Unit Sales
Up 6% In Scandinavia

Figures just released by IFPI for the four major Scandinavian territories show a steady increase in both turnover and unit shipments across the region in 1990.

Total album configuration shipments in the four countries rose 6%, in line with estimates for the rest of Europe. CD shipments increased 36.2% to 15.1 million units. Cassette deliveries were up 9.2% to 15.2 million units. Both vinyl and singles continued their decline, down 12.6% and 8.5%, respectively.

However, of those four territories, Scandinavia holds a contest for the no. 1 song by a jingle and aired eight times a week. Our DJs also gathered daily, which usually affected 50% of our top hits. Our DJs also gathered daily, which usually affected 50% of their choice. Between tests, concert tickets, t-shirts, etc.

Radio Stations Discuss Power Rotation Techniques

by the M&M staff

Among Europe's EHR stations, power rotation means playing a song about once every four hours, but this can vary widely. However, powerplays (key tracks) can rotate much faster, but usually only for a week or two.

Radio España/Radio Top music director Raul Marchant says, "The audience has great influence. People call in their choices between 17.00-20.00 daily, which usually affects 50% of our top hits. Our DJs also gather weekly to vote."

Marchant adds that it's normal for a powerplay to be "introduced by a jingle and aired eight times a day for one week. Every day we hold a contest for the no. 1 song and give away prizes.

In Spain, COPE Music (Radio Popular FM) head Carlos Finley says, "We term such records Disco Estrella (Star album). If they're unknown artists, then we use our gut instinct. I began airing R.E.M.'s 'Losing My Religion' and saw how it picked up quickly. This summer, I predict Crystal Waters will do well.

"If they're established artists like Mecano or Gloria Estefan, then they're obvious powerplays. But, it's not the norm to consult the best-selling albums list."

"We have two powerplay singles, one foreign and one local, which are played seven times daily. We support them with contests, concert tickets, t-shirts, etc."

Powerplays are not regularly used by stations in France. Michel Brillette, PD of dance station Maxximum/Paris, says, "European audiences are not yet used to them."

Brillette admits that seven or more plays are given to some tracks that are "interesting and that are well received by our audience."

Another station that uses heavy rotation, but not powerplay, is crosstown Skyrock. PD Laurent Bouneau says, "Rotations are decided according to the average listening time. If this is about 120 minutes, rotations shouldn't exceed one play every two hours."

To qualify for power status, (continues on page 26)

UK Incremental Health Report: Mixed Diagnosis

Paul Easton

At the 1989 Radio Festival in Cardiff Radio Clyde/Glasgow MD Jimmy Gordon warned that "on present levels of funding...25% of the new stations will be out of business within a year." Two years later the "incremental" stations (those within existing ILR areas and supplementary - or incremental - to the ILR station) are still broadcasting, but for many of them it has been a close call.

Most problems have been caused by over-optimistic revenue projections and poor cost control, leading to cutbacks and rescue bids. Programming changes were also made to attract a larger audience and more revenue. Subsequently many stations are now under new management. The first station on-air, Sunset Radio/Manchester, suffered boardroom rows which led to the sacking, reinstatement and even - (continues on page 26)

No. 1 in EUROPE
European Hit Radio
MICHAEL BOLTON
Love Is A Wonderful Thing
(Columbia)

Eurochart Hot 100 Singles
SCORPIONS
Wind Of Change
(Mercury)

European Top 100 Albums
ROUTE
Joyride
(EMI)
MARILLION
HOLIDAYS IN EDEN

NEW ALBUM OUT JUNE 24TH

ON TOUR IN EUROPE OCTOBER '91

INCLUDES THE SINGLE 'COVER MY EYES' (PAIN AND HEAVEN)
Quality Europe FM To Broadcast Via Astra

Quality Europe FM, a new UK-backed pan-European radio service, is expected to begin broadcasting via Earth Station One (Sky's Movies/Channel 16/Audio 5). Behind the venture is Radio Cheltenham Group, which hopes to apply for the Cheltenham "111 LLR" licence, due to be offered later this year.

Comments station manager Roy Lithfield: "We will be operating the first full-service radio station on Astra. We will have an easy-listening music format presented by a highly experienced team, interspersed with short video bursts focusing on our target audience is the 35+ age group, which gives us an estimated 150 million people across Europe.

Despite the failure of similar ventures in the past, amid claims that there is no real market for pan-European advertising, Lithfield is confident of achieving first year revenue target of £613,000. "Rather than go to one of the existing radio sales houses, we intend to have our own sales team." There are some 28 million European homes on cable, and we will give any cable operator a free licence to carry our program.

Strong Female Talent Race New Title Roll-out

This fortnight's pack of new releases brings another very welcome new album, Luck Of The Irish by Bouquet D'Automne, on Art-Rock-Rai.

A new Swedish Eurovision song contest win- ning Carola (Fångad För Att vara Sexuellt/Confess A Little Liar) is attempting to crack the Eurovision market with the album March On Roca, initially released on Rival in October 1990. Eurovision's main- tain Actina (Le Dermer Qal A Porle) hopes to do the same with her new album, which is available on Herland, on Phonogram. Lindy Layton, in promoting new talent on the dance floor, says that Erika's song was already a no. one hit in her town.

Meanwhile, Firebird's debut for Sanney Boys, Fright, The Frightened, is launched on the Columbia label. Also on that label are Gipsy Kings, the leaders in flamenco/Dubchrone pop, who released their third album, Estro. Musica. Mezcalos, which are native to Spain, go international once more with Aidlio released on the Arista label across Europe.

Upcoming Album Releases

Artist | Title
--- | ---
D. Ross | 3rd Bass
The Allman Brothers | Amish
Alicia Keys | A Billboard Hit
Toni Childs | Emma
Alice Cooper | Celebrate The New
Asia | Celebrate The Nine
Benatar | House Of Hope
Buddy Guy | Joey
Carole King | You've Got A Friend
Crowdcast Tunes Funksters | Celebrate the Nine
Davide Danielle | Fire
Fears of Men | Fire
Storm Harvey | Fright, The Frightened
Anita Andre/Anja Tyldegard | Gipsy Kings
Alien Love Child | High Tide
Kool Moe Dee | Kool
LoFtischo | Lucky Lindy Layton
Little River Band | plenty
Mick Jagger | Plenty
Kurt Malses | Plenty
The Holburgh Transfer | Plenty
Marillion | Plenty
Michael Pietryga | Plenty
Papa Will Eat Itself | Plenty
Psychodoleus Furs | Plenty
Shabbos Rabbie | Plenty
Ruding | Plenty
Slack Rick | Plenty
Richard Thompson | Plenty
Sonnage | Plenty
Chris Whitley | Plenty
Yo La Topo | Plenty

Label | Producer | Debut | 3rd Bass
--- | --- | ---
Phonogram | Lindy Layton | Debby Jollen
Columbia | Mike Maloney | Debby Jollen
Arista | Jersey Porter | Debby Jollen
Columbia | Various | Various
Columbia | Various | Various
Columbia | Various | Various
Columbia | Various | Various
Columbia | Various | Various
Atlantic | Various | Various
Atlantic | Various | Various
Def Jam | Various | Various
Phonogram | Various | Various
Phonogram | Various | Various
Phonogram | Various | Various
Phonogram | Various | Various
Phonogram | Various | Various

Erika Vs. Roxette: Plagiarism Issue Debated

By Robbert Tilli

Are Swedish rock stars Roxette involved in a case of alleged plagia- rism? According to the nation's second biggest evening paper, Aftonbladet, the new single by the duo, Fading Like A Flower, taken from their forthcoming album, Joyride, sounds very reminiscent of Together We're Lost by fellow Swedish vocalist Erika. Erika's song was already a no. one hit in Sweden last December, and is being feature- tured on her album Cold Winter Night (Lionheart Records).

Af onboardet's editor Lasse Andre, "it's too bad that nearly identical...same harmonies, generally the same notes (and) the sad part of the story is that Erika's single was to be the banner for a world-wide tour. I'm afraid she may as well forget it all now, as Roxette has conquered the world with nearly the same tune."

Comments Rolf Persson, Erika's manager and publisher for Scandinavia's Trippel Music, "We have stopped working on that single outside Scandinavia, and we will have to put out a new one. It will definitely spoil her international breakthrough.

"In our own territory the single is not the same. Reactions from major publishers in the UK are uniform: 'Sorry we have to pass on this one, it's too reminiscent of Roxette.' Hopefully we can resolve this problem without going to the court."

In order to investigate any alleged infringements against the above, the BWP is authorised to demand pertinent information from its members.

Should infringions be deter- mined, that are relevant to either the law of unfair competition or the law of copyright, the BWP "reserves all rights to prosecute the offender under these laws."

Similarly in France, that train manipulation which has yet to be proved is, by nature, difficult because of the way in which the panel of stores is monitored by Nielsen and Ipsos. The French commercial radio and record companies may call upon the Commission de Contrôle, the French regulator, to examine the case. Soundcarriers which have been hyped through any of the foregoing methods are liable to suspension from the Top 50 chart for a maximum of five weeks. And for each violation of the penalty and the reason for it must also appear in the weekly Tele 7 Jours, which publishes the Top 50 chart.

"That's the worst thing Johansson of Roxette's management EMA-Telstar. "There's no similarity between either song. I must say I like Erika's song very much. But it can't be seen why Gessle should steal a song from her. My personal view is that both songs are typical examples of the 'Desmond Child Syndrome': a boy band, a guitar solo, a love interest..."

"It's as far as I am concerned, nothing really is happening. I have seen all the media coverage, but I simply can't speculate on that."

Erik Johansson of Roxette's management EMA-Telstar.

"That's the worst thing Johansson of Roxette's management EMA-Telstar. "There's no similarity between either song. I must say I like Erika's song very much. But it can't be seen why Gessle should steal a song from her. My personal view is that both songs are typical examples of the 'Desmond Child Syndrome': a boy band, a guitar solo, a love interest..."
 Autumn Harvest Yields Superstar Album Releases

Record companies are looking to a bumper fourth quarter to restore the industry’s fortunes after disappointing first-quarter figures (M&M May 25).

A slew of blockbuster releases are being scheduled for autumn, starting with new albums from Michael Jackson and Dire Straits that are set to arrive in the North East, with autumn releases scheduled to coincide with the run-up to Christmas. Both albums may be released on the same day.

The autumn release is a tribute to Elton John, which will feature tracks from Phil Collins (“Burn Down The Mission”), Rod Stewart, Queen, Sting, The Who (“Saturday Night’s Alright For Fighting”), Bon Jovi, Eric Clapton and the Beach Boys (“Crocodile Rock”). A TV special and video will also be released.

One industry source says that in addition to the major releases planned for this fall, some of the albums put out earlier this year could make a strong chart comeback towards Christmas. “Chris Rea has a mammoth three-month European tour coming up in the autumn and his Auberge album will get another boost,” he said. “It wouldn’t be surprising to see Beverly Craven back on the charts, particularly if she gets another hit single to coincide with her UK dates in the autumn. What better way to launch a Christmas campaign for your artist than with a 30,000 sales base earlier in the year?”

**Five Bidders In Running For New Lincoln IR Licence**

by Hugh Fielder and Paul Easton

The competition is strong for the Lincoln independent radio licence, with five applications having been filed — the highest number for a non-metropolitan licence in over two years.

While two of the applicants have solid IR profile, the other three are backed by community and hospital radio groups. Says an industry analyst, “In terms of realisitc programming and financial proposals, there is little to choose between Lincs FM and Trent FM/Lincolnshire. I imagine it will be a two-horse race and it could be a photo-finish.”

The FM service will extend to some 250,000 adults, the largest population not yet covered by an IR station. The Radio Authority expects to announce the winner within two months, and the new station could be on-air early next year. The five applications are:

- **Lincs FM** — Backed by Midlands Radio, Ltd.
- **Trent FM/Lincolnshire** — Backed by Ocean Sound Ltd.
- **Cathedral FM** — One of two locally backed community applicants involved in special-event licences and hospital radio. Cathedral FM promises to be “very much community-based and concentrating on local programmes, including local sport, as well as reports and in the villages of Lincolnshire investigating local news.”
- **Heartland Radio** — A community-based local station with a mix of hits and a broader selection of hits from the past.
- **EXECutive management and administration will be provided in Nottingham.**

Locally originated programming, including news, however, will be seen from new studios in Lincoln from 06.00-18.00, with the remaining time running to the six Tyne FM/Northingham. “It will run very much along the lines of Trent FM/Derby and Sound FM/cities,” says Coles.

Its first-year revenue projection is £369,000 (app. US$1.6 million).

- **Lincs FM** — Backed by local newspaper group Mortons of Horncastle, which has a 20% stake, and 3i (15%). Lincs FM has recruited former Ocean Sound MD Michael Betton. Betton says the station will “represent the best in real local radio, providing a useful and attractive balance of news, community information and familiar music.”

Programming will be targeted towards the 15-45 age group, with 75% music, especially current and recent pop. Local information will be provided in a “BBC Radio 1 style.” First-year income is projected at £732,000.

- **Cathedral FM** — One of two locally backed community applicants involved in special-event licences and hospital radio. Cathedral FM promises to be “very much community-based and concentrating on local programmes, including local sport, as well as reports and in the villages of Lincolnshire investigating local news.”

Music will take up 65% of the block format, a variety of shows ranging from specialist music to consumer and lifestyle issues. Projected revenue for year one is £2.291 million; the majority of the funding will come from a bank overdraft facility.

**BBC's Hussey Backs Local Radio**

BBC corporate chairman Mar-maduke Hussey has come out solidly in favor of local radio, say-ing that with a million weekly listeners it is the BBC’s most popular service after Radio 1.

Those who claimed the BBC was duplicating independent local radio missed the point, Hussey said in a recent speech to the Media Society. “We are aiming at totally different audiences. Ours is 70% speech; theirs is 70% music or more. We are building up news and current affairs across local communities; they are reducing it. We want to provide a service to the public, however small. Commercial stations must provide a service to the advertisers to keep them off the air.”

He warned that upcoming national commercial stations “will create stormy seas for existing local stations, which will have to take care that they don’t vanish beneath the waves as their first national competitors soak up all the advertising.”

Underlining its commitment to local radio, the BBC has announced a £3 million (app. US$5.1 million) programme to strengthen its regional and local journalism. A total of 38 jobs are being created, including a local government representative at each of the 10 regional news centres and a network of specialist reporters.

**Solo Bidder For Pitlochry/Pertshire Station**

Taylor Sews Up East West Marketing Director Post

East West Records has appointed Elyse Taylor as director of marketing. Taylor was previously at A&M, where she won a "Best Marketing Campaign" award last year.

Comments East West MD Max Hole, "We were fortunate enough to win the award in 1989. When Elyse took it away from us in 1990, I decided that if you can’t beat them, get them to join you."

Taylor originally began at Ten Records and, after a stint at CBS, became head of marketing at the newly formed AVL, where she spearheaded campaigns on Ten, Circa, Siren, Virgin America and EG before moving to A&M.

Meanwhile, East West director/artist development Fraser Kennedy has resigned to pursue other interests.

The Radio Authority has received only one application for the Pitlochry and Aberfeldy (Pertshire, Scotland) licence. The local population is around 5,000 adults, it would be Britain’s smallest ILR station.

Heartland Radio Association (HRA) David Trueman says the station will be run as a viable operation, but not as a commercial station. "We are very small-scale, and we’re looking at sponsorships, listener subscriptions, merchandising, and maximising the use of local radio airtime for training courses. Trueman says HRA will build its programming slowly. "We will be dependent on volunteers and community-based access programming. For the first nine months we will operate weekend only. Then we hope to take on a full-time presenter for a seven-day breakfast show. After a year, we aim to broadcast for three hours each morning and afternoon."

The Authority is expected to announce by the end of July whether to award the licence. HRA aims to begin broadcasting November 30.
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**BMG Ariola Resets Executive Tier, Organisation**

BMG Ariola has recently realigned its organisation by adding new departments and creating additional executive positions.

Dr. Andreas Schuermann is to become deputy to BMG Ariola MD Thomas Stein in July and to become deputy to BMG Ariola Classics division by MD Michael Anders, will handle the labels RCA, MCA, Polydor, and folk music.

BMG Ariola Hamburg, headed by MD Michael Anders, will handle the labels RCA, MCA, Geffen and Motown, while the classical division is handled by deputy MD Christoph Schmidt. The budget division BMG Ariola Miller is under the direction of MD Kolf Lerschmacher.

The press department, in distribution, special teams are being organised. The firm's Munich office is handling the labels Ariola, Arista, Island, DDD, Logic, Chlidwig and Jive/Silverstone, as well as local labels Hansa, White Records, Coconut, Global, Jupiter and Baby Records, under the leadership of deputy MD Albert Czapski. They will also be responsible for German slagher and folk music.

BMG Ariola Hamburg, led by DJs Axel P. Sommerfeld, Marcus Rudolf, Burghard Rausch and Berthold Brunson, Radio Bremen is scheduled to visit Oldenburg, Zevren, Delmenhorst and Cloppenburg this month and next. The station was the first to broadcast youth-oriented programmes, which were begun in 1986.

**AFN Munich To Close Down After 46 Years Of Service**

by Robert Lyng

The American Armed Forces Network (AFN) in Germany will close its Munich station by the end of next year. Station manager Melissa Stup reports now troops stationed at the McGraw Kaserne in Munich will be shipped out without replacement. In June, Explanations Stup, "The cold war is over. Our mission is completed." AFN began broadcasting with 50 Watts from the BBC studios in London on July 4, 1943. While AFN Germany headquarters are now in Frankfurt, with further support stations in Bremen, Berlin, Kaiserslautern, Nuremberg, Stuttgart and Wurzburg, the Munich station was the first in Germany. Major Bob Light began broadcasting there from a mobile unit on April 10, 1945.

AFN Munich's current programming schedule is 24 hours daily of its own local productions. The remainder of the 24-hour program, largely American syndicated shows, is supplied by APN Frankfurt.

According to an Army spokesman, general troop reductions throughout Germany and the rest of Europe could also affect other AFN stations. However, no current plans for further cutbacks were revealed.

Americans currently stationed in Germany are not the only ones affected by these changes. Many Germans also listen to AFN, which was instrumental in introducing American jazz, blues, rock and pop to a grateful, young, post-World War II German audience.
Sting, Simon Headline Torhout/Werchter Festival

by Marc Moes

Paul Simon and Sting will headline The 15th double open-air Torhout/Werchter Festival July 6 and 7.

Simon plays Werchter following Sting's close-out at Torhout the day before. The festival has an excellent reputation with both artists and agents, and attendance has ranged up to 120,000 over the last three years. Tickets run from £16 to £20.

Insiders are calling this year's programme quite "commercial." Herman Schuermans, festival organiser, says the event will offer a "view on what's going on in music today." He adds, "That's why we have combined two strong headliners with dance-ingredients like Deee-Lite, the Happy Mondays, and modern rock-artists like the Pixies and Iggy Pop. The festival is one of the few, Schuermans claims, at which Simon and Sting will appear. He continues, "Dave Stewart's agreement to play the second act is further proof of our credibility. He played here three times while with 'The Eurythmics. He is aware of our reputation."

PolyGram, together with Philips, is releasing a special Torhout/Werchter CD-maxi with three of PolyGram's acts on the bill — The Scene, Sting and the Happy Mondays. PolyGram's marketing department's Kristof Turekens says, "We will produce 5,000 copies of the special CD for free distribution and Philips plans to promote some of its hardware with it."

Covering the two-day event, Studio Brussels and Radio 2 will feature live-broadcasts and interviews with artists, record-company employees and back-stage personalities.

Hit Connection '91 Goes Gold

Hit Connection '91, the 14th in a series of compilation albums featuring current chart hits, was shipped gold on its May 27 release.

The album was put together by AMC, who also coordinated the EVA (Emi-Virgin-Ariola) project. BMG Ariola is handling distribution. BMG subdivision New Enterprizes's spokesperson An de Keyser says, "Along with the usual TV-campaigns for the album, we have also booked ad-space on RTL's Radio 2 and the Brussels' Radio Contact station. The campaigns on RTL-TV1, Télé 21 and VTM will run until mid-June, she adds.

AMC's Monique van Moer notes previous editions sold well and established credibility among retailers. "Thanks to this," she adds, "we went gold on release date." Van Moer estimates, "Current campaigns on radio and TV add up to £165 million (app. US$239.000)."

The Hit Connection albums, released twice a year, are based on a mixture of Flemish and French hits, says van Moer. "As far as the international market is concerned, she says, "we want them all! Kindly send your artists or any other special occasions, participation activities, visits from recording artists or any other special occasions, which we want them all! Kindly send your pictures (color and/or black-and-white) to: Steve Wonsiewicz, Managing Editor Music & Media 1059 AT Amsterdam, Holland Tel: +31-20-669-1961 Fax: +31-20-669-1951"

Belgium's Radio 3 Organises Classical Concert For June 29

The "Second Radio 3 Night" is set for June 29 at the Singel in Antwerp, Kredietbank's director general Piet van Roe has announced.

Kredietbank is the main sponsor of the official broadcaster's third classical music channel.

Following the restructuring last year, each of the four BRTN-channels organised a special radio-event.

Radio 3 staged a night at the Singel in Antwerp, where over 3,000 attended several performances by jazz and classical orchestras.

Head of Radio 3 Piet Andriessen explains, "Although we didn't exactly want to repeat the same formula of last year, we definitely wanted to make the 'Radio 3 Night' an annual event. I do admit I wouldn't want to make a radio programme like this every day, but it has been a very interesting experiment for us."

The "Radio 3 Night" airs live from 20:00 to 01:00 hours on June 29, with performances by the BRT Philharmonic Orchestra, the Fernando M. Soares fado-group, and the Due Trio jazz-quartet.

Andriessen adds, "The whole evening will cost about £63 million (app. US$84.000), but our sponsor, Kredietbank, helps a lot."
Radio Monte Carlo (RMC) is looking for new partners in order to expand through France and Europe. The announcement on June 6 was made by the station's general manager, Jean-Noel Tassée. In an interview with daily newspaper Le Figaro, he says, "We don't think we can exclude a policy of alliances between RMC and one or more groups in the communication field. We already have experience of that kind of relationship with private operators through Nostalgie, of which we control 51% of the shares." Tassée does not exclude any kind of relationship: cross ownership, advertising deals, or creation of subsidiaries with partners. According to press reports, groups such as Bouygues, operator of leading private channel TF1, the Luxembourg-based group CTI-RTL, communication giant Hitchette-Europe 1 or advertising group Havas, are viewed as possible partner for RMC. RMC has announced that it wants to develop in Southern Europe, especially Spain and Italy. RMC is currently owned 89% by Soffrat, a French state-owned financial holding, and 17% by the principality of Monaco. The station was supposed to be privatised in 1987, but the stock exchange problems concerning the company, RMC has since then gone through drastic restructuring measures, laying off 38 people out of a work force of 525, with 30 additional departures planned.

Europe 2 Tightens Quebec Ties: DJ, Programme Swaps With Cite Rock Detente

by Jacqueline Ecott

Europe 2 has now cemented its cross-cultural deal with the Montreal-based Cite Rock Detente FM radio, owned by Quebec multimedia group Telemedia Communications. The agreement was finalised on June 6 by Europe 2's director-general Martin Brisac and Cite Rock Detente's programme director Guy Banville. The original collaboration agreement was made between Brisac and Telemedia's Vl Jacques Lina at MIDEM last January.

Under the terms of the deal, the two FM stations will swap programmes and DJs, putting the emphasis on a Paris-Montreal cultural axis. Brisac assures, "It's an agreement made for cultural, not financial reasons. We want to give our listeners new insight into Quebec as well as a chance to hear up-and-coming French-Canadian artists.

These new acts, along with the top-selling albums in Quebec, are showcased in Europe 2's weekly "Top Album" show (Sunday, 10.00-11.30). The French station also plans to co-produce European tours and record releases of French-Canadian artists. One such artist currently benefiting is Robert Charlebois, whose newest album is out on FNAC Music.

In Quebec, Cite Rock Detente this autumn will launch "Programme De Stars" (Sunday, 11.30-12.30 on Europe 2), with Europe 2 supplying the French material. Carrell, French hits, selected by the station, will be aired in special daily spots.

A weekly Friday night show on Paris cultural life is also planned, with Europe 2 likely to return the compliment by providing a weekly look at the Montreal scene.

The two stations will also be swapping DJs this summer, with Europe 2's morning host Thierry Welgart assuming the 9.00-12.00 slot on Cite Rock Detente July 22-26, and Quebec's Dominique Frechaut taking over the Europe 2 afternoon slot.

Banville says the collaboration is not just designed to help the Quebec station meet its French language quotas. But he adds, "It's true that our station is subject to quotas, and we do have to play a certain percentage of French language material. But this agreement is about bringing the two cities together. It's a recognition of the historical and cultural links which exist between Quebec and France." As Banville points out, the "detente" (soft rock) theme is shared and promoted by both stations.

The Gipsy Kings

Claude Martinez, the French producer of French flamenco-blended band Gipsy Kings, boldly spoke of his ambition to make the Gipsy Kings "one of the top five bands in the world within the next two years".

To achieve his goal, Martinez has signed a worldwide licensing deal with Sony Music's label Columbia. It excludes the US for which the band is still under contract with Elektra. A worldwide deal sees a change in Martinez's strategy, who previously preferred territory-by-territory contracts in order to get the most motivated company in each area.

Martinez comments, "Sony Music has major worldwide commercial and promotional power. We have worked with them before on some territories and it seems to me and to the band that they will be the best company to develop the career of the Gipsy Kings on a worldwide scale."

Asked why he decided to sign with a single company, Martinez says that the size of development of the band and the working borders that represent are too great for a small team like his. Also, concentrating all marketing and promotional activities on one distributor is easier.

Martinez plans to continue to operate under the Gipsy Kings label, but also to open up a new subsidiary record label, "Gipsy Kings Records".

Radio Pans Tournier's Call For French Music Quotas

Emmanuel Legrand

The call for French music quotas by Jean-Loup Tournier, the general manager of performing rights society SACEM, has received a thumbs-down reception by the French media community and at the French Ministry of Culture.

On the heels of Tournier's suggestion, French Minister of Culture Jack Lang, who is responsible for introducing relevant legal requirements, said during a press conference that he didn't want to "impose" quotas. Instead, he called for media "responsibility," and asked music programmers to "give more room to French creators and artists, especially to young ones or even to old artists that are no longer in fashion."

Lang announced he had asked a Ministry of Culture commission on rock and variety (CCRV) — all professionals from the music business — to organise meetings between the music industry and broadcasters and come up with "proposals.

Lang also suggested calling upon broadcasting authorities to see if stations are meeting requirements.

Yves Bigot, music programmer of public station France Inter, and president of CCRV, is strongly opposed to quotas. Says Bigot, "Quotas is either 100% or it is nothing. Either you impose them fully, or you don't do anything. And if it is 100%, it's like being in Eastern Europe. Who wants that? Besides, the French market is strong enough to face international competition." Bigott labels Tournier's quota statement "demagoguery," and compares it to a political campaign. "He has to please his electorate," comments Bigot, referring to the majority of SACEM's members.

Laurent Bouneau, programme director of Skyrock, calls quotas simply "ridiculous." He says, "Of course, we would like to play more French music, but it doesn't work. Our target, the 15-25 age group, prefers international music. I doubt that we would have 2.5 million daily listeners if we were playing 50% French music. Quotas are just a way to create artificial protection." Bouneau adds, "Each time the music industry has problems, they transfer the responsibility to the media." He invites the music industry to first take a look at their own structure and change.

Says Bouneau, "The days when they were going to radio stations with a record and saying 'Please, play it over. They have to be much more careful about what they sign, the number of acts they sign, and how they promote them."

Martin Brisac, director-general of Europe 2, says quotas are "non-sense." Says Brisac, "We are ready to help French music. We already programme 40% of it, but how could we be sure that at each moment we can have enough French music of quality to reach this level?" For Brisac, the risk of quotas is the threat of "uniformity" of the airwaves. Adds Brisac, "You cannot ask Nostalgie and Maxi FM to have the same level of French music. It wouldn't work."

Columbia And Gipsy Kings In A Worldwide Deal

Emmanuel Legrand

Claude Martinez, the French producer of French flamenco-blended band Gipsy Kings, boldly spoke of his ambition to make the Gipsy Kings 'one of the top five bands in the world within the next two years'.

To achieve his goal, Martinez has signed a worldwide licensing deal with Sony Music's label Columbia. It excludes the US for which the band is still under contract with Elektra. A worldwide deal sees a change in Martinez's strategy, who previously preferred territory-by-territory contracts in order to get the most motivated company in each area.

Martinez comments, "Sony Music has major worldwide commercial and promotional power. We have worked with them before on some territories and it seems to me and to the band that they will be the best company to develop the career of the Gipsy Kings on a worldwide scale."

Asked why he decided to sign with a single company, Martinez says that the size of development of the band and the working borders that represent are too great for a small team like his. Also, concentrating all marketing and promotional activities on one distributor is easier.

Martinez plans to continue to operate under the Gipsy Kings label, but also to open up a new subsidiary record label, "Gipsy Kings Records".

Specifics, but says it is a classic licensing deal that includes optional clauses (ie. a right of first refusal from the company). He explains, "This way, it is much more flexible for everyone."

The US contract with Elektra is to continue for at least two reasons: the first is that it had not ended; the second is that it is "a very, very good company," says Martinez. "We have come to know each other, and we understand Elektra's way of working. We appreciate the work they've done, so it seems logical to stay."

Although the band's previous albums sold over a million copies in the US, (more than 4.5 million albums worldwide of their two releases), Martinez says he admits the difficulties in developing a non-Anglo-American band in the States. Hardest of all is getting radio airplay, but he is confident of Elektra's ability. "They have a massive marketing plan. The band will spend a lot of time in the US for promotion and concerts."

The new album, Este Mundo, is loosely scheduled for release in late June/early July. They begin their promotion in July by embarking on a worldwide tour, starting in the US with a free concert in New York's Central Park celebrating France's national day on July 14 at the Summer Stage Festival. The tour also includes Wembley Arena in London next autumn.

For The Record

In the June 1 issue of M&M, a photograph of Carola was incorrectly identified as Amina. Here's the real one! Amina
TECHNOTRONIC

featuring REGGIE
BODY TO BODY

Includes the hit single "move that body"
available on CD/LP/Cassette
McCartney Plays Smaller Gigs

Paul McCartney, following his recent small venue concert in Barcelona, repeated the exercise in Naples on June 5. The event, organised by local promoters D'Allesandro & Galli, was staged at the Teatro Tenda Partenope.

McCartney performed to an audience of only 2,000, in what EMI Italy described as, "an all-standing rock 'n' roll gig. Not the type of event for jewellery raters."

Tickets were limited to three per person and, in an effort to limit footage, they were printed in the UK and put on sale only days before the event.

EMI's marketing director Franco Cabrini says that McCartney decided to play at extremely short notice. And, while there was no radio involvement because of the sheer number of national stations, TV crews from state RAI and Silvio Berlusconi's channel Canale 5 were visible on their laptops.

The event, which was filmed one song for their news bites. And, while there was no notice. And, while there was no radio interest, some of the bands acoustic set on French acts, as well as organising a "Festin" festival, which excludes UK acts. Rome-based promoter David Zard, who in the past has organised tours by Madonna, Michael Jackson and the Rolling Stones, plans to manage local acts. He claims that the US/UK superior strangelangheid is over.

Local record companies are cautious, but insist that there is increasing musical interest from continental Europe. Warner Radio promotions manager Sandor Mallasz says quality and interest in UK-produced music has decreased. "But, you can never really predict what will happen. Who would have thought that Italian music would happen the way it did?"

But what about airplay for these acts? Mallasz says he admits that currently he has the Italian-speaking group A-Ha to promote. But at CDG, radio promotions manager Andrea Olcese, creator and director of the successful "Rock Cafe" series, police airplay on TV, RAI 2.

The two bands are quite different, but similar in that they have done something that has caused the country it comes from. Perhaps the most radical project will be "Europop," a Top 40 chart programme which will cover a variety of musical genres.

As a presentation ceremony held in Milan's famed La Scala theatre, RAI 2 director Gianpaolo Sodalino launched Progetto Musica (Music Project), which aims to make the channel a key player in the TV music market.

The weekly programme "Nuovo Cantiario," launched on June 2, will feature both international and national artists, and also provide valuable space for major local artists and newcomers. A special feature, featuring talent from the city of Naples, was screened on June 14. The channel also linked up via satellite with Paris, Barcelona and Prague for its "Notte Centro Europea" (Night Against Racism) programme on June 15.

Perhaps the most radical project will be "Europop," a Top 40 chart show to debut in October by Sandor Mallasz, creator and director of the successful "Rock Cafe" series, which is also screened on RAI 2. The shows will concentrate on music from continental Europe.

Sting Releases Zucchero-Produced, Italian Version Of 'Mad About You' A special release of Sting's album, The Soul Cages, includes Mad Per Te, an Italian version of the song, Mad About You. It has sold 80,000 units within three weeks of its release on Music Line, RAI's airplay is being credited as a major reason for the success.

A&M product manager Giovanni Arcovito describes the sales figures as "staggering," and claims that for the first time in his experience, promotion alone was stronger than marketing. He explains, "There were point-of-sales displays, nothing else. But, I'd be awakened by my radio alarm and hear the song five times in an hour, on all different stations."

Arcovito declines to cite any one station as key to the song's success. The airplay stretched from key national networks to local broadcasters. Italian star Zucchero wrote the song, arranged it and produced the track. He also made a few "surprise" appearances on Sting's recent national tour.

At press time, the combined sales figures of the two versions of The Soul Cages had reached almost 400,000, which is double platinum status on national territory.
'Chain Reaction'
Live in Concert - video coming soon

New single from John Farnham
"Burn for you" (Written by Jack Jones & Phil Buckle of Southern Sons)
European Tour 20th-30th June

the platinum act with a new single
"Heart in Danger"
Summer Programming Aiming At Younger Demos

Altering its usual Saturday night TV summer programming, Danish pubcaster Danmarks Radio is expanding beyond broad-based shows by introducing a variety of programs that appeal to younger audiences. For example, the station is planning to broadcast a program throughout Europe in the near future.

Copenhagen Seminar Sets Plans

The second annual Copenhagen Music Seminar (CMS) is scheduled for September 10-13, with organizers promising a more focused approach, better showcases, and a bigger infrastructure. The seminar is designed to feature panels and discussions on marketing and promotion, with keynote speeches by Bryan Adams and locally breaking acts, as well as a bigger infrastructure.

Antena 3 Reports Profitable 1990; Sales Up 16%

Private radio network Antena 3 reports profits of Ptas1.4 billion (app. US$14 million) and net profits of Ptas899 million for 1990. It also confirms total revenues of Ptas1.550 billion for 1990. These sales results reflect a high rate of return in the private radio sector.

Telecom Ministry Reviews Six Station Start-Ups

Telecommunications Ministry secretary-general Elena Salgado announced the opening of an inquiry on six radio stations which failed to commence broadcasting within a given period that expired in March. The Ministry declined to identify which operators are involved.

Berg Iced As Voice PD; Remains Freelance DJ

The Voice/Copenhagen, one of Denmark's major private stations, has sacked head of music Bo Berg and abolished his position, allowing him to only work on-air in a freelance capacity. Berg had been with the station since 1986, having served as both head of music and air personality.

Antena 3 and ONDA CERO, which are the only Spanish stations so far to have obtained less than 12 new licenses this year, are among the other operators that may face similar issues.

Antena 3, for instance, set up its all-Spanish station, Radio Ole, last February. Meanwhile, the major private radio networks SER, COPE, Antena 3 and ONDA CERO, which obtained less than 12 new licenses each, are expected to face similar problems.

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It's tough keeping up on the latest developments in the European broadcast community. I rely on M&M's contacts around Europe to pick up on stories and tie them all together. My music department follows the charts and picks up what's happening on the broad European scene. Without Music & Media, we would know a lot less about what's going on.

Michael H. Haas
Programme Director
Antenne Bayern

Mike Haas started his career as a "go-fer", working in print, radio and television in high school and college before coming to Europe as a communications officer with the US Army. Mike worked as a television officer at the American Forces Network Headquarters in Frankfurt until getting his own radio station in Nuremberg. He began consulting commercial media projects part-time and eventually moved to a full-time consultancy in 1986. Having put over 22 private commercial radio stations on the map, Mike was asked to become Programme Director of Antenne Bayern in 1988.

Antenne Bayern has an average of 700,000 listeners per hour, Monday through Saturday, 6.00 - 18.00.
Source: Medien-Analyse EMA
XXV ANNIVERSARY - MAMBO!

La Formula 1 de la Radio

Azucar Moreno

CD/MC/LP/7INCH/12INCH/CD3/CD5

Sony Music
25 YEARS UP ON THE TOP

25TH ANNIVERSARY 40 PRINCIPALES
Felicidades
Los 40 Principales — The Story So Far

This July Los 40 Principales celebrates its 25th anniversary. But the story of how Spain's leading pop station emerged goes back beyond 25 years to 1963 when music programming head Rafael Revert, a French teacher working part-time for SER, began collaborating with radio veteran Tomas Martin Blanco in the regular Sunday live concert programme 'El Gran Musical'.

It was then that he formulated what would be the Los 40 policy: to back local pop artists. "We used to bring the bands to Radio Madrid and gave them 500 ptas. for the taxi fare," he says, recalling how they would launch all the bands of that time — Los Telecos, Micky y Los Tonis, Los Mustang and so on. However, it was not until July 18, 1966, that a real semblance of today's Los 40 Principales surfaced. "It lasted two hours a day and we played the 40 records we liked best," says Revert.

Until the satellite system was launched in 1988, few stations were networked. "We'd send them an 8-hour tape which included the four hour show 'Countdown' and the American Top 40 show, translated periodically by the DJ," he says.

From 1963 until 1985, Revert and his team questioned retailers all over the country in order to draw the top selling LP list (Lista de Superventas) which helped determine the Top 40 chart. However, in 1985 they started using the services of media research company Trasmedia when there was a change of administration.

Los 40 Principales now boasts an audience of 5 million. The station's main target group is the 14-25 year olds and 2.6 million of them regularly tune in. "Surprisingly, out of the 1.4 million listeners we have over the age of 25, 200,000 are over 60," Revert says in amazement.

He attributes the success of the pop stations to their policy in supporting local acts and most importantly, the belief that Los 40 Principales is "primarily, to make others happy."

"We're not here to analyse the music industry or sell records. News is limited to that related to music. Throughout all these years, we've never broadcast any news, not even when General Franco died."

SER — The Largest Network In Europe

In 1925 the studios of Union Radio (today Radio Madrid) were inaugurated by King Alfonso XIII. Sixty-four years later, Juan Carlos I, the present King, and grandson of King Alfonso, visited one of the most modern broadcasting operations in European radio. Since those early days Cadena SER has grown into the largest network of stations in Europe.

The Four Networks

Radio Minuto was created in 1983. Presently, 26 FM stations broadcast a mix of adult contemporary music and news 24 hours a day. According to its director Javier Suarez, "Radio Minuto's public is more than 25 years old, and belongs to the middle-class. Our initial format had a music/speech ratio of 50:50, but with the passing of time, changes were made and today we offer five minutes of news every half-hour. The rest of our output is very well defined music selections: songs which were hits 10 years ago or new songs by artists such as Elton John, Paul McCartney or the Rolling Stones. Cadena Dial also forms part of the SER network and is the youngest of all. Presently, there are 20 FM stations spread throughout Spain, and soon there will be nine new ones. Cadena
CONGRATULATIONS
TO THE
PRINCIPALES
FOR
DELIGHTING
THE
WIDEST
AUDIENCE
THROUGHOUT
THE LAST
25 YEARS

PolyGram Ibérica, s.a.
Dial broadcasts music in Spanish only. Director Francisco Herrera says this does not necessarily mean Spanish artists. "Cadena Dial broadcasts music sung in Spanish, even if the artist is a foreigner. Our formula is based upon a list of 100 songs which varies weekly. We divide the records into groups that are rotated periodically."

The latest EGM audience survey (February to March 1991) shows that Cadena Dial is listened to by more than 400,000 people daily. Typical Spanish styles (sevillanas, rumbas, coplas), Latin music and oldies form 60% of output. The other 40% is reserved for current hits interpreted in Spanish or any of the other languages of Spain.

The Cadena SER network is the largest private broadcasting company in Spain. It began broadcasting in 1925 and today more than 124 stations, (51 on MW, the rest FM) offer its format, based on news, magazine shows and sports.

Francisco Vela, director/programmes and sports says its programming serves all segments of the audience. "Apart from news, sports and features, the SER network is always present at great events such as European football matches, the major bicycle races..."
and major news events like the Gulf war.

Los Principales 40 was the fourth format to be added to the SER network. This network operates a E1-112 format, based on a highly structured rotation and aimed at a young public. At this moment, 61 FM stations broadcast the programme via satellite.

1991 is an important year for Los Principales 40, recognising its 25th anniversary. What began as a small musical programme has become the most-listened-to station in Spanish radio with around five million listeners. To celebrate its 25th anniversary, Los Principales 40 has organised a concert with Spanish artists in each of the 61 cities in which it broadcasts. And, on June 22, there's a large festival in Madrid and Barcelona, where six Spanish groups will play live simultaneously. This concert will be broadcast in its entirety via the Los Principales stations and by TV station Canal Plus.

On air in 1948

Felicidades 40 Principales

CONGRATULATES THE PRINCIPALES NETWORK

ON ITS 25th ANNIVERSARY
The Men At The Top

Two thirds of all Spaniards aged 10-20 listen to Los 40 Principales for at least 30 minutes every day, making it the most-listened-to network in Spain. So who are the people with the ultimate responsibility for its success?

Eugenio Galdón
PRISA's Audio Visual Director General

"Over the past 25 years Los 40 Principales has excersised more influence on Spanish public opinion than the written press."

"Over the past 25 years Los 40 Principales has excersised more influence on Spanish public opinion than the written press," Eugenio Galdón smiles with complete candour. "Conventional wisdom is not formed by newspapers in Spain, and people watch TV less than conventionally thought."

As one of the most important people in the audio-visual field in Spain, Galdón knows what he is talking about. As director general of PRISA's audio-visual division, he is the man ultimately responsible for what happens at Los 40 Principales.

Until two years ago he had been professor of public finance at Madrid's autonomous university, and was SER's MD from 1985-1990. When he joined SER, Galdón embarked on a programme of training and improvements. "Los 40 was not functioning in network form; we were not using satellites." Following a deal with Eutelsat, the network was established in 1988, with a resulting boost in workforce morale.

The main studio in Madrid was also revamped. "We built a new studio on the eighth floor, a dome-shaped glass structure with wonderful sunsets and sunsets. When Paul McCartney visited

Augusto Delkader
Director
Cadena SER

Since he took up his present post as Cadena SER director in 1990, Augusto Delkader has been the driving force behind the modernisation of its equipment and programming systems. "We've got to learn how to make full use of the technological arsenal at our disposal," he says. A graduate in both law and journalism, Delkader, who is 40, has found the latter studies more useful to him in his career. Beginning in his hometown, Cadiz, he eventually headed the local newspaper Diario de Cadiz. He was also staff member of the defunct daily Informaciones.

Delkader then moved to Madrid and helped found Spain's leading newspaper El País. He was the daily's associate director for 10 years until its mother company, PRISA, bought a majority of SER's shares (now 71 %) and he was appointed the head of the radio's news department in 1988. As Cadena SER director, Delkader has invested heavily in introducing digital and satellite technology. "Our aim is to continue the hi-tech moves and work towards a more uniform sound nationwide," he says. Delkader sees Los 40's goal as being to "broadcast all the young people's music that there is in the world in an enjoyable, professional format with excellent sound quality."

"I don't choose the jingles on Los 40 Principales," he says. "But I do choose the people who choose the jingles."

Rafael Revert, Head Of Music Programming Cadena SER

The founder of Los 40 Principales started out very young in radio. In his words, he was "simply a fan, a guy who listened to radio and liked music." We'd still at school, he began working with Angela Alvarez in the "Caravan Musical" programme, helping him to choose records, among other odd jobs.

Then he heard of Tomás Martin Blanco at SER's Radio Madrid, who did a show with new releases. Rafael Revert started helping out there, picking out records. "That's where I compiled my first chart, calling six shops a week!" he relates. He was 16 years old.

It was not until 1966 that he became a full staff member. For two years before that, he taught French and worked at SER in the afternoons, dubbing himself "the worst voice with the best records."

His current position takes him to the US more times than he'd choose to go. "Last year, I flew over 12 times, sometimes for just 24 hours. The American customs agent suggested I become a resident because he couldn't find a space in my passport to stamp!"

Until recently, he managed the El Gran Musical magazine and its radio version on Sundays. "I devoted all my Sunday to this. It is the nucleus of Los 40," he says. He would now prefer to channel his energies towards video production and concert promotion through co-owned SOGOTEL.

"There are few video clips of Spanish acts. They are expensive to produce and therefore need more support," With Canal Plus serving as the catapult, Revert hopes to further promote local artists not just through sound but through images as well.

"Felicitades en Vuestro Aniversario"
25 YEARS OF
THANK YOU FOR
25 CONSECUTIVE YEARS OF HITS
HERE'S TO THE NEXT 25!
PRINCIPALES
FOR SHARING
FIVE YEARS
TOGETHER
THE NEXT 25!
New Album from

Sergio Dalma

The Spanish singer with the brightest International future.

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PUERTO RICO through TH-RODVEN
MEXICO through DISCOS Y CINTAS MELODY
VENEZUELA through SONO RODVEN
COLOMBIA through SONO RODVEN
CHILE through MUSICAVISION

Our Best CONGRATULATIONS to CUARENTA PRINCIPALES in its 25 th. Anniversary!!

EDICIONES MUSICALES HORUS, S.A.

Lloret i Vall.llosera, 42 - 08032 BARCELONA (Spain)
Tel. 34 3 348 15 00 Fax 34 3 347 46 05
The main promoter of "Los 40 Principales" is not only the name of a radio format, but also a registered trademark whose philosophy inspires and defines various audiovisual products of the PRISA group, which has had a majority stake in SER since 1985.

PRISA grew out of the national daily El País, Spain's leading newspaper in both readership and advertising revenues. In 1985, during its expansion it enlarged its activities and was consolidated as a multimedia group when it bought 71% of SER.

"Los 40 Principales" is the flagship of PRISA's musical product. The name is linked to TV, magazines and concert promotion. "Los 40 Principales" is the name of the video clip programmes broadcast daily by Canal Plus since September 1990. On top of this, there's a special chart countdown show "40 To 1" on Saturday.

As Part Of PRISA

Los 40 Diversifies

In a certain sense Los 40 Principales is not only the name of a radio format, but also a registered trademark whose philosophy inspires and defines various audiovisual products of the PRISA group, which has had a majority stake in SER since 1985.

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Los 40 On TV

Salaverri, who is regarded as Rafael Revert's twin brother by the record industry, is convinced that the philosophy of the TV programme reflects its radio counterpart accurately. "We work to make hits. We choose the songs and the video-clips which we think people will like the most, and we repeat them until we make them popular," he says.

After one year "Los 40 Principales" is a hit. Salaverri has converted DJs into VJs after a rigorous selection process which included more than 150 auditions and numerous pilot programmes. Today, its daily audience hovers around 300,000.

Fernando Salaverri

And yet Salaverri is his own best critic. "I would lie if I said I wasn't satisfied with these results. But we are still working in the development of a television format which will satisfy the goals we set out to achieve at the beginning. The working philosophy is common to both radio and television, but the grammar of the two media is distinct. We would commit a grave error to think that radio must function just like television."

With this in mind, Canal Plus, together with Los 40 Principales, is organising national competitions to select more video jockeys and, in September, will introduce format changes. The main change will be an increase in the proportion of Spanish videos.

The main problem that Salaverri encountered at the beginning was the lack of clips by Spanish artists. The record companies blamed the high production costs and the lack of TV exposure for not making local videos, but the industry now has a showcase for promoting its products.

The Move Into Video

Until now, international video clips are broadcast to every one by a national artist. However, according to surveys undertaken by Canal Plus, the public want at least half of the output to be national artists.

In order to boost Spanish music, and to give the public what it wants, Canal Plus will produce one video clip per week through the SOGETEL (General Society of Television), a TV programme producer in which PRISA has a majority stake.

Canal Plus will have the right to premiere all the video clips produced by SOGETEL and to be the only network to broadcast them for at least two weeks. After this period, all companies may use them for promotion on other TV stations.

These will not be, however, the first productions realised by SOGETEL for Canal Plus. Since May of 1990, they have recorded more than 50 concerts by Spanish groups, the major part of which have already been broadcast in a
special edition of the second part of "El Gran Musical". A second show originating on Los 40 and translated into TV by Salaverri.

In the summer months these concerts were sold to other stations and ultimately would be made available on home video and distributed by Distasa, another company owned by the PRISA group.

Radio In Print
"El Gran Musical"
"El Gran Musical" is also the name of a bi-weekly musical magazine published by Progresa, also owned by PRISA group, whose musical editor is Rafael Revert. Last month, 22 years after the first issue, El Gran Musical was revamped and expanded its editorial.

Explains Javier Angulo, editorial director of Progresa, "The magazine is going to maintain the musical philosophy of Los 40 Principales, but now we've redesigned it and added new features: film, television, adventure, travel, fashion, and events. Music, however, will continue to occupy 80% of its pagination."

After 340 issues, the new El Gran Musical was put on sale last month with a printing of 75,000, after an initial investment of Pta 30 million (appr. US$300,000).

Concert Promotion And More
Apart from its multimedia activities in the editorial and audiovisual fields, the Los 40 Principales also co-sponsored the majority of concerts taking place in Spain.

Michael Jackson, Madonna, Bruce Springsteen, Prince, Paul McCartney, the Rolling Stones and Sting are just some of the artists whose concerts in Spain have been promoted by Los 40 Principales. The experience of Los 40 Principales in the organisation and promotion of concerts has deep roots. They began organising events in the early '70s in various Madrid theatres and discoteques, attracting fans who came to see their favorite artists.

Since then, Los 40 Principales has organised and sponsored more than 1,000 concerts throughout Spain. It has also worked to promote Spanish, as well as international, music. The last event embarked upon was "El Gran Musical Europe", a series of concerts produced in 1989 by Fernando Salaverri, which toured the principal capitals of Europe, combining local groups with the most famous Spanish pop and rock artists.

But if all this was not enough, PRISA's directors have announced their intention to buy another national TV channel when the government gives the green light to cable TV, with the goal of broadcasting music all day long. From radio show to national TV channel, SER and Los 40 Principales have come a long, long way.

A Principal Part Of Label Marketing Plans

Major record companies in Spain are unswerving in their praise of Los 40 Principales and the network's contribution to record sales across the country.

"No other radio network or medium has so much power and prestige as Los 40," states Rafael Gil, managing director of EMI/Hispavox. "Although success can never be guaranteed, if a record is given widespread airplay on Los 40, the percentage chance of sales success is very much higher."

Hugo Zabala, WEA marketing director, considers that over the past 25 years, Los 40 Principales has become an indispensable factor to be borne in mind in the realisation of any marketing plan in Spain. And for Epic's marketing director Fernando Muñoz, Los 40 Principales is the fundamental basis of the great majority of our marketing campaigns.

The message is clear—it would be hard to imagine Spain's record and music industry without SER's Los 40 Principales, and in particular its head Rafael Revert, oiling the machinery. Or to put it another way, the machinery of any record company seeking success without co-operating with Los 40 would probably soon get rusty.

Total Co-operation
EMI/Hispavox's Gil explains, "Our relationship with Los 40 is one of total collaboration. Not only is Los 40 essential for successful record sales, but its audience is so well made-to-measure that it is relatively easy to target records accurately."

"It would be hard to imagine Spain's music and record industry without Los 40." - Fernando Muñoz
Support Your Local Talent

Zabala thinks that "one of the most important contributions made by Los 40 Principales has been unconditional support for local artists. This has been a wise move, since it has resulted in young people identifying very strongly with the station."

José María Camara, managing director of PolyGram, which includes RCA and Ariola, says it would not be possible to make a list of artists whose careers have benefited from the decisive influence of Los 40 Principales with- out risking some unforgivable omissions.

Zabala believes that the real strength of Los 40 is its integral promotion. "Only with Los 40 can a marketing plan encompass four main areas," he explains. "You get airplay, exposure in Le Gran Musical magazine, TV space through Los 40 Principales on Canal Plus, and also a live concert sponsored by Los 40."

Mariano de Zúñiga, managing director of PolyGram Ibérica, which includes Phonogram and Polydor, says, "Los 40 Principales reflects the wide accep- tance by young people of the work of a group of professional musicians. It is very important for them, and in turn for us, because it gives us a certain orientation. There are 'frequent and close contacts' between Los 40 and PolyGram, as with most other record companies. "Rafael Revert or somebody else from Los 40 will often come up with a different perception to ours on a particular point, and we discuss the matter until we reach an agree- ment. Each case is different; there is no uniform system."

Clarity of Concept

De Zúñiga thinks Los 40's main achievements have been to main- tain a formula that works, and to have built up a huge listening public of young people who are loyal to Los 40. "This consistency is a bridge of communication between the public and the industry," he adds.

Marta Meyer, marketing director of CBS Sony, considers that "the important thing is that Rafael Revert and Los 40 Principales network seem to have had their concept clear from the start. Add 25 years of hard work and ambition, and you end up with a powerful commercial radio structure that has no rival in Spain, or any other European country for that matter."

She adds, "Los 40 has honed down the basic Top-40 formula to guarantee a nationwide coverage that can virtually be a marketing plan on itself for a major pop act. The coverage is so complete that a song chosen for the playlist is virtually guaranteed to gain notori- ety among Spanish youth."

"This total coverage allows them to create fashions indepen- dent of what's going on in the sales charts around the world, a fact proven by the many local acts that have been broken by the network."

Impact on sales

"The US singer Martika estab- lished an exceptional working relationship with Los 40 during promotion of her debut album. Considering a total European sales and the size of the Spanish market, Martika performed 68% better than in the rest of Europe."

Although the New Kids On The Block never came to Spain for promotion, their catalogue has performed 12% better than in the rest of Europe with 240,000 units, and sales of Deacon Blue's last album in this country represented 33.6% of total European sales, when the Spanish market normal- ly represents only 8%.

"These cases are clearly tied to the enthusiastic, focused and organized support offered by Rafael Revert and the entire net- work. Los 40 is willing to take risks to give its public what it wants. It does not rest on its laurels."

Miguel Bose relaxes in Los 40 Studios

Elton John receives an award

Gil and other EM/Hispavox executives meet occasionally with Revert and other Los 40 disc jockeys to discuss upcoming releases. "The dialogue is completely open," says Gil, "and one thing I can say without hesitation is that if they say they'll do something, they'll do it. If they commit themselves, they don't mess around."

The opinions of the Los 40 people at these meetings are often extremely helpful, adds Gil. "For example, when we were launching two of our current big acts, Olé Olé and Loco Mia, Rafael Revert immediately jumped on the idea they were very visual acts, that their image was very important and that their promo- tion would not just be through radio."

First, Revert made sure they received exposure in Los 40's teen magazine, La Gran Musical. "Then, he got the two bands, plus another of our successes, Héroes de Silencio, on the summer tours organised by Los 40 that travel around towns and cities playing live," Gil says.

"[Los 40] knows young people have to be offered new things." - Inigo Zabala

This way, potential record- buying clients have a chance to see the groups live. The summer tours are massive, so young people have the groups live," Gil says. "We have a company-to-company situation with Los 40 of mutual involve- ment but not buying and selling."

THE SPANISH INDEPENDENT PUBLISHING GROUP
QUIROGA / SEEMSA / ARPA
CONGRATULATES
40 PRINCIPALES NETWORK
ON ITS 25th ANNIVERSARY

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DE TODOS QUE ESTAMOS Y FORMAMOS ESTA CASA

PRINCIPALES DE TODOS QUE ESTAMOS Y FORMAMOS ESTA CASA

BIRO SERDISCO S.A.
C/ Silva, n.° 6, 4°. C - 28013 MADRID

COMPANi fONOGPMf ICA ESNS.,
AmericanRadioHistory.Com
The Faces Behind The Voices

Where would a radio station be without that most important of assets, on-air talent? Los 40 Principales has no shortage of that.

From Pirate To Principales

Juan Manuel Ortega, known as Juanma, considers himself an old DJ at 24. A ham operator by trade, he began broadcasting his own show, "I compiled my own chart and launched contests, giving silly little prizes like sandwiches or breakfasts prepared by my mother."

After a spell working for pirate radio stations his career with Los 40 began in 1986 when he won the station's competition to find the best DJ in Barcelona, his hometown. "I was born in July, 1966 - the same month and year Los 40 was founded," he says, convinced that fate had played a part.

Now based in Madrid, he has a daily afternoon show, as well as presenting the Top 40 tips and "Rock Over London" on Fridays. He also has his turn hosting the TV version of Los 40 on weekends, while on Saturdays he presents the half-hour show "Aventura, Avantura".

To top it all, he lends his voice to adverts and conducts interviews live with visiting celebrities.

The Fifth Beatle

Joaquin Luqui celebrates 25 years with Los 40 Principales this year. He is known as the Fifth Beatle, "perhaps it's because I published a book, 'Los Beatles que Amo', in the late 1970s after their break-up. I continued to support them despite everything," he says.

"I started out in Pamplona up north until Los 40 head Rafael Revert heard me, liked my bou-

No Nickname Necessary

Jordi Casaoliva feels he doesn't need a radio pseudonym. "My surname is so strange that it sticks to people's minds," he laughs. (Casaoliva means olive house). He can be heard over the 40 Principales Barcelona station from 10.00 to 14.00 and 21.00 to 22.00 hours, Monday to Friday.

He follows the standard Top 40 format for the morning pro-

New Top 40 on Saturdays, and "La Gran Musical" on Saturdays - every weekday morning Abellan steers an anarchic show called "Welcome To The Jungle" on Radio Minuto. Abellan and his crew of six prepare for the show starting at 05.00. "I sleep every day from about 16.00-21.00, a real siesta, and sometimes go straight to the studio from the discos or a club," Abellan grins.

The New Kid

Nicolas Figueras, plain Nico to his radio audience, is the new kid on the SER block. Just 17, he joined Los 40 shortly after his 16th birthday. When he was 14, Nico was a DJ on two Madrid pirate stations that no longer exist. At Los 40, he has three regular spots, but works every day standing in for anybody who is sick or on holiday.

"I was crazy about putting records on the turntable at parties and kids' discotheques from the age of 12," Nico remembers, "I only go to discos for that reason. My mother used to get very angry with me, but now, of course, she's really pleased."
THE
40
PRINCIPALES ARE
25
YEARS OLD

Pop, rock, soul, new wave, heavy, glam, techno, blues, rap, punk...
Everything happened in these 25 years. And everything went through "40 PRINCIPALES".
Day by day, we have created with you the history of the music. Many years fulfilled with great vibrations. Playing the best records. Bringing to light the best from home and abroad. Supporting promises who became true leaders.
25 years of music which is only the beginning. Be with us for the next 25. We'll keep on being the first, the "PRINCIPALES".
By Jahn Hiber

The destiny of the UK radio scene may well be decided in the next few months, as the Association of Independent Radio Contractors (AIRC) examines what ratings methodology will be in use for the next several years. Will the promise of dozens more stations, broadcast to hopeful, profitably trainable audiences, be realised? Can radio grow to more than 2% of the UK advertising pie?

Or will radio get bogged down in internal squabbles and short-sightedness that could render commercial movement radio an insignificant curiosity?

Let's examine the doable for the vital ratings decision, then suggest eight key questions or issues those involved may want to consider.

From Congress To Countdown

According to AIRC director Brian White, the process for deciding what diary to use to measure UK radio takes a big step June 26, with a hoped-for climax by the end of the year. For example:

- June 26, 1992, AIRC Congress: At that gathering, AIRC members will be asked to approve the Radio Joint Audience Research (RAJAR) system as the combined national/local audience measurement system to replace the seven individual local systems used in the UK. This, in turn, will allow advertisers to combine the ratings for all the systems into one total, thus giving each firm three months line for the bids to be received, and a hoped-for date by which the bids may be announced. (Some formats, such as the rock, jazz and others with appeal to "hip" young males under 35, can suffer unstable ratings. This is because often these fellows are not as keen about the diary, thus making it less useful, and hurts response rates.

4. How many diaries will be sent out? Sample size is a major cost issue for ratings firms and a sometimes-controversial matter.

- Some formats, especially those that can be listened to in the car, are not on the top of the list for the UK. In this case, there's time to plan, with the potential result that one that makes for additional and more profitable stations.

3. How is the diary placed? In the market, RAJAR will provide a "closed-end" diary. The final four key questions you may want to focus on have to do with the numbers. Such a cooperative approach, with the numbers, will swing up/down from the "open-ended" design option. No stations pre-listed, no times shown on the pages, with listeners responsible for writing down the station names and times listened, is a popular format, but an easy listening of soft pop, can benefit from the open-ended diaries. Also, high-profile stations (more likely to have top-of-mind recall) do well in open-ended diaries. Minor stations, or those with smaller marketing budgets, would probably prefer the "closed-end" approach.

2. Who gets the diary? Does everyone in the home above a certain age have to fill one in? (known as a clustered approach)? Or would there be just one diary per household (non-clustered)? The latter is superior research; the former is cheaper for the research firm to implement. And what is the minimum age surveyed? Two (as in TV in the US)? Four? Seven (used in Australia and New Zealand)? 10, as in Canada? 12+, as in most US radio? Or perhaps 18+, as a new diary-based system in the US is launching?

8. What input will stations and ad agencies have into the methods and operation of the successful ratings bidder?

The final four key questions you may have to deal with how you can convert your ratings to revenues. To obtain that payoff, perhaps these items should be addressed to see how they fit within your business. If you have a good system, this could help your sales picture.

1. What would the diary design look like? Would it be "closed-end", as has been used, with stations pre-listed and quarter-hours able to be checked? Or, how about an "open-ended" design option? No stations pre-listed, no times shown on the pages, with listeners responsible for writing down the station names and times listened, is a popular format, but an easy listening of soft pop, can benefit from the open-ended diaries.

2. Who gets the diary? Does...
NEW RELEASES

SINGLES

Alice Cooper
Hey Stoopid - Epic
More malicious damage by the beast from Arizona. The "Hey, Hey" refrain will make listeners of rock radio turn up the volume.

Elmer Food Beat
Je Veux Encore Dormir Tout Seul Ce Soir - Off The Track
French practical jokers who supplied comedy content to the media with their last single. 30 cm, sleep alone now, and have produced a more catchy lullaby than the traditional Frères Jacques.

Enigma
Principles Of Lust - Virgin
A new single from the I'm Your Baby Tailor-made for EHR.

Green On Red
Little Things In Life - China
Sentimental country rock, sung in a suitably unsteady voice by "Neil Young Jr." Dan Stuart. The acoustic arrangements—brushes, acoustic bass and guitar—complement the song's bitter sweet qualities. Produced by veteran Al Kooper, who's also featured as keyboardist.

Chesney Hawkes
I'm A Man Not A Boy - Chrysalis
Grown-up after only one European smash hit, this new power pop single is, again, tailor-made for EHR.

Whitney Houston
I'm A Man Not A Boy - Chrysalis
Another soul classic (by Otis Redding) aptly handled by one of the best white soul singers. Updated and ready for EHR. The fourth single taken from the Don't Explain album.

Pop Will Eat Itself
92' Boileauer "The Birth" Mix - RCA
If we don't get a long hot summer, PWEI should provide us with a pop/dance heatwave. Both dance and EHR formats will be in the danger zone. Watch out for melting vinyl!

The September When
Mama Won't Tell You No Lie - WEA
After conquering their homeland Norway with the top 10 hit Bullet Me, this Scandinavian-based band is now heading towards European victory with a second single off their new album Mother, I've Been Kissed. A beautiful pop song in a crystal clear production by Knut Bohn.

Siouxsie & The Banshees
Superstition - Polydor
The "Ice-Queen" has always managed to stay with the trends. Her new single, lifted from the album Superstition, enters the dance scene. It's produced by the genres main man, Stephen Haig, the studio wizard behind the Pet Shop Boys and New Order.

Shakatak
Bitter Sweet - Polydor
Newest outing by the UK jazzy (soft) soul act, who are extremely popular in Japan, won't do injustice to their status with this release. The track Don't Look Back incorporates all the usual ingredients: Bill Sharpe's keyboards and Jill Saward's restrained vocals. They Call That Cool is a "hazardous" departure from that route via the addition of samples in a pop/dance style, resulting in more options for airplay.

Bonnie Raitt
Luck Of The Draw - Capitol
Follow-up to the Grammy awarded Nick Of Time, is again produced by Don Was with Raitt credited as co-producer. It is packed with rock and soul in a mass of electric (slide) and acoustic guitars. The strong duet with Austin soulman Delbert McConnell, Good Man, Good Woman, is a cover version of the Wornack & Wornack song and has the power of an EHR knockout. The title track is a composition byIrishman Paul Brady, who was also responsible for Not The Only One. Most groovy is her own Come To Me, with a Stones 'Black & Blue' reggae-beat, while One Part Be My Lover means ballad time. The inevitable John Hiatt composition No Business should delight album rock programmers.

Swimming The Nile
Swimming The Nile - WEA
A debut album by the German band who are masters at writing pleasant pop songs with an early '80s new wave touch. Singer/guitarist Mathis Richter-Reichheim chants in a dramatic voice, reminiscent of Robert Smith of The Cure. Producer Franz Plasa deserves credit for the ultra-bright sounds of which the acoustic guitar orientated-track With You is a first-rate example. The single The Monkey In Me, as joyful as any song by EMI or The Farm, has everything a future dance craze would want.

Richard Thompson
Rumor And Sigh - Capitol
Another album by the veteran electric folkie Richard Thompson, again in collaboration with producer Mitchell Froom. And it must be said, the album carries both their imprints. All 14 of Thompson's compositions are top-class. Froom provides the song material the warm atmosphere and gives it room to breathe. Surrounded by the finest sessionists, like drummer Jim Keltner and bassist Jerry Schef, all ingredients were in place for a top recording session. The first single I Feel So Good deserves to be his first (solo) hit.

Tipsy Wit
Songs & Dreams - Semetary (LP) (France)
This could be the first French hard rock band to make it big outside their homeland territory. Watch out for their Rock Invasion. All tracks on the debut album have good hooks and great sing-along choruses. Mixed by American Gary Wagner (Michael Bolton, Joan Jett, David Lee Roth). Contact Stéphane Girard on tel (33) 4-4553 3131; fax: 1-4331 1402.

Buttermountain Boys
Your World - BMB (Holland)
Cajun with pop charm, that's a novelty. The UK five-piece successfully transfer roots music to EHR ears. Featuring guest vocalist Liz Wilson, this single must appeal to anyone tuned into acts ranging from Deacon Blue to the Wonders. Contact John O'Hare at Worldbeat Int. on tel: (31) 23-313 465; fax: 23-272 194.

NEW TALENT

091
El Baile De La Desesperacion - Zafiro (LP) (Spain)
This Spanish bomb squad provides highly explosive rock. The track La Vida Que Malo Es--on a Bo Diddley beat--is airplayed on many stations in their homeland. Very promising and way above average. Contact Javier Garcia on tel. (34) 958-264 763/261 498.

Cocoband
Menerque Toul - Erde (LP) (Germany)
Instead of the usual poor imitations of the Dominican merengue music, this is the real stuff for a change. They're absolutely the hottest band within this genre at the moment. This album has already sold over 150.000 copies in the US and stayed for 30 weeks in Billboard's Top Latin Albums. Contact Manuel Román on tel (49) 2202-599 42; fax: 2202-220 74.

Nash!
Take Me High - Koch
Introducing the 'quatro', a South American snare instrument. Dutch singer/songwriter Nash seems to have built a bridge between both American continents. The female backing singers strengthen the poppy chorus. Take him high on EHR playlists.

Robert Palmer
Dreams To Remember - EMI
The track "I'm A Man Not A Boy" probably gives the best description of Abdul's abilities, creating vibes for the dance floor. It is less poppy and far more a dance album than Forever Your Girl was. One exception, though, is Round and Round, an emotional ballad that enters the EHR Top 25 at no. 15 this week.

Donké
Donké - Mandel/Island
The band's name simply means "dance" in the Bambara language of Mali. Unlike other artists within the "world beat dance" genre, their music has enough compactness and melody for our European ears to take note. Ex-Zaka Percussion's bass player Alain Lecointe and singer Mangala, have found new ways to fall in with western wishes and Kourou—with its remarkable, hot "sun-thesierness"—is most illustrative in this respect. The a capella-like sound of Kofili is extra commanding thanks to its repetetiveness.

Mystery Slang
Mystery Slang - Virgin
If there's such a thing as "modern blues", then this fits the bill. Mystery Slang is the artist's name of Scottish singer/songwriter-producer Larry Gaird. His deep vocals sound as threatening as the voice of Matt Johnson of The The, another one-man project. The man creates his own blues style, not in terms of "12-bar songs" but in attitude, just like Capraen Beefheart did years ago. It's emotional and compelling. Seven In A Ditch and I'm Mad At You are prime examples of his menacing sounds.

NEW TALENT

Rumor And Sigh - Capitol
Another album by the veteran electric folkie Richard Thompson, again in collaboration with producer Mitchell Froom. And it must be said, the album carries both their imprints. All 14 of Thompson's compositions are top-class. Froom provides the song material the warm atmosphere and gives it room to breathe. Surrounded by the finest sessionists, like drummer Jim Keltner and bassist Jerry Schef, all ingredients were in place for a top recording session. The first single I Feel So Good deserves to be his first (solo) hit.
The small Antwerp-based ARS label, distributed by Sony Music International worldwide, have always been very successful with dance projects. This week, they launch the new album, "Body To Body" by Technotronic, the follow-up to their first album "Pump Up The Jam", which reached no. 3 in the European Top 100 Albums in 1990. Now fronted by Reggie they are ready to break their debut record sales (four million copies worldwide).

by Robbert Tilli

Technotronic is the brainchild of Belgian producer Jo Bogaert, who always seems lucky enough to find talented new singers for his projects. Bogaert's concepts often are launch pads for artists to embark upon solo careers afterwards. His first claim to fame was the 1989 summer hit Pump Up The Jam, which was also the title of Technotronic's first album. Model Felly performed in the video, while Manuel Kamou, u.k.a. Ya Kidd K, was the real singer.

Bogaert has found another gifted vocalist for Technotronic. Reggie (real name Rejase Maguirie), one-time singer with IndEEP (Last Night A Druggy Saved My Life). She is credited as lead singer, on eight of the 12 tracks on the new album that are all co-written by her. She also sings on the first single, which is already charted in Belgium at no. 16, the UK (12), Ireland (3), Germany (22), Portugal (26), Finland (10) and Denmark (13). In the Coca-Cola Eurochart Hot 100 Singles it is at no. 13.

The title track is sung by American rapper Colt 45, alias Marvin Alexander, who also takes the lead on, what is probably the most "bouncing" vocal track, Cool Chill'n.

To make things more confusing, Quadrophonia, another ARS/Clip production (recently successful in the UK with their eponymously titled single) are also featured on the album.

The famous Belgian engineer Michel Dierickx recorded and mixed Body To Body (with their eponymously titled single) are probably the most "bouncing" vocal track, Cold Chillin'.
Station reports include all new additions to the playlist, indicated by the abbreviation "AD." Reports from certain stations also include a "Power Play" (PP), a track which receives special emphasis for the week, as well as featured new CDs and IPs designated by the indicator "IP." All playlists must be received by Tuesday at 1 o'clock.

UNITED KINGDOM

BET RADIO 1

Chris Lyon - Head of MD

AD

Brenda - The Self

AD

Gary Pint

AD

Cheyney Howarth At A Man

AD

Cheryl

AD

Lyn

AD

Gary Pint

AD

Penny Toner

AD

Amen Neville

A

 plea


BLUE MAGIC

James

AD

Buck

AD

Pat

AD

Suggs

AD

Lyn

AD

Gary

AD

Lyn

AD

Gary

AD

Penny

AD

Amen

THE MIRACLES

Cheyney

AD

Howie

AD

Judy

AD

Lyn

AD

Gary

AD

Lyn

AD

Penny

AD

Amen

SUGAR

Lyn

AD

Cheyney

AD

Gary

AD

Lyn

AD

Penny

AD

Amen

AD

Brenda

AD

Gary

AD

Cheyney

AD

Lyn

AD

Pat

AD

Suggs

AD

Lyn

AD

Gary

AD

Penny

AD

Amen

GUARDIAN

Gary

AD

Cheyney

AD

Lyn

AD

Gary

AD

Lyn

AD

Penny

AD

Amen

THE MIRACLES

Cheyney

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Howie

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Judy

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Cheyney

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Brenda

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Cheyney

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Brenda

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Brenda

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Pat

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Brenda

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Cheyney

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Pat

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Suggs

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Gary

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Penny

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Amen

SUGAR

Lyn

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Cheyney

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Amen

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SUGAR

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Amen

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Brenda

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Gary

AD

Cheyney

AD

Lyn

AD

Pat
STATION REPORTS

ITALY

A LIST:
1. Paula Abdul - Rush Rush
2. Toto - Hold The Line
3. Toto - Hold The Line
4. Toto - Hold The Line
5. Toto - Hold The Line

B LIST:
1. The Police - Message In A Bottle
2. The Police - Message In A Bottle
3. The Police - Message In A Bottle
4. The Police - Message In A Bottle
5. The Police - Message In A Bottle

BELGIUM

A LIST:
1. Depeche Mode - Enjoy The Silence
2. Depeche Mode - Enjoy The Silence
3. Depeche Mode - Enjoy The Silence
4. Depeche Mode - Enjoy The Silence
5. Depeche Mode - Enjoy The Silence

B LIST:
1. The Police - Message In A Bottle
2. The Police - Message In A Bottle
3. The Police - Message In A Bottle
4. The Police - Message In A Bottle
5. The Police - Message In A Bottle

SPAIN

A LIST:
1. Van Halen - Jump
2. Van Halen - Jump
3. Van Halen - Jump
4. Van Halen - Jump
5. Van Halen - Jump

B LIST:
1. The Police - Message In A Bottle
2. The Police - Message In A Bottle
3. The Police - Message In A Bottle
4. The Police - Message In A Bottle
5. The Police - Message In A Bottle

HOLLAND

A LIST:
1. The Police - Message In A Bottle
2. The Police - Message In A Bottle
3. The Police - Message In A Bottle
4. The Police - Message In A Bottle
5. The Police - Message In A Bottle

B LIST:
1. The Police - Message In A Bottle
2. The Police - Message In A Bottle
3. The Police - Message In A Bottle
4. The Police - Message In A Bottle
5. The Police - Message In A Bottle

USA:

HEAVY D AND THE BOYZ

OUT NOW

CRYSTAL WAVE - GET DOWN

RECORDING IN THE "CHARM CITY" STUDIO

SPOKANE, WASHINGTON

JUNE 22, 1991

MUSIC & MEDIA 19
SWEDEN

A List:

Johan Bring - Frog. Dir.
AL CITY 103/Gothenburg

Weekdays 12.30-3 PM

Kaj Kindvall - Prod.

RIKSRADION P3/TRACKSUSTAN

RIKSRADION P3/KLANG &

Jimmy Soul- If You Wanna Be
Swing A Ling- Sound System
Definition Of Sound- Now Is
Kirsty MocColl- Walking Down
Starship Good Heart
Swine- Where Blue Begins
Lisa Fischer- How Can I Ease
Desmond Child- Love On A
ADL/Papa Dee- Dangerous
Menlo Love/Adeva- Ring My Bell
R.E.M. Shiny Happy People
T'Pau Whenever You Need Me
"Captured By A Lovestorm"

Siw Mariann Olsen  DJ/Prod.

AD Stan Ridgway - Jack Talked Like
A Lists

AD Marc Cohn

Return- Still Waiting
Sheila E. Droppin' Like

New Kids On The Block- Call It
F.L.O. Honour Man
Surface. Never Gonna
OMD Sailing On The Seven Seas
Crystal Waters - Gypsy Woman
Beck To Back- Hoed Er Det Vi
Lenny Kravitz- It Ain't Over
Kirsty MocColl- Walking Down
Carole- Fanged Av En Stormvind
SFS IDon't Even Know
Liz Mitchell- Mocking Bird

B List:

PP

A List:

AD Peter/E.K.B.- U Boby U
Extreme More Than Words
B.T.O. You Ain't Seen Nothing
Chris De Burgh- Simple Truth
Poverty Stinks- Don't Follow
Zucthero/F.Young.- Sena Una
Nomad- Just A Groove
Tony Banks- I Wanna Change The World
Joni Mitchell- Come In From The Cold
Electronic- Tighten Up
Block- Here It Comes Again
Pat Benatar True Love
Color Me Badd- I Wanna Sex You
R.E.M. Shiny Happy People
Taima Rosanes- No Memories
Master Erdman- SOS
Cathy Dennis- Touch Me
Doors. Tight My Fire
Color Me Badd- I Wanna Sex You
Eric Gadd- Do You Believe In Love
Bananarama. Long Train Running
Roachford. Get Ready
Harriet Temple Of Love

EUROPE

STATION REPORTS

SWEDEN

JUNE 22 1991

"Captured By A Lovestorm"
RIDE THE CAROLA EXPRESS, CHECK OUT HER HIT SINGLE PART OF THE FORTHCOMING ALBUM "MUCH MORE" AND HER EUROPEAN PROMO TOUR NOW!

"Captured By A Lovestorm"
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Original Label (Publisher)</th>
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<tbody>
<tr>
<td>21</td>
<td>Wind Of Change</td>
<td>Scorpions - Mercury</td>
<td>A&amp;M (BMG)</td>
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<td>31</td>
<td>The Shoop Shoop Song</td>
<td>Cleo - Epcap (Epic)</td>
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<td>Zucchero Donna Without A Woman</td>
<td>Zucchero - Private (London) &amp; PolyGram (EMI)</td>
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<td>37</td>
<td>Last Train To Trancentral/The Iron Horse</td>
<td>KLF - KLF Communications (GC/Zoo WC/Warner/EMI)</td>
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<td>4</td>
<td>Joyride</td>
<td>Roxette - EMI (Jimmy Fun Music)</td>
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<td>9</td>
<td>Gypsy Woman (La Da Da Da Dee)</td>
<td>Crystal Waters - A&amp;M (BMG)</td>
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<td>14</td>
<td>The One And Only</td>
<td>Chasney Hawkes - Chrysalis (Warner)</td>
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<td>8</td>
<td>I Wanna Sex You Up</td>
<td>Color Me Badd - Giant (Flip Hop/FlipTrax)</td>
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<td>Fading Like A Flower</td>
<td>Baby Baby - Sony (Silvertone)</td>
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<td>Desenchanté</td>
<td>Mylène Farmer - Polydor (Requiem Publishing)</td>
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<td>12</td>
<td>Ring Ring Ring</td>
<td>De La Soul - Tommy Boy (Cuco/Cuba/Hendrix/Mena/CMA)</td>
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<td>13</td>
<td>Holiday</td>
<td>Madonna - Sire (Chrysalis)</td>
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<td>14</td>
<td>Move That Body</td>
<td>Sacha Distel - Technochic (ADELIOP)</td>
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<td>15</td>
<td>Shocked</td>
<td>Kylie Minogue - PWL (All Boys Music)</td>
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<td>16</td>
<td>Light My Fire</td>
<td>The Doors - Elektra (Rondor)</td>
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<td>17</td>
<td>Auteuil Neuliy Passy</td>
<td>Les Incants - A&amp;M (Age To Age) &amp; EMI (EMI)</td>
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<tr>
<td>18</td>
<td>Rhythm Of My Heart</td>
<td>Rod Stewart - Warner Brothers (WB) &amp; PolyGram (EMI)</td>
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<tr>
<td>19</td>
<td>A Nos Acets Manques</td>
<td>Freddie Knight - RCA/BMG (Ba Ba Black yak Music)</td>
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<td>20</td>
<td>Shiny Happy People</td>
<td>Mike &amp; The Mechanics - Virgin (Michael Rutherford)</td>
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<td>21</td>
<td>Future Love Paradise</td>
<td>Small Faces - Butterworth Street/Perfect</td>
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<td>22</td>
<td>Safari Africa</td>
<td>Yannick Noah - Carrire (Corporate)</td>
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<td>23</td>
<td>Jealousy</td>
<td>Pat Settlement - Popworld (Coca-Cola)</td>
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<td>24</td>
<td>Should I Stay Or Should I Go</td>
<td>The Clash - Columbia (Nimrod)</td>
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<td>25</td>
<td>Promise Me</td>
<td>Snap - Logic/Ariola (Warner Chappell/Zomba/Minder)</td>
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<td>26</td>
<td>Where The Streets Have No Name</td>
<td>The Police - Island (Island) &amp; Warner Bros. (Gibb Brothers/BMG Music)</td>
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<td>27</td>
<td>Crazy</td>
<td>Seal - ZTT/WEA (Beethoven Street/Perfect)</td>
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<td>One More Try</td>
<td>Tracy Trice - Quality (RHY)</td>
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<td>How To Dance</td>
<td>Badd Andrews &amp; Princissa - Atlantic (Copyright Control)</td>
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<td>30</td>
<td>Just The Way It Is</td>
<td>Barry Manilow - Atlantic (Copyright Control)</td>
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<td>31</td>
<td>Homey Girl</td>
<td>Mary J. Blige - Very Vision/Interscope</td>
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<td>32</td>
<td>Only Fools (Never Fall In Love)</td>
<td>Sonia - EMI (EMI)</td>
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<td>33</td>
<td>Losing My Religion</td>
<td>R.E.M. - Warner Brothers (Warner Chappell)</td>
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<td>34</td>
<td>Singing In The Rain</td>
<td>The Osmonds - Stax (Stax)</td>
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<td>35</td>
<td>Sailing On The Seven Seas</td>
<td>OMD (EMI) - Raw (Raw)</td>
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<tr>
<td>36</td>
<td>Tout C'Quoi Nous Serapie</td>
<td>Il Capote - Epic (Sony Music)</td>
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<td>37</td>
<td>Fängt Ar En Stormvind</td>
<td>Carno - Radio/BMG (EMI)</td>
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<td>38</td>
<td>Yolli Sweetness</td>
<td>M.C. Hammer - Capitol (Warner)</td>
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<td>39</td>
<td>Darlin'</td>
<td>Rock Voisine - Ariola (Ed. Georges May)</td>
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<td>40</td>
<td>Bow Down Mister</td>
<td>Michael Jackson - Epic (Sony Music)</td>
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<td>41</td>
<td>No Cake</td>
<td>Dr. Alphonse - SWEETMIX (SWEETMIX)</td>
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<td>42</td>
<td>Secret Love</td>
<td>Bee Gees - Warner Brothers (Gibb Brothers/BMG Music)</td>
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<td>Touch Me (All Night Long)</td>
<td>Cathy Dennis - Polydor (Chrysalis/Memory Lane)</td>
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<td>44</td>
<td>The Grease Megamix</td>
<td>Sneaky Sound System - PolyGram (Warner)</td>
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<td>45</td>
<td>Thinking About Your Love</td>
<td>Kenny Thomas - Cooltempo (EMI/Rondor)</td>
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<td>46</td>
<td>Strike It Up</td>
<td>No. 1 UK - EMI (EMI)</td>
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<td>47</td>
<td>Mea Culpa Part II</td>
<td>Enigma - Vitto Alpha/Mambo/Siegel</td>
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<td>48</td>
<td>Je Me Battrai Pour Elle</td>
<td>Fred De De De - Sonora (Barbarossa/Los Arcos)</td>
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<td>49</td>
<td>Just A Groove</td>
<td>Nomad - Nomad (Rondor)</td>
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<td>Tainted Love/Where Did Our Love Go?</td>
<td>Soul Cell/Marc Andrus - Mercury (Mercury/Warner)</td>
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<td>51</td>
<td>Break De Stile</td>
<td>Soul II Soul - RCA (RCA/Sony Music)</td>
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<td>52</td>
<td>The Robots</td>
<td>Kraftwerk - EMI (EMI Music)</td>
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<td>53</td>
<td>Success</td>
<td>Danii Minogue - MCA (Mushroom)</td>
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<td>54</td>
<td>Call It What You Want</td>
<td>New Kids On The Block - Columbia (EMI)</td>
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<td>55</td>
<td>Anastasia</td>
<td>Ito-Mono - Virgin (Toot Beat/PAAS/R &amp; M)</td>
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<td>56</td>
<td>Se Stramo Insieme</td>
<td>Roberto Cartone - Virgin (Bowton/L'Altra Era)</td>
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<tr>
<td>57</td>
<td>U &amp; I</td>
<td>Dr. Alban - SWEETMIX (SWEETMIX)</td>
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<tr>
<td>58</td>
<td>Hijo De La Luna</td>
<td>Mecano - RCA/BMG (BMG)</td>
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<tr>
<td>59</td>
<td>Here We Go</td>
<td>The Music Factory feat. Faith Williams - Columbia (Columbia/Coca)</td>
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<td>60</td>
<td>Snap Megamix</td>
<td>Snap - Logic/Ariola (Warner Chappell/Zomba/Minder)</td>
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<tr>
<td>61</td>
<td>See The Lights</td>
<td>Simple Minds - Virgin (Virgin)</td>
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<td>62</td>
<td>Send Me An Angel</td>
<td>Scorpions - Mercury (Copyright Control)</td>
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<tr>
<td>63</td>
<td>People Are Still Having Sex</td>
<td>Johnny Nash - Epic (Rondor Music)</td>
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<tr>
<td>64</td>
<td>Place Des Grands Hommes</td>
<td>Patrick Bruel - RCA (RCA)</td>
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<tr>
<td>65</td>
<td>Los Zoumba</td>
<td>Logal - Flamenca (Copyright Control)</td>
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<tr>
<td>66</td>
<td>Anitouni</td>
<td>MC Pfaff - Virgin (Virgin/InterAgua)</td>
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<tr>
<td>67</td>
<td>This Is Your Life</td>
<td>Rowling - London (One Life/Blondy/Elyias)</td>
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<tr>
<td>68</td>
<td>Remember Me With Love</td>
<td>Gloria Estefan - EMI (EMI)</td>
<td></td>
</tr>
</tbody>
</table>
### Top 10 Sales in Europe

#### UNITED KINGDOM

1. **Color Me Badd** - "I Wanna Sex You Up"
2. **Amy Grant** - "Baby Baby"
3. **Cher** - "The Shoop Shoop Song"
4. **Madonna** - "Holiday"
5. **Kylie Minogue** - "Shocked"
6. **The Doors** - "Light My Fire"
7. **Crystal Waters** - "Gonna Make You Sweat"
8. **R.E.M.** - "Shiny Happy People"
9. **Pet Shop Boys** - "Always On My Mind"
10. **Beverley Craven** - "Promises Me"

#### SPAIN

1. **Meccano** - "El 7 Del Septiembre"
3. **Color Me Badd** - "I Wanna Give You (I Wanna Sex You Up)"
4. **KLF** - "Last Train To Trancentral"
5. **Mecano** - "El 7 Del Septiembre"
6. **8** - "I Wanna Sex You Up"
7. **8** - "I Wanna Sex You Up"
8. **10** - "R.E.M. - Out Of Time"
9. **10** - "KLF - Last Train To Trancentral"
10. **Eurythmics** - "Greatest Hits"

#### GERMANY

1. **Z. Fornaciari & P. Young** - "Senza Una Donna"
2. **9** - "Eurythmics - Greatest Hits"
3. **9** - "KLF - Last Train To Trancentral"
4. **8** - "Seal - Joyride"
5. **8** - "Seal - Joyride"
6. **8** - "Seal - Joyride"
7. **8** - "Seal - Joyride"
8. **8** - "Seal - Joyride"
9. **8** - "Seal - Joyride"
10. **8** - "Seal - Joyride"

#### HOLLAND

1. **10** - "Seal - Seal"
2. **10** - "Eurythmics - Greatest Hits"
3. **8** - "Eurythmics - Greatest Hits"
4. **8** - "Eurythmics - Greatest Hits"
5. **8** - "Eurythmics - Greatest Hits"
6. **8** - "Eurythmics - Greatest Hits"
7. **8** - "Eurythmics - Greatest Hits"
8. **8** - "Eurythmics - Greatest Hits"
9. **8** - "Eurythmics - Greatest Hits"
10. **8** - "Eurythmics - Greatest Hits"

#### NORWAY

1. **10** - "Seal - Seal"
2. **10** - "Eurythmics - Greatest Hits"
3. **8** - "Eurythmics - Greatest Hits"
4. **8** - "Eurythmics - Greatest Hits"
5. **8** - "Eurythmics - Greatest Hits"
6. **8** - "Eurythmics - Greatest Hits"
7. **8** - "Eurythmics - Greatest Hits"
8. **8** - "Eurythmics - Greatest Hits"
9. **8** - "Eurythmics - Greatest Hits"
10. **8** - "Eurythmics - Greatest Hits"

#### SWITZERLAND

1. **10** - "Seal - Seal"
2. **10** - "Eurythmics - Greatest Hits"
3. **8** - "Eurythmics - Greatest Hits"
4. **8** - "Eurythmics - Greatest Hits"
5. **8** - "Eurythmics - Greatest Hits"
6. **8** - "Eurythmics - Greatest Hits"
7. **8** - "Eurythmics - Greatest Hits"
8. **8** - "Eurythmics - Greatest Hits"
9. **8** - "Eurythmics - Greatest Hits"
10. **8** - "Eurythmics - Greatest Hits"

#### FRANCE

1. **Les Inconnomes - Adventus Polymus**
2. **Fredrickson, Golden & Jones - A Nos Actes Magiques**
3. **Kenny Goss - Goya Africa**
4. **UB40 - Homeless Boy**
5. **Jill Caplin - Tout C'Qui Nous Sepore**
6. **La Minaudiere - Dans Mon Jardin**
7. **Seal - Crazy**
8. **Francisco De Franco - Je Me Battra Pour Elle**
9. **Mecano - Hé De La Luna**
10. **Eurythmics - Greatest Hits**

#### BELGIUM

1. **10** - "KLF - Last Train To Trancentral"
2. **10** - "Seal - Seal"
3. **10** - "Eurythmics - Greatest Hits"
4. **10** - "Seal - Seal"
5. **10** - "Eurythmics - Greatest Hits"
6. **10** - "Eurythmics - Greatest Hits"
7. **10** - "Eurythmics - Greatest Hits"
8. **10** - "Eurythmics - Greatest Hits"
9. **10** - "Eurythmics - Greatest Hits"
10. **10** - "Eurythmics - Greatest Hits"

#### ITALY

1. **Z. Fornaciari & P. Young** - "Senza Una Donna"
2. **10** - "The Clash - Should I Stay Or Should I Go"
3. **10** - "Rod Stewart - Vagabond Heart"
4. **10** - "Eurythmics - Greatest Hits"
5. **10** - "R.E.M. - Out Of Time"
6. **10** - "KLF - Last Train To Trancentral"
7. **8** - "Funeral For A Friend - Straight Jacket""
Trend: Stations Drop EL For Soft AC; Mellow Rock Grows

The number of easy listening stations catering to soft AC has reached record levels in recent months. In 1990, 15 stations in the top 50 US markets fled EL to target younger audiences as soft AC. Observers feel that the erosion of EL is such a function of revenue as ratings. In short, many EL stations had good shares of listening, even among key 25-54-year-olds, but marketplace perceptions made the "older" stations harder to sell. Will new defenders do well with the soft AC format? The answer appears to be "yes." Over the past several years, most ELs have been playing "soft vocals" in their mix (up to six per hour), and the format changes have barely been perceived among listeners. Up through just three or four years ago, an EL that flipped to soft AC also had to change call letters. Now, that kind of move isn't necessary, especially with the change being seen as part of an evolution, and with the "baby boomers" (those born between 1943-60) moving into the targeting window to replace old-line "older" listeners.

Meanwhile, mellow rock or AC Rock appears to be the latest format craze for researchers and console-build client bases. Bolton Research is promoting its finding and development of the format for WMMO/Orlando, and Alan Burns Associates is direct-marketing stations, saying the format is the wave of the 90s. Many recognise the pioneer contemporary rock/AC station to be KRKX/Kansas City (The River). Courtesy of Radio Watch.

The Value of Using Schools

Getting to parents through their children has been part of McDonald's overall corporate marketing strategy since day one. Other firms have followed suit in record numbers in the last decade, and now some radio stations are working their way into households by starting with kids at school. Here are some tactics being used:

1. Printing and distributing severe weather safety guides for classrooms. These brochures cover "what to do" actions for kids and parents. Getting to parents through their children is key.

2. Speakers who specialise in cutting to children about their favourite songs and how radio stations work. Morning personalities/hosts and traffic reporters are key stars to send, as they never get refused going into classrooms. These brochures cover "what to do" actions for kids and parents. Getting to parents through their children is key.

3. Asking schools to allow a "lads' opinion survey," with results to be broadcast on air. Questions asked range from the likelihood of a female president, the quality of TV, favourite singer/songs, what they think is the biggest problem facing the community, etc. Copies of the survey results are presented on letterhead at school parent-teacher meetings. Courtesy of Radio Watch.
### NATIONAL AIRPLAY

#### UNITED KINGDOM

Most played records on BBC stations and major independent.

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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Chariots Of Fire</td>
<td>Chariots Of Fire</td>
<td>Virgin</td>
</tr>
<tr>
<td>2</td>
<td>2 Unlimited</td>
<td>So What?</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>The Smiths</td>
<td>Some Girls Are Bette</td>
<td>PolyGram</td>
</tr>
<tr>
<td>4</td>
<td>The Specials</td>
<td>Turquoise</td>
<td>Virgin</td>
</tr>
<tr>
<td>5</td>
<td>The Boomtown Rats</td>
<td>Overbay</td>
<td>Virgin</td>
</tr>
<tr>
<td>6</td>
<td>The Jam</td>
<td>The Clap</td>
<td>Virgin</td>
</tr>
<tr>
<td>7</td>
<td>The Smiths</td>
<td>Please Please Please</td>
<td>PolyGram</td>
</tr>
<tr>
<td>8</td>
<td>The Jam</td>
<td>The Clap</td>
<td>Virgin</td>
</tr>
<tr>
<td>9</td>
<td>The Specials</td>
<td>Turquoise</td>
<td>PolyGram</td>
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#### GERMANY

Most played records on the ARD system and major private. Compiled by Media Control/Baden.

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<th>Title</th>
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<td>U2</td>
<td>The Boy Is Coming</td>
<td>Epic</td>
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<tr>
<td>2</td>
<td>R.E.M.</td>
<td>Losing My Religion</td>
<td>Atlantic</td>
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<tr>
<td>3</td>
<td>Sting</td>
<td>It Ain't Over 'Til It's Over</td>
<td>PolyGram</td>
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<tr>
<td>4</td>
<td>Scorpions</td>
<td>Wind Of Change</td>
<td>Mercury</td>
</tr>
<tr>
<td>5</td>
<td>Mike Oldfield</td>
<td>You've Got A Friend</td>
<td>Vertigo</td>
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<tr>
<td>6</td>
<td>Lonnie Jordan</td>
<td>She Sells Revenge</td>
<td>Virgin</td>
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<tr>
<td>7</td>
<td>Billy Ocean</td>
<td>I Believe</td>
<td>Intersong</td>
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<td>8</td>
<td>Bruce Springsteen</td>
<td>Born To Run</td>
<td>Columbia</td>
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<tr>
<td>9</td>
<td>The Specials</td>
<td>Turquoise</td>
<td>PolyGram</td>
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#### FRANCE AM

Most played records on AM stations. Compiled by Media Control/Strasbourg.

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<tbody>
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</tr>
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<td>Born To Run</td>
<td>Columbia</td>
</tr>
<tr>
<td>9</td>
<td>The Specials</td>
<td>Turquoise</td>
<td>PolyGram</td>
</tr>
</tbody>
</table>

#### ITALY

Most played records on RAI Same Day.

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
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<td>Turquoise</td>
<td>PolyGram</td>
</tr>
</tbody>
</table>

#### SPAIN

Most played records on Cadena Principales, covering major stations.

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
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<td>9</td>
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<td>Turquoise</td>
<td>PolyGram</td>
</tr>
</tbody>
</table>

#### HOLLAND

Most played records on national radio stations Radio 2 and Radio 3 Compiled by Socopi/Scheidam Nederland Top.

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
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<td>9</td>
<td>The Specials</td>
<td>Turquoise</td>
<td>PolyGram</td>
</tr>
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</table>

#### SWITZERLAND

Most played records on the national radio station SWR 3 and major private. Compiled by Media Control/Baden.

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
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</table>

M&M's National Airplay charts reflect the 20 songs receiving the most airplay in each country listed. The individual charts are compiled by various radio media controllers and research organizations, based on reports from participating radio stations representing various formats. These charts are combined and weighted to represent the European Airplay Top 50 above.

M&M also surveys nearly 100 contemporary music stations to develop their own hit chart which can be found on page 27. That chart and its related statistics detail singles based airplay at stations specifically targeting 13-34 year-olds on a full-time or part-time basis.
## EUROPEAN TOP 100 ALBUMS

**ARTIST**

- Gianna Nannini
- Rick Astley
- Elton John
- Antonio Fantoni
- Bob Dylan
- U2
- Michael Jackson
- Madonna
- The Scorpions
- Genesis

**TITLE**

- 'Metti Il Ponte'
- 'Do That to Me One More Time'
- 'The Best Of Elton John'
- 'The Works'
- 'The Best Of Scorpions'
- 'The Best Of Genesis'
- 'The Very Best Of U2'
- 'The Very Best Of Michael Jackson'
- 'The Best Of The Scorpions'
- 'The Very Best Of Genesis'

**LABEL**

- CBS
- CBS
- Virgin
- Virgin
- Virgin
- Virgin
- Virgin
- Virgin
- Virgin
- Virgin

**COUNTRIES CHARTED**

- UK, NL, A, CH, S, PK, DK, Ir
- UK, NL, A, CH, S, PK, DK, Ir
- UK, NL, A, CH, S, PK, DK, Ir
- UK, NL, A, CH, S, PK, DK, Ir
- UK, NL, A, CH, S, PK, DK, Ir
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- UK, NL, A, CH, S, PK, DK, Ir
- UK, NL, A, CH, S, PK, DK, Ir

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**Notes:**

- The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
- Recognition of sales of 500,000 units.
- Recognition of sales of 1 million units.
- Number of entries is denoted following the symbol.
Germany (continued from page 1)
both of which would be completely free of advertising—and for a German cultural program.“
Rau called for the Deutschlandfunk to be under the direction of the German Bundestag with headquarters in Cologne.
Rau’s comments were backed by the minister president of Schleswig-Holstein Bjørn Eng- holm, the new head of the political party SPD. He called for about a DM5 mark increase in licence fees in order to “provide a respectable financial basis for the public broadcasters” and stop the “debates over additional advertising privileges for public stations”.
WDR GM Friedrich Nowotny expressed doubt that the necessary vote of all 11 state minister presidents for a licence fee increase of anything like this magnitude could be reached. He instead called for an increase in ad time.
Said Nowotny, “We public stations need to make an increase in licence fees of about the DM5 mentioned in order to do our job and fulfill our obligations. The voices calling for a complete stop in advertising in public stations don’t seem to realize that this move would have to be coupled with an additional licence fee increase of approximately DM47.50, and this is completely unrealistic at this time”.
A new study by the Wickert Institute shows that 88% of the males and 87% of the females in Germany are advertising additional advertising on the public stations.
The two-day conference was attended by more than 1,000 broadcasters, journalists and politicians.

Power (continued from page 1)
songs must be familiar and among the “public’s favourites”. That’s why Boueute powers only confirmed hits. “Powering an unknown song is like driving a car at 300 km/hour and realising after 3 km that it doesn’t have brakes.”

At the UK’s Atlantic 252, head of music Paul Kavanagh reports, “Powers get 8-9 plays per day. "Powers get 8-9 plays per day. "Power will lean towards Scottish bands like Deacon Blue or the Silencers as long as they fit.”

Regarding how this music policy is received by the public, Somerville says, “If they identify with the sound you’re trying to achieve and appreciate it, then it’s easier to have a reasonable relationship. It’s better to explain your local policy so that they can understand it and provide a positive input.”

This is the form of a two-part series looking at the UK’s incremental stations. Next week, labels give their views on this aspect of programming.

Incrementals (continued from page 1)
tual resignation of founder MD Mike Shaft, all within a few months.

Although Sansett has been plagued with ratings and revenue problems, MD John Darch says he is confident the station can weather the storm. “Our sales have been going up month on month, and we expect the rest of the year to continue on an upward curve. The potential is there, providing we keep our costs down.”

Across town at KFM, whose music format reflected the success of the Manchester music scene, further finance was required after three months on air. Worst-hit financially have been the small, community-based stations such as Mellow 157/N.E. Essex, which only managed to come on air with help from Invicta Radio/Kent, which is a Scottish station. Radio West Lothian never made it. Unable to raise the necessary finances, the license was returned to the IBA.

But oldies-station KCBC—Kettering, which operates as a commercial concern, is proof that small stations can survive. According to MD Lester Cowling, everyone on the station (which has nine full-time staff) is multi-talented. Cowling himself is the breakfast show’s newsreader.

He says, “Our A-list records get played 3-4 times a day. There’s nothing structured about the commitment, but plugging can influence the amount of exposure, particularly if you have records to give away or artist information to talk about. The smart record companies ask how many plays a record gets weekly, which is more important than which list it’s on.”

Over at FB FM/Birmingham, head of music Robin Valk also works with a slower “A” rotation, noting, “Demonstrable local success is crucial. But as important as what you put into the playlist is what you decide to keep in specialised rotation in particular time slots. Four plays a day on our A-list is the biggest commitment we give. We don’t emphasise that it’s a power play or put it at the same time every day.”

Valk concedes that record companies tend to be more pleased about add-ons than getting power airplay because the add can be a breakthrough for a new artist. Radio Forth/Edinburgh head of music Colin Somerville confesses, “We will lean towards Scottish bands like Deacon Blue or the Silencers as long as they fit.”

Regional data on Wednesday, the Incrementals review.

IR'S Park Comes To Kiss’s Defence
IR'S group sales director Stan Park has slammed “ill-informed comments” about Kiss FM/London’s revenue following the dismissal of programme controller Grant Goddard (M&M June 15). Says Park, “By any standard, Kiss has gotten off to a flying start. The station has only been on air since last September and is competing with a strong brand leader [Capital FM] in a recession. Well over £1 million of national money has already been achieved for Kiss by IR’S. Kiss has the potential to be enormous.”

Fausto To Wake Up Monte Carlo
Controversy surrounds top Italian DJ Fausto Terenzi’s appointment as the new morning man at Radio Monte Carlo/France. The station says according to the news of the week, but rival Broadcast Week disagrees. The latter contacted M&M before the announcement was made by RMC to say that Terenzi had been suspended from his post as DJ on the morning show because of what it described as “internal problems”. Meanwhile, RMC denies all knowledge of any contract.

Station executive Edoardo Hanzar comments, “He presented himself to us free from commitments and we were very happy to engage him. I don’t know of any problems. It’s not my business.”

MANGO’S PARIS BOUND: Island Records is moving the centre of its Mango world music label operations to Paris with the appointment of Philippe Constantin as creative chief of the label. The London and New York offices, headed by Junso Vanrenen and Jerry Pappaport, respectively, will now report to Constantin. Speaking of his new assignment, Constantin says, “I’m sure the idea with Mango is to promote a music which is not chart-obsessed. I’d also like to sell a lot of records. This is not a contradiction.”

IFPI ELECTS FINE: Former PolyGram president David Fine was unanimously elected chairman of the board of the IFPI at its executive meeting in Budapest on June 12. Fines thanks Bhaskar Menon, who has voluntary stepped down from the post.

McCARTNEY GOES CLASSICAL: EMI Classics has scheduled the release of Paul McCartney’s Liverpool Oratorio for the Autumn of this year. To be recorded live at Liverpool’s Anglican Cathedral on June 28—29, the release marks McCartney’s first venture into classical music. Co-written with Carl Davis, the 90-minute piece is based on McCartney’s early life in Liverpool.

THE WINNER IS? Look for the UK Radio Authority to announce the lucky (?) winner of the independent national radio licence in the second week of July after confirming the top offer early next month.

BRITIS APPORTS ANDERSON: Former RCA MD Lisa Anderson, who lost her job during the BMG cutbacks at the beginning of the year, has been appointed executive director of the BRITS 1992 committee. Anderson, who has voluntary stepped down from the post.

VANGELIS’S LASER “EXCELLENCE”: Synthesizer virtuoso Vangelis will perform at Eureka’s “Event Of Excellence” laser spectacle in Rotterdam on June 18. Eureka is Europe’s first and the lucky (?) winner of the independent national radio licence in the second week of July after confirming the top offer early next month.

OFF THE RECORD

UK INCREMENTAL RADIO STATIONS

<table>
<thead>
<tr>
<th>STATION</th>
<th>AM/FM</th>
<th>FORMAT</th>
<th>ON-AIR DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunset Red.</td>
<td>FM</td>
<td>Black/Asian/Creole</td>
<td>22.10.90</td>
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<tr>
<td>Sunrise Red.</td>
<td>FM</td>
<td>Black</td>
<td>09.01.90</td>
</tr>
<tr>
<td>WLN/ (London)</td>
<td>FM</td>
<td>Asian</td>
<td>06.11.89</td>
</tr>
<tr>
<td>London Red.</td>
<td>FM</td>
<td>Asian</td>
<td>25.06.90</td>
</tr>
<tr>
<td>Bradford City</td>
<td>FM</td>
<td>Asian/Black</td>
<td>31.08.90</td>
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<tr>
<td>KFM/Manchester</td>
<td>FM</td>
<td>Modern Rock</td>
<td>17.02.90</td>
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<tr>
<td>Jazz FM/ London</td>
<td>FM</td>
<td>Jazz</td>
<td>04.03.90</td>
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<td>KFM/Ashton</td>
<td>FM</td>
<td>Jazz</td>
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<tr>
<td>KCBC/Kettering</td>
<td>FM</td>
<td>Oldies</td>
<td>06.04.90</td>
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<td>Fullbore</td>
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<td>99.9 Galaxy/</td>
<td>FM</td>
<td>Dance/Soul</td>
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<td>FM</td>
<td>Travel Information</td>
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<tr>
<td>Red West/Loughton</td>
<td>FM</td>
<td>Community</td>
<td>16.12.90</td>
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</tbody>
</table>

* London Greek Radio and WNK have a frequency-sharing arrangement.

The two day conference was held in San Francisco September 11-14. Full details next week.

OOPS!: Cathy Dennis, featured in a story in M&M’s June 8 issue, is in fact a UK artist signed to Polydor for 2001.

Scandinavia (continued from page 1)

Scandinavia - Denmark, Finland, Norway and Sweden is reporting a drop of a 600 unit drop in unit sales trade deliveries in all configurations compared to the figures for 1989.

In all, Norway MD Joern Johnson perhaps best sums up the current market situation in the market stagnation that has hampered the Norwegian industry and the general Norwegian economy for the last few years.

“The mega-hits are not selling as much as they used to. Once a number one album could be guaranteed to sell 100,000 units [in Norway]. Today that’s probably more like 40,000.

"What we need is exciting new repertoire to get people back in the shops and we need to sort out our import problems," he says.

See next week’s M&M for a complete break-down of each country’s unit shipments and monetary value.

DR
EHR NEW ADD LEADERS

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAULA ABDUL</td>
<td>Rush Rush</td>
<td>(Virgin)</td>
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<tr>
<td>Lenny Kravitz</td>
<td>It Ain't Over 'Til It's Over</td>
<td>(EMI)</td>
</tr>
<tr>
<td>CRYSTAL WATERS</td>
<td>Gypsy Woman (La Da Dee Da Da)</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>COLOR ME BADD</td>
<td>Wanna Sex You Up</td>
<td>(Warner)</td>
</tr>
<tr>
<td>ROACHFORD</td>
<td>Get Ready</td>
<td>(Columbia)</td>
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EHR "A" ROTATION LEADERS

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<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL BOLTON</td>
<td>Love Is A Wonderful Thing</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>ZUCCHERI FONACARI</td>
<td>Jenny Would Be A Lover</td>
<td>(EMI)</td>
</tr>
<tr>
<td>ROXETTE</td>
<td>Fading Like A Flower</td>
<td>(EMI)</td>
</tr>
<tr>
<td>AMY GRANT</td>
<td>Baby Baby</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>SEAL</td>
<td>Future Love Paradise</td>
<td>(EMI)</td>
</tr>
<tr>
<td>CATHY DENNIS</td>
<td>Touch Me</td>
<td>(Polydor)</td>
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EHR TRACKING REPORT

<table>
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<th>Total A</th>
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<tbody>
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<tr>
<td>ROXETTE/Fading Like A Flower</td>
<td>3.7</td>
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<tr>
<td>AMY GRANT/Baby Baby</td>
<td>3.6</td>
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<tr>
<td>SEAL/Future Love Paradise</td>
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<td>PAULA ABDUL/Rush Rush</td>
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<tr>
<td>ROD STEWART/Rhythm Of My Heart</td>
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<td>ROXETTE/Fading Like A Flower</td>
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<td>CATHY DENNIS/Touch Me</td>
<td>2.8</td>
<td>2.1</td>
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<tr>
<td>PAULA ABDUL/Rush Rush</td>
<td>2.7</td>
<td>2.1</td>
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<tr>
<td>ROD STEWART/Rhythm Of My Heart</td>
<td>2.6</td>
<td>2.1</td>
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<tr>
<td>ROXETTE/Fading Like A Flower</td>
<td>2.5</td>
<td>2.1</td>
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<tr>
<td>AMY GRANT/Baby Baby</td>
<td>2.4</td>
<td>2.1</td>
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<tr>
<td>SEAL/Future Love Paradise</td>
<td>2.3</td>
<td>2.1</td>
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<tr>
<td>CATHY DENNIS/Touch Me</td>
<td>2.2</td>
<td>2.1</td>
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</tbody>
</table>

Airplay Action

Michael Bolton remains on top for the third week, although the difference between the Zucchero/Yong duet is diminishing. Serza Una Dona is now listed in the European market, and airplay is still increasing in France, Holland and Finland. Meanwhile, Roxette are on their way to claim the EHR top position, having been there for three weeks. While Joyside has almost left the top ten, reaching a high of 16.4 flowers sold in 2022. If Michael is number one, the top 20 is now

The EHR "chartbound" chart lists the total number of EHR reporting stations playing a song in a given week. This list includes all songs that have reached the Top 20, regardless of their current position. The chartbound songs are the ones that are likely to continue their rise and become chart leaders. The chartbound songs are Those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. These charts are updated weekly, and the songs listed are the ones that are ranked by number of stations playing them. The chartbound songs are those songs that are likely to continue their rise and become chart leaders. The chartbound songs are the ones that are likely to continue their rise and become chart leaders. The chartbound songs are Those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. These charts are updated weekly, and the songs listed are the ones that are ranked by number of stations playing them. The chartbound songs are those songs that are likely to continue their rise and become chart leaders. The chartbound songs are the ones that are likely to continue their rise and become chart leaders. The chartbound songs are Those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. These charts are updated weekly, and the songs listed are the ones that are ranked by number of stations playing them. The chartbound songs are those songs that are likely to continue their rise and become chart leaders. The chartbound songs are the ones that are likely to continue their rise and become chart leaders. The chartbound songs are Those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. These charts are updated weekly, and the songs listed are the ones that are ranked by number of stations playing them. The chartbound songs are those songs that are likely to continue their rise and become chart leaders. The chartbound songs are the ones that are likely to continue their rise and become chart leaders. The chartbound songs are Those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. These charts are updated weekly, and the songs listed are the ones that are ranked by number of stations playing them. The chartbound songs are those songs that are likely to continue their rise and become chart leaders. The chartbound songs are the ones that are likely to continue their rise and become chart leaders. The chartbound songs are Those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. These charts are updated weekly, and the songs listed are the ones that are ranked by number of stations playing them. The chartbound songs are those songs that are likely to continue their rise and become chart leaders. The chartbound songs are the ones that are likely to continue their rise and become chart leaders. The chartbound songs are Those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. These charts are updated weekly, and the songs listed are the ones that are ranked by number of stations playing them. The chartbound songs are those songs that are likely to continue their rise and become chart leaders. The chartbound songs are the ones that are likely to continue their rise and become chart leaders. The chartbound songs are Those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. These charts are updated weekly, and the songs listed are the ones that are ranked by number of stations playing them. The chartbound songs are those songs that are likely to continue their rise and become chart leaders. The chartbound songs are the ones that are likely to continue their rise and become chart leaders. The chartbound songs are Those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. These charts are updated weekly, and the songs listed are the ones that are ranked by number of stations playing them. The chartbound songs are those songs that are likely to continue their rise and become chart leaders. The chartbound songs are the ones that are likely to continue their rise and become chart leaders.
Erasue
Chorus
New single