NRJ, Schmidt Battle For Radio 100 Frequency

by Paul Andrews

France's NRJ group and local publishers Schmidt & Partners will have to fight it out for a place on Berlin's airwaves. The two firms are backing rival bids to operate a new city-wide station on 103.4MHz, formerly used by indie/ethnic-formatted private Radio 100 which closed on February 28. The Kaberat, Berlin's media licensing authority, will decide on May 6 which company will take over the frequency—ending a period of consolidation during which conflicting claims suggested that each company was close to acquiring 34.38% of Radio 100 (M&M February 23/March 9).

With shareholders unable to agree on the offers or future strategy, the station ceased trading at the end of February with debts of about DM800,000 (US$468,000). Former backers and employees have since rallied to the rival bids for its successor. Ex-MD Thomas Thimme is heading a project provisionally named Radio 2000. With a budget he puts at "more than DM4 million, but less than DM10 million", the plan is backed by NRJ (38%), plus original Radio 100 shareholders Akif Radio Berlin (34.6%), Neues (continues on page 26)
Music & Media becomes more and more useful to watch the European radio business. This business is moving extremely fast and Music & Media is adapting to the new challenges for radio operators. It is absolutely necessary for

Martin Brisac
General Manager
Europe 2 France

Martin Brisac, 33 years old, joined Europe 1 after spending six years as a consultant with Arthur Andersen. He was named General Manager for Europe 2 in 1988.

Martin is in charge of developing new radio activities in Europe for Europe 2 Communication, including the company's successful operations in the Soviet Union and Czechoslovakia.

EUROPE 2 reaches 2.2 million people every day, with a 4.8% share of the French radio market, and a 9.0% share of its 25-34 core target market.

Source: Médiamétrie

MUSIC & MEDIA
Europe's Music Radio Newsweekly
Rijnburgstraat 11, 1059 AT Amsterdam, The Netherlands
Tel: (+31) 20.669 1961 - Fax: (+31) 20.669 1941
by Steve Wonsiewicz

The worldwide recorded music market grew an estimated 5.7% to 2.44 billion units in 1990, according to PolyGram executive VP/CFO and financial officer Jan Cook. (The 15th edition of the report cost 16.5 million CDs and 1.05 billion cassettes were sold last year.)

Speaking at the company's annual news conference in Amsterdam on April 23—the second it has held since going public in 1989—Cook confirmed earlier estimates that PolyGram has increased its worldwide share of the recorded-music business to about 17.5% from 15% on revenues of Dfl 5.25 billion (app. US$17 billion). "We had a 41% increase in sales growth in the second half of the year," said Cook.

He attributed the increase to records from Jon Bon Jovi, Elton John and Luciano Pavarotti/Placido Domingo/Jose Carreras, as well as the inclusion of A&M and Island.

Cook also said PolyGram had a 23% market share in Europe last year. The company's share elsewhere in Europe, 53% in France, 24% in the UK, 22.5% in Holland, 20% in Germany (including eastern Germany) and 17% in Italy. Cook said the company grabbed about 48.5% of the classical music market and 15% of the pop market.

PolyGram president/chief executive officer Alain Levy stressed that the United States will continue to be a top priority. "I spent most of my last year working to restructure the US operations. And I plan to spend about one-third of my time this year in the US."

Levy reiterated his goal of increasing PolyGram's market share in the US from its current 10.5% to 14% on average within the next three years. On how the company is currently performing in the States, Levy commented afterward, "I'm not at all unhappy with the results for the first quarter."

The company also confirmed the payout of its first dividend of Dfl 5.00, as well as naming JA Rutgers a member of the supervisory board.


eupic UK MD Andy Stephens (I) and Rhythm King MD Martin Heath.

Rhythm King Inks Deal With Epic UK

by Hugh Fielder

Bomb The Bass's new single will be the first Rhythm King release to benefit from the label's new partnership deal with Epic UK/Sony Music (M4 April 27).

The single, Winter In July, is set for early June release and will be marketed and distributed across Europe by Sony under the new agreement which covers the world outside the US.

Rhythm King are keen to promote Bomb The Bass after the disappointment of the previous single, Love So True, which was released the day the Gulf war broke out and withdrawn a week later when it became clear that radio would not play the record because of the band's name.

Betty Boo, Rhythm King's biggest act, is currently recording new material which should be released in the autumn.

Rhythm King MD Martin Heath says the partnership with Epic gives his label a flexibility that was not offered from other majors. "Rhythm King will act as a sort of talent bank; Epic will help us to help the artists reap the rewards of their success."

Comments Epic UK MD Andy Stephens, "This is an entirely new type of deal specifically designed to satisfy the needs of both labels. Rhythm King's strength is its ability to find and develop new talent as it sees fit via the pressing and distribution deal. However, at the same time, it can draw on the international muscle of Epic and Sony Music via a licensing arrangement as and when it becomes appropriate for the artist and label alike."
YES

Togethers as One for Their Ultimate Album

European Tour 29 May - 30 June

© Roger Dean 1991
Local Ad Sales Pick Up After Down First Quarter

by Hugh Fielder

After a disastrous start, local advertising is picking up with several stations reporting significant gains. The return of car dealers to the marketplace and signs that the property market is on the move again are giving stations grounds for optimism.

Beacon Radio/West Midlands is reporting a 32% increase in local sales for the first quarter of the year. Comments MD Alan Mullett, "Our March figures were 46% up on year on year, and we are looking at a 30% increase for April. There has been a lift in retail, and motors are returning after lagging behind."

Mullet claims this is because radio is now being recognised as an increasingly effective tool in the West Midlands. "We've always said that the local marketplace is your best ally."

At Red Rose/Lancashire local sales for March are up 80% on the first two months of the year. Head of sales Dee Ford says the station made a decision to sell more creatively in the face of the Gulf War.

"We've been pitching to clients outside our TSA with considerable success. We know we have to get to advertisers before anyone else. We've just run a listener promotion with an electrical store in Warrington which achieved a phenomenal response. We were in competition with two other stations—one of which didn't bother to show up for a presentation—and organised a Fun Day Out with promotion girls and DJs washing cars. The store's turnover for that day was exceptionally good and they've been running ads with us ever since."

Ford says he sees an increase in car-dealer advertising and encouraging signs in retail. "Recruitment ads are still hanging back and financial ads are suffering because of the regulation warning that has to be read out on air. But those companies are getting more involved in sponsorships."

Piccadilly Radio/Manchester sales director Michael Morley also reports a significant improvement in local sales for March and April. "The logs are pretty busy right now and some of the local campaigns have been very successful. The recent Tom Garner Peugeot dealership campaign proved that we can deliver listeners into showrooms."

"Below-the-line activity has also doubled in the past year. We are finding that local promoters are coming to us even though the concerts themselves may be out of our area. There's a positive response to the station now that people know we have our act together. Radio is a good sell and people know we have our act together."

The economy never over-heated here the way it did further south and our local revenue has held up remarkably well. Already this year we've had six house builders advertising with us and although the motor trade has taken a dip we are benefiting from the newspaper circulation war in Scotland." Holliman adds that local revenue for the first six months of the financial year comprises a little more than 60% of total turnover.

In contrast, some Scottish stations have scarcely noticed the recession at the local level. National is anothermatter. Radio Clyde/Glasgow sales and marketing director Geoffrey Holliman says, "The economy never overheated here the way it did further south and our local revenue has held up remarkably well. Already this year we've had six house builders advertising with us and although the motor trade has taken a dip we are benefiting from the newspaper circulation war in Scotland." Holliman adds that local revenue for the first six months of the financial year comprises a little more than 60% of total turnover.

IRN, ITN Service Delayed

The joint Independent Radio News/ITN Radio News service due to have started at Easter will be delayed until later in the summer after several ITN subscribers, including Jazz FM/London and KCBR/Kettering, complained they had not been given the required notice period.

KCBR programme controller Howard Rose has been campaigning to prevent the merger since it was first announced (M&F February 16).

"ITN has been an important part of our programming and we consider it to be a better quality service. Many of our listeners have commented that it is better than the IRN service which is already available on other commercial stations in the area."

An ITN spokesperson says the quality of service will be maintained. "We are naturally pleased that we have many satisfied customers. The joint service from IRN's studios in West London will have ITN packages so the quality of the service will still be available to former ITN customers as well as stations taking IRN."

ITN says talks are continuing with IRN about co-operation and the announcement of a joint radio service was "a demonstration of good faith."

PE

NEWS IN BRIEF

GLR Adds News

BBC Greater London Radio (GLR) will be introducing a new programme schedule on May 20. Details have not been confirmed but it is believed there will be a Saturday night "New Roundup" in the final hour of Richard Skinner's 10.00-13.00 weekend show, with news editor James Cameron replacing Tina Ritchie as co-presenter. Evening show will be affected including an earlier start for the "Community AM" spot at 20.00.

BBC Sets Up Fund

BBC Network Radio has set up a £250,000 fund for commissioning independent radio productions. Comments BBC MD David Hatch, "I hope this will kick-start the infant independent radio sector into sustainable orbit, bringing new voices, talents, skills and ideas to our output and listeners." The fund will be available for producers with ideas for any of the five BBC networks.

252 DJ Changes

Atlantic 252 has switched DJ Tony West to the weekday evening slot and his lunchtime slot is being taken by Kevin Palmer. The weekend presenters are joined by newscaster Robin Banks and Nails Mahoney, who returns after a short break.

The station is continuing with its Daily Free Money Hit promotion indefinitely and has already given away over £6,000 to listeners.

THE NEW SINGLE
FROM THE FORTHCOMING L.P. 'BLACK'

Atlantic 252 has switched DJ Tony West to the weekday evening slot and his lunchtime slot is being taken by Kevin Palmer. The weekend presenters are joined by newscaster Robin Banks and Nails Mahoney, who returns after a short break.

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**Amina Represents France At Eurovision**

Photogram artist Amina will represent France at the Eurovision contest with the song *Le Dernier Qui A Parle A Elle* (The Last One Who Speaks Is Right).

Amina's music covers both Arabic and French traditions. The Tunisian-born artist was chosen by Antenne 2, the public channel that will broadcast the Eurovision contest on May 4. Last year, French Antilles-born Joelle Ursull (Sony Music) came second with a Serge Gainsbourg song *White And Block Blues*.

**Working A New Single**

Comments Polydor international licensing and promotion manager Marie-Agnes Beau, "We were working on a new single in France, *Ma Tante Bou* and we had good reactions from the radio, the best we ever had on Amina's song. Perhaps because this time the lyrics were in French. On the international market, Amina has had a lot of interest from the media. The album has been released in 25 countries."

Amina's LP *I Will* has been released in most European countries where it received good press but limited commercial success. In the US, the album was released on Mango/Island and spent the last three months in Billboard's world music charts. To date, it has sold 10,000 copies in the US.

Amina will be touring the US this summer, as well as Germany, Holland, Spain and Sweden. She is currently working on new songs with producer Martin Meissnonnier, with whom she recorded her first album. She will start recording her second in September.

Comments Meissnonnier, "We have been very well backed by Photogram, both on production and promotion budgets. It is a long-term process with a starting career, and we now see with 18 months of work, that it is starting to bring results."

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**News, EHR Up In First Quarter**

RTL remains unchallenged as France's most listened to radio station, ahead of Europe 1 and France Inter, according to Mediametrie's national January-March ratings (see page 1). But news station France Info overtook long-time leader NRJ to reach more listeners than any other FM station, although with a longer average time spent listening to its EHR output, NRJ retains its market share lead.

Skyrock and Fun Radio, also upped their reach this book, while those aiming at more adult market gained: Martin Rouge, "This is how we work on new songs with producer Martin Meissnonnier, with whom she recorded her first album. She will start recording her second in September."

Comments Meissnonnier, "We have been very well backed by Photogram, both on production and promotion budgets. It is a long-term process with a starting career, and we now see with 18 months of work, that it is starting to bring results."

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**Mano Negra’s Release A Priority For Virgin France**

Mano Negra’s new album *King Of Bongo* is Virgin France’s top national priority this spring. The album was released in Europe on April 15.

The band’s previous release, *Puta’s Fever*, sold 350,000 units in France and 200,000 internationally.

Explains Virgin international development co-ordinator Mir- elle Roulet, "This is Virgin’s most important French act. It is a European release, and will be fol- lowed in May by a UK release. In the next two months, Czechoslovakia and Poland will also release *Puta’s Fever*.

"Their new album has a lot of radio potential. It’s even more diffi- cult for the band to get airplay in France than in most European countries because of the radio formats. For example, *King Kong Five*, their hit single off *Puta’s Fever*, had more airplay in Holland and Italy than France."

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**FRANCE**

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**M6 Celebrates Fourth Year With New Video Awards**

To celebrate its fourth anniversary last month, TV channel M6 created new music video awards called "Starclips". French and international clips were both award- ed seven prizes.

More than 350,000 people voted their favourite French and international clip. More than 3,000 clips competed, of which 240 (120 French and 120 interna- tional) were selected. The winners were:

- **Public International Prize:** Patrick Bruel - *Caser La Viert*
- **Public International Prize:** New Kids On the Block - *Step By Step*
- **French Prize:** Les Rita Mitsouko - *C Est Comme Ca*
- **International Prize:** Neneh Cherry - *I Got You Under My Skin*
- **SACEM Prize:** Piggale - *Dans La Salle Du Bas Tocan*
- **City Of Paris Prize:** Mylene Farmer - *Pour Vous Qu’Elles Soient Devenues*
- **M6 Choice - Vanessa Paradis - *Tendances***

Since 1987, M6 has broadcast 120,000 clips (about 100 a day) and produced 420 clips, and was the first co-producer and broad- caster of music videos in France. In 1990, the channel has invested Ffr 7.5 million (app. US$ 1.2 mil- lion) to co-produce 113 videos. Total investment in clips since the launching of the channel reaches Ffr 120 million. In 1991, M6 plans to invest Ffr 35 million in clips.

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**M6 Celebrates Fourth Year With New Video Awards**

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**French National Radio Audience (Weekdays)**

<table>
<thead>
<tr>
<th>Station/Format</th>
<th>Nov-Dec ’90</th>
<th>Jan-Mar ’91</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Reach (%)</td>
<td>Share (%)</td>
</tr>
<tr>
<td>All radio</td>
<td>76.4</td>
<td>100.0</td>
</tr>
<tr>
<td>All Radio France</td>
<td>22.6</td>
<td>19.2</td>
</tr>
<tr>
<td>All RF locals</td>
<td>4.3</td>
<td>3.6</td>
</tr>
<tr>
<td>All AM private</td>
<td>34.9</td>
<td>36.3</td>
</tr>
<tr>
<td>All FM private</td>
<td>34.7</td>
<td>39.5</td>
</tr>
<tr>
<td>RTJ General</td>
<td>20.5</td>
<td>21.9</td>
</tr>
<tr>
<td>Europe 1/EHR General</td>
<td>12.1</td>
<td>9.3</td>
</tr>
<tr>
<td>France Inter/General</td>
<td>11.6</td>
<td>8.7</td>
</tr>
<tr>
<td>RMC/General</td>
<td>5.2</td>
<td>4.3</td>
</tr>
<tr>
<td>France Info/News</td>
<td>6.7</td>
<td>3.5</td>
</tr>
<tr>
<td>NRJ/HR</td>
<td>9.1</td>
<td>7.7</td>
</tr>
<tr>
<td>Skyrock/EHR</td>
<td>5.3</td>
<td>4.3</td>
</tr>
<tr>
<td>Europe 2/AC</td>
<td>5.8</td>
<td>5.5</td>
</tr>
<tr>
<td>Nostalgic/French AC</td>
<td>4.2</td>
<td>4.0</td>
</tr>
<tr>
<td>Fun Radio/EHR</td>
<td>3.6</td>
<td>2.9</td>
</tr>
</tbody>
</table>

* 1% = 440,000 listeners (reach only)
Source: Mediametrie

**M6 Celebrates Fourth Year With New Video Awards**

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**Music & Media** May 4, 1991
PolyGram/Iberica Splits Three Ways

by Howell Llewellyn

Spanish PolyGram International subsidiary PolyGram Iberica is to split into three divisions on June 1. The new sections will be Phonogram, Polydor and Classical Music.

It is the third Spanish record company to make such a move as the country streamlines the music industry in time for 1993's single market. A year ago, EMI/Hispavox revamped its A&R, marketing and sales divisions and became Spain's top record company. Sony Music Entertainment this year separated CBS Spain into Epic and CBS Sony.

Independence Stressed

Comments PolyGram business affairs chief Jose Luis Sanchez, "Growth and market needs have determined this important decision." All three areas will operate independently under the PolyGram umbrella.

"Each section has grown sufficiently to operate as a single unit, and in order to keep growing, we decided to re-order the internal setup. The Spanish public is increasingly cultured and demanding musically, and the division will help us to respond to the new needs of the market."

PolyGram Iberica was set up in 1963 and was last year Spain's second-most successful record company. Artists signed to the label include La Frontera, Paco de Lucia, Miguel Rios, Modesta Aparo and flamenco giant Camaron de la Isla.

Under the new system, Jose Luis Garcia Ramos will be director of Phonogram and its labels will include Casablanca, DJM, Deram, Fontana, Island, London, Mercury, Philips, Rocket, FFRR, Vertigo, Smash B-Marcy, and Go Disc.

Who Runs What?

Current PolyGram head of marketing Carlos Borrallo Sales will be director of Polydor, and will look after the labels A&M, Barclay, Fiction, Karusel, Metronome, Polydor, Verve, Windham Hill, Tip and Big Life.

Musica Clasica will be run by Melchor Hidalgo Garcia who will take charge of the classical music catalogues of Philips Classics, Decca and Deutsche Grammaphon.

Says Sanchez, "The new divisions will enjoy complete autonomy with regards to the choice of media, as well as the drawing up of programmes and campaigns, especially with respect to developing and creating their own national rosters."

"This restructuring will help PolyGram to confront the challenges of the '90s, which are especially significant in the Spanish record scene."

Adds Sanchez, "The Spanish record industry is incorporating into Europe quickly at all levels — artistically, economically and at a competitive level."

Radio Exterior Debuts Costa Rica Station

by Ano Marie de la Fuente


Spain's King Juan Carlos presided over the inauguration, during which test-card transmissions and speeches by the Spanish monarch and the Costa Rican president were aired.

Comments Radio Exterior's deputy manager Juan Antonio Martin, "The centre will enable us to provide AM quality broadcasting on short-wave radio, reaching the southern half of North America, Central America, the Caribbean and the northern half of South America. Short wave is funny. People in Canada will probably be able to pick it up."

Until today, RER has been broadcasting in several Spanish dialects and eight languages from six transmitters at its Toledo base and from five others at the station's centre in Aragon, near Madrid. Programmes are beamed via satellite to two Chinese-based transmitters for Eastern Asian listeners.

Radio Exterior will transmit from Spain via satellite to its Costa Rican base for six to 12 hours daily.

Oil Joins Chernobyl Benefit

Rock band Oil released their self-titled debut album to coincide with their participation in the Kiev Chernobyl Benefit Concert on April 24. It is the first time a Spanish band have performed in the USSR.

Cadena SER's 40 Princes has exclusive coverage of the event.

APRS 91... The ONE Show for the pro audio industry. APRS 91 is the showcase of the world's products and systems for recording, broadcasting, post-production and sound reinforcement.

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5th-7th JUNE 1991
OLYMPIA 2, LONDON

SPAIN
Belgian IFPI chart. Sold more than 30,000 units, has the year only three weeks after Belgium's best-selling albums of L'Auteur is set to become one of Mylene Farmer's new album 8.

MUSIC & MEDIA MAY 4 1991

Bayerische Landeszentrale Fur national ideas. While the dispute has tinging intense.

It is ratings time in Nuremburg and Desenchantee.

Gram Belgium single, Desenchantee, which at birthday game and promptly Radio

were then asked to take it off the whichcausedconfusion. They similar to the Infratest diary survey, January, they started their activity. "We asked Radio F to stop the negotiations verified the situation. "We asked Radio F to stop their working so as not to change the wording from 'Write to speaker and the man that handled the negotiations verified the situation. "We asked Radio F to stop their activity. We became aware of this situation through a report from Radio Charivari. Radio F then asked us to look into the postcard competition of Radio Charivari. We did so and asked the station to change their working so as not to cause any confusion with our diary tests. They also did so. We got together at an industry event and settled the matter between the two stations in a short meeting."

Adds Lockwood, "Our postcard contest started over a year-and-a-half ago and is still running. The only thing that we did was to change the wording from 'Write to us and let us know that you listen to Charivari during the day and in the evening' and a lucky couple can win a trip to 'Let us know that you are a Charivari fan.'" Radio Gong programme director Steffen Meyer agrees with Lockwood. "Radio F flat out copied our contest. They should come up with their own ideas."

Radio N-1 programme director Cetin Yaman says, "We have the youngest target group of the competing local stations and Radio F, the oldest. We do not have any problems with them. However, the copycat tendency is obvious." 1990 Record Company Trade Shipments

1990 1989 Units (mil.) % chg. Sales (DM mil.) % chg.

Firmal. Singles 25.8 18.3 (28.5) 185.7 147.0 (20.8) CD singles 6.5 9.8 (30.8) 61.9 73.5 (18.7) Albums 48.3 44.7 (7.5) 742.8 698.3 (5.9) Cassettes 58.3 75.6 (29.5) 680.9 682.0 (0.9) CDs 56.9 76.2 (33.9) 1,423.7 1,874.3 (25.1) All albums 163.5 196.5 (20.0) 2,847.4 2,826.1 (0.1) Total 195.8 224.6 (13.3) 3,095.0 3,675.0 (16.7)

German industry leaders gathered on April 15 in Hamburg to announce the market's 1990 soundcarrier sales (M&M April 27). Organised by the local IFPI group and the BPW, the German music industry trade organisation, the pictures show (from 1-r): BPW MD Peter Zombik, Sony Music MD Norbert Leucon, BMG Ariola Munich MD Thomas Stein, BPW chairman and Warner Music International senior VP Manfred Zumkeller, Virgin MD Udo Lange, PolyGram MD Wolf-Dieter Gramatke and BPW president Norbert Thowen.

BRTN Radio 2 Repeats May-Day Celebration

On May 1, BRTN Radio 2's regional channels invited listeners to participate in various activities, including live broadcasts and concerts, to mark the first anniversary of the station's relaunch.

Called "Radio 2 D-Day," for the occasion Omroep Brabant has planned a special edition of "Jazzzeit," featuring a live concert by Philip Catherine. Omroep Limburg will broadcast German artists Rex Gildo and Roy Black on the live show "Made In Germany," and both the East and West Flanders studios will be open to the audience.

Comments Radio 2 producer and member of the "Radio 2 D-Day" co-ordination committee Paul de Meuldier, "Our promotion team will be omnipresent. You might call it VTM strategy, but we have found out that it works.

"We have also started a sticker competition with excursions and weekends to give away, and finally we will repeat our 'Mallorca' competition where 280 listeners can win a one-week trip to the Spanish island in October."

Last year marked the debut of Radio 2. It was the station's aim to increase its popularity by producing a very individual and personal product. Last year, the event was listened to by 42,000 listeners.

De Meuldier says, "The whole operation has proved a success. We have had a remarkable boost in ratings for Radio 2 since the name and image change."
Astorri Returns To RTL 102.5; Sales, Production A Priority

by David Stansfield

Former Radio Deejay station director and Radio Capital/Milan MD Claudio Astorri has returned to his position as station manager at RTL 102.5 Hit Radio.

Astorri made the switch from RTL 102.5 Hit Radio on October 15 last year. He rejoined the Bergamo-based national network station on April 11.

Comments Astorri—who had only been at the station for a day and a half and was preparing to leave for the US National Association of Broadcasters spring convention—"At Radio Deejay and Radio Capital I was supposed to relate production to sales, but it was not possible to reach those conclusions to my work after six months. There were internal company problems and, while I realise that nothing is comfortable, my work was becoming less than that.

'I realised that I need to see things work. I saw that with the new potential of RTL 102.5 on the market, it was possible to return and make the work of combining sales and production better. With new sales structures introduced at the station it is possible to do some excellent work, not only in terms of production and audience, but also on the market."

Astorri says he sees danger for the private radio sector on national territory. "Experience has taught me a major problem facing a station manager is if marketing is given less priority than artistic ideas. I'm a radio man with creative ideas in the field of marketing and there is a lot to be done."

Astorri claims that experience at Radio Deejay and Radio Capital was excellent in terms of production. "It was fun to work with the best DJs on national territory at Radio Deejay. It was also important to work with Claudio Ceccheto, co-owner of Radio Deejay and owner of Radio Capital. He has a great mind in terms of radio ideas."

Astorri admits to having problems with Ceccheto over the relationship of product and sales.

In his first spell at RTL 102.5, Astorri concentrated on programming, music and promotion, and says he was just beginning to relate it all to marketing. Now he has full responsibility for product and sales. Explains Astorri, "I will try, and in the Italian reality we have to say try, to make things happen. That means to have good product getting higher audience shares with a better position on the market."

No one is expected to leave the station because of Astorri's return, but a re-allocation of responsibilities will be organised among key staff members.

Suono Backing Coccoiante Record

Riccardo Coccoiante's San Reno hit single Se Stiamo Insieme and new self-titled album are being released by Virgin in G/A/S, the Benelux, Scandinavian, Greece and Japan.

Radio Dimensione Suono is promoting the album on national territory with the slogan "For a great star there is only one great network". It has been involved in the production of a video for a TV ad campaign as well its own radio ads.

CGD's Senardi Emphasises Atlantic Back Catalogue

Stefano Senardi, newly promoted to GM of CGD's pop division, sees increasing sales of the Atlantic catalogue as a major priority. Senardi was based at WEA, but moved to CGD as marketing director when WEA bought the firm in 1989.

Says Warner president Marco Bignotti on Senardi's appointment, "I believe that at CGD Senardi found the ideal ambition to give the best of his managerial qualities. He has great knowledge of the sector and is very loyal. When CGD MD Roberto Magrini nominated him for the position as GM at the pop division, it was received with great satisfaction."

Senardi maintains there will be no changes in the overall business philosophy at the company. But he does plan to develop special projects for the Atlantic back catalogue and will put more efforts on international and national newcomers.

Details Senardi, "There are some very interesting and important new acts at the moment. I believe the new albums by The Rembrandts, Emitt Z Nuff and Marc Cohn have great potential. At the other end of the scale, Bingo Boys are worth watching for. These four acts are among the most important for us at the moment."

Sentemo Aims For Wider Market

New AC record company Sentemo Records hopes to break into a wider market with the debut of its label United Project.

Cessalto-based Sentemo was launched last year, complete with its own studio, which company executive director Diego Sandrin says cost US$500,000.

Sentemo releases only acoustic music, and product is nationally distributed by BMG. Other distributors have already been found for the G/A/S territories, the Benelux, Finland and Malaysia.

Comments Sandrin, "Those distributors have also made requests for less specialised product. If I was forced into drawing comparisons I would say it will be close to GRP Records."

Sandrin plans to buy master rights mainly from the US. But the first release will be an album by local guitarist Gianluca Mosole.

Royalty Row Enters New Round: SIAE vs. Berlusconi

Italy's royalties battle is heating up with some major artists joining the fray. And media magnate Silvio Berlusconi, who controls the country's three leading private TV network channels, is prime target.

Berlusconi has been accused for some time by the Italian Society Of Authors & Publishers (SIAE) of failing to pay royalties. The SIAE stepped up its action recently by backing a series of newspaper advertisements devoted to the issue (M&M April 6).

On April 9 in Bologna, Lucia Dalla (Pressing/BMG), Vasco Rossi (EMI), Eros Ramazzotti (DDD/BMG), Luca Barbarossa (Sony), Ornella Vanoni (CGD), Gianni Bella (Fonit Cetra) and Riccardo Coccoiante (Virgin) headed a list of top Italian artists for a special convention called "La Creatività In Un Paese Malato" (Creativity In A Sick Country). During the convention, Berlusconi was accused of piracy and exploitation. However, any kind of action against him is being delayed until May 27, when a special association will be formed to fight alongside the SIAE.

A legal battle between Berlusconi and the SIAE has raged since 1987. An initial agreement was reached between the two that 2.5% of Berlusconi's total TV advertising revenue would be paid to the society towards artist royalties. At the Bologna meeting, however, an SIAE representative claimed that Berlusconi never paid anything close to the agreed percentage.

But the society, which wants the national copyright fixed at approximately 5%, suffered a blow in the same week as the artists' convention in Bologna. The Rôme civil court ruled that Berlusconi's Fininvest company is required to pay only 2.5% of its advertising revenue to the SIAE. According to judge Tommaso Marvasti, private TV stations should not be subject to the same percentages as state Rai, which is currently the only broadcaster to benefit from live transmissions and to receive revenue through licence fees.
We're 'Roking' USSR, Says Norwegian Satellite Station

by David Rowley

The Oslo-based, Soviet Union-targeted satellite station Radio Roks is claiming resounding success after only two months on air.

Comments one of the station's three Oslo-based DJs, Peter Efimov, "if we can judge by the phone calls and the hundreds of letters we have been getting since we started, then we are on the right track," he says.

The service—which claims to be the first true privately owned commercial radio station serving the Soviet Union—had originally planned to begin broadcasting in October last year, but due to technical problems did not actually get out of the people," he says.

The biggest difficulty the station has, he says, is getting record companies to supply it with product. "The corporate attitude towards selling to the Soviet Union is still very conservative," he explains.

Research Forthcoming

Efimov says Radio Roks is currently carrying out what he claims is the first serious market research in the Soviet Union, but that results are not yet ready. "The Soviet audience has not been gauged yet, so we have tended to do a personal, free-form thing for the moment—just to see what we get a reaction to. But obviously we are conducting extensive research in Leningrad and Moscow at the moment to find out what Russians on the verge of a free market want to hear.

"We will have results from that in late May or early June, and then I think we will tend towards a tighter playlist and format. But we are aiming for the most objective opinion we can get out of the people," he says.

The station, which is broadcast via the Astra satellite, was expected to reach a 35km radius via its terrestrial relay. But Efimov quotes reports of listeners as far away as Finland, more than 100km away, who are able to pick up the station.

Although Efimov airs some programmes in English, the vast majority of talk is Russian. There is, however, an English-language, Pepsi-sponsored "Billboard Top 40" programme broadcast every week.

The station is also looking to get involved in one of MCM's live "Rocksat" hook-ups. "For the average Russian kid to be able to talk to a famous pop star live on air is just incredible," says Efimov.

The biggest difficulty the station has, he says, is getting record companies to supply it with product. "The corporate attitude towards selling to the Soviet Union is still very conservative," he explains.

SONY MUSIC MAKING MOVES

GLORIA ESTEFAN
"Seal Our Fate"

MICHAEL BOLTON
"Love Is A Wonderful Thing"

ROACHFORD
"Get Ready"

Finland's Independent Radio Rates High

by Kari Helopaltio

Radiofaktat '91, the audience research study carried out by Finnpanel/Gallup for Radio-booking, is positive reading to those involved with local independent radio. The study, conducted on February 14-20, covers 36 indie stations and analyses how they are doing in their area against the government's YLE station.

Favourite Stations

Asked "which one is your favourite station?", listeners named the indie alternative as tops in a majority of the cases, with approval ratings as high as 80% in the case of Oikea AsemA/Kuopio, Radio Porti/Porti and Radio Savonma/ Savonlinna. Overall approval ratings averaged 60-75% in the central area and environs.

In the studied areas, indie stations weekly reach hit 80%, whereas YLE's three national networks—YLE 1, Radiomafia and Radio Suomi—earned ratings of 46%, 52% and 71%, respectively. On Thursdays and Fridays, indie stations have been getting coverage of 58% and 55%, respectively.

Finns are listening to YLE and indies for some four hours and fifteen minutes daily. Of this, the share of indie is about 35%. Total time devoted to radio listening has not been this high since the 1960s, with part of the jump being attributable to the Gulf War. Listening to indies most actively are pupils and students (86% weekly) and blue collar workers (85% weekly).

Norway TV Rush

The Norwegian culture ministry is expecting a last-minute rush of applications before its April 30 deadline for permission to operate the country's first terrestrial commercial TV station. Legislation to make the station a reality has already been passed by parliament, although ancillary regulations still need to be discussed before a serious time-scale for the first broadcast can be established. DR

EHR Chart
Fastest Mover!
(from 24 to 12)

Top Debut at No. 18
in the EHR Chart!
Top New Add Leader!

Debuting
at No. 20
in the EHR Chart!

COLUMBIA

COLUMBIA
Success counsellors and human behaviouralists will advise you to strive for a balance in all aspects of living: professional, family, mental, spiritual, physical, social, financial, community. Fail to give regular consideration to each aspect, and you are probably unbalanced. You’re a radio programmer. How’s your music balance?

by Jonathan Little

My research indicates that listeners feel a musically unbalanced radio station isn’t worth spending much time with. That’s a fact to which music-oriented listeners will attest. People in the 90s have plenty of options requesting their time and attention. It’s my notion that a cassette or CD option has a stronger attraction today than ever. Many programme directors and GMs are convinced jocks talk too much, so they’ve gagged the talent and replaced them with segues and big voice sweepers. With no real personality holding my attention, my car sound system becomes that much more desirable. In fact, when the music balance goes bad on my favourite station, I punch in a cassette. I become my own programme and music director.

Block Music Programming

Where has this block music programming come from that I hear on so many contemporary stations? The mix is a form of disco programming or record hop blocks. Top 40 in many cases has the likes to say “shut up and dance” format. I’m continually amazed at how many programme directors today will schedule a block of dance/rap songs, followed by three or four album image songs, or maybe a cluster of AC songs. I become my own producer, my own music director.

Playing the right records brings you a victory.

Can’t overcome poor music sequencing. Your superior cash contesting can’t make amends for your second-rate music balance.

Record people like to say it’s “in the groove” in describing a hit record. Listeners don’t say it, but they instinctively understand a hit radio station has it in the groove, record after record. Want to increase time spent listening? Want to recycle your listeners more effectively? Get the music right and they’ll come back for more later in the day (vertical recycling) and day after day (horizontal recycling).

How To Do It

Successful programme directors and MDs get it right by paying careful attention to three dimensions of music programming: selection, sequencing and balance.

Successful programme directors and MDs get it right by paying careful attention to three dimensions of music programming: selection, sequencing and balance.

Selection. A music station must play “hits”. By my definition, “hits are songs people want to hear”. Careful: that doesn’t necessarily mean songs people wanted to hear a year or five years ago, but it may. The best way to determine what people want to hear today is to call them. By local research, calling record stores and jukebox distributors. Take note of phone requests. Study the music.

The most important of all factors in determining what music makes the grade is your listening. Trust your ears. If you know your ears aren’t to be trusted, hire a music director with good ears.

Sequencing. The exact sequence of songs as the listener hears them. Call it record order or flow. Sequencing, along with balance, can help you create a superior music product if your selection is correct.

Balance. The even distribution of music 1/4 hour by 1/4 hour, or 1/3 hour by 1/3 hour. Since we play a ratings game that measures your performance in quarter hours, consider your music in 15-minute (one 1/4 hour) and 20-minute (potential of two 1/4 hour) segments. Balance is the most crucial component in creating superior variety.

Now let’s put it all together with customer service guiding your music decisions. By that I mean your goal is to give the listener what he or she wants. Your selection research had identified the hits. Your perceptual research and everybody else’s (in case you haven’t done yours) tells you that the listener wants variety.

How To Balance

Allow me to make a few observations on each of the elements in music balance. In the case of potency, your hot clock ought to dictate this most important element. That’s your primary consideration: play hits. Insert new music with great care—probably not more than one new record (on your playlist three weeks or less) each 30 minutes. Be sure you play hits on either side of a new record.

Balance style/image through your 15-20 segments. Load up with four or five album image artists consecutively and you’ve become an AOR station. Give me two reggae records in 15 minutes and I may need to fly to Jamaica for more or tune in to the AC station to get away from it. You like only have three or four reggae records on your entire playlist. Why not give me that reggae spice every hour or so?

Tempo variation is essential to keep your overall sound interesting. Vary your velocity, using three tempo categories—up, medium, down.

Please give me an hour sepa-rate on the same artist/group (Phil Collins, Genesis). I tuned in for variety, not sameness. And balance the speed. It makes your station more desirable when there is obviously a human mind behind the sequencing plan.

When programming oldies (and many music-intensive contemporary stations programme at least 35% listener-perceived oldies), keep balance as a priority. If 35% is your goal, you must get your proper balance put one in each quarter hour and place each oldie carefully to enhance the balance of style/image. Oldies and recurrents are possibly your most important balancing tool.

If you’re planning to do a feature/tribute to a major artist celebrating a birthday, you’ll do your station more good if you set it up and deliver that feature plus a record every 60 or 90 minutes than if you shoot your whole wad with the feature piece and three-in-a-row by the artist.

When dayparted songs become available, use care that the texture of your station doesn’t change drastically. What was a mainstream top 40 station can become the heavy metal-dance-rap station after 18:00 if you’re not careful. You certainly want to consider the available audience (that’s why you dayparted in the first place), but don’t open the flood gates on dayparted records at any given moment. Always focus on the hits. Dumping in a bunch of dayparted songs at 18:00 may dilute your potency just as keeping all the hard, uptempo songs out of midday may cause you to lose your hit emphasis.

A Final Note About Getting It Right

Who’s doing the music? The programme director? The MD? With computer software? By hand? I heard an awfully mix recently and prob-ably the programme director of some the foul-ups I heard (like the same recurrent playing in the very same slot three days in a row (like the same oldies playing in the very same order and in the very same hours for a week straight). The programme director responded that he knew about the problem and also thought the mix was terrible, but he said the station would have to live with it for a while because it was a software problem. A software problem?!!! A software problem? Sorry if I’m getting emotional, but who’s programming the station? The programme director is ultimately responsible. Don’t blame the software. While the station is living with bad software, the listeners have gone else-where. Kill the software and do the music by hand.

Doing the music right. It’s an art, it’s a science, it’s research, it’s intuition, it’s gut, it’s common sense, it’s easy, it’s hard. It’s all those things. Most of all—it’s important. It’s the most important thing a programmer does. If you want to win, first get the music right!

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

Superior Listenability Elements

1. Potency: Hit strength on a continuum from proven power (smash) to unproven power (new add).


3. Tempo: Up, medium, down.

4. Artist: Same artist, how often?

5. Gender: Male, female (single artist and group).


7. History/feature: On this day in history...

8. Daypart restrictions: When is this record most useful?

STATION OPERATIONS
Seven Lessons Europeans Should Know

John Abel, executive vice president of the US National Association of Broadcasters, offers seven tips on how Europeans can better the radio industry and how American investors view European markets.

by John Abel

In many ways, you are the envy of American broadcasters. This is because of the exciting challenges and rewards you have yet to face and achieve. You have many decisions to make and risks to take on the road to greatness. Naturally, we are drawn to your Continent in search of the opportunity to participate in the development of an industry we love.

Am I being presumptuous by suggesting that American broadcasters have anything to teach over here? You are the experts when it comes to the traditions, cultures, regulatory constraints and audiences of your own countries. Americans can presume no expertise there.

However, we do know a lot about radio: the competition, programming and promotion. We know a lot about how to sell radio, manage stations and operate in a regulated industry.

From our experiences, I think we do have some lessons to offer as you go through the phases of developing a private radio industry. Frankly, there are a number of US investors who are most eager to try tapping some of these lessons themselves with European partners. Let me then offer a few of these.

Lesson One

Be wary of Americans giving advice about how to run your radio industry. I say this somewhat jokingly. Whatever the similarities, there are sure to be major differences.

Commercial radio stations are another product to the consumer. The particular benefits your station offers, whether it is a certain type of music or high-quality news programming, must be identified and considered before applying any lessons from the US experience. American radio grew up from its start in a private and commercial context. This is different from many of your situations, although obviously, this has been changing.

Lesson Two

Know your audience. As your audiences are exposed to more choices in stations, you will have to work harder to attract and keep them. This requires expertise in audience research, programming and promotion.

One of the most significant new research trends is the growing appetite for qualitative research. This is research that goes beyond counting the number of listeners and identifying their ages and gender. Qualitative research describes to the broadcaster and their advertisers such things as where the audience lives, what products and services they purchase, what lifestyles they select and, perhaps, something about how they view themselves and the world around them. This information is proving valuable both to radio programmers trying to attract and maintain an audience franchise and to radio advertisers trying to find buyers for their goods.

Lesson Three

It is not enough to have a great station if your audience does not know it. Unless the audience knows about your station and is willing to sample it, it does not matter how well you know or program for their tastes. It is not viable to think that your station is equally attractive to all audience segments.

Look for NAB to play a role assisting the development of private radio in Europe.

Lesson Four

Private radio in Europe is an excellent long-term investment. For media firms seeking to diversify into Europe, commercial radio offers substantial upside from a strategic perspective.

First, radio has a much lower political profile than TV. This makes entry, ownership and operation somewhat easier. For example, many of the cross-ownership restrictions, which are paramount in many European countries, focus much more on TV and newspapers and tend not to deal so heavily with radio.

Unlike other media, such as publishing, broadcast TV or cable TV, radio requires less capital investment and, therefore, can reach profitability much sooner. We see how some companies, such as Compagnie Luxembourgaise De Telediffusion (CLT) have parlayed strategic investments in radio into later expansion into TV. There also are more opportunities in radio simply because there will be more radio stations than TV stations, cable systems or newspapers.

The key to any investment in European radio is valuing the franchise and then growing that value. However, franchise valuation is 

ship stake of 20% or less will not cause political fall-out. However, NEC nationals seeking ownership stakes of greater than 20% are likely to be disappointed, except perhaps in Greece.

How do European radio opportunities look to Americans when it comes to assessing the political environment? In Belgium, there are more than 600 radio operators. It appears that the government finds foreign involvement relatively benign when it comes to the radio but gets more concerned over significant network control.

In contrast, Denmark, with its very small radio industry, has a government which has severe problems with foreign ownership.

In France, the radio industry is fairly well-developed with nearly 2,000 radio stations. Both rema

dernantly and over half not affiliated with the top networks. This leaves open for foreign investors who are prospecting the opportunities in French radio.

However, foreign control of more than one property is unlikely. The smaller private radio stations have been doing well in France. In the past four years, local private radio's share of the audience has increased from 26.7% to 38.4%. The growth of ad billings was projected to reach 25% for 1990 compared to off-years for radio in both the US and UK.

The situation is different in Germany where ownership controls have been in place at the behest of state governments.

In Greece, there is virtually an open market for radio, perhaps due to an economic environment leading the government to welcome foreign investment.

Holland's small radio industry is dominated by public broadcasting and potential foreign ownership of any new stations faces significant obstacles.

Italy's 4,000 private radio stations operate in a chaotic environment. The major concern in Italian media policy is cross-ownership, particularly newspaper-TV combinations. Unless sizeable foreign-owned networks are the objective, the government is likely to be relatively friendly to foreign investors.

In Portugal, the government has a fairly relaxed attitude towards foreign investment in radio but aggressive action on management of the government's share will come to the ownership of local stations.

Lesson Five

Carefully plan your entry point into European radio. Media analyst Paul Kagan predicts that for EC nationals seeking a 20% to 25% stake in radio properties within the EC, there are unlikely to be significant political obstacles. Even for NEC nationals, when the ownership stake sought is greater than 30% or so, the political difficulties are likely to increase substantially.

Among non-EC nationals, Kagan estimates that any owner-
Special Event Radio Services On The Up

by Andy Bantock

Special event radio, or restricted services as it is now known, has become a popular way for groups who do not have full broadcast licences to get on the air. It can also be used for large events to give the group's audience a new dimension to their listening enjoyment.

First tried in the UK in 1986, special event radio was intended to provide information or commentary to listeners attending large gatherings. Spectators would use conventional radios, or "target tuners", set on the special frequency to listen to the proceedings.

Motor racing was one sport which benefited early. Anyone who has been to a race will know that attempts to listen to the commentary over the conventional public address systems are thwarted by the noise of the cars. The Le Mans 24 Hours race has had the benefit of the French version of special event radio for several years, in their case running quite a few watts compared to the 50mW, hitherto the maximum in the UK.

One motor racing special event in which this author was involved was a European Grand Prix at Brands Hatch. On medium wave, the station was audible within the grounds and immediately outside for about three to four kilometres. As well as offering a full commentary service, the station also had a music and news service for the large number of people camped around the circuit and relayed the ground for a giant-screen video film presentation.

Drive-in movies are an area where full-scale radio stations have moved into the special event scene. Often promoted in conjunction with a local station, the audience tune into the soundtrack on their car radios.

Firth Radio in Scotland also used a special event transmitter to provide a "Radio Ski" service informing potential skiers about the state of the slopes and the weather, etc.

Another first for special services was at the 1990 Radio Academy Festival in Glasgow. Here, Academy Radio was the first station in the UK to broadcast (officially) using AM Stereo. The Motorola C-QUAM system was utilised by Phoenix Communications, the transmitter suppliers, and delegates were given the chance to sample the system at first hand. Academy Radio also provided students of radio with real on-air experience, something that is very difficult to gain elsewhere.

How easy is it to get on air with special event radio? The Radio Authority has recently issued updated guidelines for restricted services and has also, in conjunction with the Department of Trade & Industry (DTI), introduced a new high-power FM licence. Up to now, the maximum ERP (effective radiated power) for a special event station was 50mW, enough to cover a fairly decent area as long as you weren't in a city. As a result of the changes in the law, with the introduction of the Broadcasting Act, the Radio Authority (which took over special event administration from the DTI) now offers three levels of licence on each waveband.

On AM (medium wave), potential broadcasters now have a choice of less than 50mW, 50mW to 1W and 1W to 25W. The latter only being issued in exceptional circumstances because of the fairly dangerous nature of AM at those power levels. Likewise, at FM, the three levels are less than 50mW, 50mW to 1W and 1W to 25W.

Along with the power increases comes, of course, a price rise and with an application fee, a Radio Authority fee and a Broadcasting Authority Act (BAA) fee, the DTI all being charged. Applicants now pay £340 for the lowest power AM licence to £1,870 for the 25W FM version.

There are fairly stringent conditions that have to be met both technically and regarding such aspects as ownership, eligibility of applicants, programme content and sources of funding.

For all that, special event broadcasting can be of great benefit to both listeners and participants.

The Radio Authority has recently issued updated guidelines for restricted services and has introduced a new high-power FM licence.

Special event broadcasting can be of great benefit to both listeners and participants.
NEW RELEASES

SINGLES

The Blessing
Highway 5 - MCA
This will definitely be one of the really big names of the '90s. Singer William Topley sounds reminiscent of The Christians and Seal. Who could possibly refuse this debut single? The song was also featured on the CD-insert of Music Monitor II in M&M, issue 14.

Daryl Braithwaite
Rise - Columbia
Conventional American rock from Australia. Former Sherbert singer Braithwaite rides along the Springfield Avenue and the Hiatt Boulevard with the title track of his second solo album. The harmonica gives the song the right touch.

Belinda Carlisle
Vision of You - Virgin
Now that rumours are spreading about a reunion of The Go-Go's, this re-release of an old Carlisle solo record will kill time. The slow, catchy melody will provide a moment of peace on EHR stations.

Dr. Alban
U & Mi - Swiss/Logic
New recipe from the same private practice. For the follow-up to Hello Africa and No Coke the Swedish bush doctor has added a spoonful of Real Milli Vanilli to his magic potion. Top-40 programmers must take a shot of it.

Daffy Duck
Party Zone - WEA
Cartoon characters become pop stars in the '90s. First there was German comic strip hero Werner Beinhart, then there was Danish "TV star" Hugo. Now it's Daffy Duck's turn, backed by The Groove Thang. The peculiar thing is, there are no strange voices on this particular rap song.

Electronic
Get The Message - Virgin
Bernard Sumner (New Order) and Johnny Marr (ex-The Smiths) team up again. The striking result is an atmospheric dance version of some decadent nightclub. Great (Iggy) styles: pop, funk, punk and dance. Rise Like The Sun marks the unavoidable collision of ragga munch and acid jazz.

Transvision Vamp
(1 Just Wanna) B With U - MCA
Sexy Wendy James went down to Manchester to find the appropriate beats for this tune. The chorus is in a really nice old-fashioned Joan Jett style. Bubblegum pop at its best.

ALBUMS

Al Bano & Romina Power
Le Piu' Belle Canzoni - CGD
Great sixth album by the famous Italian duo. Featuring the 1982 European hit singles Felicita and Sharmazo and the current single Oggi Sospiri. The German market is expected to be most receptive to this typical Italian music.

BonDeans
Black And White - Slash
From early 1986, the extremely poppy BonDeans have grabbed everyone's attention. In those days they were regarded as a musicians' band. The T-Bone Burnett-produced first album Love, Hope, Sex And Dreams made former Band mainstay Robbie Robertson invite vocalist Sam Llanas to collaborate on his 1987 solo debut album. Now on their fourth album produced by David Z (Prince), they finally seem to be able to cross over to a much wider audience on their own. The catchy track Paradise will enrich top 40 radio.

Definition Of Sound
Love And Life - Circa
Standing at the crossroads again. The hip hop genre has developed into the main road. And from all sides other music styles pop in. Definition Of Sound control all musical traffic perfectly. The single Wear Your Love Like Heaven (samples from The Average White Band?) with the loud honking car horns is an unbeatable clash of styles: pop, funk, punk and dance. Rise Like The Sun marks the unavoidable collision of ragga munch and acid jazz.

Will Downing
A Dream Fulfilled - 4th & Broadway
On his third Wayne Braithwaite/Barry J. Eastwood-produced album, Downing sounds more sophisticated than ever. Soul is put more to the background-jazz on an easy listening level is now upfront. Only the single The World Is A Ghetto fits the EHR format. Night-time programmers will have to take care of the rest.

Carolee Rowe
Come On, Come On - Universal (UK)
Co-written with her musical partner Ian Henry, this is a dance track which will make everybody sweat. Both hailing from the five-piece band Malibu, they are now working on a video to back up the single. But even without visual material, the song will stand on its own thanks to Rowe's strong vocal input. Contact Steve Hooker on tel. (44) 702-465 403.

Susu Bilibi
Dreams N Senses - Face Music (Switzerland)
Hello West Africa. Susu Bilibi are five natives of Togo plus Swiss saxophone player Karoly Horvarth. They don't stick to the traditional "high life" music, they bring in some musical influences from the Western world. Contact tel. (41) 1-720 2790 or 30-316 64.

Sara Hickman
Shortstop - Elektra
Second album by talented singer/songwriter, who has a realistic and positive view on life. According to Ms. Hickman it's truly a Shortstop and she wants to enjoy her part of the game. So she produced three of the songs and let David Kershchenbaum (Joe Jackson) handle the other eight tracks. David Lindeley features on mandolin on the immediately attractive opening track In The Fields, but she will score biggest airplay on If We Sent Our Hearts Over Now.

OMD
Sugartown - Virgin
Pop melodies and synthesizers were never regarded as the best partners. But thanks to Orchestral Manoeuvres In The Dark they got married, and are still happily together on the ninth album in a 12-year career. The first single, Sailing On The Seven Seas, is already a hit in the UK. Hearing the complete set, the band are still sticking to the poppy sound they're renowned for. But Apollon X-IV, a return to the days of the first man on the moon-sounds different, like the old Kraftwerk trying their luck on the current dance scene.

Rausch
Glad - Vertigo
Just as the world gets used to the idea of one Germany, the Cologne band Rausch release an album loud enough to split the country into as many different states as in the pre-Bismarck days. Fine melodies keep the raw rock cacophony bearable. The track Traumschiff reflects all the garbages of the industrialised world we live in. Let The Machines Work is their political statement in an inventive rap arrangement, featuring factory rosyes mixed with the sound of a thunderous trumpet from the open window of some occasional nightclub. Great (Iggy) pop appeal.

NEW TALENT

4 Ever
And The Beat Goes On - Itchy Music (Sweden)
Cover version of the famous Whispers golden oldie in a half raptorial vocal arrangement. In their homeland, Sweden, it's already a dancefloor flier. Licence and publishing rights are available in all European territories outside Scandinavia. Contact Gåren Jonsson on tel. (46) 90-18 01 65; fax: 90-18 01 64.

Daryll-Ann
Daryll-Ann EP - Kelt (Holland)
Latest signing to the famous Dutch new music band, mixing Beatles pop with punk touches of some decadent nightclub. The track Bubblegum Facotry demonstrates nicely what they're all about: it goes "bang!". But the melody will live on forever in your head. Trippin' excel in beautiful harmony vocals. Try the single Annie's Gone and explode your programme. Musicians' band. The T-Bone Burnett - produced version of raggamuffin' and acid jazz.

Redd Kross
Third Eye - Atlantic
Label debut for Atlantic by this LA-based band, mixing Beatles pop with punk touch of some decadent nightclub. The track Bubblegum Factory demonstrates nicely what they're all about: it goes "bang!". But the melody will live on forever in your head. Trippin' excel in beautiful harmony vocals. Try the single Annie's Gone and explode your programme. Musicians' band. The T-Bone Burnett - produced version of raggamuffin' and acid jazz.
Ten Sharp

- Signed to Sony Music Holland
- Publisher: Sony Music
- Management: Yolanda Abbas/Amsterdam
- New Album: Under The Water-Line released on April 2, currently at no. 42 in Holland.
- New Single: You released on March 4, currently at no. 7 in Holland in three weeks' time. Also it is top 3 in the Dutch airplay charts.
- Recorded at Spitsbergen Studios/Zuisbroek and Wisseoord Studios/Hilversum.
- Producer: Michiel Hoogeboezem and Nick Hermes.
- Promotion: In April, they organised a special day for press and one other for local radio stations.
- The album will be released in an extended version in Belgium, Norway and the GA/S territories on May 13. Releases are also scheduled in Australia and Mexico. In Belgium the single is already out.

Back from a long rest as recording artists, Ten Sharp, who are now reduced to a duo, hit the Dutch charts immediately with the single You. Songwriter/keyboadlist Niels Hermes and singer Marcel Kaptelijn are the two remaining members of the original five-piece band. Former bass player Ton Groen is still working in the background as lyricist.

On their new Michiel Hoogeboezem co-produced seven-track album, Under The Water-Line they succeeded magnificently in reviving their very own tinkling piano dominated sound, renowned from their 1986 hit single Japanese Lovesong. Their AOR songs breathe the same atmosphere as Bruce Hornsby's music. It is also reminiscent of Spandau Ballet.

Sony Music Holland decided to release a mini-album by the duo for the Dutch market, because they felt they had to re-introduce them to the public. So they kept it low price. That certainly paid off, with 15,000 copies sold.

But for releases outside Holland, a new longer version of the album will be released on May 13. Two of the reasons are that special-price albums don't chart on most of the European markets, and you can't sell a mini-album for the price of a full-length album. The new version will also be released in Holland with a slightly different sleeve design. The single is already out in Belgium; it is playlisted on Radio Royaal/Hamont-Achel.

The band already did a lot of promotion in Holland. They did acoustic radio sessions for public broadcasters AVRO and Veronica. Also they appeared on TROS's "Popformule" and Veronica's "Countdown" on Dutch national TV, and on "5 Uur Show" on private station RTL 4. A video of the single will be ready together with the European album release.

Holland

The Wonder Stuff

- Signed to Polydor worldwide.
- Publisher: PolyGram.
- Management: Dave Aldridge/London.
- A new album (title tba) will be released by the end of May/beginning of June.
- New Single: The Size Of A Cow, released on April 2 all over Europe, currently charted in the UK at no. 5 after only two weeks and in Ireland at no. 21. In the Coca-Cola Eurochart Hot 100 Singles it is at no. 22.
- Recorded at Townhouse/London.
- Producer: Nick Glossop.
- Promotion: The band have had front cover stories in two UK major rock magazines, one in NME and one in the last ever issue Sounds.
- From June on they will go on an 18-month world tour, including the UK in June, the European festivals in July continuing in mainland Europe in September and then the UK again in November.

This year sees them marking the return of the classic pop tune. From Susanna Hoffs to REM and the Milltown Brothers, in Nick Lowe's words it's "pure pop for now people". And the ultimate pop song of 1991 is The Size Of A Cow by The Wonder Stuff.

The band have a highly unique attitude, they simply have an irreplaceable enthusiasm. The perfect pop melody is chased by the masses: it is already no. 5 in the UK after only two weeks. The song is backed up by a colourful, hilarious video, which is now being shown on music videos.

The "fab 5" are certainly outgrowing their position of "indie" group—they still use their own Far Out Recording Co. label logo—in some style; now they are a seriously high profile rock act. They are priority for Polydor International to break worldwide. The previous two albums, 1988's The Legged Groove Machine and 1989's Hup already sold gold (100,000 copies) in the UK.

Their third, as yet untitled album, due for release by the end of May/beginning of June, will be marketed with intense detail, which means everything you can possibly think of. Just to name a few: there will be a massive poster campaign, press advertising, in-store material like mobiles. Polydor wants it the revolutionary way, really noticeable, big and striking.

United Kingdom

Holly Johnson

The April 29 pan-European release of the second Holly Johnson album "Dreams That Money Can't Buy", on MCA, must establish his name definitively as a solo artist. His 1989 debut album "Blast" already did remarkably well, reaching no. 6 in the European Top 100 albums.

When real top bands split, that doesn't necessarily mean the solo careers of its members will be as successful. But for former Frankie Goes To Hollywood lead singer Holly Johnson things have worked out nicely. In his FGH days he learned the tricks of the trade. The band was carefully hyped, advertised and merchandised; their videos became real classics. Now he uses his tricks of the trade. The band was carefully hype, advertised and merchandised; their videos became real classics. Now he uses his.

Holly Johnson things have worked out

The music on the album is still pop, but

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NOTICE TO REPORTERS

In anticipation of expanded coverage of European radio activity, Music & Words has instituted a new policy regarding station reports. Starting with issue 19 we will print only power plays and new additions to station playlists, though we will still include albums for those stations which feature them. Complete playlists will continue to be available for public radio stations on the European Hit Radio chart, as well as for our National and European Rock Airplay Airlists. [NOTE: Reporters please remember to mark both new additions and drops on your playlists for those stations with no new odds for a given week we will simply write "C" next to the station name. Our deadline remains 2 p.m. Tuesday; anything received after Friday night will run in the following issue. If you have any questions, don't hesitate to contact Chart Reports Manager, Terry Bern.]
STATION REPORTS

GERMANY

BAYERN 3/München
Claud-Karin Küpper - Head Of Music

AD Michael Bolton - Love Is A Deuce
Wild This Boys Hair
Susie Mudday - Geoffrey Times
George Michael - C'mon & Say Hey
Rick Astley - Move Right Out

SWF 3/Baden Baden
Chris Macken - I Want To
Pasadenas - Another Love

AD Suzanne Hoffs - My Life Of
Christian Thompson - Johny Hole In The Door

HOLLAND

RADIO 1/Firenze

Paul Mainardi - Head Of Music

AD Rick Astley - Cry For Help
Afrika Bambousa - Just Get Up
Baranski - This Is Your Life
Kool Savas - Move Right Out

ITALY

RTE 15/Milan
Alex Peroni - Prog. Dir.

A List:

Chris Rea - Auberge
Rod Stewart - Rhythm Of My

DEUTSCHE WELTEN

KATRIN SANCHEZ- Voorhout - Head Of Music

A List:

Michael Bolton - Love Is A
Robert Palmer - Happiness
Nine Days Of A Long Lonely

B List:

Johny roasted
Roxette - Joyride

REST OF THE WORLD

BANDERS- This Is Your Life

RADIO KISS KISS/Naples

AD: Lazet Michaels - Kraze

AD: Lazet Michaels - Kraze

HOLLAND

RADIO 4U/Berlin

AD: Guys Never Look In The Mirror
AC/DC - Bed Of Lies

B List:

Roxette - Joyride

SOUTH AMERICA

RADIO CENTRO SUONO/Rome

PP: Washington Time Moe

List:

Darryl McDaniels - I Want To
Kym Kassapa - No One Can Love

Lars Michael's Kraze

PP: Washington Time Moe

List:

Darryl McDaniels - I Want To
Kym Kassapa - No One Can Love

Lars Michael's Kraze
**STATION REPORTS**

**BELGIUM**

**BELGIUM**

**BELGIUM**

**SWEDEN**

**SWEDEN**

**SWEDEN**

**NORWAY**

**NORWAY**

**NORWAY**

**STATION REPORTS**

**ENTERTAINMENT...DAILY!**

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**EHR TOP 25**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>TW</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROD STEWART/Rhythm Of My Heart</td>
<td>1</td>
<td>[Warner Brothers]</td>
</tr>
<tr>
<td>ROXETTE/Joyride</td>
<td>2</td>
<td>[EMI]</td>
</tr>
<tr>
<td>SIMPLE MINDS/Let There Be Love</td>
<td>3</td>
<td>[Virgin]</td>
</tr>
<tr>
<td>BEE GEES/Secret Love</td>
<td>4</td>
<td>[Warner Brothers]</td>
</tr>
<tr>
<td>CHESTER HAWKES/The One And Only</td>
<td>5</td>
<td>[Chrysalis]</td>
</tr>
<tr>
<td>PET SHOP BOYS/Where The Streets Have No Name (Parlophone)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>MADONNA/Rescue Me</td>
<td>7</td>
<td>[Sire]</td>
</tr>
<tr>
<td>R.E.M./Losing My Religion</td>
<td>8</td>
<td>[Columbia]</td>
</tr>
<tr>
<td>MIKE &amp; THE MECHANICS/Word Of Mouth</td>
<td>9</td>
<td>[Virgin]</td>
</tr>
<tr>
<td>CHER/The Shoop Shoop Song (It's In His Kiss)</td>
<td>10</td>
<td>[Rolling Stone/Warner Brothers]</td>
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<tr>
<td>CHESTER HAWKES/The One And Only</td>
<td>11</td>
<td>[Chrysalis]</td>
</tr>
<tr>
<td>GLORIA ESTEFAN/Seal Our Fate</td>
<td>12</td>
<td>[Atlantic]</td>
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<tr>
<td>JOE JACKSON/Stranger Than Fiction</td>
<td>13</td>
<td>[Virgin]</td>
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**EHR NEW ADD LEADERS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
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<tbody>
<tr>
<td>MICHAEL BOLTON/Love Is A Wonderful Thing</td>
<td>[Columbia]</td>
</tr>
<tr>
<td>CHESTER HAWKES/The Shoop Shoop Song (It's In His Kiss)</td>
<td>[Columbia]</td>
</tr>
<tr>
<td>ZUCCHERO/PAUL YOUNG/Senza Una Donna</td>
<td>[London]</td>
</tr>
<tr>
<td>THE CLASH/Rock The Casbah</td>
<td>[London]</td>
</tr>
<tr>
<td>GLORIA ESTEFAN/Seal Our Fate</td>
<td>[Atlantic]</td>
</tr>
<tr>
<td>JOE JACKSON/Stranger Than Fiction</td>
<td>[Virgin]</td>
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**EHR "A" ROTATION LEADERS**

<table>
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<th>Artist/Title</th>
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<tr>
<td>ROXETTE/Joyride</td>
<td>[EMI]</td>
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<tr>
<td>ROD STEWART/Rhythm Of My Heart</td>
<td>[Warner Brothers]</td>
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<tr>
<td>BEE GEES/Secret Love</td>
<td>[Warner Brothers]</td>
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<tr>
<td>CHESTER HAWKES/The One And Only</td>
<td>[Chrysalis]</td>
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<tr>
<td>MADONNA/Rescue Me</td>
<td>[Sire]</td>
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**EHR TRACKING REPORT**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total</th>
<th>A</th>
<th>Add</th>
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<tr>
<td>ROD STEWART/Rhythm Of My Heart</td>
<td>61</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>ROXETTE/Joyride</td>
<td>55</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>SIMPLE MINDS/Let There Be Love</td>
<td>44</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>BEE GEES/Secret Love</td>
<td>41</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>CHESTER HAWKES/The One And Only</td>
<td>37</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>MADONNA/Rescue Me</td>
<td>34</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>MADONNA/Love Is A Wonderful Thing</td>
<td>33</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>BANDERS/The One Is All</td>
<td>31</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>MICHAEL BOLTON/Love Is A Wonderful Thing</td>
<td>29</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>CHESNEY HAWKES/The One Is All</td>
<td>28</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>BANDERS/The One Is All</td>
<td>28</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>ZUCCHERO/PAUL YOUNG/Senza Una Donna</td>
<td>27</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>BANDERS/The One Is All</td>
<td>26</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>BANDERS/The One Is All</td>
<td>24</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>ZUCCHERO/PAUL YOUNG/Senza Una Donna</td>
<td>24</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>ROXETTE/Joyride</td>
<td>23</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>
| EHR "A" chartbound are the songs which have reached the highest number of playdates during the week. Each song is then listed alphabetically by artist.

**Airplay Action**

- **铺路** - Mike Jackson, The Mechanics, Rick Astley and Scritti Politti & Shabba Ranks.
- **铺路** - Madonna is now in pole position for the 10th time, with strong competition from the Top 25, led by Top Add Leader Michael Bolton, who entered at no. 13, followed by Rick Astley, O.M.D. and Monkey Turtles also joined Bolton in the chart for the first time in 1991.

The EHR Tracking Report represents the simple, unweighted, total number of EHR reporting stations playing a song overall, how many stations have that song in either an "A" or "B" rotation, and how many new adds it has received. If the number of "A" and "B" rotators does not match the total station count, it tells us how many stations have that song in either an "A" or "B" rotation. If the number of stations is the same on the chart, it is because some stations either have reported it as part of their overall playlist or have not reported it at all.

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**CHARBOUND RECORDS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>THE REMBRANDTS/Just The Way It Is, Baby</td>
<td>(Acetech)</td>
</tr>
<tr>
<td>ROBERT PALMER/Happiness</td>
<td>(EMI)</td>
</tr>
<tr>
<td>BANANAARAMA/Long Time Running</td>
<td>(London)</td>
</tr>
<tr>
<td>ALISON LEE/Hot Spot</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>SCORPIONS/Wind Of Change</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>WATERBOYS/The Whole Of The Moon</td>
<td>(Ensign)</td>
</tr>
<tr>
<td>WILSON PHILLIPS/You're In Love</td>
<td>(SBK)</td>
</tr>
<tr>
<td>O.M.D./On The Seven Seas</td>
<td>(London)</td>
</tr>
<tr>
<td>MOCK TURTLES/Can You Dig It?</td>
<td>(Sire)</td>
</tr>
</tbody>
</table>

**SNAP/Maxim/Logic/Aria**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOMACK &amp; WOMACK/Uptown</td>
<td>(Philips)</td>
</tr>
<tr>
<td>PETE WYLIE/THE FARM/Sinfull</td>
<td>(Sire)</td>
</tr>
<tr>
<td>C.C. MUSIC FACTORY/FREEDOM WILLIAMS/Here We Go</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>DANNI MINOUXX/Love &amp; Kisses</td>
<td>(MCA)</td>
</tr>
<tr>
<td>TRANSVISION VAMP/I Just Wanna W/Wuth U</td>
<td>(Cineplex)</td>
</tr>
<tr>
<td>THE SIMPSONS, Deep Trouble</td>
<td>(Geffen)</td>
</tr>
<tr>
<td>MONIE LOVE/ADAM'S RING My Bell</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>GARY CLAIL ON-U SOUND SYSTEM/Arctic Flower</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>THE CLASH/Rock The Casbah</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>DIVINYLS/1 Touch Yourself</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>LONDONBEAT/No Woman No Cry</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>ALISHA CLAYTON/This Thing Called Love</td>
<td>(Matador)</td>
</tr>
<tr>
<td>MYLENE FARMER/Desenchanted</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>DANA DAWSON/Romantic World</td>
<td>(London)</td>
</tr>
</tbody>
</table>

The EHR records keep falling for Rod Stewart, as "Rhythm Of My Heart." has entered the "chartbound" chart for the first time, with strong competition from the Top 25, led by Top Add Leader Michael Bolton, who entered at no. 10, Rick Astley, O.M.D. and Black Box also joined Bolton in the chart for the first time in 1991.

The highly regarded Beetles, including Wonderful Stuff, Alison Limerick, Black Box, Transvision Vamp, The Simpsons, Clash, Divinyls and I Moaners, the band that have been playing their hit song "The Way It Is, Baby" for the past few weeks, are now in pole position.

**What's happening with the**

- **铺路** - Mike Jackson, The Mechanics, Rick Astley and Scritti Politti & Shabba Ranks.
- **铺路** - Madonna is now in pole position for the 10th time, with strong competition from the Top 25, led by Top Add Leader Michael Bolton, who entered at no. 13, followed by Rick Astley, O.M.D. and Monkey Turtles also joined Bolton in the chart for the first time in 1991.

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The EHR Top 25 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. More points are achieved by stations that are targets, and fewer points by stations that are not. The EHR Tracking Report represents the simple, unweighted, total number of EHR reporting stations playing a song overall, how many stations have that song in either an "A" or "B" rotation, and how many new adds it has received. If the number of "A" and "B" rotators does not match the total station count, it tells us how many stations have that song in either an "A" or "B" rotation. If the number of stations is the same on the chart, it is because some stations either have reported it as part of their overall playlist or have not reported it at all.

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Most played records on Cuarenta Principales, cover/

19. (-) Roachford - Get Ready
17. (-) A-Ha - I Call Your Name
16. (-) Chris Rea - Auberge
14. (-) Chris Rea - Auberge
12. (-) Chris Rea - Auberge
10. (-) Chris Rea - Auberge
8. (-) Chris Rea - Auberge
6. (-) Chris Rea - Auberge
4. (-) Chris Rea - Auberge
2. (-) Chris Rea - Auberge
1. (-) Chris Rea - Auberge

Most played records on the ARD stations and major pri-

19. (-) Roachford - Get Ready
17. (-) A-Ha - I Call Your Name
16. (-) Chris Rea - Auberge
14. (-) Chris Rea - Auberge
12. (-) Chris Rea - Auberge
10. (-) Chris Rea - Auberge
8. (-) Chris Rea - Auberge
6. (-) Chris Rea - Auberge
4. (-) Chris Rea - Auberge
2. (-) Chris Rea - Auberge
1. (-) Chris Rea - Auberge

Most played records on RAI Stereo Due.

19. (-) Roachford - Get Ready
17. (-) A-Ha - I Call Your Name
16. (-) Chris Rea - Auberge
14. (-) Chris Rea - Auberge
12. (-) Chris Rea - Auberge
10. (-) Chris Rea - Auberge
8. (-) Chris Rea - Auberge
6. (-) Chris Rea - Auberge
4. (-) Chris Rea - Auberge
2. (-) Chris Rea - Auberge
1. (-) Chris Rea - Auberge

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

Most played records on the ARD stations and major pri-

19. (-) Roachford - Get Ready
17. (-) A-Ha - I Call Your Name
16. (-) Chris Rea - Auberge
14. (-) Chris Rea - Auberge
12. (-) Chris Rea - Auberge
10. (-) Chris Rea - Auberge
8. (-) Chris Rea - Auberge
6. (-) Chris Rea - Auberge
4. (-) Chris Rea - Auberge
2. (-) Chris Rea - Auberge
1. (-) Chris Rea - Auberge

Conference.

S.PAIN

[Most played records on RAI Stereo Due.]

1. (6) Chesney Hawkes - The One And Only
2. (7) Lionel Richie - Hello
3. (8) Madonna - Rescue Me
4. (9) Dr. Alban - Hello Afrika
5. (10) Pet Shop Boys - It's A Sin
6. (11) Boney M. - La Volga
7. (12) Kajagoogoo - Too Much Love
8. (13) Wham! - Last Christmas
9. (14) Simple Minds - Don't You Believe In Love
10. (15) Nik Kershaw - Don't Close Your Eyes
11. (16) John Farnham - Lean On Me
12. (17) Culture Club - Do That Thing
13. (18) Simple Minds - Let There Be Love
14. (19) U2 - Where The Streets Have No Name
15. (20) Simple Minds - Don't You Believe In Love
16. (21) Culture Club - Do That Thing
17. (22) U2 - Where The Streets Have No Name
18. (23) Simple Minds - Let There Be Love
19. (24) U2 - Where The Streets Have No Name
20. (25) Simple Minds - Don't You Believe In Love
21. (26) Culture Club - Do That Thing
22. (27) U2 - Where The Streets Have No Name
23. (28) Simple Minds - Don't You Believe In Love
24. (29) Culture Club - Do That Thing
25. (30) U2 - Where The Streets Have No Name
26. (31) Simple Minds - Don't You Believe In Love
27. (32) Culture Club - Do That Thing
28. (33) U2 - Where The Streets Have No Name
29. (34) Simple Minds - Don't You Believe In Love
30. (35) Culture Club - Do That Thing
31. (36) U2 - Where The Streets Have No Name
32. (37) Simple Minds - Don't You Believe In Love
33. (38) Culture Club - Do That Thing
34. (39) U2 - Where The Streets Have No Name
35. (40) Simple Minds - Don't You Believe In Love
36. (41) Culture Club - Do That Thing
37. (42) U2 - Where The Streets Have No Name
38. (43) Simple Minds - Don't You Believe In Love
39. (44) Culture Club - Do That Thing
40. (45) U2 - Where The Streets Have No Name
41. (46) Simple Minds - Don't You Believe In Love
42. (47) Culture Club - Do That Thing
43. (48) U2 - Where The Streets Have No Name
44. (49) Simple Minds - Don't You Believe In Love
45. (50) Culture Club - Do That Thing

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TOP 10 SALES IN EUROPE

UNITED KINGDOM

Singles
1. Madonna - Rescue Me
2. Cliff Richard - Slade
3. Chesney Hawkes - The One And Only
4. The Waterboys - The Whole Of The Moon
5. Roger Whittaker - The Size Of A Cow
6. The Shirelles - Mr. Paperclip & Kates
7. Clash - Rock The Casbah
8. The Simpsons - Deep, Deep Trouble
9. Gary Glitter - Do Ya Think I'm Sexy?
10. Lenny Kravitz - Mama Said

GERMANY

Singles
1. Roxette - Joyride
2. Simple Minds - Real Life
3. Rolling Stones - Flashpoint
4. Roxette - Jaylilie
5. Rolling Stones - Vagabond Heart
6. R.E.M. - Out Of Time
7. Madonna - The Immaculate Collection
8. Massive - Blue Lines
9. D.Harry & Blondie - The Complete Picture
10. Lenny Kravitz - Mama Said

SPAIN

Singles
2. C & C Music Factory - Gonna Make You Sweat
3. The Simpsons - Do The Bartram
4. KLF - 3 A.M. Eternal
5. The Farm - Allergic To Love
6. The Silencers - Bullet Proof Heart
7. Alba - Hello Afrika
8. Nomad feat. MC Kieboom - Devotion
9. Flur - Unchained Melody
10. Enigma - Ma Culs Par 7

DENMARK

Singles
1. Roxette - Jibile
2. Curb Mose - I'm Not Your Crock
3. Brian - Do You Hate Me
4. Back To Back - En Som Digt
5. Yasmin - Emotion: Bring Me Up!
6. The Simpsons - Do The Bartram
7. KLF - 3 A.M. Eternal
9. Snap - Snap Magagmix
10. Clash - Should I Stay Or Should I Go

FINLAND

Singles
1. Haus Mylly - Mylly
2. Inner Circle - Red Candy
3. Rolling Stones - Flashpoint
4. R.E.M. - Out Of Time
5. Simple Minds - Real Life
6. Lenny Kravitz - Mama Said
7. The Simpsons - Do The Bartram
8. Popeda - Punaista Ja Makea
9. Kolmas Nainen - Elaman Tarkoitus
10. Popeda - Punaista Ja Makea

SWITZERLAND

Singles
1. Roxette - Jibile
2. Seal - Crazy
3. Brian - Do You Hate Me
4. Alba - Hello Afrika
5. KLF - 3 A.M. Eternal
6. The Peace Choir - Give Peace A Chance
7. Snap - Snap Magagmix
8. Pat Shop Boys - Where The.../Seriously?
10. Chris Isaak - Wicked Game

DENMARK

Singles
1. Roxette - Jibile
2. Seal - Crazy
3. Brian - Do You Hate Me
4. Alba - Hello Afrika
5. KLF - 3 A.M. Eternal
6. The Peace Choir - Give Peace A Chance
7. Snap - Snap Magagmix
8. Pat Shop Boys - Where The.../Seriously?
10. Chris Isaak - Wicked Game

AUSTRIA

Singles
1. Roxette - Joyride
2. Simple Minds - Real Life
3. Bee Gees - Secret Love
4. Chris Isaak - Blue Hotel
5. C & C Music Factory - Gonna Make You Sweat
6. Clash - Should I Stay Or Should I Go
7. Bingoboy & Princesa - How To Dance
8. Sugar - Crazy
10. Jazz Gitt - Krich Di Net

FRANCE

Singles
1. Single - Wind Of Change
2. Simple Minds - Real Life
3. Enigma - Ma Culs Par 7
4. Madonna - The Immaculate Collection
5. Enigma - I Go
6. Stevie B - Because I Love You
7. Simple Minds - Real Life
8. Lenny Kravitz - Mama Said
9. The Simpsons - Do The Bartram
10. Roachford - Get Ready

GERMANY

Singles
1. Roxette - Joyride
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Singles
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2. Simple Minds - Real Life
3. Enigma - Ma Culs Par 7
4. Madonna - The Immaculate Collection
5. Enigma - I Go
6. Stevie B - Because I Love You
7. Simple Minds - Real Life
8. Lenny Kravitz - Mama Said
9. The Simpsons - Do The Bartram
10. Roachford - Get Ready

NOVEMBER

Italia

Singles
1. Enigma - Sadness Part 1
2. Enigma - Ma Culs Par 7
3. C & C Music Factory - Gonna Make You Sweat
4. Seal - Crazy
5. Enigma - I Go
6. Vanillica Ice - Ice Ice Baby
7. Rick Astley - Cry For Help
8. Londonbeat - I've Been Thinking About You
9. Alba - Hello Afrika
10. Roachford - Get Ready

GREECE

Singles
1. Single - Wind Of Change
2. Simple Minds - Real Life
3. Enigma - Ma Culs Par 7
4. Madonna - The Immaculate Collection
5. Enigma - I Go
6. Stevie B - Because I Love You
7. Simple Minds - Real Life
8. Lenny Kravitz - Mama Said
9. The Simpsons - Do The Bartram
10. Roachford - Get Ready

PORTUGAL

Singles
1. Enigma - Sadness Part 1
2. Rob-Villa - Blue Velvet
3. Device - What Is Sadness?
4. Rolling Stones - Highwire
5. Gregorian - So Hard
6. Enigma - Ma Culs Par 7
7. Roxette - Jibile
8. Generation X - Johnny Nash
9. Sixpence None The Richer - I See Clarity Now
10. Snap - Coll Of Snap
THE AMERICAN MODEL - CHAPTER 2

The End Of 'Broadcasting'

by E. Karl

US AM "broadcast stations started feeling the beginning of the end of "broadcast" radio stations at the end of the '60s. The beginning of "narrowcasting" had begun. At first, though, it was still pretty simple.

There were AM stations that still played everything from the Beatles and Herman's Hermits to Andy Williams and Peggy Lee, and there were FM stations that played everything from the Rolling Stones and Jini Hendrix to CSN and Elton John. The AM stations still got away with being "MOR"; middle-of-the-road. The FMs were "Rockers," But the focus of both was still pretty well blurred.

The field started getting crowded.

AMs stood by and watched as FMs started getting in their tricksters by attracting audiences, and they did it by playing a better concentration of music (with less information and fewer commercials) and by having the superior stereo sound.

By early 1971, FMs started playing "Top 40" as well as just rock and roll. AMs still struggled to "play it all," trying to keep up with FM by playing the top chart slots with an additional attempt to showcase their Broadway tunes and news blocks. But FM was stealing the show: FMs unwillingly started playing music that fit narrow-target audiences (like a rifle shot), while AMs still aimed to cover a broad base (like a shotgun blast).

The End Of 'Broadcasting'

CHAPTER 2

BRN Sees Expansion

The Business Radio Network (BRN) is alive and well, quietly growing into 16 of the top 20 markets, most recently adding WQXR/New York as an affiliate.

The 24-hour Colorado Springs-based financial and business news satellite format is now on the air on 76 radio stations in the US. Courtesy of Radio Watch.

NAB Urges WARC Allocation Of DAB Spectrum Space

The National Association of Broadcasters (NAB) wants the (broadcast governing body) Federal Communications Commission (FCC) and the US to propose the allocation of spectrum space for digital audio broadcasting (DAB) at the World Administrative Radio Conference in Spain next year.

In its comments, NAB told the FCC that L-band spectrum (1.5 GHz) is "strongly preferred" for DAB because DAB use of S-band spectrum (2.4 GHz, as urged by the Bush Administration) "would significantly increase costs to consumers, even to the extent that the DAB service might never be established at any time in the near future." The NAB-supported Eurostar-147 system requires use of the L-band spectrum.

NAB notes that it is not necessary for DAB to use the same spectrum in all parts of the world, so the support of the S-band for DAB by other regions should not influence what happens in the US. NAB urged the FCC to insure that any satellite radio system allocated for DAB is allocated on a co-primary basis for BSS (Sound) (radio via satellite) and terrestrial broadcasting.

Meanwhile, NASA and Voice of America have scheduled an October demonstration in Washington for satellite audio transmissions to a moving vehicle. A van in the Washington area will pick up a signal originating in Connecticut, with the sound quality expected to be comparable to that of AM reception.

The USA Page is edited each week by Tom Kay, Jane Dyson and Lisa Nordmark, based in Minneapolis at Main Street Marketing. They can be reached at (tel): (612) 977-4487; fax 977-6427.

SINGLES

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The European Top 100 Albums is compiled by RPM Communications BV in cooperation with Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories. *recognition of record sales of 500,000 units; **recognition of sales of 1 million units, with multi-million sales indicated by a symbol following the title. **
### EUROCHART HOT 100® SINGLES

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<td>The Shoo Hop Song (Is It In His Kiss)</td>
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**Source:** The Eurochart Hot 100® is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra - All rights reserved.® Hot 100 is a trademark of Billboard Publications, Inc. used with permission.

**Notes:** Compiled from the national singles sales charts of 16 European territories.

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**MUSIC & MEDIA MAY 4 1990**
Radio City (continues from page 1)


"With pre-tax profits of 20% on turnover and net assets valued at £1.5 million, the station has to be worth something to one of the bigger companies," said the firm for the financial year ended September 30, 1990. City bid Ed is the barmy thing in ad revenue and had cash flow (before IVA rentals) of £828,000. A spokesperson at media company Sound Shots Barber City said the approach has more to do with the recession than any future radio strategy. "I don't think we'd see a station like Radio City in this situation if the market was buoyant.

"People have been saying that the market will be dominated by three or four major radio companies for several years but it hasn't happened yet. I think there will be companies owning a network of overlapping stations together with smaller independent stations that are run on a shoestring.

"While mergers and acquisitions in stations has heightened somewhat in the past two months, the worst is likely to come. If a radio powerhouse is the Radio Authority, which has said it plans to award 30 stations a year during the next 10 years.

"Comments "Bruce Fireman, chairman of financial consultants Fireman Rose. "I don't think this is the model that works in this market. Radio City has had management problems and someone clearly thinks it is worth buying."

"The important point is that Radio City should not be regarded as a monopoly. Liverpool could have 10 or more stations within the next few years. Some of them will be "mama and papa" stations with very small resources and others will be part of a chain. That there are going to be a lot more stations around and it will be exciting to see how we as an industry will handle the changes that the industry is going through. I think there will be fewer personalities in the future and more management in depth."

Clarification

In M&K's April 6 issue, PolyGram International marketing director Margarita Scheckel would like to stress that the company's ad deal with MTV Europe will not exclude campaigns for Anglo/AMERICAN acts, and that the company will be doing campaigns for selected artists irrespective of nationality.

Also, in the April 13 issue, FNAC hopes to achieve a 5% market share in France within five years.

"While we have not done much for the company in the past, we believe that we can now do better and make it even more difficult to make the INRI operation viable," Jackson Publishing Deal Fresh from his Mockbuster deal with Sound Software, Michael Jackson has inked a long-term agreement with MCA Publishing for the worldwide administration of his ATV's film and music catalogue. Among the 250 Beatles songs and some of Little Richard's top hits.

On The Road With DCC

Phillips and PolyGram are taking their digital compact casette (DCC) roadshow around Europe. UK record label exectives have been familiar with the format for some time and met with a world wide interest from others.

"We launched the DCC line four months ago and it is now sold in over 20 countries, selling as many as 500,000 units a month. Sales have surpassed our expectations, which is why we decided to launch the roadshow," said DCC program director Marco Fabiano.

NAB (continues from page 1)

"European Media Investments And Opportunities", both executives were pleased with their own experiences and the unique and relatively unfamiliar concept in American radio.

When asked to discuss the role of a partner or local European assessor, Stone agreed that they were important. "The more things we haven't done as well in the US--it's been sort of a John Wayne 'we're going to do it our way'. It's about asking what kind of relationships that have existed in Europe between companies and between countries. We really have to spend more time sorting out the objectives and motivations of the various partners.

"Stone's company has a 7.8% stake in Newcastle-based Metro Radio which owns one AM and five FM stations.

"He continued, "For example, in one potential situation in Germany, having a partner means that we have to be a medium-sized company."

"We also needed someone who would be a medium-sized company with whom our banks would be comfortable. We looked at 20 companies or opportunities in five countries and finally settled after an 18-month period on a relationship with Metro."

"Graves emphasised, 'Political connections are totally important in looking for a partnership. You quickly understand that there are some people who can influence the outcome of events, and some people who can't.'

"Stoner is also sensitive to political considerations. "There are some horror stories. A friend of mine ran a station in Southern France and ended up with his transmitter in the police station...there can be problems!"

"Agreed Graves, who is looking to broaden Group W's European holdings (M&K April 27), 'One of the first things that strikes you when you begin to do business in Europe is that there isn't one all own all of anything; they practise what I call corporate socialism. The way they do things is to be prepared to do business the way they do. Part of that is having good partners. Another part might be taking a piece of something else--maybe buying something that you don't even want, in order to be part of a partnership.'

"Classifying its involvement as a "learning experience", Group W holds a 40% stake in the new FM/London, a company selected from many prospective partners. "We visited with a large number of possible partners and approached the companies that were exactly the kind who turn to news stations and TV in a big way at times like this. We were disappointed, but we don't see this lasting."

"Marriott Dies

Sad to report the death of Steve Marriott, singer and guitarist in the Small Faces, who died in a fire at his home in Arkesden, Essex. The group scored four UK Top 20 hits in 1966 -- Shu La La La Lee, Hey Girl, All Or Nothing, and My Eyes."

Off The Record

"I think these results show the astronomical growth in advertising and we see how many of them survive and some die."

"We also learned the need for political and programing connections and how we thought we could partner with from a corporate culture point of view."

"Asnippi, MD-based SBS set up an ad deal with its partnership profile. Said Stoner, 'We looked for someone with similar views, values, style, and one who approached businesses the same way (as us) because we were looking at a long-term relationship. We also needed someone who would be a medium-sized company with whom our banks would be comfortable. We looked at 20 companies or opportunities in five countries and finally settled after an 18-month period on a relationship with Metro.'

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Sun And Skyrock

Solar-powered radio? French EHR FM network Skyrock tried to find out recently when it swapped its plush studio in Paris, powered by a small solar energy centre in the Camargue. Said by the station to be a world first, the sunshine broadcast was designed to highlight environmental issues and the sun's potential as a power source.

Dutch Treat

M&M congratulates fellow native Simone Angel, the second Dutch VJ appear on MTV Europe. In addition to her VJ duties, Angel has a single on A&M's Atomic label--When Love Rules The World.

Simone Angel

Music & Media

May 4 1991
Congratulations

amina

born in Carthage

living in Paris

released all over the World

will represent France at Eurovision

Le dernier qui a parlé...

NEW SINGLE AVAILABLE AND
INCLUDED IN THE ALBUM "YALIL"
MCA Music Publishing is proud to be the new worldwide administrator of the ATV Music Group.