream radio into off-peak hours and isolated from the prime time of chart-based programming. Until now.

The early '90s have seen a massive upsurge in the popularity of dance music, with crowds flocking back to the clubs throughout Europe—and buying the records they hear there.

More so than most other forms of music, dance has remained a single-orientated format. While the growth of the CD has turned pop and rock fans away in their droves from the 7" format to digital audio, dancefloor sounds have remained a mainstay of 45rpm vinyl.

The style appeals strongly to the younger end of the market, those without the money to invest in hi-tech audio hardware.

Motivated more by the danceability of one particular sound than a general overview of an artist, their tastes tend towards a format, the 12" maxi-single, which offers them a selection of mixes of the same track.

Conversely, among the most creative artists have been those working on their own, mixing on home equipment. It has become increasingly easy to create a club hit, and sales, without the backing of a major record company or the resources to build an entire repertoire.

A suitable framework for the format in Europe is Kiss FM/London. The ex-pirate so impressed the Independent Broadcasting Authority (now the Radio Authority) with its application for an incremental licence in the city, (continues on page 20)
that an extra frequency was found for the station. After six months on air, ratings organisation JICRAR credited Kiss with an 850,000 15+ weekly reach, 80% of them aged 15-24, to which the station adds under-15s to claim an audience of one million.

Wesker Pleasantly Surprised

Kiss FM head of music Lindsay Wesker declares himself happy that the service has managed to achieve that without compromising on its "hard-hitting" content. "We are pleasantly surprised with the response," says Wesker. "To get to this level of audience, the station and its programming has obviously developed, but we have not had to move away from our original intentions. We realised pretty soon that we were going to have to give it to them perhaps a little less hard, less quickly. Even the most hardened dance fan doesn't want to listen to underground club mixes at eight in the morning. What we've done is move in more familiar dance music, especially in the mornings. After midday we still find that we can start letting all hell break loose."

Wesker stresses, however, that "familiar" dance music doesn't mean pop. "If Madonna or The New Kids On The Block make a good dance record that fits our format, then that's great: we'll play it, it should appeal to our listeners and it may even get a few of their fans to tune in. What we won't do is play something just to attract listeners—that would just lose us our core audience."

But Wesker realises that the London market can handle a station like Kiss better than many others. "This city has a big, young, streetwise crowd who are into dance music and form our core audience. The nearest competition is Capital FM which has a really down-market image."

An Aware Audience

"We can deliver advertisers an aware audience, tightly targeted on 15-24, but enough of them to make an impact. I don't know how many cities there are in Europe where you can do that and stay true to a format like ours."

One city where the targeting has been tried, but the approach has been different, is Paris. Here, according to the IPSOS survey of December 1990, Maxximum FM reaches 283,000 listeners aged 12+. Every day, a 3.3% penetration. Of these, 57.4% are aged 15-24, 21.3% 25-34. Nationally, its network claims a 1% daily reach. Programme director Michel Brillie says of Maxximum, "It is not a strict dance format, but closer to CHR dance—definitely up-tempo. There is a lot of rap, house and hip hop, but also pop and rock. Currently the playlist extends from DNA and KLF to Deep-Lite, Madonna and even Kylie Minogue. We prefer to be curious about music rather than sticking to a strict brief. Something that is good for us is innovative, has got a beat and doesn't sound like a rehash of something we've heard 17 times before. In those terms, the ideal track for us is something like Enigma's Sadness, which is hardly a record that could be played too much in the clubs. Brillie defines the Maxximum audience as "trendsetters and music leaders", curious about music and aware of it. "They are clubgoers, certainly," he adds, "but on the radio they don't just want to hear the same music as they do on the dancefloor. That's the secret of programming a successful station for this target in a market as competitive as Paris: recognising that they have a broad outlook."

Lessons To Be Learned

"You can learn from clubs in programming radio, but you cannot (continues on page 22)
COMING SOON
24 NEW HITS
Lessons To Be Learned

"You can learn from clubs in programming radio, but you cannot simply transfer the format, because you can't transfer the atmosphere or the captive audience that go with it."

Brillie says he fills that void through the commitment to innovation, maintaining contacts around Europe and the US to pick up the latest trends and sounds before they reach Paris dancefloors.

"The result of that," he claims, "is that a recent survey found Maxximum to be the favourite station of club DJs. We lead them rather than follow them."

Although Maxximum is a long way from the top of the Paris regional ratings (IPSOs puts it in 15th place), Brillie says advertising support is growing.

"Our clients appreciate being able to reach an audience of this profile so effectively. Products with a specific market among them are strongly represented on the station --fashion clothing, jeans, soft drinks, some cosmetics, and so on."

Meanwhile, one of Maxximum's bigger crosstown competitors, Skyrock, demonstrates just how important dance is becoming in mainstream tastes. Rated number six on the IPSOS survey with a 9.1% reach (796,000 listeners daily), and backed by an extensive national network, the station now finds 50-60% of its top-40 led programming is now dance music.

"The audience is very often kids who love the music, but are too young to go out to the clubs in the evening, so this is their only opportunity to hear the music. We like to keep them in touch, and do a lot of research around Europe to pick up new sounds, as well as employing DJs who themselves work in clubs around Italy."

"Dance is becoming very important to us. The EHR format has taken a lot of it on board and brought it into the mainstream, and it's clearly a far more creative genre at the moment."

"We define it very broadly, though. That percentage includes any music you can dance to: not just club music, house, acid and so on, but also anything from Kylie Minogue to Janet Jackson or PM Sampson."

Attracts Teenagers

Bouneau finds the genre important for attracting the lower end of his 15-25 target demographic. "There is a very strong appeal among 15-17 year olds, which is why we programme it so extensively--to get them to tune into the station. Older listeners don't have such a strong taste for it, which is why we haven't moved over to it exclusively."

Italy's leading station for dance, Radio DeeJay, is another which has found it a good way to attract younger listeners. Although primarily devoted to top 40 music, it has found that the best way to win the teenage after-school audience is with a three-hour dance programme, "DeeJay Time", aired weekdays from 14.00.

"Dance is becoming very important to us. The EHR format has taken a lot of it on board and brought it into the mainstream, and it's clearly a far more creative genre at the moment."

"We define it very broadly, though. That percentage includes any music you can dance to: not just club music, house, acid and so on, but also anything from Kylie Minogue to Janet Jackson or PM Sampson."

Limited To Cities

In general, however, dance remains a large market format. Kiss, Maxximum, Skyrock and DeeJay all serve major cities or national territories. Outside urban areas, club-going 15-25s remain a niche
Maxximum, Skyrock and DeeJay all serve major cities or national territories. Outside urban areas, club-going 15-25s remain a niche too small to attract the full-time interest of programmers and advertisers.

An exception is Nuremberg, medium-sized (approximately 500,000) but a highly competitive radio market. Following a poor showing in regional ratings a year ago, local rock station Radio N1 reformatted to top 40/dance.

Explains programme director Cetin Yaman, "We realised that dance was becoming very popular in the charts, so we decided to make a go of it. I think our area is just big enough to support it, although we have to take it step by step. Germans are not used to formatting in general, and dance in particular."

As a result, crossover material still takes a prominent place on N1, with George Michael and Londonbeat playing alongside house and rap tracks. "We define the extremes of the format by asking ourselves whether any of the tracks can be played back to back with any other. As a result, the most rockish we get is INXS, which is compatible in those terms with quite hard dance sounds."

Serving such a comparatively small market, N1 has had to promote itself hard. Regular dance parties are held, with international DJs invited to add prominence, and the station keeps a close eye on local clubs to stay in touch with audience tastes.

In the absence of ratings, however (the annual BLM survey is currently under way), N1 has few ways of telling how successful it is. But Yaman says the local record market provides some indication of popularity. "Labels and stores tell us that a lot of the dance records we play sell far better in Nuremberg than elsewhere in Germany."

They also get demand for the imports we air. "But without solid audience figures, many advertisers are still reluctant to use the station. "We have good links with specialised sectors like clubs and boutiques," says Yaman, "but others still have a problem coping with a station that has such a narrow audience profile. If they don't like the music, they will just assume that nobody else listens either."

"We realised that dance was becoming very popular in the charts, so we decided to make a go of it. Although we have to take it step by step. Germans are not used to formatting in general, and dance in particular."

- Cetin Yaman, Radio N1

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SANREMO '91 - TV CONTEST
TV ADV CAMPAIGN ON TELEMONTECARLO
CD LP MC "OVER THE POP"
RELEASE DATE: MARCH '91
MUSIC: POP
COUNTRY OF ORIGIN: ITALY
EXECUTIVE PRODUCER: MENZIONE
MANAGEMENT: MENZIONE
LAUNCH CAMPAIGN (key factors):
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TV ADV CAMPAIGN ON TELEMONTECARLO
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DANCE

Dance music continues to be one of the most exciting musical genres. The recent multimillion dollar licensing agreement between Belgian label ARS and Sony Music International, is proof of its increasingly important role. Major companies have been pressured into launching specialised dance outlets, to compete with the independent labels who still have the edge on new trends. M&M has talked to some of the main European dance labels on the often specialised marketing ploys needed to push product into the mainstream.

by Robbert Tilli

The marketing of dance differs radically to other forms of contemporary music. Clubs, and to a lesser extent specialised retail outlets, play a vital role in this process. Radio stations, on the other hand, do not. With the exception of dance stations like Kiss FM/London and Maximum FM/Paris, radio broadcasters are very bottom of the list of priorities. Labels first service the club scene with white label copies to gauge early reactions. Once a buzz at retail level has been achieved, it is time for radio to step in.

ARS (Belgium)

Main dance acts:

- Technotronic
- Quadrophonia
- M5D
- Hi-Tek-3
- Rosalyn Clarke

Pump Up The Jam was the first big hit for ARS. The label is distributed by Sony Music in Europe except Benelux (CNR). MD Patrick Busschots: "A dance record can very well become a pop record. Pump Up The Jam began its way to success in the clubs. The band's second record didn't depend on club reactions so much. And the third single just rocketed into the charts. That's when the fun stops for DJs. The thrill has gone. They want to make themselves important. Of course we play on this. For a new Technotronic record we do promotion in the old-fashioned way, promoting radio first and then everyone else.

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B2/4 Here We Go Cole / Clivilles House Mix

7" and CD3
A1/1 Here We Go (R & B Radio)
B1/2 Here We Go (C & C Radio)
"I think dance will become more melodic. There are many instrumental records in this area, but the real hits are vocal versions. Look at Snap and Milli Vanilli. People want to see living creatures singing and dancing, not computer mummies. It's all about identifying yourself with the stars."

Antler (Belgium)

Main dance acts:
- Gold Sensation
- Rave Busters
- Miss Nicki Trax

Antler releases five or six 12'' singles a month, mainly of an "indie" nature. Belgian radio is not very receptive to dance music. Radio Contact/Brussels, Radio 21/Brussels and Radio Antigoon/Antwerp play dance at set times.

MD Roland Beelen: "We sometimes play our records over the phone to retail outlets. The shops are a priority in promotion, because that's where DJs go. During the first stage, we don't even go to the radio stations, unless there is potential for crossover into the pop market. The future is very bright for techno dance. At least that's where we have our biggest successes."

"People want to see living creatures singing and dancing, not computer mummies. It's all about identifying yourself with the stars."

- Patrick Busschots, ARS (Belgium)
DANCE

Arcade (France)

Main dance compilations:
- Top Dance
- Dance Dance Dance

Arcade takes a totally different marketing approach. Since it only releases dance compilation albums, it depends a lot on TV merchandising.

Public relations director Nicolette van Galen: "It's a lot less expensive. The product 'dies' soon after its release, so every campaign is very short. Every three months we launch another Top Dance compilation, featuring new names. It's impossible to mention names of artists, because that doesn't matter at all in this branch. We sell about 150,000 units of each product. "Top Dance" was originally a radio programme on Skyrock, the compilation is based on it. Apart from the Top Dance series we've also got the Dance Dance Dance compilations, which we've licensed to Metropolys, another FM dance station. But they're more into old dance records from the last 10 years."

Polydor (France)

Main dance acts:
- Latino Party
- Beckie Bell
- Mylene Farmer

Dance department marketing manager Hugue de Salvadore: "Latino Party are a French band with an international flavour. Their third top 50 single Tequila has already been released in Italy. Germany and Holland will follow.

"Generally we begin to work on club promotion. We send 12" records to 600 different clubs. Two charts are important to us. These are Media Club and Top Dance. The first is broadcast at NRJ, the latter on Skyrock. Voltage FM is another dance-orientated station. National radio doesn't play dance at all. The specialist magazine De La Dance is also worth a mention.

"We are open-minded to all kinds of dance music. Mylene Farmer is not really a dance act, but in a way she is. She gets massive club support. In France, rap and dance make a good combination, as do jazz and dance. To market just rap is more difficult. Creativity and mixing cultures keeps things fresh."

Swemix (Sweden)

Main dance acts:
- Dr. Alban
- Dayene
- Kayo
- Sons Of Soul
- The Cool Runnings

In Sweden dance is all music you can dance to, it is not as split as in other European countries. In the clubs they do not play just one style, like house or rap, they play a mix of different contemporary styles.

Label manager Rene Hedemyr: "In the beginning we only had to concentrate on the artists, now we have success with Dr. Alban we have to concentrate on the marketing side as well. Unfortunately I don't know much about marketing regular pop music, because we're a specialised dance label. I think it's easier to get regular pop on the radio than club records, especially on national radio."
"That's why we cover 150 mainstream radio stations. We've found an angle to promote our products. Also we service the record shops. But it remains very hard to market dance records, they don't want to have overstock with 12" records. There are two different types of dance records, the rhythm-based club records and the non-club records, which have turned into dance records. These will become more important."

Polydor (UK)
Main dance acts (also on the Polydor-owned labels Big Life/Love/Desire/M and G/Urban):
Maureen
Kathy Dennis
Lisa M.
MC Eric
MC Buzz B
Blue Pearl
Junior Read
Soup Dragons
A Man Called Adam
Yazz
Love Ink
Roman
Nikki
Zoe
Double Trouble

Dave Dorrell's Love label recently signed a worldwide deal with Polydor. Dorrell,

"I think it's easier to get regular pop on the radio than club records, especially on national radio."
- Rene Hedemyr, Swemix

DANCE

Maureen

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KIWI: 7" / 12" / CD MAXI
ONE SHOT: 7" / 12" / CD MAXI
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DON VITO: 7" / 12" / CD MAXI

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(of M/A/R/R/S fame) is one of the most respected people on the dance scene. The Love label will be exclusively marketed by Polydor.

International marketing manager Alastair Farquhar: "It is important to create a profile for a record before its official release. Dance music is very split. There are many different genres under the dance banner. You can't supply two totally different dance records to one club, at least not in the UK. On the Continent, circumstances are different and things are still developing. Once they go in, there's no stopping it."

"Press marketing is very limited on the European mainland because there are not many specialised magazines. In the UK there are loads of dance publications.

"Our radio is starting to change and dance records are being played more and more. Daytime radio is beginning to become more and more popular. The most important show is Pete Tong's Friday-night show on BBC Radio 1. In Europe the process is much slower in terms of radio."

"Hopefully, the fusion between reggae and hip hop, so-called raggamuffin", will be the next big thing. The scene will continue to fragment. Creativity will increase. It will take a leading figure like Madonna to shape things."

"Creativity will increase. It will take a leading figure like Madonna to shape things."

- Pete Tong's, BBC Radio 1

Cooltempo (UK)

Main dance acts:
- Adeva
- Monie Love
- Innocence
- Kenny Thomas
- Gang Starr

International marketing manager Ken Grunbaum: "Most companies don't market their dance product properly. They only release one-off acts. It all comes down to 12" records, but there are few dance album releases. Eventually you have to sell albums, that's the only way to earn money. So you have to treat your acts as artists; you have to visualise them. Record companies develop their acts, develop a style. In a way there's no difference with regular pop. Personally I think dance is the pop music of the '90s."

"The good thing about dance is that it is technically possible to make a record in your own living room or bedroom. It's the same idea as punk rock. The kids love it, I think we'll see quite a lot of new directions in dance coming up."
BELIEVE IT OR NOT, SOME TERRITORIES ARE STILL AVAILABLE FOR SUB-LICENSING

BOUDISQUE 'DANCE' DISTRIBUTION

Offers you a supreme mix of specialized and major distribution, club and radio promotion, marketing with an open eye to the Benelux 'DANCE CIRCUIT', and this all without loosing any street-credibility.

FOR MORE INFORMATION, CONTACT ROB BOSKAMP

GO BANG!, TORSO DANCE AND BOUDISQUE DISTRIBUTION ARE DIVISIONS OF BOUDISQUE RECORDS & VIDEO

41-43 DE RUYTERKADE, 1012 AA AMSTERDAM, HOLLAND

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QUAND C'EST MOU C'EST PAS NOUS

MAXXIMUM
LA NOUVELLE MUSIQUE A SON MAXXIMUM
PAY PHONE?
PAYOLA?
PEYOTE?

"The last Kylie Minogue single, What Do I Have To Do, is a return to that style. We got a tremendous club reaction on that record."
- David Howells, PWL

Personally I think dance is the pop music of the '90s.
- Ken Grunbaum, Cooltempo

PWL (UK)
Main dance acts:
- Kylie Minogue
- Jason Donovan
- Big Fun

President David Howells: "We really don't consider ourselves involved in dance music. But obviously there's a dance beat to our records. It was always dance with pop on top of it. We originally started with dance stuff, in the days of Rick Astley and Mel & Kim. Since then we have lost it a bit, but the last Kylie Minogue single, What Do I Have To Do, is a return to that style. We got a tremendous club reaction on that record."
"It's very strange, but currently we get a lot more radio support than in the early days. It used to be eight plays a week, even if we had no hit. Now we achieve 22 plays for a new Kylie record. She has a unique record, this is her 12th consecutive top-10 hit from day one. Last record holder was Engelbert Humperdinck with nine such hits.

"British pop has always been dance-orientated. The Beatles and the Stones were dance bands. You went to a gig to dance. At this moment everything spins off dance. It never stands still, there will always be a new variation."

Pete Waterman, however, is a bit sceptical on the development of dance. "The dance scene is in a state of flux, it's a bad period now. Look at the dance acts over the past 20 years. Things always end when the big companies get involved. Lots of the originators quit the scene then. Then it isn't an underground thing any more. At the moment it's all samples of samples, like watered-down soup. At the end it becomes all water. The punters leave it, they don't want to have anything to do with it.

"Rock bands also use dance rhythms. The Happy Mondays were the first with it, now that they've had success with it, they go back to their rock origins. Also EMF and The Farm have jumped on and off the band wagon."

Dance Pool/Sony Music (Germany)

P.M. Sampson
Culture Beat
PG The Prince Of Rap
C&C Music Factory

Marketing assistant Gunter Aupperle: "There are several options here. First of all, N1/Nuremberg, a 24-hour-a-day station, is very open-minded to dance. Also, Bernie Bernthaler at SDR/Stuttgart is a very important dance DJ, while "Club Night", Fridays on HR3 from 20.00 to midnight, is one of the most popular dance programmes.

"Germany is still very much into techno and hip house. Nothing has changed since last year so far."

East West (Germany)

Main dance acts:
Chocolate
John Noville
Dyyva
Smooth Attack
Sassy B.
Tony Scott
Stetsasonic

International marketing manager Wolfgang Johannsen: "Working on dance promotion requires a lot of know-how. You have to be quick and have a very fundamental background. Only a few people know what's really going on. We're talking about a trendy product, promotion starts already long before the official release. This 'secret of actuality' is the main problem for the major companies. The biggest difference with regular pop is the channels you have to contact.

"Commercial dance music will be accepted on radio, without any doubt. Watch Snap. You won't get much daytime airplay with more extreme rap or house products. That has nothing to do with the quality of those records. It's because of the structure of radio programmes in general.

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-Wolfgang Johannsen

Tony Scott

MATCH OUT
for their releases
for all info;
via pomezia 7
20127 Milan (Italy)
tel: 02/26112230
fax: 02/26112240

AmericanRadioHistory.Com
Trendy music has to go to the clubs first. All radio is top-40 orientated. Dance doesn’t really fit in, unless it has a commercial sound. Nobody is experimenting, not only on national radio but also on the private stations. There’s only one specialised dance programme “Club Night” on Hessen 3. Heavy rock has to deal with the same problem. Stations have to think hard about their concepts.

"Remixing and sampling will be combined with orthodox instruments, that will be the next trend. Reggae and jazz will be more important. Our dance department will be open-minded for it."

Wolfgang Johannsen, East West

Red Bullet (Holland)
Main dance acts:
- 2 In A Room
- Plaza
- Confetti’s
- Flash Trax
- Secchi
- Unity
- Lisa Lux
- Raze
- Atmosphere

Label manager Edu van Hasselt: “Most of the times the clubs are already serviced by import shops. For our own productions, we use the disco mailing of two different organisations, Stichting Nationale Top 40 and DMC.

"I think dance is doing well on the radio. In the Dutch charts, eight out of 10 records are dance records. A lot of these records will never be played, but the same things happens with pop.

"Like every genre, dance will have its ups and downs. Sometimes the charts are full of ballads, sometimes full of Dutch language. Now it’s all dance, I guess things will happen the same way."

Tink (Holland)
Main dance acts:
- Formosa
- Black Tulip
- Marian Rolle
- MDA
- Mistry Shine Love One
- RJ’s Rule

Tink recently signed a distribution deal with EMI for Europe. A&R manager José Salvador: “We get more support from a local radio station like Amsterdam FM and from London-based stations Kiss FM and Jazz FM than from national radio. We use the word dance in the broadest possible sense.

“We don’t want to work on just one style of dance. We release house, techno and raggaemuffin’ records, also some ‘African’ and Latin-influenced material. At the moment, techno is very important in Manchester and also on the Dutch scene.

“Inspired by the developments in the US, south London is heading towards soul. Rock is returning to the UK, too. Guitars, Hammond organs and real live bands are back.”

Boudisque/Torso Dance/Go Bang!
Main dance acts:
- D-Shake
- King House
- Eton Crop
- Quazar
- Da Juice
- Surkus
- King Bee

At the end of last year Boudisque signed a distribution deal with Sony Music for all of Europe, except Benelux. D-Shake are licensed to Logic (Germany) and Cooltempo (UK). GM Laurens Meijer: “When one of our records really crosses into pop, that’s the moment Sony steps in and takes over our distribution.

“It all comes down to creating your own hype. Sometimes we skip Holland on purpose, and start our promotion in the UK. That’s what we did with D-Shake last year. We shipped 1,000 white labels to the UK, and saw what happened. We had a lot of success with the single Yaaaaaaaah! The artist himself doesn’t count, it’s the track itself. I think that’s a nice development.

“Radio support is almost less than zero. In the UK you have special dance stations, in Holland there’s nothing. King Bee got the least airings, but they reached no. 4 in the top 40. It sold so well, because of the hype we created.

"Dance grows while you’re busy with it, it changes all the time. I hope the development of dance mixed with African and Arabic music continues."
Jive Europe (Holland)

Main dance acts:
- Mr Lee
- White Night
- A Tribe Called Quest
- Wee Papa Girl Rappers

All the Zomba material is distributed by BMG for Europe. Director Bert Meyer: "Every release has to take seven steps on its way to success: import record shops, disco dance charts, radio airplay, an entry in the regular charts, a video, promotional gigs and regular promotion.

"It's hard to achieve airplay on Dutch radio, unless it is a real pop crossover, like A Tribe Called Quest. Radio DJs tend to think dance is something for the clubs exclusively. We're lucky in a way, that Holland is such a receptive market.

"I think there will be more pop crossover records this year. It will be less specialised: watch bands like C&C Music Factory and Snap."

"Dance grows while you're busy with it, it changes all the time. I hope the development of dance mixed with African and Arabic music continues."

- Laurens Meijer,

The Wee Papa Girl Rappers

SHE
'Nobody Knows'

SPASH
'Set The Groove On Fire'
(and Remixes)

KING KURLEE
feat. Blackmore Jr.
'Smoke On The Water'

M & M CREW
feat. Terry G.
'Forget About Fashion'

5" 12" 7"

WEA GERMANY
DANCE POOL
DELIVERED BY Sony Music
Germany

HITS FOR THE WORLD

B. G. THE PRINCE OF RAP
PEYOTE
PJB feat. HANNAH AND HER SISTERS
CULTURE BEAT

"This Beat is Hot"
7"/12"/5"-CD

"Shaman's Call"
7"/12"/5"-CD

"Bridge Over Troubled Water"
7"/12"/5"-CD

"Horizon"
CD / LP / MC

"Troubled Water"
CD / LP / MC
CD Storage Cabinet.

Are you looking for a way to store and lock your valuable CDs? Our storage cabinet holds 960 CDs in their jewel boxes for immediate access to your programs or to your collection of music.

- Steel construction with 3 lockable drawers and stackable.
- Space-saving design allows for easy access to your music collection.

Back to the main menu.
First international reactions on U.D.O.'s new album "Tomb" are very promising. The band will be touring Europe in May/June extensively. Kick off will be in Spain on May 1.

One highlight will be their London-Margue show on May 10, 1991. DANCE WITH A STRANGER will be going on Holland on May 11/12 for a TV show and additional promotion. Thank you Alexander R. for your excellent comment on FFW.

"The live dates have some dates scheduled for April.

Die ersten Reaktionen auf MICHY ERINCKS "Paris" sind überwiegend sehr vielversprechend. MICHY & seine Band werden am 7. Mai sein neues Album live in der Hamburger Markthalle präsentieren. Wir freuen uns schon alle 'drauf'.

VELVET VIPER are preparing their German tourdates in May.

station reports

GERMANY

MUSIC & MEDIA MARCH 9 1991

GERMANY

SIEBEN 3/1991

Close-Enz-Boethkes - Head Ent.Pgm.

A. List

AD Thomas Baran - Girls 'n' Emo

Barry Adamson - 2.000

Celine Dion - Where Does My Heartbeat

SW 3/ Baden Baden

ULS - Frank Bj - Prod.

AD Martinotta - Don't Go Me ROUND

Chris Hesse - Wiss.

LPC Joji Mitchell

FRANK ORCEL - Prog. Dir.

RVS/Rouen

AD Oleta Adams - Get Here

RADIO VIBRATION/Orleans

AD Niagara - Psychotrope

PP Comateens - A Place For Me

Philippe Nossent - Prog. Dir.

RADIO REGENBOGEN/Mannheim

AD Claude Joffroy - Underworld

AD Hubert Vandenput - Head Of Music

AD Siska - DJ/Prod.

BANDERS-This Is Your Life

I. List

AD Kylie Minogue - What Do I Have

A List

AD Paul Overstreet - Daddy's Come

Steffen Meyer - Music Dir.

B List:

PP蝈蝈&蝈蝈 - Secret Love

Christof Schmidt - Prog. Dir.

Martin  Schwebel - Head Of Music

TRI/GERMANY/Luxembourg

Sacha Noltemeier - Head Of Music

PP Le Max, Don't Do It

Gianni Simioli - Prog. Dir.

RADIO KISS KISS/Naples

AD Banderas - This Is Your Life

Marco Garavelli - Prog. Dir.

Franco Lazzari - Music Dir.

A List:

PP Le Max, Don't Do It

Maurizio Maressi - Prog. Dir.

Enrico Rinaldi - Head Of Music

ITALY

ARDI/GERMANY/Berlin

AD Chris Isaak - Wicked Game

PP Tanya Tucker - Stronger Than

Christine Demarz

Maurizio Riganti - Dir.

RAI STEREO DUE/Rome

AD Banderas - This Is Your Life

Marco Garavelli - Prog. Dir.

Federico Muscianise - Head Of Music

AD Berlino - Mi Piace

BBMG/Rome

AD Mauro Pastoriz - Head Of Music

Sabrina Stivale - Head Of Music

ARCI/GERMANY/Berlin

AD Robert Palmer - Merci Fidele

Reinhard Biirenz - Head Of Music

AD Germania - Head Of Music

Weinberger: Das War So Scholl

Jesus Jones - International

Jim Butcher: How High

AD Kylie Minogue - What Do I Have

AD Paul Overstreet - Daddy's

Steffen Meyer - Music Dir.

RSH/Kiel

AD Kai von Hanstein - Head Of Music

PP Le Max, Don't Do It

Gianni Simioli - Prog. Dir.

RADIO KISS KISS/Naples

AD Banderas - This Is Your Life

Marco Garavelli - Prog. Dir.

Franco Lazzari - Music Dir.
Austria

3 O/Y Vienna
Günther Tassler - Head Of Music
AD: Kim Appleby - G.L.A.D.
RADIO ORF/Lnndisch
LP: VÖA/Europe

Ireland

3FM/Dublin
John Clarke - DJ/Prog.
P: Revie Wilson - Head Of Music
A: Pursuit Of Happiness - She's About To Be Found
G: Secret Love
S: Simpson's School Bus
E: Radio Cardiff City - The Waterboys
The Whole Of The

Radio NEWS/Atlanta
John Lennon - Head Of Music
AD: Brian Taylor - Co-Ord.
A: Astana Camerata - The Gentle
N: Scorpions - Blackout
P: Radio Munich - Prince Of

Radio NEWS/Russia
John Lennon - Head Of Music
AD: Andrew Taylor - Co-Ord.
A: Astana Camerata - The Gentle
N: Scorpions - Blackout
P: Radio Munich - Prince Of

Palace
RPM/London
Rick Astley - Cry For Help
AD: Sue Nash - Co-Ord.
A: Robert Palmer - Mercy
N: Mike Bicker - Co-Ord.
P: C&C Music Factory - Gonna

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TOP 10 SALES IN EUROPE

UNITED KINGDOM

1. The Simpsons - Do The Bartman
2. Michaela's - Kiss
3. Madonna - Justify My Love
4. R.Palmer/UB40 - It'll Be You Baby Tonight
5. E.M.L. - Unbelievable
6. The Righteous Brothers - Unchained Melody
7. Vanilla Ice - Ice Ice Baby
8. Seal - Crazy
9. Scorpions - Wind Of Change
10. David Lee Roth - A Little Ain't Enough

GERMANY

1. C&C Music Factory - Gonna Make You Sweat
2. Enigma - Sadeness Part I
3. Elton John - The Very Best Of...
4. Seal - Crazy
5. Enigma - Sadeness Part 2
6. Sting - The Soul Cages
7. Madonna - True Blue
8. Seal - Crazy
9. Enigma - Sadeness Part 3
10. Sting - The Soul Cages

FRANCE

1. Enigma - Sadeness Part 1
2. C&C Music Factory - Gonna Make You Sweat
3. Enigma - Sadeness Part 2
4. Sting - The Soul Cages
5. Madonna - True Blue
6. Sting - The Soul Cages
7. Madonna - True Blue
8. Sting - The Soul Cages
9. Madonna - True Blue
10. Madonna - True Blue

ITALY

1. Enigma - Sadeness Part 2
2. Madonna - True Blue
3. Sting - The Soul Cages
4. Sting - The Soul Cages
5. Sting - The Soul Cages
6. Sting - The Soul Cages
7. Sting - The Soul Cages
8. Sting - The Soul Cages
9. Sting - The Soul Cages
10. Sting - The Soul Cages

SWEDEN

1. Seal - Crazy
2. Enigma - Sadeness Part 2
3. Sting - The Soul Cages
4. Sting - The Soul Cages
5. Sting - The Soul Cages
6. Sting - The Soul Cages
7. Sting - The Soul Cages
8. Sting - The Soul Cages
9. Sting - The Soul Cages
10. Sting - The Soul Cages

IRELAND

1. Enigma - Sadeness Part 1
2. C&C Music Factory - Gonna Make You Sweat
3. Enigma - Sadeness Part 2
4. Sting - The Soul Cages
5. Madonna - True Blue
6. Sting - The Soul Cages
7. Madonna - True Blue
8. Sting - The Soul Cages
9. Madonna - True Blue
10. Madonna - True Blue

PORTUGAL

1. Rui Veloso - Nao Ho Estou No Ceu
2. Rui Veloso - Paezio
3. Whitney Houston - I'm Your Baby Tonight
4. Sting - All This Time
5. INXS - Disappear
6. Vaya Con Dios - What's A Woman
7. Black Box - The Tide
8. Sting - What's A Woman
9. del Amitri - Spit In The Rain
10. Aliamo - Spinit In The Rain

SINGLES

1. The Simpsons - Do The Bartman
2. Elton John - The Very Best Of...
3. Sting - The Soul Cages
4. Sting - The Soul Cages
5. Sting - The Soul Cages
6. Sting - The Soul Cages
7. Sting - The Soul Cages
8. Sting - The Soul Cages
9. Sting - The Soul Cages
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ALBUMS

1. The Simpsons - Do The Bartman
2. Elton John - The Very Best Of...
3. Sting - The Soul Cages
4. Sting - The Soul Cages
5. Sting - The Soul Cages
6. Sting - The Soul Cages
7. Sting - The Soul Cages
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9. Sting - The Soul Cages
10. Sting - The Soul Cages
EHR TOP 25

1. RICK ASTLEY/Cry For Help ( RCA )
2. STING/All This Time ( A&M )
3. SEAL/Crazy ( ZTT )
4. CHRIS REA/Auberge ( East West )
5. ROBERT PALMER/Mercy Mercy Me/I Want You ( EMI )
6. GEORGE MICHAEL/Heal The Pain ( Epic )
7. KIM APPLEBY/G.L.A.D. ( Parlophone )
8. SUSANNA HOFFS/My Side Of The Bed ( Columbia )
9. GLORIA ESTEFAN/Coming Out Of The Dark ( Epic )
10. WHITNEY HOUSTON/All The Man That I Need ( Arista )
11. KYLIE MINOGUE/What Do I Have To Do ( PWL )
12. MARIAH CAREY/Someday ( Columbia )
13. 11 ENIGMA/Sadness Part I ( Virgin )
14. 19 2 KLF/3 AM Eternal ( KLF Communications )
15. 20 2 STEVIE B./Because I Love You ( BSM )
16. 12 6 C&C MUSIC FACTORY/Gonna Make You Sweat ( Columbia )
17. 23 3 CHRIS ISAAK/Wicked Game ( London )
18. 21 2 THE SIMPSONS/Do The Bartman ( Geffen )
19. 14 3 OLETA ADAMS/Get Here ( Fontana )
20. 20 2 CHRIS ISAAK/Blue Hotel ( Reprise )
21. 22 3 BANANARAMA/Preacher Man ( London )
22. 27 4 LONDONBEAT/No Woman No Cry ( Anxious/RCA )
23. 25 2 THE FARM/All Together Now ( Prodigy )
24. 24 KIM APPLEBY/Don't Worry ( Parlophone )
25. 23 4 QUEEN/Innuendo ( Parlophone )

EHR NEW ADD LEADERS

1. RICK ASTLEY/Cry For Help ( RCA )
2. STING/All This Time ( A&M )
3. CHRIS REA/Auberge ( East West )
4. SEAL/Crazy ( ZTT )
5. ROBERT PALMER/Mercy Mercy Me/I Want You ( EMI )

EHR "A" ROTATION LEADERS

1. RICK ASTLEY/Cry For Help ( RCA )
2. STING/All This Time ( A&M )
3. CHRIS REA/Auberge ( East West )
4. SEAL/Crazy ( ZTT )
5. ROBERT PALMER/Mercy Mercy Me/I Want You ( EMI )

EHR TRACKING REPORT

1. RICK ASTLEY/Cry For Help ( RCA )
2. STING/All This Time ( A&M )
3. CHRIS REA/Auberge ( East West )
4. SEAL/Crazy ( ZTT )
5. ROBERT PALMER/Mercy Mercy Me/I Want You ( EMI )

Artists/Title

SOHO/Chihuahua ( S&M )
ELTON JOHN/Easier To Walk Away ( Rocket )
PRAISE/Only You ( Epic )
RALPH KRVST/Vox Cat ( EMX )
ROXETTE/Heart Of Glass ( East West )
TANITA TIKARAM/Where We Love ( Virgin )
BEVERLEY CRIPPS/Holding On ( Emi )
ALEXANDER O'NEAL/True Man ( Tabu )
NEW KIDS ON THE BLOCK/Don't Cry ( Columbia )
KENNETH THOMAS/Out Of My Life ( Cooltempo )
BEE GEES/Secret Love ( Warner Brothers )
2 IN A ROOM/Wiggle It ( SBK )
A-HA/Call Your Name ( Warner Brothers )
JIMMY BARNES & INXS/Good Times ( Atlantic )
FREE/All Right Now ( Island )
THE RAILWAY CHILDREN/Every Beat Of The Heart ( Virgin )
SURFACE/The First Time ( Columbia )
VANILLA ICE/Play That Funky Music ( SBK )
WILL TO POWER/Boogie Nights ( Epic )
CELINE DION/Where Does My Heart Beat Now ( Columbia )
THE PEACE CHOIR/Give Peace A Chance ( Virgin )
VANILLA ICE/Ice Baby ( SBK )
MC Hammer/Here Comes The Hammer ( Capitol )
NOMAD & MC MIKE FREEDOM/Devotion ( RuffNSmooth )
CARON WHEELER/Don't Quit ( RCA )
LEYTON JAYTON/Echo My Heart ( Street)Scorpio/Wire Of Change ( Mercury )
E.M.F./Unbelievable ( Parlophone )

EHR "A" Rotation Leaders are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

EHR "A" Rotation Leaders

RICK ASTLEY/Cry For Help
STING/All This Time
CHRIS REA/Auberge
SEAL/Crazy
ROBERT PALMER/Mercy Mercy Me/I Want You

EHR New Add Leaders

RICK ASTLEY/Cry For Help
STING/All This Time
CHRIS REA/Auberge
SEAL/Crazy
ROBERT PALMER/Mercy Mercy Me/I Want You

Airplay Action

By Machig Bakker

Airplay on Vanilla Ice's last single, Play That Funky Music, is slowly picking up. However, at the same time, France is discovering the impact of the singer's European debut, Ice Ice Baby. Some 15 stations, of which the majority are French, are still playing the single.
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<tr>
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| Dizz
### MUSIC & MEDIA

#### EUROPEAN AIRPLAY TOP 50

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<td>Tuff Gong/Island Music</td>
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<td>Whitney Houston</td>
<td>I Will Always Love You</td>
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<td>Gloria Estefan</td>
<td>望望</td>
<td>Capitol</td>
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<td>Wham!</td>
<td>Last Christmas</td>
<td>Pye Records</td>
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<td>George Michael</td>
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#### UNITED KINGDOM

Top played records on BBC stations and major independent radio.

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<td>Is Your Love Enough</td>
<td>UB40</td>
<td>Radio 1</td>
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<td>No Woman No Cry</td>
<td>UB40</td>
<td>Radio 1</td>
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<tr>
<td>Only You</td>
<td>UB40</td>
<td>Radio 1</td>
</tr>
<tr>
<td>To Love Somebody</td>
<td>UB40</td>
<td>Radio 1</td>
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#### GERMANY

Most played records on the ADI service, and major private services. Compiled by Media Control/Statistik zur Musikwirtschaft.

<table>
<thead>
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<td>Wenn Du Nur Da bist</td>
<td>Michel Sardou</td>
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<td>D американск</td>
<td>Blondie</td>
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<td>Wer Freude Kennen Lernen</td>
<td>Stevie Wonder</td>
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<td>Bilder _ in _ der Nacht</td>
<td>David Bowie</td>
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<td>Ich Will Was Sonst</td>
<td>Peter Gabriel</td>
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#### FRANCE

Most played records on AM stations. Compiled by Médiascanners/Meetic.

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<tr>
<td>All I Want To Do</td>
<td>Garth Brook</td>
<td>RTL2</td>
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<tr>
<td>How Do I Love You</td>
<td>Enya</td>
<td>RTL1</td>
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#### ITALY

Most played records on FM stations. Compiled by Media Control/Statistik zur Musikwirtschaft.

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<td>RTL1</td>
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<td>得天の</td>
<td>Giorgio Moroder</td>
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### NATIONAL AIRPLAY

#### SPAIN

Most played records on national stations Radio 2 and Radio 3. Cited by Ondas de España/Televisión Española.

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#### HOLLAND

Most played records on national pop station Radio 2. Compiled by Media Control/Statistik zur Musikwirtschaft.

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#### AUSTRIA

Most played records on the national pop station Ö3. Compiled by Media Control/Statistik zur Musikwirtschaft.

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#### SWITZERLAND

Most played records on the national station DRF 3. Compiled by Media Control/Statistik zur Musikwirtschaft.

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### M&M's AIRPLAY SUMMARY

- **United Kingdom**: Top 5 songs in order: "The Way You Do The Things You Do" by UB40, "Last Christmas" by Wham!, "No Woman No Cry" by Bob Marley, "To Love Somebody" by UB40, "To Love Somebody" by UB40.
- **Germany**: Top 5 songs in order: "Wenn Du Nur Da bist" by Michel Sardou, "D américanck" by Blondie, "Wer Freude Kennen Lernen" by Stevie Wonder, "Ich Will Was Sonst" by Peter Gabriel, "Ich Will Was Sonst" by Peter Gabriel.
- **France**: Top 5 songs in order: "All I Want To Do" by Garth Brook, "How Do I Love You" by Enya, "All I Want To Do" by Garth Brook, "How Do I Love You" by Enya, "All I Want To Do" by Garth Brook.
- **Italy**: Top 5 songs in order: "Sei Cosa Hai" by Giorgio Moroder, "得天の" by Giorgio Moroder, "Sei Cosa Hai" by Giorgio Moroder, "得天の" by Giorgio Moroder, "Sei Cosa Hai" by Giorgio Moroder.
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- **Switzerland**: Top 5 songs in order: "###", "###", "###", "###", "###".
## EUROCHART HOT 100® SINGLES

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>ARTIST / ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
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<tbody>
<tr>
<td>1</td>
<td>Bad Shoes - ARTI (Harmony Music)</td>
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<tr>
<td>2</td>
<td>I Can't Help It - Warner Chappell</td>
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<tr>
<td>3</td>
<td>You're The One - MCA Music</td>
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<tr>
<td>4</td>
<td>Ticket To Ride - Parlophone</td>
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<tr>
<td>5</td>
<td>Don't Worry - MCA Music</td>
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<td>6</td>
<td>The Joker - Warner Chappell</td>
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<td>7</td>
<td>Love Is All - Warner Chappell</td>
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The Eurochart Hot 100 Singles is compiled by BMI Communications BV in cooperation with Buma/Stemra.

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MCA/BMG Rumbles

There is renewed speculation that MCA will soon buy a 50% stake in BMG. A story in The Hollywood Reporter on February 26 cites "informal preliminary discussion" to that effect, and paints a scenario where MCA would run the two companies, while BMG would direct overseas activities. The two majors recently signed an international licensing and distribution deal for Europe and much of the rest of the world.

Recouping Royalties

US major labels are reportedly selling artists and licensees that promotional activities will in future become recoupable from royalties. The practice has already affected Boudisque Records/ Holland MD Rudi Jacob and has not been happy. I intend to lobby European colleagues and raise the matter at this year's New Music Seminar," European reaction next week.

Load Of Crystal Balls

Skyrock/France has been promoting itself in the most surprising place recently, exhibiting at an annual conference for those unfortunately addicted to fortune-telling. Perhaps it would have been more appropriate for raking in album sales from Madame Medora to have taken a stand.

Listen, You Guys...

Westwood One reports that on February 26, 11 Iraqi soldiers surrendered to its news reporter Liz Colton, thinking her to be an Allied commander. Liz, you've got management potential.

McDonald's first discovered the problem of the missing spots in an audit of its cinema advertising, which also revealed that some ads were not shown. That prompted Palczewski to routinely monitor private stations and determine the exact time spots actually were aired, if at all. Details Palczewski, "McDonald's spends an eight-figure sum on radio advertising [in Germany], which is a nice chunk of our budget. We have remedied the problem ourselves by putting a clause in our contracts with private radio stations stating that we may check their spot tapes, as well as monitoring broadcasts. If errors and discrepancies are found, we not only do not pay for spots that are not aired, we also receive a stiff penalty payment from the radio station involved."

The findings are troublesome enough to warrant a further study by Werbefrequenzen & Agenturen Zu Bewertung Und Leistung Von Werbeträgern, a German association that organises for advertisers and agencies. The association is expected to publish a report soon. Meanwhile, audience research at Polydor消息称 "The younger generation is ignoring vinyl completely. When they up-grade from a cassette player they usually buy a small hi-fi system with a CD player but without a record deck."

But the decline of the cassette could have implications for breaking new bands. Yates comments, "Cassettes may be more of an impulse purchase than CDs. The market is conservative at the moment and people feel safer backtracking into the past. People are tending to opt for Madonna on CD and perhaps they are not taking the risk on a cassette player because of the recession."
“Direct mail can be informative, but I get more useful information from my trade magazines.”

Your customers and prospects do get helpful information from the direct mail they receive. But, the fact is, the buying influences you need to reach depend more on their trade publications for information that helps them make buying decisions. A recent study, conducted by the Forsyth Group, confirms it.

The study asked 9,823 business and professional buying influences what sources of information they found most useful in shopping for the products and services they buy for their companies. Almost invariably, they ranked specialized business publications first.

Other sources of information were also well regarded by many respondents. The results suggest that sales representatives, trade shows and direct mail are valuable parts of a solid marketing mix. But to reach the most prospects for the least money, you can't top trade magazines.

For a free copy of the study, please write to American Business Press, 675 Third Avenue, Suite 400, New York, NY 10017.

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- Indexes by both company and person

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1991 PRICES:

<table>
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<th>Country</th>
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<td>Benelux</td>
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<tr>
<td>Germany, Austria,</td>
<td>DM. 120,-</td>
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<td>Switzerland</td>
<td>Fr. 420,-</td>
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<td>UK</td>
<td>£ 40,-</td>
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<td>France</td>
<td>Fr. 420,-</td>
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<td>Other countries</td>
<td>US$. 75,-</td>
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