MTV, Unique Join Forces For Radio
by Jeff Green

MTV Europe and UK-based radio syndication specialists The Unique Broadcasting Company have formed an equal partnership to make MTV's programming resources available for the first time to radio stations in Europe.

The indefinite arrangement, for which terms were not disclosed, begins with barter-rate syndication of MTV's news programming via satellite and DAT.

Unique producer Bethan Davis will produce the as-yet-unnamed radio news programme, working with MTV news director Fione Friel, who comments, "MTV's ability to access major artists through its credibility in the industry will translate to radio as successfully as it has to television."

Radio Listener Research: Stations Turning In-House
by the M&M Staff

The landmark agreement in the UK to marry the BBC Radio and Independent Radio ratings surveys (RAJAR) has focused attention on the state of the audience data bought from ratings houses.

"Traditionally we have contracted out, but recently we've been doing it ourselves with a mini-research division we've set up within the company and we've made the investment in computer technology."

"We've just completed our first major commissioned research for a Cornish franchise application we are involved in. We are very pleased with the results and found it cheaper than contracting out."

"We have been so impressed with the detail and quality of the data for the Cornish research, particularly the attitudinal information, that we will now start doing it for ourselves."

Dave Lincoln, MD of Red Rose/Lancashire, agrees with Powell. "We conduct out at present, although we are looking to invest in in-house research. We have the Selector programming system, which can be used to analyse the results.

"We have found it very useful. The stations around us have made mistakes when they split frequencies and we wanted to do it right."

Lisa Lisa & Cult Jam
the single
"LET THE BEAT HIT 'EM"
NOW BEING PLAYED ON THE FOLLOWING EHR STATIONS:
Radio Raqua (B), SFB (D), TROS (NL), Veronica (NL), Hitradio (NL), Radio Trent (UK), Fox (UK), Radio Forth (UK), Radio Clyde (UK), Metro FM (UK), Red Dragon FM (UK), Capital Radio (UK), Radio City (UK), Atlantic 252 (UK), Radio Forth (UK), RTL 208 (UK), Beacon Radio (UK), Piccadilly Radio (UK), BBC Radio 1 (UK).
If you want to attend the worlds second biggest music market, POPKOMM.91 is the place for you.

As a mixture between a congress and a fair POPKOMM.91 gives you the opportunity to contact the German music market: record companies, publishers, agencies, musicians, producers and journalists. Virtually all people working in German pop music business will come together to inform and discuss on all items concerning rock and pop music in Germany today.

More than 40 companies will have their booths on the fair, indeed the top of the German music business: BMG Ariola • BMG RCA • BMG UFA Musikverlage • Chlodwig Musik • Dino • DMV • east west records • EFA • EMI • Electrola • GEMA • Fachblatt • Glitterhouse • IDKV • Kick Musik • Koch International • Jürg Marquard Verlagsgruppe • Media Control • Metronome • MTV • Music & Media • Der Musikmarkt • Phonogram • Polydor • Rock Hard • Roadrunner • Rough Trade Deutschland • Semaphore • Sony Music • SPEX • SPV • Vielklang • Virgin • WDR • WEA Königshaus • Wintry Musikverlag and many more.

And of course there will be many concerts offering a view on the German pop and rock music scene. More than 70 bands will perform live on stage in all Cologne clubs during POPKOMM.91.

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For further information about registration, call POPKOMM Hotline: xx49-202-563 23 04 • Fax: xx49-202-789161
Sometimes calls compile and define the format we you must at least call over 100 people to do so. To have a representative answer, a lot of energy and money to do so.

Radio research. "We try to carry out station has a special software for frequencies, even though we didn't result was a 46% reach." He adds that particularly the last 'yesterday's behaviour method."

Irit Harpaz,

MUSIC & MEDIA

M&M BUSINESS CALENDAR

August 22-25 - PopKomm, Göttingen, Köln, Germany. Tel: (+49) 71.282.185.023.

August 30-September 8 - Internationale Funkausstellung (International Broadcasting Fair), Berlin, Germany. Tel: (+49) 30.359300.

August 31 - Frog and Roll Blues and Rock Festival, Liei, Liege, France. Tel: (+32) 2.164.09.00.

September 10-13 - Copenhagen Music Seminar, Barons Bolems Gaard, Kongens Nytorv/Nyhavn, Copenhagen, Denmark.

September 11-14 - NAB Radio 1991 Convention, Moscone Convention Center, San Francisco, US. Tel: (+1) 202.429.5405.

September 15-17 - Radio Express Wine Country Safari, Napa-Sonoma, US. Tel: (+1) 707.878.2003.

September 16-17 - Third Economist Telecommunications Conference, Portman Intercontinental Hotel, London, UK. Tel: (+44) 71.976.6365; after August 15. Tel: (+44) 71.487.1414.

September 24-26 - 10 Ans de la FM, CNIT-Paris/La Defense, Paris, France. Tel: (+33) 1.389.87.878.


October 14-19 - Medien Tage (Media Days), Kunsthalle, Munich. Tel: (+49) 89.950 82102.

October 24-26 - 10 Ans de la FM, CNIT-Paris/La Defense, Paris, France. Tel: (+33) 1.3095.8787.

October 25-27 - Interfert '91, Claridge Hotel, New York, US. Tel: (+1) 212.479.1919.

October 26-30 - 1003. Convention, Berlin, Germany. Tel: 612-927-4487.

November 1-2 - RTNDA 46th International Convention, Pittsburgh, Pennsylvania, US. Tel: (+1) 202.907.7366.

November 4-7 - Midem, Cannes, France. Tel: (+33) 9.52.43.63.00.

November 7-10 - Broadcasting Convention, Madrid, Spain. Tel: (+34) 1.40.029.955.

November 12-15 - ITU World Broadcasting Convention, Geneva, Switzerland. Tel: (+41) 22.788.32.00.

November 19-22 - Radio Futures '91, New Orleans, US. Tel: (+1) 504.581.0000.

November 26-30 - RTNDA 46th International Convention, Paris, France. Tel: (+33) 1.3095.8787.

December 3 - Interfest '91, Claridge Hotel, New York, US. Tel: (+1) 212.479.1919.

January 4-6 - International Convention of Recording Engineers, Nashville, Tennessee, US. Tel: 612-724.6646.

January 10-13 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

January 17-20 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

February 14-19 - Medien Tage (Media Days), Kunsthal, Munich. Tel: (+49) 89.950 82102.

February 21-3 - RTNDA 46th International Convention, Paris, France. Tel: (+33) 1.3095.8787.


March 17-21 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

March 28-31 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

April 1-4 - RTNDA 46th International Convention, Paris, France. Tel: (+33) 1.3095.8787.

April 11-13 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

April 17-21 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

April 24-28 - RTNDA 46th International Convention, Paris, France. Tel: (+33) 1.3095.8787.

May 12-14 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

May 19-23 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

June 16-19 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

June 23-27 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

July 21-24 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

July 28-31 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

August 11-14 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

August 18-21 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

September 15-18 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

September 22-25 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

October 13-16 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

October 21-24 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

November 17-20 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

November 24-27 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

December 14-17 - NAB Convention, Las Vegas, Nevada, US. Tel: 612-724.6646.

December 21-24 - Winter NAMM Show, Los Angeles, California, US. Tel: 612-724.6646.

Sony/ARS Set Artist Showcase

by Mark Maes

The first in a series of showcases featuring ARS artists is set to take place at the London Zoo on August 13. The event is being organised by distributor Sony Music International in London, and acts on stage include Technoquadri, Quadrophonia, MSD, Melissa and Rozlyn Clarke. Four other showcases are planned in Berlin, Paris and two venues in Belgium and Holland in the months to follow.

Says SMI marketing manager Maureen Keely, "It's our plan to present these five acts to the British press, radio and TV, as well as to the most important retailers. We think that about 500 people will attend the show at the London Zoo, and we're very excited about what the Belgian ARS label has to offer. Their last four singles all went into the top 50." Keely adds that "Get off your ARS and dance" T-shirts and presentation casettes will be mailed.

The ARS showcase in London is being backed by Capital Radio/London and from August 1, the station will be having competitions with 200 free invitations to the showcase.

In Antwerp, ARS MD Patrick Busschots wants to establish the ARS as a company "with real artists, no fake. That's why the five artists of the pack will bring live vocals. The showcase will support some important releases in the UK, and if we have been a breeding ground for new talent for a while, it's time now to establish the artistic aspect of the label."

The success of the showcase will run until October to coincide with ARS's 15th anniversary.

Listener Research (continued from page 1)

We spent $12,000 on researching what music people wanted to hear and their attitudes to Red Rose and our competitors. We followed the research to the letter when splitting frequencies, even though we didn't agree with it, and the result was a 46% reach.

Powell's and Lincoln's sentiment is echoed by Per Keizer, MD at Radio Antiooon in Belgium. That station has a special place for radio research. "We try to carry out the research ourselves, but it takes a lot of money and energy to do so. To have a representative answer, you must at least call over 100 people at random per day. We are restricted in time and personnel, but our research work has helped us as compile and define the format we use now."

Keizer adds that the station sometimes calls listeners with a sample tape featuring excerpts of his records in order to quickly find out what records should be on the playlist.

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Labels Keep Vinyl Coming Despite New Radio 1 Policy

by Hugh Fletcher

Record companies are not changing their promotion policy towards BBC Radio 1 following comments by Johnny Beerling, director of promotion for many companies after an “expose” in The Sun newspaper that producers were selling records that had been sent to them. He pointed out that it was unnecessary for companies to supply vinyl and CD promo copies and he would prefer companies to distribute CD when both formats were available. He also asked companies to put the 7-inch mix as track 1 of a CD promo single if possible. But Beerling strenuously asserted that there is no vinyl “ban” at Radio 1 and that producers and DJs will play vinyl if no CD format is available.

RCA promotion director Nick Godwyn welcomes the move. “They should be playing from CD anyway. This whole episode should get them more involved in the format. We now get out our CDs at the same time as other formats—three weeks ahead of release. Certainly vinyl days are over on the album side.”

But Godwyn admits he cannot afford to jeopardise the chance of airplay. “I don’t want to have the chance of a station not having the record to hand. We need to cover all the producers. They expect it and I am aware of the competition continuing to send out vinyl.”

Godwyn adds that he might service Radio 1 up to three times with a particularly important record.

Virgin head of radio promotion Adam Fisher is still sending vinyl. “A lot of DJs like to see the records going ‘round on the deck. We won’t be making any changes although I think Radio 1 would like us to. We’ve been sending CDs at the same time as vinyl for some time now and we will make our policy from now on.”

EMI head of promotion Malcolm Hill agrees that some DJs like the “security” of handling vinyl but says that his company wants to concentrate on CD singles. “The quality is guaranteed every time and only a few people want 7-inch singles these days. I’d like to extend that policy into regional radio as well.”

Robert Lemon at Sharp End Promotions says some labels will have to gear up to provide CD singles at the same time as vinyl. “I’ve been telling them to do this for some time.” But he isn’t cutting back on vinyl. “You want the producers to listen to a record so you will send them any format that achieves that aim.”

Lemon doesn’t believe that second-hand records have much second-hand value. “If the record is a hit there aren’t enough promo copies to go round and if it isn’t, then nobody wants it anyway. If a record company supplies Radio 1 with 100 records, what are they going to do with them afterwards? The record companies don’t want them back. I’ve asked them.”

Add Scott Piering of Appearing. “You can’t give away some of this stuff anyway. I know, I tried. As far as the labels are concerned, once the records are out of their hands they don’t belong to them anymore. Some independent labels can’t afford CD singles and I’m continuing to service 7-inch, 12-inch EPs and dance mixes to appropriate shows. What I really looking for is someone who will put their mixes onto one CD which would make it easier to handle for everyone.”

Radio 1 Costs Reach £29.4m, Up 4.4%

BBC Radio 1’s costs rose 4.4% to £29.4 million (app. US$49 million) for the year ended March 1991, this compares with £23.3 million in the previous year, an increase of 4.4%. This compares with £23.3 million in the previous year, an increase of 4.4%. The station’s live coverage rose to £29.4 million, 4.4% above the previous year, according to BBC Radio 1 Costs Reach £29.4m, Up 4.4%

BBC Daily Listening Survey

| Radio 1 | 11.7 | 14 | 7.4 |
| Radio 2 | 7.4 | 16 | 2.0 |
| Radio 3 | 3.9 | 15 | 2.0 |
| Radio 4 | 0.8 | 4 | 1.0 |
| Local radio | 5.5 | 5 | 0.5 |
| Nat regions | 1.2 | 3 | 0.5 |
| All BBC | 32.0 | 39 | 25 |
| ILR | 14.3 | 34 | 0.3 |
| Other | 2.3 | 0.1 |
| All radio | 45.5 | 74 | 10 |

Source: Daily Survey of Listening

Radio have had 30-second “commercial broadcast immediately after the early evening “Newsroom South-East” regional programme. There is also a general plug for the station’s local stations, including a caption with frequencies at the end of the local news sequence after the "Nine O’Clock News.”

Invicta Complains About “Free” BBC Promo Spots

by Paul Easton

Invicta Radio/Kent has complained to the Office of Fair Trading over the use of “free” BBC TV airtime to promote its local radio stations.

Invicta’s rival BBC Radio Kent, Radio Sussex and Greater London Radio have had 30-second “commercial broadcast immediately after the early evening “Newsroom South-East” regional programme. There is also a general plug for the station’s local stations, including a caption with frequencies at the end of the local news sequence after the "Nine O’Clock News.”

Atlantic 252 Cites 30% Growth

Atlantic 252 is claiming a 30% increase in listenership within its total survey area (TSA)—north of a line between Bristol and The Wash—in the first six months of this year, according to BBC research. Outside the station’s own designated TSA, listening has increased by 65%.

Comments station manager Travis Baxter. “These are actual figures supplied by BBC audience research and not our interpretation of an ‘any other stations’ figure. We have a contract with the BBC, which supplies us with regular numbers and analysis. However, because they are based on the BBC’s daily data, cumes figures, they cannot be compared with JICRAR figures.”

“Our last commissioned diary research, published last September, gave us 2.37 million listeners. New research is due to start shortly and the results will be available in the autumn.”

Bangladesh Album Returns

George Harrison’s Concert For Bangladesh is being re-issued by Epic on August 12. After being unavailable for eight years. Originally released in 1971 after the concert in New York, which was in aid of the "Bangladesh Disaster Fund," all proceeds will again go to Bangladesh via UNICEF to repair the damage caused by floods earlier this year.

It’s the first time the set has been available on CD and it features versions of My Sweet Lord, That’s The Way God Planned It, While My Guitar Gently Weeps, It Doesn’t Come Easy, Here Comes The Sun and Something, performed by Harrison, Eric Clapton, Billy Preston and Ringo Starr, plus five songs by Bob Dylan.

Says Sony Music International director of artist marketing Gary Williams. “The collection was originally issued in Europe by CBS and we’ve been trying to re-release it for several years. After the recent disaster in Bangladesh, George Harrison made it happen again.”

It will be available as a twin-CD/cassette or three-album set with the original booklet, although Epic UK is not re-releasing the vinyl version.

Invicta MD Nigel Reeve. “Here we have the BBC giving its stations free advertising at a time when my own promotional budget has had to be cut right back because of the recession. Our lawyers believe the BBC could be pursued under the Competition Act 1980, and they are following this up.”

All In A Weekend’s Work — Choice FM star DJs (l-r) Daddy Ernie and George Kay take a breather at Tobacco Dock during the final leg of “Choiceathon,” a marathon 48-hour weekend broadcast for charity. DJ Commander B earned his wings with a parachute jump on Salisbury Plain. Among the stars who lent support were Ruby Turner, Jimmy Payne, Omar, London footballers David Rocastle and Ian Wright, boxer David Honeyghan and ex-WHAMI manager Simon Napier-Bell. The £225,000 raised goes to Ronald McDonalds’ Children’s Charity, Save The Children Fund, Great Ormond Street Children’s Hospital and Sickle Cell Anemia.
WDR 5's October Debut Spots Education, Culture

by Mal Sondock

Unlike stations in the other nine German states, licensed private stations in North Rhein-Westphalia must broadcast for the "majority" of its potential listeners, while the public giant WDR moves towards target demographic broadcasting with the launch of its new station WDR 5 on October 7, which will broadcast information, education and cultural programmes.

WDR GM Friedrich Nowotny calls the reshuffling of the other four programmes "not a reform, but a new mix of our extensive offer to the listener." The new programming plan will incorporate a strong coordination between the present WDR 1 and will split frequencies during the morning hours into eight regional programmes to more readily compete with the local private stations. At present, WDR 1 has pop and rock sounds in the afternoon, but it will take on the persona of a 'youth' station.

As of October, the EHR recurrents and rock sounds will start at 06.05. WDR 2 will serve as the news and features broadcaster, with a magazine-type format dominating the schedule. Up-to-the-minute information will also be featured. WDR 3 will increase its amount of classical music, and the popular schlagern-MOR programme WDR 4 will continue with its present format.

The 90 minutes of advertising allowed will be split between WDR 1, 2 and 4, with WDR 1 adding morning ad spots to their schedule. This means, at the prime morning time, more advertising will be available on the WDR stations than ever before.

According to Dr. Klaus Klenke, PD for the statewide broadcaster for North Rhein-Westphalia Radio NRW, "I thoroughly understand that WDR will do everything in its power to compete with us for advertising income, as long as a good part of their budget is covered by ad income. Right now, the only major change is with WDR 1, with their full-time youth-oriented programme. At present, our stations have a 28% share of the youth market, compared with 13% for WDR 1. We have a 46-minute-a-day share, compared with six and eight minutes for WDR 1 and 2, respectively.

"Our main target group is the 20-50 (age) audience and we have the largest share there. I'm convinced our present format of good AC pop programming, with good and interesting news and information coverage, coupled with the fantastic local news coverage, is the right formula for success. If and when WDR garners listener figures that beat ours, we'll certainly review the format and make appropriate changes."

Now it is very much the responsibility of WDR, with five statewide programmes, to justify the tremendous number of frequencies that they control and the heavy expense of running five stations through significant increases in listener figures. With more and more private stations opening in their state, it will be a hard challenge.

RTL Radio Gains First German Frequency, Relocates To Berlin

The Berlin radio authorities have licensed a total of two new FM frequencies. The first will go to Info Radio, a news and talk-oriented station under the ownership of the local newspapers and RSH, the private statewide station in Schleswig-Holstein; the second goes to Luxembourg-based RIAS 2.

RTL Radio GM Bernt Von Zur Mühlen remarks, "This is the first frequency in Germany that belongs to us. In Stuttgart, we produce programmes for other frequency owners."

The entire executive staff of RTL Radio will move from Luxembourg to Berlin with Von Zur Mühlen as GM, Arno Müller as PD and American Lorraine Granger serving as music director.

The job of PD in Luxembourg will be taken over by former music director Stephan Halfpap. The Berlin station will begin broadcasting on November 4.

The first new staff addition is American DJ Rick De Lisle, who gained his popularity in the then-divided city with AFN and later joined RIAS 2, to become one of the top air personalities there.

De Lisle is well-known for his work for charity, especially children with cancer, and social services. De Lisle will also serve as consultant to the station, in addition to his airshift duties.

"The move will put our centre of operations for German-language broadcasting in the new nation's capital, in line with CRT policy," says Mühlen. "We will boost our signal to cover the entire state of Brandenburg and we will have studios in Postdam, as well."

"Our news service will come from company-owned NSR in Bonn by satellite and, of course, we will do extensive local news and information coverage. In addition, we have placed applications in all five of the new German states for frequencies."

But asked about the musical format for the station, Mühlen quipped, "We can't let the cat out of the bag just yet, but I promise you that we won't be featuring folk music or heavy metal."

Since June 12, RTL Radio has added coverage of an additional 1.5 million households through the Astra satellite frequency covering cable and satellite-equipped homes.

At present, RTL Radio, with its German-language programme originating in Luxembourg, broadcasts to satellite-cable listeners and a large number of west German through its terrestrial frequencies, also in Luxembourg.

The format for the station is basically AC, with a recurrent and EHR influence, mainly featuring music from the '60s through the '80s. The target group is 25-45 year-olds and the station will be run exclusively for the right musical mix for their listeners.

The Stuttgart operation has five terrestrial frequencies covering large parts of the state of Baden-Württemberg. Programmes are also carried by Radio BB/Jöbigen, Radio ES/Esslingen, Rens-Murr-Burger Radio, Radio Merkur/Reutlingen and KÖ/OK/Augsburg in the neighboring state of Bavaria.

"The move to Berlin means a basic re-launch for RTL Radio," says Mühlen.

Previously, Radio Luxembourg was the only German-language commercial broadcaster competing with the public stations for advertising income. MS

German States Snagged On Broadcast Bill Approval over the changes in Germany's broadcasting regulations has still not been reached between the 16 state governors.

In October, public broadcasting is regulated on a state-to-state basis, any national changes must meet the unanimous approval of the states. The governors agreed on many subjects, including the increase in licence fees for each German household with a TV and/or radio, special funding of the new east German public broadcasters, and a complete financing of three national radio stations. However, in the bill presented to the state legislatures, other proposals were covered, but not accepted.

Bavarian state legislature broadcast media director Dr. Hans Jürg Koch pointed out the problem result of the states being in agreement with the main points; however, two of the proposals in the bill are not acceptable to us and several other states. The bone of contention lies in the proposed increase of the number of members of the board of the public broadcaster ZDF. Several states, led by North Rhein-Westphalia, a state governed by the SPD (centre-left) party, want not only to add representatives from the five new east German states, to which we agree to, but also increase the membership to include other public interest groups. We, and the other CDU/CSU-governed states, feel that these additions are not necessary or acceptable.

"Secondly, the 16 state gov- ernors agreed to the financing of a culture channel, but the legis- lature agrees only of public broadcasters (ARD and ZDF) can become involved in the establishment of a TV news channel similar to CNN, and perhaps a sports channel, both in a joint venture with private companies. These stations would be carried by satellite and cable and would reach all of the common market. The main financial burden would come from advertising— the present bill does not allow for such involvement."

Until all the laws are agreed upon, the bill cannot be passed.

The public broadcasters are relying on additional income from the new licence fee increase, starting for July 30 in 1992. These monies are also needed for the establishment of both the east German public broadcasters, whose present budgets expire at the end of this year, and the three new national stations also due to hit the airwaves early next year.

Another winner in Munich was Radio GIA/S, which has been due to transient listener figures held at 10.800 listeners in the 14-29 age group in the 12.00-17.00 time slot. While the station's audience figures held at 8% of the total audience, the station's audience figures are not necessary or acceptable. However, the average hourly audience indicates that this result may have been due to transient listener curiosities.

Another winner in Munich was Radio 89 Hit Radio FM, which shares the local frequency (89 MHz) with Star-Sat. After slightly more than one year on the air, 89 Hit Radio MD Peter Pelmanna, who is formerly co- MD of Star-Sat, raised his listenership some 42% to 5800 listeners in the 14-29 age group in the 12.00-17.00 time slot.

Star-Sat's audience figures held steady at last year's levels at 3%. 89 Hit Radio peaked between 13.00-14.00, representing a 200% increase up from 4000 listeners per hour last year.

Latest German Radio Ratings

According to the 1991 local radio analysis carried out by the Bavarian broadcasting authority (BLM), the most significant winners were those local stations present- ing a primarily German-language music format.

Munich-based Radio Arabella, although losing 35.1% (2700) of its listeners in the 14-29 age group, managed to achieve the top spot by retrieving 4.5% (1000) of the 30-49 age group through its programming, which emphasised German music and international evergreens. Even Radio Jazz-Welle, which shares the frequency with Arabella, was able to win 40,000 listeners from its jazz programme between 09.00-12.00 on Sunday mornings, placing it well in front of Radio Gong 2000's audience of 23,000 per hour, at least for those few hours.

Radio Xanadu was also able to assert itself on the Munich mar- ket following the addition of media personality Thomas Gottschalk as head of music. Spending DM1.6 million (app. US$975,000) on advertising and marketing during the research period, Xanadu was also able to raise its daily listenership to 8%, although the average hourly audience indicates that this result may have been due to transient listener curiosities.

Another winner in Munich was 89 Hit Radio FM, which shares the local frequency (89 MHz) with Star-Sat. After slightly more than one year on the air, 89 Hit Radio MD Peter Pelmanna, who is formerly co- MD of Star-Sat, raised his listenership some 42% to 5800 listeners in the 14-29 age group in the 12.00-17.00 time slot. Star-Sat's audience figures held steady at last year's levels at 3%. 89 Hit Radio peaked between 13.00-14.00, representing a 200% increase up from 4000 listeners per hour last year.
FRANCE

Gassner Outlines Music Challenges For The '90s

by Emmanuel Legrand

The international music industry is poised for tough challenges during the early '90s and will face a series of developments "that offer opportunities beyond what are now considered the limits to the exploitation of a record company's repertoire".

In a speech entitled "Recession? What Recession?" made at a workshop during the New Music Seminar, BMG International president and CEO Rudi Gassner reviewed the challenges faced by the music industry in the '90s.

"The '80s saw a number of important developments in the music business: first, the important political, economic and cultural developments; second, technology; and third, the competitive structure of the industry," Gassner pointed out that although this environment was "changing fast," it was at the same time "full of opportunities regardless of the influence of economic cycles."

For Gassner, if the '80s saw the world music industry grow, the growth was largely "fuelled by the introduction of CDs and its effect on back catalogue sales. However, the '90s are far less optimistic, showing flattened growth in overall units (see left chart)." But Gassner predicts a change in the structure of these sales, both geographically and by configurations.

The arena which has the "biggest opportunities" is the Asia/Pacific region, (including Southeast Asia, Australasia and Japan), with the emergence of economies like Korea and Taiwan, as well as the integration of Hong Kong into mainland China, which will mark in 1997 the CD-share in these countries is very low. Inevitably, though, the situation is linked to the economic capacity of the region.

Gassner also voiced his doubts about the future development in Eastern Europe, highlighted by the difficulties faced in Germany to integrate the new eastern states. According to BMG International's market growth forecasts, the US yearly growth rate will reach 3% in 1991-1996, down from 7%; Japan's growth rate falls from 6% to 1%; while Europe's rate remains stable at 15% (9-10% without Eastern countries) and SE Asia's rate jumps from 10% to 20%.

Analysing the consequences of this situation, Gassner said, "The country which provided the biggest growth opportunities in the '80s—the USA—will have a different status in the '90s. So the major opportunities will have to be sought outside the US, even though its market will always be a cornerstone of the world market."

This new situation will affect "the location of repertoire and marketing," said Gassner. "It will be more and more important to use localisation for repertoire sources. At other regions become more important and the world economy more connected, the hegemony of the US and the UK as the almost-sole worldwide repertoire suppliers will decline."

"An integrated global marketing concept will become more and more important to make global exploitation of repertoire possible," but it will require a "flexible A&R strategy," in addition to the A&R effort at major labels, it will also be important to nurture creativity at small labels under the umbrella of one of the major companies."

Advancement in technology will bring both pros and cons to the industry, said Gassner. "Digitalisation will be the central issue," as the "'90s will see mass production of recordable digital formats," such as the Philips DCC or Sony Minidisc. The advancement of fibre optic technology will also allow the digital transmission of sound and vision.

Fun Radio Shares Success Secrets

by JacqueLine Eacott

Fun Radio/Paris, up an impressive 0.8% to 4.8% in the last Medi- ametric poll, has earned its growth, according to head of music programming Bruno Witek. Since taking the job at the end of last year, Witek has presided over the change in the musical strategy which has strengthened Fun's 15-34-year-old audience.

"Over the past nine months, we've moved from an all-dance format to a mixture of dance and rock," explains Witek. "The format is still essentially Top 40, but we've introduced artists like the La's and a little more rock, which has really made the difference. The all-dance format that existed before was a little too close to (crosstown competitor) Maxi- mum."

"Our message is more coherent now," he continues. "There's more of a connection between how we're selling ourselves and what we're playing. We haven't had to change the DJs; they just play more discs and introduce more new artists." Witek currently works with a roster of 41 titles; 34 of the titles change every week.

One idea which has proved particularly successful is Fun's "six in a row"—six tracks played back-to- back. "We even went so far as to promote this through a minor advertising campaign," said Witek.

Fun has involved itself in a series of TV advertising and record company collaborations to convey its image. Projects coming up include campaigns for new albums from the Cure and Robert Palmer, as well as promo work supporting French artists such as Mylène Farmer and Rita Mit- souko.

Areas to improve are geographic regions where Fun still has a low profile such as south France, traditionally a Skyrock stronghold. "The problem lies with the lack of French songs," says Witek. "The CSA will only attribute a certain number, and if we can't cover a certain region, we won't have good ratings there."

The international music industry is poised for tough challenges during the early '90s and will face a series of developments that offer opportunities beyond what are now considered the limits to the exploitation of a record company's repertoire. In a speech entitled "Recession? What Recession?" made at a workshop during the New Music Seminar, BMG International president and CEO Rudi Gassner reviewed the challenges faced by the music industry in the '90s. "The '80s saw a number of important developments in the music business: first, the important political, economic and cultural developments; second, technology; and third, the competitive structure of the industry." Gassner pointed out that although this environment was "changing fast," it was at the same time "full of opportunities regardless of the influence of economic cycles."

For Gassner, if the '80s saw the world music industry grow, the growth was largely "fuelled by the introduction of CDs and its effect on back catalogue sales. However, the '90s are far less optimistic, showing flattened growth in overall units (see left chart)." But Gassner predicts a change in the structure of these sales, both geographically and by configurations.

The arena which has the "biggest opportunities" is the Asia/Pacific region, (including Southeast Asia, Australasia and Japan), with the emergence of economies like Korea and Taiwan, as well as the integration of Hong Kong into mainland China, which will mark in 1997 the CD-share in these countries is very low. Inevitably, though, the situation is linked to the economic capacity of the region.

Gassner also voiced his doubts about the future development in Eastern Europe, highlighted by the difficulties faced in Germany to integrate the new eastern states. According to BMG International's market growth forecasts, the US yearly growth rate will reach 3% in 1991-1996, down from 7%; Japan's growth rate falls from 6% to 1%; while Europe's rate remains stable at 15% (9-10% without Eastern countries) and SE Asia's rate jumps from 10% to 20%.

Analysing the consequences of this situation, Gassner said, "The country which provided the biggest growth opportunities in the '80s—the USA—will have a different status in the '90s. So the major opportunities will have to be sought outside the US, even though its market will always be a cornerstone of the world market."

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SAAR Rolls Out Big Jazz Campaign

by David Stansfield

SAAR, the 40-year-old Milan-based independent record company, is aiming to revitalise its "Giants of Jazz" catalogue with an autumn promotional campaign costing around £1.3 million (app. US$228,000). A total of 700 adverts will be aired on 165 Classic, Radio Monte Carlo and Rete 105 from October-December. This will be backed by display material at retail outlets and specialised press adverts.

A Bitle Holiday compilation album will be the focus of the campaign, but the company's back catalogue of over 100 titles will still play a prominent role. Comments SAAR promotions consultant Dinah Ventura, "It was the Gold station 105 Classic which made the first approach for the campaign. Many titles in the catalogue are perfect for its format. It was agreed that the ads were spread over all three stations owned by the Hazan family."

Ventura admits the tracks on the Holiday album are not exclusive to SAAR, but adds, "No other company has really invested in a Holiday in a campaign like this for jazz music. What will make our special is that we will include information on the artist, plus the company catalogue with each album. Other companies don't appear to believe that this kind of information is important."

Meanwhile, SAAR has just released six titles on its specialist blues music series "Blues-Face". The low-priced compilation albums include such artists as Buddy Guy, J.B. Lenoir and Memphis Slim.

Ventura believes that radio airplay is the best way to promote this genre of music. She adds that some DJs on national networks occasionally give it airplay, local stations respond the best.

Radio Popolare/Milan DJ and record store owner Paolo Carni believes there is a renewed interest in blues music. He explains, "The station will include blues music in its overall format and while I am only able to give it special attention for 30 minutes each week in the course of my regular evening programmes, interest is growing."

Power RVI-The Radio Turin music director Paolo Lauri remains cautious. He programmes a small percentage of blues music in the station's running and evening slots but adds, "Although live concerts always sell out in the region, the market still remains small. You've got to go for the obvious, with artists like B.B. King."

Warner Music (Italy) has high hopes of summer singles' success with I Wanna Sex You Up by Color Me Badd, and Macumba by Matt Bianco.

Warner Music radio promotion manager Sandor Mallasz admits to surprise at the healthy reaction from the US with the single "I Wanna Sex You Up" which includes singing. Mallasz maintains that if radio reaction to the two singles serves as a barometer, then they should be hits. But he refuses to predict.

Mallasz says "When we first released his product on national territory, the jazz/ swing sound was so different from a lot of the dance material on the market then. But Macumba, with its exotic feel, is totally different again. It's dance crossover, similar to Lambada." Last week, the song reached no. 6 on M&M's Italy National Airplay chart.

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Color Me Badd, Bianco Boost Warner Profile

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Benson New Local Researcher For LWT's "Big E" Programme

RTI 102.5 Hit Radio music director Grant Benson has been signed as head local researcher for the new London Weekend Television (LWT) music programme "The Big E," which is being produced by Blueprint Productions. The new appointment will not affect Benson's duties at his station and he believes the two posts will complement each other.

The 52-week show, to be launched in the UK on September 14, will cover the European music scene with videos, interviews, chart countdowns, music specials, and periodic looks at the individual music styles of different countries.

SAAR Rolls Out Big Jazz Campaign

Contempo Signs Clock DVA

Contempo, the Florence-based independent record company, has signed an exclusive worldwide recording contract with the noted UK underground band Clock DVA. A 12" single is scheduled for release in September, to be followed up immediately with an album.

Club 91 Claims Southern Lead

Radio Club 91/Naples is claiming to be the leading local station on national territory with its average daily audience of 350,000. The claim comes after the release of the latest listener statistics by the Milan-based research institute Datamedia. But while the station is pleased with its latest audience results, it believes that it is being penalised by Datamedia's methodology.

Contempo promotions manager Gianpietro Giachery highlights the difficulty in getting valuable radio airplay for acts such as Clock DVA. He says, "Contempo is not yet in a position to be able to mail 500 copies of an album to stations throughout national territory. But we've found that local, alternative stations like Radio Popolare/Milan, Rete Radio/Florence and Radio Rock/Rome give most airplay to the product we release."

Giachery highlights Radio Touring 104/Reggio Calabria as one commercial station which provides a slot for 'alternative' music, but adds, "The major networks won't even give airplay to a popular band like the Pixies...I sometimes wonder what's going on."

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Comments Radio Club 91 executive Mario Coni, "We are listed as having a 7.3% penetration. That's fair enough, but we broadcast in the region of Campania only. Datamedia splits its research into four areas: Northern, Western, Northeast, Central Italy, and the South and the Islands. Our station comes under the last category, but Datamedia research also covers the regions of Puglia, Calabria, Sardinia, Sicily and Molise for Area 4."

Around seven million people live in the region of Campania. If Datamedia operated on a regional level, the penetration of Radio Club 91 would be about five percent. Coni says he is keen to set the record straight because it is important that the European record companies Radio Club 91 deals with know its true rating.

Says Coni, "National network stations like Rete 105, Radio Dee-jay and Radio Italia S.M.I, are all shown to have more listeners than Radio Club 91 in Area 4. But the statistics for those stations include all the other provinces in the South, as well as Campania..."
Criticism Leveled Against Radio Topp

by Kai Roger Ottesen

Some Norwegian radio stations feel that they have been discriminated against in the selection and weighting of reporting radio stations for Radio Topp 20. Among the disgruntled broadcasters are Radio Askim and Studentradion/Tromsø.

Radio Askim's head of news, Hill Yvonn Listelig, says, "There is no station represented in our area. We are interested in reporting to Radio Topp 20 because we will launch a new chart show called 'MegaTopp,' and the airplay chart is important for our show.' Explains Radio Topp 20 representative Joern Dalchow, "We have selected all necessary radio stations in most areas in Norway, and our coverage is sufficient. But, of course, if Radio Askim's arguments are good enough, we will reconsider.'

Radio Oslofjord/Nesoden head of music Håvard Sylte says, "We require more weight points because we have 100,000 listeners a week. At present, we are put in a 30,000-90,000 people category.'

According to Dalchow, "Radio Oslofjord broadcasts into Oslo, which gives them such high listener figures, but we don't have a licence for so. The criteria we have set for weighting the stations is that they have to have a licence for the area in which they claim to have listeners.'

Dalchow adds, "The committee has now selected a representative number of reporting radio stations. Any misunderstandings will be revealed in August when we test the airplay chart. We have picked out all the largest radio stations in Norway, but we welcome any new listener figures which may alter this. Everything has been carefully considered.'

"If we attempted to keep up-to-date with listener surveys, we would have to set up unusual statistical data. Listeners in the licence area is the easiest way and our coverage is sufficient. But, of course, if Radio Askim has any arguments which are good enough, we will reconsider.' Dalchow defends their criteria. "No other commercial radio stations in Oslo have so many listeners. It is a question of the number of listeners, and we've managed to get a station from each licence area.'

Dalchow explains, "Radio Oslofjord can't do the Norwegian radio landscape. After all, the chart is available for all radio stations for programming and sales purposes.'

On the other side of the coin, Studentradion head of music Rune Hagen says, "We are interested in what criteria the Radio Topp 20 committee has set for selecting a radio station in our area. Studentradion can present a reliable listener survey, while the selected station Brygga Radio cannot. Although they play more music and broadcast for more hours, we have more listeners. And we have also paid more advertising taxes.'

Dalchow explains, "The committee heard that Brygga Radio was the largest. They were also interested in having feedback from the record companies. That is very important. We are having a meeting on August 1, when we will discuss Hagen's complaint, and if he has reasonable arguments, the committee can reconsider stations in that area.'

McCartney Concludes 'Informal' Concerts

Paul McCartney completed the last of a series of low-key, "informal" European shows in Copenhagen on July 24. The concert, at the Falkoner Teater, was announced as a warm-up for two weeks prior to the concert and the 3,000 tickets were sold out in less than two hours.

The Copenhagen concert follows similar events in Naples, Barcelona and three in the UK earlier this year. McCartney's MPL company MD Richard Ogden says Copenhagen was "the last of the informal shows for the moment.'

Although the local EMI company was given extra copies of the limited edition Unplugged album for sale around the concert, Ogden says the appearance, McCartney's first in Denmark in 15 years, has no special marketing significance. "These shows have been inspired by the MTV 'Unplugged' programme, as well as the mere fun of doing it,' says Ogden.

EMI Denmark's marketing manager Thomas Hoehne says the company's initial allotment of the 500,000 limited-edition album was 4,000. "They've managed to get us stock from different parts of the world. We still can't deliver all we could sell, but it's better than nothing, and we've managed to get a chart re-entry at number 16,' says Ogden.

Winds Blow Over Radio Weather Service

The year-long dispute over whether radio stations should pay for a weather service has still not been resolved between the weather office in Norway and radio stations.

Presently radio stations have to pay Nkr25 (approx US$4) per minute for live, up-to-date weather information. Radio stations have always needed this information several times a day and for some stations with financial difficulties, that is too much.

Says Radio Sandefjord editor-in-chief Ann-Magritt Berge, "This is unfair. NRK receives the service free. According to a latest survey, people listen more to local and commercial radio than to NRK. We have our listeners because we can give them weather-information. We could pay something, but not as much as Nkr25 a minute.'

"Due to this dispute, the weather service was provided for free. Radio Sandefjord, amongst others, has sent a letter through the Norwegian radio association to the Culture Ministry. In response, Culture Ministry head of division Bengt Hermansen says, "This matter is solely the weather office's responsibility. They have to give free service to NRK, Norsk Telegrambyra and coast radio stations, but there's no obligation to service local or commercial radio stations for free.' According to Oslo-based weather specialist Magne Lystad, who believes the service to be reasonably priced, "There's a jungle of radio stations. We cannot service all for free.'"

GRAMEX Dispute Reduces Airplay, Affecting Sales

Contrary to IFPI/ÅKT's recent statements about local independent radio stations and their minor role as a promotional vehicle for the Finnish record-music industry, there are now clear signs that the ongoing GRAMEX dispute (see M&M June 29) is having its effect on local sales.

As soon as the IFPI/ÅKT began its information boycott involving some 50 local indie stations, many of these stations ceased playing new local recordings because the IFPI/ÅKT were no longer supplying free promo records direct or via Discopress, a leading record mailing company.

After two months of mutual boycotting, very few local albums have achieved high positions in the Top 40, and release dates of many have been postponed until the autumn. This is said to be a direct result of insufficient airplay and a lack of promotion, such as artists visiting the station and taped promos—all linked to the GRAMEX dispute.

IFPI/ÅKT is seemingly unhappy with this setback and lost prestige, and hopes to regain sales by launching a US$1.25 million direct mail and TV ad campaign to revive music sales.

There are also strong rumours that IFPI/ÅKT is supporting a venture called Mediapalvelu Media Service, to supply records to local radio stations on a paid bi-weekly/monthly basis. Company executives are denying any knowledge of such a plan.

However, local radio stations have received a letter from IFPI/ÅKT's director Arto Alaspaa advising them to contact Terakaisu Pesti at Discopress, all the station programmers and music directors contacted were happy with Discopress, and totally unaffected by Alaspaa's offer.
LISTENERS ASKED TO PETITION MEDIA LAW

by Marc Maes

In the heat of the battle against the "anti-network decree," Radio Contact decided to join forces with its listeners throughout Flanders to criticise the highly unpopular new media law, which became effective on August 8. After having broadcast MP turn, told our listeners to buy the newspapers and to fill the forms.

Meanwhile, in Liege (Antwerp province), private station Anick started broadcasting on the 97.8 FM MHz frequency with a 100 km radius "to provoke a ministerial decision," says an Anick spokesman.

At Flemish cultural minister Patrick Dewael's office, a press officer confirmed that "both the Cultural Minister and the PTT Minister are to meet within days" on this matter.

STUDIO BRUSSELS BACKS MARKTROCK FESTIVAL AGAIN

This year's edition of the annual "Marktrock" festival will again receive considerable support from Studio Brussels. The festival, originally conceived as a free festival back in 1982, met with public success, due to the billing of headliners such as Ten Years After, Candy Dulfer, Wommack & Wommack, and the Fabulous Thunderbirds, among others.

This year, the organisers have announced that a minimal entrance fee of BFr50 (app. US$1.30) will be charged to meet the increasing security expenses of over BFr500.000 for the 3-day festival (August 13-15).

Marktrock spokesman Omer Hoylaerts says, "The main stage, where this year we have acts like Katrina and The Waves, Ruby Turner, the Silencers, Staton Quo and Mother's Finest, is placed in the very centre of the town, offering a safe capacity of about 15.000. After the introduction of safety barriers last year, we now have set up a closed-circuit video monitoring system; we're the first festival to have that."

Over 50 bands will perform on the city's eight stages. Hoylaerts adds that all other access is free, and that the organisers have boosted their budget for national talent to a third of the total budget of some BFr5.5 million (app. US$150.000) this year.

Studio Brussels has been playing an instrumental role in promoting the festival since the early days. This year, the station will be present at the festival site with all its promo-gear, plus live broadcasts.

Says Studio Brussels producer Marc Coenen, "We have become one of the sponsors of the festival and on August 13 we will air a 'Leuven-Rock' special between 20.00-22.30 directly from the festival site, hosted by Paul de Wijn-gaert."

"VIVA LA MUSICA" FOR THE SUMMER, SAYS ANTENA 3 FM

Newsbullet Antena 3 FM has opted for more music this summer. From August 1 to September 6, the daily weekday show "Viva la Gente de la Tarde" is being replaced by "Viva la Gente de la Musica."

The three-part programme will be broadcast from 15.00-16.30, with Rafael Benedito presenting "Clasicos y Jovenes," followed by Jose Ramon Pardo's special from 16.30-19.30.

Says Antena 3 Radio's assistant news director Manuel Marlasca has been appointed the MD of the 19 daily newspaper which Antena 3 TV bought a controlling stake in last July 17.

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ONDA CERO INKS CANO & FRESSER

After the controversy-ridden raiding of COPE Network radio personality Luis del Olmo, ONDA CERO, the private network owned by charity group ONCE, signed on mid-July the comedians Juan Luis Cano and Guillermo Fresser, otherwise known as "Gornaespuma."

The duo began their career during the late '70s on Cadena SER and later worked for nearly a decade on Antena 3 Radio and various TV shows.

Meanwhile, on the investment front, media powerhouse Silvio Berlusconi declared July 18 in Barcelona that he had no intention of buying into ONDA CERO or the daily newspaper El Independiente, also ONCE-owned.

The Italian magnate is ONCE's partner in private TV station Telecinco, where each has a 25% share. "Further investment in Spanish media does not enter the Fininvest Group's plans," commented Berlusconi. AMDF.

AMDF.
And Distinction back in 1982? The British MICHAEL BOLTON fully voiced singer Lalah Hathaway lifts guest singers on a very interesting cover Remember the album Music Of Quality PRODUCER: Martyn Ware Family Affair- Ten B.E.F hit parade this year. This ear-grabbing marks Bolton's second invasion into the After the success of Love Is A Wonderful Time, Love And Tenderness - Columbia AC/EHR ELVIS COSTELLO from the original motion picture sound- The Joni Mitchell composition is chosen with Vinija Mojica plays the leading Hey), has a relaxing lazy beat. Guest pean hit single, Ring Ring Ring (Ha Ha Soul Is Dead, the follow-up of the Euro- Second single from the album De La PRODUCER: Easy B/Herbie Featuring singer Sticy and samples of Aretha Franklin's Rock-A- Lets, this relentlessly pouding Black Box-moulded popdellite single has already found its way to the clubs. Now it's picking up encouraging airplay in the UK and already popping up in Chartbound. FELIX GRAY & DIDIER BARBELIEN E Nada Vou - Zene/CWH PRODUCER: Bernard Eordy By the end of last year the French duo had a massive hit in their homeland with the single A Toutes Les Filles. Now here's the follow-up, taken from their new album Les Amours Cassies. The contribution of sensual Corrine Sauvage gives this ballad a warm, Mediterranean air. Breaking in France. DAVID HASSELOFF Do The Limbo Dance - White/BMG AC/EHR PRODUCER: Jack White Every summer has its own dance. Let's see if Hasseloff can beat Koolai's popular dance, the Tago Mago. The catchy tune alongside his limbo dance will help him a lot, at least on EHR. HUEY LEWIS AND THE NEWS It Hit Me Like A Hammer - EMI EHR PRODUCER: Bill Schnee/Huey Lewis The second single selected from the Hard At Play album is a cheerful pop song that debuts in the EHR Top 25 at 14 this week. The catchy chorus makes it an automatic on EHR playlists. Your listeners will enjoy their ride on jammed roads to the beaches. DEACON BLUE Twist And Shout - Colombia ROCK PRODUCER: Jon Kelly Not to be confused with the Isley Brothers classic, this is another delightful piece of pop music. These Glasgow lads know the power of a real melody. Lifted from their album Yellow Jackets and climbing Chartbound. D.J.H. I Like It - RCA D/EHR PRODUCER: Easy B/Herbie Featuring singer Stefy and samples of Al Green, lifting the track Money Talks. Also there's an innovative as her son Ziggy. Four out of the ten tracks are written by the legendary king of reggae himself; two have never been recorded before. Who Colt The Game is the one EHR shows should go for. MAJIDA EL ROUMI Words - Music Master W PRODUCER: Various Good news from the Gulf the worldbeat genre gets a welcome injection by this imaginative Lebanese singer. If some well established western pop star would invite her on a session, both their popularity would increase enormously. At the moment, edit versions of the six tracks on the album—with an average length of nine minutes—should help a lot for appreciation on the alternative formats. SQUEEZE Play - Reprise R PRODUCER: Tony Berg While the young Rembrandts are climbing the charts by using the same paint as Squeeze, it's high time for a comeback of the old masters. This time the illustrious duo Difford/Tilbrook decided to write a play in two acts. And they still know the tricks of the trade using very high standards in their songwriting. What you get here is a set of pop songs even Crowded House could be jealous off. The jazzy ballad Letting Go and the track Money Talks. Also there's an interesting bluesy feel over the Al Green cover Love And Happiness. This is "black rock" at its best. RITA MARLEY We Must Carry On - Shawash/ rock AC/EHR PRODUCER: Rita Marley/Winston Holness 1991 is the Marley year. Ten years after the death of her husband Bob, Rita Marley—formerly with The I-Threes—has reactivated her career as a recording artist. Her solo debut is just plain reggae, definitely not as innovative as her son Ziggy. So like Candy - Warner Brothers ROCK PRODUCER: M. Finom/K. Killor/D.F.A. Noc Morris Another highlight in Costello's stellar career, this song is co-written with Paul McCartney. At his concerts Costello plays this tune in combination with 1986's classic I Want You. We couldn't call that unexpected, because the two songs breathe the same calm atmosphere. DE LA SOUL A Rock Skating Jam... 1990 Bay B EHR/D PRODUCER: De La So/Prince Paul Second single from the album De La Soul Is Dead, the follow-up of the European hit single, Ring Ring Ring (Ha Ha Hey), has a relaxing lazy beat. Guest singer Vinija Mojica plays the leading role. Greatwe by Frankie Valli is the most prominent sample they use this time. Breaking out on UK radio with seven new adds this week. EASY WORLD Easyworld - Easyworld (JP) [UK] PRODUCER: Sandy Loewenthal Now that Europe is getting more and more Sega- and Latin- minded, the title is right for this four-piece band. They apply the tropical feeling of Trinidad to our European surroundings. Their compositions have enough crossover radio potential, especially the funky track Jelly Out. Contact Sandy Loewenthal on tel: (+44) 181 755 1303. FISH FOR FISH Fish For Fish - HH (JP) [Germany] PRODUCER: Horst/Zelik/Dill A predominantly instrumentral project, featuring ex-members of famous German bands such as Abwirts, Fehlfarben and X-Mal Deutschland. This music is very imaginative; it could easily fit movie concepts like some of their earlier sessions did. Honking saxophones and trumpets come very close to the sound of a musical safari in Cars And Elephants. Very special. Contact tel: (+49) 40 319 4773; fax: 40 319 2116. RUNNING COW Giselle On Fire - EMI (Belgium) PRODUCER: Wouter van Bulle Guitarist Herman Gilles of this new Leu- ven-based band hails from the Belgian new wave era, but this sure is something different. These people combine modern dance rhythms with Simple Minds grandeur. The chorus is simply irresistible. Also check out the "Dance Mix". Contact Remo Martufi on tel: (+32) 3 309 1348; fax: 3 309 1375. CRYSTAL WATERS Sunshiny Day - EMI (Belgium) PRODUCER: The Basement Boys She came from out of the blue with the European smash hit Gypsy Woman (La Da Dee La Da Du). Most of the songs follow the same pattern. Just repeat the words "Makin' Happy" endlessly and you get a good flavour of "Gypsy Woman, Part II".
Music & every market.

customer behavior is the same in the airlines, buyer patterns and because market conditions reflect for broadcast changes by market characteristics buyer does not change, however, are the varying circumstances.

Pricing Broadcast Spots By Customer Behavior And Buying Patterns

by Shone Fox

This article will concern itself with the prospects of broadcast managers taking yet another page from the airlines with regards to pricing. It is suggested here that broadcasters can stand to increase revenues substantially, by studying customer buying behavioral patterns, and then creating pricing policies around those findings. This is exactly what the airlines have done so successfully over the last few years, enabling them to market distinctively different prices to multiple market segments.

Making The Connection

First, let's draw a few parallels between the airline and broadcasting industries. Airlines are in the transportation industry, as are passenger trains (Amtrak), bus companies, cruise lines, and automobiles. Before a passenger can decide on an airline, he or she first must have a need for transportation to a destination and then decide air travel is the best choice available, given alternatives. Broadcasting is in the advertising industry, as are newspapers, direct mail companies, magazines, and billboards. Before advertisers can decide on broadcast specifics, they first must have a need to advertise a message to an audience, and then decide broadcast is a good choice, given alternatives.

This outline begins here, with the customer having determined that broadcast is their choice for advertising. Airlines have competition on various routes. Their pricing is different on each route because market conditions reflect varying circumstances. What does not change, however, are the buyer patterns and behavioral characteristics associated with each route. Those are the same. Broadcast properties have competition in each market. The pricing for broadcast changes by market because market conditions reflect varying circumstances. But like the airlines, buyer patterns and customer behavior is the same in every market.

The pricing for broadcast changes by market because market conditions reflect varying circumstances.

Airline Buying Patterns

Now let's equate an airline route with a broadcast market, and focus on price determination as the point of the analogy. Airlines transport passengers to a destination, while a broadcast property transmits an advertiser's message to an audience. The airlines know the characteristics of their customers—their buying patterns and behavior. Even though they price their routes differently by market, they use the same buyer patterns and behavior as the classification for price differences. Specifically, the airlines look at the behavior and lifestyles of their markets and have identified two basic areas—one the business segment, the other the leisure segment. Some of the buying pattern differences between these two customer groups are:

Business Travelers:
- Plan many last-minute trips
- Change plans frequently
- Want to travel on weekends
- Take short trips
- Visit many cities on one trip

Leisure Travelers:
- Plan travel far in advance
- Rarely alter travel plans
- Stay over weekends
- Take long trips
- Aim for single destinations

From these findings, the airlines have been able to successfully market to both groups simultaneously, by establishing different "products" within the same airplane flight, each with its own terms, conditions, restrictions and, of course, price. Thus the birth and growth of "leisure" (discount fares).

Consider for a moment some common restrictions associated with airline discount fares and compare them with the behavioral characteristics just reviewed:
- Minimum stay of seven days
- Saturday stay-over required
- Penalties for changes to itinerary
- 14-day advance purchase
- Discounts only apply to round trips

The airlines want to keep the majority of business fliers paying top fares while allowing pleasure travelers to fly within their resource limitations. The restrictions on discounted fares accomplish this objective.

Broadcast Buying Pattern

Now, let's look at some broadcast buying patterns in a similar manner, and determine if a pricing structure based on behavior could possibly make sense. Only for the sake of classifications, let's use the names "Business Advertiser" and "Leisure Advertiser" for our broadcast segments.

An opportunity for broadcast may very well exist by pricing commercial inventory based on a marketing-driven approach, rather than the present product-driven one.

Business Advertiser:
- Short lead times before broadcast
- Ask for specified schedules
- Need to change schedules often
- Short flight dates

Leisure Advertiser:
- Schedules can be flexible
- Schedules do not change
- Longer flight dates

From this, one can see that an opportunity for broadcast may very well exist by pricing commercial inventory based on a marketing-driven approach, similar to the airlines, rather than the present product-driven one.

What if broadcast priced its commercial inventory more on when, and less on where? What if broadcast priced its inventory more on season, and price associated with that behavior. For example, let's say that a broadcast property determines that 70% of its total revenue is made up of customers fitting the "business" advertiser category, and 20% of its total revenue is made up of the "leisure" category. (The remainder presumably would be a combination of some other segment.)

for this customer group. Recently, the hotel industry, following the airline industry's example, began offering similar conditions on some of their rooms. Some of the "Business" hotel rooms are giving as much as a 20% discount off their regular "rack" rates for this group, and are making available over 10% of their rooms for this "leisure" segment.

What's the potential benefit for broadcast with this approach? Well, like the airlines and hotels now know, the benefit is increased revenues. How much of an increase can be estimated fairly easily. First, take the amount of inventory that normally goes unsold for a period of time, say one year, and multiply that by 50%. Then multiply that by your average rate. Take about 60% of that figure, and you have a rough potential estimate of what this represents for your station(s).

Suggested Conditions For Discount Plans

To increase the revenue from leisure advertisers, a broadcast property would establish the following conditions along with a discounted price:

1. Same package and schedule must run for more than one week
2. Payment must be made within 7 days of booking or the booking expires
3. Only certain packages (combinations of days, part-days, programs or features) are available for purchase
4. Different packages would be available at different times of the year
5. Penalty for changes once the schedule begins
6. No schedule changes allowed on some packages

What if broadcast priced its commercial inventory more on when and less on where?

This article was written by Shone Fox, chief operating officer for Maxgrid, Inc., which furnishes yield management systems for broadcast. The company can be reached in Irving, Texas at 1-214-350-0977, fax 1-214-318-0915.
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WORK. THE SECOND SMASH FROM THE ALBUM "BODY TO BODY"

Henry D & The Boys - Now That
Jesse James - Hey You, Hey You, Hey You

RADIO BIGBORN/Nowhere

PP
Kate Yorke - Backwards Feeling

A List:
Michael Bolton - Time Love & Tenderness

A List:
Mariah Carey - There's Got To Be A Way

List:
Lenny Kravitz - It Ain't Over

List:
Sonia - Only Fools

List:
Extreme - More Than Words

PP
Amy Grant - Every Heartbeat

PP
Michael Bolton - Time Love & Tenderness

PP
Color Me Badd - I Wanna Sex You

PP
Cher - Love & Understanding

PP
Kenny Thomas - Thinking About

PP
Diana Ross - The Force Behind The Power

PP
Frank Zappa - Bobby Brown

PP
Santana - Smooth

PP
Vanilla Ice - Bad

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Tom Petty - Learning To Fly

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E.L.O. - Thousand Eyes

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Paula Abdul - The Promise Of A New Day

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De La Soul - Roller Skating

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De La Soul - Roller Skating

PP
Cher - Love & Understanding

PP
Color Me Badd - I Wanna Sex You

PP
Robert Plant - Rock 'N' Roll

PP
Santana - Smooth
A List:
- RADIO HORSENS/Horsens
  - AD Cola Boy- 7 Ways To Love

B List:
- AD Cher- Love & Understanding
  - PP

A List:
- RADIO ABC/Randers
  - AD Triplets- You Don't Have To Go
- AD Rhythm Syndicate PA.S.S.I.O.N.
  - A List:
    - PP

BEF A Family Affair
- Bryan Adams. Everything I Do
- Her Personal Pain- You Can't Always
- TravoIta/John Summernights
- UK Mixmasters- Lucky 7 Megamix
- Runrig Always The Winner
- Secret Mission- Silent Spring
- Extreme More Than Words
- Secret Mission- Silent Spring
- Darteens- If My Heart Had Windows

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**British Acts Conquer The US Charts**

by Maigiel Bakker

UK-signed acts are currently making big in-roads into the US market. No less than seven acts are presently in the top 40 of the Billboard Hot 100 Singles and another four are in the bottom half. In the Top Pop Albums, five acts are featured.

Leading the chart attack is EMI Records (UK), who enjoyed a no. 1 hit single with EMI's Unbelievable (on the EMI USA label), while Jesus Jones' Right Here, Right Now (via SBK) crept up to number 20. Also, we toured both bands heavily through the US. Building bands as live musicians is still very important in the US.

London Records international director John Reed is "delighted" with the increased popularity of UK bands. "First and foremost, those records broke (in the US) because they are great records. But they were also multi-formatted. You can't just go to CHR without having something extra. In both cases (EMI/Jesus Jones), MTV supported the bands."

The irony is that the UK indie/dance genre is scoring better in the US than in (mainland) Europe. Says Reed, "I hope it has repercussions on European radio. They are one year behind. For instance, I can't get Happy Mondays on German radio. They all play EBM!"

One of London's acts, The La's, is top 5 Alternative and moving up the Billboard Hot 100 with the single There She Goes.

BMG Records (UK) chairman John Preston is equally adamant about the role that format radio in the US plays in breaking new music. "In the US, college/alternative radio, together with the clubs—provides the platform for the success of the newer bands. European radio finds it difficult to programme that sort of music."

Preston feels it is too early to speak of a trend. "British music has always been a little bit ahead of the rest of the world. What we see here is the outgrowth of the Manchester bands and, not surprisingly, it has to do with the commitment of the record companies in the US. We have excellent partners in the US."

BMG UK-signed acts that have fared well in the States include David Stewart (on the A&M label in the UK), Rick Astley (RCA, Black Box (RCA) and Londonbeat. The latter act, however, is not signed to a BMG label in the US but to Radioactive/MCA.

David Balfour owns the Food label that was started in 1984 and now licenses all its product through EMI. The roster includes Diesel Park West, Blur and Jesus Jones. "The US is more ready to take things from alternative to pop," comments Balfour. "Alternative radio has become more mainstream. But really, we're only talking about Jesus Jones and EMF; I wouldn't read anything more into it."  

The Jesus Jones album, Doubt, was released in January. "We spent six weeks on four alternative radio formats. But that was back in February/March. Since then, we have worked very hard. It's a long, hard slog. You have to be prepared to do a lot of things that look pretty stupid, but in the end pay off. It's not like in the UK, where you just pop down to London, do two days of interviews and the odd TV show and you've covered Britain."

Another British-signed act that has done remarkably well is Polydor UK singer Cathy Dennis. Her debut solo album, Move To This, released in the UK in October 1990, has sold in excess of 400,000 copies and yielded three hit singles, of which Touch Me (All Night Long), reached no. 2.

Other UK acts currently charted in Billboard include Seal, with Crazy (Sire), The KLF's 3 A.M. Eternal (Arista), UB 40's Here I Am (Virgin), and, most recently, Chesney Hawkes The One And Only (Chrysalis).

As an additional reader service, M&M will start highlighting European acts in the Billboard charts. Also, European country of origin (ECO) will be identified.
### MUSIC & MEDIA

#### EUROPEAN AIRPLAY TOP 50

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Original Label (Publisher)</th>
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<tr>
<td>35</td>
<td>Chorus</td>
<td>Entrace</td>
<td>EMI</td>
<td>EMI/Master</td>
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<tr>
<td>34</td>
<td>2</td>
<td>Now That We've Found Love</td>
<td>BMG</td>
<td>BMG/RCA</td>
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<td>The Stooshy feat. Sassy</td>
<td>BMG</td>
<td>BMG/RCA</td>
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<tr>
<td>32</td>
<td>7</td>
<td>Learning To Fly</td>
<td>BMG</td>
<td>BMG/RCA</td>
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<tr>
<td>31</td>
<td>9</td>
<td>Jam &amp; The Heartbreakers - BMG</td>
<td>BMG</td>
<td>BMG/RCA</td>
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<td>30</td>
<td>11</td>
<td>Are You Mine?</td>
<td>Sony</td>
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<td>Every Heartbeat</td>
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<td>Driver's Seat</td>
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<td>My Name Is Not Susan</td>
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<td>24</td>
<td>28</td>
<td>On The Outside</td>
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<td>20</td>
<td>40</td>
<td>Future Love Paradise</td>
<td>Sony</td>
<td>BMG/RCA</td>
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#### UNITED KINGDOM

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<td>1.</td>
<td>Bryan Adams</td>
<td>(Do It For You)</td>
<td>BMG</td>
<td>BMG/RCA</td>
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<td>Paula Abdul</td>
<td>Rush Rush</td>
<td>EMI</td>
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<td>3.</td>
<td>DM</td>
<td>Give Me The Night</td>
<td>Sony</td>
<td>BMG/RCA</td>
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<td>4.</td>
<td>The Shoop Shoop Song</td>
<td>Shiny Happy People</td>
<td>EMI</td>
<td>EMI</td>
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<td>6.</td>
<td>Sisters Of Mercy</td>
<td>Purple</td>
<td>EMI</td>
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<td>7.</td>
<td>Seal</td>
<td>The Beginning</td>
<td>R.E.M.</td>
<td>R.E.M.</td>
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<td>8.</td>
<td>Donnie Simpson</td>
<td>Diana</td>
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<td>Eine Liebe Für Alle</td>
<td>Avenue</td>
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<td>Boy George</td>
<td>I Want To Break Free</td>
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<td>Udo Jürgens</td>
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<td>EMI</td>
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#### HOLLAND

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### NATIONAL AIRPLAY

#### UNITED KINGDOM

- Most played records on BBC stations and major music media.

- Chart compiled by Media Control/Baden-Baden.

#### GERMANY

- Most played records on the ARD system and major media.

- Chart compiled by Media Control/Baden-Baden.

#### FRANCE

- Most played records on ARD stations.

- Chart compiled by Media Control/Baden-Baden.

#### SPAIN

- Most played records on national stations Radios 2 and Radio 3.

- Chart compiled by Radios 2 and Radio 3.

#### HOLLAND

- Most played records on national station Radio 5.

- Chart compiled by Media Control/Baden-Baden.

#### AUSTRIA

- Most played records on national station ORF 3.

- Chart compiled by Media Control/Baden-Baden.

#### ITALY

- Most played records on national stations RAI 1.

- Chart compiled by Media Control/Baden-Baden.

#### SWEDEN

- Most played records on Swedish national and local stations.

- Compiled by Artur Svensson.
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The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.

- recognition of top 500,000 units, - recognition of sales of 1 million units, with million sales indicated by a numeral following the symbol.

MUSIC & MEDIA AUGUST 10 1991
**MUSIC MEDIA**

**TOP 10 SALES IN EUROPE**

**UNITED KINGDOM**
- Bryan Adams - I Do It For You
- Meat Loaf - Bat Out Of Hell II: Back By Popular Demand
- Whitney Houston - The Bodyguard
- Soul II Soul - Keep On Movin'
- Mel & Kim - Charlene

**FRANCE**
- Enigma - MCMXC A.D.
- Vangelis - La Cage Aux Folles
- Fal - Simio Soli N'Imaneau Vuelo C'e'
- Jacques Dutronc - C'est Du Bonheur
- Francesco Boccelli - Quo Quo Quo

**GERMANY**
- Scorpions - Wind Of Change
- Crystal Waters - Gypsy Woman (Jo Da Dee)
- Nena - 99 Luftballons
- Coma - Back to Black
- Cathy Dennis - Just Another Dream

**ITALY**
- Dado Moroni - Spagna, More Than Words
- G.C. Music Factory - Thing That Makes You Light
- Bryan Adams - I Do It For You
- Serafini - Balla' Bene Mio
- Benny B - Di Mo Babi

**SPAIN**
- El Grantranslateda - En El Grantranslateda
- Crystal Waters - Gypsy Woman (La Da Dee)
- Scorpions - Send Me An Angel
- Sergio Dolma - Sintiendonos La Piel
- Status Quo - Rocking All Over The Years

**DENMARK**
- Bryan Adams - I Do It For You
- Scorpions - Wind Of Change
- Cher - The Shoop Shoop Song
- Color Me Badd - I Want You
- Bryan Adams - I Do It For You

**DENMARK**
- Scorpions - Winds Of Change
- Crystal Waters - Gypsy Woman (Jo Da Dee)
- Isabella A - Black Of Heart
- Ange - Tension
- Antislook

**NORWAY**
- Bryan Adams - I Do It For You
- Guns N' Roses - You Could Be Mine
- Zucchero/Paul Young - Senza Una Donna
- Arliss Adams - Rush Rush
- Scorpions - Send Me An Angel

**IRELAND**
- Bryan Adams - I Do It For You
- Meat Loaf - Bat Out Of Hell II: Back By Popular Demand
- 2 Unlimited - Goin' Back
- Enya - Only Time
- Bryan Adams - I Do It For You

**SWITZERLAND**
- Crystal Waters - Gypsy Woman (Jo Da Dee)
- Bryan Adams - I Do It For You
- Meat Loaf - Bat Out Of Hell II: Back By Popular Demand
- Soul II Soul - Keep On Movin'
- Mel & Kim - Charlene

**Greece**
- Enigma - MCMXC A.D.
- Vangelis - La Cage Aux Folles
- Fal - Simio Soli N'Imaneau Vuelo C'e'
- Jacques Dutronc - C'est Du Bonheur
- Francesco Boccelli - Quo Quo Quo

**SWEDEN**
- Matti Black/D.O.Keene/ M.L.Harris - Sunny
- In:Peace - He Delta
- Sofia - I Do It For You
- The KLF - Last Train To Trancentral
- Eurythmics - Greatest Hits

**PORTUGAL**
- Rui Veloso - Logo Que Faste A Moncao
- Crystal Waters - Gypsy Woman (Jo Da Dee)
- Joao Christo - The Best Of
- Afrika Bambaataa - Just Get Up And Dance
- Boney Bono - Bono Bono

**UNITED KINGDOM**
- Bryan Adams - Do It For You
- Meat Loaf - Bat Out Of Hell II: Back By Popular Demand
- Soul II Soul - Keep On Movin'
- Mel & Kim - Charlene
- Bryan Adams - I Do It For You

**FRANCE**
- Enigma - MCMXC A.D.
- Vangelis - La Cage Aux Folles
- Fal - Simio Soli N'Imaneau Vuelo C'e'
- Jacques Dutronc - C'est Du Bonheur
- Francesco Boccelli - Quo Quo Quo

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- Sergio Dolma - Sintiendonos La Piel
- Status Quo - Rocking All Over The Years

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- Isabella A - Black Of Heart
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**NORWAY**
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- Arliss Adams - Rush Rush
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**IRELAND**
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- Meat Loaf - Bat Out Of Hell II: Back By Popular Demand
- 2 Unlimited - Goin' Back
- Enya - Only Time
- Bryan Adams - I Do It For You

**SWITZERLAND**
- Crystal Waters - Gypsy Woman (Jo Da Dee)
- Bryan Adams - I Do It For You
- Meat Loaf - Bat Out Of Hell II: Back By Popular Demand
- Soul II Soul - Keep On Movin'
- Mel & Kim - Charlene

**Greece**
- Enigma - MCMXC A.D.
- Vangelis - La Cage Aux Folles
- Fal - Simio Soli N'Imaneau Vuelo C'e'
- Jacques Dutronc - C'est Du Bonheur
- Francesco Boccelli - Quo Quo Quo

**SWEDEN**
- Matti Black/D.O.Keene/ M.L.Harris - Sunny
- In:Peace - He Delta
- Sofia - I Do It For You
- The KLF - Last Train To Trancentral
- Eurythmics - Greatest Hits

**PORTUGAL**
- Rui Veloso - Logo Que Faste A Moncao
- Crystal Waters - Gypsy Woman (Jo Da Dee)
- Joao Christo - The Best Of
- Afrika Bambaataa - Just Get Up And Dance
- Boney Bono - Bono Bono
Midge Ure

Cold, Cold Heart

his hot new single
<table>
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<td>Wind Of Change</td>
<td>The Let It Be Hit 'Em</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>8</td>
<td>Now That We've Found Love</td>
<td>I Like It</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>I Wanna See You</td>
<td>Always There</td>
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<td>Things That Make You Go Hmmm</td>
<td>Bama Il</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>13</td>
<td>La Zoubida</td>
<td>Diah</td>
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<td>14</td>
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<td>Shiny Happy People</td>
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<td>Desanqenchezite</td>
<td>Hey Stoopid</td>
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<td>Saga Africa</td>
<td>Mama</td>
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<td>17</td>
<td>Amy Baby</td>
<td>Promise Me</td>
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<td>Pandora's Box</td>
<td>Burbank De Amor</td>
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<td>Rappat (Senzia Fia)</td>
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<td>Bow Down Mister</td>
<td>The Door</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>Jump To The Beat</td>
<td>Ich Bin Der Martin, Ne</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>Fading Like A Flower (Every Time You Leave)</td>
<td>La Cumbia</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>23</td>
<td>Chorus</td>
<td>Send Me An Angel</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>24</td>
<td>Love And Understanding</td>
<td>Just Another Dream</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>Love And Understanding</td>
<td>Sailing On The Seven Seas</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>26</td>
<td>The One And Only</td>
<td>Any Dream Will Do</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>27</td>
<td>Any Dream Will Do</td>
<td>Send Me An Angel</td>
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<td>28</td>
<td>Just Another Dream</td>
<td>Unforgettable</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>29</td>
<td>Just Another Dream</td>
<td>Future Love Paradise</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>30</td>
<td>Love And Understanding</td>
<td>Winter In July</td>
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<td>Omamiguen</td>
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<td>32</td>
<td>Love And Understanding</td>
<td>Hijo De La Luna</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>33</td>
<td>Love And Understanding</td>
<td>Ways To Love</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>34</td>
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<td>Le Serpent Qui Danse</td>
<td>GB, IRE, NLD, SWE, Aut</td>
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<td>35</td>
<td>Love And Understanding</td>
<td>Blank Of Zwart</td>
<td>GB, IRE, NLD, SWE, Aut</td>
</tr>
</tbody>
</table>

**Countries Charte:** GB = Great Britain, IRE = Ireland, NLD = Netherlands, SWE = Sweden, Aut = Austria, D = Germany, F = France, BE = Belgium, CH = Switzerland, DN = Denmark, IR = Ireland.
Transworld (continued from page 1)

which has a 17.3% shareholding in Trans World, is expected to be offered a seat on the new board. But EMAP Radio MD Tim Schoomaker "would not confirm this. If we are offered a seat we will consider it." There was also speculation that Radio Aire/ Leeds, chaired by Rodney Walker and Red Dragon/Chairman Roy Fox could join the board. GMEN will back an estimated £8 million rights issue which it had been planning, while Omond remained in control. This would reduce Trans World's bank debt from the Royal Bank of Scotland which have exceeded a £10.6 million limit.

But Trans World turned a £4.56 million pre-tax profit in 1989 into a £1.84 million loss in 1990. Trevor Morse of Boyfield, Morgan & Lewin commented: "It's not simply the interest payments; Trans World appears to be haemorrhaging money. Station revenues have held up well in 1990, but there appears to be little control over costs, and it is difficult to make sense of the company's accounts. For instance, undefined other operating changes rose by over 60% last year." Oyston says he is retaining his 22% shareholding and he remains already know us as the leading supplier of live music and interview material and this will be an extension of that role. MTV has enormous power, not just as a brand, but as a partner in securing exclusive interview material. We can bring that to access to Europe's biggest radio markets."

Five-minute demos of the news feature, created separately for British, German and French stations, will be mailed to approximately 100 unique affiliates within the next few weeks. The program, targeting 15-24-year-olds, might expand beyond a weekly or five-minute format, with decisions forthcoming based on radio's reaction.

Notes Coe, "We are not presenting radio with a fait accompli. We want to work with our affiliates on a partnership basis and see what the individual stations want. We certainly expect to have a finished product ready before the end of the year."

Top 10 Albums First Half Of 1991

<table>
<thead>
<tr>
<th>Number</th>
<th>Album</th>
<th>Artist</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Elton John/&quot;The Very Best Of&quot;</td>
<td>(Rocket)</td>
<td>18,347</td>
</tr>
<tr>
<td>2</td>
<td>Enigma/MCMXC a.D.</td>
<td>(Virgin)</td>
<td>16,600</td>
</tr>
<tr>
<td>3</td>
<td>Phil Collins/&quot;The Hits...Live&quot;</td>
<td>(Virgin)</td>
<td>15,900</td>
</tr>
<tr>
<td>4</td>
<td>Sting/&quot;The Soul Cages&quot;</td>
<td>A&amp;M</td>
<td>15,558</td>
</tr>
<tr>
<td>5</td>
<td>Queen/&quot;Innuendo&quot;</td>
<td>(EMI)</td>
<td>15,558</td>
</tr>
<tr>
<td>6</td>
<td>Eurythmics/&quot;Greatest Hits&quot;</td>
<td>(EMI)</td>
<td>14,600</td>
</tr>
<tr>
<td>7</td>
<td>Roxette/&quot;Joyride&quot;</td>
<td>(EMI)</td>
<td>13,100</td>
</tr>
<tr>
<td>8</td>
<td>Chris Isaak/&quot;Wicked Game&quot;</td>
<td>(Reprise)</td>
<td>12,600</td>
</tr>
<tr>
<td>9</td>
<td>R.E.M./&quot;Out Of Time&quot;</td>
<td>(Warner Brothers)</td>
<td>12,500</td>
</tr>
<tr>
<td>10</td>
<td>Madonna/&quot;The Immaculate Collection&quot;</td>
<td>(Sire)</td>
<td>11,500</td>
</tr>
</tbody>
</table>

MTV (continued from page 1)

sion over the past 10 years." Decisions on market exclusivity will likely be made on a case-by-case basis, and the securing of sponsorships is still being worked out subject to the affiliate lineup. Unique chief executive Simon Bellanger is opposed to playlist quotas, saying, "Quotas remind me of airline booking systems." It is believed EMAP has since sold its shares to Signal. Signal is expected to be little control over costs, and it means that we are not making full use of our AM frequency and there are a number of possibilities we are considering at present." The Radio Authority has said it won't license any new music stations in metropolitan areas until after INR2 has been awarded.

SWEDEN CLIMBS THE CHARTS: A new airplay chart has been launched in Sweden, based on airplay reports from 35 local and community stations, plus a selection of programmes on the national channel SRF. The weekly list of 40 titles is compiled by Airplay Sweden, in co-operation with HannaH Production, Park Media and Program Ehring. The new chart debuts this week in M&K on page 17.

LBC DENIES FM SALE: London Broadcasting Company has dismissed reports it's selling or sub-letting its FM frequency to a rock station. A spokesperson says, "We have no intention of selling or leasing the FM frequency to anyone, or converting it to a music station. LBC Newsstalk is gaining more listeners, particularly among the younger audience, which is what we have been aiming for." However, the spokesperson added, "We have made no secret of the fact that we are not taking full use of our AM frequency and there are a number of possibilities we are considering at present." The Radio Authority has said it won't license any new music stations in metropolitan areas until after INR2 has been awarded.

IREISH AGENCIES WANT THEIR GREEN: As predicted last week, the row between Ireland music royalty collection agencies and discos has indeed spilled into court. In what is a landmark case, the Phonographic Performance Ireland Society has won an injunction against Tom Thumbs Disco, preventing it from owning other clubs until its royalty debts are paid. Look for the the music industry to pursue more disco owners whom, it's believed by some, will not pay until they are threatened with court action. Several Irish radio stations are also facing legal action for failure to pay royalties; details next week.

MANAGEMENT BUY-OUT AT KFM?: Management at fledgling station KFM/Stockport (South Manchester) are believed to have reached a provisional deal with major shareholders for a buyout. That'd be news for Signal Radio/Stoke-on-Trent, which was involved last month in a rescue bid for KFM and recently announced it was asking the government for a licence for a majority shareholding, including Pilkington interests and EMAP, with a view to taking control of the station (M&K July 27). It is believed EMAP has since sold its shares to Signal. Signal MD Barry Machin was unavailable for comment at press time.

DON'T QUOTA ME ON THIS ONE: Skyrock/France MD Pierre Letwin comments, "It's not simply the music industry to pursue more disco owners whom, it's believed by some, will not pay until they are threatened with court action. Several Irish radio stations are also facing legal action for failure to pay royalties; details next week.

NOT QUOTA ME ON THIS ONE: Skyrock/France MD Pierre Bellanger is opposed to playlist quotas, saying, "Quotas remind me of the Albanian constitution: full of useless regulations. Quotas look like an administrative transcription of mediocrity. Why not implement quotas at the retail level, where clients will be allowed to buy a Phil Collins album only if they have previously bought a Jean-Jacques Goldman album?"

POP IN THE PARK: Congrats to Pepe Jeanswear, which sponsored the Park Music Festival on August 3-4 in Heaton Park, Manchester. Featured acts at the show were The Wonder Stuff, OMD, The Wonder Stuff, OMD, and Marian Ruarus.

WHAT CRISIS?: Expect former Indisc Holland GM Sjaak de Banderas, now London chairman of PolyGram, to make a name for himself in the UK. He will report directly to MD Brian Yates. In Holland, Durco A&R/promotion manager Frits van Swoll will join Dino Records as of September 1. His place will be taken by Rob Ebbers and Marian Ruarus.

MTV (continued from page 1)

Leading Album Companies

<table>
<thead>
<tr>
<th>Label</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony</td>
<td>13.12%</td>
</tr>
<tr>
<td>BMG</td>
<td>12.49%</td>
</tr>
<tr>
<td>EMI</td>
<td>10.07%</td>
</tr>
<tr>
<td>A&amp;M</td>
<td>9.04%</td>
</tr>
<tr>
<td>PolyGram</td>
<td>7.98%</td>
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Leading Singles Companies

<table>
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Leading Album Labels (Chart share percent first half-year 1991)

<table>
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<tr>
<th>Label</th>
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<tbody>
<tr>
<td>Virgin</td>
<td>8.95%</td>
</tr>
<tr>
<td>Warner Brothers</td>
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<tr>
<td>EMI</td>
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<tr>
<td>Columbia</td>
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<tr>
<td>RCA</td>
<td>5.46%</td>
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<tr>
<td>A&amp;M/WEA Int.</td>
<td>3.54%</td>
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<tr>
<td>Rocket</td>
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<tr>
<td>Epic</td>
<td>3.48%</td>
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<td>Polydor</td>
<td>3.10%</td>
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<tr>
<td>West East</td>
<td>2.35%</td>
</tr>
<tr>
<td>Mercury</td>
<td>2.34%</td>
</tr>
<tr>
<td>Reprise</td>
<td>2.23%</td>
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<tr>
<td>Others</td>
<td>38.30%</td>
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<tr>
<td>EMI</td>
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<tr>
<td>Parlophone</td>
<td>4.82%</td>
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<tr>
<td>Epic</td>
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EHR TOP 25

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<th>Artist/Title</th>
<th>Label</th>
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<tr>
<td>2</td>
<td>1</td>
<td>BRYAN ADAMS/Everything I Do</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>PAULA ABDUL/Rush Rush</td>
<td>(Virgin America)</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>LENNY KRAVITZ/It Ain't Over</td>
<td>(Virgin America)</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>ROD STEWART/The Motown Song</td>
<td>(Warner Brothers)</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>CHER/Love &amp; Understanding</td>
<td>(Geffen)</td>
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<tr>
<td>5</td>
<td>6</td>
<td>CRYSTAL WATERS/Gypsy Woman</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>COLOR ME BADD/Wanna Sex You</td>
<td>(GIANT)</td>
</tr>
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<td>8</td>
<td>7</td>
<td>EXTREME/More Than Words</td>
<td>(A&amp;M)</td>
</tr>
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<td>9</td>
<td>12</td>
<td>ERASURE/Chorus</td>
<td>(Mute)</td>
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<td>10</td>
<td>WHITNEY HOUSTON/My Name Is</td>
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<td>7</td>
<td>R.E.M./Shiny Happy People</td>
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<td>16</td>
<td>ZUCHERO/Paul Young/Senza Una Donna</td>
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<td>ROXETTE/Fading Like A Flower</td>
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<td>12</td>
<td>HUEY LEWIS &amp; THE NEWS/Hit Me Like A Hammer</td>
<td>(A&amp;M)</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS/Learning To Fly</td>
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<td>KENNY THOMAS/Thinking About Your Love</td>
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<td>OMD/Pandora's Box</td>
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<td>MICHAEL BOLTON/Love &amp; Tenderness (Columbia)</td>
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<td>AMY GRANT/Every Heartbeat</td>
<td>(A&amp;M)</td>
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<tr>
<td>20</td>
<td>24</td>
<td>SEAL/The Beginning</td>
<td>(ZTT/WEA)</td>
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<td>21</td>
<td>19</td>
<td>KIM APPELEY/Mama</td>
<td>(Parlaphone)</td>
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<td>22</td>
<td>21</td>
<td>JASON DONOVAN/Any Dream Will Do</td>
<td>(Really Useful)</td>
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<td>23</td>
<td>22</td>
<td>C&amp;M MUSIC FACTORY/Things That Make You Go Hmm..</td>
<td>(Columbia)</td>
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<td>24</td>
<td>13</td>
<td>AMY GRANT/Baby Baby</td>
<td>(A&amp;M)</td>
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<td>25</td>
<td>14</td>
<td>CHER/The Shoop Shoop Song It's In His Kiss</td>
<td>(EPIC)</td>
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</table>

EHR NEW ADD LEADERS

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>BRYAN ADAMS/Everything I Do</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>PAULA ABDUL/Rush Rush</td>
<td>(Virgin America)</td>
</tr>
<tr>
<td>LENNY KRAVITZ/It Ain't Over/It's Over</td>
<td>(Virgin America)</td>
</tr>
<tr>
<td>ROD STEWART/The Motown Song</td>
<td>(Warner Brothers)</td>
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EHR "A" ROTATION LEADERS

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<td>BRYAN ADAMS/Everything I Do</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>PAULA ABDUL/Rush Rush</td>
<td>(Virgin America)</td>
</tr>
<tr>
<td>LENNY KRAVITZ/It Ain’t Over ’Til It’s Over</td>
<td>(Virgin America)</td>
</tr>
<tr>
<td>CHER/Love &amp; Understanding</td>
<td>(Geffen)</td>
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<tr>
<td>ROD STEWART/The Motown Song</td>
<td>(Warner Brothers)</td>
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EHR TRACKING REPORT

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<th>Total</th>
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<tbody>
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<td>BRYAN ADAMS/Everything I Do</td>
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<td>43</td>
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<td>PAULA ABDUL/Rush Rush</td>
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<td>LENNY KRAVITZ/It Ain’t Over ’Til It’s Over</td>
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<td>CHER/Love &amp; Understanding</td>
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<tr>
<td>ROD STEWART/The Motown Song</td>
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CHARTBOUND RECORDS

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<tr>
<th>Artist/Title</th>
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<tbody>
<tr>
<td>NATALIE COLE &amp; NAT ‘KING’ COLE/Unforgettable</td>
<td>(Elektra)</td>
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<tr>
<td>ARETHA FRANKLIN/Every People</td>
<td>(Arista)</td>
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<tr>
<td>CHESNEY HAWKES/I’m A Man Not A Boy</td>
<td>(Chrysalis)</td>
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<tr>
<td>HEAVY D &amp; THE BOYZ/Now That We Found Love</td>
<td>(Ten Records 2110)</td>
</tr>
<tr>
<td>DEAN 우리나/‘Twist And Shout’</td>
<td>(Mercury)</td>
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<tr>
<td>CHESNEY HAWKES/I'm A Man Not A Boy</td>
<td>(East West)</td>
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<tr>
<td>KIM APPELEY/Mama</td>
<td>(Parlaphone)</td>
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<tr>
<td>LISA &amp; CULT JAM/Let The Beat Hit ‘Em</td>
<td>(Chrysalis)</td>
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<tr>
<td>DESMOND CHILD/Love On A Rooftop</td>
<td>(Elektra)</td>
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<td>INXS/Bitter Tears</td>
<td>(Mercury)</td>
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<tr>
<td>KYLIE MINOGUE/All The Things She Said</td>
<td>(Chrysalis)</td>
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Airplay Action

Bryan Adams takes over this week as the new no. 1, displas- ing the four-week EHR chart leader Lenny Kravitz and Rod Stewart's 'Rush Rush.' It marks A&M's second no. 1 this year following Bellamy's 'Always There.' Benjamin was on top for four weeks in February. 'Sting's All This Time,' which was added on top for four weeks in February. 'Kenny Thomas' 'Thinking About Your Love' is the most remarkable as the single is not yet being played on any radio stations. The band's latest single, 'Learning To Fly,' is currently pretty low, if that improves the single has every chance to further move up on the EHR Top 25.
WHYCLIFFE

WHYCLIFFE: ROUGH SIDE

"Roughside" the album including the single "Whatever It Is"

Terry Ronald

"Roma" the album including the single "Calm The Rage"

the blessing

"Prince Of The Deep Water" the album including the single "Flames"