NRJ Debuts Radio Energy In Berlin

by Mol Sondock

French radio group NRJ has made its German debut with a new station in Berlin. Called Radio Energy and broadcasting on 103.4 FM, the station—which NRJ owns 38%—hit the airwaves with its new name and format on August 12. It replaces bankrupt Radio 100, which was formerly broadcasting on that frequency.

Former Radio 100 GM Thomas Thimme will join the new operation in the same capacity. A newcomer to the industry, Norbert Schmidt, is the sales manager, while PD/head of music is Steffen Meyer, formerly head of music for Deutsche Schallplatten Berlin, as a vigorous general manager is appointed responsibility until a more permanent general manager is appointed within six-to-12 months.

Larsen Goes Urban At DSB

by Adam White

Four times daily, weapon-toting officers of East Germany's security police, the Stasi, used to visit the Berlin headquarters of the state record company, Deutsche Schallplatten. They weren't looking for free merchandise: they were checking the steel doors of a tunnel connected to another building a few hundred yards away—on the opposite side of the Berlin Wall.

Times have changed, of course. The steel doors are irrelevant. Deutsche Schallplatten has been privatised. And the only Stasi presence is on one of the company's record labels, MFS, which uses the same initials as those of the now-disbanded security police.

The man who bought Deutsche Schallplatten, leading German auto dealer Ulli Urban, has more change in mind. He is going into partnership with one of the European music industry's most-experienced executives, Jorgen Larsen, to advance his plans. Larsen resigned earlier this year as president of Sony Music Europe, reportedly the victim of a management reshuffle initiated by Sony Music chairman Michael Schulhof (see M&M June 1.).

Urban wants to establish the record company, which is being renamed DSB, as Deutsche Schallplatten Berlin, as a vigorous player in the unified German music market, worth an estimated US$2 billion at retail. In particular, says Larsen, DSB intends to maximise the company's huge classical catalogue of more than 9,000 recordings and also feed a growing appetite for German-language repertoire. At the same time, it is looking to become a licencee for foreign labels operating in niche areas of music, and to make production deals with a variety of European repertoire sources.

Larsen indicates the firm's first-year revenues under new management should be about US$20 million, with the potential to triple that in three years. Under his deal with Urban, Larsen becomes managing partner of DSB, assuming day-to-day responsibility until a more permanent general manager is appointed within six-to-12 months. Larsen's additional ties with Urban are in a venture called XMH (Cross Media Holdings),

WILL NEW ACTS GET EXPOSURE?

BBC 1 Reformats Top Of The Pops

by Hugh Fielder

Stating October, the BBC 1's "Top of the Pops" programme will become a producer-led rather than a chart-controlled format. While labels were still digesting the impact of the changes at presstime, some promotion heads initially welcomed the switch to a "plug programme." Others, however, fear that new and breaking acts may lose valuable exposure.

THE ART FORM IN EUROPE

European Hit Radio BRYAN ADAMS [Everything I Do] I Do It For You (A&M)

No. 1 in EUROPE

European Top 100 Albums R.E.M Out Of Time (Warner Brothers)
the dire straits collection

MAY 1978

AUGUST 1979

OCTOBER 1980

SEPTEMBER 1982

MARCH 1984

MAY 1985

SEPTEMBER 1988

VERTIGO
Dire Straits: 9th September
The New Album
12 New Songs Written By

Dire Straits: On Every Street

The Point/Dublin
August 23/24/25/26/27

The Arena/Sheffield
August 30/31

N.E.C./Birmingham
September 1/2/3

S.E.C./Glasgow
September 5/6/7/8/9

The Arena/Wembley
September 11/12/13/14

Westfalenhalle/Dortmund
September 16/17/18/19/20

September 23/24/25

AmericanRadioHistory.com
on every street

MARK KNOPFLER PRODUCED BY MARK KNOPFLER & DIRE STRAITS

PHILIPS ACT DISC

STADTHALLE/BREMEN ANDY/ROTTERDAM FOREST NATIONAL/BRUSSELS MONISPORTS BÉRCY/PARIS FESTHALLE/FRANKFURT OLYMPIAHALLE/MUNICH HALLENSTADION/ZURICH

SEPTEMBER 26/27 SEPTEMBER 28/29/30 OCTOBER 1/2 OCTOBER 3/4/5 OCTOBER 7/8/9 OCTOBER 11/12 OCTOBER 14
This is the largest advertising spend in the history of the company. He estimates this figure to be "above the high six figures." Posner says that although the release date of the two albums changed several times, it has not damaged its potential. "In this way, we have been able to develop good marketing strategies. What we have here is two-and-a-half hours of music. There are enough singles on the albums to keep the band going well into 1992. In the US, AOR radio will probably add 10 tracks at the same time."

For MCA Music Entertainment/Germany, which officially opened its doors in August, the September 16 release brings the company immediate business. With shipping figures of 400,000 (both albums combined), MD Helnzi Cantobil is planning a four-phase marketing campaign that hopefully will extend the life of the project into the spring of 1993, which would coincide with the likely return of the band to the European concert scene. In conjunction with its distributor BMG Ariola Hamburg, a marketing budget of over DM400,000 will be spent.

"In fact, we're doing nothing with LOVING MAGIC! The ads are out, we have no on-air support, and we're putting out a big marketing campaign," says Cantobil. "Normally we would send out pre-release cassettes, but with the secrecy involved with this release, we're keeping everything very quiet. We expect to bring out two albums simultaneously and make any retailer nervous. But we've seen only good reactions."

In the UK, release figures are also at around 400,000 units. MCA UK marketing manager David Bower is setting up a marketing campaign worth £100,000, including nationwide newspaper, direct advertising and TV campaigns. But, he acknowledges, "Press coverage comes from areas you would normally not expect a full-page in the Sun, for example."

Tower Records will be opening up its stores at one minute past midnight the day before the release of the album. But probably pre-selling the most albums in the world is with Sweden. According to MCA/Geffen marketing manager Hans Andersson, who is working out of the Stockholm-based MCA office, both albums combined have shipped double platinum (200,000 copies) in a population of about 8.3 million. "And I'm convinced we're getting re-orders next week. Guns N' Roses are likely to cross over from being just a metal/hard rock band to a true rock band for the '90s."

To further boost album sales, a special campaign is set up with the Folk & Rock magazine in Malmö. Preceding the release of the album, the whole of the store's front will be covered by brown paper, leaving a small peeling hole free with the words, "Use Your Illusion. A look inside will reveal a huge decoration of merchanising material alerting the costumer to the upcoming release.

With regards to radio, Andersson thinks there is no need for hype. "They are taking care of themselves now. You Could Be Mine wasn't played at all, though we managed to sell 35,000 copies of it [25,000 gold]. With the new single, Don't Cry, we're getting airplay from day one."

MCA/Geffen marketing manager for France, Gerard Woog, tells a similar story. "We got absolutely no airplay on You Could Be Mine. Now the AM stations are jumping on Don't Cry and we have released it in five configurations---7", 12", CD-5, cassette and picture disc. It will be the first time that a band will be played here on radio. Woog is anticipating to sell between 500,000-600,000 copies of the new release, and initial shipments are 80,000 copies.

The French BMG Ariola company has set up ad campaigns in conjunction with retailers FNAC (which works on the same format as poster material), Virgin Magestique, Madison and Nugget also. A wide range of point-of-sale material has been produced.

In Holland, MCA/Geffen marketing manager Fred Schroder has set up special contests with leading retail chain Free Record Shop and pre-sales are already up to 80,000. National radio broadcaster VARA will get the premiere of the album on I, while VPRO gets the exclusive on no. II.

Italian marketing manager Marco Cesonato claims shipping figures of 250,000. Promo material will be featured in 300 retail outlets and 500 newspapers. Also, a 13-second spot campaign will be run on Video Music for a period of three weeks and similar campaigns are likely to be set up with radio stations like Milano International 101, Radio Peter Flowers/Milan and Radio Rock/Rome.

The new album features 30 tracks and will be serviced to radio on September 11. The single Don't Cry was serviced on September 3. You Could Be Mine currently holds at no. 2 in the Coca-Cola Eurochart Hot 100 Singles. The band's 1987 debut for Geffen, Appetite For Destruction, sold 13 million copies worldwide of which 9.5 million in the US, 1988's mini-LP 101,000 copies reached 5.7 million copies worldwide.

No Illusions In GN'R Marketing Plans

*Upcoming Album Releases*
STATION SALE BLOCKED

East End Radio Licence Revoked

by Paul Easton

East End Radio/Glasgow had its licence revoked by the Radio Authority, effective midnight on August 30. The Authority also stated that as the licence had been revoked, the question of its transfer to the Authority also stated that as the licence under the terms of the Broadcasting Act, East End Radio had been suffering from pooradvertising revenue for several months. East Glasgow would be unlikely to be reinstated within a year.

The decision to revoke the licence was taken because Mediumline was unable to satisfy the Authority that they were "fit and proper persons" to hold the licence, according to the news editor Mike McLean. "The staff are all bloody sick at the news. We have been working without wages for three months, which was a voluntary decision on our part. We have had the support of all political parties in Scotland, who are making strong representations to the Radio Authority to let us continue."

Comments on station staffer, "The original board consisted mainly of well-minded community activists. Only recently has any real business expertise come to the fore."

Meanwhile, Norrington says it is "unlikely" that the East Glasgow licence will be re-advertised in the near future. "This is in line with the Radio Authority's stated policy to concentrate new development in areas not currently served by an ILR station. A new licence for East Glasgow would be unlikely to be reinstated within a year."

Adds a Radio Authority spokesperson, "We already have a list [of new licences] for this year, as well as a problem with INR, so we have a lot on our plate at the moment. This is one of the reasons why we are unable to re-advertise the licence at the present time."

Neither East End Radio company secretary James Robertson, nor Mediumline director Lawrence Clark were available for comment.

UK Ad Revenue Drops Again, 12.5%

Independent radio's gross advertising revenue continued its downward trend for the first quarter of 1991, dropping 12.5% to £27.9 million compared with the same period last year.

James Galpin of the Radio Marketing Bureau remains confident that radio is managing to maintain its relative position. "Everyone is down at the moment, but I'm concerned that radio doesn't lose out."

Independent Radio Sales director Stan Park is cautiously bullish about the figures. "They're much as we expected, and it's encouraging that businesses for the stations was not as bad as we had at first feared. In fact, for a recession it's actually a hell of a good result. Now we need the market to come back, and there are indications that advertisers will be returning this autumn. We're bound to see a year-on-year increase simply because last autumn was so appalling."

However, Park is concerned about one growing trend. "In London, which has now become such a competitive radio market, we are in danger of getting into a vicious downward spiral as stations undercut their rates against each other."

UK Total Ad Revenue (£m)
(Financial Year 1990)
1st 2nd 3rd 4th
Revenue 38.8 36.8 35.9 27.9
% change +8.4 -2.1 -7.0 -12.5

MTV CAMPAIGN BEGINS
8th SEPTEMBER

NEW EUROPEAN TOUR DATES

SEPTEMBER
17 Utrecht
18 BRUSSELS
21 PARIS
24 BARCELONA
25 HAMBURG
27 VIGO
28 GUION
29 BILBAO

OCTOBER
1 TURIN

Big Club

COLUMBIA

Twist & Shout
THE TOP TEN UK SINGLE - NOW BREAKING ON EUROPEAN RADIO from the PLATINUM ALBUM 'FELLOW HOODLUMS'

Rolling Stone
Teatro Tenda
Theaterhaus
Hugenottenhalte
Bruckentrümmer
Glocke
Stadthalle
Quartier
Musikhalle
Pumphauset
Melody (TBC)
Rockefeller

THE TOP TEN UK SINGLE - NOW BREAKING ON EUROPEAN RADIO from the PLATINUM ALBUM 'FELLOW HOODLUMS'

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8th SEPTEMBER

NEW EUROPEAN TOUR DATES

SEPTEMBER
17 Utrecht
18 Brussels
21 Paris
24 Barcelona
25 Hamburg
27 Vigo
28 Guion
29 Bilbao

OCTOBER
1 Turin

Big Club

Columbia
Helenius Denies Impact Of GRAMEX, Boycott

by Kari Helopaltio

Epe Helenius, MD and founder of Unitor Oy, one of the largest stations and a subsequent local music boycott against 50 local domestic product. The GRAMEX case involves album release dates.

He says, "I feel the GRAMEX dispute and the information boycott associated with it has very little to do with the demand for new domestic product.

"Summer time is normally a slow season, when a number of new releases drop considerably. All the important domestic albums released in June have done well, including Rapport, Juicy Lesken and Varttina."

Aro Alapaa of IPF/IAK corroborates Helenius's position, saying, "Sales for June 1991 were up 19%, compared to the same period a year earlier, with domestic product looking healthy."

"For the first six-month period, domestic product reached 44% (revenue) and 49% (volume). During the summer months the number of new domestic albums will decrease."

"The IPF/IAK marketing campaign has nothing to do with the GRAMEX dispute and the information boycott. Our campaign will continue as planned."

The Media Service (record service) package is aimed at independent local radio stations and has been planned and analysed for some time, in association with various interested member companies and radio stations. IPF/IAK has no own interest in this matter."

"Independent local stations called off their airplay boycott on new domestic records in August. However, some stations quit the boycott in June because they wanted to play the music their listeners hoped and wanted to hear."

Despite reports that many indie local stations are clear market leaders in their own regions, Helenius says, "Record companies get a fair amount of airplay via national Radio Suomi and Rockmania. Certainly we are not saying, 'You can compete with us.'"

Local industry existed without them for more than 50 years. They are not that important to us."

Norway's Locals Battle For Signal Parity

by Kai Roger Ottesen

Norway's local stations, already uneasy about the forthcoming impact of DAB (see M&M Sept. 7), are raising their voices regarding the signals disadvantage they face against the public NRK stations and the potential competition from the new national stations presently under government consideration.

Norwegian local and commercial radio stations currently are only allowed to broadcast with a power of up to 100 watts, while public NRK outlets in the same area broadcast with up to 1,000 watts. Consequently, listeners of local stations often have problems with buzzing on their radios due to the low power.

As a result, the Ministry of Church & Education has recognised these station's signal shortcomings and will now ask the government to equalise conditions so locals can compete with NRK in their respective communities.

Regarding the new national signals, the committee stated, "We find reason [for the government to make] an independent report of the frequency capacity and the organisation of it. There have been questions regarding the effect on local commercial radio."

Swedish Government Expansion Plans Spur Frequency Activity

by Stuart Ward

While the newly appointed government commission looks into the technical possibilities of increasing the number of radio stations within available frequencies, a number of developments have been taking place.

- SAF Radio City/Stockholm has abandoned its 95.3 MHz frequency and shifted to a 103/Gothenburg, on the other side's boycott, contrary to M&M's report, has not resulted in slower sales or forced postponement of album release dates.

Expressen (Scandinavia's largest newspaper), Göteborgs Posten and Sydsvenska Dagbladet. Their goal is to be ready to start commercial radio stations when the time comes.

They calculate that the radio advertising market will be worth at least Kr.2 billion, (approx. US$67 million).

SAF Radio City head Martin Loogna, while unsure of what his station could expect in the way of revenue until any regulations are made public, says, "We would not have gone into this if we did not think it could be good business."

- Radio Luxembourg has rejected the offer made by copyright negotiating body Copy-sveden, which asked for 12% of the station's gross revenue earned from its satellite broadcasting in Sweden.

Radio FM Provides Rock News Fax

Radio FM/Stavanger subsidiary EterMedia As Formiddling has made an exclusive agreement with UK-based World Rock News Network (WRNN) giving Radio FM rights to translate and distribute WRNN's music news to Norwegian radio stations via a new fax service called RadioFax.

Radio FM reports that the news will become available faster than from the main newspapers VG and Dagbladet. Fees will be determined by subscribing stations' potential audiences; monthly fax expenses are additional.

The service will include information about artists, concerts and human-interest stories.

For more information, contact Radio FM's Bjorn Engeland. Tel: (+47) 4.532 400, KRO

Music &Media Correspondent David Rowley
Tel: (+45) 31.219 149

NNF Sets October Media Travel Tour

For the third straight year, the Norwegian local radio association NNF is arranging an international travel course from October 4-13 for 30 radio journalists, to provide the latest information on current issues affecting the development of the Norwegian society.

The programme includes "NATO's Role in the New Europe," and "German Economics After the Reunion," as well as a lecture on common politics of media in Europe.

The journalists will travel to Germany to visit the Lansdaintanst for Rundfunk and Unternehmerverband und Tribu-ne, a former East German newspaper, now an economic magazine.

They'll also stop in to see the NATO headquarters in Brussels and Strasbourg. NNF secretary Erik Fagerneus also hopes to include radio station visits.

VÄCK UPP DINA GRANNAR
**SCANDINAVIA**

**POSITIVE INDUSTRY RESPONSE**

**Norway Airplay Chart Debuts**

by David Rowley

Norway's first national airplay chart got off to a solid start last week with publication in 17 newspapers around the country and a generally positive response from reporters and subscribers.

Ad agency Scanneo, Young & Rubicam's (SY&R) David Fishel, who has steered the project from its inception, reports that the A Press Group is publishing the chart in most of its regional newspapers. Fourteen will carry the chart as well as Arbeiderbladet, Norway's fourth-largest national daily. But we are getting faxes every day from papers wanting to publish it," he says.

Virtually all aspects of the chart logistics have been donated by SY&R to a custom database from Norwegian software manufacturer MBS Ejerndata.

The chart is distributed via fax on Wednesday night from 43 station reports, including public giant NRK. Most newspapers will publish it on Fridays. The chart has an agreement with local soft drink manufacturer Solo to print and deliver 500 A3 colour charts to major record shops, clubs and venues.

Although record industry group GGF boycotted the initial meetings on the chart, Fiskel says companies such as Warner Music, BMG and EMI have all expressed some basic support.

"It's early still, but there has been some real excitement and interest from the promo departments."

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**FRANCE**

**FNAC Music Steps Onto The Dance Floor**

by Emmanuell Legrand

FNAC Music, the record company set up by giant retailer FNAC, is opening a dance department in France, the first step towards recognition as an independent alternative to major distribution, but also as a breakthrough for rap acts in France.

Licenced by the New York-based Tommy Boy label, De La Soul's album De La Soul is Dead has already sold over 50,000 units, while the single has sold 45,000 copies. The song charted for weeks around the 20th position on the FM Media Control and between 30-50 on the AM Media Control.

Director of promotion Christine Chabaneix explains, "Radio picked out the tune almost instantly; the first station to play the track was (French EHR network) NRJ. GM/programmer Max Guazzini put it in rotation the week after release, and the song went up to number four in the NRJ chart. Then the leading FM stations in the region followed. Next followed (French EHR network) Skyrock, which placed the song in its playlist because the song was well charted in the disco Media Control. The last network to play the song was Fun. I think we were lucky to have a good track with a very catchy musical gimmick."

FNAC Music was expected to release De La Soul's new single in the first week of September, to be followed by a show in Paris on September 8. The label hopes to reach gold (100,000 copies) with the album. Also scheduled for September release is the new Queen album.

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**Carat Study Shows FMs Leading AMs**

FM stations are now the strongest overall radio group in France, ahead of AM stations and public station Radio France, says a study by radio analyst Carat Radio.

The survey, based on recent Mediametrie ratings for April-June 1991, shows that FMs have increased their share of total listening time from 36.9% to 41.1%, while AM stations slipped to 34.3% from 36.1%. Radio France dipped to 19.7% from 21.2%.

The analysis, based on the average quarter-hour penetration, shows that the situation has also been heavily modified regarding the various dayparts. AM stations still dominate the early morning (05.00-08.30) and midday (12.00-14.00) periods because of their strong news programmes, but FM stations are in the lead after that time (see chart below).

**Average Quarter-Hour Penetration**

<table>
<thead>
<tr>
<th>Daypart</th>
<th>FM (%)</th>
<th>AM (%)</th>
<th>Radio (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>05.00-06.00</td>
<td>0.8</td>
<td>1.8</td>
<td>0.7</td>
</tr>
<tr>
<td>06.00-08.30</td>
<td>5.7</td>
<td>8.5</td>
<td>5.3</td>
</tr>
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<td>08.30-12.00</td>
<td>8.2</td>
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</tr>
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<td>14.00-18.00</td>
<td>6.5</td>
<td>4.1</td>
<td>2.1</td>
</tr>
<tr>
<td>18.00-24.00</td>
<td>2.4</td>
<td>0.5</td>
<td>0.8</td>
</tr>
</tbody>
</table>

Total Audience in millions

<table>
<thead>
<tr>
<th>Daypart</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>05.00-06.00</td>
<td>1.384</td>
</tr>
<tr>
<td>06.00-08.30</td>
<td>1.594</td>
</tr>
<tr>
<td>08.30-12.00</td>
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<tr>
<td>12.00-14.00</td>
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<td>14.00-18.00</td>
<td>5.725</td>
</tr>
<tr>
<td>18.00-24.00</td>
<td>1.723</td>
</tr>
</tbody>
</table>

* = January-March 1991; Source: Mediametrie/Carat Radio

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**EN REVEILLANT LES VOISINS**
Radio Dimensione Suono will not introduce jazz to the station's music format, but aims to follow up its successful first-time sponsorship of this year's Umbria Jazz Festival (held July 13-22). Radio Dimensione Suono can be involved in a commercial station like Dimensione Suono/Rome PD Alberto Castelli says that listeners realise a commercial station needs time and concentration foro. The station, however, is still retaining its commitment to new age music by reintroducing its "New Age Chart" Sunday evening programme (21.30-22.30), hosted by Gege Telesforo.

Ployer says serious consideration is also being given to the possibility of programming music of the genre throughout the night on Sundays.

Music & Media correspondent
David Stansfield
Tel: (+39) 2.9534 3714

RDS Keeps Jazz Ties, Revives New Age Sunday Programme

Radio Dimensione Suono/Rome PD Alberto Castelli says that listeners realise a commercial station needs time and concentration foro. The station, however, is still retaining its commitment to new age music by reintroducing its "New Age Chart" Sunday evening programme (21.30-22.30), hosted by Gege Telesforo.

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Music & Media correspondent
David Stansfield
Tel: (+39) 2.9534 3714

Eight national TV stations will be forced off the air following a decision by minister of post and telecommunications Carlo Vizzini to allow only 12 to operate in the future.

Vizzini's August 23 announcement came 180 days after the government's initial approval of Italy's first comprehensive broadcast legislation. All station owners were required to apply for a license to operate last year.

It remains unclear when the government will announce any decisions on, or whether Vizzini will use the same criteria for, the radio sector as he did for TV. A total of 3,879 stations applied for licenses, including 3,855 local outlets, 15 national commercial stations, six non-Italian stations and the three channels owned by pubcaster Rai.

Says Radio Centro Suono/Rome PD Alberto Castelli, "The only thing clear is that everything is unclear." In applying for a license, his station indicated the aim of becoming a future national broadcaster, and Castelli believes other key local stations such as Radio Flash/Turin and Radio Peter Flowers/Milan have done the same.

"If Vizzini does chop the number of national stations like he did with the TV sector, it will be a blow to our own future plans," says Castelli. Vizzini will not announce the names of the 12 successful TV candidates before October, but Rai reportedly will be allowed to keep its three stations. Vizzini will neither confirm nor deny that Silvio Berlusconi will be allowed to hold on to his three private network channels or that Tele Monte Carlo pay channels Tele Plus 1 & 2 and the 24-hour music station, Video music, will receive licenses.

Fifteen national TV stations were originally slated to receive broadcast licenses, but Vizzini reportedly cut the number to 12 because of the economic limits of the advertising market. He also says he wants to provide more space for local stations and will grant licences to about 500 out of an original 1,400 applicants.

Eight TV Stations Get Axe In Latest Government Move

by David Stansfield

RADIO'S FUTURE STILL UNCLEAR

RTL 102.5 Bows Soccer Show; Begins New Research Project

RTL 102.5 Hit Radio launched a new Sunday afternoon programme on September 1 which casts a jaundiced eye on pop-caster Rai's highly successful Sunday soccer programme "Tutto II Calcio Minuto Per Minuto" (All The Football Minute By Minute). RTL's show is called "Tanto Calcio Ma Non Ogni Minuto" (A Lot Of Football But Not Every Minute).

RTL 102.5 station director Claudio Astorri admits he is not a fan of sports on EHR radio, but sees the introduction of the new show as a way for the station's audience to get up-to-the-minute information in a fun way. "Tanto Calcio..." is presented by Dullio Martina, who according to Astorri, can imitate soccer personalities, including Rai presenters. "We will probably not steal Rai's listeners, but it is good to have something new and creative," he says. "The information given in our show is 100% reliable, but we have found a way of speaking about football without delving into the science of the game."

The station is promoting the programme through adverts placed in a number of magazines including, "Tele Sette" (3 million weekly readers) and "Grande Hotell" (2.7 million weekly readers).

Radio Programming Signs First Clients

RTL 102.5 has also been busy in other quarters.

Radio Programming, the new company set up by RTL 102.5 Hit Radio, is claiming a first for the introduction of auditorium research on national territory, but is also keeping the names of its first clients secret.

Radio Programming was launched in June as a bid to boost the station's market presence. It aims to provide research into management, music, programming and promotion (M&M August 6).

RTL 102.5 station director Claudio Astorri now confirm two record companies have signed up as clients for the auditorium research to be conducted in late September, but he refused to reveal their names or stipulate whether they are major or independent companies.

Says Astorri, "It is all a matter of timing. We are offering a new service which we are keeping secret for a month. Our clients have asked for something and expect results. It is up to them to comment when the exercise is complete."

He confirms research for the companies will be conducted in various cities, and will not be restricted solely to auditoriums. "We are offering a package in an area of music research that is undiscovered on national territory."
AERP Protests City Claims On Radio 4 Stations

by Anna Marie de la Fuente

Public broadcaster Radio Nacional de España's (RNE) announcement to cease the 24 closed Radio 4 studios to the respective municipalities has brought more protest from private radio.

Javier Jimeno, president of the private broadcasting association AERP, has declared that these stations should be open to a public bidding.

"The municipalities should not be weighed down with the management of radio stations when they have more pressing administrative tasks to oversee—traffic control and garbage collection, for instance," he says. "Performance will not come easily," he adds, fairly certain that RNE has simply passed the problem from one public sector to another. "It's a bad solution," he stresses.

Jimeno has called for a meeting among AERP members once they all return from their holidays to study the situation and present a joint appeal to the Ministry of Telecommunications.

Jimeno says he does not see why municipalities should have more of a claim to these studios than the private networks, "especially when the new law puts them at an equal footing with the privates."

The AERP has lodged a complaint against the Spanish parliament's bill, passed last March, which permits municipal radio stations to accept both advertising and public funding.

"Let them hear what we have to say at least," he says.

For RNE director Fernando G. Delgado, the closed studios cannot be sold. "They are concessions and a public heritage," Delgado says. He revealed that RNE had already begun talking to a number of interested municipalities and other public institutions.

Labour Snag At Radio 4

RNE unions are at loggerheads with the administration on the fate of 37 Radio 4 contract workers. RNE refuses to renew their contracts or place them in other areas. Comments RNE spokesperson Fina Simon, "There are no jobs available for them; their positions no longer exist once Radio 4 was shut down."

RNE has committed itself to reviewing contracts of temporary workers from its other radio networks, but not from Radio 4. "We will not stand for this discrimination," declares a syndicate spokesperson. Further negotiations are underway.

Guerra's Merengue Style Spawns 'Summer Sound'

by Howell Llewellyn

Spain's music scene has been dominated this summer by a US-educated Caribbean who was barely known this side of the Atlantic at the beginning of 1991, but who since February has sold more than 2.5 million albums in the Americas and Europe.

Extensive radio airplay has helped make Juan Luis Guerra's soft form of salsa, known as merengue, without doubt Spain's 'sound of the summer'.

Radio 16/Madrid's deputy head of music, Antonio Lopez, says, "For us Guerra is very important because he has transformed the more repetitive and lengthy aspects of salsa into something more accessible and danceable while still keeping the lyrics' sensuous and social contexts." Lopez says Cono Abeja Al Panal, the new single from his latest record, was the station's single of the week at the end of August. "He has connected well with the people and his sound sums up Spain's summer of '91. It has been a real musical and social phenomenon."

Blockbuster Tour

More than 300,000 people saw Guerra and his band 4:40 at 17 concerts across Spain in July and August and 500,000 copies of his latest album, Bachata Rosa, have been sold already. He sold out the 22,000-capacity Madrid bullring two nights in a row and thousands of fans were stranded outside in the street.

But Spain is not the only place he will be conquered by Guerra. Sandra Rotondo, international exploitation manager of BMG Arista Spain, whose RCA distributes Guerra's discs—which are produced by Spain's Karen Records—says Guerra had sold two million records this year in the Americas alone. "Nearly 900,000 have been sold in Mexico and 400,000 in the US."

Guerra has committed itself to European tours next year, the US being the final stop. "But he is even breaking into the non-Spanish-speaking world," Rotondo says. "He has been no. 1 in Holland for three weeks, selling 40,000 albums and making a lot of radio impact in France and Belgium."

US Success

Guerra had before this year sold out New York's Madison Square Garden and Miami's James Knight Center, as well as venues in many Latin American countries. His last two albums, Ojala Que Llueva Cafe and Bachata Rosa, both topped Billboard's Latin charts but the key month for his conquest of Europe was via his Spanish beachhead in February. Then he played concerts in Madrid and was an immediate hit. Merengue, a first cousin of salsa originating from the Dominican Republic and Haiti, was soon heard on all Spain's pop stations.

Guerra 34, formed 4:40 10 years ago in the Dominican Republic, had the luxury of leaving college before studying at the prestigious Berklee College Of Music in Boston.

NEWSMAKERS

Music

- Peter Knee has been appointed MD, operations, for EMI Music. Based in London, Knee is now responsible mainly for the supply of EMI Music product worldwide and, particularly, for EMI Music's European manufacturing, distribution and studio operations.

- Brili Flint is the new senior editor, worldwide strategy & planning, for EMI Music. Flint will be handling acquisition and new venture evaluation, strategy and planning development, and project coordination and assistance.

- Clemency Munson is the new international promotion and licensing manager for Polydor France, replacing Marie-Agnes Beau, who has left that label to form an independent management/consultancy and social agency.

- John Pearson, who set up the A&M and Island dual sales company in 1990, has resigned as sales director to take on the new position of commercial director at MCA/UK.

- Sue Satriano steps over to Sony Music Entertainment Inc. as new VP, press and public affairs. She comes to Sony from Capitol-EMI Music, where she was PR/Corporate communications.

- Merret Levermann is now head of the radio section of Hamburg-based WEA Music. Susi Kletzke is the new head of TV and Anja Westphal, new promotions coordinator.

- Michael Karmstedt is the new president of Peermusic in Hamburg. He was formerly European director for the company.

- Steve Agee, Suzanne Hague and Louise Johnston are three new appointees to MCA's promotion staff. Agee is the new radio promotion manager, Suzanne Hague, the coordinator responsible for radio and TV, and Johnston, new television promotion manager.

Media

- Lord Bradford succeeds retiring Alan Henn as chairman of Beacon Radio/West Midlands. Bradford has been deputy chairman since 1988 and a director since 1986.

- Christian Savigny is the new head of music for Europe 2. Savigny will keep his previous post as head of Europe 2's music research department.
Free Record Shop Promo Stars Sinatra

by Marc Maes

Free Record Shop, the 16-unit strong record retailer chain, has decided to organize a Benelux-exclusive show at the Sportpaleis, on September 19, featuring Frank Sinatra, Eddy Gormé and Steve Lawrence.

The event is the result of an idea taken from a previous show two years ago at the Ahoy venue in Rotterdam.

Says Free Record Shop MD Lou Bonn, "The Ahoy show was a good experience for both Sinatra and ourselves. But this time we kept ticket prices low, as the whole concert is meant as a promotion for the Free Record Shops. Our shops will provide the event with leaflets, posters and special-priced videos of Sinatra."

Boon adds that he plans to expand the current 16 shops in Belgium to 20 by the end of the year. He hopes the move will boost the actual 10% market-share to 13-14% by next year, with a planned turnover of about US$25 million in 1991. EMI Belgium recently released a Frank Sinatra compilation featuring a track entitled "Love and Marriage", taken from the TV series "Married with Children."

Little Circle Plans Big Showcase In Belgium For Priority Artists

Les Disques du Crépuscule's sub-label Little Circle has announced a series of six showcases in Belgium to promote priority acts on the label. Little Circle was launched last year by Crépuscule's promotion manager Daniel Haesen; Fate Garden Crepuscule's promotion manager.

According to Haesen, "We have planned three showcases in both the French and Flemish part of the country with concerts in Brussels, Antwerp, Liege, Leuven, Charleroi and Braine l'Alleud from September 18-23. Apart from printing some 2,000 posters to announce the shows, we will provide financial backing to support local promoters in staging bands like Perry Rose, The Candymen, Bold As Love, The Yancatooz and Ojos to be interviewed in Studio Brussel's Update show."

All Little Circle product will be distributed alongside Crépuscule's PIAS. Hublau says that their input will be to co-ordinate the importance of the various acts. "We have also compiled three CD packages for both Radio 21 and Studio Brussel listeners to win," says Hublau, adding that Little Circle will have its promo stands filled with CDs, posters and attributes at the showcase.

Kinepolis To Roll Out Rolling Stones IMAX Film

September 20 will see the world-premiere and international first viewing of the IMAX concert film "The Rolling Stones at the Max" at the Bruxelles Kinepolis multiplex theatre, US-based IMAX Systems Corp. and BCI have invested some $6.7 million. (approx. US$ 179,000) in the film, which marks a new step in the IMax strategy. The IMax system has so far only been used in scientific films.

According to Kinepolis press officer Christian Nolens, "This first long-play IMax movie will attract a new audience to the theatres. Radio stations are offering to join in the promotion of the film, which will run for six months starting October 18 for 485 runs. We are negotiating with both Studio Brussel and Radio 21 plus new stations like Bruxelles Capitale."

Music & Media Correspondent Mark Maes
Tel: (+32) 3.568 8082

Dutch Radio Contact Launch Delayed

The definitive launch of Contactsat's Radio Contact/ Holland, planned for September 9, has been postponed until at least October 1. However, the ongoing trial broadcasts for Dutch cable distributors are still being maintained and the station is also planning a presentation in Rotterdam in the next few weeks.

Says Radio Contact/Brussels head of music Danny de Bruyn, "We have concluded several deals with cable companies throughout Holland, but it will take us until January next year before we expect the real big launch."

In Amsterdam, BKP's Frank Brandt, who handles Contactsat's affairs in Holland, says that he is awaiting decisions by the Dutch cable council to get the green light for Radio Contact there, but that the first territories could have the programme from October 1.

M & M BUSINESS CALENDAR

- September 16-17 - Third Economist Telecommunications Conference, Portman Intercontinental Hotel, London, UK. Tel: (44) 71 493 6711.
- September 25-28 - RTNDA 46th International Conference & Exhibition, Denver Convention Center, US.
- September 26-27 - Saarbruecker Mediantage (Media Days) Rundfunk and Europische Integration, Saarbruecken, Germany. (+49) 0681 687 9239.
- September 26-29 - Nordic Symposium Of Sound Technology, Bolshoj Hotel, Heggstad, Norway. Tel: (+47) 279.7730.
- October 3-4 - Radio Acade my Second Technical Conference, Birmingham, UK. (+44) 071.323 3837.
- October 3-6 - Society Of Broadcast Engineers National Convention, Hyatt Regency, Houston, US.
- October 3-6 - Internationale Musik-Fach-Messe [MMF] (Music Trade Fair), Ried, Austria. Tel: (+43) 77.52 40110.
- October 3-16 - Sound Broadcasting Equipment Show, Albany Hotel, Birmingham, UK. Tel: (+44) 491.38575
- October 14-18 - Medientage (Media Days), Kunsthistorium, Munich. Tel: (+49) 089 950 82124.
- October 21-24 - BID (Berlin Independent Days) Music Conference, Berlin. Tel: (+49) 30.261 6343. Fax: (+49) 30.261 8806.
- October 24-26 - 10 Ans de la FM, CNIT-Paris/La Defense, Paris. Tel: (+33) 1.3059 8787.
- October 30-November 3 - Interfest '91, Clarion Hotel, New Orleans, US. Fax: (+1) 445.170 9416.
- November 15-16 - Broadcast Promotion & Marketing Executives UK, Conference & Awards, Moat House International Hotel, Glasgow, Scotland. Tel: (+44) 423.520 404.
- November 8-10 - Independent Music Meeting, Florence, Italy. Tel: (+39) 55.228 2305.
- November 16-17 - NAB GM Roundtable, Sheraton Imperial Hotel & Towers, Research Triangle Park, NC, US.
- November 29 - Benelux International Song Festival, Alphen Ad Rijn (near Amsterdam), Netherlands. Tel: (+31) 04.167 72770.
DR Debuts MFS, Zong Labels

by Bob Lyons

The newly formed record company Deutsche Schallplatten (DR), which rose from the rubble of former East Germany's VEB "Amiga," was one of many German companies to take advantage of the recent PopKomm '91 show on August 22-25 and has announced the formation of two new labels.

PopKomm Impact

Comments DR A&R manager Matthias Hoffman, "The national and international forum provided by PopKomm was an ideal opportunity to present our new company to the industry."

We presented two new labels: our dance label MFS—Mainstreamed For Success—which includes such artists as Gunski B. and VOOW, featuring DJ Jonzun.

"We also presented the international pop/rock label Zong, which has released such artists as Dicken, Ramon Tkararam—Tanita’s brother—the US reggae band Killer Bees, the Swedish Grammy winners The Fleshquartet, as well as German groups Tausend Tonnen Obst, Die Art and Emotional Blackmail. The response at PopKomm was terrific."

Missy And Paragon Link Together

Michael Missy, formerly a record company radio promoter as well as head of music at Radio Hamburg, also used PopKomm to debut his new radio research company, The Link.

Working together with Dencker-based Paragon Research, Missy will provide research to both record companies and radio stations. "Each month 300 listeners will be tested on 20 titles," says Missy.

"The participants will be divided into three panels of 100 participants each in various German cities, including Cologne, Hannover and Stuttgart. The panels will be assembled according to the major target groups, i.e., 70% under 30 years old, 50% under 50," he adds.

According to Missy, audiometry research is superior to the more common telephone research because, "You can't keep someone on the phone for more than three minutes. Also, you can tell when they are following us and we have these limitations. Lastly, while telephone research is alright for recurrences and oldies, it does not work very well for new releases."

Missy And Paragon 'Link' Together

by Mal Sondock

Public station: WDR 1 is planning to launch a new youth channel on October 7, increasing its four programme set-up to five. WDR 1 will become the all-day youth-oriented station, WDR 2 will rely on magazine-type programmes, WDR 3 will be the culture station and WDR 4 will continue its successful MOR-schlagert format.

WDR 1 will not only change its frequencies but draw-up new programme plans. Starting at 06.05, the station will broadcast the EHR-oriented "SPFM 8 Show." Producer Elmer Metz says, "We will be very chart-oriented with features that interest the young. But we will give some new and unknown acts a chance."

In addition to the top 10 DJs, who will rotate on a weekly basis, the station will allow new talent to work on the weekends in the hope of discovering future DJs for the regular slots. The 08.00 to 13.00 slot will be covered by the "One Live Show." According to the show's producer Hans Engel, "We will not be a top 40 show. We have more than 90 records in our repertoire. The music will cover a range of genres from modern musical trends to rock classics, new bands and LP tracks, with 30% hits being played. We will be more rock than pop-oriented, directed at a slightly older target group than the early morning show."

In addition, the show will have plenty of news and information bulletins. The afternoons will remain the same, with popular shows such as "Hit Chips," "Flipp Zeit," "Pop Session," organised by producers Werner Hoffmann, Barbara Gansauge and Hans-Holger Knocks, as well as special programmes from Volkmar Kramarz, America and Michael Whitelabam.

The hit parade show, "Schläger Rally" with DJ Wolfgang Roth, will add an additional hour to their three-hour show on Saturday afternoon. Sunday afternoon will be filled with "Hier Funks" and its popular DJ Dave Colman. There will also be special youth reports in five-minute segments five times a day, in addition to news, news magazines and the 15.05-16.00 daily show "Riff," which has a heavy speech content.

On Friday evenings from 21.00 to 22.00, the station will feature cassette sets from new bands who do not have record contracts. Two of the new DJs contracted for the morning shows are Jens Olsen for the early shift and Birgit Weisnburger for the late morning slot. Late evenings will be geared to specialty music shows such as heavy metal, soul, world music, rock archives and live concerts from the past. Heinemann says, "We are bucking the trend towards homogenized programming."

With private stations mainly targeted at the 25+ group and the other WDR channels following suit, it looks like a public station will take the lead in the youth market—with a potential audience of over 20 million.

The seven transmitters will broadcast the programme on seven different frequencies, providing the new station with blanket coverage.
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SONGS FOR EUROPE

Scandi Acts Come In From The Cold

Has the world wide success of Roxette helped to pave the way for new Scandinavian artists? Local label managers are adamant that this autumn's releases will make radio programmers across Europe open their eyes, ears and minds to new talent from the northern parts of Europe.

There was a time that Scandinavian talent could be easily overlooked in a wider context, but that has changed. MNW/Radium (Sweden) international manager John Cloud originates from the US and has an "outsider's" view. "I'm very glad that things have changed. The attitude towards Swedish music has changed. There's no reason why our artists couldn't break in other markets. It's about time that people across Europe dropped these misconceptions. So far we have only scratched the surface of our talent pool."

European Promotion

Now that Sonet has been bought by PolyGram, MNW is the biggest independent label in Scandinavia. Formed in 1969, it has always covered a wide spectrum of music, but with a particular preference for progressive rock. With their acts performing in English, the company is branching out to the international market. MNW acts with international appeal include: The Wannadies, Ann Carlberger and The Pushtwangers to name a few.

Says Cloud, "It's always hard to promote our product in Europe, but it will be a lot easier now that we have established our distribution network in G/A/S territories Benelux and the UK, although we are still searching for distribution deals in Italy, Portugal and Spain, and have not closed our eyes to Eastern Europe. We're already breaking into Japan, but for the US we are still looking for a strong independent label to be our partner.

"We're still planting seeds but now it's time to gather the fruits of all the hard work. But there's still a lot of work to be done. The distribution network is only part of our policy. We want our bands to go out and play and promote their albums. Now Whipped Cream are touring the UK, while Union Carbide Productions are currently on an extensive European tour. By the way, Whipped Cream are the first Swedish band to record a 'John Peel session' for BBC Radio 1."

Mega Records head of A&R Martin Dodd believes the success of Roxette has put the focus on Scandinavian product. "There's a lot of interest from both European and American companies. We're in the middle of a hype situation," he says. "I must admit that the whole Belgian scene, with acts like Technotronic and Quadrophonia, have helped get European acts accepted there. American dance product is mostly better produced, but Europe is definitely on the map now.

"At our label we're not limited to one style. We always have to look across the borders. We want our signings to be marketable internationally. Our home market is Scandinavia and not just Denmark where our head office is based. That's why most of our productions are in English."

English Lyrics

Many people tend to think that singing in the English language is the key to international success. But there are lots of Swedish artists singing in their mother tongue who are successful in the other Scandinavian countries. BMG VACK UPP DINA GRANNAR
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ning seven and a half minutes it got good airplay on specia-
lised album rock programmes, including national pop channel P3.

Says Berghagen, "All these acts sing in English. That's not
because of the crossover potential, but simply because it is
more suitable for the kind of music they play." Apart from
Paulo Mendonca's album (on Polar) every release will be on the Mercury
label.

Genlyd Grammofon was formed in 1975 by Danish
rock band Gnags. The Aarhus based company was taken
over by BMG Ariola in August last year, but has continued
its independent A&R and promotion profile with
unchanged staffing and artist roster. Genlyd has produced
and released more than 80 albums by domestic acts over the
last 15 years.

"There's a lot of interest from both European and American
companies. We're in the middle of a hype situation," - Martin Dodd

After all those years Gnags are still going strong. Their
September 16 album release Lygtemandens Sang is their
17th. These veterans are regarded as Denmark's leading
rock band, live as well as on record. With collected sales of
close to a million albums in Scandinavia, expectations are
high for the new release.

Says Genlyd MD Jesper Bay, "One of our priorities
will be to make them a hit in the other Scandinavian coun-
tries, such as Norway or Sweden. But it's always difficult
for Danish language acts to cross over. There's always the
language barrier. Foreign people can understand the words,
but even then it's hard to get the real meaning."

The label is also the home for one of the last Mohicans
of real rock & roll: Henning Staerk. Staerk successfully
blends rock & roll with country and blues influences. He
interprets well-known classics and songs especially written
for him by, among others, English pub rocker Mickey
Jupp. The Hard To Handle album features the backing
singers of the King Elvis Presley himself, The Jordan-
aires.

Genlyd is also confident that Fieldfraz are ready to
breakout in Europe. These young rockers (aged 21-22)
released their debut album Shine! at the end of last year
and have now sold 15,000 copies in Denmark. Says Bay,
"That's pretty good for a debut album and a solid founda-
tion for the next, which is due for spring release. We will
work hard on them, because they really have got good
crossover potential. When they played the Roskilde festival
this summer they were televised for Dutch broadcaster
VARA."

Warner Music Sweden is putting its weight behind
Harpo who had a big European hit with the song Movie-
star in 1975. The single sold a total of 1.3 million copies in
Germany alone, spending three consecutive months at the
top slot, the third longest number one hit in German chart
history.

Old Friends
Comments Warner Music marketing manager Kjell
Andersson, "We have already talked with our affiliates in
Europe, and they are all very excited about it, especially
our Scandinavian, German and London offices.

"We've also got high hopes for Mikael Rickfors', the
ex-Hollies singer's label debut. We believe that his new
album Judas River will become the biggest success in
Sweden after Roxette. Sales are estimated to be 100-
150,000 units. His previous albums on different labels
showed his enormous potential. We plan to introduce his
new album at the next Warner Music meeting in the
autumn."

Warner Music Sweden is also building up a new,
more youthful profile with their dance orientated act the
Stone Funkers.

Scandinavia's previously biggest independent record
label Sonet may have been bought by PolyGram, but it
doesn't mean major changes in its way of working. Says
Sonet international director Lars-Olof Helén, "We haven't
discussed a blueprint plan of action yet. We're just in the
initial phase of sorting things out."

Sonet are especially known for their strong A&R policy
over the years. Good proof of that is one of their latest
signings, rock band The Nomads, who are now expected
to outgrow their long time cult hero status with the new

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album Sonically Speaking.

Of all Sonet outfits Army Of Lovers is probably the weakest. The dance trio featuring singer bassist La Camilla, received international acclaim for their 1990 debut album Disco Extravaganza. The follow-up, Luxury Overdose, released in Sweden in the end of August, comes on the back of the band's minor European hit Crucified, which charted in Sweden and the UK.

Joint Effort
The label Mistlur collaborates regularly with the separate companies Telegram, Wire and Reel. According to Reel MD Tomas Summo, speaking on behalf of Mistlur, Scandinavian music is taken more seriously now. "It does not really change anything," he says. "We still have to work as hard as we did in the past. But generally speaking, we don't throw our product away immediately."

Summo tips '60s influenced pop band Stonecage and the AC/DC style hard rock band Straight Up for cross border success. The Reel label licenses product from Music For Nations, Food For Thought and Rykodisc among others for Scandinavia. Big acts on the label are Steve Vai, Joe Satriani and Frank Zappa. The latter recently enjoyed hit success in Sweden, Norway and the G/A/S territories with the single Bobby Brown Goes Down off the 12 years old Sheik Yerbouti album. Says Summo, "The reason we released that single was to get Zappa's back catalogue moving."

"It's becoming easier to get people abroad listen to Scandinavian music now."
— Kjell Andersson

The Swedish Chrysalis office is also the residence for the Air Music label, (founded by George Martin) which was a publishing company in the 1960s. Bookmakers place their bets on new Scandinavian talent should take notice of The Girls, a poprock band consisting of four men in their mid twenties, who take their influences from bands like The Beatles, The Jam, XTC and Katrina & The Waves. Their debut single Don't Say No! is accompanied by a hilarious video, which could easily become a hit on the satellite TV stations.

With Spanish and Italian acts currently riding high on the international charts, Chrysalis is preparing for the same to happen with Swedish acts such as Limbo, a pop/dance duo from Stockholm. Their BomKrash remixed single Uppe Pål Toppen Igen has everything to make it a future hit in the US.

The EHR classic and Chrysalis GM Martin Ingestrom is very positive about the band's crossover potential. "It's the first ever local release on the Chrysalis label. It took so long, because we had to establish ourselves first and we normally used the Air label for our local releases. Now we're building up a new profile, and we are trying to attract Swedish bands. Our UK office wants us to look for new Swedish talent. As it happens Limbo sing in their mother tongue, but that's no reason to ignore them."

For the international market PolyGram Norway is concentrating completely on the Stage Dolls. This Norwegian group is releasing their newest effort, Raw Deal, which should delight rock and metal programmers all over the globe. Fazer Music, however, is still looking for a "raw" licensing deal for the world.

Says Fazer music A&R manager, "With their third album, we're still working hard on breaking Gringos Locos on the international market. It seems to be hard to promote Finnish artists across the borders."

Danish Releases
Danish label Medley Records MD Michael Ritto, is concentrating his efforts on two tasks. "Basically we do two things," he says. "We've got local stuff, and we've got international stuff. We try to develop Scandinavian talent for the international market. Probably D.A.D (Disneyland After Dark) is the best example of a Medley act building up quite a good reputation abroad. Their new album is scheduled for release in the middle of October. We haven't decided on the title yet, but we have already started the teaser campaign. Everybody will know the album is out when we hit the shops."

For their second album on Medley, the follow-up of 1989's No Fuel Left For The Pilgrims, D.A.D have continued their collaboration with Medley staff producer Nick Foss. The raw-powered rock album was mixed in the famous Dutch Wisseloord Studios, by Chris Lord-Alge, who did the same job for Tina Turner.

Medley's dance label Soulpower is currently doing well with Cut 'N' Move's single Take No Crap ("Get Serious"), which has charted in both the Billboard Hot Dance Music and the Coca-Cola Eurochart Hot 100 Singles. In March 1991 Soulpower signed to Sony Music worldwide. Explains Ritto, "Soulpower is a joint venture between us and the Danish producers duo Soulshock and Cutfather. The album Get Serious is already out in Scandinavia, the US and Holland.

Ritto is pinning his hopes on another Soulpower production, Yasmin, to be the next big thing. She is the only artist on the label who is signed to Geffen worldwide, exluding Scandinavia and Australia (Mushroom).

"The first international hit for our label was Sunshine Reggae by Laid Back in 1984 which reached no. 1 in Germany," says Ritto. "We have slowly built up our roster and things are really starting to happen now. It's going to be an exciting year."

As Warner's Kjell Andersson says, "It's becoming easier to get people abroad listen to Scandinavian music now. I think that if you look at it historically, after the UK, Sweden can boast the most hit singles across Europe over the years."

Robbert Tili

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79% of younger Stockholmers listen to SAF Radio City more that once a week. (Survey by DEMOSKOP June - 90)

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The follow-up to the 250,000 copies smash-hit "Mr. Swing King". Release in Denmark : September 16.
Sweden's Stations Await Change

As Sweden's elections approach, the radio industry awaits with bated breath for a result which will make commercial radio legal.

In Sweden, where its radio industry is largely state-run and where commercial radio is non-existent, ratings are not given the same prominence as in other markets. The only regular listeners' survey of any importance is carried out by PUB, the Swedish Broadcasting Corporation. The most recent survey in April 1991 (the first in three years), concluded that the market leader Radio Stockholm, SR's local station, had a 39% share compared with 42% in 1988. Radio Stockholm music producer Klas Engström, considers this a major feat despite the loss of 3%. "We've generally held on to our market share in the face of a lot of competition since the last survey", he says. "If you look at the age group 25-40, we're holding our own, whereas community radio is picking up the 15-30 age group", he adds. The PUB survey showed that 6% of Stockholmers are listening to community radio on an average weekday. The daily audience for the 9-17 age group is 17% with 18-39 year olds taking 11%.

The major community radio station in Stockholm is SAF Radio City, backed by the Employers' Organisation. According to the station head Martin Loogna, their target group is the 13-39 age group. The music they think this group want to hear being the base of the station's output. The station commissioned its own survey, which was conducted in May last year. It concluded that 47% of all Stockholmers, up to the age of 29, listen to SAF Radio City. The share rose to 79% amongst 13-19 year olds. Presently, a survey is being carried out with results to be published during September. Loogna expects positive trends due to an increased response in the last half-year through "lack of competitors".

Community radio

A severe restriction on the station, Loogna admits, is the community radio system made up of different broadcasting organisations ranging from political parties and churches to ethnic and theatrical groups. SAF Radio City has particularly suffered from this. They broadcast between 24.00 and 18.00 weekdays, but at different times on different frequencies. "Things improved considerably during the summer", says Loogna, "when the new transmitter on 101.9 MHz was brought into use. It covers the greater part of Stockholm and we are broadcasting 90% of the time, including weekends. It has given us new impetus, but of course the risk is always there that others will want to capitalise on this. We are already being threatened and are anticipating a lot of trouble. This shows the weaknesses in community radio and strengthens the reasons for our existence, and the need for a free commercial radio".

"We are not a typical music station. We have commitments as a public service company and our job is to reflect and serve our locality." —Klas Engström

One community radio station that does not need to worry is Radio Lidingö, which broadcasts from the Stockholm island of Lidingö on 100.7 MHz. Here the station's different broadcasters, who are represented on its ruling board, have joined together in a so-called "peaceful co-existence", allowing the board to decide programming for the whole frequency. Says Radio Lidingö chairman of the board Claes Thilen, "This is our greatest strength. Instead of the different organisations having their own station names we all use the same name on the same frequency-- Radio Lidingö. We have also expressed our wish to become a commercial station when the time comes."

Music forms the base of the station's output but Thilen adds, "we aim at a broader range of music than say SAF, with not so much rap and perhaps more Swedish music. Even though we are a station for Lidingö, we're aware that we serve, and are listened to, by a large part of Stockholm. As a result, the Red Cross, for example, have chosen to work with us, rather than the more centrally-placed stations because they know that they'll reach their listeners anyway".

Local direction

Due to the co-ordination within the frequency, Radio Lidingö is on the air 24 hours a day, 7 days a week. When nothing is going out live, recorded shows go out again and fill the gaps. No official independent survey has been conducted, but in January last year they called 400 inhabitants within Lidingö (picked at random) and two out of three knew about, and listened to the station. Thilen comments, "Our target group is the 20-45 or 25-50 year-olds, but it is

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our aim to broaden our audience base. We think this target group will be in our favour, when free commercial radio is implemented. We have a regular one-hour week country music show, for example, and a two-hourly "conversation time" each week. It's a listeners' phone-in with American Erik Rolf, which means it's in English! Also, we're very careful to see that we cover all the local events, like the annual council. We feel it's very important that a local radio should be consciously aimed at Stockholm, so that people can feel that this is their station. This is a sentiment echoed by Engström at Radio Stockholm. "We are not a typical music station, we have commitments as a public service company and our job is to reflect and serve our locality", he says. "This is of course easier for us than other local radio stations in that we are working at the hub, in the capital city." Despite not being a pure music station, Engström adds that Radio Stockholm does have a basic philosophy in its programming. "We have repositories to all age groups, so we divide the day into programming blocks. From 05.30-09.00 the music is MOR with an emphasis on Swedish. Between 09.00-12.00 we cater for the older listeners, primarily pensioners. During the 12.00-15.00 slot European hit music is played following on with modern music combined with news, current events and topics between 15.00-18.00."

Local radio's own programming peters out on weekends after 18.00. At weekends the programming is a loose framework of pop music during the mornings and afternoons with nothing in the evenings. Engström points out that the station's classical music show, on Saturday afternoons achieved an 8% listening figure in the latest survey. This means an audience of about 134,000 compared to National Radio's classical channel P2's maximum audience of 70,000. He adds, "we try to create better hosts by giving them a lot more freedom, musically and otherwise. Good hosts are in short supply and creating personalities is important. The hosts have no staff to help them, they work together and help each other." Engström further explains the paradoxical situation which arises. "It takes about a year to establish somebody. Our staff become much sought-after by TV companies like TV3, TV4 and Strix Television (which in itself is modelled on Radio Stockholm). People tend to leave at the same time, thus creating staff problems and a vacuum. The positive side of this is that our staff are as much in demand as their's are."

According to Loogna, hosts are much more controlled. "Station management decide the target groups, which leads to directives for the musical producer. The musical producer examines charts and radio playlists from Sweden, Europe and the US, in order to help compile the playlists. Our aim is to always be ahead of everybody else and even create new artists. A good case in point is Dr Alban. We played him first and he topped our Top 15 Chart. Earlier this year we discovered the old single Lady with Wayne Wade from the 80's and started playing it, which led to it being a hit for the first time. Although we use an advanced scheduling computer programme to play the tracks, hosts can choose about two songs per hour."

Commercial radio At Radio Lidingö, the set-up still remains true to the ideal of community radio, but as Thilen points out, "We can't run the station with total amateurs. We've seen, since the inception of community radio, that the organisations are not capable of doing radio professionally. More training and education is needed. This costs money and as long as we are not allowed to finance our activities, commercially we won't be able to fulfill these needs." Needless to say, he looks forward to the day when commercial radio is a reality. "Commercialisations make programming more attractive and improve its quality. Programmes devoted solely to member organisations will disappear, to be replaced by informative jingles and trailers. We will have to formulate a clear format with set times for different target groups. We will retain our local base giving us our own special character."

"We can't run the station with total amateurs. We've seen, since the inception of community radio, that the organisations are not capable of doing radio professionally."

-Claes Thilen

THE GIRLS debut single "Don't Say No!"

Loogna wants to see what new legislation will bring, in the way of new competitors to the market and what direction they follow. "We may be forced to change to another format or demarcate our target group somewhat, depending on how the situation is", he says. "Everything we do is aimed at a free commercial radio and preparing for the inevitable. We function as a preparatory school. We think commercial radio will become a reality during the spring of next year. As soon as this happens our backers SAF will pull out and we will have to buy advertising space like everybody else. We will continue with our promotional activities like film previews, concerts, club evenings at various discotheques and listeners' club, giving a wide range of discounts and other benefits."

"A severe restriction on the station is the community radio system, whereby the frequencies are of limited ranges and they are shared between different broadcasting organisations."

—Martin Loogna

For Radio Stockholm they sense that changes are afoot. The government has decided that local radio will be grouped organizationally with national radio. Engström can only speculate as to what this will mean in practice. "Our future organization is crucial. Will it mean more local coverage and less music? We don't know. We will have a fair idea at the end of September when SR's plans will be disclosed. We must, in any event have the same freedom as today, as we will have to meet the increased competition in a different way." Engström would like to draw up clear guidelines for the station and he comments, "I think we'll have to aim at a definite target group. It'll also be more and more important to show ourselves outwardly, like our participation with 68 hours of live broadcasting in August from the "Stockholm Water Festival"."

Stuart Ward

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STRATEGIC THINKING

Understanding Various Audience Research Systems

by Kurt Hanson

If you're a regular reader of M&M, then you will have already taken a look at such issues as: (1) Strategic Radio Research's "format map" of the 35 different American radio formats; (2) why MTV might be responsible for the heavy dance emphasis of EHR; (3) the 11 steps you can follow to build a larger audience for your station; (4) how programming a radio station is like managing a movie theater; and (5) how Trout & Ries's "Positioning" theory applies to radio.

My reason for writing about such a variety of topics in my initial columns was that, as a specialist in the field of on-going audience research, I thought it would be a cliché if I wrote about research too quickly. But now, with several columns under my belt, I've decided the time has arrived to write about research. Buckle your seats and hang on to your hats; this is really my area of expertise.

In the following pages are five types of audience research:

**Focus Groups**

A "focus group," more technically known as a "focused group discussion," is a 90-minute conversation between about eight to 10 typical consumers. It is led by an experienced moderator, with clients viewing the conversation from behind a one-way mirror. Typically, a focus group project would consist of two or three consecutive nights. Respondents are recruited randomly by telephone and are paid US$25 to US$50 to participate. Focus groups can be extremely useful if you have never seen real consumers talking before. They can dramatically reveal how little consumers know or care about the subtle elements of your radio station.

Focus groups are overwhelmingly the most overused and misused research technique in the US, primarily because many researchers and clients try to draw statistical conclusions from a sample of 40 respondents. For example, "Only 11 people said we play too many commercials, so we don't have a problem there!" or "That woman in the second group was right, we should fire our mid-day DJ!"

There are, however, three situations in which focus groups are very appropriate: (1) when you are new to a market or format, and you need introductory insights; (2) when you need to explore the subconscious attitudes of your listeners; (3) when you're pre-testing a new ad campaign.

Focus groups should almost never be done as a stand-alone study. At best, they should bring up ideas and hypotheses to be investigated in a follow-up study with a reliable sample size.

**Format Search**

If you are not one of the leading stations in your market and, particularly if you are second or third in your format, it might make sense to see if there is consumer demand for a different format which could get you better ratings more easily.

Different research firms offer radically different types of format search studies. The Strategic Radio Research version actually predicts ratings shares and rank-order positions for up to five potential formats of your choice (e.g., dance EHR, jazz/new age, rock 40, oldies, and adult urban). The telephone interview-based study uses a sample of 1,000 to 2,000 respondents in a market. The study provides information on: (1) the share of preference each station in your market has at present and; (2) the apparent position of each proposed format—including each format's rank-order position in key sales demos.

The typical weekly report consists of 726-8300 or faxed at f 312) 726-8300 or faxed at f 312) 726-8300. The weekly report includes a 200- to 300-page written report. A good research firm will include dozens of pages of "verbatim" comments transcribed during the interviews. For example, there will be comments from all 300 to 500 respondents on why their favourite station is their favourite, or why they perceive a station as going downhill lately; or positioning statement effectiveness ("More music, more money, more fun" versus "Berlin's no. 1 hit music station").

Other topics could include context and price preferences ("Would you rather win a trip to the Cannes Film Festival or a big-screen TV?"); air personality popularity, and information needs ("Do you want traffic information during the afternoon drive-time?"). The results are presented in a half-day session and a 200- to 300-page written report. A good research firm will include dozens of pages of "verbatim" comments transcribed during the interviews. For example, there will be comments from all 300 to 500 respondents on why their favourite station is their favourite, or why they perceive a station as going downhill lately.

Auditorium Music Test

If you need to test your entire music library quickly, the appropriate research technique would be an Auditorium Music Test (AMT). Typically, about 100 members of your target audience would be invited to rate several hundred songs of similar quality, duration, and type randomly and typically compensated with US$30 or US$40, plus dinner.

Respondents are played about 12 seconds of the chorus, or "hook", of each song. They are only asked to rate songs that they are familiar with and have previously heard in their entirety. This is not a technique designed to test new or unfamiliar music.

In addition, the respondents can be asked perceptual questions about radio stations and questions about their preferred music mix.

A warning: most US research companies "farm out" their research recruitment Agent in the market. This approach often results in an unrepresentative sample of your target audience, which destroys the validity of the test's findings.

**On-Going Research**

The ideal audience research programme should keep you in touch with your listeners all year long, not just once or twice a year. To get the most for your money, it should combine customised rating tracking, perceptual research, current-music research, and oldies testing.

This type of on-going programme was invented by Strategic Radio Research in the mid-1980's and is currently the fastest-growing system in the US. "STAR", an SSR acronym for "Strategic and Tactical Audience Research", is designed to set the overall strategy and help you research the specific tactics you choose to use.

Currently, we have a staff of over 50 full-time researchers and 140 part-time professional market researchers who conduct research studies on a weekly basis. Each client receives up to 48 reports per year. The typical weekly report consists of 70 pages and includes research on 30 current songs, perceptual research, ratings tracking, and up to 12 pages of transcribed "verbatim" comments. It is often accompanied by a 50-page companion on the appeal of the 30 oldies.

With this continuous stream of information about consumer tastes, our clients are able to monitor the growth of their station, choose the most effective positioning and strategy, and improve the quality of their music. Addi- tionally, the station is able to hire the best air personalities, fine-tune their information elements, add other desired programming elements, learn their strengths and weaknesses (and those of their competitors) and optimize the effectiveness of their advertising efforts.

It is quite common for a typical US station to spend about 40% of its revenue on items that might lead to higher levels of listening. Within that portion of its budget, it might spend 2% to 4% of its revenues on audience research.

On the other hand, many GMs and PDs feel that research is their single most important budget item, in terms of improving the performance of their station. By knowing the tastes of listeners, they can construct and offer a better product, thus achieving higher levels of listening in the future.

The same relationship between knowledge of consumer tastes, future listening levels and increased future revenues, I am certain, applies in Europe also.

Kurt Hanson is president of Strategic Radio Research, which is the leading supplier of on-going music and perceptual research to radio stations in the US and Canada. Hanson holds a B.A. and an M.B.A. from the University of Chicago. Strategic Radio Research provides on-going research to stations including WBLW/New York, WBBM-FM/Chicago, WVAZ/Chicago, WLUP-FM/Michigan, KDBS-FM/Los Angeles, KTWI/Los Angeles, KBL/Los Angeles, WJLB/Detroit, KMEI/San Francisco,KFRC-FM/San Francisco, WODS/Boston, WMMS/Cleveland, KXS/Honolulu, CFQX/Vancouver and MTV.

Kurt can be reached at (312) 726-8300 or faxed at (312) 726-8383.
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The story of ARS begins in 1976 when club DJ Patrick Busschots decided to team up with Ludo Vercammen, a night-club manager to start a second-hand record store, "Antwerp Records Shop". It was the logical professional consequence of their lifelong love for music. Business expanded rapidly and soon ARS added US-imported cut-outs to their basic collection of second-hand records.

And a mere two years later we opened a second shop in Brussels and found ourselves on top of the first major US-import business in Belgium," says Busschots of those early days. "Many records were not available through normal channels—major companies just were not interested in dance music at that time."

Using this as a springboard, ARS signed their first licensing-deal for the Benelux when Patrick and Ludo decided to launch the song Again by Night People on their own BMC label. Heavily supported by club DJs, the song quickly climbed the charts and was soon ARS's number one release. But it was in 1982 that success... and many other acts were assigned Benelux distribution to BMC and the promo work was done by ARS.

"As the company stands today I must say that the whole business is far more complex and competitive than we thought it would be when Ludo and I put together our first US$8,000 deal to buy second-hand material."

The achievements with Night People soon opened the gates for distribution deals with Ramshorn, Zyx, Break, InterCORD and other labels along with artists like D-Train, Divine, The Flirts and Off. But it was in 1982 that "The Boys Town Gang's Can't Take My Eyes Off You gave us the biggest hit."

"Without having any in-house promotion team for radio or the press, many of our songs made the top 10."

Today, through the combination of an active export unit (resulting in daily contacts with the international music trade and very useful feedback from professional DJs all over the world) and a strong A&R-team, ARS developed the necessary ingredients to become ARS Productions as we know it today.

"The whole business is far more complex and competitive than we thought it would be when Ludo and I put together our first US$8,000 deal to buy second-hand material."

Through our export business to specialised dealers we learned about developments in the dance scene," says Busschots, "which in turn helped shape our budding productions. Many trends that came to us from the US or UK were moulded into our own productions.

"Soon ARS was able to break its own productions, without extensive licensing abroad. "Even if we didn't have a hit, we managed to break even," explains Busschots. This resulted in licensing deals and early success for artists like Plastic Bertrand, Michael Bow, Tasha, Carlos Perez and Venus.

The story of ARS begins CELEBRATING 15 YEARS

ARS goes from strength to strength

Belgian indie label ARS is 15 years old this year. The company has now earned a world wide reputation for producing high quality product, and this is the story of that success...

"The next step was putting our export-company, MTV (Music and Vision Trading) on its feet," says Busschots. "Although we have been exporting records all this time, we wanted to be able to judge the profitability of each of our operations, especially since the export division lost the ARS label to Sony Music International."

And finally, all the company's publishing activities are now conducted by BMC (Belgium Music Company). Today, 85% of BMC's songs are ARS repertoire, but Busschots says that BMC plans to make important acquisitions in the near future, in order to "grow into a full-scale publishing company."

What has made ARS so successful? Busschots explains, "The motivation of our personnel is a major asset to the company—all of the employees at ARS feel very involved with our operations, and we give them as much individual freedom as possible. And, of course, artist development, combined with high-quality productions, packaging, and videos are the crucial elements for long-term success."

Preparing to move to a new building by the end of the year, ARS is now split up into three Sub-Divisions: the import/export company, MVT (Music and Vision Trading); the distribution company, ARS Productions; and the publishing company, ARS Productions, a necessity for local product.

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What A Team
After All These Years

CONGRATULATIONS

to
Patrick, Ludo
&
Gang
LABEL MATES

An Artist Roster Set For Success

The worldwide success of acts like Hithouse and Technotronic gave ARS a solid basis to expand and develop its artists' roster. Indeed, ARS' active A&R policy has resulted in a top-quality stable of promising acts ready to conquer international audiences.

"Technotronic served as a spring-board" says Patrick Busschots, "but in future we want to establish Reggie as an artist and focus on her future career. Reggie is more than the 'face' of Technotronic—she's a truly professional artist who wrote most of the lyrics on the new Body To Body album, which has sold well over 600,000 units by now."

Technotronic's new single, Quadrophonia, has succeeded in producing a fine blend of black soul, techno, hip-hop and new beat—their debut charted in Holland, the UK, Switzerland and Germany. A second single, The Wave Of The Future went straight in the UK charts, with their self-produced Cozmic Jam album going top 50 in the Benelux, Germany, Switzerland and Italy.

MSD is another promising act for ARS: Mister Mixy, Skinny Scotty and Dizzy Dee are currently establishing themselves in the UK with their current single Money and their self-titled album. Jazzy Mel's debut on the ARS label.

The single was released in Spain, Holland, Belgium, France, Portugal, Greece, Germany and Italy, and Busschots received a positive reaction from Sony Music. Both the single and a forthcoming debut album Que Pasa? were produced by Benny B producers' Olivier Verhaeghe and Vito Lucente.

Jazzy Mel, currently hosting a successful pop show on TV in his native Argentina, makes a danceable club beat, which will get immediate DJ reaction. An early follower of funk greats like Parliament, Funkadelic and James Brown, he is now on the edge of an international breakthrough with an intelligent mix of South American dance rhythms, 1990s rap and hip-house.

Rozlyne Clarke's career as a singer first took off when she was asked to join two of Andrew Lloyd Webber's musicals at the age of 19, after which she was introduced to Nicolas Skorsky, well known for his mega-hit Don't Let Me Be Misunderstood with Santa Esmeralda. He took her to the recording studio to team up with Eddy Beat Box King to start working on her debut for ARS, Eddy Steady Go, a top 10 hit in France.

Jazzy Mel's debut on the ARS label.

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in Mexico, Guatemala, El Salvador, Nicaragua, Costa Rica, Puerto Rico, Panama, Honduras, Jamaica, Barbados, Venezuela, Carribean, Colombia, Ecuador, Peru, Bolivia, Chile, Argentina, Paraguay, Uruguay and Brazil and... The Ivory Coast, Kenya, Nigeria, Zimbabwe, South Africa, Namibia, Seychelles, Turkey, Israel, Egypt, Saudi Arabia, The Gulf, India, Thailand, Laos, Birma and Vietnam and.... Hong Kong, Singapore, Malaysia, the Philippines, Indonesia, Korea, China (mainland) and Taiwan we would like to congratulate PATRICK BUSSCHOTS and EVERYONE at

ARS

on its 15th anniversary.

May the coming 15 years bring another string of hits.

ToCo International: Ton, Marc, Arthur, Jozef, Marieke, Marleen, Petra and Maaike

Franciscusweg 273
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before the release of Gorgeous, her smash follow-up and the title for her first album. With such a production team and photographer and video director Maus Roethlisberger, a firm basis exists to develop Rozlyne's talent on a wide international basis.

A spin-off of the Technotronic project is Melissa, currently no. 1 on the German dance-charts with Focus On The Bass. Her debut album is due at the end of the year and will be produced by Frank De Wulf.

"But it's more than dance acts we sign," says Patrick Busschots. "What we want is diversification, and one of our top priorities in that aspect is Kid Safari, a multi-talented artist, songwriter and live-performer."

Safari's album debut on ARS, Wow! is set for international release in September. The album was produced by Tina Turner's keyboard player Kenny Moore, and features a "selection of rock and soul" songs, as Kid Safari describes his own music.

"We want to have artists with a history and fan base," says Busschots, "and Kid Safari is just right for the target audience we want to reach. I am convinced that his album will provoke interest in his singles as well."

Unlike other ARS-releases with Sony Music, the Kid Safari material will be released on the Epic label. "This was one of the essentials elements in our deal with Sony," says Busschots. "As Sony UK is currently building our (dance) reputation, the danger exists that an artist like Kid Safari could end up in the wrong pile of records—and with the wrong radio programmers as well."

ARS is definitely more than just a dance label. New signing Mystery have a self-titled debut album out and the band, which also features on the "Koko Flanel" soundtrack (a top-grossing film in the Benelux), produces (continued on page A9)
THIS PARTNERSHIP DOESN'T MISS A BEAT!

CONGRATULATIONS TO THE ARS-TEAM FROM YOUR FRIENDS AT PolyGram

Germany

congratulations for 15 smashing years

proud to be part of the team

O, it's lonely at the top...

00/32/3/239 38 15

artwork and cover design

image building
A guitar-oriented Belgian rock! Not exactly what you expect to find in your weekly stack of dance records.

In August 1989, Sony Music Belgium (CBS at that time) signed a licensing deal with ARS to release Flemish artists on their label. The fact that ARS's European marketing director Gino Moerman had been working as a journalist for a publication specialised in Flemish talent inspired the company to expand their A&R work in that field.

"We have only a few Flemish acts with ARS, but they are all very successful," says Moerman, "and with 10-year-old Sylvie Melody every release has been a hit so far. We are also doing very well with Danny Fabry, and our newest signing, Yasmine, who has a more danceable Flemish repertoire."

Moerman emphasises the fact that an entirely separate deal was concluded with Sony Music Belgium, with ARS serving as an active A&R company for the major.

An important factor of ARS's current and future success are the so-called "production-pools": Jo Bogaert of Clip Productions, Peter Slaghuis of Hithouse and Bruce Forrest are among the main suppliers of new talent to the label. "Jo Bogaert was the brain behind Technotronic and is certainly one of the most important dance producers on the continent" says Busschots. "Peter Slaghuis has his own label within ARS—his most recent release, Get Down Everybody by Holy Noise is being played by DJs everywhere. The label created a positive buzz among DJs, partly because most of Slaghuis's product comes from local DJs producing their own records."

"Unlike the UK we really don't have any good venues in Belgium to spot new talent," comments Busschots. "That is why we organise auditions in studios throughout Europe. Before signing an artist we want him to have a distinct personality, combined with good vocals and a clear profile."

"Another important aspect is the fact that ARS is only interested in long-term deals for three to five albums. We believe in our artists, but it takes at least two albums to launch a career—and it takes a hit to sell an album."

"We never cut down on budgets for photos, cover artwork or video sessions," adds Gino Moerman. "One of our main assets is the fact that we have achieved a very personal style in record covers. They are both distinctive and attractive."

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INTERNATIONAL DIMENSIONS

Breaking Out All Over The World

Among the business highlights at this year's MIDEM in Cannes was the signing of a distribution deal between ARS and Sony Music International. The move was a major step in ARS' campaign to further improve its reputation worldwide.

The agreement with Sony covers most of Europe (except the Benelux, where CNR handles distribution for the label), Scandinavia and Spain (Max Music). According to Gino Moerman, ARS's international marketing director for the UK and Europe, "the deal with Sony was the next logical step for ARS. We had good artists and product, but we did not yet have the opportunity to fully break through internationally.

"In the past, we licensed our acts to other independents who had to work with limited budgets for marketing and promotion. Take for example, Technotronic's 'Pump Up The Jam. Some 20 companies all over the world were involved in breaking that, all spending their small budgets on marketing campaigns and point-of-sale material.

The whole thing was completely fragmented. But successful nonetheless!

European Campaigns

A very important part of the current ARS/Sony deal is the fact that all releases are put out under the original ARS label. "Sony Music is giving us the possibility to keep our own identity and to raise the profile of our label more than ever before," says Moerman. "ARS has always been different from most European independents, with striking artwork and videos, and Sony gives us every opportunity to develop our ideas even further."

Moerman says the reason why the ARS/Sony combination is working out so well is the frequent communication between himself and Gary Williams, director artist marketing at Sony Music International, and the regular contacts he has with key people at Sony affiliates all over Europe. Indeed, one of the results has been four top 40 hits in the UK in six months.

"If I evaluate the first six months, then I have to say that we have a happy marriage. Most Sony affiliates are very supportive of our repertoire, and in key territories like the UK, Germany and France they have made every effort to make the relationship work. Sony has put Technotronic back where it belongs - at the top: the first single from the album Body To Body charted in every Sony territory, and requests from their promo people poured in."

"Technotronic is, once again, Belgium's best selling international artist. "In the autumn and winter of '91, artists like Kid Safari, Melissa (who topped the German dance charts for two weeks with her debut single Focus On The Bass), Quadrophonia and Rozlyne Clarke will get the priority treatment."

Pacific Operations

Japan and Australia are handled within ARS by Doron Berenblit, marketing director for North America and the Pacific. He is convinced that the booming interest in dance music until recently, has become a major part of dance music, which was getting plenty of spins on the turntable.

"Dance music has only recently begun to break through there, and Sony intends to use ARS as its primary source for feeding this growing market. Whereas radio mainly programmed rock music until recently, this is changing now. We can also rely on Sony's marketing, touring and advertising support."

North America

The situation in the US and Canada is totally different, with ARS concluding separate deals, artist by artist: Technotronic is signed to SBK, Quadrophonia to (continued on page A9)
RCA, Cartouche to TSR/Scotil Bros and Rozlyne Clarke is released by Atlantic. Doron Berenblit, says the company's policy is simple: "The main advantage of having acts on different major labels is that we can always expect our record to be a top priority," he says. "Now, we know that each record on each label gets the full attention of marketing staff and can achieve its full potential."

**Secondary Markets**

With Sony Music covering one half of the world's territories, ToCo International, headed by former Polygram International executive Ton van den Bremer, is in charge of licensing the ARS product in 50 so-called "secondary territories": "But," says Berenblit, "the figures really add up. Southeast Asia and South America account for some 15-20% of our turnover - so they really are worthwhile. For example, one of Technotronic's first singles went gold in Zimbabwe!"

**Eastern Europe**

Finally, ARS is also expanding its activities in Eastern Europe where the company has deliberately decided to play a pioneering role by working with indie labels. "It all

Stefan Calle, director of business affairs at ARS, "but step by step we managed to conclude licensing deals in those growing markets."

A first licensing deal was signed for Czechoslovakia and Poland in August last year, for both Technotronic and HiHouse's debut albums, with Czech company Europroduktion handling manufacturing. The initial pressing, of 50.000 albums each, was released last May. "It takes them a very long time to put an album out" says Calle, "and this is one of the major problems in that market."

In November, Calle attended the "Looking East And West" conference in Budapest where he concluded a deal to release both the first Technotronic album and a special Megatronic compilation in the USSR, through the intermediary of Blue Baltic Entertainment. "Although it's a big market, singles are rare," explains Calle. "So, I decided to make a special compilation featuring ARS acts." The "Looking East and West" conference also led to the signing of an agreement with Uno Records in Hungary for the release of Technotronic's Body To Body LP and the Rozlyne Clarke album. Technotronic's Pump Up The Jam album was released in the USSR late June this year, and Calle has been told by his USSR contacts that "65.000 units have been sold already and copies are literally flying out of the shops." The Megatronic compilation is due out in September and over 70.000 advance orders have already been placed. Meanwhile, a second pressing of the Pump Up The Jam (70.000 units), is in the pipeline.

"As long as we maintain high standards of quality, I believe that people know whatever we come up with will always be worth a listen," says Berenblit. "After all what other European label can say that all their US releases have made it to the Billboard dance chart?"

Indeed, ARS seems set to continue "pumping up the jam" for many years to come.

**CONGRATULATIONS ON YOUR 15th ANNIVERSARY**

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**MUSIC & MEDIA wishes to congratulate ARS on 15 great years and is proud to have participated in making this advertorial such a big success!**
PRODUCTIONS

GRATEFULLY
ACKNOWLEDGES

THE

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OUR
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DARE TO BE DIFFERENT
Sep 14, 1991

**Station Reports**

Station reports include all new additions to the playlist, indicated by the abbreviation "AD." Reports from certain stations will also include a "Power Play" (PP), a track which receives special emphasis for the week, as well as featured new CDs and LPs indicated by the designation "AL." All playlists must be reviewed by Tuesday at 1 o'clock.

**United Kingdom**

**BBC Radio 1/Manchester**
Paul Robinson - Prog Dir
A List: Sadie Salmon, John Forester
B List: John Paul Ballantine - Head Of Music
AD: Bryan Adams - Can't Stop

**Piccadilly Radio/Manchester**
Kenny Collins - Head Of Music
A List: Bryan Adams - Can't Stop
B List: Bryan Adams - Can't Stop

**Capital FM/Manchester**
Richard Park - Prog Contr
A List: Bryan Adams - Can't Stop
B List: Bryan Adams - Can't Stop

**Metro Radio Group/Newcastle**
Elle Elliott - Music Organiser
A List: Ad DEFINITION OF Sound - Deep Girl
Mac Mackie - Strings & Bass
OMD - Tout You Away
B List: Mark Easkey

**Piccadilly Radio/Manchester**
Keith Pringle - Head Of Music
A List: Bryan Adams - Can't Stop
B List: Bryan Adams - Can't Stop

**France**

**Europe 1 - Network/Paris**
Viviane Aubron - Head Of Music
A List: Catherine Larre-Romantines
B List: Sania Winehouse - Queen

**NRJ Network/Paris**
Max Guzzini - DJ
A List: Francoise Pellerin - Music

**Skyrock/Network/Paris**
Laurent Boueau - Head Of Music
A List: Paul Young - Don't Dream

**German**

**Germany**

**SWF 2/Baden-Baden**
Franz - Prog Dir
A List: Alice Cooper - Hey Stoopid
B List: Alice Cooper - Hey Stoopid

**ARD**
B List: Tony Morgan - Head Of Music

**Music & Media**

**American Radio History**

SEPTEMBER 14, 1991
AD Jason Donovan - Happy Together
Radio FFH / Frankfurt

AD Alice Cooper - Hey Stoopid

A List:
AD Lisa Fischer - Save Me
AD Deuces Wild - Living In

Power Play:
AD BAP - Verdamp Lang Her

Adam Hahne - Prog Dir
RADIO SALU / Saarbrücken

B List:
SWEEPERS COMEDY - AND MUCH MORE - ON ONE C.D.

Traveling Wilburys - Inside Out
Roachford - Innocent Eyes
R.E.M. - Shiny Happy People
Nelson - Only Time Will Tell
Cher - Love & Understanding
Matthias Reim - Ich Hab' Mich
Inspiration - Mr. Tambourine Man
R.E.M. - Near Wild Heaven
Chris Thompson - Tower Of
Father Father - Love Life And
Zucchero - Wonderful World
Ten Sharp - You

AD Julian Lennon - Saltwater

AD Julian Lennon - Saltwater

RADIO GONG 2000 Alunich

Arthur Baker - Let There Be
Roxette - The Big L
Zucchero - Wonderful World
Roxette - The Big L
Sacco & Mancetti - Wide Country
Matthias Reim - Ich Hab' Mich
Francesco Napoli - Domani
Dire Straits - Calling Elvis
Stadio - Ho Bisogno Di Voi
Simply Red - Something
Black Box - Open Your Eyes
Prince - Cream

AD Albert West - Endless
Torn Holland - Prog Dir

AD Gunther Neefs - lk Lard Me
B List:
Power Play:
Piet Keizer - Dir
RADIO ANTIGOON / Antwerp

B List:
MC Miker G & DJ Sven Wolverine
Right Said Fred - I'm Too Sexy
Razette - The Big L

Shamen - Move Any Mountain

RADIO ROYAL & Hommage - Tom Holland - Prog Dir
Power Play:

AD Albert West Ends
JAMES BROWN IS DEAD

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Malcolm Laycock - Prog. Controller

"Presenters Pick:

Kevyn Lettowsen

JAZZ WELLE PLUS/Munich

"Jazz & Blues Etcetera:" WEAR FM/Sunderland

"Presenters Picks"

Malcolm Laycock - Prog. Controller

JAZZ FM/London

Vince Jones/Grace Knight- Come In [Intuition]

James "Blood" Ulmer- Black & Blues [DIW]

Courtney Pine- Within The Realms [Antilles]

Jerry Gonzalez- Earthdance [Sunnyside]

Geoff Keezer- Here & Now [Blue Note]

Kevyn Lettau- Kevyn Lettau [Nova]

Phil Woods- At The Showboat (Novus]

Curtis Counce Group- Landslide [Contemporary]

Gerry Wiggins- At Maybeck Hall [Concord]

Mel Lewis Orch.- Definitive Thad Jones [Vocal)

Kattjo- It's About Time [Prestige]

Dave Brubeck- Time Out [CBS]

Wolfgang Haffner- Should Have [Jazz 4 Ever]

Ben Webster- No Greater Love [Block Lion]

Max Rojas- In 3/4 Time [Blue Note]

Wolfgang Hoffmann- Should Have [Jazz 4 Ever]

Jerry Bergonsi- Stomp Out [Blue Note]

Duke Robuck- Time Out [CJS]

Wynton Marsalis- Thats What I Like [CBS]

Gary Barker- Theres God [Gonzo]

John Coltrane- Ballads (Impulse)

Michael Marcus- Under The Wire (Epc)

Ray Anderson- Thats What I Like [CBS]

Christopher Holloway- Natural Motion (Novus)

Steve Lacy/Evan Parker- Chirps [FMP]

Kenny Burrell- Quickstep [Epc]

Horace Tapscott- West Coast Heat [Novus]

JAZZTIME NÜRNBERG

Walter Schätzlein - Prod.

Alfred Mangold - Presenter

Rashaan Roland Kirk- Complete Rec. [Mercury]

G. Hasler- Personal Notebook [Foolish Music]

Wroblewsky/Donner/Klemm [Blue Song]

Hirzan/Goodman Due- Paint It Blue [CJM]

Musato Imaano- What S A Melody [Danse House]

Tokehine Hidomo Trilo- Back On My Run House

Abdel-Malik Ibrahim- Monde Nova (Fypo)

George Gruntz Band- Blues N' Dues [Trape]

Jim Shirin & Co. [Inception]

Bill Holman- Norwegian Radio Band [Tarus]

RADIO GONG 2000/Munich

Bob Bartrick - Prod.

"Swing Time"

Count Basie- One O'Clock Jump [Jazz Collection]

Jimmie Lannon- Papa / Vandoos (Last Call)

K. Widmann- Die Grossen Grooveregen [Musicon]

Woody Herman- In Charlie's Joint [Jazz Door]

Mills Bros.- Close Harmony [Ranwood]

Rex Stewart- Berlin 1948 [Blewlow Segamone]

Oscar Peterson- Compact Jazz [Mercury]

Kenneth Blake- Interior Design (Hate)

Amon A.W. Murray [Gryn]

Nat King Cole- Trouble With Me [Connexion]

Natalie Cole- Unforgettable [Electra]

Nora Jones- Come Home To The Blues Music Club

JAZZ STATION REPORTS

W.R. Langer - Presenter

Giselher Smekal - Prod.

ORF/Vienna

David Fishel- Prog. Dir.

"Jazz & Blues Etcetera:

Illinois Jacquet Tool To Beat [Bac]

Little Sunny- New King Of Blue Harmonica [Bac]

Humphrey Lyttleton- Rock Me Gently [Calligraph]

Rainful Of Blues- Hot Life Mafia [Ace]

Lennie Brooks- Satisfaction [Alligator]

Ricky Ford- Ebony Rhapsody [Candid]

Hank Marr- Greyey Spoon [Charly]

George Farne- Cool Cat Blues [Ventura]

Vince Jones/Graze Knignt- Come In [Intusion]

Albert Collins- I'm Still Blue.

SDR/Shotton

Hans Thomas - Prod.

New Releases:

Mel Lewis Orch.- Definitive Thad Jones [Musicon]

Gerry Wiggins- At Maybeck Hall [Concord]

Gonzalo Rubalca- At Moment [Blue Note]

Ralph Peterson- Fesl [Blue Note]

Marlon Jordan- For You Only [Concord]

Roy Hargrove- Public Eye [Novus]

Re-releases:

Henry Red Allen- World On A String [Blue Note]

Oscar Peterson- Guitars #1 [Verve]

Count Basie In Sweden [Roulette]

Mike Jackson- Bags Opus [Blue Note]

Gerry Mulligan- Songbook Vol. 1 [Pacifica]

Curtis Counce Group- Landslide [Contemporary]

Phil Woods- At The Showboat [Novus]

JAZZ STATION REPORTS

Peter H Faxman- Producer

"Jazz & Blues Etcetera:

Phil Woods- At The Showboat (Novus]

Curtis Counce Group- Landslide [Contemporary]

Phil Woods- At The Showboat [Novus]

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Curtis Counce Group- Landslide [Contemporary]

Phil Woods- At The Showboat [Novus]
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<td>Jesus Loves You - Mose (PolyGram Music)</td>
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<td>Pandora's Box</td>
<td>O.M.D. - Virgin (Virgin)</td>
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<td>Cold, Cold Heart</td>
<td>Midge Ure &amp; Ari Up - MCA (Warner Chappell)</td>
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<td>Aloha Ha Kea</td>
<td>Achim Reichel - WEAG (Guitar Music)</td>
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<td>Dis Mai Bébé</td>
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<td>E.W. - PolyGram (PolyGram Music)</td>
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<td>Hijoe de La Luna</td>
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<td>Burbujas de Amor</td>
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<td>Claudia Bisio - EPC (Aspine/Sony)</td>
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<td>Word is Out</td>
<td>Kyle Minogue - PWI (All Boys Music)</td>
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<td>Sarah Montalbano - PolyGram (PolyGram Music)</td>
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<td>The Motown Song</td>
<td>Rod Stewart - Warner Brothers (MCA/Wea)</td>
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<td>Every Heartbeat</td>
<td>Amy Grant - A&amp;M (Various)</td>
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<tr>
<td>Oomöömönöö</td>
<td>Felle Blingarn &amp; Wow Liksum - Metronome (Sonet)</td>
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<td>Bobby Brown Goes Down</td>
<td>Frank Zappa - PolyGram (Wea)</td>
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<td>Les Brouillards de Londres</td>
<td>Thierry Hazard - Columbia (MCA)</td>
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**UK, D, B.** United Kingdom, Denmark, Belgium, Germany, The Netherlands.

**FR, P.** France, Poland.

**ED, P.** Eastern Europe (Czech Republic, Poland, Hungary, Bulgaria).

**UK, IRE.** United Kingdom, Ireland.

**UK, D, B.** United Kingdom, Denmark, Belgium.

**UK, D, B, N.** United Kingdom, Denmark, Belgium, Netherlands.

**UK, D, B.** United Kingdom, Denmark, Belgium.

**UK, D, B, N, S.** United Kingdom, Denmark, Belgium, Netherlands, Sweden.

**UK, D, B, N, S, P.** United Kingdom, Denmark, Belgium, Netherlands, Sweden, Portugal.

**UK, D, B, N, S, P, D.** United Kingdom, Denmark, Belgium, Netherlands, Sweden, Portugal, Germany.

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<th>GERMANY</th>
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The European Top 100 Albums is compiled by BMG Communications BV in cooperation with Euro/Stars. © BMG Communications BV/Euro/Stars. All rights reserved. Compiled from the national album sales chart of 16 European territories. 
O recognition of pan-European sales of 500,000 units. 
A recognition of sales of 1 million units, with multiple-trillion sales indicated by a numeral following the symbol.

MUSIC & MEDIA SEPTEMBER 14 1991

35
NEW FORMS OF OFF-AIR GIVEAWAYS
Adults Mostly Unaffected By Competitions

by Lisa Nordmark

A recent poll by Denver-based Paragon Research shows that radio competitions (contests) not only appeal to a small minority of adult listeners, but seem to have little effect in building mature audiences. An overwhelming majority (82%) of 437 18-64-year-olds who listen to radio at least an hour a day would prefer to hear music rather than a contest. With questions paraphrased from Paragon's analysis, the survey results follow below:

How would you classify your level of competition participation?

<table>
<thead>
<tr>
<th>Players</th>
<th>百分比</th>
</tr>
</thead>
<tbody>
<tr>
<td>8%</td>
<td></td>
</tr>
<tr>
<td>Listeners</td>
<td>45%</td>
</tr>
<tr>
<td>Avoiders</td>
<td>41%</td>
</tr>
</tbody>
</table>

How do you feel about the number of contests on the radio?

| Too few | 2% |
| Two many | 36% |
| Satisfied as is | 49% |

Do contests affect your radio listening pleasure?

| No effect | 62% |
| Detract  | 18% |
| Augment | 19% |

If you had a choice between radio stations playing more music instead of running another contest, which would you choose?

| More music | 82% |

Would you prefer contests that offer 100 opportunities to win $100, versus one chance to win $10,000?

| More smaller prizes | 52% |
| One big prize | 37% |

When a station you normally listen to is running a contest, do you find yourself listening to the station more?

| More | 14% |
| Less | 11% |
| Same | 73% |

Have you ever listened to a station you would not normally listen to because the station was running a contest?

| Yes | 12% |
| No  | 87% |

How often do you tune in to a station specifically to participate in a contest?

| Often | 4% |
| Sometimes | 17% |
| Never | 78% |

The above statistics might well sharply differ from the opinions of teenagers, long known to be active contest participants. Well-marketed competitions using television or telemarketing that offer unusual incentives to listen, such as houses, huge sums of money, trips around the world or one-of-a-kind prizes, also seem to generate more positive response.

McKay Media marketing/promotion consultant Dan Garfinkel observes, "A good contest cannot sustain the ratings of a poorly programmed or marketed radio station. However, a well-executed contest can bring new life into a station and spike the ratings. The contest should not only appeal to the target audience, it must be properly communicated and extremely accessible to listeners.

"Gathering up to a half-dozen valuable coupons for a mailing insert, the 'prize money' is enclosed in an envelope with the direct mail envelope that still is a stand-alone pitch for the radio station. Other off-air giveaways include cash, trips, and gifts given away only to those returning 'comment cards', with none of the legendary 'mentions' on the air. The air clients have demanded for so long."

"The traditional 'prize closer' appears to be fast becoming the 'prize envelope' for stations that want their air product as clean and uncluttered as possible."
### Music & Media

**September 14, 1991**

**EUROPEAN AIRPLAY TOP 50**

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spain</td>
<td>Love...They Will Be Done</td>
<td>M arrico - Columbia (Warner)</td>
</tr>
<tr>
<td>Spain</td>
<td>Winter In Japan</td>
<td>Rhythm King/Fox King/VC Music (VC Music)</td>
</tr>
<tr>
<td>Spain</td>
<td>Baila Me</td>
<td>RCA (EMI)</td>
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<tr>
<td>Spain</td>
<td>Losing My Religion</td>
<td>Chrysalis (Chrysalis)</td>
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<td>Spain</td>
<td>Twist &amp; Shout</td>
<td>Decca (Columbia)</td>
</tr>
<tr>
<td>Spain</td>
<td>Fading Like A Flower (Every Time You Leave)</td>
<td>Vox Of The Beehive, MCA (MCA)</td>
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<tr>
<td>Spain</td>
<td>Nii En 17 A Leidenstadt</td>
<td>Atlantic (Atlantic)</td>
</tr>
<tr>
<td>Spain</td>
<td>Modestia Airdrie - Traps Sucios, Platos...</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>Spain</td>
<td>The Shamen - Move Any Mountain</td>
<td>MCA (MCA)</td>
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<td>Keep Your Love Alice</td>
<td>RCA (RCA)</td>
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<td>Gipsy Woman (La Da Dee La Da Da)</td>
<td>Jive (Jive)</td>
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<td>Spain</td>
<td>Michael Bolton - Time, Love &amp; Tenderness</td>
<td>A&amp;M (A&amp;M)</td>
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<td>Color Me Badd - All 4 Love</td>
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<td>Spain</td>
<td>Amy Grant - Every Heartbeat</td>
<td>A&amp;M (A&amp;M)</td>
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<td>Spain</td>
<td>Scorpions - Wind Of Change</td>
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<td>Spain</td>
<td>Dire Straits - Calling Elvis</td>
<td>Vertigo (Chariscourt/Rondor)</td>
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<tr>
<td>Spain</td>
<td>Cher - The Shoop Shoop Song</td>
<td>Epic (Epic)</td>
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<td>Spain</td>
<td>Level 42 - Guaranteed</td>
<td>Findhaven/WC/Island/BMG</td>
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<tr>
<td>Spain</td>
<td>Bryan Adams - Do It For You</td>
<td>RCA (RCA)</td>
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<tr>
<td>Spain</td>
<td>Everything But The Girl - Missing Love</td>
<td>London (WC/PolyGram/EMI)</td>
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<td>Spain</td>
<td>Jil Caplan - Nathalie Wood</td>
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<td>Spain</td>
<td>U2 - Bad</td>
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<td>Sony BMG Music Entertainment</td>
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<td>Spain</td>
<td>Together</td>
<td>MCA (MCA)</td>
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<td>Summertime</td>
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<td>Spain</td>
<td>Jozzy Jeff &amp; The Fresh Prince</td>
<td>Warner Bros (Warner)</td>
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<tr>
<td>Modestia Airdrie - Traps Sucios. Platos..</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>Color Me Badd - All 4 Love</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>Amy Grant - Every Heartbeat</td>
<td>A&amp;M (A&amp;M)</td>
</tr>
<tr>
<td>Scorpions - Wind Of Change</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>Dire Straits - Calling Elvis</td>
<td>Vertigo (Chariscourt/Rondor)</td>
</tr>
<tr>
<td>Cher - The Shoop Shoop Song</td>
<td>Epic (Epic)</td>
</tr>
<tr>
<td>Level 42 - Guaranteed</td>
<td>Findhaven/WC/Island/BMG</td>
</tr>
<tr>
<td>Bryan Adams - Do It For You</td>
<td>RCA (RCA)</td>
</tr>
<tr>
<td>Everything But The Girl - Missing Love</td>
<td>London (WC/PolyGram/EMI)</td>
</tr>
<tr>
<td>Jil Caplan - Nathalie Wood</td>
<td>A&amp;M (A&amp;M)</td>
</tr>
<tr>
<td>Kate Yanai - WEA (La Frette Music Paris)</td>
<td>A&amp;M (A&amp;M)</td>
</tr>
<tr>
<td>U2 - Bad</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>JLS - Do You Love Me</td>
<td>Sony BMG Music Entertainment</td>
</tr>
<tr>
<td>Together</td>
<td>MCA (MCA)</td>
</tr>
<tr>
<td>Summertime</td>
<td>Virgin (Virgin)</td>
</tr>
<tr>
<td>Jozzy Jeff &amp; The Fresh Prince</td>
<td>Warner Bros (Warner)</td>
</tr>
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</table>

#### SWEDEN

<table>
<thead>
<tr>
<th>Title</th>
<th>Original Label</th>
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</thead>
<tbody>
<tr>
<td>Love...They Will Be Done</td>
<td>M arrico - Columbia (Warner)</td>
</tr>
<tr>
<td>Winter In Japan</td>
<td>Rhythm King/Fox King/VC Music (VC Music)</td>
</tr>
<tr>
<td>Baila Me</td>
<td>RCA (EMI)</td>
</tr>
<tr>
<td>Losing My Religion</td>
<td>Chrysalis (Chrysalis)</td>
</tr>
<tr>
<td>Twist &amp; Shout</td>
<td>Decca (Columbia)</td>
</tr>
<tr>
<td>Fading Like A Flower (Every Time You Leave)</td>
<td>Vox Of The Beehive, MCA (MCA)</td>
</tr>
<tr>
<td>Nii En 17 A Leidenstadt</td>
<td>Atlantic (Atlantic)</td>
</tr>
<tr>
<td>Modestia Airdrie - Traps Sucios. Platos..</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>The Shamen - Move Any Mountain</td>
<td>MCA (MCA)</td>
</tr>
<tr>
<td>Keep Your Love Alice</td>
<td>RCA (RCA)</td>
</tr>
<tr>
<td>Gipsy Woman (La Da Dee La Da Da)</td>
<td>Jive (Jive)</td>
</tr>
<tr>
<td>'subseteq' Art Of Self Deception subsete</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>Michael Bolton - Time, Love &amp; Tenderness</td>
<td>A&amp;M (A&amp;M)</td>
</tr>
<tr>
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</tbody>
</table>

#### NATIONWIDE

**National product is highlighted in red**

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**Cultural References:**

- **Cultura:** Words that represent cultural references or symbols.
- **Music:** Songs that have cultural significance.
- **Media:** Media references or works.
- **Literature:** Literary references.
- **Politics:** Political references or symbols.
- **History:** Historical references or events.
- **Science:** Scientific references or concepts.
- **Sports:** Sports references or moments.

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**Adventures of the Invisible Man:**

- **Invisible Car:** A car that cannot be seen by the naked eye.
- **Invisible House:** A house that cannot be seen by the naked eye.
- **Invisible People:** People who cannot be seen by the naked eye.
- **Invisible World:** A world that cannot be seen by the naked eye.

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**European Airplay Top 50:**

- **Spain:** Most played records on Spanish radio stations.
- **Germany:** Most played records on German radio stations.
- **France AM:** Most played records on French radio stations.
- **France FM:** Most played records on French FM radio stations.
- **United Kingdom:** Most played records on British radio stations.
- **SWEDEN:** Most played records on Swedish radio stations.

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**Radio History:**

- **Radio History Online:** A website dedicated to the history of radio.
- **American Radio History:** A website dedicated to the history of American radio.
- **European Radio History:** A website dedicated to the history of European radio.
- **Radio Researchers:** A group dedicated to researching radio history.

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**Music and Media:**

- **Music:** Songs and albums that are popular or influential.
- **Media:** Media works and industries.
- **Cultural:** Cultural references in music and media.
- **History:** Historical references in music and media.
- **Science:** Scientific references in music and media.
- **Sports:** Sports references in music and media.
WERE THEY LISTENING?: Format changes to BBC 1's "Top Of The Pops" (see front page) follow a meeting in June between the program's producers and record company promotion heads. The labels argued for more flexibility in presenting artists and for a revamp of the presenters' line-up. Now some promo heads are wondering what the point of that meeting was. "They haven't given the ideas a chance," they've just presented us with a new format," says one.

THE BIG AXE FOR THE BIG 87?: Is the UK pan-European TV video show "The Big E" doomed before its starts, it was originally slated for a September 14 launch on London Weekend Television, but failed to show. Nobody's commenting officially on its future, but well-informed sources claim it doesn't have one.

A DIFFERENT KIND OF AXE: Doctor Music, the Spanish organiser of the Oct. 15-19 Guitar Legends Festival in Seville, has hinted that some major big-name stars have been added to the bill. Says a spokesperson, "We're talking about artists that could fill up an entire stadium with their fans."

EDITION FEE CHANGES DISCUSSED: In a major review of commercial radio, Ireland's minister of communications, Seamus Brennan, says that he is thinking about taking some of the money pumped into RTE into TV licence fees and diverting it to commercial radio. Also possibly up for review: reducing the radio's compulsory 20% news/current affairs programming content.

JAZZ NOTES: German label EMI World Music has signed as exclusive European rep for Canadian jazz label Unity. Distribution in Germany will be by BMG Ariola, in Switzerland by Plainisphäre, in Denmark by Danish Music Import and in France by Media 7.

PHILIPS APPOINTMENTS: PolyGram president/CFO Alain Levy and newly appointed Philips Electronics head of corporate research and development Frank Carrubba have been added to Philips' group management committee.

PATIENCE, PLEASE: The UK Copyright Tribunal hearing between the Association of Independent Radio Companies (AIRC) and Phonographic Performance Limited (PPL) over royalty rates may not take place for up to a year, says PPL chairman John Brooks. Several other cases, including the British Phonographic Industry/Mechanical Phonographic Performance Limited (PPL) over royalty rates may not take place for up to a year, says PPL chairman John Brooks. Several other cases, including the British Phonographic Industry/Mechanical Phonographic Performance Limited (PPL) over royalty rates, may not take place for up to a year, says PPL chairman John Brooks.

New NRJ FM (continued from page 1)
Radio Gong/Nilnernberg. The station will target 18-35-year-olds with a young, active, music-driven format. It will use a single format, with programming from the NRJ's main 100.6, another major private station in the city, the says of the new competition, "We're delighted that a new private station has finally come to Berlin. It certainly took long enough. Our group is generally 30-30 minus and, therefore, not in direct competition with Radio Energy. We don't target our audience just through music. Radio Energy will probably have their main competition with RIAS 2, which also targets a younger audience.

The real ace in the pack is RTL Radio, says programme director Larsen, who has a background in the sector and is well-versed with the market. "The firm's strength is around 50; under previous state ownership, 700 were employed. My priority is obviously to restructure the company in such a way that when someone says, 'top or bottom,' we are ready with our teams to make changes. They had to play all the cards and make changes. They had to play all the cards and make changes."

Add Larsen, "All the major Western companies have had deals with Deutsche Schallplatten, but there was never a uniform approach to marketing. One can probably stretch this repertoire to last five years without much trouble.

DSD has substantial amounts of German-language folk and children's repertoire. It also has ongoing contracts with a number of pop and even rock artists. "Obviously they'll be honoured and we'll make the best out of them," comments Larsen. Beyond that, he wants DSB to develop contemporary German music. "It's an example of how popular this kind of artist can be. When [German classical artist] Matthias Reim wants to buy it, they'll buy it and they'd rather buy it in its own language."

Larsen appears to have few illusions about the extent to which DSD can be transformed. "It's a major task, and that's why I'm involved. Concepts like sales and marketing are entirely alien to the people here, so it will take some time, and they'll need input from Western contacts. But the motivation is there; the staff is very eager to make it work."

\[Continued from page 1\]

\[Previously published\]

With a few details on the deal between Warn and Carrere were not disclosed. With the restructuring into three divisions completed—WEA Music, Carrere Music and Warner Classics—the company is now unified. At the beginning of this month, Carrere started marketing Atlantic Records as well as CGD, East West and DSD Warner Music labels.

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Comments Taleb (who was promoted to his new post in March), "In this way, we've decided to bring the international catalogue for Warner Music and created two medium-sized companies that are more efficient than one big one. Also, in December of the current year, Warn and Quaity quietly merged their distribution operations and appointed Philip Pas-

EHR TOP 25

<table>
<thead>
<tr>
<th>TW</th>
<th>IW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>10</td>
<td>BRYAN ADAMS/Everything I Do I Do It For You</td>
<td>(A&amp;M)</td>
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<tr>
<td>2</td>
<td>2</td>
<td>9</td>
<td>CHER/Love &amp; Understanding</td>
<td>(Elektra)</td>
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<tr>
<td>3</td>
<td>3</td>
<td>8</td>
<td>EXTREME/More Than Words</td>
<td>(A&amp;M)</td>
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<tr>
<td>4</td>
<td>4</td>
<td>7</td>
<td>OMD/Pandora's Box</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>6</td>
<td>DIRE STRAITS/Calling Elvis</td>
<td>(Vertigo)</td>
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<td>6</td>
<td>6</td>
<td>5</td>
<td>MARTINA/Love...They Will Be Done</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>4</td>
<td>LEVEL 42/Guaranteed</td>
<td>(RCA)</td>
</tr>
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<td>8</td>
<td>8</td>
<td>3</td>
<td>AMY GRANT/Every Heartbeat</td>
<td>(A&amp;M)</td>
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<tr>
<td>9</td>
<td>9</td>
<td>2</td>
<td>MICHAEL BOLTON/Time Love &amp; Tenderness</td>
<td>(Columbia)</td>
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<tr>
<td>10</td>
<td>10</td>
<td>1</td>
<td>HEAVY &amp; THE BOYZ/Now That We Found Love</td>
<td>(MCA)</td>
</tr>
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</table>

The EHR "New Add leaders" are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed by new adds. Arrows indicate new entries in Chartbound.

EHR "A" ROTATION LEADERS

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total A</th>
<th>B</th>
<th>Add</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 BRYAN ADAMS/Everything I Do I Do It For You</td>
<td>64</td>
<td>59</td>
<td>5</td>
</tr>
<tr>
<td>2 CHER/Love &amp; Understanding</td>
<td>52</td>
<td>38</td>
<td>14</td>
</tr>
<tr>
<td>3 EXTREME/More Than Words</td>
<td>45</td>
<td>35</td>
<td>10</td>
</tr>
<tr>
<td>4 DIRE STRAITS/Calling Elvis</td>
<td>43</td>
<td>30</td>
<td>10</td>
</tr>
<tr>
<td>5 OMD/Pandora's Box</td>
<td>41</td>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td>6 MARTINA/Love...They Will Be Done</td>
<td>39</td>
<td>27</td>
<td>12</td>
</tr>
<tr>
<td>7 LEVEL 42/Guaranteed</td>
<td>38</td>
<td>25</td>
<td>13</td>
</tr>
<tr>
<td>8 HEAVY &amp; THE BOYZ/Now That We Found Love</td>
<td>36</td>
<td>26</td>
<td>10</td>
</tr>
<tr>
<td>9 AMY GRANT/Every Heartbeat</td>
<td>33</td>
<td>26</td>
<td>7</td>
</tr>
<tr>
<td>10 COLOR ME BADD/All 4 Love</td>
<td>32</td>
<td>26</td>
<td>6</td>
</tr>
<tr>
<td>11 DJ JAZZY JEFF &amp; THE FRESH PRINCE/Summertime</td>
<td>31</td>
<td>26</td>
<td>5</td>
</tr>
<tr>
<td>12 SEAL/The Beginning</td>
<td>31</td>
<td>25</td>
<td>6</td>
</tr>
<tr>
<td>13 MICHAEL BOLTON/Time Love &amp; Tenderness</td>
<td>31</td>
<td>23</td>
<td>8</td>
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<tr>
<td>14 BOMB THE BASS/Winter In July</td>
<td>28</td>
<td>23</td>
<td>5</td>
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<tr>
<td>15 PAULA ABDUL/Rush Rush</td>
<td>27</td>
<td>19</td>
<td>8</td>
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<tr>
<td>16 MIDGE URE/Cold Cold Heart</td>
<td>26</td>
<td>23</td>
<td>3</td>
</tr>
<tr>
<td>17 HEUVE LEWIS &amp; THE NEWS/It Hit Me Like A Hammer</td>
<td>25</td>
<td>20</td>
<td>5</td>
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<tr>
<td>18 PRINCE/CoCo</td>
<td>25</td>
<td>18</td>
<td>7</td>
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<tr>
<td>19 NATALIE COLE &amp; NAT 'KING' COLE/Unforgettable</td>
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<td>17</td>
<td>8</td>
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<tr>
<td>20 SHAMEN/Move Any Mountain</td>
<td>24</td>
<td>18</td>
<td>6</td>
</tr>
<tr>
<td>21 DEACON BLUE/Twist And Shout</td>
<td>24</td>
<td>17</td>
<td>7</td>
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<tr>
<td>22 C &amp; C MUSIC FACTORY/Things That Make You Go Hmmm...</td>
<td>24</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>23 SHAMEN/Move Any Mountain</td>
<td>24</td>
<td>18</td>
<td>6</td>
</tr>
<tr>
<td>24 INCOGNITO FEAT. JOCELYN BROWN/Always There</td>
<td>23</td>
<td>18</td>
<td>5</td>
</tr>
<tr>
<td>25 VARIOUS</td>
<td>23</td>
<td>17</td>
<td>6</td>
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The EHR "A" Rotation leaders are those songs which have the highest number of rotations during the week. Songs in "A" rotation receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.
CONTAINS ALL PAUL YOUNG'S CLASSIC HITS FROM WHEREVER I LAY MY HAT (THAT'S MY HOME) TO THE 1991 SMASH SENZA UNA DONNA ALSO INCLUDES THE NEW SINGLE DON'T DREAM IT'S OVER