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Warner Music Leads EHR Half-Year Chart Survey

by Machgiel Bakker

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Huey Lewis and the News

It HIT Me Like A Hammer

International radio release
July 8th.

Worldwide album, sales already over 1 million copies.

The follow-up single and video to the smash, "Couple Days Off."

From the already gold album, "Hard at Play."

On a major U.S. tour now!

From EMI Records USA
Dublin Rock 104
CEO Calls Survey 'Unprofessional'

by Ken Garner

A call-out survey of radio listening in Dublin published early July has been attacked as 'unprofessional' by the chief executive of Dublin Radio 104 FM, CEO Michael Hogan. The survey showed a re-launched Dublin Rock 104 FM still trailing Classic Hits 98 FM and state channel RTE-2 FM, which are running neck-and-neck.

"There is an unwritten agreement between commercial stations, RTE and the Advertising Practitioners of Ireland that the only research published is the JNLR," he says. The figures are published every six months by the Market Research Association of Ireland.

Petra McPartlin, media director of Dublin advertising agency Des O'Meara & Partners, which commissioned the survey, denies breaking any rules. This survey is not JNLR compatible, it's a 'snapshot.' Irish Marketing Surveys (IMS) sampled 500 Dublin adults over the phone between May 31 and June 7. The JNLR is researched continuously over a four-month period.

The controversial survey took place only one week after Dublin's Classic Hits Radio re-launched as Dublin Rock 104 FM, and only one week after Dublin's Classic Hits 98 FM, which are running neck-and-neck.

JNLR, the Dublin Rock 104 FM, and only place only one week after Dublin's 31 adults over the phone between May 31 and June 7. The market was already successful with 15-24s, but according to Mike Tobin, media director of leading Dublin advertising agency McConnells, "There simply wasn't enough advertising aimed at 15-24s." Rock 104 has now dropped some of the old Capitol's younger pop and dance music and airs for the AC rock market.

Both Century and 104 don't expect the impact of reforming to appear in the ratings until the next but-one published JNLR next March. Meanwhile, under Ireland's new Broadcasting Act, state broadcaster RTE's advertising income has been capped at 20% of its revenue and spots and have limited to four and-a-half minutes an hour, less than half that permitted on wholly independent stations. Consequently, the advertising industry is suddenly taking exceptional interest in the relatively new commercial sector—local stations.

Dublin Listener Results

All adults 15-24 25-34a

<table>
<thead>
<tr>
<th>Station</th>
<th>%</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTE Radio 1</td>
<td>41</td>
<td>9</td>
</tr>
<tr>
<td>Classic Hits 98 FM</td>
<td>21</td>
<td>26</td>
</tr>
<tr>
<td>2 FM (RTE)</td>
<td>20</td>
<td>27</td>
</tr>
<tr>
<td>Rock 104 FM</td>
<td>13</td>
<td>37</td>
</tr>
<tr>
<td>Century 100</td>
<td>9</td>
<td>11</td>
</tr>
</tbody>
</table>

Source: IMS

BMG, GRP To Boost Jazz Market Share In Europe

by Adam White

BMG International and GRP have formed an unusual joint venture to maximize their share of the US$100 million European jazz market. The two companies have launched an unusual joint venture which sees GRP directing the marketing, promotion, release planning and sales of all BMG/RCRA jazz repertoire in Europe, as well as its own.

The arrangement took effect on July 1.

BMG is hiring dedicated jazz product managers in six territories to handle the combined lines. Heinz Henn, senior vice president of international A&R/marketing for BMG International, declares, "Together, this can make us the number one company in jazz in Europe.

Marketing Expertise

BMG International acquired distribution rights in Europe to create a group of labels, including GRP and Geffen, from January this year. The labels have been moving to BMG affiliates worldwide which sees GRP directing the expiry of their previous distribution deals with Warner Music International or, in the case of a number of independent licences.

GRP's spirit of independence and recognized expertise at marketing jazz in Europe is what encouraged BMG's Henn to propose the new arrangement, according to Henn. "GRP was concerned about the possibility that the BMG 'monster' would destroy everything they'd built up via the indices," he says. "I called [GRP president] Larry Rosen and said, 'I'd like to use your systems, knowledge and experience, to help create an international division to sell only jazz.'

"The market for jazz is growing rapidly; more than ever, people are buying the music and going to the concerts," continues Henn. He says BMG recognized the need to exploit this when RCA's Novus line began to gather momentum under president Steve Backer. "While we knew that Bluebird was the second most successful jazz catalogue in Europe, we originally didn't have Novus high on our list of priorities. We didn't realize how important it was. Now we do." Henn says the joint venture's goal is to boost GRP's European market share (which he estimates at 7-8%) and that of RCA (around 1-2%) towards a combined 15% within 12 months, drawing closer to market leaders Geffen and 'Esquire' estimated 22-23% share.

The half-dozen jazz product managers are to be hired in France, Germany, Holland, Italy, Sweden (for Scandinavia) and Spain. They will be BMG employees, but work under the aegis of GRP's Zurich-based director of European marketing, Kurt Weil. He reports to GRP director of international marketing Jim Fisher, who is based in New York.

BMG's Henn says the marketing spend of the joint venture will be at least US$500,000, with both companies kicking in their share. "It's a 50/50 investment, a totally equal partnership," he comments.

EHR Survey

(continued from page 1)

er was Roxette's Joyride (seven weeks in a row).

Roxette also leads in the 'highest debuting single' category with its entry at no. 4. Following Roxette are Kim Appleby (G.L.A.D.) and Simple Minds, both entering at no. 8.

EHR Company Shares

<table>
<thead>
<tr>
<th>Company</th>
<th>Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>BMG</td>
<td>83.0%</td>
</tr>
<tr>
<td>GRP</td>
<td>17.0%</td>
</tr>
</tbody>
</table>

EHR Label Shares (First half year 1991)

<table>
<thead>
<tr>
<th>Label</th>
<th>Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warner Brothers</td>
<td>11.76%</td>
</tr>
<tr>
<td>Virgin</td>
<td>10.83%</td>
</tr>
<tr>
<td>Columbia</td>
<td>9.30%</td>
</tr>
<tr>
<td>Epic</td>
<td>9.12%</td>
</tr>
<tr>
<td>EMI</td>
<td>8.63%</td>
</tr>
<tr>
<td>London</td>
<td>5.90%</td>
</tr>
<tr>
<td>A&amp;M</td>
<td>4.59%</td>
</tr>
<tr>
<td>RCA</td>
<td>4.31%</td>
</tr>
<tr>
<td>ZTT/WEA</td>
<td>4.09%</td>
</tr>
<tr>
<td>Parlophone</td>
<td>3.06%</td>
</tr>
<tr>
<td>Arista</td>
<td>2.96%</td>
</tr>
<tr>
<td>Chrysalis</td>
<td>2.77%</td>
</tr>
<tr>
<td>Others</td>
<td>22.68%</td>
</tr>
</tbody>
</table>

* Includes Chrysalis' share of 2.77%.
**Big Six Plan Joint Venture To Market Independent Radio**

by Hugh Fielder

The top six radio companies are setting up a joint venture to market the medium to new clients this autumn. Details have still to be agreed upon, but it is proposed that the new company would be able to sell airtime for all independent stations.

The marketing initiative was outlined at the Association Of Independent Radio Companies (AIRC) annual congress last month, and raised speculation about the future of the AIRC-funded Radio Marketing Board (RMB). AIRC chairman Stewart Francis would not comment directly on the plan but acknowledges, "It will be very difficult for all the stations to agree to funding for the RMB. There are those who believe that marketing radio does not necessarily sit comfortably within the remit of the AIRC. I do not disagree with that. However, there may be other initiatives that are supported by AIRC but do not fall within our remit."

"The RMB has shown some admirable initiatives on very limited funds in the last few years but, at the end of the day, I have to say that is not enough. The industry has to commit itself to a properly structured marketing campaign to advertisers and agencies to get what I believe is its fair share."

The plan is for Capital, Clyde, Crown Communications, Metro, Midlands and Trans World to be equal shareholders in the new company which will target advertisers which have not yet used radio. It will sell the medium as a whole and will be able to negotiate airtime packages, not just for the participating stations but for any station the client chooses.

Meanwhile, AIRC members have agreed to provide data to media buyers to help them plan radio campaigns. "They will get it in a computerised form which will enable them to crunch their audience packages whichever way they want," says Francis.

"We will also be making the administration easier. Radio needs a recognised standard in the way it invoices and provides transmission certificates so that wherever the invoice comes from, it looks the same and media buyers can check it easily."

Agencies and buyers will also have the benefit of the new Radio Joint Audience Research (RAJR) data which will combine independent and BBC Radio listening figures from next autumn. AIRC has agreed to proceed with the BBC and Francis calls it 'a major leap forward for radio research. There will now be a single currency for all stations.'

He confirms the RAJR contract will be awarded before the end of the year, and is encouraged through interest already shown by A.C. Nielsen, RSGB (which has the current JICRAR contract), Continental Research and Arbitron (see M&M June 5). Stations will pay according to their total survey area (TSA) instead of a per-diary basis, at present. And while Francis admits the cost will depend on the bids received, he believes that RAJR will be no more expensive and will provide more research.

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**Lincs FM Wins Lincoln Licence; Spring 1992 Debut Planned**

Lincs FM has been awarded the eight-year FM licence for Lincoln, beating the Midlands Radio backed Trent FM/Lincolnshire as well as three other bidders.

Backed by local newspaper group Mortons of Horncastle with a 20% stake, investment group 3i with 15% and a number of local investors, Lincs FM has appointed locally-born Michael Betton, previously MD at Ocean Sound, as its MD.

Betton agrees that Lincs FM's victory represents a strike for independent local radio over the add-on service proposed by Trent FM/Lincolnshire. "I don't doubt that Midlands would have provided an excellent service, but the whole premise of Lincs FM is that local is best."

"All our shareholders are very clear about what is involved. Local radio has to manage a mix of giving shareholders a proper return while providing a service for the local population. I think I've spent enough time in radio to know the pitfalls. Keeping tight cost and cash control is absolutely critical and everything needs to be done with the long-term health of the station in mind."

Betton hopes the station will be on air by spring 1992, broadcasting to a potential audience of 250,000 adults. "The primary thing is to get it right when you start. Hopefully, we will be launching into a more positive economic climate."

The station will target the 15-45 age group with 75% music concentration on current and recent pop. Local information will be provided in "a Radio 1 style." The station's first year revenue projection is £732,000 (app. US$1.2 million).

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**No Chart Hying Fine For Virgin**

Virgin Records has escaped a fine by the British Phonographic Industry's committee of inquiry into chart hyping. This follows the record £500,000 (app. US$1,001,000) fine to London Records and a £5,000 fine to Rhythm King for alleged hypping offences.

The committee found clear evidence that Lenny Kravitz's *Always On The Run* was deliberately hypped, but there was no evidence to link the hypping with Virgin's latest. There was no proof to link London and Rhythm King with alleged hypping of records by *The High and S'Express*.

A BPI spokesperson explains, "The committee made a distinction between London Records, who did not cooperate with the inquiry and Rhythm King, who did. They accepted responsibility because they hadn't told anyone about the chart code of conduct and they had no sales team of their own, while Virgin had cooperated fully and had informed all their own staff about the code of conduct but no third parties such as managers, publishers and outside promotion agencies. Therefore, the committee felt it was not reasonable to impose a fine in Virgin's case."

The BPI will now be examining the code of conduct and recommend changes "to strengthen further the protection it gives to the industry," according to BPI chairman Maurice Oberstein.

"We wish to set up a PR committee to present a 'positive message' for the record industry. 'We are trying to move the industry away from its defensive position on public relations', he adds.

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**NEWS IN BRIEF**

**LGR; WNK Must Share Frequency**

London Creek Radio (LGR) and WNK/North London will have to continue sharing the same frequency after the Radio Authority decided not to allocate a second frequency to one of the stations without also advertising it for other possible applicants.

The Authority says it would be unfair to allocate two frequencies to the Haringey area when other parts of London have one. It has already stated that new metropolitan licences will be restricted while the national commercial licences are being processed.

**Ad Campaign Award For Essex Radio**

Essex Radio has won the International BPME Gold Award in Baltimore for the best campaign using one or more media. The campaign to promote the station's "Greatest Memories. Latest Hits" format was devised by the station and broadcast promotions specialist, Halford Arens, using local press, posters and a TV commercial.

**IMD Secures 19 Labels**

A new independent sales and distribution company is being launched in the wake of Rough Trade and Spartan's demise. Indie Music Distribution (IMD) has already secured distribution rights for 19 labels, including Sound, FBR, BSL, Reverber, Brain Farm, Hum, MNS GmbH, Chiswick and Red Stripe.

The company is operating out of an 18,000 square-foot office and warehouse unit in Wembley, London, and is contracted to handle $30 million (app. US$50 million).

**Invicta FM Wins Two Major Promotion Deals**

Invicta FM has been named as the best promotion bot company for the promotion of two major promotions this month. As part of its 'Smarter Shows' competition, the station has been chosen to promote 'They Shoot Shops' in garage forecourts, which contestants can win prizes ranging from fifty air miles to a weekend break.

---

**The Sixteenth SOUND BROADCASTING EQUIPMENT SHOW**

Thursday 3rd October, 1991 - Albany Hotel, Birmingham

The essential exhibition for all who are involved in SOUND broadcasting. Admission is by invitation only, available from any exhibitor or the organisers.

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Metropolys, RTL Merge; Maxximum Reduced To Flagship

by Jacqueline Eacott

The dance-oriented FM network Metropolys is to join forces and finances with RTL.

Metropolys has been searching for suitable shareholders for some time. While it looks like it has found the solid capital it needs, the move comes at the expense of RTL's other FM network Maxximum, which has been reduced to a single flagship station. Metropolys is set to take over all existing Maxximum frequencies, apart from Paris, as soon as approval of the regulatory body CSA is granted.

Metropolys' director of communications Nicolas Delecourt comments, "Negotiations with RTL are at the advanced stage. A protocol agreement has been signed between the parties involved, so once we have the CSA approval, things should move fairly quickly."

A new company is to be created with RTL taking a 30%-33% share and Metropolys' Mediaguide (consisting of existing Metropolys shareholders, including noted founders Bruno Lecluse and Philippe Schemberg, Jean-Claude Nicol and Sony Music France) taking 33%. The Spanish communications group Prisa is reportedly expected to acquire another 33% share.

Under the terms of the agreement, RTL brings Metropolys the network of frequencies of its FM offshoot, Maxximum FM. As a result, Metropolys' network is expanding to a total of 74 stations, while the dance-formatted Maxximum is left with the flagship Paris frequency as its sole station. Meanwhile RTL is raising its stake in Maxximum to 90%, up from the current 84%-level.

Comments Maxximum's president Herve Rony, 'Of course, I'm disappointed and a little bitter, particularly towards the CSA. They did everything they could to stop us from developing a network. I think it comes down to the fact they just didn't want RTL to have an FM network."

As for Rony's feelings toward his immediate bosses, he admits, "Our turnover wasn't as high as it should have been, and RTL is a major communications group. It's logical that they should do this. In the current poor economic climate, it could happen to any station."

However, Rony remains optimistic: "We did reach our objective of audience ratings of above 1%, and we still have a lot to do in Paris. We intend to keep more or less the same dance format, but update it with additional hits. We'll also be integrating a sales house within the station which should benefit from the way we work."

The regulatory body CSA is expected to approve the RTL-Metropolys deal before the end of July.

Few Changes To RTL Summer Sched

The recently revealed summer schedule of RTL makes few changes to its already successful all-year-round formula.

Long-established RTL presenter Max Meynier is back in the morning slot with "RTL Vous Offre Les Vacances" and "Le Triangle RTL." Both shows are traditional RTL summer offerings.

The station is also proposing a daily "best of" of its most popular shows: "Les Grosses Tetes" (Mon-Fri 16.30-18.00), "La Collection" (Mon-Fri 18.30-19.00).

The main music rendezvous is unchanged with Francis Zegut presenting the nightly "Couleurs en Tubes" with Billie, preceded by Nagul and Billie with "Generation Laser." Georges Lang continues his nightly "Nocturnes" and the weekend shows, "Saga/Classic Rock" and "RTL Country." The schedule is effective July 1 - September 1.

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Tel: (+33) 1.4254 3461
and Jacqueline Eacott at
Tel: (+33) 1.4704 6430
Record Industry Shows Signs Of Recovery

by Emmanuel Legrand

Record industry trade deliveries increased its turnover 4.9% to Ffr2.048 billion (app. US$70.3 million) in May 1991 compared with the same period last year, a figure only 0.2% compared with the Ffr2.048 billion, an increase of months shipments after months of recession.

With the same period last year, Ffr422 million (app. US$70.3 million) was recorded. Industry organisation SNEP and "record industry trade deliveries topping Ffr3 million for the Jan-May period, an increase of 4.9% for units of 529,000 videotapes and 47,000 CDVs.

Interestingly, CDs accounted for 65% of the total industry turnover in May and cassettes, 27.5%, while singles represented no more than 4.25% and LPs 0.9%. The share of national product also fell drastically from 43.6% in May 1990 to 37.7% in May 1991 while international product increased to 51% from 47.7%. This situation, according to SNEP, is due to the release of new product. However, this will be followed over the next few months to see if it is a strong trend.

Nevertheless, Mirski notes various positive elements that could revamp the market. Firstly, the launching of the cassette single; secondly, the stability of cassettes sales; thirdly, the increased rate of CD remains similar to previous months at

Tipped same period a year ago, a figure of 514 million. Music videos continue their development with deliveries topped in May at 131,000. Both formats represent less than 14% of total units sold in May compared with 30% May 1990, and only 5% of the total turnover, compared with 13% in May 1990.

In value, CD shipments reached Ffr277.8 million in May, an increase of 23% (Ffr1.359 billion for the first five months of 1991 for 5.04 million units sold 24.8 million during January-May). Cassette deliveries dropped 2.1% to Ffr116.8 million in May for 3.5 million units sold, (-9.8% for the five months of 1991 at Ffr514 million). Music videos continue their development with deliveries topping Ffr 3 million for the Jan-May period, an increase of 3% for units of 529,000 videotapes and 47,000 CDVs.

Although the results for May are positive in turnover, the evolution of the market does not show a reversal trend. He points out the decline in units of the two vinyl carriers in May: -48.5% for singles (at 1.2 million) and -77.9% for LPs (at 131,000). Both formats represent less than 14% of total units sold in May compared with 30% May 1990, and only 5% of the total turnover, compared with 13% in May 1990.

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Interestingly, CDs accounted for 65% of the total industry turnover in May and cassettes, 27.5%, while singles represented no more than 4.25% and LPs 0.9%. The share of national product also fell drastically from 43.6% in May 1990 to 37.7% in May 1991 while international product increased to 51% from 47.7%. This situation, according to SNEP, is due to the release of new product. However, this will be followed over the next few months to see if it is a strong trend.

Nevertheless, Mirski notes various positive elements that could revamp the market. Firstly, the launching of the cassette single; secondly, the stability of cassettes sales; thirdly, the increased rate of CD remains similar to previous months at

+26%, and video formats (CDV, Laserdiscs and VHS) show healthy signs of development.

GM of Sony Music France Jean-Claude GAstineau says his company achieved a healthy month in May and that June was equally good, with sales over 20% compared to last year's figure. Other company's riding the recession are PolyGram, FNC and Nuggets, reporting healthy sales in May and June.

September will be the crucial month to evaluate the market trend when more of the retail stores open after the summer vacation. The arrival of strong products such as U2, Dire Straits and Michael Jackson is also seen as a major element in boosting year end figures.

Record Industry Shows Signs Of Recovery

by Emmanuel Legrand

Record industry trade deliveries increased its turnover 4.9% to Ffr2.048 billion (app. US$70.3 million) in May 1991 compared with the same period last year, showing the first positive results after months of recession.

The cumulative value of shipments for the first five months of 1991 reached Ffr2.048 billion, an increase of only 0.2% compared with the same period last year, a figure tipped as "unsatisfying" by industry organisation SNEP and "although the results for May are positive in turnover, the evolution of the market does not show a reversal trend."

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THE NEW ALBUM OUT NOW ON CD, MC & LP
"LITTLE MAGNETS VERSUS THE BUBBLE OF BABBLE"
A MEMBO CLUB PRODUCTION
MCA
Radio Italia SMI Increases Audience By 1.1 Million

by David Stansfield

The national, music-only station Radio Italia Solo Musica Italiana is consolidating its position as a key player in the private broadcast sector, according to listener statistics just released by the Milan-based research institute Datamedia.

The figures for the period January-March 1991 show the station as having an average daily audience of 2.6 million, 1.1 million more than the same period last year.

A total of 20 national and regional stations subscribe to Datamedia's Radio Bank survey which also provides other information, including hourly listening figures, ages and occupations of listeners and national penetration statistics.

According to the statistics, two major leagues appear to be emerging in the private broadcast sector, a point well noted by Claudio Astorri, station manager at RTL 102.5 Hit Radio. His station has reached over the one million daily audience mark for the first time. But he adds, "Three stations, each with daily audiences of more than 2.5 million, dominate the sector. They all have different music formats. Rete 105 is an EHR station. Radio Deejay is mainly committed to Top 40 dance music and Radio Italia Solo Musica Italiana concentrates solely on locally produced music.

'The second division is made up of stations like ours, plus Radio Dimensione Suono, Rete 105 and Radio Kiss Kiss. I do not expect to beat the first three, but I certainly aim to disturb the dreams of my friend Bruno Player, programme director at Radio Dimensione Suono. Private stations lost audiences to state broadcaster Rai during the Gulf War, according to Datamedia Milan based research institute.

The Gulf War certainly had an effect and we will have to wait until the publication of statistics for April-June to get the real picture for the private sector."

Astorri of RTL 102.5 says his station intends to respond to the challenge shortly. While no details were available at press time, he did confirm the intention to strengthen the station's journalistic commitment, hopefully by August.

Only the two private networks, Italia Radio and Radio Radicale, offer in depth news coverage. Both stations are politically controlled. "By and large, commercial broadcasters have developed music formats and when a major world news event happens, the public turn to Rai," says Astorri. "I believe that the Gulf War served as a lesson for the private sector. We plan to introduce more news, but in bits which last a few seconds."

Radio Kiss Kiss is maintaining its image of devising daring listener competitions with the introduction of "Operazione Mutanda" (Operation Underwear). The contest, which involves procuring underwear from one's partner and sending it wrapped in a parcel to the station, was launched on July 1 and runs until September 30th. Draws are held each week in the special Saturday afternoon programme "Gran Gala Delle Mutande" (Grand Gala Of Underwear) with two winners each receiving cash prizes of 1.500,000 (approx. US$380).

The contest, described by the station as its intimate summer event, is also being publicised in special daily slots at 11.40, 15.20, 18.00 and 22.40. These specials include "The Geography Of Underwear", "History Of Underwear" and "Underwear Of Sport and Show Business."

Zucchero, Childs Team For Single

Zucchero has written the lyrics for La Casa Della Speranza, an Italian adaptation of the Toni Childs song, House Of Hope. He has also produced the track which appears on the local version of his new House Of Hope album. But Polydor is insistent that this latest exercise is not just a follow on of the Zucchero/Chills collaboration "Med About You" (Muovo Per Te), as reported in M&M on June 22. Comments Polydor A&M product manager Giovanni Arcoviti, "It started at Zucchero's Moscow concert last year where Childs was a guest. They got on well together and came up with the idea."

Although the song I've Got To Go Now is the first single by Childs on the international market, Polydor chose to send radio stations a mix single of the original version House Of Hope. The company followed this by supplying broadcasters with La Casa Della Speranza.

"We feel that I've Got To Go Now is the strongest track on the album but it would have been killed as a single with the existence of La Casa Della Speran-za," says Arcoviti. DS

Italian Daily Listener Statistics (in millions)

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<th>Oct-Dec '90</th>
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</table>

Source: Datamedia

Radio Kiss Kiss Lays Bare Briefs Competition

Radio Kiss Kiss is a new music promotion for New Music Seminar (NMS) this month. The national private stations aired adverts for the Rome-based travel firm Safari Land, which was offering special L2 million (approx. US$1.500) package deals for the event.

101 Network received two from New York to New York, plus a full-page ad in the seminar's magazine in return. NMS local coordinator Luca de Gennaro says 101 Network was the only station with a large audience that could promote the event. This was because of its orientation towards US radio. De Gennaro made the deal with Safari Land in an effort to interest the public in what is a relatively unknown event on local territory.

101 Network is also sponsoring a special Italian Style Rave Party at the New York discotheque, The Building, on July 15 and will have its logo on all tickets. Station PR manager Luca Dondoni also confirms that he and programme director Gigio D'Ambrosio are sending special twice daily reports from Italy.

The party, organised by de Gennaro features five top Italian club and rave DJs, Francesco Zappulla, Adriano Chiari, Mario Scocchi, Lori D and Andrea Precioso. Comments de Gennaro, who is also a Rai radio DJ and noted dance music critic, "It is another major step forward for Italian dance music. US DJs have performed on local territory and it is time to return the favour."

M&M Correspondent David Stansfield
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ON FISH AND UNDERWEAR — Radio Kiss Kiss PD Giansi Smocchi clowns around on the set promoting the network's new contest "Operazione Mutanda" (Operation Underwear). M&M is still trying to figure out what the fish has to do with the contest (see story below).
Radio Nuefunkland, RT4 Merger To Broadcast 24 Hours

by Robert Lyng

On July 1, the Reutlingen-based private radio station RT4 launched its new 24-hour programme broadcasting regionally on 103.4 Mhz.

Previously RT4 had to share the frequency with Radio Neufunkland, which broadcasts its programme daily from 14:00-19:00 and Saturday evenings. These broadcasting slots have now been licensed to RT4.

Having decided that it was best to combine forces, the owners of both RT4 and Radio Neufunkland formed a new company to provide a full-time programme for the 103.4 frequency. The Baden-Wuerttemberg state media licensing authority, LfK, approved the new company's plan on June 23, and has already issued RT4 a 24-hour licence for the frequency.

This is, of course, good reason for RT4 MD Valdo Lehari Jr. to be happy: RT4 will be more up-to-date, more informative and more entertaining and it will also have an expanded service package. According to RT4 head of music Dorothée Seyser, "Our music will stay very much the way it already is, lively and melodious. We hope to put RT4 listeners in a good mood with a mixture of evergreens, current hits and the listeners' favourites which feature on our listener request shows. Basically we work with an AC format mixed with EHR titles that are acceptable to adults. Although the mix varies according to the time slot, our playlists include an average of 25% evergreens, with between 30% and 33% new and current titles."

The joint venture and single 24-hour licence is certainly of economic significance too. "There is finally an end to the conflict among advertisers caused by the frequency splitting. Now there is only one person to speak with, if you want to advertise, there is a unified target group for their advertising message," says Lehari.

Precisely this point disturbs some record company radio promoters. SPV's Thomas Ziegler admits, "I am very sad that Radio Neufunkland is no longer broadcasting its own programme. SPV releases a lot of adventurous independent music which many stations won't play. Radio Neufunkland did."

Swiss Album Distrib Title To Warner; Austria To Polygram

By Mal Sandock

In Switzerland, EMI more than tripled its share of the singles market from 9.41% to 36.71% while Warner Music took the album honours with 24.32%.

In Austria BMG Arlola held the top spot for singles despite a 9% share drop and PolyGram went from a 10.34% share to 27.29% to head the list of album distributors. The chart lists the distributors (not individual labels) over the December 1990-June 1991 period.

EMI Switzerland MD Peter Mampell says he feels that strong German-language acts influenced its position in the chart lists. "German language artists like Herbert Grönemeyer and Bap, along with our international stars and newcomers, took us to the top," comments Mampell.

PolyGram Austria MD Wolfgang Arming says, "One of the main reasons for our success is the power of local artists. The market share for local product is 12.6%, but we have over 30% of our sales booked by Austrian stars."

The charts for both countries are compiled by dealer sales alone, although Switzerland is now planning to have radio plays influence the charts as of next month. "We are not happy with the way that the charts were being operated, especially due to the drop in singles sales. We felt it was time to revamp our charts," says Mampell.

Austria's BMG Arlola MD Stephan Von Friedberg is happy. "We used to have three charts, one from the IFPI compiled from distributor shipping, one from Radio Ö3 with listeners' response and a dealers' sales chart that was not too accurate. The former Sony MD Heinz Cannibol fought for and got a single representative chart for our country."

Von Friedberg adds, "Our audio sales share for the last year was just ASch6 million (app. US$484,000) or about half a percent below those of PolyGram".

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Radio Topp Goes Solo

Norwegian soft drink manufacturer Solo has signed a sponsorship deal with Young & Rubicam (Y&R) for the Norwegian airplay chart Radio Topp 20. The deal is worth Nkr50,000 (approx. US$7,250).

Solo marketing manager Tom Austlie, "Our image is built upon music, and Solo's target audience are 15-25 year-olds, which makes this a golden opportunity for us to strengthen our profile." Solo will distribute the four-coloured A3 chart poster to radio stations, record stores and discs in exchange for Solo's logo printed on the poster.

Y&R media producer David Fishel has scheduled the chart to debut in late July. A general assembly and a controlling body will be appointed to survey the chart's development, the accuracy of the reported playlists and to handle all press releases. The chart system's graphic layout, the database system for preparing the airplay information and the weight-point system are being reported.

Completed radio stations will include NRK P2, Radio I/Oslo, Radio Vest/Stavanger, Bryggen Radio/Trondheim and Radio Hammerfest. Response from radio stations has been 100% positive, says Fishel.

August Court Date Set For Radio Nova's Claes Nydahl

by Stuart Word

Radio Nova head of local community radio Class H. Nydahl will be proscribed in August for breaking the broadcasting laws.

This is the result of more than one year of campaigning by the station to get the radio laws changed. The station contravened the ban on commercial advertising which led to its licence to broadcast being revoked. The two appeals against this at the Supreme Administrative Court has been unsuccessful, resulting in the station broadcasting illegally.

Nydahl is optimistic, though. "Despite the rejection of our appeal, the court stated at the same time that the law applying to community radio conflicts with the country's constitution - confirming the opinion expressed by the Law Council," he says.

Claes Mänttänen, lawyer at the Community Radio Authority, is positive. Nydahl will be found guilty. The Supreme Administrative Court has rejected their appeal. It is very unlikely that any other verdict will be reached," he adds. "Nydahl seems to have misunderstood. This trial is not about how anybody thinks broadcasting legislation should be, but how it actually is in practice. If Nydahl were to be cleared of the charges it would certainly create an ambivalent state of affairs."
SGAE Income Jumps 64%; TV, Radio Fees Up 143%

by Anna Marie de la Fuente

Spanish author's rights society SGAE reported copyright takings of Pta17 billion (aprox. US$156 million) for 1990, of which Pta14.5 billion has been distributed to the respective authors. The announcement, made during a press conference held on July 2, revealed that 1990 revenue increased 64.4% over the previous year's Pta10.4 billion.

The SGAE (Sociedad General de Autores de España) now ranks eighth in the world in terms of revenues among authors' rights societies. "However, a socio-economic study which contrasted the amount collected against Spain's population and GNP places us in sixteenth place," says SGAE VP/MD Eduardo Bautista. "We still have a long way to go."

The most substantial takings came from TV and radio networks. A 143.2% increase in 1990 from the previous figure is a result of 1985-1989 back payments which state run 'I'll Even Vote' was obliged to pay after SGAE won its case against the public network in the Supreme Court. The regional stations also began paying copyright after the signing of the March 21, 1990, agreement. "Not one peseta is coming from the private TV stations, as yet," declares Bautista. The ongoing negotiations, if unsuccessful, may lead to a litigation similar to that filed against TVE.

The signing of a contract on January 29, 1990, with the private broadcasting association AERP finally released the flow of overdue payments from private radio networks. A 252% increase in 1990 compared with takings from 1987 to 1990 depicts this.

On December 3, 1990, a seven-year agreement with the regional radio stations improved relations with SGAE which, in turn, released payments.

Pta2B Investment For RNE Technical Update

Public broadcaster RNE is investing Pta2 billion (aprox. US$18 million) in the technical revamp of its news/talk AM network RNEI (Radio 1). The ongoing renovation, which will be completed in 1992, includes the installation of stations in the only provincial capitals without Radio 1—Pontevedra, Huesca and Segovia.

It also plans to replace six obsolete AM transmitters located in six major cities, including Madrid and Barcelona. According to RNE operations manager Radio Gutierrez, some of the transmitters are 30-years-old and the increasing difficulty in finding spare parts justifies the changes. Along with a more superior sound quality, RNE expects to widen its coverage to reach rural areas.

The state network will also initiate a Radio Data System—"similar to the teletext," says Gutierrez. Test card transmissions are to be undertaken in Madrid.

Meanwhile, classical music station RNE 2 will be airing live a total of 50 concerts from July 22 to September 12. The summer programming will feature a selection of the most important international classical music festivals, which include that of Salzburg, Bayreuth, San Sebastian and Alicante. "Out of these concerts, 20 will be from the 97th London Proms festival," says Radio 2 director Miguel Alonso.

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Sniff 'N The Tears Back In The 'Driver's Seat' In Holland

by Robbert Tili

UK pub rock band Sniff 'N The Tears are currently enjoying their second Dutch top 10 hit success in 11 years time—with the same song. At press time, 'Driver's Seat' was no. 9 in the Dutch charts, and A-listed on public broadcasters Veronica, AVRO, TROS and NCRV. In Belgium, both Radio Veronica, AVRO, TROS and NCRV, both Radio Veronica, AVRO, TROS and NCRV aired the track, which was taken from the RCA label. Before that, Ariola (no. 4) in October 1980 for the Belgian singles chart, where the single was labelled as a new addition.

The first attempt was in the summer of 1978, when the album was originally released; the second coincided with the UK minor hit of one year later.

The present success is based on the use of the song in a Dutch TV commercial for Pioneer car CD-players. Comments Sound Products product manager Hans de Boer, "I saw that advertising spot on TV and remembered Snickers was a sub-label of Ace, which we represented in Holland. We distribute the Chiswick catalogue in the Benelux. I thought it might be interesting to licence that track, and try once more to aim at the target group. That plan obviously paid off."

Next week the single will be released in Scandinavia, where

CNRSound Products have the rights, as well. Addis de Boer, 'The Pioneer commercial is also running on the Eurosport satellite channel, so we have our hopes up high for a similarly big Scandinavian hit.' Other territories are being considered at the moment, but nothing has been confirmed yet.

For Sniff 'N The Tears, the sudden renewed popularity in Holland means back to business. The band recently reunited, are now recording a new album in London. In the last few years, band founder Paul Roberts, who designed and painted all of their album and single sleeves, has led a successful life as an artist in the US.

Belgian Singles Market Drops; Total Value Of Shipments Rises 8%

In 1990 Belgium was the only European territory left with significant increasing singles sales. Recent IFPI first quarter figures for 1991, however, show a decline of some 20% in units shipped.

The total turnover increased by 8% to Bfr1.108 billion (approx. US$31.6 million) with the CD (3"/5") configuration contributing to 80% of the turnover figure.

The ongoing positive trend over the last few years has been a result of the mounting Belgian record industry, but IFPI president Charles Lieeppe says the current drop does not imply that the domestic market is collapsing. "All elements that have lead to the 7" singles drop in other countries have had their effects on the Belgian market, as well. I would not say, however, that our domestic talent is doing worse in terms of sales."

At CNR, Rik Blomme says his company has suffered from the decreasing single sales in Belgium, but he is convinced that economic factors like the Gulf war are the real cause. "Major companies are sometimes too rich in product that they forget to promote local talent. We are constantly on the lookout for new domestic product."

CNR has been charting 10 singles in the top 50 just recently, which is not bad at all," comments Blomme.

Holland FM Airs 24-Hours Of Dutch Music

by Maqhiel Bakker

Holland FM is the latest commercial satellite radio station launched on the Dutch market. The 24-hour channel is an initiative of Radio Caroline and Radio Europoort and intends to programme mainly Dutch-language music.

IC Studio Closes Up Shop

On June 10 the Brussels-based IIC studios closed down. The studio is part of a major group to which IMC (International Management Company) and the Blues & Masters record label both belong.

According to the group's MD Olivier Leoh, the shutdown of the IIC studio will only be temporary and other activities will not be affected. "Low studio rates in Belgium and the high cost of competitive hardware to serve our clients here make it impossible for us to rent our studio operation. 1990 was a year of losses so we decided to stop our activities at IIC for a while." Leoh explained that the Blues & Masters label offices were being moved to one of the company's addresses at the Studio Gallery and that the current problems with IIC would not endanger the release of RJ Scott's debut album in September.

As of August 1, the station will start airing commercials for 2 minutes an hour.

So far, seven cable/satellite stations are competing for Dutch audiences. Apart from Holland FM, these include two outlets by Sky Radio (Sky Radio and Hit Radio), three by Radio 10 (Radio 10 Gold, Power FM and Compact Radio) and RTL 4 Radio. Also, Radio Noordzee National recently announced plans to start broadcasting 24-hours of Dutch national product on cable (M&M June 8).

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Marc Maes

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Sony Music Debuts 'Funiculi Funicula' CD

by Marc Maes

BRTN's Radio 2/Hasselt producer Marc Brillouet and host/producer of popular programmes like "Hitriders" and "Funiculi Funicula" announced the release of the first Funiculi Funicula CD with Sony Music.

Brillouet, who teamed up with BMG's Ariola Express for the release of a series of compilation albums based on his "Hitriders" programme (of which volumes 1 and 2 sold some 6,000 copies in Belgium alone) were also released in Holland, Italy, Scandinavia and the GAS countries. The series will be continued in September.

The Funiculi album is unique, as it combines different kinds of musical styles on one CD. "You can call the programme 'music for the millions' says Brillouet, "and we have film scores, jazz and Belcanto in a keen mix for Sunday night listeners. The CD gives an idea of the programme's content with top-quality as our main criterion."

The CD, which carries the Radio 2 logo, was compiled by Brillouet from Sony Music repertoire and features tracks from Jerry Vale to Andy Williams, Errol Garner and Luis Cubos.

Brillouet also adds that he will organise a first 'Funiculi Funicula' concert on Sunday, September 29, with a direct live broadcast between 18.10-20.00.
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What's 'On Screen' Is Most Important

by Kurt Hanson

There are some interesting analogies between a radio station and a movie theater—particularly in that the activities that take up the vast majority of your time and effort as an operator are things that are only incidentally important to your patrons.

To begin to illustrate my point, let's start with ushers. And by "ushers," of course, I mean your post-breakfast air personalities. Hiring, training, coaching and motivating your air talent takes up a large portion of your day. Yet, in the great scheme of things, I'm afraid the truth is that those air personalities are not particularly important to your listeners.

Radio's Two Functions

Radio serves two different functions in the average listeners life, as have previously noted in M & M. From 06.00-09.00 (in the US anyway), the typical listener uses radio as a wake up service. Entertainment and information are the driving forces and morning drive needs to provide a combination of elements that support the process of waking up and getting to school or work. After 09.00, the average listener uses radio as a music service and it is the music product that is the key element to most stations' success.

In other words, it is what is "on screen" that counts most. For movie theaters, that means the feature film. And for most radio formats, for most of the day, that means your music. After your breakfast program, your listeners have probably turned their radios on because they want music in their environment. Listeners are generally not trying to find the best jingles, the best midday personality or the best contest.

They are trying to find the most appealing mix of their favorite songs. The chance of a listener saying "Dear, let's switch to RTL 102.5 Hit Radio instead—they have better jingles/better personalities/better production values," is as unlikely as someone saying "Say honey, I'm in the mood for popcorn, let's go to a movie theater!"

However, for a radio market, another 20% lower ticket price will not attract people to a bad movie and two fewer spots per hour will not attract a listener to a poorly programmed station.

Contest And Jingle Conspiracy

At least in the US, and I would guess in Europe too, there are numerous forces that conspire to keep PDs from concentrating on the things that are really important to listeners. Contests, for example, demand far more hours of effort than would be proportionally appropriate to their value to listeners. Most people, in my experience, do not choose a movie based on the contest in the lobby ("Peel apart this soda cup, and if you find a red dot you win!").

"...as a radio station manager or programmer, you have a big advantage over the manager of a movie theater in that you are in near total control of the product you put on your 'screen'."

Similarly, most people do not turn on the radio because they are in the mood for a good contest. But since contests take a lot of work to design and execute, we are psychologically inclined to attribute a proportional amount of value to them. ("Yes, gentlemen, this red dot promotion we are working on is really going to increase our 'Minutes Spent Drinking Coke!'")

Other Parallels

Just as a movie theater cannot get away with charging a ticket price significantly higher than the prevailing rate, you can't run a spot load that's markedly higher than other stations. On the other hand, a 20% lower ticket price will not attract people to a bad movie and two fewer spots per hour will not attract a listener to a poorly programmed station. Good popcorn will not attract you to a theater any more than good jingles will attract a typical radio listener to a station, but stale popcorn, like a hideous jingle, could keep some people from returning.

Production values? Bad production values are like dirty floors—you are willing to put up with them if the movie is good. The Cineplex Odeon chain in North America spends massively on facilities—ocean and marble in the lobbies, rocking chairs, etc. They spend so much, in fact, that a recent Forbes article says they may never be able to recover their costs! But is it worth it? Would you choose Kickboxer 3 over Goodfellas based on the interior design of the respective theaters lobbies? Of course not.

More Variety

In Europe, as in North America, there is a direct correlation between the allocations of radio formats to frequencies and the allocation of movies to movie theaters. In the UK assignment of music service and it is the music product that will serve a need to your listeners. You can fine tune that music mix on a song by song basis—with a combination of intuition, experience and, of course, music research.

That's what's "on screen." That's what is most important. Do that first. Then, and only then, you can worry about getting all the other elements of your ambiance (i.e., your ushers and your concession stand, or in radio terms, your other air personalities, your jingles, your promos) in good shape as well.

Few radio listeners will choose to listen to the oldies station over the EHR (or vice versa) because of the stations midday personality.

This is analogous to saying that if your city has four movie theaters (showing, respectively, a comedy, an adult drama, an action adventure caper, and a horror film, with a packed house for the comedy) that the public would be better served by a theater showing a Chinese documentary, because it is an alternative, than it would be another comedy. (That's even if the Chinese documentary would play to a largely empty house and the comedy would be packed.)

You may say, "But there should be documentaries too!" Fine. You have lots of spectrum space available. Allow a sixth mini-theater to open somewhere. But if one movie (aka format) would attract 1,000 people, another would attract 40 people, I would contend the public good is better served by the former.

Total Control of Product

Finally, as a radio station manager or programmer, you have a big advantage over the manager of a movie theater in that you are in near total control of the product you put on your 'screen.' If you were a movie theater manager who booked Star Trek V last summer, you were just plain out of luck. It would have been nice if your could have totally rewritten the script, recast a few roles, added a couple of new cast members, re-scored the music, and improved the special effects—but you could not. You just had to run it verbatim for two painful hours.

But because you are in radio, thank God you are not reduced to just airing what the studio gives you. You can adjust the product you offer on a daily basis—constantly fine tuning, improving and restyling it to match the needs and tastes of your listeners.

"...a 20% lower ticket price will not attract people to a bad movie and two fewer spots per hour will not attract a listener to a poorly programmed station."

Comparing Radio & Movie Theatres

"...in the great scheme of things, I'm afraid the truth is that those air personalities are not particularly important to your listeners."

"...as a radio station manager or programmer, you have a big advantage over the manager of a movie theater in that you are in near total control of the product you put on your 'screen'."
Transvision Vamp

"Little Magnets Versus The Bubble Of Babble" is arguably one of the strangest album titles of this year. Transvision Vamp, with illustrious lead singer Wendy James, are responsible. As on their previous two albums, 1988's Pop Art and 1989's Velveteen (no. 10 in the European Top 100 albums that year), they represent the rebellious side of rock 'n roll with great bubble gum pop and sex appeal.

by Robbert Tilly

The title of their debut album Pop Art describes appropriately what Transvision Vamp are all about. Just like the big names in rock history, such as the Rolling Stones and the Sex Pistols, they inject a bit of "scandal and misbehaviour" in their music and their act. Sexy lead singer Wendy James is just the right person to be this "rebel with a cause." The visual aspect is, of course, vital.

On their new third album Little Magnets Versus The Bubble Of Babble (out on MCA), the UK band burst out again in a trashy sugar-coated pop style. But recorded at both London-based studios Mambo Club and Moody, and produced by Duncan Bridge man they sound more mature, and even do a striking cover of one of Bob Dylan's best songs ("Can You Please) Crowd Out Your Window.

Many of their songs stand a good chance on the indie-dance scene because good grooves are provided.

The first European single ("Just Wanna") B With You, released in April, listeners like Joan Jett, backed by one of those fashionable Manchester acts. The same beats can be heard on "( Ain't No) Rides, but it is a great deal calmer. Is Locoé Could Kill, the current single for the UK and still holding at no. 53, seems to be built around the intro of the Stones classic Honky Tonk Women. The late French singer Serge Gainsbourg is credited on Twisty Wipeout, which is moulded after the melody of his own 1969 composition "Je T'Aime Moi Non Plus."

Simo Watson of Cinepop/London, their management: Marlene Ross/ Aberdeen.

Management: Anexa/Barcelona.

Most songs are published by BMG.

The band is definitely the biggest in Spain. Los Manolos, with charismatic lead singer Donnie Monroe, have always been regarded as being "too Scottish" for mass acceptance outside their own grounds. Proud of their cultural traditionalism, every album they release always contains two or three tracks sung in Gaelic or Celtic. On The Big Wheel, the title track, (An Cuidibh Mhor) and the song Abhainn An T-Sluais/ The Crowded River are prime examples of their heritage.

By constantly touring, the folk/pop rokers, Runrig have now built up a solid reputation in the other UK countries and in Denmark. Other European countries will be next, since this is certainly the band's best and most accessible album yet, with classics tunes like "Alone In Your Heart and Always The Winner."

The band followed a full house performance June 26 at the prestigious Hammersmith Odeon in London the morning after with an acoustic set on Simon Bates popular breakfast show on BBC Radio 1. The Loch Lomond event, to be released as a commercial video in the autumn, will be more or less repeated on the grounds of Edinburgh Castle on August 30 and 31.

Pan-European Spotlight: Artists featured have achieved Top 15 chart status in the European Top 100 Albums within the last five years.

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.
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- Welcome Cocktail (sponsored by NAB and BCI)

SUNDAY, SEPT. 8
- Sightseeing & Lunch (sponsored by American Express)
- Evening Free

MONDAY, SEPT. 9
- Radio Station Tour/Luncheon
- Evening Cocktail/Meal (sponsored by Westwood One)

TUESDAY, SEPT. 10
- Radio Station Tours/Luncheon
- Evening: Park in San Francisco
- Moffit Check-in San Francisco Marriott
- Evening Free

WEDNESDAY, SEPT. 11
- Convention Registration
- Convention Preview from sponsors
- Sessions
- Evening: Opening Reception (sponsored by Westwood One)

THURSDAY, SEPT. 12
- Sessions & Exhibits
- Crystal Radio Awards Luncheon (reserved seating)
- Sessions
- Evening: Symphony & Exhibit Hall Carnival
- Evening Free

FRIDAY, SEPT. 13
- Sessions & Exhibits
- Programming & Production Showcase & Exhibit Hall Party
- Int. Party/Ballroom
- Fare well (sponsored by Westwood One)

SATURDAY, SEPT. 14
- Sessions & Exhibits
- Exhibits Hall Trim Show & Buffet Dance Party (sponsored by Westwood One)

SUNDAY, SEPT. 15
- Depart San Francisco
- Back to Europe
**STATION REPORTS**

**List A:**
- Tony McKenzie - Head Of Music
- RADIO CITY/Liverpool
- C&C Music Factory - Things That

**List B:**
- Tony Banks - Head Of Music
- ABC - Love Conquers All
- CAPITAL RADIO/London
- Bros - Are You Mine
- BBC RADIO 1/London
- Jesus Jones - Right Here Right
- Billy Bragg - Sexuality
- Dave Brown - Head Of Music
- Brian & The Boys - Head Of Music
- Shamen - Move Any Mountain
- Music & Media JULY 20 1991

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**CAPITAL RADIO/London**
**Richard Park - Prog. Contr.**

B List:
- ABC Love Conquers All
- B List: Vanille Ice - Roll It
- Savoy Diner - Money Man
- T'Pau - Walk On Air

**FM/TM/NEWCASTLE**
**Giles Squire - Prog. Contr.**

B List:
- A List: Tony Banks - Head Of Music
- A List: Hell's Angels - Head Of Music
- A List: Next To Me
- A List: Adrian Doig
- A List: Whipping Boy

**METRO FM/Newcastle**
**Giles Squire - Prog. Contr.**

B List:
- A List: Tony Banks - Head Of Music
- A List: Hell's Angels - Head Of Music
- A List: Next To Me
- A List: Adrian Doig
- A List: Whipping Boy

**BRMB/Birmingham**
**Vince Hayler - Head Of Music**

B List:
- A List: Brian & The Boys - Head Of Music
- A List: Bellshakers
- A List: Jazzy Jeff
- A List: DJ Class

**RADIO CLYDE/Glasgow**
**Alex Dickson - Prog. Dir.**

B List:
- A List: Divinity
- T'Pau - Walk On Air
- Tracie Spencer - This Time
- Sue McInnes - For The
- Bomb The Bass - Winter In July

**RADIO CITY/Liverpool**
**Tony McKenzie - Head Of Music**

B List:
- A List: Kim Appleby
- A List: PC Quest
- A List: Eurythmics - Sweet Dreams
- A List: Bread
- A List: Toad The Wet Sprocket
- A List: New Order
- A List: Puff Daddy
- A List: Brian & The Boys - Head Of Music
- A List: DNA

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**EUROPE 1/Paris**
**Yvanne Lebrun - Prog. Dir.**
- A List: Billy Ocean - Up And Away
- A List: Talk Talk - It's My Life
- A List: Aaliyah
- A List: Crystal Waters
- A List: Yvonne Elliman

**RADIO 2 NETWORK/Paris**
**Marc Guzman - Prog. Dir.**
- A List: Paul McCartney - Let It Be
- A List: Sting
- A List: Simply Red
- A List: George Michael
- A List: Mustique

**RADIO 1/UK**
**Liam Howlett - Head Of Music**
- A List: The Prodigy - Breathe
- A List: The Chemical Brothers - Black Coffee
- A List: Sade
- A List: Shpongle
- A List: The Good Life

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**B List:**
- A List: Adelitas Way
- A List: The Black Keys
- A List: The Strokes
- A List: The xx
- A List: Foster The People

**FM/TOUR**
**Paris**

B List:
- A List: Samuel Lodi
- A List: The Weeknd
- A List: The Weeknd
- A List: Usher

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- A List: The Weeknd
- A List: The Weeknd
- A List: Usher

**FM/TOUR**
**Paris**

B List:
- A List: Samuel Lodi
- A List: The Weekend
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WDR 1/Cologne
HIT CHPS - Weekdays 9-1 PM
Werner Hoffman - Prod.
AD: Music Factory: Things
Tora Kemp / Place Of My Heart
Brooks - Halsey: Jumpin' Up
Gary Cihi Escape
Henry O’ & The Boys: Now
Kerrie Roberts: Are Anybody
Incongruous: Always Here
B.B.Q.: Queen: Blushouse

WDR 3/Cologne
SCHLAGEREALITY - Sat. 1-3 PM
Wolfgang Roth - Prod.
AD: Virgin: Everything: I Do
Carl: Here It Comes Again
Explosive: Chairs

SDR 3/Hamburg
Hans Holger Knocke - Prod.
PP: C&C Music Factory: Things
AL: Urania Venture

RR 4/Bremen
Axel Sommerfeld / Bunsen-Hobbeski - DJ/Prod.
AD: Bryan Adams: Everything I Do
Darwin Brath: Higher Than Days
Jo Crag: Islands
Disorder Child: Love On A
Erasure: Chairs
Firehouse: Don’t Treat Me Bad
Incongruous: Always There
Omelet: There’s Nothing Like
Rhythm Syndicate: PASSION
Schoenberg: Change Of Knowledge
ZD: Top: Homberger Man

RADIO 4U/Berlin
PP: Love And Money: My Love Lives
AD: Soft Salt - Sound Love
Kirsty MacColl: Walking Down
Kraftwerk: The Robots
Gary Cihi Escape
Landboden: Ya’ In The Blood
Screeching Target: Knowledge
Billy Bragg: Sweet Days
Living Colour: Solace Of You
C&C Music Factory: Things
Douglass & Pacific: Undercover
Ten Sharp: You
AD: Terry Baskin: I Want To Change
Guy՞s Kings: Bally Ma
Robert Palmen: Dreams To
Ultimaven: I Wish
Escape Club: I’ll Be There
David J: It’ll Be Your
Quarta: Nothing But Love
Orb: Perpetual Dawn

RIAS 2/Berlin
Henry Gross/Andreas Dorfmann - Head Of Music
AD: Sonie: Only Fools
Daniel Gomes: Donnie Alone
Ten Sharp: You
El Captain: Parque Si Parque

RSH/Kiel
Martin Schwebel - Head Of Music
PP: Sonie: Only Fools
AD: Werner: Kröbel: In Busch
Rebembrandts: Someone
R.E.M.: Shiny Happy People

Wolf Macht: 100.000 Mailing
RADIO FFH/Frankfurt
Sanne Suggest: Head Of Music
Pauline Ester: La Menda Est
AD: Rembrandts: Someone
Tony Banks: I Wanna Change
Chesney Hawkes: I’m A Man Now
Stephanie: You Don’t Die

DT 64/Berlin
Wolfgang Martin - Head Of Music
AD: Lassetta: Singers: Takie
Furry/Bashmore: Huricane
Nice Boys: The Waltz
Norah Nicholson: Look Step
Christopher: Frankie: Mountain
Feycer: Das: Arts
Eike: Lindermann: Wanderer
Holger Hillery: Johnny
Walking On Water: Adventure
Crow: I See Her Walking
Die Vision: I Love You
Dance Macabre: He Celebrate
Rosa: Command: A Blue
Panikos: Ichi Ichi
Beo Realities: The Final Kiss
Marco Moshii: Niare

ITALY

Alex Peroni - Prod. - Dir.
A List
Crystal Waters: Gypsy Woman
Rossallo: Faith
Ziggzy Marley: Kazak
Katia & Carole: Let Your
Rodedo: Jones: City Life
AD: Green
Aretha Franklin: Everyday
Avery Neville: Everything
Shotski: MOOG: Headed On
AD: Stefano Sechi
Tony Randall
Ringo: Starr
Booschard
Griffin

RAI STEREURO/Rome
L.Malagari - Di. 
Mallaire - Prod.
PP: Raf - Siano: Soli
Crystal Waters: Gypsy Woman

MUSIC & MEDIA JULY 20 1991

STATION REPORTS

Roth Stewart: The Motown Song
Laura Vincent: All I Need
Lauren Wood: Tallen
Brings: Not: Over
Sydney Youngblood: Hooked

RADIO SAU/Scorbbrücken
Adal Hofme - Prog. - Dir.
PA: Lynch: They’re: Over
Roth Stewart: The Motown Song
Whitney Houston: My Name Is
Bryan Adams: Everything: I Do
Che: Love: Und: Understanding

A List
Tony Banks: I Wanna Change
Electronic: Get The Message
Paulo Abdul: Rock It
Simple Minds: See The Lights
Hue & Cry: My Soft Heart
Downright: Blue: Your Swinging
Rembrandts: Someone
AL: T’Peau

RADIO T.N./Bad Mergenthun
Richard Bären: Head Of Music
PP: Moody Blues: Say It With Love

RADIO NW: Oberhausen
Jeff Yon Gelder - Head Of Music
AD: Rick Astley: Now: Right: Out
Tannetty: Learning To Fly
Bannish: Ralli: Something: I To
Glory Kings: Rolls Me
IC Falkenberg: Sarah

RADIO F/Nürnberg
Sigl Hoga - Prod.Dir.
A List
Rolf Zuckowski: Ganz Nach
Michael: Bolton: Love: Is: A
Zucchero: Young: Sarina: Lisa
Rick Astley: Move Right Out
AD: Pet Shop Boys: Jealousy

RADIO O/Nürenberg
Malte Knapp: Music Director
PP: Youngblood: Hooked: On
Kenny: Thomas: Thinking About
AD: Roth Stewart: The Motown Song
Amy Grant: Every Heartbeat

RADIO CHARNIVAR/Nürnberg
Mathias Hoffmann - Music: Dis.
PP: Char: The: Shoppe: Shoppe: Song
Rolf Zuckowski: Good: Thing
Paula Abdul: Rush Rush
Lenny Kravitz: New: Day
Soft Cell: I Am Over
Call: Tainted: Love
AD: Whitney Houston: My Name Is
Landen Boys: Swell: Soul: Music
Triplets: You Don’t Have To

STAR SAT RADIO/Grindelwald
Jo Lueders - Prog. - Dir.
AD: Pat Battle: The: Motown: Song

RADIO B1/Raafflingen
Dorothy Sayer - Music Director
AD: Rick Astley: Never: Know: Love
Black: Here It Comes Again
Thomas Barnergie: Ticket
R.E.M.: Shiny Happy People
Tom Petty: Learning To Fly

RADIO FB - UKW 91.7/Fürstenfeldbruck
Chris Bann: Head Of Music

SP See Gees: The Only Love
Michael: Bolton: Love: Is: A
Mark: Calen: Walking: In Memphis
Jesus: Levas: You: Bow: Down
AD: Raymond: Armore
Glory Kings: Rolls Me
Carla: Bao: Looking For The
Santos: City: Your: Swear
TP: Whenever: You: Need: Me
Bryan: Adams: Everything: I Do
Willie: Aiden: Poppen: Frit
Herbert: Grönemeyer: Nachruf:
PA: Werner: Kröbel: In: Busch
Tel: &: Tall: Sedalla
Al: Glory Kings
New Books For Programmers


"Full-Service Radio: Programming For The Community" (ISBN 0-240-80083-4) covers the evolution of full-service radio, adaptations for continued growth, strategies for competition in the '90s, research options, programming choices and tips from professionals.

"Radio Music Directing" (ISBN 0-240-80083-8) discusses the origin and development of music directing, the vital interaction between the radio and record industries, payola and related job ethics issues, the duties of a music director, future challenges to MDs and tips from industry pros.

Marketers Catch Up With VCR Users

Video cassette recorder consumers fast-forward through most advertising messages, according to new research from New York's Roper Organization. Marketers are experimenting with ways to get their messages at least visually recognisable over and above audibly memorable. Even logos of established products are now appearing as being stronger and more eye-catching, and being placed in "framed boxes" throughout the full TV ad time.

In this way, even with fast-forward zapping, viewers will get the visual messages from the advertisers. Borrowing a page from MTV's adult channel VH-1, some commercialists for radio stations are already being framed with the station logo appearing throughout the message, and logo designs are changing so they are instantly recognised when the viewer is hurrying to get to the end of a TV spot "pod" (cluster).

Courtesy of Radio Watch

NAB Radio
1991 Session Update

M&M continues its coverage of sessions planned for the NAB "Radio '91" conference in San Francisco September 11-14. Here are the latest:

1. The Dirty Tricks Duel. How to be mean and clean! Everything's fair in the battle of ratings and position, but not everything's legal. What tactics can you legally employ to beat your competition and win your position?
2. Making Value-Added Promotions Work. How to increase the number of revenue-generating sales and programming promotions and not damage the product. Learn how to develop promotions that enhance your sound and boost your station's position.
3. Controversy vs. Good Taste. What controls who program - radio or record? Is the industry too conservative or too liberal?
4. Do the trade publications set the standard?
5. How to find information that can give you an edge on the competition. New ideas and new research will be presented to help establish your audience listening preferences.

Rock & Tennis Double Up

Broadcasters en route to or from the NAB conference in San Francisco this fall may wish to check out the seventh annual "Vital Care Music & Tennis Festival" benefit project September 12-15 in Woodland Hills (L.A.).

The four-day event pairs up approximately 30 tennis pros, including Pete Sampras and Brad Gilbert, in a doubles tennis tournament with 30 rock musicians from Kansas, REO Speedwagon, Rush, etc.). And there's a September 14 "All-Star" band concert.

Proceeds will be donated to MUSICARES and to the City of Hope. For details, contact Keri Fretty on 1-213-635-0493.

SINGLES

<table>
<thead>
<tr>
<th>LW</th>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>EMF/Unbelievable</td>
<td>EMI</td>
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<tr>
<td>2</td>
<td>PAULA ABDU/<code>Rush Rush</code></td>
<td>Captive</td>
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<td>3</td>
<td>JESUS JONES/Right Here, Right Now</td>
<td>SBK</td>
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<td>4</td>
<td>BRYAN ADAMS/<code>Everything I Do</code></td>
<td>A&amp;M</td>
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<td>5</td>
<td>RHYTHM SYNDICATE/P.A.S.S.I.O.N.</td>
<td>Impact</td>
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<tr>
<td>6</td>
<td>COLOR ME BAD/Wanna Sex You Up From &quot;New Jack City&quot;</td>
<td>Giant</td>
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<td>7</td>
<td>TARA KEMP/Piece Of My Heart</td>
<td>Giant</td>
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<td>8</td>
<td>MICHAEL W. SMOKE/Place In This World</td>
<td>Reunion</td>
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<td>D.J. JAZZY JEFF/Summertime</td>
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Billboard

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Most played records on BBC stations and major major national radio stations with significant audiences. Compiled by Radio Control System.

**UK**

1. (6) Bad Influence - A Song Of Love
2. (11) Bryan Adams - Do It For You
3. (8) Little Mix - The Voice Of Love
4. (2) Elbow - How Can You Mend A Broken Heart
5. (3) Bastille -汹浪
6. (11) Arty - Baby
7. (11) Jason Derulo - Simply The Best
8. (13) Lewis Capaldi - Someone You Loved
9. (15) Olivia Rodrigo - Deja Vu
10. (20) Amy Winehouse - Back To Black

**FRANCE**

1. (3) Paul Paris - Change
2. (2) Romeo Santos - La Vida Es Un Carnaval
3. (1) Lorde - Solar Power
4. (4) Ava Max - Sweet But Psycho
5. (5) Don Toliver - Gucci Mane - The Way Life Goes
6. (9) Zara Larsson - Lush Life
7. (16) Music Of The People - It's A Shame
8. (10) Bastille - Greys
9. (12) Sia - Love Myself
10. (14) The Weeknd - Blinding Lights

**ITALY**

1. (3) Three Days Grace - The Rescue
2. (2) Toto - Hold The Line
3. (1) Gino Vannelli - La Luce
4. (4) Andrea Bocelli - Time To Say Goodbye
5. (5) Matteo Bocelli - Sei Tu
6. (7) Piero D'Angelo - L'Amore E Rosso
7. (8) Il Volo - La Voce Della Luna
8. (9) Andrea Bocelli - Amore
9. (10) Laura Pausini - Amore
10. (12) Andrea Bocelli - Sei Tu

**GERMANY**

1. (6) X - Man - The Voice Of Love
2. (11) Panic! At The Disco - High Hopes
3. (8) Ariana Grande - Thank U, Next
4. (2) Lizzo - Good As Hell
5. (3) Billie Eilish - Bad Guy
6. (9) Olivia Rodrigo - Deja Vu
7. (16) The Weeknd - Blinding Lights
8. (10) Beyoncé - Spirit
9. (12) Ed Sheeran - Perfect
10. (14) Dua Lipa - Don't Start Now

**HOLLAND**

1. (5) Nieuw - 90's Hits
2. (10) The Weeknd - Blinding Lights
3. (9) Dua Lipa - Don't Start Now
4. (8) Billie Eilish - Bad Guy
5. (6) Shawn Mendes - Señorita
6. (4) Harry Styles - Watermelon Sugar
7. (3) X - Man - The Voice Of Love
8. (2) The Weeknd - Blinding Lights
9. (1) The Weeknd - Blinding Lights
10. (0) The Weeknd - Blinding Lights

**SWITZERLAND**

1. (3) The Weeknd - Blinding Lights
2. (2) Camila Cabello - Havana
3. (1) The Weeknd - Blinding Lights
4. (4) Ed Sheeran - Thinking Out Loud
5. (6) Shawn Mendes - Señorita
6. (8) Harry Styles - Watermelon Sugar
7. (9) The Weeknd - Blinding Lights
8. (10) The Weeknd - Blinding Lights
9. (12) The Weeknd - Blinding Lights
10. (14) Dua Lipa - Don't Start Now

**SWEDEN**

1. (5) The Weeknd - Blinding Lights
2. (10) The Weeknd - Blinding Lights
3. (9) The Weeknd - Blinding Lights
4. (8) The Weeknd - Blinding Lights
5. (6) The Weeknd - Blinding Lights
6. (4) The Weeknd - Blinding Lights
7. (3) The Weeknd - Blinding Lights
8. (2) The Weeknd - Blinding Lights
9. (1) The Weeknd - Blinding Lights
10. (0) The Weeknd - Blinding Lights
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**Notes:** The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories. Recognition of pan-European sales to 500,000 units. A recognition of sales of 1 million units, with million sales indicated by a numeral following the symbol.
### United Kingdom

**Singles**
- Jason Donovan - Dream Will Go On
- Bryan Adams - Do It For You
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- The KLF - Last Train To Transcentral
- Alice Cooper - Hey Stoopid
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
-_device - What Is Sadness ?
- Eurythmics - sweater weather

**Albums**
- Roxette - Joyride
- Mecano - Hijo De La Luna
- The KLF - Last Train To Transcentral
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- Eagle Vision - Promise Me
- Felix Grey/Didier Barbarelli - E Vado Via

### Germany

**Singles**
- Zucchero/Paul Young - Senza Una Donna
- The KLF - Last Train To Transcentral
- Alice Cooper - Hey Stoopid
- Eurythmics - sweater weather
- J.L.Guerra & 4:40 - Ojala Que Llueva Cafe
- Soundtrack - Grease
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- Device - What Is Sadness ?
- Eurythmics - sweater weather

**Albums**
- Roxette - Joyride
- Mecano - Hijo De La Luna
- The KLF - Last Train To Transcentral
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- Eagle Vision - Promise Me
- Felix Grey/Didier Barbarelli - E Vado Via

### France

**Singles**
- Zucchero/Paul Young - Senza Una Donna
- The KLF - Last Train To Transcentral
- Alice Cooper - Hey Stoopid
- Eurythmics - sweater weather
- J.L.Guerra & 4:40 - Ojala Que Llueva Cafe
- Soundtrack - Grease
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- Device - What Is Sadness ?
- Eurythmics - sweater weather

**Albums**
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- Mecano - Hijo De La Luna
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- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- Eagle Vision - Promise Me
- Felix Grey/Didier Barbarelli - E Vado Via

### Italy

**Singles**
- Zucchero/Paul Young - Senza Una Donna
- The KLF - Last Train To Transcentral
- Alice Cooper - Hey Stoopid
- Eurythmics - sweater weather
- J.L.Guerra & 4:40 - Ojala Que Llueva Cafe
- Soundtrack - Grease
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- Device - What Is Sadness ?
- Eurythmics - sweater weather

**Albums**
- Roxette - Joyride
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- The KLF - Last Train To Transcentral
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- Eagle Vision - Promise Me
- Felix Grey/Didier Barbarelli - E Vado Via

### Spain

**Singles**
- Zucchero/Paul Young - Senza Una Donna
- The KLF - Last Train To Transcentral
- Alice Cooper - Hey Stoopid
- Eurythmics - sweater weather
- J.L.Guerra & 4:40 - Ojala Que Llueva Cafe
- Soundtrack - Grease
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- Device - What Is Sadness ?
- Eurythmics - sweater weather

**Albums**
- Roxette - Joyride
- Mecano - Hijo De La Luna
- The KLF - Last Train To Transcentral
- Scorpions - Wind Of Change
- Zucchero/Paul Young - Senza Una Donna
- Eagle Vision - Promise Me
- Felix Grey/Didier Barbarelli - E Vado Via
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<td>This Is Your Life</td>
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<td>There's Nothing Like This</td>
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<td>Dance Computer 5</td>
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<td>How To Dance</td>
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<td>One More Try</td>
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<td>Things That Make You Go Hmmm...</td>
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<td>Homely Girl</td>
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<tr>
<td>People Are Still Having Sex</td>
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**Eurochart Hot 100 Singles**

The Eurochart Hot 100 Singles is compiled by BMG Entertainment Ltd in cooperation with American Radio History. It is an international hit singles chart that ranks the best-selling singles in select countries around the world. The chart is calculated based on sales data from various music stores and distributors. The chart is published weekly and covers a wide range of music genres, including pop, rock, hip hop, and electronic. The chart is widely used by radio stations, music retailers, and the music industry as a whole to determine the popularity of songs. The Eurochart Hot 100 Singles is updated weekly and is available on the official Eurochart website.
INVESTING IN NORWAY: BMG Ariola has taken a 10% stake in Norwegian record company Norsk Plateproduksjon. No price was disclosed. BMG will also take over distribution of the company's repertoire and already is working with Norsk Plateproduksjon original signing, Dance With A Stranger, outside Norway.

HELLO INVESTORS: A 49% stake in Greek radio station Hello World/Prague is up for sale and bidders are already lining up at the door. Three French groups and two German radio groups (or course controlled by publishers) are negotiating for the stake. No terms have been disclosed. Communications Equity Associates/Munich represents Hello World, which plans to begin broadcasting on August 2.

A DIFFERENCE OF OPINION: First National Radio - The Showtime Station's £1.75 million bid for the UK's first independent national radio licence sure raised some eyebrows, especially at UKFM. M&M bears that the Radio Clyde/Hannson/NRGl group is rumoured to have bid less than £350,000 for the licence.

MEETING OF THE MINDS: The first meeting of the 16 heads of states in Germany on July 4 has resulted in two decisions that will affect the broadcasting industry for years to come. The first was a decisive licence fee increase of DM4.80 to DM23.80 per month to finance public broadcasting in the five east German states. DM2.50 of the monthly licence fee is earmarked to establish three national radio networks in the east. The three will be under the joint direction of pubcasters ARD and ZDF. The three are Deutschlautfunk (news/halk/AC format), RIAS I and former east German station, DS Kultur. RIAS 2 will be shut down by the end of the year. The second ruling capping advertising-time for broadcasters at its current limit.

G-MEN GUNNING FOR OYSTON: Trans World Comm.'s troubles continue with 20% shareholder The Guardian and Manchester Evening News (G-MEN) seeking an extraordinary general meeting to remove chairman Owen Oyston from the board. A statement from G-MEN says it has "lost all confidence in Mr. Oyston's management of the company and considers that a new management team is an essential pre-requisite to the restoration of the fortunes of Trans World."

BLUE JEAN HITS: The next Levi's commercial, to be screened at the beginning of August, will feature Marc Bolan's 20th Century Boy. The song was released as a single from August 12 and Total Records is already planning the follow-up, Metal Gura, in September, as well as a greatest hits package and soundtrack album to T-Rex film "Born To Boogie."

NOT AGAIN: It was second time unlucky for US band The Pixies when Italian authorities pulled the plug on them before a gig in Pisa. Claims that security was not up to scratch resulted in the cancellation of the concert. A similar thing happened two years ago in Turin, which resulted in the band cancelling the rest of their national tour-dates.

BB JEROME ICES SUPPORT: BB Jerome has called it quits as support act on Vanilla Ice's European tour after only one concert. It seems that nobody told BB Jerome that he had to pay for using Ice's equipment.

IN THE THICK OF IT: UK radio station Red Dragon/Cardiff was at the centre of the South Wales hostage drama last week when the man holding his wife's lover with a noose round his neck and a gun at his head phoned the local station six times during the 30-hour seige. Reporter Paul Brennan interviewed the gunmen seconds before he shot his hostage in the hand. When the gunman finally announced ‘That’s it, it’s all over,’ Red Dragon's listeners had had it. MCA Radio had originally asked Red Dragon not to cover the drama, but later asked the station to include special information in its news bulletin when it became clear the gunman was listening to the station.

A FOND FAREWELL: Sony Music Europe president Jorgen Larsen was saluted in London on July 5, at a private soirée to bid him farewell from the company. Almost all of Sony's European affiliate managing directors were present, plus such former Larsen colleagues as Germany's Heinz Canibol and Timbuktu Records' Peter Bond."

Quotas

(continued from page 1)

to clarify the situation which will be forwarded to the minister.

The CCRV has provided the widest definition possible on French/francophone production. It covers not only songs performed in French—which includes Belgian, Swiss and Camerounese/African songs—but also those from a country performed with French influences. This will qualify francophone production songs by African artists such as Vory Kante or the Gipsy Kings.

The CCRV has also introduced the term "minimas" instead of quotas and suggested it should reach 50% for francophone production aired between 05.00-20.00 on all stations as soon as possible. The CCRV proposal will now be evaluated by the minister of culture. However, the CSA, France's broadcasting authority, will make the decision. Some suggest the CSA could implement such regulations when it asks for fresher creative ideas, reflect the trap of signing acts to a central corporate structure. "We always have to find a base company for European talent, it must not fall into the major's quest for pan-European talent, it must not fall into the major's quest for pan-European talent." Diaz, "will be aided, says Diaz, by the desire for consensus. That task will be aided, says Diaz, by the desire for consensus. That task will be aided, says Diaz, by the desire for consensus. That task will be aided, says Diaz, by the desire for consensus.

PolyGram

(continued from page 1)

Alain Levy on July 9.

This is Oberstein's first PolyGram International post; he has been closely involved with the UK's operations for the past six years. He will also continue his duties as regional director of PolyGram Germany.

Munns will oversee PolyGram International's central pop marketing operations, reporting to Oberstein, as he does in his ongoing position as MD of Polydor UK. Munns has held this post for the past four years.

Oberstein, now 62, has spent 40 years in the music business. In fact, only two weeks back, he was elected chairman of UK industry body BPI for the second time. "As long as I don't lose my memory, I'll be able to cover the drama, but later asked the station to include special information in its news bulletin when it became clear the gunman was listening to the station.

Diaz

(continued from page 1)

sidiary. The most important part of my job," says Diaz, "will be to function as a magnet for talent. We're looking for innovative, self-sufficient artists from Europe, or based in Europe. In the past, the industry has concentrated on Anglo-American product. Today, the markets of the world need fresh creative ideas, reflecting ethnic sources combined with rock influences." He says the company is not going to invest whatever funds are necessary.

Sony Music International president Bob Summer, in a prepared statement, appointed an executive with a high priority commitment to the creative aspects of the business, backed by all the necessary marketing tools. Diaz estimates that Sony's European market share is in the 12-15% range. Competitors such as PolyGram and BMG recently claimed to have 23% and 20%, respectively, of European business, largely due to their success with local repertoire. For Sony, Diaz says 20% represents a desirable, if ambitious, market share goal across the region.

The executive does stress that in the major's quest for pan-European talent, it must not fall into the trap of signing acts to a central corporate structure. "We always have to find a base company for those artists. It could be the affiliate of their country of origin, or another affiliate interested in developing them. I am not going to be a sign that no one has a sign talent, or do I have sufficient staff to support that. We'll be looking for consensus." That task will be aided, says Diaz, by the newly formed European management committee, headed by Bob Summer. Scheduled to meet monthly, it includes European affiliate chiefs Paul McGollard (UK), Jochen Leuschner (Germany), Piero La Falce (Italy), Henri de Bodinat (France) and Diaz. "On that committee, I will represent all the affiliates which report to me," he says. Those companies are in Norway, Sweden, Denmark, Finland, Holland, Belgium, Switzerland, Austria, Spain, Portugal and Greece. The heads of the other European subsidiaries report directly to Summer in New York. Diaz also assumes responsibility for East Asia, the US and European licensees in Turkey and Israel.

A onetime songwriter whose work was recorded in the 1960s by a number of pop and Spanish artists, CBS Records in Spain 14 years ago in an A&R capacity. He later held artist development and marketing posts in Europe and Latin America. In 1985, he rejoined the Spanish company as deputy MD, moving to the top slot in 1986. Diaz’ successor in Spain, Claudio Conde, also has a creative background. Formerly lead singer of a successful band in Brazil, he joined CBS there as A&R director, and was appointed president in 1988.

April 2-8 1990

Jan. 14-20 1991

PolyGram

(continued from page 1)

Source: CSA

Franco- Others

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<td>NRJ</td>
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<td>76.0</td>
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<tr>
<td>Skyrock</td>
<td>7.2</td>
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<tr>
<td>Maximum</td>
<td>2.2</td>
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<tr>
<td>Metropoly</td>
<td>29.8</td>
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<tr>
<td>Fan</td>
<td>5.9</td>
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Music & Media July 20 1991
MUSIC & MEDIA JULY 20 1991

The EHR Top 25 chart is based on a weighted-averaging system. Songs score points by achieving airplay at M&M's EHR reporting stations. The weekly EHR Report, which includes reports from stations serving a general audience, lists stations 12-34 years old with contemporary music. M&M's EHR Top 25 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations with the emphasis on new adds. If the number of stations have that song in either an "A" or "B" rotation, and how many new adds it has received. If the number of songs in "A" rotation airplay receive more points than those in "B" rotation. Songs are listed alphabetically by artist.

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have "C" or "rollout" status. The "chartbound" chart reflects the number of stations that have a song at least three times in their A or B rotation.

The EHR "No.1 Rotation" chart lists those songs which have the highest number of stations playing the song at least once per day, and how many new adds it has received. If the number of stations that have the song as their No.1 or No.2 rotation, and how many new adds it has received. If the number of songs in "A" rotation airplay receive more points than those in "B" rotation. Songs are listed alphabetically by artist.

The EHR "A" Rotation Leaders are those songs which have the highest number of stations playing the song at least once per day, and how many new adds it has received. If the number of stations that have the song as their No.1 or No.2 rotation, and how many new adds it has received. If the number of songs in "A" rotation airplay receive more points than those in "B" rotation. Songs are listed alphabetically by artist.

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have "chartbound" status. The "chartbound" chart reflects the number of stations that have a song at least twice in their A or B rotation.

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