Devlin Is The New MD At Polydor UK

At press time, M&M learned that Jimmy Devlin has been appointed as the new MD at Polydor UK, following the departure of David Manns to PolyGram International as senior VP pop marketing in mid-July.

Devlin joined Bruce Finley's School House Management in 1983, co-managing Simple Minds, China Crisis and The Silencers. In the beginning of 1990, he joined Polydor UK as director of promotions. He will report to Maurice Oberstein, CEO/chairman of PolyGram UK and executive VP PolyGram International.

NAB: 'We're Here To Learn'

by Steve Wonsiewicz

Learning new tricks from the Americans and comparing notes with neighbouring broadcasters drew European radio executives to the NAB "Radio 1992" convention held in San Francisco September 11-14. Some 30 German radio execs took part in a special tour of LA radio stations coordinated by Broadcast Consulting International. This motley crew was en route to a baseball game between the San Francisco Giants and the San Diego Padres, sponsored by NAB, M&M and American Express.

"I need to know everything from top to bottom," said Marcus Forsell, who's heading up Swedish publisher The Bonnier Group's radio efforts. "The changes brought on by the Swedish elections will speed up the process in private commercial radio. I'm here to learn everything I can."

According to Aller Radio administrative director Alf Lande, "We're in the process of getting together for our P4 licence [in Norway]. I want to come back with the names of about four people who I can start some consulting agreements with." Lande planned to talk to a range of consultants and companies covering the whole spectrum of radio operations.

Sales & Marketing

One of the Europeans looking at more specialised areas was Radio FFHFrankfurt MD Hans-Dieter Hillmoth. "I want to learn how stations in the US react to competition. While we are the only private station in the market,"

Jazz FM Becomes 'Rhythm Of The City'

by Paul Easton

Jazz FM/London launched its new format and programme schedule on September 21.

As expected, the station has brought in several new presenters for its weekday programming, including former Capital FM/London DJ John Sachs (06.00-10.00) and Adrian Love (10.00-14.00) from County Sound/Surrey. The only survivors from the former weekday line-up are Peter Young (14.00-18.00), Helen Mayhew (18.00-22.00) and Steve Edwards (22.00-02.00), who recently took over the late-night slot following the sacking of Jez Nelson and Chris Phillips. (Editor's note: Please see page 2 for details of the firings and additional information on the format changes, which were compiled to meet the UK page deadline and sent to press prior to this late-breaking development.)

The new music format (continues on page 34)

FFR4om To EXPAND FRENCH FM NETWORK

by Anna Marie de la Fuente and Emmanuel Legrand

Spain's 246-station EHR network Cadena SER has made its first cross-border investment in Europe radio, acquiring a 48.05% stake in SODERA, the new holding company for newly merged French FM nets Metropolys and Maximum. SER will reportedly invest around 64 million (app. US$6.5 million) in the new combined 71-station network.

SER becomes the leading shareholder in a multinational group of investors, which includes CLT with 38.55% (via its 85% in Maxximum). Other shareholders own 13.4%, which is split among Sony Music France and Metropolys founders Bruno Lecluse and Jean Claude Nicol.

The new net—with the flag-ship station broadcasting from the Eiffel Tower in Paris—will be closely modelled after SER's highly successful EHR network (continues on page 34)

No. 1 in EUlROPE

European Hit Radio

BRYAN ADAMS
(What's That I Do) Or Do I For You (A&M)

Coca-Cola Eurochart

BRYAN ADAMS
(What's That I Do) Or Do I For You (A&M)

European Top 100 Albums

R.E.M.
Out Of Time
(Warner Brothers)

No. 1 in EUROPE

No. 1 in the German Charts for 5 weeks

KATE YANAI
Bacardi Feeling (Summer Dreamin')

No. 1 in Austria

No. 1 in the German Airplay Charts for 4 weeks

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SIMON COLE, THE UNIQUE BROADCASTING COMPANY, LONDON • TEL: 44 (071) 402 10 11 • FAX: 44 (071) 402 32 59
Dire Straits - In Every Home

by Moghiji Bakker

The new Dire Straits album, *On Every Street*, is on its way to becoming yet another blockbuster for the band (see page 23 for review). One week after release, it already had hit double platinum in Holland, Spain, Switzerland and the UK, and achieved platinum status in nine others, as well as gold in two. Released on September 9, the album is currently heading towards the three-million mark in Europe.

In Holland, the album has already gone on record. According to Phonogram Holland GM Anton Witkamp, it is likely to be the fastest-selling album in Dutch recording history. "At the time of release, shipment figures were 125,000. Now [eight days later] we have 55,000 re-orders! We've been overwhelmed by the distribution centre, RSB, and it looks precedent- ed. Holland has always been very loyal to the band. We were the first in the world to chart Sulutions Of Swing and, since then, I estimate the band has sold a total of over two million albums combined."

The band's previous album, *Brothers In Arms*, no. 1 in at least 25 countries—sold over 200 million copies worldwide, including nearly 14 million in Europe alone.

On *Every Street* has entered the European Top 100 Albums at no. 2 this week. With a French chart entry due next week, the album very likely will go to the top spot.

**Upcoming Album Releases**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan Adams</td>
<td>Wake Up The Neighbours</td>
<td>A&amp;M</td>
<td>Various</td>
</tr>
<tr>
<td>Baby Animals</td>
<td>In The Meantime</td>
<td>A&amp;M</td>
<td>Various</td>
</tr>
<tr>
<td>Deborah Blando</td>
<td>A Million Miles</td>
<td>Columbia</td>
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</tr>
<tr>
<td>Brian Blount</td>
<td>Fighting Face</td>
<td>Columbia</td>
<td>Various</td>
</tr>
<tr>
<td>Phil Carmen</td>
<td>One More Time</td>
<td>BMG</td>
<td>Various</td>
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<tr>
<td>Ingrid Chaves</td>
<td>All For Love</td>
<td>BMG</td>
<td>Various</td>
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<tr>
<td>Chong Stick</td>
<td>For The First Time</td>
<td>BMG</td>
<td>Various</td>
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<tr>
<td>Brian Tichy</td>
<td>Bring Me Some Sugar</td>
<td>BMG</td>
<td>Various</td>
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<tr>
<td>Jan Gsell</td>
<td>Nightingale</td>
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<tr>
<td>The Crowns</td>
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<tr>
<td>The Current</td>
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<td>Danger Danger</td>
<td>I Don't Know</td>
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<tr>
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<td>Steve Forbert</td>
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<td>The Four Horsemen</td>
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<td>Miguel Gallardo</td>
<td>3:16 In The Morning</td>
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<td>Amy Grant</td>
<td>Right The House</td>
<td>Virgin</td>
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<tr>
<td>The Judas</td>
<td>Greatest Hits III</td>
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<td>Karl Kaukonen</td>
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<td>Little Feat</td>
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<td>Bradford Marsella</td>
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<td>Laura Nyro</td>
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<td>Mike Mills</td>
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<td>Mac McRace</td>
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<td>Various</td>
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<td>Rick Parker</td>
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<td>Ray Parker</td>
<td>Believe In Love</td>
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<tr>
<td>Prince</td>
<td>Diamonds And Pearls</td>
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<tr>
<td>R.E.M.</td>
<td>A Decade Of Rock &amp; Roll</td>
<td>Warner Bros</td>
<td>Various</td>
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<tr>
<td>Red Hot Chili Peppers</td>
<td>Common Fence</td>
<td>Warner Bros</td>
<td>Various</td>
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<tr>
<td>Cheryl Phipps Riley</td>
<td>Almost There</td>
<td>Warner Bros</td>
<td>Various</td>
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<tr>
<td>Robin Reeseman</td>
<td>It's A Sin</td>
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<td>The World We Live</td>
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<tr>
<td>Various Artists</td>
<td>The Whole Thing</td>
<td>Warner Bros</td>
<td>Various</td>
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**CONVENING IN COPENHAGEN** — Among the many panels at this year's Copenhagen Music Seminar was one on "market stimulation," which covered a wide variety of label matters, as well as the proliferation of commercial radio and its impact on the exposure of a diverse range of artists. From 1r. Women Music Danish label manager Lars Birkke, Mega Records head of A&R Martin Dodd, moderator and Madison/Telegram Records president Peter Yngen, and Sonet Denmark MD Cai Lehner. For details on CMS, see page 1.

**M&M BUSINESS CALENDAR**

- October 3-4 - Radio Academy Second Annual Conference, U.K., (+44) 071, 323.387.
- October 3-6 - Broadcast Engineers National Convention, Hyatt Regency, Houston, U.S.
- October 3-6 - Internationale Musik-Fach-Messe (IMFM) (Music Trade Fair), Rixdorf, Austria
- October 3-10 - Sound Broadcasting Equipment Show, Albion Hotel, Birmingham, U.K.
- November 15-16 - Broadcast Promotion & Marketing Executives UK, Conference & Awards, Mont House International Hotel, Glasgow, Scotland, (+44) 423, 520.404.
- November 8-10 - Independent Music Wonder, Florence, Italy, (+39) 35, 238.2305.
- November 16-17 - NAB GM Roundtable. Sheraton Imperial Hotel & Towers, Research Triangle Park, NC, U.S.
- November 29 - Benelux Entertainment Song Festival, Alph Jr. Kini (near Amsterdam), Netherlands, (+31) 04167, 33720.
- January 19-23, 1992 - MIDEM "92 International Film Market, Palais des Festivals, Cannes, France, (+33) 4405, 1403. Fax: (+33) 44050223.
Lang, Execs Discuss Radio Quotas

by Emmanuel Legrand

After recent comments made by minister of culture Jack Lang about possible quotas for radio of French product, four key industry executives met September 3 to discuss the issue.

The four broadcasters included NRJ president Jean-Paul Baudercoux, Europe 2 GM Martin Brisa, Skyrock president Pierre Bellanger and Fun Radio GM Benoit Sillard. Combined, they represent some 25% of the total radio audience in France.

The discussion, which lasted 75 minutes, concluded that there is an obligation for a global discussion with all parties concerned.

A radio executive, who asked to remain unidentified, says, "If listeners want to hear French music, we are ready to play it. But we must all work in the same direction. For example, production standards for French acts should match the international standards. Record companies should promote local acts in the same way that they promote international acts—with the same level of involvement. Radio stations are just one link in the global chain; we need a coherent policy. There is a need for communication between record producers and broadcasters."

Says Sillard, who is also president of Syndicat Radio National (SRN), "I am ready to meet with the president of SNEP, as we have decided, with the aim of working towards a common goal. We (the stations) are ready to do our best if the record companies do the same. But the idea of radio quotas as a solution to the French music problem is like treating a heart attack with an aspirin! We already have an 8% French-language commitment imposed by the CSA. We are not about to change that ratio."

According to Bellanger, "We were happy that Jack Lang actually asked our opinion on the matter. In fact, his objective is to find a solution to a general problem rather than attempt to impose or demand a 'musical apartheid'—a kind of discrimination which we could only reject."

Bellanger continues, "However, at a more practical level, we are ready to work with other sections of the music industry to help the situation. But this doesn't mean we're going to change our musical policy."

"We asked Lang for real recognition of the national radio networks. We are prepared to support the French music industry, but we want some support for ourselves, and a greater security for the networks, which means changing the present laws that penalise segmentation."

"As well as suggesting a meeting between the SRN and SNEP, we proposed that the state-owned frequencies should do something to help, such as making FIP an entirely French-language station."

Both SNEP and the broadcasters agree that first, it is imperative to discuss the issue, and second, that quotas are not the solution. If broadcasters and the producers, under the aegis of the ministry of culture and the thus-far-absent CSA, can come to an agreement, it would be a major step forward.

"In a second meeting held September 9, representatives from the radio stations met with representatives from SNEP to discuss the quota issue further. The same delegates attended, except for NRJ's Baudercoux, who was in Berlin. Zelnik, and BMG France president Bernard Carbonnier, were also present."

In an interview with M&M, Baudercoux said that "quotas were a bad idea" and "are against European regulations." For this reason, Baudercoux does not consider quotas "as a real menace," but says he "is ready to play the game" of French production. "However, you can't fight the market with regulations."

Baudercoux adds, "The real cause of the decline of francophone songs on radio waves comes from the fact that when we test new releases on our panels, we are systematically rejected. We have done dozens of experiments. Before being aired on Top 40 stations, listeners must already have heard a song elsewhere, on AM stations, which, I must admit, play a greater role than FM stations in breaking new acts."

"I also think that one element that would give a greater exposure to new artists would be a musical channel, especially in Paris. In the US, MTV plays this function and takes risks, but we don't have a similar outlet in France, and we desperately need it," he says.

"It is also up to the producers to come up with music that matches in quality and international standards. But even so, when we test two products of equal quality, one French and one international, it's always the latter that has the public's favour."

Baudercoux continues, "We have a commitment to play 20% of French songs. We have been forced to accept this rate whereas our competitors, Fun and Skyrock, have a commitment of 8% and 5%, respectively. That's not fair, and I plan to ask CSA for an equality of treatment between them and us."

In a similar move, Sony Music president Henri de Bodinat claimed that quotas "were an insult to French artists." In an interview with press agency AFP, de Bodinat says, "It is not an elite that is going to decide the choice of the public, but the market alone."
SNEP Requests More Francophone Airplay

For the first time, industry organisation SNEP has reacted to Jack Lang's proposal in a statement dated September 3. It was signed by Patrick Zelnik, president of SNEP and Virgin France, and states that the organisation is "attached to the development of francophone music" and "regrets the lack of space for this music on private radio stations." Zelnik also sends them now to: Debra Johnson, Associate Editor, Music & Media, 1059 AT, Amsterdam, Holland. Tel: (+31) 20.669 1961; Fax: (+31) 20.669 1951.

Zelnik says, "SNEP estimates that the broadcasting of francophone music on radio should not consist only in quantitative percentages, but that room should be made for young francophone artists and bands." Zelnik believes that "this goal cannot be reached by one-sided measures and constraints." He notes that SNEP started to establish a code between broadcasters and the music industry, which will soon be presented to the broadcasting authority, CSA.

Zelnik proposes to its partners to "open negotiations in order to get an agreement concerning the question of minimums of French product, and which also takes into account the formats of the stations."

He urges that broadcasters give the space that French product deserves, "in order to prevent its irreversible decline." He recalls that other European countries such as Germany have seen the share of national product reduced to a "ridiculous share," because they hadn't reacted in time.

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As part of M&M's rapid expansion, you are invited to send us photos of yourself and your staff, whether they are portraits of your members or pictures of station activities, visits from recording artists or any other special occasions. Send them now to: Debra Johnson, Associate Editor, Music & Media, 1059 AT, Amsterdam, Holland. Tel: (+31) 20.669 1961, Fax: (+31) 20.669 1951.

RENault New Artistic Director

RTL's Ten Years At The Top

1991 not only marks the 10th anniversary of French FM stations, but also RTL's tenth year as the country's leading station. And according to general manager of programmes Philippe Labro, RTL has the drive to remain at the top for the rest of the 90s.

According to a recent Mediavision poll (April-June '91), the CLT-owned station has 8.3 million daily listeners and a 21% market share. Presenting the new schedule for the station, Labro says that this leadership "forces the station to be very vigilant because when you are the first, there is no other alternative than to remain the leader." He insisted that being at the top means that RTL "has to care about all types of listeners."

According to Labro, "RTL's programmes are in constant evolution," particularly in the areas of information, entertainment, the creations of events and the new technologies.

To this end, there have been some schedule and staffing changes. The new lineup leaves top hosts Patrick Sabaties, Jean-Pierre Foucault, Fabrice and Philippe Bouvard with the same shows at the same times. The main new programme is "Départ Immédiat," to be hosted by Nagui every Friday. Two new voices will be heard at RTL: Max Lafontaine in the morning and Christophe Nicolas, formerly at Sud Radio, with "Generation Laser"—the early evening (19.00-21.00) music programme, previously hosted by Nagui.

Patrick Renaut, formerly in charge of communication at performing rights society SACEM, is to become director of the artistic services of RTL. Monique Le Marceil, in charge of musical programming, and director/producer Henri Agoué, will both report to Renaut.

The information division has seen the most change, with new presenters and new collaborators taken from outside the station. An example is Jean-Marie Colombani, editor-in-chief of the daily Le Monde.

In the near future, RTL will be associated with concerts of Jean-Jacques Goldman and the duo Charles Aznavour/Liza Minelli, and Frank Sinatra's unique concert in France. They'll also be involved with the Winter Olympics in Albertville and the opening of EuroDisney next April.

RTL will continue the development of its FM network. The station is now transmitting on the FM band via more than 80 transmitters, reaching 90 cities in France. The aim is to reach 100 cities by next year, in "order to reach almost all the territory," says Labro. On the FM band, RTL is launching a "seduction campaign" to attract the listeners from the south.

Last but not least, RTL is planning to enter the next century with the new RDS (Radio Data System) and DAB digital technology. The CSA has already granted permission for RTL to set-up the RDS system, which allows travelling listeners to stay tuned without having to turn the dial. RTL is carefully following the development of DAB, through participation with Philips and Thomson.

WAKE UP

September 23 Worldwide Release Date

NEW Bryan Adams Album

Waking Up The Neighbours

Includes the single (EVERYTHING I DO) I DO IT FOR YOU - Number One in Canada, Belgium, Denmark, England, Finland, Holland, Hong Kong, Israel, Norway, Portugal, Sweden, Switzerland, USA also features the smash single "CAN'T STOP THIS THING WE STARTED"
**Kiss Kiss Parody Noodles Anti-Drug/Drink Drives**

by David Stansfield

Radio Kiss Kiss/Naples hit out at some of the anti-drug and drink campaigners by organising its own on-air Rave-oli dance music party.

The station used "No to ecstasy, yes to ravioli" as its slogan for the party. Studio guests included Flavio Rossi of the specialist label Flying Records, DJs Luca de Gennaro, Stefano Schi and DJ Herbie, plus rapper DJ Professor. Fifty listeners who called the station to say publicly—"No to ecstasy; yes to ravioli"—each won a kilo of fresh ravioli. Live studio link-ups were organised with discoteques in Milan, Rome, Bologna and Naples, where the public were offered free red wine and ravioli.

PD Gianni Simioli describes Radio Kiss Kiss as a fun station, one which can get a social message across to listeners without sermonising. He says, "We were not parroting ravioli with the Rave-oli Party. We were parodying some of the campaigns which try to address kids like parents. You should never use the approach 'You can't do this, or 'You shouldn't do that'. It's useless."

Simioli names the government-backed "I Love Me" TV campaign as a major offender. It includes artists such as Spagna, Matt Bianco and Paul Young warning about the dangers of drink-driving.

Simioli intends to continue with the station's self-described fun and crazy approach to the problems presented by on-air parodies. "Ravioli, however, may well give way to another type of pasta," he says.

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**Full Time Returns To Sixties With Italian Dance Graffiti Label**

Indie record company Full Time hopes to regain its popularity with the launch of a new label, Italian Dance Graffiti, which will produce local music of the 1960s.

The company will release 12" maxi-singles, each containing four songs in their original versions. Legendary artists such as Adriano Celentano, Gianfranco Morandi and Ritta Pavone will be featured, and the company is finalising buying rights for the songs with major companies including BMG, PolyGram, M&M and Donato Cetta and Dischi Ricordi.

The first maxi-single by Celentano is slated for October release. The rights have been acquired from the indie company SAAR, for which the artist recorded in the 1960s.

Full Time president Franco Donato says that club DJs have been hunting danceable songs of the 1960s and often have to resort to playing used records. Radio is also giving airplay to domestic pop/rock/twist music from the period, he adds.

Gold station 105 Classix director Luca Costella agrees with Donato's predictions. He says, "Music from the 1960s is fun, easy to listen to and very danceable. We give it a lot of airplay and the number of listener requests is astounding."

Costella suggests that Donato should release a compilation album, adding, "Why not in collaboration with 105 Classic?"

Leading private network station Rete 105 also plays locally produced oldies. PD Alex Peroni is cautious in his enthusiasm for the new Full Time venture. "It all depends on the songs released," he says. "Donato can release 200 titles, but if they don't include the right hits I won't be interested. But Peroni does agree that there may be a new trend emerging. "There is a situation where live bands are performing music from the 1960s in discoteques. Even trendy ones like Milan's 'Shock Club', renowned for house music, is now featuring music of the genre. It's great summer music for radio but, although I'll always find a space for it on my playlist, I'm not yet convinced that it will function well in winter."

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**Sancto Debuts United Project**

Indie company Sancto has launched the new label United Project with the release of the three CD-only albums by artists Roberto Scarpa (Opla), John Novello (On The Other Side) and Billy Traggess (Earth Song).

The firm already has the specialist acoustic label Sancto on which three CD-only albums have been released in two years. Executive director/producer Diego Sandrini says United Project was started up because product acquired from A-Z by myself and company staff. With United Project, we will mainly buy the master rights. The specialist nature of the music on Sancto means it will take a couple of years to get its concept well established on the market. But with United Project, we can promote the single artist.

Sandrini confirms the major part of product released on the new label will be electric fusion music, but he also has plans to experiment occasionally with the type of rock music produced by R.E.M.

Releases on United Project will be licensed to companies in G/S, Finland, Benelux, Greece, Spain and Hungary. The firm recently secured a deal with RBM for distribution locally.

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**Policy And People Shake Ups At RTVE**

by Anne Marie de la Fuente

RTVE labour unions have again managed to pressurise the administration into including the defection of Radio 4's employees into the integration scheme currently under negotiation.

Says RTVE head press officer Carlos Minguez, "For the moment, the contracts of the Radio 4 temporary workers will be extended for another six months. The administration hopes to reach a definitive agreement with the syndicates by October 1."

In a related development, Radio Exterior de Espana (REE) was transferred from its base outside Madrid to a territorial station left vacant by Radio 4 within the capital. It began broadcasting its short-wave radio service September 9.

Meanwhile, Radio 5 director Miguel Vila has been re-assigned to another, not yet specified, post at RTVE. He came into office soon after Radio 5's major programming revamp in October 90, and held his position for almost a year. He will most likely be replaced by Charo Sacristan, the former head of Radio 4.

At a press conference held September 10, RNE director Fernando G. Delgado refused to shed more light on these high-level changes, preferring to comment on the autumn programming adjustments for Radio 1 (newstalk) and Radio 5 (general entertainment).

Both Radio 1 and Radio 5 have signed more popular media personalities in their bid to increase audience ratings. Radio 5, which introduced important programming changes last year, has reaped considerable rewards close to 900,000 listeners.

"We hope to hit the one million mark before the end of the year," announced RNE chief press officer Salvador Lopez.

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**RTVE Awaits Government Okey on Pta20b 'Cliffhanger' Loan**

According to top RTVE executive last September 7, "If the council of ministers does not guarantee the Pta20 billion (US$2.2 million) loan by this week, we'll find ourselves at the edge of a financial cliff."

RTVE may resort to suspending payments for technical services to its petitions from the Banco Exterior is granted. Apparently, the bank has agreed to the loan and it is now up to the government to guarantee it.

The unmentionable word—privatisation—is beginning to circulate, and analysts calculate that at least 4.000 of the present 14,200 employees must be dismissed in order to salvage the company. It is reported that RTVE DG Jordi Garcia Candau, had actually considered closing down Radio 5 along with Radio 4 this summer. However, Radio 5 is allegedly only making approximately Pta2.5 billion in advertising revenue, barely enough to help run RNE, which needs Pta33 billion to operate.

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**BENELUX**

**Clouseau Goes Europe With English 'Close Encounters'**

By Marc Moes

With over 450,000 copies sold of their debut album Hægra and another 250,000 of its follow-up Of Zo, Flemish band Clouseau are now on the edge of a pan-European breakthrough with their third English-language album, titled Close Encounters.

The band, formed back in 1984, established an immense following in the Benelux, where top-selling singles like Anne, Daar Goat Ze and Domino all went straight into top positions on both the Belgian and Dutch charts. The fact that the Dutch-speaking regions only have a 20 million potential in Belgium and Holland makes the 450,000 plus figure for the first album even more impressive.

Just before the band was assigned to participate in the Eurovision Song Contest in May, they decided to leave Hans Kusters Music for a new deal with EMI Belgium. The Eurovision song Gref'f her op was released on EMI, but right from the start the band's international career was emphasized with an English-language album.

September 23 will see the simultaneous release of Close Encounters in so many weeks and noth-... and audience.

Belgian Producers Demand Dance Chart From IFPI

Whereas Belgium has been one of the most active territories in supplying new dance material with wide crossover potential, this phenomenon is only considered being of minor importance with local media. The fact that the territory has nothing like a dance chart only adds to the fact that Belgian dance-producers, despite international successes, feel somewhat left in the cold.

Belgian dance product is becoming more prominent abroad, with companies like ARS very active outside Belgium, and more recently independents like R&S making the UK charts with two singles and worldwide success with Revamp and Hitension.

However, although the songs are charted in the weekly Belgian IFPI Top 75 singles chart, awareness among a broader local audience is low.

"We have been pleading with IFPI for a long time," says Bou-disque Belgian MD Lieven Vandenhove, and distributor of Bel-gian KK Records, R&S and M&I labels. "The problem is to find a correct definition of dance. For the majors, it is the sale of 20,000 copies of a 12" remix of Sting, rather than the creative material played in the clubs. We have sold over 50,000 units of Pleasure Game's Le Dormeur. It has remained for 20 weeks in the IFPI chart, but somehow Belgian media seem to ignore their success."

The same opinion is shared by Maurice Engelen of Antler, currently charting in the Dutch Veronica Top 40 with Channel X and Praga Khan and with M&I's God of Abraham 10 weeks in the Bel-gian IFPI list. "The result here is disastrous—we have been in this chart for so many weeks and nothing else happens. In Holland, we entered the "Disco Dance Top 20" and we hit the "Tripparade" the week after. The current Belgian IFPI chart has no impact at all and it is far more profitable to be on the no. 30 with VTM (and sometimes receiving TV exposure on that sta-..."

Says ARS MD Patrick Busch-b. "A dance chart could intro-duce more international competition. It would help smaller independent trendsetting labels which don't have a promo team for their repertoire."

Says Indice label manager Jan Van Den Bergh, who recently set up his own Atom dance label, "The problem with dance music is that most of the target audience don't know the title of the record they hear. A dance chart would be the perfect instrument to boost sales."

Says KK Records president Jo Verbruggen, "Some 60-70% of the European club material comes from Belgium. A dance chart could help focus the Belgian media's attention to the product. With almost no radio attention for dance repertoire, we are forced to export."

Norway's Ad Spend Leaps 49%

By Kari Roger Ottesen

The 1991 figures for the first six months display an impressive increase of 49% in the advertising spend for radio. In monetary terms, a total of Nkr1.4 million (app. US$80.7 million) was spent compared with Nkr7.6 million in the first six months of 1990.

The figures are gathered at the advertising agencies' association, Reklamesbyråforeningen, based on material from the media sales agencies. The advertising agencies use media sales agencies to assure their customers that the ads reach the appropriate medium and audience.

Says Reklamesbyråforeningen MD Kirsten Lunde, "We have to believe that a lot of advertising goes directly to the stations without passing through the media sales agencies. If this is the case, then the advertisers will not know the effect of placing their ads with radio. Nevertheless, the 49% increase represents only those stations supplied to media sales agencies."

Lunde adds, "Radio, like TV, is being used as an advertising medi-um more frequently in Norway. Both media sales agencies have agreed to be an effective part of almost everybody's marketing mix."

The total ad spend on radio in 1990 was Nkr17.4 million and is expected to rise this year.

**SCANDINAVIA**

Nydahl Could Face Fine As P4 Goes Fully Commercial

By David Rowley

A verdict is expected to be handed down September 24 in the case of Radio Nova head of local commu-nity programming Claus Nydahl. The boss of the rebel Swedish radio station began running community programming in June of this year.

However, although the songs are charted in the weekly Belgian IFPI Top 75 singles chart, awareness among a broader local audience is low.

"We have been pleading with IFPI for a long time," says Bou-disque Belgian MD Lieven Vandenhove, and distributor of Bel-gian KK Records, R&S and M&I labels. "The problem is to find a correct definition of dance. For the majors, it is the sale of 20,000 copies of a 12" remix of Sting, rather than the creative material played in the clubs. We have sold over 50,000 units of Pleasure Game's Le Dormeur. It has..."
Selecting Microphones For Radio

by Andy Bantock

There are few things in a radio studio so underrated as the humble microphone. It's a completely different matter in recording studios. Business can be lost if you don't have the right type, make or even colour of mic favoured by the producer or artist. For music radio, it's just the thing you talk into!

Of course, in reality, if you talk to the engineers and programmers, a host of opinion and argument opens up. A round-up of presenter mics and a brief look at drama and location recording/presenting mics may help to fuel the arguments further! I'll leave out music mics as, on the whole, radio's most important tool. What one does with the recorded music is exactly the same as everyone else's.

**Presenter Mics**

In days gone by, there was no such thing as self-operation of radio studios. A presenter (we didn't have DJs then), sat in a box and, as they were placed up and down by an engineer in the control room, from where all other sources of noise also came. This arrangement put little strain on the choice of microphone—the environment being strictly controlled and the presenter being largely immobile. It was only when presenters became DJs and started moving about and doing their own operation that the problems really started.

Despite the better efforts of acousticians and designers, the average radio studio is a pretty noisy place once it's full of idling equipment and silent people. NAB cart machines and CD players are placed directly in front of the DJ, right at the back of the microphone. This eases operation, but can lead to intrusive amounts of background noise when the mic is open. To combat these extraneous and annoying noises, one has to make use of the different polar patterns and gains found in available microphones.

The biggest problem associated with presenter mics is blasting or—as it is sometimes known—popping. When worked too close, some mics (especially condensers) are prone to blasting, but there are a number of ways to stop this. The most common cure is an anglepoise shield. The foam pop shield, when placed over the end of a mic, is a fairly good protector, both from the DJ's breath and any background noise such as a Peck etc., etc. and, of course, from the studio, wind noise. Another answer (especially for the larger condenser mics) is the paper disc type of shield, which is much beloved of recording studios. This has many disadvantages and is seldom used in live-radio tip.

The other big problem is the trade-off between the need for a tight polar pattern to cut out extraneous noise, and the need for the DJ to be able to move off the main axis of the mic without too much loss of level. There is really no answer to this, other than careful mic placement and choice of not too tight a cardioid pattern. A novel solution to both the above problems I have seen used is the use of a short 'rifle' capsule (in this case the AKG C8 with the 451 body).

The excellent front-to-back ratio cuts out the extraneous noises and the polar pattern is wide enough to allow for a bit of off-axis fumbling without too much effect. The design of rifle mics, with a capsule at the end of a long acoustic chamber, also meant that blasting was reduced by virtue of the fact that the offending article (the mouth) is by virtue of the fact that the main axis of the mic without any inherent movement of the user when slung upside down.

One answer to most of these problems, without compromising audio quality, lies in the Neumann TLM170. This mic, introduced five years ago, is a transformerless version of the U87, with consequent reduction in size. It retains the switchable polar patterns of its big brother along with the ability to remotely switch the mic mode. It's ideal for talk studio use. The TLM170, being lighter than the U87, can be hung from an anglepoise, making it ideal for presenter use.

In the mouths of DJs is the Electro Voice RE20. This is another dynamic unit, popular in the States and fast becoming accepted in Europe.

Dynamic mics have several advantages over condensers, the main one being their resistance to high levels. The pre-amps found in condenser mics eventually run out of headroom and distort, but with a dynamic mic the mixer's input amp is the first serious bit of electronics the signal sees—reducing the danger of distortion.

**Drama Mics**

Most, if not all, of the mics already mentioned are to be found in the drama/production studio, along with a few additions. One other AKG family is a seriously underrated mic with the choice of three polar patterns—cardioid, omni and figure of eight, making it an ideal production unit. The figure-of-eight mic is very useful for dialogue recording, allowing one actor to move off axis and create the effect of walking away while the other actor stays on mic. Many of the older mic techniques seem to be disappearing with the increasing use of multi-track machines in drama production, but the technicians in the smaller stations that are springing up in the UK would do well to re-learn them.

A couple of newcomers to the field of multi-purpose mics have come courtesy of Neumann. The KM100 series gives a choice of six capsules—two different omnis and four cardioids. Unlike previous interchangeable capsule mics, the KM100 system bases the pre-amp in the 35mm capsule section. This allows the capsule to be up to 50 metres away from the main body of the mic—a definite advantage! While the small size of the 100 series will make it popular with the TV crowd, I feel that it will find a home in many radio stations.

A newly released mic from Neumann is the GFM 132 Boundary Layer mic. Boundary layer mics have been in use by the music recording engineers for some time now, but have yet to make a big noise in radio.

However, as a mic for "round table" discussion or the odd bit of live music in the studio, they have great advantages over other mics. The boundary layer mic, through clever design and some mind-boggling mathematics, has been designed to achieve exceptional linear frequency response and a uniform hemispherical polar pattern. Neumann has come up with a new shape of base plate (into which the capsule is placed) producing amazing frequency response.

Boundary layer mics have full range of microphone for studio use; one real "do everything" is the MC740. This has switchable polar patterns; cardioid, omni, figure of eight and hyper-cardioid, and offers extremely good value for money. Beyer's M69 hyper-cardioid also gets used in radio studios from time to time.

**Reporter/Field Mics**

Reporter mics must be easy to use. In a crowded press conference or running down the street trying to get a comment from someone, the last thing a reporter needs to do is worry about how they are holding the mic. Because of this, most reporter mics are omnis. The ability to "get it all" outweighs the problems of extraneous noise.

Probably the most famous reporter mic, often used in conjunction with a UHER portable tape machine, is the AKG D130. The Beyer M58 is another mic designed specifically for this use, as are the Sennheiser MKE4 and 81. Of course, stereo recording is also possible with a stereo microphone.

Anom Voluta 19910-10-13

Andy Bantock started in radio with the BBC in 1980 as a technical operator. He has worked as a presenter, engineer, operational designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and programming. He can be reached on 44 - 424 - 424 - 626.
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<td>Your love is Crazy - Energy</td>
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| **BONFIRE** |
| The Stride - RCA  | R/M |
| PRODUCER: Mack |

| **GARY CLAIL/ON-U SOUND SYSTEM** |
| **THE EMOTIONAL Hooligan** |
| The Emotional Hooligan - Parastics/BMG EHR/D/A  | PRODUCER: Adrian Sherwood/Style Scott |
| This has always lented itself very to topical issues; it's a lot easier to pick up the message, thanks to the Jamaican beats. Despite the use of frightening samples of barking dogs, this monologue about hooliganism is EHR friendly. |

| **ERASURE** |
| Love To Hate You - Mute  | EHR/D |
| PRODUCER: Martyn Phillips |

| **EUROPE** |
| Prisoners In Paradise - Epic  | R/EHR |
| PRODUCER: Bevo Hill |

| **GUY** |
| Do Me Right - MCA  | EHR/D |
| PRODUCER: Reddy Riley |

| **HONEYCHILD** |
| Information Heaven - Virgin  | EHR/R |
| PRODUCER: Haney Joy Goldenberg/Jones Bondillo |

| **NEW TALENT** |
| **DESERT RAIN** |
| Ring Bang - H.E.M.  | JF (Sweden) |
| PRODUCER: Bee Frank/Desert Rain |

| **PICNIC** |
| Mojo Bone - Spectre (Denmark)  | EHR/Pent |
| PRODUCER: Picnic |

| **RUNNING** |
| Heartbreaker EP - Chrysalis  | R/EHR |
| PRODUCER: Nat Listed |

| **SOUNDS OF BLACKNESS** |
| The Pressure Pt. 1 - A&M  | EHR/D |
| PRODUCER: Gary Hines/Jimmy Jam & Terry Lewis |

| **TEMPER TEMPER** |
| Like We Used To - EHR/AC  | PRODUCER: Eric Gooden |

| **VIKING** |
| Give It Away - Warner Brothers  | EHR |
| PRODUCER: Jeff Lynne/Tom Petty |

| **B.E.F** |
| Music Of Quality And Distinction Vol. 2 - Ten EHR  | B.E.F |
| PRODUCER: Martin Ware |

| **HOT PATCH** |
| Hot Agent - MCA  | EHR/R |
| PRODUCER: John Purdell/John Tippett |

| **RUNRIG** |
| Ticket To Heaven - Virgin (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Mature)  |
| PRODUCER: W. Afanasieff/M. Carey/D. Cole & Albertino |

| **MARION CAREY** |
| Emotions - Columbia  | EHR |
| PRODUCER: W. Afanasieff/M. Carey/D. Cole & Albertino |

| **YOUNG AND YOUR FRIENDS** |
| You And Your Friends - I.R.  |
| PRODUCER: Duane Baron/John Purdell |

**Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, AC, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Mature). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robbain Todd/Mischekel Rakke, PO Box 9027, 1006 AA Amsterdam, Holland.**
HIS NAME SAYS IT ALL.
THE POWER OF HIS RHYTHM
IS STORMING THE WORLDWIDE
CHARTS. HIS DEBUT ALBUM
INCLUDES THE US DANCE SMASH
"THIS BEAT IS HOT"
AND THE NEW SENSATION
"GIVE ME THE MUSIC"

B.G. THE PRINCE OF RAP

THE POWER OF RHYTHM
Dancing All Over The Airwaves

European Dance Radio

1. PRINCE/Get Off
2. SALT-N-PEPA/Let's Talk About Sex
3. DE LA SOUL/A Roller Skating Jam Called...
4. MARKY MARK & THE FUNKY BUNCH/Good Vibrations
5. CRYSTAL WATERS/Makin' Happy
6. DJ JAZZY JEFF & THE FRESH PRINCE/Summertime
7. INCognito/Crazy For You
8. LINDY LAYTON/Without You (One And One)
9. INCognito FEAT. JOCelyn BROWN/Always There
10. JAMESTOWN FEAT. JOCelyn BROWN/She Got Soul
11. KENNY THOMAS/Best Of You
12. HEAVY D & THE BOYZ/Is It Good To You
13. PM DAWN/Set Adrift On Memory Bliss
14. DRIZA-BONE/Real Love
15. PAULA ABDUL/The Promise Of A New Day
16. MARIAH CAREY/Emotions
17. SABRINA JOHNSTON/Peace
18. COLOR ME BADD/All 4 Love
19. SHABBA RANKS FEAT. MAXI PRIEST/Housecall
20. SHAMEN/Move Any Mountain
21. BRAND NEW HEAVIES FEAT. N'DEA DAVENPORT/Never Stop
22. PRINCE/Cream
23. J.T. TAYLOR/Long Hot Summer Night
24. LISA LISA & CULT JAM/Let The Beat Hit 'Em
25. ERASURE/Love To Hate You

CHARTBOUND RECORDS

SIMPLY RED/Nothing But A Heartache (East West)
DEE CEE/Fool He High (Electrical Sounds)
UTAH SAINTS/What Can You Do For Me (Elektra)
TECHNOTRONIC FEAT. REEGIE/Work (AFR)
BOMB THE BASS/Winter In July (Rhythym King/Epic)

European Dance Radio (EDR) is based on a weighted-scoring system and is compiled on the basis of playlists from European stations playing dance music fulltime or during specific slots. Songs in "A" rotation airplay receive more points than those in "B" rotation or have limited airplay exposure. The following stations have participated: Hits FM/Stockholm; Hit Radio N-1/Nuremberg; Harvest Radio & Galaxy Radio/Milan; KLF Communications/London; Kiss FM/London; Maxximum FM/Paris; Power FM/Antwerp; Radio 2-D-York, Munich; Radio Club FM/Gothenburg; Radio Stockholm/Stockholm; Radio Vennia/Turin; Radio Voltage/Paris; and Sunset 102/Manchester. Thanks also for the participation of Improjge Promotion in Italy and Discus Dance magazine in Holland.

Towards A Definition

Ask a radio programmer to explain what "dance music" is and you often get a stunned silence. Here, some of the contributing stations to M&Ms dance chart give their definitions of what dance music means to them.

As Lindsay Wesker, head of music at Kiss FM/London, says, "There has never been a vaguer term in the history of pop music. Everybody dances to something. And its true. Heavy metal fans will "headbang" to hard rock bands, jazzboppers will hop to Jazz, and what Scottish wedding would be complete without an eightsome reel? But "dance" in terms of a radio format, means something quite different. "A whole new audience has started to dance to rock bands such as Stone Roses or Happy Mondays," says Wesker. "But it isn't our definition of dance music." Duncan Smith, programme co-ordinator at Sunset 102/Manchester agrees. "It's more of a feeling than anything," he says. "You can't really tie it down. There certainly is a difference between pop and dance soul, which is what we play.

Merrill Crawford, programme controller at Choice FM/South London has found that dance has a different meaning in the UK from his native US. "My own definition of dance is 'anything you can get up and shake your butt to', but over here dance means a lot of house/rave type music." At Maxximum FM, dance programme director Michael Bourgeois says there are two dance tendencies. "There is a pure, hard-core tendency and a more popular, commercial style - a mixture of house and pop. Personally I think there is much to much commercial dance around at the moment. It works because it mixes all cultures - pop, rock and house. But it means each style loses its separate identity."

Olivier Allardet, programme director at Radio Voltage/Paris also believes two types of dance are current-
...WE'RE HERE TO MOVE YOUR BODY AND SOUL...

BLAQUE · SYNC · THE CRYSTAL PALACE
BLACK MALE · OLIVER CHEATHAM
DIS-DANCE · PUNCHY · DIMPLES D
TOMMI STUMPFF · COLOR BLIND

- STRICTLY DANCE -

THE NEW LABEL OF EMI ELECTROLA, GERMANY
ELECTROLA c/o STRICTLY DANCE · MAARWEG 149 · D-5000 KÖLN 30
Michel Brunetti

ly dominant. "There is US, and there is European, particularly Italian. I see house music developing with a more Latin style, even with a little gospel thrown in."

Radio Kiss Kiss programme director Gianni Simioli refuses to get too sophisticated about the current dance boom on national territory. He describes dance music quite simply as "the most exciting and vital music of the past decade and the next one". While rock music is not dead, it is sleeping.

Radio Kiss Kiss programme director Gianni Simioli refuses to get too sophisticated about the current dance boom on national territory. He describes dance music quite simply as "the most exciting and vital music of the past decade and the next one". While rock music is not dead, it is sleeping.

Deejay Parade

Crystal Waters, Makin' Happy
FPF Project, Let's Go
Double Dee, Don't You Feel
Zappala', We Gotta Do It
Free Fall, Feel Surreal
PM Dawn, Set Adrift On Memory Bliss
Yolanda, Living For The Nite
De La Soul, A Roller Skating Jam
DJ Herbie, I Like It
Utah Saints, What Can You Do For Me

In Sweden, Gelen Engstrom, marketing director for Hit FM/Stockholm, describes dance music as being "everything from MC Hammer to Technetronic" and that it appeals mainly, although not exclusively to an 11-20 age group.

Wesker says that what is usually meant by dance is black/soul music. "On Kiss we play music rooted in traditional dance music, such as soul, funk, rap and reggae, as well as the new incarnations like house. The music is rooted in the labels and artists of the 60s: James Brown, Motown, Stax and Atlantic, and the modern day equivalent of those artists."

Dario Uselli, head of music at Radio Deejay/Italy says that as far as his station is concerned there are two types of dance music. "There is some dance which is radio friendly and some which is reserved for discotheques. The type that functions on air leans towards pop and is based on songs. Now That We've Found Love is a good example. That song, however, would not be well received in discos."

Crystal Waters and De La Soul are also acts that produce dance which is perfect for radio.

Dance stations differ as to what sort of dance music they play. At Belgian network Top FM, network co-ordinator Michel Brunelli defines dance for daytime programming as "anything with a good solid beat." The station has its own dance chart and keeps remixes, album tracks and imports for broadcast after 20.00. "Real disco material, like 12"s, is not really suitable for broadcast."

"It is not a matter of age, but of mind," says Simioli. "You have to be young at heart and open minded to enjoy it. And you have to like to dance." Core artists at Radio Kiss Kiss include 808 State, Incognito, Black Box, The Shamen, KLF, De La Soul and C&C Music Factory.

At Sunset 102 Duncan Smith aims for an older audience during the day. "That means we play a lot of good classic soul oldies and current records that have a soul undercurrent rather than just 'rave' music," he says. "However evenings are more of a free-for-all."

Choice's Crawford is in a similar position. "If we are going to play a dance tune it will have to have a soulful vein," he says. "It also has to have feeling and good lyrics."

We're not really into bleeps and hard core techno sounds."

At Horizon Radio/Milton Keynes, head of music Clive Dickens says the station relies heavily on dance-influenced pop. "But we are aiming for a mass audience out of commercial considerations, so our output and playlist has to have that objective. We can't be a minority station and have some dance hits, such as Charly by Prodigy that we won't play during the day. A record which fulfills our requirements needs to have not only a dance beat, but also a tune and a melody."

Uselli does not believe there is a need for new trends in dance. "Rap is rap and will never change. Maybe techno-house or housebeat will develop but there also seems to be a return to old hits of the 1960s and 1970s via cover versions which are updated with current dance rhythms."

But Engstrom sees a change in the type of dance music being released, and forecasts a shift in his station's proportions of straight dance to EHR ratio. "The sort of dance music today is fading, and being replaced by more EHR sounds," he says. "We see as a station are beginning to move more towards EHR."

"In the future I see a much harder 'hard core' style taking over," says Bourgeois. "We've already seen it in the north of France and in Belgium, and it's increasingly prominent in the UK and Italy, where, in the past, a little melody has been appreciated."

Simioli hopes that dance music will not develop in the future, but remain as it is today - "vivid, great and successful."

He says he also likes to witness, what he describes as "intellectual critics" getting nervous and confused about dance music and its various sub-cultures.

"I think what really defines a good dance record is whether it can fill a dance floor," says Allardet. "Dance hits are made in the clubs and discos, so whatever makes people dance, is a good dance record." "Dance music is everybody's show," says Simioli. "There is no stage and no public. Everybody is a star thanks to the dance floor."

Radio Kiss Kiss 16 Dance

Johanna's, Freak It
Cola Boy, Seven Ways To Love
Double Dee, Don't You Feel
FPF Project, Let's Go
De La Soul, A Roller Skating Jam
Crystal Waters, Makin' Happy
Matt Bianco, Macumba
Zappala', We Gotta Do It
Timbal, Loca
Unity, Unity
Danni Minogue, Jump To The Beat
Afrika Bambaataa, Scoo Fever
DJ Herbie, I Like It
Rozalla, Everybody's Free
C&C Music Factory, Things That Make You Go Hmm
Joy Salonius, Rockin' Romance

Music & Media SEPTEMBER 28 1991

In 1991, the mainstream commercial radio station was trying to cater to a wide audience with a mix of classic soul, oldies, pop, and dance music. Dance music was gaining popularity, and stations were trying to define their approach to the genre. Some stations were focusing on straight dance music, while others were moving towards EHR (Electronic House Rhythms). The debate about the future of dance music continued, with some critics worried about the loss of melody and feeling in the music. Radio Kiss Kiss was a popular station at the time, and their dance chart was a reflection of the current trends in the dance music scene.
Radio Edits And Rave Reviews

Week by week dance is increasing its impact on the charts. As club DJs become more influential and dance floors become the testing ground for new records, what role does radio play in the marketing process?

Before the doors to Dutch Top 40 open up, a record has to chart first in the Nationale Tipparade, a list containing 30 new singles and based on radio airplay and sales. Although dance records don't get many airings on national radio, they do enter the charts because listings in the official Disco Dance Top 40 are taken into account as well.

Says Jive promo manager Florent Luyckx, "The dance charts reflect what records are played in the clubs. In the past inclusion on Radio 3 playlists meant you would be in the Tipparade, apart from the trendsetting shops, but there are not that many of those. I'm glad that club play is considered as important as radio airplay."

There are only two specialised dance shows on Dutch radio, both in the evening schedule: TROS 'Danceacta' and the VPRO's 'Krapul De Lux', which concentrates on underground material. Some local stations like AFM/Amsterdam, Razor/Rotterdam and Radio Midstad/Eindhoven also programme dance.

Luyckx, as a club DJ himself, believes club play is far more interesting. "The problem with radio in Holland is that they think that dance is a passing trend," he says. "The same thing happened in the record industry, but now all the major companies have woken up. Everybody is into dance now. Radio cannot wait any longer."

Polydor and France's no. 1 Dance Band and club phenomenon Latino Party, already released in 20 countries, introduce their second international single "The Party."
DISCOTHÈQUECONTROL
"The French Major Dance Chart"

AUGUST 1991

2 - TALYA JONES "Gypsy Woman"
8 - INFOBEAT "We Got The Funk"
11 - LAGAF "La Zoubida" (N° 1 TOP 50)
43 - SSR "To Be House" (Just released)
45 - ANTICO "We Need Freedom" (Just released)

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lied role in promoting dance singles. Airplay is generally almost impossible on public stations, even for chart singles, and it is getting more and more diffficult on the private stations as well. Due to the growing importance of airplay figures for the German singles chart system, it is very difficul
to chart with dance tracks, especially with new names. Radio cannot break a new dance act. Therefore it is neces-
sary to create an effective and fast working club promotion system."

Recently Warner Music Germany enjoyed a no. 1 hit with Bacardi Feeling (Summer Dreamin') by Kate Yanai, originally produced for a German Bacardi run TV ad spot. Warner Music Germany obtained the rights and signed Yanai exclusively after an sharp eared dance spe-
cialist from WEA heard various bootleg versions of it in clubs.

One of WEA's priority acts is Splash, tipped to make the crossover to radio. More local dance acts on the label include Groove Factory, MDC X-Static and Helmut & Hannelore. Böhmer believes that the future of dance lies in techno. "Techno will become even more influential in the clubs," he says, "but it will only have commercial potential with crossover productions."

In an effort to increase radio play Sony Music Germany set up Dance Pool, a specialist dance label. If radio doesn't play the songs, Dance Pool delivers special radio edits.

Explains Dance Pool A&R international manager Eve-
lyn Unka, 'This new chart system is killing dance. If they won't change the chart system, then we want an official dance chart, based on sales. In the meanwhile we do what we can with 7" radio edits. If radio won't change its attitude, then we have to change our style. But even that doesn't help all the time. It didn't work for instance with the second single Wave Of The Future by Quadrophonia. It has only got four plays on German radio! We had a lot of success though with C&C Music Factory's Things That Make You Go Hmmmmm, but that's because radio people tend to follow and imitate the UK and US charts.

"I'm aware that certain repertoire will be never heard on radio, even when you change it completely. You can never have an accessible Public Enemy single. Radio wouldn't touch it anyway.

"Of our own German signings, BG The Prince Of Rap will probably stand a good chance on radio. We think we've delivered the right edit for broadcast," BG The Prince Of Rap is a top priority for Dance Pool this autumn and has already topped the Billboard Hot Dance Music with the single This Beat Is Hot. The debut album, The Power Of The Rhythm, is out now in the GAS territories.

According to Unka pop/dance crossover will be the next big thing. "Rap will stay for quite a while. Dance won't change the chart system and mate the club profile a lot of records have built up. People are still going out and raving! The UK market is large and developed enough to bypass daytime radio. Even a techno rave record can chart in week one. Dance is very powerful over here. Unfortunately there's not such a level yet inter-
nationally, but Europe is certainly responding, especially Holland, Germany, Sweden and France.

"Under the umbrella of dance there are a lot of different scenes. Currently, the techno records are the biggest. This style is the punk of the dance floor. Also, latin records are still very popular. At the moment a lot of clever hip hop with pop appeal records are made, very suitable for radio
from the listeners. Maybe we should give Bates a round of applause for giving them this opportunity. The latter took over his breakfast show for one week. The latter was on a holiday, both Phil Collins and the Pet Shop Boys are more daring. Recently when Radio 1 DJ Simon Bates took over his breakfast show for one week, the latter played real heavy dance stuff, and they got great reactions from the listeners. Maybe we should give Bates a round of applause for giving them this opportunity.

National radio is still very backward. It doesn’t play dance records, unless they have charted. Radio 1 programmers and DJs keep it all very safe. They have to wise up a bit, otherwise it will be embarrassing for them. All the DJs are over 40 - they should be replaced by younger DJs, who are more daring. Recently when Radio 1 DJ Simon Bates was on a holiday, both Phil Collins and the Pet Shop Boys took over his breakfast show for one week. The latter played real heavy dance stuff, and they got great reactions from the listeners. Maybe we should give Bates a round of applause for giving them this opportunity.

Circa/Ten, part of the Virgin group represent the “acceptable face of dance”. Comments Circa MD Ray Cooper, “For us dance is a broad concept. Frankie Knuckles, who had a big UK hit with The Whistle Song, is a ‘specific’ dance act. But in a way even Lenny Kravitz is dance. He’s not only loved by mums and dads, but he also has ‘club approval’. In between we have acts like Temper, Definition Of Sound and Massive. System 7, Fluke and Ronin are more bands with dance roots, while Temper, Definition Of Sound and Massive. System 7, Fluke and Ronin are more bands with dance roots, while

“Massive Attack was supported by all radio stations, because their appeal is very broad. They reach the intellectual arty audience as well as the school kids who just like the good melodies and grooves. Radio 1 was very quick to turn off this music, and so were the key TV shows. They didn’t even have a huge club following.

“We do very little in the way of one-off things. Our policy is to go for long term careers. Dance will always be significant, but apart from Soul II Soul and Neneh Cherry it will not produce careers. Those artist really emerged from the clubs, and they are big stars now.”

**Italian Soul**

Like the UK, Italy also set on a more soulful course. Club DJs are teaming up with singers to provide a good melody over a dance beat. By returning to 1970s-styled soul, dance is becoming more radio friendly. The Energy Production label is a real trendsetter in this with acts like MCJ featuring Sima, Albertino featuring David styon and last but not least Stefano Secchi & Orlando Johnson. Says Energy MD Alvaro Ugolini, “Radio is still very important in breaking new acts, especially if they feature such good singers. The instrumental B-sides will suit the clubs better. For ambient house music there are at least 20 underground programmes on the various networks here.”

According to Ala Bianca president Tony Verona the strong competition in the dance field causes problems. “They produce so much new material it’s almost impossible to promote it all. Every month we release about seven titles but we’re only able to promote two or three of them. If the reaction from the clubs and radio are good, we start the rest of the promotion, including TV and press. From the moment that we do this we consider releases outside Italy.”

“The stronger our connections with radio are, the better the results. Our biggest success so far this year has been Denis Azor’s single A La Ll La (Segü), which was a hit in the Benelux. In France it is still a hit, while we’re waiting for chart entries in the GAS territories.”

Verona thinks melody is the key to chart success in dance. “The evolution of dance over the last two years has given the genre more melody and rhythm. Dance is very important worldwide. Look at the charts in any country. Many independent labels are charting now because it is a fast product. Dance has opened the doors to the charts for the indies.”

Robbert Tilli

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Dance DJs' Tips For The Top

Horizon Radio, Clive Dickens
Dickens lists three acts he considers longtime prospects - Talkin Loud's Young Disciples, "a definite future," and Gee Street's PM Dawn, whom he describes as "fantastic," and Arista project Mood Swing, "A very interesting and promising studio group."

Kiss FM, Lindsay Wesker
Kiss FM/London head of music Lindsay Wesker lists five acts he thinks will go distance and be consistent trendsetters, as well as reliable album movers: PM Dawn, Nomad, Brand New Heavies, Kenny Thomas and Young Disciples.

Hit FM, Johan Bring
Bring likes to ensure room for European acts such as French singer Mylene Farmer, in support of the idea of a pan-European identity. He also names two Swedish acts who's material he thinks gets better with each release: Army of Lovers, and the studio group Clubland from B Tech, represented by their most recent single "Hold On Tighter To Love." He believes personality plays a crucial role in the programming of dance, where so many bands are studio products.

Voltage FM's Olivier Allardet
Allardet is tipping Lisa Lisa & Cult Jam and their current single on Columbia "Let The Beat Hit 'Em," as well as Rhythm Syndicate. Phonogram's Kova Rea is his pick for a French act to watch.

Choice FM, George Kay
Kay agrees with his Italian colleague regarding dance's return to a more melodic, live orientation. "What we play is essentially up tempo soul," he explains. "Danceable, yes, but soulful and melodic." Artists to follow? Drizla-Bone, who's first single, "Real Love," hit big; Lindy Layton ("great production"); and Wop Bop, who's singer, Mary Ann Morgan, with her terrific vocal range, distinguishes them from so many other bands. Also recommended is new act Everts, with his song "Summertime."

Radio DeeJay's Paolo Peroni
Peroni predicts the rise in popularity of a more 'live' dance sound, and the decline, at least temporarily, of techno. He tips artists like Sue Chaloner, Lil Louis & The World, and De La Soul. Among Italian acts to watch he mentions Albertino, Zappala, and the very popular Double Dee. Jovanotti is another performer that consistently produces hits.

Power RV1's Paolo Lauri
Lauri points to Prince as an artist who always manages to produce something interesting and innovative. He mentions Sounds Of Blackness and Cola Boy as two other acts to remember. Arnold Jarvis also came to mind. Among national artists Zappala was a logical choice.

Radio Nürnberg 1's Barry Klaus
Klaus tips hit-makers C&C Music Factory, Seal, and the Bingo Boys. Also picked: German dance favorites Snap, and BG The Prince Of Rap (currently relaxing after hitting number 1 on the Billboard charts in August).

Maxximum FM's Michael Bourgeois
Bourgeois selects a trio of acts from the current list, headed by Prince, whose latest foray, released in five formats, looks to become a smash. Something Got Me Started, the new single from Simply Red, is a Maxximum exclusive. He also predicts a great future for Robbie Nevil.

Sunset Radio, Sami B
Sami B says that whereas many dance bands come and go, some dance labels manage to survive and prosper. He named four which seemed destined for dance greatness: XL, Network, Omen, and Shut Up & Dance. Among acts signed to labels he sees big potential for soul artist Keith Washington, singer Marva Hicks, and dance band Chapter & Verse. Among the indies he tipped Zero Zero, Hibrid, and the Ragga Twins. "Things seem to be coming full circle," he says. "There seems to be a resurgence of garage music in the making."

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- MUSIC TV OR NO MUSIC TV?
  Both MTV and MCM Euromusique are struggling with the French media authorities to convince them of the need for a French music channel.

ADVERTISING DEADLINE: October 1, 1991
PUBLICATION DATE: October 26, 1991

Contact:
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MUSIC & MEDIA .SEPTEMBER 28 1991

SPOTLIGHT

Texas

Scottish band Texas, which sound like an American West coast country rock band, was one of the sensations of the year in 1989. Their debut album "Southside" sold over two million copies worldwide. This week Mercury releases their long awaited follow-up album, "Mothers Heaven."

by Robbert Tili

The success of Glasgow-based band Texas was rather unexpected. Definitely not run of the mill, top 40 stuff, in no time they became a top act. On their first album All McErlaine's slide guitar dominated the sound, paying homage to grand master of the bottle neck Ry Cooder's Paris, Texas. Then there were the beautiful pop melodies by bassist Johnny McElhone (ex-Altered Images, Hipsway and Love And Money), and on top, the mouth-watering country-styled vocals of Sharleen Spiteri, very much reminiscent of Maria McGee, backing vocalist on the new album Mothers Heaven.

On their second outing, Texas have added more colours to their musical palette. The first single, Alone With You—already a powerplay at Dutch public broadcaster AVRO, and a new entry in "Chartbound" this week—is decorated with an indie dance rhythm pattern, while best cut, Alone With You, is a fine gospel-framed tune with a powerful harmonica. It kicks off like a ballad, but it builds into epic proportions. That track has been selected as the first single for France.

Comments Phonogram international marketing manager Sian Thomas, "Their music contains blues, rock and dance elements. In a way, they're more sophisticated than before, or grown up if you like—the average age in the band now is about 22. I guess, it's the kind of sophistication you obtain by travelling around the world as they've done.

According to the band's manager Jerry McElhone, the album was put together more or less during jam sessions. "The first record was for Sharleen and Ali their first time in a recording studio. They are more confident now. I think this is a far more spontaneous album than their debut." McElhone is the brother of band member John. That doesn't make his job more difficult, he says, because, "Blood is thicker than water. We're very close."

On Mothers Heaven, the band—with new drummer Richard Hynd replacing Stuart Kerr—have continued their collaboration with Tim Palmer (Tin Machine).
If discovery consists of looking at the same thing as everyone else and thinking something different... thank you, Music & Media.

Giles Squire
Associate Director of Programmes
Metro Radio Group

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- Bryan Adams - I Do It For You (PolyGram)
- Guns N’ Roses - Appetite for Destruction (Virgin)
- Dire Straits - Sultans Of Swing (Chrysalis)
- Oceanic - Inconceivable (Parlophone)
- Suede - Animal Talk About Love (Sire)
- 10cc - Erasure To Love (Mute)

### GERMANY
- Dire Straits - On Every Street (PolyGram)
- Zucchero Fornaciari - Zucchero (Virgin)
- R.E.M. - Out Of Time (Warner Music)
- Scorpions - Wind Of Change (EMI)
- Bryan Adams - I Do It For You (PolyGram)
- Metallica - Metallica (Dureco)
- Bryan Adams - I Do It For You (PolyGram)
- Cher - The Shoop Shoop Song (EMI)
- Extreme - More Than Words (Warner Music)
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**COUNTRIES CHARTED**
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Emmis Replaces NY, LA Management Team

by Lisa Nordmark

The belt is getting tighter at Emmis Broadcasting, one of the US major broadcast groups, where WFAN/New York V.P. Scott Meier and KPWV (Power 106)/Los Angeles V.P. Phil Newmark have left the company. Emmis Radio Division president Doyle Rose is packing his belongings for L.A. to oversee Urban formatted Power 106, while Exec. VP Randy Roogarten will head to sports/sports talk outlet WFAN.

The "streamlining" decisions are related to Emmis’ financial struggles, which have been deepening over the past two years. It has already sold its stations in San Francisco, Washington, Houston, and Minneapolis. It continues to own outlets in Chicago, Boston, St. Louis and Indianapolis, in addition to the New York and L.A. properties.

In a seemingly unrelated move, longstanding KPWV PD Jeff Wyatt, who has been with the station since its inception five years ago, unexpectedly resigned his post, citing the need to take a break as a reason for stepping down. His replacement has not yet been named.

Meanwhile, Emmis principal Jeff Smulyan battles the bank to hold onto his Major League Baseball team, the Seattle Mariners. The $39.5 million debt must be refinanced or the team will have to be sold by February.

ABC, ESPN Team Up For Sports

by Rochelle Levy

The ABC Radio Networks and ESPN—the all-sports cable television network—are joining forces to launch a sports radio network beginning January 1992.

The new ESPN Radio Network will provide live news, information, magazine style programming during drivetimes to over 200 radio stations. Sixteen hours of programming will be produced and broadcast weekly from ESPN headquarters in Bristol, CT. Twenty-five stations in the top 50 markets are already committed.

The ESPN Radio Network enter into the bidding for major sports packages.

Because the overall US radio marketplace has not recently been a healthy one financially, more and more broadcasters are finding alternative methods of achieving profits, such as the recent wave of local market arrangements (LMAs).

LMAs are emerging American radio phenomenon in 1991, in which stations seeking to streamline costs contract with an indirectly competitive local broadcaster to combine their marketing, sales and/or programming operations.

Following a recent marriage among three album rock stations in the Boston metro area, two more LMAs were set up last week, both in New Orleans. CHR- formatted WZBZ will program and handle sales for Hot AC WMXZ.

Also, news-talk-AC combo WWL & WLMG/New Orleans has reached a similar agreement with New AC/contemporary jazz outlet KNOK.

Contrary to what many people think, American radio stations are still primarily privately held businesses, rather than controlled by corporations.

Statistics show that 65% of American radio stations—7,842—such as own or are a part of an AM/FM station combo.

Museum Of TV & Radio Opens Doors

The Museum of Television and Radio officially opened its doors September 12 in a new building in midtown Manhattan, succeeding the former Museum of Broadcasting. It is the first major museum to open in New York in 25 years.

The museum is a state-of-the-art archive for those who want to see and learn more about television and radio and those who want to hear everything you need to know about the largest markets in the world, including the United States.

Subscribe today and for just $183, you will get 51 issues of Billboard, Newsweek Of Music, Billboard Newsweekly Of Music, Billboard Subscription Service Ltd., Oakfield House, Perrymount Rd., Haywards Heath, West Sussex, RH16 3DH or call (44) 444-440-421.}

**SINGLES**

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<td>D, A, CH</td>
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<td>Soundtrack</td>
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<td>R.E.M.</td>
<td>Out Of Time</td>
<td>Warner Brothers</td>
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<td>Rush</td>
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<td>Music &amp; Media</td>
<td>SEPTEMBER 28 1991</td>
<td></td>
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The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories. Recognition of pan-European sales of 500,000 units. Recognition of sales of 1 million units, with multi-credit sellers indicated by a symbol following the symbol.
ON THE MOVE: Off The Record begs that Mike Haas and Karl Heinz Hörhammer have been appointed as MDs of German state-wide private station Antenne Bayern. Haas, previously programme director, will be responsible for programming/technical operations, while Hörhammer will oversee marketing/advertisting.

MORE ON GERMANY: Radio FFH/Frankfurt is close to naming a new sales director. Is another big operator close to appointing a new MD? Off The Record also hears that one major station is studying a significant format change.

ROCKIN’ RUSSIA: Radio Roks, the satellite station based in Norway and beamng into Russia, is reportedly close to inking a deal that will get it to Kiev and Minsk. Off The Record hears the Russian government has been encouraging the station to expand.

WINDOW SHOPPING: Looks like one more US radio group is kicking the tires in Europe. Nine-station group Edens Broadcasting has been looking at taking majority stakes in European stations.

NORWAY NOISE: What’s this we hear about changes in Norwegian radio ownership?

FLOATING TO MANHATTAN: Chrysalis Group chairman Chris Wright is moving from London to New York to provide "more creative leadership for the A&R team" of Chrysalis Records US. He’ll be renting a Big Apple apartment for six months. The American label has been having a tough time financially for some time, and may find itself financially stressed and become more viable, Wright says. "People seem to respond to having me around."

STILL WITH THE BUTTERFLY: Peter Colby, company secretary of the Chrysalis Group, is leaving at year’s end for a senior post with the Zomba group of companies in London. He has worked with Chrysalis for 18 years. "I’m extremely sorry to see him go,” comments Chris Wright.

NAB (continued from page 1)

we want to know how to act before the competition arrives.

Mike McDaniel, owner of WBTO/WQTY in Linton, Indiana, told attendees during a sales promotion session that radio has to get more creative in presenting promotions that radio has to offer.

Said McDaniel, "I think a radio station can do the same thing."

Some of the promotions that McDaniel outlined which he "guaranteed" would work include: US$5.000-10.000: 25% Tuesday night footrace in underwear for listeners. His "Undie 500" promotion as a way to milk the fans of the station's country music program for a bigger audience.

The focus on narrowcasting to niche groups was the mainstay of Chrysalis' Revert, who highlighted in a panel titled "What does Audience Research mean to the radio audience?" The panel was re-iterated by sales & market- ing For Ratings" seminar, moderator Jeff Pollack told delegates from EMI and Warner Music appeared to be the old major companies in attendance, although the appearance of representatives from many of the new independent stations was on the programme to debate a wide variety of issues.

"Majors Needed" Marstokk wants to see elimi- nated the hesitation of major label reps toward developing national acts on both local and international levels. It is his view that the majors should develop a promotional plan, start with the CMS, and work on the local reps.

"Stay Focused" One piece of hardware that might be developed for radio, is the "DigiCart" Pan Gate Bell. The new FM network's name will be decided upon after three months of research.

CSA: An acoustic engine/consultant Jeff Pollack told delegates that the new CSA approved, especially in light of the current French music quotas battle.

Eugenio Galindo, general director of SER, (continued from page 1)

Los 40 Principales, a consistent ratings leader currently reaching five million listeners. SER PD Rafael Revert and his team will be actively involved in developing the FM format, which will be unveiled at a meeting in Lille on October 3-4.

Like its Spanish counterpart, the goal is to form a format targeted to a 15-34 age demo and to promote local acts. Tentative plans call for airing 33% new French talent, which should go a long way in securing CSA approval, especially in light of the current French music quotas battle.

Alan Burns, of Alan Burns & Associates, detailed four goals to obtain more listeners: understand the audience; give the audience what they want to hear; make the audience aware of the station and make it consistent; and make sure that the audience's perception matches reality.

At the Cannes festival, DJ John Leopold of Virgin Radio UK/Belgium and radio consultant PD Russ Mottola said sometimes you “just have to be different” in your pro- gramming. "Everybody does the same thing", said Mottola, so "every station reaches parity. You have to find out what the expecta- tions in the market are and what it will take to break those expecta- tions."

The focus on narrowcasting to a target audience was even present in the "Radio & Records" seminar. "Today every station should have a niche pro- gramming. There is no mass pro- gramming anymore," said Harv Blain of WPPT/Philadelphia. "Free- bies and promos are not the mag- net that draws listeners anymore," commented Keith Naftaly, PD of KMEL/ San Francisco, Moderator. Dan Vallie of Vallie Consulting, also encouraged programmers to stay consistent. "Stay focused. Don’t change your promotions to get more product and listeners."

Hardware/Software: DAB and tapeless studios also drew the attention of Radio 10/Holland MD Jereon Soer. Sie fährt nach Holland Macht. "I want to be sure they’re running the best systems among the majors," he said. "But I also want to meet other European broadcasters. I want to see what they are up to."

One piece of hardware that caught the eye of many Europeans was 360 Systems' "DigitCart" ran- dom access digital recorder. The machine works exactly like conventional cart machines using recordable CDs. Stations reported- ly taking a hard look at the system included, RMF/Cracow, Antenne Niedersachsen/Hannover and Radio F/Nurnberg.

The CSA was informed of the deal on September 17 and is expected to vote on plans 10 days later.

Majors said that one reason why the pace at which Scandi bands are signed to the majors is slow is the result of a reluc- tance of the local reps to act aggressively because they simply don’t have to. "It’s almost impossible to get fired in the Scandinavia radio business," he said. "As a result, creativity gets stifled, and the industry is held back. I’m sure the new European stations will make things more competitive." He criticized the local reps of the majors as having an "attitude problem," charging, "it’s worse than New York.

Marstokk also maintains that if the majors supported CMS more, then their local people would step up their A&R and promotion efforts. "Local field people are intimidated by the head offices. There’s a fear factor of involving yourself in a project that’s going to bubble under," he said. "Why not send local people to London to learn the music business better?"

JAZZ (continued from page 1)

changes announced a few days earlier stirred controversy because artists added to the playlist included rock performers such as Eric Clapton and Sting. David Maker, whose Golden Rose company intends to take over the station, defends the move, saying, "The station would not only be broadcasting to the letter of the promise, but also within its spirit. In both instances, the format is very clearly based on jazz music and its deriva- tives."

He adds, "This allows us to broadcast a music schedule that not only adds extensively to the choices currently available to the London radio listener, but will attract them in sufficient numbers to operate a viable commercial radio service. Any suggestion that Madonna will be heard on 102.2 should be shelved forthwith."
### MUSIC & MEDIA SEPTEMBER 28 1991

#### EHR TOP 40

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Label</th>
<th>Total Stations</th>
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<td>BRYAN ADAMS</td>
<td>Everything I Do</td>
<td>(A&amp;M)</td>
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<td>MARTIKA</td>
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<td>32</td>
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<td>CHER</td>
<td>Love &amp; Understanding</td>
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<td>PM DAWN</td>
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<td>9</td>
<td>6 HEAVY D &amp; THE BOYZ</td>
<td>Now That We Found Love</td>
<td>(MCA)</td>
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<td>SIMPLY RED</td>
<td>Something Got Me Started</td>
<td>(East West)</td>
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<td>Promise Of A New Day</td>
<td>(Virgin)</td>
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<td>STEVIE NICKS</td>
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<td>CRYSTAL MUSKERS</td>
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<td>(A&amp;M)</td>
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<td>(Elektra)</td>
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<td>(Talkin' Loud)</td>
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<td>CRYSTAL WATERS</td>
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#### CHARTBOUND RECORDS

| C & M FACTORY/THAT MAKE YOU GO HMM... | Columbia | 19 | 1 |
| R.E.M./NEAR WILDHEARTS | Warner Brothers | 18 | 2 |
| MARKY MARK & THE FUNKY BUNCH/GOOD VIBRATIONS | Interscope | 17 | 4 |
| ZOE/SUNSHINE ON A RAINY DAY | M & G | 16 | 1 |
| BRITISH LADIES/CAN’T STOP THIS THING WE STARTED | A&M | 14 | 5 |
| CATHY DENNIS/TOO MANY WALLS | Polydor | 14 | 4 |
| LLOYD COLE/Shes A Girl And I’m A Man | East West | 11 | 6 |
| KYLIE MINOGUE /Mood | PWL | 14 | 2 |
| COLOR ME BADD/16 Make You Up | Giant | 14 | 1 |
| OMAR/Theres Nothing Like This | Talkin’ Loud | 14 | 0 |
| KATIE TAMAR/A ROLLING FEELING (SUMMER DREAM) | MCA | 14 | 0 |
| R.E.M./SHINY PEOPLE | Warner Brothers | 13 | 1 |
| MARC BOLAN/20TH CENTURY MAN | MCA | 13 | 1 |
| SONGS/BE young Be Foolish Be Happy | I.R. Records | 12 | 10 |
| OMD/THEN YOU TURN AWAY | Virgin | 12 | 6 |

#### AIRPLAY ACTION

- **EHR Top Newcomers:** Those artists that have never had a Top 20 hit before. Artists are listed by label and the number of hits received by specialty stations.
- **EHR "A" Rotation Leaders:** Those records who have achieved the best A rotation performance during the week. In the case of a tie, songs are listed alphabetically by artist.
- **EHR "A" Rotation Performance:** A listing of those records who have received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.
- **EHR "New Add Leaders:** Those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

#### EHR NEW ADD LEADERS

- **SIMPLY RED** | (A&M) | 14 |
- **GUNS N' ROSES** | (EMI) | 12 |
- **MARIAN CAREY** | (Columbia) | 9 |
- **ROXETTE** | (EMI) | 7 |
- **ERASURE** | (Mute) | 5 |

#### EHR "A" ROTATION LEADERS

- **BRYAN ADAMS** | (A&M) | 14 |
- **DIRE STRAITS** | (Vertigo) | 9 |
- **MARTIKA** | (Columbia) | 8 |
- **CHER** | (Mute) | 7 |
- **PATRICIA HEATON** | (A&M) | 6 |

#### CHARTBOUND RECORDS

- **The EHR Top 20 chart is based on a weighted scoring system. Songs are ranked by a formula of MMR, EHR reporting stations, C & M, European Music Top [40], and EHR "A" Rotation performance.**

#### EHR TOP NEWCOMERS

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<th>Artist/Label/Title</th>
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<td>SIMPLY RED</td>
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<tr>
<td>GUNS N' ROSES</td>
<td>(Warner Bros)</td>
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<td>MARIAN CAREY</td>
<td>(Columbia)</td>
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<tr>
<td>ROXETTE</td>
<td>(EMI)</td>
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<tr>
<td>ERASURE</td>
<td>(Mute)</td>
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**The EHR Top Newcomers are those songs that have not yet been in the Top 20 for more than three weeks.**

---

Macghild Bakker
DAVE STEWART AND THE SPIRITUAL COWBOYS

‘HONEST’
COMPACT DISC · CASSETTE · ALBUM