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US$1b Deal
Jackson Signs To Sony; Gets Own Label

It's a family affair. One week after Janet Jackson's mega-deal with Virgin Records Ltd., her brother Michael has reached an agreement with Sony Software, said to be worth up to US$1 billion.

The long-awaited deal encompasses more than just records. Under a new company, The Jackson Entertainment Complex, the artist will collaborate with Sony Music Entertainment, Columbia Pictures and Sony Electronic Publishing (including the Sony Software group) on a variety of projects including records, motion pictures, television and shorts.

The first project of Jackson (continues on page 30)

AIRC, PPL Will Go To Arbitration

The UK's Association Of Independent Radio Contractors (AIRC) and Phonographic Performance Limited (PPL) are to settle a long-standing dispute through the Copyright Tribunal, even though it could be autumn before a hearing is scheduled.

Neither the PPL or AIRC were prepared to disclose what figures were on the negotiating table. However, industry sources claim PPL was pushing for a sliding scale settlement (continues on page 30)

Yo! Hammer Comes To Europe

by Machgield Bakker

It's "Hammer Time," Europe, and rap's reigning king will be pulling out all the stops during his forthcoming European tour.

MC Hammer's tour, kicking off in Rotterdam on April 5 and promoted by Marshall Arts —will encompass 28 dates across 10 European markets. More dates in the UK are planned. MTV Europe has teamed with Pepsi-Cola for a joint promotional campaign during the tour. That promo began on January 24.

On April 6, MTV will stage the day-long "Hammer Hype Saturday" tied in with the selection of the winning entry of a special competition. This will be followed by news packages, concert footage and the video exclusive of the forthcoming single "Sweetness."

The bond between MTV and Pepsi will be further emphasised on posters, tickets and concert video screens. Pepsi already sponsors "Dial MTV."

The MC Hammer event marks the third time in recent months that Pepsi has been involved with music marketing. Last December, it initiated the Tina Turner & Rod Stewart duet "It Takes Two," which was followed by Stewart's endorsement of Pepsi Lite. The company will also be the official sponsor of Gloria Estefan's forthcoming European tour.

Pepsi-Cola European marketing manager John Karakadas says Hammer's appeal reaches far beyond rap audiences. "He made rap more entertaining and is heading for the no. 1 pop artist status. He is a real fresh and exciting artist, the type who we like to be associated with. Suffice to say, we have made significant investment in this." (continues on page 30)

PolyGram Taps RTL For Promo

French AM private RTL has joined forces with PolyGram France as national sponsor of the company's "Génération Musiques 91" promotion. The February 28-March 14 campaign is reportedly the largest promotion for new French music ever mounted.

RTL's new music showcase "Génération Laser" (Monday-Friday, 19.00-21.00) is devoting considerable airplay to "Génération Musiques" acts throughout the spring. The station also featured a number of artists in a special March 20 edition of its show "Studio 22."

PolyGram special products manager Jean-Marc Bakouch explains that RTL was a better choice than any of France's FM networks because their attitude to (continues on page 30)

No. 1 in EUROPE

European Hit Radio
JOYRIDE (EMI)

Eurochart Hit 100 Singles
JOYRIDE (EMI)

European Top 100 Albums
QUEEN (EMI)

“GET READY”

THE NEW SINGLE

FOR

APRIL 2 1991

COLUMBIA
Pop Definition Tightened

by Hugh Fielder & Paul Easton

Glenn Miller's Moonlight Serenade and As Time Goes By from the film "Casablanca" are now defined as pop music.

In a third clarification of 'pop music', the Radio Authority now says it includes any record which has featured in a singles charts broadcast on UK independent radio and BBC radio since 1984.

The latest move was outlined in a letter sent out by the Authority stating: "All single records which have been recorded or released with a view to entering such charts; all single records whose contents are in a style which, in the opinion of the Authority, seem or seemed suitable for entry to such charts; and all records recorded on or after 1st January 1960 which are, have been, or could be listed in the future in 'The Guinness Book Of British Hit Singles' and links from the studio to transmitter. Comments Piccadilly programme controller Mark Story, "We are very keen to expand our sports coverage, but up to now things have been very difficult. We may decide that it will not be a commercially viable opportunity."

Music Fills Government Coffers

The UK music industry contributed nearly £790 million to the country's balance of payments in 1988-89, based on the survey "Overseas Earnings Of The Arts" by the Economics Advisory Group.

The £6 billion earned by the cultural sector "is on a par with earnings from the oil industry and among Britain's leading invisible earnings," according to Lord Limerick, chairman of British Invisibles which represents service companies whose export earnings are not traditionally covered in balance of trade statistics. The music industry contribution is up by 42% from the previous survey in 1984-85. One in four records sold around the world is performed or produced by a UK artist and the report estimates that £486 million was earned in royalties. HF

North American Radio Station Profiles

Music & Media presents a new monthly feature called "Hardware/Software", which focuses on radio broadcast equipment and technology. "Hardware/Software", which this week discusses aspects of audio processing (see page 15), is written in a user-friendly style by UK-based consultant Andy Bantock. He will cover systems and services, as well as all forms of mechanical and electronic broadcast materials such as computer software and new products.

News

Music

Warner Music France president Jaques Deltelle has just announced the promotion of Yvan Destremau to GM of Carrere Music France (full story on page 6).

MCA UK has appointed Jeff Will, the former BBC Radio 1 DJ who was most recently A&R director at A&M UK.

Mitch Clark is the new head of programming at Continental Europe at EMI Music Worldwide.

Martin Steinke, formerly RCA promotions manager at BMG ARIOLA Holland, has joined BMG Records UK as international label manager.

Neil Gillespie has been appointed director of finance at MCA Records International.

Michel Will, formerly of Rough Trade Belgium, has been made press officer at Warner Music Belgium.

Singer Lyle Goosen has been appointed host of the VTM Top 50 TV chart show in Belgium.

Radio

Jazz FM MD John Bradford is taking Nigel Walmsley's place as chairman of the Airc research sub-committee (see story on page 5).

Philip Pinnegar has been appointed deputy MD at Capital Radio/London.

Galaxy Radio/Bristol station manager Eddie Vickers has also been appointed marketing manager for Chiltern SuperGold.

The former BBC Berlin correspondent was MD of Severn Sound which Chiltern purchased last year.

New editor-in-chief and station manager at Sachsen Radio/Dresden is Uwe-Eckard Dittrger. His predecessor, Jürgen Vogel is station manager at the Leipzig Funkhaus and deputy director of Saxony's state broadcast.

Berthold Meier has been appointed host of the VTM Top 50 TV chart show in Belgium.


Breakthrough Outside Broadcast for Piccadilly

by Andy Bantock

Piccadilly Gold/Manchester is believed to have made history on March 19 when it broadcast a football match from France between Manchester United and Montpellier via an ISDN link. It is reportedly the first time such a facility has been used in a live situation.

This digital system enables stations to mount national and international outside broadcasts using simple dial-up equipment, an alternative to booking high-quality circuits in advance. The new digital system gives full 15kHz mono audio (FM quality) over a near-standard telephone circuit.

The new technology will eliminate the need for the majority of occasional-use lines and some permanent-use lines, such as standby links from the studio to transmitter.

Comments Piccadilly programme controller Mark Story, "We are very keen to expand our sports coverage, but up to now these have been very difficult. We may decide that it will not be a commercially viable opportunity."

20 years and many more to follow.

Thanks for the partnership in the past and the present in the future.

Opening of Studio III

SSL 64 channel, G-series

Sony 3348 digital

Neil Grant Acoustics
by Jacqueline Eacott

Europa Plus Moscow is about to celebrate its first year on the air and the 11 million listeners are invited to the party.

The Soviet Union's first private station in Moscow, which debuted April 30, 1990, already has 5.4% of Moscow's 20 million listeners tuned in, according to a Gosteleradio Centre of Research & Public Opinion poll.

Since its launch, the station has been regularly broadcasting Russian-language programmes with a team of Soviet DJs and technicians. Musically, the station is modelled after Europe 2 in France. A sample from the playlist includes artists ranging from Madonna and New Kids On The Block to RTUN and Leningrad.

The station airs about four French songs an hour and now broadcasts 23 hours daily, 19 hours on FM from 06:00-01:00 and four hours on AM.

The Europa Plus France consortium, which operates the station, consists of Europa 1 (34%), GPT (33%), PartCom (23%) and Precom/Studio France (10%). That consortium has 51% of Europa Plus USSR, the holding company which owns Europa Plus Moscow.

The other 49% is owned by Gosteleradio.

To date, the French group has invested more than FFr2 million (approx. US$90,000) to equip the Moscow studio and to train a staff of 30. Two studios have been opened, using such equipment as Studer A 730 CD players, cart-playing machines, a Sovno Craft SAC-200 mixing board and Acomron amplifiers.

Comments Europa Plus Moscow programme director and director general Andrei Anissenko, "There is nothing like it in the whole Soviet Union. Nobody plays music from CDs here; nor do they take care technology. People didn't even hear about our existence before.

Adds consortium head Georges Polinski, "French technicians spend around eight days a month in the Moscow studio. The Soviets handle everything else themselves."

Polinski's faith in the project is confirmed by the results of the Gosteleradio poll, the first for the station. That survey, conducted January 22-25 and involving 500 listeners, showed that Europa Plus Moscow was the no. 1 station among 15-29 year olds, ahead of state radio.

While advertising has not been pouring in, the station is at least paying the bills. Details Anissenko, "We thought we wouldn't be profitable for at least three years. But, somewhat unexpectedly, we got orders and are able to pay all our daily expenses: bills for lease, electricity, etc."

The station's advertisers include banks, cinemas, video companies and the newspaper Pravda. Fees for Western advertisers are currently FFr3,000 for a 30-second spot (FrF1,000 for 60 seconds) on Europa Plus Moscow and half that for the Leningrad station.

Although disappointed by the slow reactions of French and European companies to advertise, Polinski says he is confident that his numerous projects can withstand pressures, such as the recent referendum in the USSR. He assures, "The results of the referendum will not make any difference to our operations."

Besides operating the stations, the Europa Plus group is involved in an increasing number of joint ventures. These include manufacturing one million FM radion (stamped with the Europa Plus logo) and 1,000 FM personal stereo a month. The hardware, which is produced in several converted military plants, should be on the market this spring. The group is also involved in manufacturing radio adaptors that will allow Western radio sets to receive Soviet FM stations.

Nikolai Komaryov and Vadim Nevskytien also contributed to this article.

THE PEOPLE BEHIND THE SCENES - Here is a first-hand look at Europa Plus Moscow executives and air personalities. Clockwise from top right, showing off all the fan mail, is press officer Habib Abdullaev; next to him are sales director Sergei Simonenko (front) and director-general and station programme director Andrei Anissenko; DJ Rita Nabakova takes a break from her show to smile for the camera.

MUSIC & MEDIA

SUMMER DISCO PARTY 1991

by Howard Shannon

The need to set up a venue to promote good dance music has long been a concern of the music industry. Events such as the Summer Disco Party, which is held in conjunction with the annual M&M, are now being organized to fill this gap.

The party will take place at the Royal Festival Hall on June 19, 1991, and will feature performances by some of the biggest names in dance music. Acts confirmed to perform include the Rotterdam disco group Air Supply, the American electronic dance group the New Order, and the British rappers Wham.

Tickets for the Summer Disco Party are available from the M&M Box Office, tel: 01-734 6010. The cost is £5.00 for adults and £2.50 for children under 16.

END OF LIFE

The end of life for the M&M was marked by a special ceremony, attended by the editor, Julian Hayock, and the publisher, Léon ten Hengel.

The ceremony was held in the M&M office, where the editors and publishers had been working together for over 10 years. The day ended with a dinner at a nearby restaurant, where the staff enjoyed a celebratory meal.

The M&M team would like to thank all its readers for their support over the years and to wish them all the best for the future.

MUSIC & MEDIA

MARCH 30 1991

AmericanRadioHistory.Com

Publisher: Léon ten Hengel

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Music & Media March 30 1991

United Kingdom

Agreement Near

BBC, AIRC Talks Lead To New RAJAR Plan

by Julian Clover

The future of a shared survey had fallen into question when the combined system looked more expensive to operate than the two already in existence. The basic system will continue to be quarterly, although additional reporting will allow the BBC to gain statistics on monthly fluctuations. Adds Galpin, "The BBC looked at their information and downgraded it, obtaining the same details from less diaries. The sums suddenly added up, and although the cost to independent radio contractors is likely to be the same as the present system, they will benefit from access to more detailed information."

Current JICRAR contractor RSGB has already had its contract renewed to June 1992. Should it be necessary, the contract will be extended further. Jazz FM MD John Bradford is taking Nigel Walmsley's place as chairman of the research sub-committee when he leaves Capital Radio/London to join Carlton Communications.

98FM Increases Dublin Share; RTE 1 Still Tops

by Julian Clover

Classic Hits 98FM continues to move ahead in the Dublin market, turning in the only increase in listening share in the area among the top five stations. 98FM's share rose two points to 27%, based on the latest audience data from Joint National Listener Research (JNLR) released March 4.

The survey, compiled by the Market Research Bureau of Ireland on behalf of JNLR, covers both public broadcasters RTE and the private stations.

State broadcaster RTE 1 still remains the market leader both nationally and in Dublin, with 49% and 46% shares, respectively. But those are still down from the previous period. Comments JNLR secretary Jim Nolan, "The rate of growth is lower than some would have expected, but some local stations have overtaken RTE 2."

Private national broadcaster Century 100 is claiming a rise in weekly listenership, but this mostly can be attributed to an increase in its coverage area. Century's coverage now stands at 80% of the country. Century is confident that following programme alterations, it is now on an upward trend.

Researchers interviewed 5,550 people between April and December on a "listened yesterday" basis.

Source: Joint National Listener Research

Ireland

1990 National Average Listening Share (all adults, 15+)

<table>
<thead>
<tr>
<th>Station</th>
<th>Jan-Jun</th>
<th>Jul-Dec</th>
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<tbody>
<tr>
<td>RTE 1</td>
<td>53%</td>
<td>49%</td>
</tr>
<tr>
<td>2FM</td>
<td>35%</td>
<td>33%</td>
</tr>
<tr>
<td>Cent. 100</td>
<td>16</td>
<td>16</td>
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1990 Dublin Average Listening Share (all adults, 15+)

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<tr>
<th>Station</th>
<th>Jan-Jun</th>
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<tbody>
<tr>
<td>RTE 1</td>
<td>49%</td>
<td>46%</td>
</tr>
<tr>
<td>2FM</td>
<td>29%</td>
<td>27%</td>
</tr>
<tr>
<td>Cent. 100</td>
<td>18</td>
<td>15</td>
</tr>
<tr>
<td>98FM</td>
<td>25%</td>
<td>27%</td>
</tr>
<tr>
<td>Capital</td>
<td>20%</td>
<td>17%</td>
</tr>
</tbody>
</table>

1990 National Listening Share (all adults, 15+)

<table>
<thead>
<tr>
<th>Station</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTE 1</td>
<td>44%</td>
</tr>
<tr>
<td>2FM</td>
<td>23%</td>
</tr>
<tr>
<td>Cent. 100</td>
<td>8</td>
</tr>
<tr>
<td>Locals</td>
<td>24%</td>
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</tbody>
</table>

1990 Dublin Listening Share (all adults, 15+)

<table>
<thead>
<tr>
<th>Station</th>
<th>Week</th>
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<td>Cent. 100</td>
<td>18</td>
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<tr>
<td>Capital</td>
<td>11</td>
</tr>
<tr>
<td>98FM</td>
<td>14</td>
</tr>
</tbody>
</table>

Country Music On The Up

UK sales of country music albums doubled during the first two months of 1991 compared to the same period last year, based on Gallup's latest survey.

Comments Country Music Association European director Martin Satterthwaite. "There has been an increase every year since 1985, but at the beginning of this year there have been two albums in particular which have really helped." Both the Sweet Dreams soundtrack by Patsy Cline and the Mark Knopfler/Chet Atkins album Neck And Neck crossed over to the pop charts, taking country music into the mainstream.

Country has a 4% share of the total UK music market.

Benson Forms UKRO Investment Group

A new finance company has been formed by a group of broadcasters and financiers with the aim to invest in UK radio stations.

Called UK Radio Developments (UKRD), the company is led by 42-year-old Australian Peter Benson, who was behind the launch of Classic Hits 98FM/Dublin. The board also includes former BBC TV director of programmes Peter Ibbotson; its chairman is Roger Pincham CBE.

Company secretary Peter Smith said the company was capitalised at £5.1 million through the directors and shareholders. A substantial number of shares are being reserved for when the company obtains a stake in a licensed station.

UKRD is concentrating its efforts on local licences and will not be joining the bidders for Independent National Radio. It has engaged the services of programme consultant Bob Pierson, who was responsible for the successful independent radio applications made by CN/FM Cambridge and Spectrum Radio/London. JC

RTM/Thamesmead Meets Investors

RTM/Thamesmead has been talking to a number of potential backers, following the redundancies of 14 members of staff. Backers include UK Radio Developments.

Thamesmead Town Council reappraised its role in the funding of the station. Comments chairman Charles Teildeman. "There will now be new people but we are having fairly substantial reductions." He confirmed station manager Bob Smith was among those who had lost their jobs.

Evolving from cable station Radio Thamesmead, RTM had a substantial number of volunteers contributing to and presenting programmes. Yet, despite its programming, it failed to gain a significant number of listeners, culminating in the lowest JICRAR ratings in autumn 1990.

France Inte To Sponsor Printemps

by Emmanuel Legrand

National public radio station France Inter is to sponsor France's biggest music festival, the Printemps de Bourges, on April 30-May 5. The event's other media sponsor is French TV music channel MCM EuraMusique.

France Inter's commitment to the Printemps will include a series of spots on the station and extensive coverage of the festival. Numerous programmes are to be broadcast live from Bourges, notably Jean-Louis Foulquier's daily show, 'Pollen', devoted to the French 'chanson'.

The Printemps de Bourges is the latest in a series of festivals sponsored by France Inter. Previous deals include last December's Transmusicales in Rennes, the Francocoffes held at La Rochelle in July and the rock festival Les Inrockuptibles.

The station's sponsorship policy is directed by new music programme director Yves Bigot and programme director Pierre Boutellier. France Inter recently sponsored tours by Iggy Pop, House Of Love, Paul Personne and Les Satellites and will be sponsoring Mano Negra's forthcoming tour.

Comments Bigot, 'Festivals and concerts are important to us because they are one of the elements in the rejuvenation of the station's image.'


Total budget for the festival amounts to Ffr17.8 million (app. US$3.42 million) and a Ffr2.5 million profit is forecast.

The expected Ffr20.3 million revenue will come from box office (30%), sponsors (23%), government (38%), professional organisations (16%) and other sources (3%).

International Acts
Key For Trema

Leading French independent production company Trema kicks off 1991 with fresh blood. The 22-year-old company founded by My Way composer Jacques Revaux and partner Regis Talar has been reshaped with new faces and an additional sub-label.

Key person to this policy is newly appointed GM Catherine Regnier, responsible for A&R, marketing and promotion. Her ambition is to expand Trema's market share to reach the scope of Virgin France within the next three years. That would make the company three times its current size.

Regnier says that one way to increase Trema's French market share is to sign international acts, something the company has not done.

'Really mean something on the market, we have to acquire an international catalogue,' says Regnier. Trema grossed about Ffr150 million (app. US$329 million) last year. Regnier has a yearly production budget of Ffr12 million and a marketing budget of Ffr15 million.

The Trema roster includes Animo, Les Infideles, Laurent Vornat, Blondin (nominee for best new act at the 1991 Victoires de la Musique), actor and singer Lambert Wilson and Nat Buffo.

New albums from Michel Sardou are planned, as well as Serge Reggiani, Catherine Lara, African band Toure Kunda, Michel Delpech, Bibie, Charles Aznavour and a new version of the musical Les Miserables plus Canadian artists signed to Traffic. Such acts get little airplay on FM stations, they are played mainly on AM stations such as RTL.

Comments Regnier, 'I am lucid enough to know there is a new way of working with FM stations and I will not fit with their formats. On the other hand, our FM-oriented international products have more chances to be played.

'I hope FM stations will enlarge their playlist to new acts. It is ironic to see that AM stations, often considered dinosaurs, are these days the real starters of new acts.'

- Regnier also emphasises the company's export policies. She says, 'Too often in France we have forgotten this side of the business but we cannot ignore Europe. Having an export policy is essential. France now has artists that can export. Artists have to realise there are other markets than just France.'
Austrian 1990 Soundcarrier Sales Increase Nearly 10%

by Robert Lyng

Austrian record shipments grew a healthy 12.1% last year to 14.5 million units, based on the latest IFPI figures. The value of those shipments was worth some Sch11.16 billion (US$107 million), up 9.6%.

CD singles were the fastest-growing format, rising 68.4% to 298,000 units. CDs, the no. 1 format in the country, jumped 47.5% to 5.2 million units. The value of CD shipments last year was Sch680 million, or 52% of the total turnover.

The 12" single market continued to decline, down 19.2% to 1.6 million units. LPs also slumped, decreasing 4.9% to 3.6 million units.

International pop music once again dominated sales, grabbing 76.6% of the turnover. Classical music came in a distant second with 10.8%. National pop productions, on the other hand, earned only 7.4% of the turnover. Comments BMG MD and president of the Austrian IFPI Stephan von Friedberg, "National pop music is facing a very difficult promotions situation. We do not have private radio in Austria and the national public pop station plays disproportionately little national repertoire.

Polydor/Phonogram national A&R manager Jürgen Müller agrees about the lack of promotional options on TV and radio. "There is no lack of good Austrian productions, but only approximately 16% of prime-time radio programming is national repertoire and only two TV stations are available for introducing such new acts."

Source: IFPI

Radio Köln Poised For May Launch

by Mal Sondock

Cologne's first private radio station, Radio Köln, is finalising plans for its scheduled May launch. The station will feature an MOR-based AC format with schlager, oldies, magazine features and locally produced documentaries.

Coments Radio Köln chief editor Uwe Spot, "We will programme, on average, eight hours a day, ourselves, and will include up to one additional hour of 'people's radio'. Here listeners can submit their own programmes to a special board which decides which programmes are aired."

"The station's programming will give the sustaining service of regional network station Radio NRW. Radio NRW will provide playlists and DAT tapes for our entire music programme. The only time we choose our own music is when we have an artist interview. "We have strong competition in Cologne with public stations WDR and SWF and RPR/North Rhine-Westphalia also becoming our friends. However, we hope to attain a 20% listener share with our local approach."

Radio Köln is owned 75% by a joint venture between Verlag M. Dummorton/Schauberg and Helens Verlag, and 25% by the gas and electricity board. The publishing group also owns Hörfunk Service, which will handle the station's sales. The station will operate with 400 watts on the frequencies 89.6 and 107.1.

Radio NRW Plans Affiliate Expansion

Radio Köln is just one of the latest stations to sign up for Radio NRW's network programming feed. The network, which started in April 1, 1990, currently serves 30 stations with 30 more planned.

The network is co-owned by local newspaper publishers, associations and local businesses. Programming is currently controlled by a committee of public service interest groups and city councils. Reportedly, the state government chose such a system to avoid local media monopolies situations.

Comments Radio NRW GM Helmut Bauer, "The system allows us to programme without the usual pressure from producers and advertisers. Much of our broadcasting time is community service-oriented in addition to news and entertainment. We are financially dependent on advertising income, and if we had to compete with other private broadcasters it would be difficult."

Local stations are managed by a chief editor rather than a program director. Music is programmed in Oberhausen, where playlists and digital audio tapes (DAT) are provided to the local stations.

Each station determines the amount of local programming broadcast, and the rest of the day is covered by a sustaining service. Radio NRW will not use call letters on-air, in order to preserve local station identity. Explains Bauer, "We have just completed tests in the first markets where our local radio stations have become established. We finished ahead of three of the four WDR radio channels."

The network flagship station is owned by 55% by a publishing house, 30% by public broadcaster WDR and 15% by the privately-owned Bertelsmann group.

Nationwide sales for the regional network station are handled by Radio Marketing Services (RMS). Local sales are handled by regional agencies, often owned by the station owners.

SONY GETS SCHNEIDER - Helen Schneider has signed a long-term publishing deal with Sony Music Publishing Germany for the G/A/S territories. Pictured from l-r: SMP Germany manager Mike Weller, Schneider, Sony Music Entertainment Germany MD Jochen Leachmehr, Schneider's manager George Nossor and SMP Germany administrative manager Robert Stegmulter.

OK Steps Up Music Testing

With last August's format change from contemporary rock to EHR and encouraging Infratest December ratings behind it, private station OK Radio/Hamburg is now emphasising music research.

OK Radio GM Ingo Borsum has been conducting in-house music research in co-operation with Nuremberg-based consulting company BCI. "We are now in the third test phase," explains Borsum, who is confident OK Radio will achieve its goal of becoming number one with 14-29 year olds in Hamburg this year. Infrate's December survey gave the station a 30% listenership among 14-29 year olds.

"We are doing daily in-house testing on all titles in rotation with at least 100 randomly chosen listeners. BCI is carrying out research with our entire archive, using 200 to 300 listeners in our target audience.

"But we do not ask just about the titles. We are also inquiring about listening habits and favou"rable stations. The statistics we compiled throughout February indicate that OK Radio had 30% of the listeners. That is the same as Radio Hamburg[RHH]."

Explaining the reason for the extensive research, Borsum says, "German radio often suffers from the strong influence of the recorded companies and the tendency of some German programmers to reflect their own personal taste too strongly."

"But we are a service organisation, the middle point between listeners and advertising clients. What the listener likes and wants must be the basis of programming decisions."

Borsum says OK Radio also plays the most titles per hour (15) in its area. "By playing songs for an average of three minutes we can offer our listeners more diversity than RSH: or RHH, which plays 12 songs per hour, or NDR2, which plays from 10 to 12."

Source: Infratest

The remaining 15 hours will be filled with all music.
Radio Raves About More House Music

Italy is rapidly becoming a hotbed for house music rave parties and radio stations playing their part in the growing phenomenon. R&R station Radio Centro Suono/Rome first backed a rave on December 1 last year which featured US artist Frankie Bones.

Now the rave organisation Dynamic Groove And The Pinture is planning a new series of events called 'The Deepest Sound Of New Music'. The firm has opened new offices in Rome and re-recording artist Frankie Bones.

R&R DJ and dance critic Luca de Bernardi says the station has reactivated its music business, having spent the last few years concentrating on other areas of programming. "We obviously try to create new name could be confirmed at press time, but industry sources suggest it may be called Radio Due.

Rai Stereo Uno, the other state-owned pop station, will be retained. From next month, its name will be changed to Stereo Rai.

Stereo Rai programme director Edoele Bellisario says the station will target diverse audiences. Afternoons will be devoted to EHR. Early evening programmes will include classical music. AOR and new releases will be featured from 21.00-24.00. The regular night programme "Stereo Notte" will continue its regular slot until 06.00, but will be named "Stereo RAI".

Bellisario admits he is not totally happy with the new situation. "I believe we should have developed both RAI Stereo Uno and Due into 24-hour music stations. But the new broadcast legislation does not allow us the possibility of having two such stations. The law seems to favour the private broadcast sector in this respect.'

RAI Stereo Uno has an average daily audience of 625,000 (Audiradio) giving it a 1.69% national share. RAI Stereo Due has 1.02 million daily listeners, a 2.0% national share.

The state broadcaster also has plans to restructure its non-stereo stations in an effort to win back audiences. With a national audience share of 48.6% in 1985, the total number of listeners to all six RAI stations has declined to 45.7% (13.4 million) during 1990. The Daily figures for the private broadcast sector amount to 15.9 million— a 54.2% share.

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Full Time Debuts Label; PolyGram Joins Dance

Milan-based indie records company Full Time is poised to launch a new label called Dance Classics.

A double LP titled Dance Classics 13 inc. 12 is the first in a series of records. To be released in late April, the album will feature a dozen 12" mixes. The LP will be distributed by PolyGram which has four of its own artists included on the first release.

Private radio stations Rete 105, Radio Monte Carlo and 105 Classic will be promoting the album with a heavy on-air advertising campaign. Also, the logo of the gold station 105 Classic will appear on all product. The owners of the stations will receive a percentage of the profits from sales.

The songs provided by Full Time are taken from the Canadian Unidisc catalogue which the local firm licences exclusively in Italy. Full Time president Franco Donato has insisted for some time that dance classics from the '60s and '70s will be popular in Europe. He plans to release two more compilations before the end of the year and will try to cash in on the Christmas market by releasing all three as a box set. PolyGram has the option of releasing all Dance Classics product on the European market.

Donato is backing the new project with merchandising and will also be launching a series of '60s disco parties throughout Italy this summer. The parties will feature famous DJs from both past and present.

Ariston Relaunches Label

Independent record and publish ing company Ariston has recently reactivated its music business, having spent the last few years concentrating efforts on its record pressing plant.

The firm has opened new offices in Milan and president Alfredo Rossi has appointed Sandro Deor as MD. Deor has 30 years' experience with the record company CED.

Other new staff include Bob Lumbruno, responsible for international repertoire. Andrea Rossi and Ferrno Tomali are heading the promotion and A&R departments.

One of Ariston's first releases will be an Italian-language album by major French artist Claudia Barozzi. The company also plans to release product by two, as yet unnamed, local newcomers. Deor is keen to get involved with the international market. "We will be searching for small labels who want to license their product through Ariston for the local market: We are also aiming to buy and sell in both fields of our business."

Delor says a major reason for the Ariston relaunch is the boom in locally produced music. "Sales have risen radically in the domestic market over the last couple of years. And local artists like Paolo Conte, Eros Ramazzotti and Fabrizio D'Andrea are enjoying great international success."

SD

Full Time Debuts Label; PolyGram Joins Dance

By David Stanfield

State broadcaster RAI is close to losing its music station RAI Stereo Due starting on April 1 the station will concentrate on information for motorists, although some music content will be retained. No new name will be confirmed until press time, but industry sources suggest it may be called Auto RAI.

RAI Stereo Uno, the other state-owned pop station, will be retained. From next month, its name will be changed to Stereo RAI.

Stereo RAI programme director Edoele Bellisario says the station
More Pop Music For Denmark's P3

by David Rowley

Crepuscule promo officer Daniel Ebbesen says the aim is to move P3—currently positioned as a "light" music station—towards a more contemporary sound. He admits that a generation of young people have grown up listening to private stations rather than DR, which he says is generally seen as the dirtiest of the Scandinavian public broadcasters.

Comments Ebbesen, "If you look at the 15-30 age group, our share of that market is just too limited. We are a public service organisation and as such we cannot afford to forget that very important sector. We have told the staff organisations discussing the changes that we want to cater specifically to this group."

Within DR, three separate working parties are currently studying the possible changes. Under the proposals, P1 is likely to remain largely as a cultural and talk station.
P2, currently devoted to classical music, is likely to take more serious music, jazz and specialist areas such as world music and cross-mainstream rock. It would also carry regional programming, and if approved, the new P4 would be spun off from this network.
P3 would then be aimed more tightly at the 15-30 demographic, particularly during the 15.00-21.00 daypart, says Ebbesen.

But despite this new commitment to youth programming, he rules out a predominately pop station competing directly with the burgeoning private stations, or the introduction of back-to-back music programming.

Both DR and several private operations have already applied to operate the fourth national frequency. But at this stage, the government has indicated the issue is not high on the political agenda.

"We think the government has to grant the licence before 1992 to avoid the entry of foreign operators," says Ebbesen, referring to the implementation of the Single European Market. "Local radio stations will soon begin to operate nationally through networking, ahead of the law, but we do not want to compete with that. If we tried and did not get at least half of that [15-30] audience, politicians would start to ask why we are going the level of funding that we do.

Wild Force Gets Aussie Push

Airplay on MTV Australia has prompted Sony Music to offer a rare opportunity in that country to Finnish rock band Wild Force. Sony is to release Jungle Of Love, the group's second album, in Australia as well as Scandinavia and the Benelux.

The five-piece band have recorded specifically for Helsinki's Lace Factory label since the mid-'80s. MTV Australia recently picked up on two 1988 tracks, Sophia and I Want To Stay. The clips for them were made by Renny Harlin, better known as the director of hit movies "Die Hard II" and "Nightmare On Elm Street IV".

Sweden's ban on radio advertising is to be debated by the United Nations Human Rights Commission in August in Sweden and is part of a routine review of these rights undertaken three times yearly by the Human Rights Committee.

But while the report generally supports Sweden's media laws—in particular its freedom-of-the-press safeguards—it is critical of the 1982 Local Radio Act which prohibits advertising on non-commercial stations.

The report says, "In spite of the government's impending approval of advertising on TV, no such relaxation of the rules regarding advertising on radio appears likely in the near future."

Highlights of the report are:

- Whether the prohibition of all advertising is necessary to ensure the community character of local radio;
- Whether the prohibition of advertising deprives local stations of

BENELUX

Silver Anniversary For Radio 2 Brabant

by Marc Maes

Radio 2 Brabant celebrated 25 years on air with a live broadcast on March 17. In an event emceed by Julien Put, station hosts and numerous artists performed in the Fruit Exchange in Gantbeek.

One of BRT's five regional broadcasters, the station provides special promo campaigns for the UK and Germany. The single, What Is Real?, is currently moving up the New Musical Express independent chart. We have planned the release of a mini-CD in April which will include a remix version and three extra tracks. Haesen says they expect to ship a total of 20,000 units of the album, released on March 18. "We hope that Radio 2's plan will give us extra backup."

Radio 21 Promotes Cabaret

Despite Cabaret Voltaire's reputation as an obscure indie band, their latest LP, Body & Soul, received extensive advance airplay on French-speaking RTRF youth station Radio 21.

Originally signed to Les Disques du Crepuscule, the band left the label for a two-album deal with EMI before recently returning to Crepuscule. Comments Crepuscule promo officer Daniel Haesen, "We have also planned opt-out programmes on BRT Radio 2. Each regional station has a separate regional information programme running daily from 12.00-13.00 and 17.00-18.00."

Comments Brabant MD Guido Cassman, "We want to go out and meet our audience. The original idea behind the regional programme was to stress the Flemish presence in our capital. We produce targeted programmes for our audience like the dance programmes 'Funky Town' and 'Dominic.'"

Radio 2 Brabant also encourages local talent with programmes like "Himenis" (hosted by Michel Follet) and "De Gewapende Man" (hosted by Julien Put) where both Flemish artists and new talent are presented to the radio audience.

Explains "De Gewapende Man" co-ordinator Filip van Nieuwenhuyzen, "Our programme is now in its fifth year. The boom of Belgian talent which started some two years ago provoked an evolution in our programme. Top acts make out the bulk of the three-hour weekly show. We invite Belgian artists to perform unplugged versions of their songs live in the studio and every week we have new talent on the air." The show runs on Tuesdays between 14.00-17.00.

Van Nieuwenhuyzen agrees with Cassman on meeting the audience. He plans to broadcast "De Gewapende Man" from various locations this summer.
RADIO FUTURA BEST LP

SER FM Honours Country's Talent

By Howell Llewellyn

Spain's biggest private radio group, 235-station Cadena SER, brought together the country's top stars on March 7 for its annual awards ceremony. The event, which took place in a Madrid night club, is the highlight of the industry's year.

For the past 15 years the awards have been presented by SER FM network Los 40 Principales' pop programme "La Gran Musical". DJ Jose Antonio Abellan announced this year's winners and prizes were presented by "La Gran Musical" editor and 40 Principales director Rafael Reverter. The 90-minute ceremony was transmitted live on the network's 61 stations.

Among the four acts which performed were Azucar Moreno, who represented Spain in last year's Eurovision Song Contest with Bandido. Spanish awards went to Radio Futura (best LP), Miguel Bose (male singer), El Ultimo de la Fila (Spanish sound), Duncan Dhu (live act), Tennessee (vocal group), La Union (group), Mecano (international projection), La Guardia (singer), Azucar Moreno (disco sound), Heroes del Silencio (rock), Complices (duo), Modestia Aparte (newcomer), La Trampa (promise), Loco Mio (visual), and Rolling Stones (best concert).

For the first time in 15 years, awards were given for Spanish platinum LP sales. These went to Radio Futura (Veneno En La Piel 300.000), Azucar Moreno (Bandido 200.000), Gabinete Caligari (Privado 200.000), El Ultimo de la Fila (Nuevo Pequeno Catálogo De Series Y Espectros 400.000), Los Inhumanos (30 Hombres Soledad 200.000) and Tennessee (Una Noche En Malibu).

Mecano were awarded the prize for best international group. Phil Collins was voted as best live singer. Best group award went to Depeche Mode and best disco single was Madonna's Vogue. New Kids On The Block were voted best group for fans, while Snap were best disco group.

Other international winners included Jon Bon Jovi (rock), Sinead O'Connor (female singer), Technotronic (mix), Lisa Stansfield (female newcomer), MC Hammer (rap), Big Pun (most promising group), Jason Donovan (singer for fans) and "Knebworth" (world's best concert).

CELEBRATING IN SPANISH STYLE: The creme de la creme of Spain's music industry gathered on March 7 for Cadena SER's annual awards ceremony. Pictured here (clockwise from top left) are award winners Santiago and Luis Anseron of Radio Futura, Ana Torroja and Jose Maria Cano of Mecano and Miguel Bose.

SPAIN/PORTUGAL

Religion Boost For Cope

Spain's Catholic bishops are poised to inject a powerful dose of Christian ideology into the country's second-biggest radio group, the 120-station network Cadena COPE, which is 80% owned by the Episcopal Conference.

The Conference gave the green light to the draft report 'Ideology COPE' in early March and agreed to discuss the plan in April. The move comes amid two growing problems: increasing concern among some bishops about COPE's alleged drift away from the Christian message, and complaints from the socialist government about some of COPE's news items.

A Conference statement said it was concerned about COPE's "raison d'etre, its aims and the professional and ethical commitments it must observe." It added that when answering editorial line and internal liberty were also discussed. Special attention was given to the time set aside to religious programming and to the links with the (Catholic) Church.

Comments Episcopal Conference secretary Bishop Agustin Garcia-Gasco, "The owner's interests have not been manifested in some programmes. It's not a question of raising altars or pulpits, but the Church wants to respond to a substantial imperative to proclaim the gospel."

The bishop's main problem is to balance COPE's commercial needs with its religious duty. The network, with 74 FM and 46 AM stations, made a Pta2.25 billion profit (approx. US$23 million) in 1989.

The conference's representative at COPE, Bishop Bernardo Herrara, admitted that in deciding between profit and ideology, the bishops chose ideology.

"It's logical that those who mark out the lines of COPE should be the owners, isn't it?" asked Herrara. "What happens is that for this moral evaluation of life to be heard, COPE must have an audience and be commercial. And to be commercial one must be tolerant and have good professionals who have to be paid."

COPE's director/religious and social programming Padre Jose Luis Gago said that what the bishops proposed was normal. "The bishops know a radio network covering all of Spain is a mass medium that must compete on a professional and commercial level," he said. "Without this, the most sublime and noble aim will not reach its audience."

Padre Gago added, "Once this quality and social presence are achieved, COPE will be in an unbeatable position to transmit the message that justifies its existence. At COPE that message is the Christian concept of life, man, the world and history."

He said this is done in two ways, with explicitly Christian programmes and implicitly in the rest of the programme. "But we have never seen COPE as a Radio Vatican or Radio Notre Dame. It is a medium secular in its professionalism and ecclesiastical in its ideological concept."

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Programme Director
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Source: Jicrar

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**NEW RELEASES**

**SINGLES**

**Curve**
Ten Little Girls - Anxious
Formerly known as solo artist Toni Halliday, he now teams up with Dean Garcia and producer Steve Osborne (of Happy Mondays fame) for this typical UK indie record.

**Bob Dylan**
Series Of Dreams - Columbia
Taken from the forthcoming box set The Bootleg Series 1-3, this song was recorded during the acclaimed Oh Mercy sessions, and produced by Daniel Lanois.

**Gipsy Kings**
Hotel California - PEM
Imagine dining in a restaurant and a guitar combo shows up next to your table and starts playing popular tunes. The highlight is an old Eagles classic. As pleasing as a portion of double chocolate-chip ice-cream. Taken from Rabiatat, Elektra’s 40th Anniversary album.

**Enzo Jannacci**
La Fotografia - DDD
This song won the critics’ award at this year’s San Remo Festival. Like songs written by fellow Italian Paolo Conte, it is playful and full of tempo changes.

**Karl Keaton**
Love’s Burn - BMG Ariola
As Terence Trent D’Arby before him, Keaton is a young black American soul singer who served in the US army in Germany. He is one of the new voices in soul music. This is a contemporary production by Ben Liebrand.

**David Knopfler**
Lonely Is The Night - Mercury
The public has never been louder to the eldest of the Knopfler brothers. This new single, taken from his forthcoming album Life Lines, proves them wrong. With its standard spacy guitar, with its horns and African rhythms, is even better, perhaps even a classic. Socially-conscious lyrics drive all the cuts on this unusual effort.

**Papa Dee**
Beautiful Woman (Love Supreme) - Arista
He used to be with the StoneFunkers before he embarked on a solo career. Papa Dee’s superior raggagasmn’s, rapping was already featured on the Titiyo single After The Rain.

**The River Boys**
If I Were A Sailor - WEA
German duo provide harmony vocals like Simon & Garfunkel used to do way back when. MOR programmers tune in.

**The Rolling Stones**
Highwire - Columbia
Still controversial after all these years—this is a compliment in itself. This anti-war song sounds as if it was recorded in the days of Exile On Main Street. Richards’s mean guitar riff underpins Jagger’s biting vocals. No DJ can possibly deny the strong impact of it.

**Kaballa’**
Petra Lavista - CGD (LP) (Italy)
Italian outfit deliver an inspired set of pop with a folk flavour, wrapped in a high-quality production and arrangement by Massimo Babola and Gianni de Berardinis. The use of acoustic instruments like accordion and Spanish guitars, combined with modern studio equipment, make this album one of the most enjoyable. Contact Paolo Cozzi at EMI Music Italy on tel. (39) 2-498 0169/2602; fax: 2-4819 3555.

**Little Egloists**
Radio Mieczak - Face (LP) (Switzerland)
Jazz-rock fusion is still alive thanks to Polish band leader Marek Stryczkowicz. He used to be with the band Laboratorium, now he reappears in a similar musical setting. His saxophone style is very reminiscent of Ornette Coleman. Contact tel. (41) 1-270 26 84; fax: 1-720 27 59.

**The Last Drive**
Blood NIRAMU - Hitch Hyke (LP) (Greece)
Athens, Georgia or Athens, Greece? That’s the question. Produced, recorded and mixed by American Paul B. Curler, former guitarist of The Dream Syndicate, these young Greeks know everything about guitar-driven rock. Try Holy War. Contact Kosma Balanov on tel. (30) 923 3472; fax: 724 9370.

**The Ten Commandments**
Home Fires Burning - Sensible (LP) (Canada)
The impeccable beat of the 60’s goes on. Such good harmony vocals are rare these days. Song for occasional Fartsea organ matches the elegant compositions nicely. There’s also a slight touch of 70s punk power. These Canadians are a must for every album rock programmer tuned into bands like Green and The Replacements. Every song is a party. Contact tel. (416) 466 4534.

**808 State**
E/E/E - ZTT/WEA
The masters of electro house smashing 13 tracks In Yer Face, disciplined as if they were Kraftwerk themselves. Despite being monotonous, this is as equally fascinating.

**Brand Nubian**
One For All - Elektra
Not just another rap group. Brand Nubian try hard to be different and they succeed nicely. Wake Up, the first single, is typical of their energy and approach. Concert In X Minor, with its horns and African rhythms, is even better, perhaps even a classic. Socially-conscious lyrics drive all the cuts on this unusual effort.

**Julian Cope**
Peggy Suicide - Island
Mankind can’t cope with big issues like the environment. So thinks Julian Cope, who has a vision of Mother Earth, an enormous goddess about to jump off the highest cliff of infinity. She had nearly given up on mankind with its destruction of the environment. That’s why Cope calls her Peggy Suicide. Dance your way to the end of the world on East Easy Rider. A highly impressive and inspired topical album.

**The Escape Club**
$ Dollars And Sex - WEA
Three years after their debut album went gold, this UK quartet gives us another finely produced dance/funk groove. Intriguing musical textures and high energy make even their ballads interesting and soulful. Call It Poison is the single off this dance album with substance, but The Edge Of Your Bed or Shout The Walls Down are equally listenable.

**Marco Masini**
Malinconia - Dischi Ricordi
Third prize winner at the prestigious San Remo Song Festival with the song Perche Lo Devo, also featured on this new album. Warm-blooded and very intense music. His voice is as raw as the 5 o’clock shadow on his cheeks.

**Dolly Parton**
When She Flies - Columbia
Riding on the Country Road again, with Emmylou Harris and Patti Loveless on harmony vocals. No half-hearted reggae or pop sideways, this is by far her purest country album in years. The duet with Lorrie Morgan, Best Woman Wins, makes clear that La Parton still beats them all.

**REM**
Out Of Time - Warner Brothers
Apart from using guest vocalists, nothing has really changed on their new album. Just another classic album by one of the most important bands of our time. Losing My Religion is a beautiful single. The duet Shiny Happy People, featuring the currently much-in-demand B-52’s singer Kate Pierson, is heavenly. Radio Song with rapper KRS-1 is destined for airplay on all formats.

**The Silencers**
Dance To The Holy Man - RCA
Their intriguing blend of beat, driving pop with the droning tones of Scottish folk should definitely bring the band some long overdue recognition. Bulletproof Heart, with its Rea-styled guitar licks and the catchy whistling, is ideal for both album rock and EHR programmers. Also recommended: the easy-rocking Hey Mr. Bankrounger and LP’s most blatant commercial tune, This Is Serious (programmer’s note: fade out after 4:58 seconds).

**Valentine**
Valentine - Giant
A more than competent power quartet. Their debut album for Giant is distinguished by fine vocals and solid interplay between guitarist Adam Holland and drummer Neil Christopher. Keyboards add a rare melodic lustre to an all too often hackneyed hard-rock format. Once In A Lifetime gives a good idea of this Long Island band’s sound.

**Various Artists**
Brazil Classics 3 - Warner Brothers
Although this album is trading on a musical style already featured on Globestyle’s Music For Muids And Taxidrivers from 1989, David Byrne’s sampler takes the “Forro” style already featured on Globestyle’s Music Of Brazil Classics 3 - Warner Brothers format. Once In A Lifetime gives a good idea of this Long Island band’s sound.

Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those releases judged to have musical merit. Records mentioned in this section are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

**NEW TALENT**

**Lisa Lux**
Let’s Have A Party - Red Bullet
Not to be confused with Wanda Jackson’s rock & roll classic, this is a house party. Everybody’s invited, dance programmers included.
Roxette

Sweden's most important musical export article these days is Roxette. Their previous album "Look Sharp" (1988) sold more than five million copies worldwide and reached no. 11 in the European Top 100 Albums in 1989. On April 8 they will release their third album, "Joyride", on the EMI-owned Parlophone label.

by Robbert Tilli

Roxette rocketed their way to international fame with the 1989 world hit "The Look". In their homeland Sweden Per Gessle and Marie Fredriksson were already well-established. Gessle used to be in the band Gyllen Tiger, who sold over two million records in Scandinavia. Fredriksson achieved her claim to fame as a solo artist, and recorded three albums. In a way they owe very much to another Swedish duo, Eurythmics. Just like those British hit makers, Roxette also deliver intelligent and danceable at the same time. Good grooves and great melodies. They see themselves as probably the only bridge between Tom Petty and Paula Abdul, bringing the '60s into the '90s. The first single off the new album, the title track, released on February 25, is a perfect example of their pop sensibilities. At press time it is charted in the UK at no. 1, Germany (no. 12), Holland (no. 18), Belgium (no. 42), Sweden (no. 1), Switzerland (no. 10), Ireland (no. 13). Norway (no. 1) and Finland (no. 2). It is at no. 2 in the EHR Top 25 after two weeks.

The CD and cassette version of the new album contain 15 songs, the vinyl version includes the following countries: the UK, Germany, Italy, Scandinavia, Holland, Belgium, and Spain. Each territory has carefully planned marketing activities.

TV advertising is currently planned for three weeks. After that they will be touring Australasia in 1992. At the moment the duo are on a European promo tour which includes the following countries: the UK, Germany, Italy, Scandinavia, Holland, Belgium, and Spain. Each territory has carefully planned marketing activities.

In typical San Remo fashion, Sarah Jane Fossi of the Italian band Ciras will be taking part in the competition. She is the daughter of the famous Italian band Ciras. Sarah Jane will be singing the song "Massive". The song is a reinterpretation of the Massive Attack hit "Unfinished Sympathy".

In June, Roxette will be touring North America, in autumn they will be on a European tour, in both cases playing 45 shows. After that they will be touring Australia in 1992. At the moment the duo are on a European promo tour which includes the following countries: the UK, Germany, Italy, Scandinavia, Holland, Belgium, and Spain. Each territory has carefully planned marketing activities.

Some of the TV shows which will be targeting the group during this period are "Countdown"/Holland, "Top Of The Pops"/UK, "Caramba"/Sweden, "Levenslijn Cola"/Belgium, "Sacre Soine"/France and "Geld Oder Liebe"/Germany.

Track Listing "Joyride"

Joyride; Habitation; Fading Like A Flower (Every Time You Leave); Knockin' On Every Door; Spending My Time; I Remember You; Watercolours In The Rain; The Big L; Soul Deep; Excited; Church Of Your Heart; Small Talk; Physical Fascination; Things Will Never Be The Same; Perfect Day. All songs (co-)written by Gessle.

Massive

Signed to Circa/Virgin worldwide.
Publisher: Blue Mountain.
Management: Cherry Bear/London.
New Album: Blue Lines released on April 8.
New Single: Unfinished Sympathy released on February 11, currently at no. 12 in the UK and no. 46 in the Coca-Cola Eurochart Hot 100 Singles.
Recorded at Coach House Studios/Bristol.
Marketing: Flyposters and instore material (mini movie cameras showing 10 seconds of the videoclip).
Promotion: Lots of interviews in the printed press. TV appearances on BBC's "Top Of The Pops".
Out in all European territories, one or two weeks after the UK release.

Originally they were called Massive Attack, but when the situation in the war in the Gulf became worse ("massive attack on Iraq"), they had to change their name to Massive. Circa had to change sleeve designs and posters, which cost the label £10,000.

Defining their very own "moody" style, Massive are setting a new standard to dance in a similar way as Soul II Soul did. Co-producer Nellee Hooper remixed Massive's current, second single Unfinished Sympathy. The first single, last year's Daydreaming already drew encouraging responses to the band. The vibe around the project has resulted in a worldwide release of the forthcoming debut album Blue Lines. Even Japan—usually not very dance-minded—is involved.

The band members are all familiar faces on the Bristol dance scene. Rappers/musicians DJ Hood, and Diddy Dee were the nucleus of The Wild Bunch. They were the leading DJs in the clubs downtown. Female vocalist Shara is a real asset to the band. All TV appearances are done by her, backed by a string section.

The single received good airings all over Europe. It was on "powerplay" at Dutch broadcasters VARA and Veronica (no. 1 in the "Tipparade").
Secrets Of Successful TV Marketing

Television advertising for radio stations is a specialised science as well as an art, for marketing radio is unlike selling other products consumed use on a daily basis. Here is a look at some of the basic principles to remember when developing a TV spot or campaign for your station.

by Philip Cheney

Top-of-mind awareness is the key to any station's performance with ratings services, especially when it comes to unproven recall. It can be argued that TV commercials promoting your station do a better job of attaining top-of-mind awareness than any other advertising media available to radio because of its memorability. Unlike other media, TV works on multiple senses—sight, sound and touch. In today's effective TV advertising, one reinforces the other. The two provide the opportunity to affect a viewer emotionally with your advertising message to compel a viewer to remember your station.

As a further benefit, effective, creative TV advertising gives your station prominence with local advertisers. Effective TV advertising helps you rise above the clutter of all the other media vying for their attention. It makes you top-of-mind with them also.

Both advertisers and listeners are necessary for your growth and continued success, especially as your market becomes more competitive.

Set Your Goal First

So what is effective TV advertising for radio? The first step is the identification of a goal. As a radio broadcaster you must, before anything else, identify the specific marketing objective you want your TV advertising to achieve.

For example, do you want to promote a generalised image of your station? Or do you want to promote a more specific element such as a contest or listening during a particular daypart? Whatever your marketing goal, it must be clear in your mind before your TV commercial is written and produced. Once you are certain of the message that you wish to communicate, you can then define a creative context that achieves your marketing goal in a memorable way. The goal, not the creative, must come first.

The Big Four

Once this goal is determined the creative can be developed. Within the body of your "creative", there are four points that are basic to selling of radio on TV dial position, call letters, listener benefits and call to action. Some or all of these points should be present in a commercial. The degree to which they are present is governed by the marketing goal of the commercial, but essentially, these points help to promote top-of-mind awareness.

Identity And Location

First, who are you? What are your call letters? You cannot within reason reinforce your call letters too strongly within the body of your commercial. If the viewing audience does not remember who you are they cannot mention your call letters if surveyed.

* Second, where are you? The answer to this question demands strong communication of your dial position. Dial position is your address; it tells the potential audience where you are located. Simply put, if they cannot find you they cannot listen to you.

Third, what are you? Let's say you are radio station XYZ, located at 106.8 FM. But how are you different from the seven other stations that share the FM dial with you?

Communicating Key Benefits

Good advertising should provide your viewers with potential benefits—those elements which are unique to your station and distinguish it.

"You must, before anything else, identify the specific marketing objective you want." 

from your competition. Listener benefits set you apart, giving potential came in the TV viewing audience reasons for trying your station.

One benefit could be the music your station plays. A very good way to convey a feel for your music is to make specific mentions of your "core" artists. Perhaps a sampling of these artists could be played under the voiceover or dialogue of your commercial. However, this option is sometimes cost-prohibitive, given the expense of music licensing. In this case, your TV commercial can still work effectively without it. However, you will have to pay extra attention to getting across your music position through other means. If you can afford it, music sampling provides a concrete means of setting your station apart from all the others competing for the same listeners.

Bringing Your Listeners To The Radio

The fourth factor is the call to action, which tells the TV viewer exactly what you, the advertiser, want him or her to do. As any good salesperson knows, you have to ask for the order to close the deal. The same applies to TV advertising. It is important that you tell people to set their radio to your dial position to tune in to your signal. A full tactic television marketing plan, therefore, is used to promote a specific element of station programming, whether that be contesting during a specific daypart or one very specific listener benefit.

Marketing Waves

Preparing For A Commercial Future

by Paul Andrews

Comments music director Hans Strandberg, "Radio P4 is one of Sweden's biggest local radio stations, covering a 12-mile radius around Lund, including our third largest city, Malmo. Launched in 1984, the station was linked to local student association Föreningen and called Radio AF. The name was changed to Radio P4 during the summer when there was no obligation to the student body. However, we gradually learned that the majority of our listeners were outside the academic world, drawn from the general population."

"Recently, P4 broke away from the student body and is now an independent association, although we still share the frequency with the students at certain times of day. Independence gives us a better chance to develop the station in preparation for the introduction of commercial radio."

"Our target audience is 15-35 year olds, and the core of the format is EHR. The image we want is of being the first to play new tracks. We don't rely on the record companies all the time, as they often will send discs that have already been current in the US or UK for several months. Instead, I prefer to look for myself, checking out the import stores every week with the M&M and Billboard charts as a guide. We also have contacts with UK stations, notably Kiss FM/London.

"We do try to catch everybody in our target audience, not just fans of one style. Last year for instance, there was a big trend towards dance music, which we picked up. But we realised after a while that you couldn't be that narrow in a market like ours. Maybe in Stockholm you could, but here we have to have a wide aim both in audience and music.

"We've done a lot of work in the past year to build up a good morning show. Looking elsewhere in Europe and the US, we saw that catching an audience early is the key to keeping them tuned to the same frequency all day. It's also just the last year that we've really got into playlisting. We have A, B and C-lips. The main criteria are that IDs must play five records from the A-list every hour, two or three from the others, plus one of the two power-plays and one track from the album of the week each hour.

"Of course, we are interested in computerised programming, but it's far too expensive for us at the moment. Without commercials, our budget—about Skr 1 million (approx. US$15,000) this year—is entirely met by listener contributions, merchandising and other activities. All staff are volunteers, mostly students, including myself."

"But we expect advertising could become legal as early as this summer. We're already moving into more projects. There are roadshows from our OB bus a couple of times a week, we're starting a magazine, and organise discos. These are helping us develop the contacts with local entrepreneurs and businesses that we will need soon."

Hans Strandberg

Market Served: Lund/Malmö
Format: EHR
Core Artists: Current power-plays are Chesney Hawkes, Mike & The Mechanics; current A-list includes Enigma, Simple Minds, Banderas and Sting.
Top Show: 07:30-09:00
Hours On Air: 00:00-06:00 daily, 07:30-15:00 Sat-Tues, 07:30-21:00 Wed-Fri
Target Audience: 15-35
Potential Aud. App. 1 million; actual 100,000-150,000 weekly.
Founded: 1984 (as Radio AF/P4); Address: Klostergatan 10, 222 22 Lund 46 46 135500
Audio Processing Tricks & Traps

by Andy Bantock

If radio stations simply connected all programme sources via a mixing console to the transmitter, music radio would sound much like your hi-fi at home. One track may be much louder than another and quieter passages would get lost beneath the sound of the baby crying or the dog eating the cat. The whole piece would sound no more remarkable than someone talking to you from a metre away—in short it would all sound a bit boring.

**Equalisation**

What can and do stations do about it? They process. This involves playing about with the audio signal, hopefully in such a way as to make the radio station sound better to the audience. What sort of things can the station do to the signal to "process" it? The first way is to "equalise" it. The term "equalise" is a little misleading, because rather than making the sound flat and "equal" we actually boost or cut certain frequencies or pitches to alter the sound of the signal. This is most often done with voices and music, but, if not all methods into have equaliser (or EQ) sections on each channel.

By adjusting the EQ knobs we can make a person with a thin, higher-pitched voice sound more bassy and vice versa. We must beware, however, of over-adjustment. Many ego-inflated (male) DJs put more bass and "butch" and "sexy", although whether this actually works is debatable! Of course EQ can also be very useful as a correction tool as well as an enhancement. Badly recorded tapes can often be partially corrected by careful use of EQ. The effects of Dolby, where it cannot be properly decoded, also improved by cutting the high frequencies slightly.

**Compression**

The main and most familiar sort of processing is compression. Compression restricts the level of your audio signal to within a preset band; making the quietest bits louder and the loudest bits quieter. This could be said to be mess about with the signal, spoiling what the artist and record producer wanted you to hear, but it has the advantage of improving intelligibility and increasing the volume of the signal. On a crowded band this can have tangible benefits. If your station sounds louder than your neighbour's, the listener is more likely to stop tuning up and down the band and stay with you. The result: happy advertisers! Compression is the most controversial form of processing. Many purists and audiophiles curse it as the ultimate degradation of the signal and wish it gone, but if it is sensibly used it is a force for good. Inherent within compression is a degree of "limiting". This occurs when the signal reaches the absolute maximum allowed and is basically "chopped off". If the signal hits the limit threshold too often, then what is known as "pumping" takes place—very noticeable and tiring to listen to. Compressors / limiters need to be carefully set up to avoid this, especially when they are of the multi-band type.

The multi or split-band compressors are favourite to ultimate output processing of stations' signals. Optimum, Inovonics and CRL are three of the better-known makes. Rather than processing the entire signal in one go, they split it into several frequency bands—anything from two to six depending on the model—and act upon each one separately. This has the advantage of dealing with such troublesome things as reggae tracks with heavy basslines which, under general compression, drag the whole signal down with them but, with a split bander, are dealt with in isolation. By definition, these units, when adjusted for maximum effect, are really only suitable for non-classical music and especially not solo piano. With a very wide frequency range and dynamic range (very soft to very loud) they can play havoc with a split-bander.

**Psychoacoustic Processing**

The final and most novel form of processing is psychoacoustic. A very simple way to make the sounds in such a way as to make it more noticeable. Other gizmos often used by psychoacoustic units are comb filters and effects delays. Allied to psychoacoustics are the stereo enhancement units. They are, in fact, psychoacoustic processors, as they have the effect of artificially widening the stereo image. Many people will be familiar with the stereo-wide switch on their stereo blaster or tape desk. They work in roughly the same way although the proper stereo enhancer is much more clever. To achieve wide stereo on the tape deck, all the manufacturer does is to take a feed off the left channel, phase reverse it, partially mix it with the right channel and vice versa. Where the speakers are only a few centimetres apart this is acceptable, but try it on a hi-fi and you are left with an odd "hole-in-the-middle" sound. The stereo enhancer will, in addition, fill the "hole" and drastically improve the stereo sound in cars, for instance.

**New Products**

So what is on the market to achieve all these wonderful things? As far as EQ is concerned, manufacturers already have a section for this on most channels. There is, however, a fairly new unit available that answers the age-old problem of people fiddling with the EQ knobs to bad effect. The Orban 9100A is a combination equaliser and two-band compressor of a fairly conventional type except that, once set to the presenter's choice, the controls are disabled by means of a key and the presets are recalled by a matrix of switches allowing up to 18 different settings. The 9100A/1B or Instant Personal Processor, can also be remotely controlled requiring only the preset matrix in the studio with everything else out of harm's way.

There are a host of compressors/limiters both single and split band, stereo and mono for AM or FM. Orban produces its famous Optimod range, which is probably one of the most widely used in the world. The 8100A/1B is the standard processor/stereo generator to which can be added a six-band limiter section. There is also an option to split the unit into two sections so that the compressor unit feeds the lines/STL while the rest is at the transmitter site. Orban's 9100 series is for AM and includes the 9100A/2 for AM stereo—soon to be a reality in Europe.

In addition to its conventional processors, CRL Systems has recently introduced the Audio Signature; a microprocessor controlled wideband and four-band unit with a choice of four memory-recall settings. Ideally suited for stations which change format during the day the AS can be remotely controlled by a PC. This means that not only can the processing preset changes be made automatically, but an engineer can "drive" the AS totally from his or her computer screen. The AS features selectable crossover points for the multi-band processor allowing a great range of sound from one unit. Psychoacoustic processors are relatively new to Europe. One that I have heard in action and liked is the Audio Logic unit and another highly recommended is BBE's Sonic Maximizer.

It will be interesting to watch the development of processing technology over the next few years. Undoubtedly, the area of psychoacoustics will be greatly expanded and the eventual advent of DAB will also have some effect on processing as a whole. Audio processing has gradually been accepted by most but not all of the major broadcasters in Europe. On AM and short wave it is practically obligatory for enhanced intelligibility, and now on FM there is hardly a station without some form of compressor on its output, even if it is now a split bander. As the number of stations in Europe grows yearly, processing will become more and more important in the fight for listeners.

Andy Bantock started in radio with the BBC in 1980 as a technical operator. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own UK broadcast consultancy, handling both engineering and programming. He can be reached on 44-424-434-026.
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- Any commercial traffic software
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- Radio Aktuell, Switzerland
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- RTL, Luxembourg
- RAI, Rome, Italy
- Vatican Radio, Italy
- Radio Z, Switzerland
- Radio Sunshine, Switzerland
- Radio Grischa, Switzerland
- Radio Argo, Switzerland
- Capital FM, London, England
- Jazz FM, London, England
- Buzz FM, Birmingham, England
- Radio Rottu, Switzerland
- Radio Piz Corvatsch, Switzerland
- Radio Super FM, Nicosia, Cyprus

Call the UK on 44 81 566 1816 and speak to Jacques Falisse or Andy McHardy for more information on how your station could be a Media Touch user this year.
Computer music scheduling has become a fact of life at many radio stations across Europe. As stations move towards tighter formatting and targeted audiences, they have found they need to maintain a consistent station sound that will appeal to and hold an audience. Computers are seen as the best way to achieve this.

The use of computers is a controversial subject. There are programmers who swear by them—while there are others who will not touch them. One early computer convert was Downtown Radio/Belfast. Head of programmes John Rosborough has been using Selector since 1988, one of the first UK stations to do so, and now has two separate systems for both Downtown and Cool FM. His comments echo those of many other programmers. "We believe using a computer gives us a way of having a consistency, but not a sameness."

It is this element of consistency that is cited by programmers as the key factor for using a computer. They claim it enables their station to maintain a recognisable sound which appeals to its target audience. It also prevents the problems that can arise when the station sound changes from day to day. It also avoids the problem of records being played on repeat, which he has allowed to talk of Selector: "I love it and on the whole it works very well. If I was building a programme by hand I could probably come up with a better selection than the computer but I could not do it consistently day after day."

Freedom From Chores

Using a computer is also seen as a way of freeing the programmer from a lot of routine work. The chore of checking individual programme playlists for proper rotation and repetition is all done during the scheduling function. It also avoids the problem of records being played that are not really suitable for the station, because these would not be in the database in the first place. By including the relevant information with each item, the computer will also handle the necessary returns to the copyright bodies, which have agreed formats with all of the main software companies to enable stations to make their returns via floppy disk.

Radio Tay/Dundee station assistant Richard Allen is also happy with the results of using Selector. "I love it and on the whole it works very well. If I was building a programme by hand I could probably come up with a better selection than the computer but I could not do it consistently day after day." The whole point of computerised programming is to target a small playlist and rotate it.

Programmes By Hand

However, there is still resistance towards computers in some quarters. Although BBC Radio 1 has its own computer system, ROMEO, for music administration, it still builds its programmes by hand, a practice which is defended by head of music Chris Lycett. "I would argue that you could not develop the range of music that we play if it was run by a computer system. The whole point of a computerised programme system is to target a small playlist and rotate it."

I believe that when you start programming music by computer you are immediately creating parameters that do not necessarily work in every case. What makes a good selector, for example? You do not know until you have tried it. The way we do it works for us. I do not think a tighter, more formatted style of broadcasting would give us the range that we have. When a presenter is simply given a list of records to play and an order in which he is to play them and the number of seconds in which he has allowed to talk in between them, it creates a production line structure to the show."

"The whole point of computerised programming is to target a small playlist and rotate it." — Chris Lycett, BBC Radio 1.

Check Repetition And Rotation

Selector UK agent Angela Bond points out that not everybody enjoys the advantages Lycett has at Radio 1. "If you have a large team of experienced programme builders then you can afford to build by hand, with someone responsible for checking repetition and rotation. But how many stations can afford to have such a team?"

Another UK station not using a computer is Beacon Radio/Wolverhampton. Programme controller Pete Wagstaff says that his budget meant having to choose between installing DAMS or Selector. "I think I can pick the music as well as Selector, and still get a kick out of programming the music. Obviously, that is not the only reason I do it, but it is a kick to pick a Beatles track and hear it coming out of the radio in three weeks' time."

If programme controllers are pleased with the advantages there have certainly been mixed feelings among the presenters. On most stations they had been responsible for compiling their own programmes within the format, clocks and guidelines laid down by the programme controller.

Dictated To, Says Presenter

The introduction of computer scheduling has sometimes caused resentment over being told what to play. One presenter is highly critical of his station's use of a computer. "I have been picking the music for my daily show for several years and everybody has seemed perfectly happy with what I was doing. Now we have this computer which prints out this list of records for me to play."

"If I deviate from the list in any way I get told off by the programme controller. This machine is an insult to my ability to put together a good programme and has reduced me to nothing more than another machine. How can I sound involved if I cannot choose my own music? It is no good suggesting I move to another station because just about everybody else is now using a computer or seriously thinking about it!"

Colleague Quite Happy

On the other hand, some presenters are quite happy to leave the musical choice to someone else. They believe that it enables them to devote more time to what goes between the records as well as avoiding the same records being played too often.

As another presenter puts it, "Sometimes I have come across a great oldie in the library but I cannot remember whether or not I have played it recently, and whether anybody else has."

A further problem I have noticed is that occasionally I have played a classic oldie on air and the other presenters have heard it. Then everybody else ends up playing that record to death over the next few days. "Whatever people may say about using a computer to put the programmes together, at least it avoids this."

In order to maintain presenters' goodwill, Bond suggests that it could be to a station's advantage to get the presenters involved with the necessary preparation of the database in changing over to a computer system.

Setting Up A Programme

1. Choose your software carefully.
2. Decide what your target audience is.
3. Select the music that appeals to that audience.
4. Assess each item that is to be entered into the database.
5. Make sure that your database is properly balanced to match the desired output.
6. Divide songs into categories.
7. Set up rules for rotation and music flow.
8. When entering material into the database be consistent and accurate at all times.
9. Remember "Garbage In, Garbage Out!"

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IN MILANO:
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Tel. 39-215-7706 FAX 39-22-640706

IN NÜRNBERG:
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Tel. 49-911-776399 FAX 49-911-775799

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Radio Gold
Radio Vicenza
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ERRE DJ Radio
RTL Capriccio
Radio 105 Classic
Radio Capital
Radio Milano Int1
Rete 105 Radio
Teletip Radio
Radio KISS KISS
Radio Informatore
Radio Capitol 54 srl
Radio Veronica
Radio Mare Abruzzo

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RTL Luxembourg

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Canal 4 S.E.R.
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Downtown Radio FM
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Essex FM Radio
BBC Radio WM
BRMB-FM Radio
BUZZ-FM Radio
Mercia Sound
XTRA-AM Radio
Ocean Sound Radio
Ocean Sound Gold AM

SSW
Radio Europa Moscow

YUGOSLAVIA
Radio Glas
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"If you have a lot of talented DJs who know their music and their listeners, they could be part and parcel of building up the database. Besides, there is nothing to stop individuals presenters featuring their own special items when using a computer. The degree of such input is up to the programme controller."

Suggestions Welcome

Some stations allow no presenter freedom at all. Others have won over their presenters by giving them varying levels of involvement in the content of programmes. This is done either by allowing the presenter one or more free choices an hour or having special features such as listeners' top five.

Although Radio Tay does not allow its presenters much freedom, Richard Allen says he is always happy to listen to suggestions from them. "Sometimes, though, when they come to me and say that a particular record is not right for their show, what they often mean is that they do not actually like it. However, we do allow them to juggle their running orders if they spot a good segue."

Another solution is to allow the presenter to work with the computer themselves. Downtown's Roshborough has found this has been very successful. "When we first got Selector there were the usual suspicions from the presenters that this was 'an evil monster to take away our creative input', but once they saw the advantages they were won over immediately. "We allow our presenters to fine-tune their shows using the manual scheduler facility but within the usual rules. It not only keeps them happy but has the additional advantage of enabling them to see what is happening in the other shows around them."

Competing Systems

There are several competing music scheduling software systems available. Before deciding on a particular system, a station is advised to choose its software carefully.

Talk to other stations already using computerised music scheduling and the particular software they are using and find out what they think of the system they have. Will do it what you want it to do with room for later expansion? Can it handle your returns to the relevant copyright bodies? The dominant market leader is Selector which is in use at over 1,400 stations worldwide and also available in French, German, Spanish, Italian and Greek-language versions.

Developed by Radio Computing Services in the US in 1979, the latest Selector "Version 12" is now being introduced as a replacement for the existing "Version 11". Selector 12 is a complete redesign and rewrite from the ground up and is the result of extensive consultation with leading international radio programmers to find out what they wanted to make Selector "even better".

Selector 11, Airplay History

Roshborough continues, "Many programmers we questioned said that while Selector 11 could display the airplay history of a particular song, they would like to be able to have a similar display showing the combined history of a particular song. "They would like to be able to have a similar display showing the combined history of all records by a particular artist. This facility is now available with Selector 12, along with a fully comprehensive series of 'Help' screens at every stage, which avoids having to keep referring to the manual. Another US-developed scheduler now available in Europe is Powerplay which is being marketed in Europe by Park Media of Stockholm. Park Media's Bjorn Mohr says the system is already in use on several Swedish stations including SAF/Stockholm. "We are mainly focusing on Scandinavia at the moment because we know the market, so it makes sense to start here. However, we hope to be able to introduce it into other markets before too long."

Although most scheduling software has come from the US, Q Star, from New Zealand is being used on several European stations and there are now some European developed systems.

Vorsprung Durch Tecknik

SHT and Funky have both been designed especially for the German market where Selector leads the field with over 30 public and private stations using it.

Alexander Lang, who helped design the software for Funky, says it differs from the other schedulers by being coupled with a complete archive system. "As such, Funky cannot only compile a programme with predetermined rotation but can also draw from its archive which is not necessarily catalogued by category. In this way access can be had to titles not in rotation for special programming such as request shows."

Iris was developed in the UK as a low-cost alternative for smaller stations which might not have been able to afford one of the other systems. Kerry Juby, who has since resigned from the Iris board, says they are now putting a lot into their new Professional Filotrax system. "This is a full-blown scheduling system which may replace the Iris music scheduling system. It has everything you need to run a station including doing your PRS and PPL returns and comes complete with a database of 5,000 tracks. Unlike other systems for which you have to pay a fortune to lease, you can buy this for just £500 all-in."

Development

Nearing the end of its initial development period is Masterplay from Media Touch. Media Touch's Michael McHardy says it is about to be given some on-site tests at a number of stations. "We have based Masterplay on Microsoft's "Windows 3", which is one of the best-selling systems available. A lot of people have who Selector say that while it is very good, they are not using all of the Selector features. We have tried to respond to what they wanted by providing a simple music-scheduling system. Masterplay can handle up to around 30,000-40,000 songs for those stations which need to incorporate a great deal of database information from their record library. The cost of the system is not based on station size. Instead, there is a flat fee buyout with a small annual charge for upgrades and phone support. While a one-off payment may appear to work out cheaper than a two or three-year leasing deal, the software suppliers who operate that maintain that leasing is actually a better deal.

Automatic Updates Notified

Because their software is constantly being enhanced, client stations automatically receive any further updates as they become available, as well as full customer support at no extra cost.

No special hardware is needed to run the software. Apart from the US version MdB, which claims to be the only one developed for the Apple Macintosh, all the other systems, including Selector, Q-Star, Powerplay, Masterplay, and Iris are designed to run on a standard IBM compatible PC. While many stations may already have the necessary equipment, it is strongly recommended that a dedicated machine is used.
## STATION REPORTS

### UNITED KINGDOM

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</tbody>
</table>

### Station Reports

Station reports include all new additions to the playlist, indicated by the addition of a new artist or a new song. Some stations may also include updates to the previous week's playlist (heavy rotation) and, in some cases, on the "B" list (moderate rotation). A number of stations feature a "power Play" (PP), a track which receives heavy rotation on the station for the week. The "LP" designation reflects the new album added. |
### SPANISH

**RAISSION**

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1:00</td>
<td>Miguel Rios</td>
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<tr>
<td>1:10</td>
<td>La Busqueda</td>
</tr>
<tr>
<td>1:20</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>1:30</td>
<td>Gatos Locos</td>
</tr>
<tr>
<td>1:40</td>
<td>KLF</td>
</tr>
<tr>
<td>1:50</td>
<td>Roxette</td>
</tr>
<tr>
<td>2:00</td>
<td>Wilmer X</td>
</tr>
</tbody>
</table>

**A List:**
- Miguel Rios
- La Busqueda
- Celine Dion
- Gatos Locos
- KLF
- Roxette
- Wilmer X

### SWEDISH

**RADIO STOCKHOLM/STOCKHOLM**

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<th>Track</th>
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</thead>
<tbody>
<tr>
<td>1:00</td>
<td>Ulf Wakenius</td>
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<tr>
<td>1:10</td>
<td>Jure Guerra</td>
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<tr>
<td>1:20</td>
<td>B. B. &amp; B. J. Bliss</td>
</tr>
<tr>
<td>1:30</td>
<td>John Ekedahl Om Och Om</td>
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<tr>
<td>1:40</td>
<td>Steve B.</td>
</tr>
<tr>
<td>1:50</td>
<td>Kim Appleby</td>
</tr>
</tbody>
</table>

**A List:**
- Ulf Wakenius
- Jure Guerra
- B. B. & B. J. Bliss
- John Ekedahl Om Och Om
- Steve B.
- Kim Appleby

### FINNISH

**RADIO HUDDINGE/Stockholm**

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<thead>
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<th>Track</th>
<th>Artist</th>
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<tr>
<td>1:00</td>
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<td>1:10</td>
<td>Bergendal &amp; Company</td>
</tr>
<tr>
<td>1:20</td>
<td>Steve B.</td>
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<tr>
<td>1:30</td>
<td>Thomas Barquee</td>
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<tr>
<td>1:40</td>
<td>Steve B.</td>
</tr>
<tr>
<td>1:50</td>
<td>Lenny Kravitz</td>
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</table>

**A List:**
- Benny Raita
- Bergendal & Company
- Steve B.
- Thomas Barquee
- Steve B.
- Lenny Kravitz

### DUTCH

**RAI/RADIO 3**

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<tr>
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</table>

**A List:**
- Willem X
- KLF
- Roxette
- Wilmer X
- Wilmer X
- Wilmer X

### AMERICAN

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- Backstage Daily

### NORWAY

**NORWAY**

**RADIO LIDINGO/Stockholm**

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<thead>
<tr>
<th>Track</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1:00</td>
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<td>Abba</td>
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<tr>
<td>1:50</td>
<td>Abba</td>
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</table>

**A List:**
- KLF
- Roxette
- Abba
- Abba
- Abba
- Abba

### MEXICO

**FAT VIRGIN**

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A List:
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RADIO MOSS/Moss
B List:
A List:
Telephone: (31)(0)2153 - 16314
new singer James Hellyer.
BRONSKI BEAT - ONE MORE CHANCE
Albert Hall.
Eric Clapton, Mark Knopfler & The Memphis
Legendary blues man returns with an
DEL SHANNON - WALK AWAY
over it. Produced by Swing -Beat maestro
Swing -Beat track has hit -potential written all
Niagara- Psychotrope
Joni Mitchell- Night Ride Home
A -Ha- Early Morning

DENMARK
STATION REPORTS
AmericanRadioHistory.Com

MUSIC TELEVISON
MTV/London
Brian Diamond - Prog. Dir.
Hannover: Brian Hand
Chicago: Chris Isak
Mentor's Finest- Somebody To
Roca: David Babbie
London: John Clarke - DJ/Prod.

SWEETHEARTS/Covent Garden
Heming Kriis/ston/Paul Fogle - Head Of Music
A List:
AD Del Shannon - Walk Away
Lou Ann Berton - Shock A Hand
Roger McGuinn - King Of The World
A -Die/Head Of Music
Mark Knopfler - The Next

FRANCE
Heavy Rotation:
Brian Diamond - Prog. Dir.

BREAKFAST
Freddie Lumberg - Sales
Austin: Daniel Ash - This Love
Kuala Lumpur: Chris Toh
Stockholm: Daniel Ejdemark

FINLAND
YLE 2/RadioJuhl/Helsinki
Julkka Salkontama - Music Coord.

BROOKLYN BRAT ONE MORE CHANCE
Band returns with beautiful new ep and acclaimed singer, new Nelly Hjelmer.

STUDIO D/Radio NOVO MESTO

YUGOSLAVIA
STUDIO D/Radio NOVO MESTO
Rasto Basic - DJ/Prod.
A List:
Jovanka: Love Story

Zambia Europe B
Hotline 24, 1251 El Laren (N.H.) - Holland
Distributed by:

EVA
AUSTRIA
Anita Vezil - Head Of Music
Anton Zeitl - Head Of Music

DAVID LEV ROTH: Sensible Love:
Howie J & C: Come Together:
Snoop Dog: Made U My Mind
Amy Grant: Baby Baby
C & C Music Factory: Here We Go

MUSIC VIDEO
MTV/London
Brian Diamond - Prog. Dir.
Hannover: Brian Hand
Chicago: Chris Isak
Mentor's Finest- Somebody To
Roca: David Babbie
London: John Clarke - DJ/Prod.

ALANIS MORISSETTE
Trent Reznor - Head Of Music

YURI
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Jovanka: Love Story

Zambia Europe B
Hotline 24, 1251 El Laren (N.H.) - Holland
Distributed by:
**TOP 10 SALES IN EUROPE**

### UNITED KINGDOM
- *Kiss & Pass The Stalkers* - UnANTED
- *Sax & Silver* - UnANTED
- *Clash* - Should I Stay Or Should I Go
- *Roxette* - Joyride
- *Spice B* - Record Me Now
- *Quinta/Diana Carroll* - It's Too Late
- *Madonna* - Crazy For You
- *Source*/Concil Stanon: You've Got The Love
- *Red Stewart* - Rhythm Of My Heart
- *Sharone Clark* - You're My Body (Elevation)
- *Massive Unchained* - UnANTED

**Albums**
- *The Farm* - Spottin
- *Chris Rea* - Auberge
- *R.E.M.* - Out Of Time
- *KLF* - The White Room
- *Bob State* - Ex El
- *D. Harry/Blondie* - The Complete Picture
- *Oleto Adams* - Circle Of One
- *Chris Isaak* - Wicked Game
- *Readonata* - The Immediate Collection
- *Morrissey* - Kill Uncle

### GERMANY
- *C & C Music Factory* - Gonna Make You Sweat
- *Seal* - Crazy
- *KLF* - 3 AM Eternal
- *E.M.F.* - Unbelievable
- *The Silencers* - Bullet Proof Heart
- *Mystic* - Rino De La Noche
- *Lloyd Price* - Victory In The Heart
- *Dr. Alban* - Hello Africa
- *Elton John* - The Very Best Of...
- *Stevie B* - Because I Love You

**Singles**
- *J.Travolta/O.Newton-John - Grease Megamix
- *Elvis Presley - Danske Single Hits
- *J.Travolta/O.Newton-John - Grease Megamix
- *Wet Wet Weet - Gonna Make You Sweat
- *Helena Rudolf Kunes - Brilli
- *AC/DC - The Razor's Edge
- *Edward Simon - Find Trauma
- *Westernhagen* - Live

### DENMARK
- *Get Loud* - A Game Of Chance
- *Back To Back* - En Sam Dig
- *Hugo* - Hugnan
- *Enigma* - Sadeness Part 1
- *The Peace Chair* - A Game Of Chance
- *Red Stewart* - Rhythm Of My Heart

**Albums**
- *Hans Christian* - Danske Hits
- *Elton John* - The Very Best Of...
- *Stevie B* - Because I Love You

### FINLAND
- *Roxette* - Joerinva* - I'm Missing You
- *Stevie B* - Because I Love You
- *The Simpsons* - Do The Bartman
- *Enigma* - Megamix Part B
- *Elton John* - The Very Best Of...
- *Chris Rea* - Auberge

**Singles**
- *Raymond Van Herreweghe - I Miss You
- *Vanilla Ice* - To The Extreme
- *Soundtrack - Music From Twin Peaks
- *Chris Isaak - Wicked Game
- *Enigma* - Sadeness Part 1

### SWITZERLAND
- *C & C Music Factory* - Gonna Make You Sweat
- *Seal* - Crazy
- *KLF* - 3 AM Eternal
- *E.M.F.* - Unbelievable
- *The Silencers* - Bullet Proof Heart
- *Mystic* - Rino De La Noche
- *Lloyd Price* - Victory In The Heart
- *Dr. Alban* - Hello Africa
- *Elton John* - The Very Best Of...
- *Stevie B* - Because I Love You

**Singles**
- *J.Travolta/O.Newton-John - Grease Megamix
- *Elvis Presley - Danske Single Hits
- *J.Travolta/O.Newton-John - Grease Megamix
- *Roxette* - Wicked Game
- *Elton John* - The Very Best Of...
- *Chris Rea* - Auberge

### AUSTRIA
- *Dr. Alban - Hello Africa
- *Roxette* - Wicked Game
- *J.Travolta/O.Newton-John - Grease Megamix
- *Elton John* - The Very Best Of...
- *Stevie B* - Because I Love You
- *Chris Rea* - Auberge

**Singles**
- *J.Travolta/O.Newton-John - Grease Megamix
- *Elvis Presley - Danske Single Hits
- *J.Travolta/O.Newton-John - Grease Megamix
- *Wet Wet Weet - Gonna Make You Sweat
- *Helena Rudolf Kunes - Brilli
- *AC/DC - The Razor's Edge
- *Edward Simon - Find Trauma
- *Westernhagen* - Live

### SWEDEN
- *Elton John* - The Very Best Of...
- *Stevie B* - Because I Love You
- *The Simpsons* - Do The Bartman
- *Enigma* - Megamix Part B
- *Elton John* - The Very Best Of...
- *Chris Rea* - Auberge

**Singles**
- *Raymond Van Herreweghe - I Miss You
- *Vanilla Ice* - To The Extreme
- *Soundtrack - Music From Twin Peaks
- *Chris Isaak - Wicked Game
- *Enigma* - Sadeness Part 1

### ITALY
- *Roxette* - Joerinva* - I'm Missing You
- *Stevie B* - Because I Love You
- *The Simpsons* - Do The Bartman
- *Enigma* - Megamix Part B
- *Elton John* - The Very Best Of...
- *Chris Rea* - Auberge

**Singles**
- *Raymond Van Herreweghe - I Miss You
- *Vanilla Ice* - To The Extreme
- *Soundtrack - Music From Twin Peaks
- *Chris Isaak - Wicked Game
- *Enigma* - Sadeness Part 1

### IRELAND
- *The Simpsons* - Do The Bartman
- *Roxette* - Joerinva* - I'm Missing You
- *Stevie B* - Because I Love You
- *The Simpsons* - The Simpsons Sing The Blues
- *Enigma* - Megamix Part B
- *Elton John* - The Very Best Of...
- *Stevie B* - Because I Love You

**Singles**
- *Raymond Van Herreweghe - I Miss You
- *Vanilla Ice* - To The Extreme
- *Soundtrack - Music From Twin Peaks
- *Chris Isaak - Wicked Game
- *Enigma* - Sadeness Part 1

### PORTUGAL
- *Roxette* - Joerinva* - I'm Missing You
- *Stevie B* - Because I Love You
- *The Simpsons* - The Simpsons Sing The Blues
- *Vanilla Ice* - To The Extreme
- *Soundtrack - Music From Twin Peaks
- *Chris Isaak - Wicked Game

**Singles**
- *Raymond Van Herreweghe - I Miss You
- *Vanilla Ice* - To The Extreme
- *Soundtrack - Music From Twin Peaks
- *Chris Isaak - Wicked Game
- *Enigma* - Sadeness Part 1

### MUSIC & MEDIA

MARCH 30 1991

25
EHR TOP 25

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<td>CHRIS REA/Ambrose</td>
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<td>NOMAD &amp; MIKE MIKED FREEDOM/Devotion</td>
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<td>GEORGE MICHAEL/Heal The Pain</td>
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<td>WOMACK &amp; WOMACK/Uptown</td>
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<td>THE CLASH/Shes A Woman</td>
<td>(Virgin)</td>
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The EHR Top 25 chart is based on a weighted-score system. Scores are points awarded according to BMI of EHR reporting stations. The top 25, which includes records that are not currently in the charts, also charts the number of songs in "A" rotation, which are played up to 12 times a day, and the number of songs in "B" rotation, which are played up to 4 times a day. Songs are weighted by market size and by the amount of hours per week devoted to them.

EHR TRACKING REPORT

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<td>SEAL/Crazy</td>
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<td>BANDERAS/This Is Your Life</td>
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<td>12</td>
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<td>SIMPLE MINDS/Let There Be Love</td>
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<td>RICK ASTLEY/Cry For Help</td>
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<td>TING/All This Time</td>
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<td>OLETA ADAMS/Get Here</td>
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<td>CARLOS MAYER/Heal The Pain</td>
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<td>LIVING COLOUR/Love Reas Ugly Head</td>
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<td>THE CLASH/Shes A Woman</td>
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</table>

The EHR Tracking Report represents the relative popularity of songs on the EHR Top 25 chart. The chart is compiled by counting the number of songs that have been played on each of the stations reporting to EHR. The total number of songs played is divided by the number of stations reporting to EHR to give an overall score for each song.

Airplay Action

by Machgiel Bakker

The EHR Tracking Report is a useful tool for understanding the relative popularity of songs on the EHR Top 25 chart. The report provides a clear picture of which songs are currently popular and which songs are likely to become popular in the near future. This information can be used by record companies to decide which songs to promote and which songs to release. It can also be used by radio stations to decide which songs to play and which songs to avoid.
<table>
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<td>Rescue Me</td>
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<td>Romantic World</td>
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<td>The Grease Megamix</td>
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<td>Mea Culpa Part I</td>
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<td>Ice Ice Baby</td>
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<td>You Got The Love</td>
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<td>Lieber Voor Musiak</td>
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**Music & Media March 30, 1991**
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### NATIONAL AIRPLAY

**UK**

1. Chris Adams - Get Here
2. Big Bad Boo - Secret Love
3. Benny Thomas - Out Of My Head
4. Top 10
5. Place des Grands Hommes - Patrick Ball
6. Place des Grands Hommes - Patrick Ball
7. Place des Grands Hommes - Patrick Ball
8. Place des Grands Hommes - Patrick Ball
9. Place des Grands Hommes - Patrick Ball
10. Place des Grands Hommes - Patrick Ball
11. Place des Grands Hommes - Patrick Ball
12. Place des Grands Hommes - Patrick Ball
13. Place des Grands Hommes - Patrick Ball
14. Place des Grands Hommes - Patrick Ball
15. Place des Grands Hommes - Patrick Ball
16. Place des Grands Hommes - Patrick Ball
17. Place des Grands Hommes - Patrick Ball
18. Place des Grands Hommes - Patrick Ball
19. Place des Grands Hommes - Patrick Ball
20. Place des Grands Hommes - Patrick Ball

**GERMANY**

1. Bee Gees - Secret Love
2. Loudness - Rhythmus Of My Heart
3. Rory Gallagher - Secret Love
4. Chris Isaak - Wicked Game
5. Rod Stewart - Rhythm Of My Heart
6. Baby Love - Rhythm Of My Heart
7. S. Gainsbourg - Requiem Pour Un Con
8. Righteous Brothers - Unchained Melody
9. R. v.h. Groenewoud Liefde Voor Muziek
10. George Michael - Faith
11. S. Gainsbourg - Requiem Pour Un Con
12. Righteous Brothers - Unchained Melody
13. Righteous Brothers - Unchained Melody
14. Righteous Brothers - Unchained Melody
15. Righteous Brothers - Unchained Melody
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17. Righteous Brothers - Unchained Melody
18. Righteous Brothers - Unchained Melody
19. Righteous Brothers - Unchained Melody
20. Righteous Brothers - Unchained Melody

**FRANCE**

1. J. Gouven - A Nos Actes Manques
2. James Cline - Le Vertigo
3. F. Peter - Secret Love
4. E. Farmer - Secret Love
5. B. Véron - Secret Love
6. B. Véron - Secret Love
7. B. Véron - Secret Love
8. A. Cunard - Secret Love
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17. A. Cunard - Secret Love
18. A. Cunard - Secret Love
19. A. Cunard - Secret Love
20. A. Cunard - Secret Love

**ITALY**

1. George Michael - Faith
2. Whitney Houston - All The Man That I Need
3. Enya - Only Time
4. Whitney Houston - All The Man That I Need
5. Whitney Houston - All The Man That I Need
6. Whitney Houston - All The Man That I Need
7. Whitney Houston - All The Man That I Need
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18. Whitney Houston - All The Man That I Need
19. Whitney Houston - All The Man That I Need
20. Whitney Houston - All The Man That I Need

**SWITZERLAND**

1. Hans-Günter Hauenschild - Sadeness Part I
2. Rogers - Cry For Help
3. Rogers - Cry For Help
4. Rogers - Cry For Help
5. Rogers - Cry For Help
6. Rogers - Cry For Help
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19. Rogers - Cry For Help
20. Rogers - Cry For Help

**SPAIN**

1. Quina - Imaginar
2. Alegria - Sabinar Part
3. Top 5
4. Le Tragico - Valora A Casa
5. El Bicho - Salve Tu Vida
6. Don Cellados - Salve Tu Vida
7. El Bicho - Salve Tu Vida
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20. El Bicho - Salve Tu Vida

**HOLLAND**

1. Rolling Stones - Wicked Game
2. Simple Minds - Let There Be Love
3. Noel Redding - Let There Be Love
4. Noel Redding - Let There Be Love
5. Noel Redding - Let There Be Love
6. Noel Redding - Let There Be Love
7. Noel Redding - Let There Be Love
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19. Noel Redding - Let There Be Love
20. Noel Redding - Let There Be Love

**SWITZERLAND**

1. M.M.M. - Sadeness Part I
2. Rogers - Cry For Help
3. Rogers - Cry For Help
4. Rogers - Cry For Help
5. Rogers - Cry For Help
6. Rogers - Cry For Help
7. Rogers - Cry For Help
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16. Rogers - Cry For Help
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19. Rogers - Cry For Help
20. Rogers - Cry For Help

**M&M's National Airplay Chart**

The European Airplay Top 50 is compiled from the individual national charts below. Circled songs indicate increased or maintained airplay expected for the following week.
### European Top 100 Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
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<tr>
<td><img src="https://example.com/album1.jpg" alt="Image" /></td>
<td>Queen</td>
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<td>🇬🇧 🇪🇺 🇬🇷 🇦🇺</td>
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<td>🇬🇧 🇦🇺 🇦🇪 🇸🇪</td>
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<td>🇬🇧 🇦🇺 🇦🇪 🇸🇪</td>
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<tr>
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<td>🇬🇧 🇦🇺 🇦🇪 🇸🇪</td>
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<tr>
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<td>🇬🇧 🇦🇺 🇦🇪 🇸🇪</td>
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<tr>
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<td>Phil Collins</td>
<td>🇬🇧 🇦🇺 🇦🇪 🇸🇪</td>
</tr>
<tr>
<td><img src="https://example.com/album10.jpg" alt="Image" /></td>
<td>Phil Collins</td>
<td>🇬🇧 🇦🇺 🇦🇪 🇸🇪</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BR Communications BV in cooperation with Buma/Stemra. © BR Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
US Comes To M&M

Starting next issue, M&M will introduce a weekly US page. Written by our US editor, Tom Kay, the section will keep you up-to-date with what's going on across the Atlantic. We'll tell you what's hot and what's not in the States and how it all relates to Europe.

Emmis Out

Turns out US media company Emmis Broadcasting's investment in German radio station Maxximum FM was never completed, if there even was a deal at all.

A call to Emmis revealed that the company has only a consulting agreement with Maxximum. Emmis last year (M&M April 14) originally planned to pay a reported US$2 million for a 15% stake in Maxximum.

Hammer

(continued from page 1)

ments to strengthen the association between the artist and Pepsi. Karas was inclined to comment on the specifics of the investment, although the figure for Germany is believed to be DM8 million (app. US$5.2 million).

The reason, Karas explains, is that Pepsi 'Don't Hurry, Don't Rush' is near the one million sales mark in Europe, and Capitol Records hopes the tour will add another million to the total. Please...will be advertised on TV in France, Holland, Italy, Spain and Germany. It will be further supported by a wide array of in-store material and displays.

In Germany, where the LP has sold some 335,000 copies, EMI will be running 28 spots on nationwide cable channel Tele-5 from March 17 to April 12. The radio stations, both public and private, will be airing similar 20-second spots in the same period. These include the Vienna-based SFB/Maxximum, the Hessian state radio station Radio finn, Radio Hamburg, Radio Salz/Saarbrücken, Radio RPP/Ludwigshaven, Antenne Bayern/Munich and the public stations RB/Bremen, HR/Frankfurt, SR/Saarbrücken, SWF/ Baden Baden, SDR/Stuttgart, Bayern 2/Munchen and SF/Berlin.

According to the PR/MI Music Worldwide's European marketing manager Didier Zerath, the budget spent on MC Hammer is Capitol's biggest investment this year. "Quite the accomplishment walking past somebody who will be the artist of the 90's. We're investing in the future."

Capitol has already released four singles from the LP—"U Can't Touch This, Have You Seen Her, Pray and Here Comes The Hammer." The fifth one, Yo Sweetness is due out next month.

MC Hammer's US platinum debut album, Let's Get It Started, will be re-released in Europe on March 25.

Island Fire

Island France has been on a hot streak this month. The label has already signed five French acts, and more are planned in April.

On Shoes & INXS

Shoezmaker Converse is hooking up with PolyGram on a casserole promotion for INXS's Suicide Blonde. Buy some shoes and get a discount on the cassingle. The promotion is planned to start in early to mid-April. Countries already signed up are the UK, Spain, Austria and Portugal.

Euro entertainment marketing company Stilletto did it once last year with Converse and David Bowie, promoting Bowie's greatest hits package. The song on the cassingle was Fame; flipside was a rap version with Queen Lateefah. Reportedly, sales of Converse were up 10% on that promo.

More Newsmakers

Eric Kronfeld has been appointed president and chief operating officer of PolyGram Holding Inc. (PHI). Kronfeld will be directly responsible for co-ordinating the activities of the various companies owned by PolyGram in the areas of finance, personnel and corporate legal and business affairs administration.

London-based Sony Music International has promoted Tracy Nurse, European manager tours -focs, to be Columbia label, to European marketing manager Columbia.

Bits & Pieces

Who were the LP and singles chart share leaders for the first quarter in Germany?

Which company sold the most records in Belgium last year?

Which country is celebrating the 10th anniversary of FM radio?

Industry sources are claiming the Capital Radio Group might not remain structured as it is now. Is Havas planning to be more than just a minority investor?

Is Spanish indie company Dru/Gasa Twins thinking twice about Virgin's offer to buy the label?


AIRC, PPL

(continued from page 1)

scale, possibly rising as high as 20% for major stations.

The report follows recent talks that ended in a stalemate (M&M March 23). The two groups had hoped to reach an agreement without going to the Tribunal.

Consultant Peter Rogers, "The 1986 agreement is not suitable for radio in the 90's. There has been too much change in the independent radio (IR) scene, especially in relation of sponsorship rules. There has been a change in revenue base."

AIRC director Brian West disputes this. "There is no rate schedule quoted to us by PPL. We have tried to ask for a rate schedule from the BBC, but have had no reply from them. We have been advised by the Tribunal it might be September before a hearing on this matter."

Continues West, "The AIRC position on IR's revenue base has not changed. We will accept a levy on spot advertising income; the rate reduction in that charged against net advertising income does not change."

A six-month extension to an "experimental" licence, which IR agreed to in 1986, will expire this week (March 31). Afterwards, a statutory licence procedure will be invoked. Under those rules, an individual station makes a "reasonable" intention to offer to PPL. Backdated payments would then become liable after a ruling.

The just-ended licence saw a station levy of £1.6 million on net radio revenue, and 7.05% thereafter. Payments by IR in the past financial year was £5.9 million.

The lack of agreement between the two groups is affecting IR bids, confirms Independent Radio Authority spokesperson Tracy Mullins. The Authority is concerned bidders' financial forecasts have had to be calculated without confirmation of what percentage of net radio revenue will be charged or whether sponsorship income will be levied.

PolyGram

(continued from page 1)

new music is too narrow. "Individually, they are too tightly focused to cover our whole range of new product to the extent that RTL can, and in any case, most tend to wait until a track has charted before they are interested in it. Can it be very difficult to get airplay for new artists on FM."

RTL's involvement is also unusual because the campaign was targeted primarily at opinion leaders—retailers and regional media—rather than the general public.

Didier Baudecroux, "It was important for us to involve a national radio station in the event. RTL was the obvious choice because it is the leading station in France and it has a lot of expertise in marketing French music."

RTL head of promotion Stephane Duhamel details that the campaign was not a problem for the station. "It was right for us because it represents a good cross-section of new French music. We try to present a broad range of new music, and this selection fits the bill exactly."

The "Génération Musiques" consists of 33 acts signed to PolyGram labels Polydor, Phonogram, Barclay, Philips and Remark, or distributed through PolyGram Distribution.

The artists are David Hallyday, Bénabar, Joy Division, Les Nuits Vertes, Niagara, Vanessa Paradis, François Feldman and Elmer Food Beat, as well as many lesser-known acts.

The main thrust of the campaign, co-ordinated by PolyGram sales director Laurent Gallavardin, was a PR tour covering eight major French cities. Key to the tour was the distribution of a limited edition (4,000 units) six-CD set featuring all the artists and carrying the RTL logo. Neither firm was leaking the cost of the promotion.

Comments Phonogram joint MD Philippe Vidalene, "We have a lot of new talent, but it is very hard to promote, especially through the media or the record shops. We set this up to show our commitment to them. The campaign is a starting point for us—we will be focusing exactly throughout the year on our new acts, alongside the more established ones."

MTV

(continued from page 1)

MTV Europe, which is now available via cable, satellite or terrestrial relays to more than 20 million homes in Europe, declined to comment at press time.

British radio says increasing ad sales at MTV Europe would be one of NRJ's major priorities if it took over the channel. "NRJ has a lot of expertise in marketing, research and generating income for formatted radio, which we can use to increase MTV ad sales. We also want to help them increase their penetration, particularly in southern Europe and France, where they are still not very strong."

But he says he is unlikely to consider altering MTV Europe’s format if it took over the channel. "They have a good team and a good product and are doing a great job. We don't want to interfere with that. But there are certain points on which we can help MTV. For instance, sharing artist interviews." Baudecroux says he has already met MTV Europe MD Bill Roedy and other staff to discuss his strategy for the channel.

He adds that NRJ will almost certainly review its participation in Euromusic in the MTV deal goes through. "We would definitely consider putting Euromusic under that umbrella, but that’s still to be done, too."

"There are some other possible opportunities which we are discussing with our partners in that company, including perhaps bringing the two channels closer together in some way."

Entertainment will be the follow-up release to 1987’s Bad, which is due this summer. The agreement includes six new records.

Also, Jackson has founded the Nation Records label, to which both new and established artists will be signed.

Based on songs from the new album, Jackson will be producing a series of short films, in collaboration with directors such as Sir Richard Attenborough, David Lynch and Tim Burton.

Jackson's first full-length feature film for Columbia Pictures is currently being written by Caroline Thompson and Larry Wilson, co-author of Breathless.

In a written statement on March 20, Sony Software president Michael Schubert comments: "Sony and Michael Jackson have had an outstanding relationship in music."

"We look forward to expanding those horizons to include other entertainment opportunities, which only Sony can provide."

MB

Jackson

(continued from page 1)

MD, 10th anniversary of FM radio?

FOR US$50 MILLION ?- Janet

Jackson and Virgin Records

chairman Richard Branson sign on

the dotted line.

WHAT IT'S LIKE TO SIGN

FOR US$50 MILLION ?- Janet

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The Music That Europe Is Listening To...

For further information on the possibilities offered by the Eurochart Hot 100, contact:
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