HAZAN OUTRAGED BY 'USELESS' RESULTS
Radio Italia Solo Musica Upsets Rete 105 In Ratings

by David Stansfield

National Italian music station Radio ItaliaSolo Musica Italiana has toppled longtime EHR network leader Rete 105 and taken the lead position in the private radio sector, according to statistics collated by Milan-based research institute Audiradio.
COWBOY JUNKIES

black eyed man

the new single - Southern Rain

The European Tour

February 29th
March 1st
March 2nd
March 3rd
March 5th
March 6th
March 7th
Belfast - Ireland
Dublin - Ireland
Manchester - England
Glasgow - Scotland
Cambridge - England
London - England
Brussels - Belgium
Mandela Hall
Olympia Theatre
Free Trade Hall
Pavilion
Corn Exchange
Royal Albert Hall
Ancienne Belgique
March 9th
March 10th
March 11th
March 13th
March 14th
March 15th
Amsterdam - Holland
Hamburg - Germany
Lund - Sweden
Oslo - Norway
Trondheim - Norway
Bergen - Norway
Paradiso
Musikkalle
The Dairy
Alaska
Studentersamfunnet
Maxime
EMI Opens Joint Label Dome Records With Former Chrysalis Exec Robinson

by Adam White

EMI Records UK is expanding its repertoire base through a joint venture with Dome Records, the new label launched by former Chrysalis A&R director Peter Robinson.

"I'm encouraged by the British trend towards garage acts and jazz-flavoured R&B. My strong points have always been in repertoire that features good singers and melodic songs." – Peter Robinson

A 50/50 partnership between EMI and Robinson, Dome will be based in London and open online for business in February. Its first-year roster will consist of four to five acts, inclined towards—but not limited to—mainstream pop and dance.

EMI has relatively few label partnerships of this type. Its best-known "satellite" deals are with the David Balfie/Andy Ross label, Food, and with Martin Heath's Nuthash imprint.

Robinson was A&R director of Chrysalis Records UK for three years, signing and developing artists as Chely Sales Robinson.

...and dance-oriented leaning. The strength, I'm encouraged by the British trend back towards garage acts and jazzier-flavoured R&B. My strong points have always been in repertoire that features good singers and melodic songs."

Robinson contends that a number of major labels neglect this genre, despite healthy results. He points to Adeva's first, "Cottemple/Chrysalis label, which sold 300,000 copies in the U.K. and to Soni's debut, which moved 190,000 pieces. "I'm convinced there is a place to sell albums with focused artists of this type, he adds, citing the strong artist (as opposed to producer) image projected by the likes of Ce Ce Peniston and Kym Sims, currently in the UK charts.

Robinson expects to continue contacts with such pop production teams as Stock/Aitken/Waterman (now sans Aitken) and Jolley/Harris/Jolley, with whom he's worked previously.

Dome will also reach out for ties with continental European talent sources; Robinson has previous connections with Frank Farian, Polar, Jupiter, and EMI, among others.

He says he is likely to handle A&R for several acts already signed to EMI's various labels, which include his former employer, Chrysalis Records.

Upcoming Album Releases

Europe album releases for the period of February 3 - February 17. Please send your information to Robbink Till before February 6 for inclusion in the next release schedule (Issue #8) fax (31) 20.669.1951

by Macghije Bakker

Among the many booths at MIDEM, the one by Siggi Loch stood out in particular. Here was an ex-WEA Europe president, who had returned to what he likes best—releasing jazz, blues and flamenco music on his own Act label.

The presence of Loch's label was also an effective way of puting an end to rumours.

Says Loch, "I decided to come back with a concept that I feel comfortable with and MIDEM is the start of the new act. I like to tell people that I haven't gone into semi-retirement, that I'm actively working for various distributors as well as working other blues, jazz and flamenco catalogue.

The first marshall has been signed already. Loch recently bought Co-logne-based Lipstick Records, previously co-owned by Joachim Becker, who has now joined Act as in-house producer. Products include German guitarist Frank Nimsgern with a self-titled album featuring Kimbal Cotham, L.A.-based saxophonist Gary Meek, featuring Arto Moring and Florian Purim, as well as the forthcoming album by Charlie Mariano and Jasper van Hof

Other forthcoming releases on Act include sessions that Loch recorded during the mid-80s with Klaus Doldinger, licensed from WEA Music and PolyGram, as well as various recordings of the American Folk Blues Festival concert tour in Germany during 1963-66, entitled Lost Blues Tapes.

After working for various German record companies in the 60s, Loch became founding MD of what is now known as WEA Music in 1971. He became president of WEA Europe (now renamed Warner Music Europe) in 1983, the only president of that company so far. In 1987 he left to start up Act in a marketing/distribution deal with Hamburg-based PolyGram. After the departure of producer Ben Bunders, that deal was dissolved and Loch left the record business.

The EUROFILE RADIO INDUSTRY DIRECTORY 1992

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Woolies, ILR Play 'Hunt The Teacher'

Retail giant Woolworth's and 27 ILR stations are looking for the country's most popular teacher in a multi-faceted promotion thought to be the largest ever launched on local radio by a retailer.

"The Woolworth's Teacher of the Year Award" will network 600 stores, the ILRs and 25,000 schools throughout the country for four weeks beginning February 10. Students will be encouraged to visit their local Woolworth's store to vote for their favourite teacher. The results will be forwarded to the ILR, where daily updates will be broadcast, as will the eventual winner.

The results will be featured during peak listening, targeting 20 million adults. The promotion will be supported by road shows at various stores, in-store post boxes and leaflets, along with a direct mail campaign to schools.

The promotion is coordinated by the London PR firm Ingram Company, sales company Radio Projects and Woolworth's Mme.

Southern Names Farmer Kent MD; Lewis, Programme Manager

Southern Radio has filled key positions vacated as a result of its merger with the Invicta Group. All appointments were made from within the company.

James Farmer has been appointed station director for the company's Kent operations, which include Invicta FM and SuperGold. Farmer was formerly the Invicta Group's sales director.

Johnny Lewis has been made programme manager for Invicta FM and SuperGold. He was previously head of music and deputy programme controller.

'I Want More Records,' Says Cable TV Survey

MTV Europe influences viewers record-buying, according to a survey of 1,600 Westminster Cable TV/London subscribers.

The survey, conducted via remote control from viewers' homes, also revealed that MTV is the subscribers' most important source of music, after records, tapes and CDs. Pop was preferred by 45% of the participants, closely followed by rock, dance, reggae and soul. The remaining votes went to rap, heavy metal, indie and jazz.

Gold Format Proves Ratings Bonanza

by Mike McGeever

Gold formatted stations and services are continuing to realize modest gains across the board, according to the latest JICRAR findings (Wave 4, Oct.-Dec. 1991). Tim Elton, executive sales director of BRS, predicts the increase is likely to continue as the gold services mature with their audiences.

Comments Elton, "Ratings are likely to get stronger as the population becomes older. There is going to be a decrease in the 15-25 age group in the next 10 years."

The Right Demo

Elton says the older age demo means that gold listeners tend to have more money. "This is good news for the advertisers, who see that group as a more valuable audience," he says. "The advertisers can now reach a targeted audience via radio, whereas previously they had to use expensive specialist press or television."

David Lees, sales/marketing director of Capital Radio Sales in London, claims a tight and solid format is what listeners want, regardless of whether it's on AM or FM. "It used to be frequency that dictated listener choice," he says. "But now that the AM gold stations have had time to become established, the format has become more important, as this new round of data has shown."

Capital Gold/London figures support Lees' point. The station now enjoys an 11.2% share (fifth in the market), surpassing BBC Radio 2 in the last survey. Lees also points out that studies conducted before frequencies were split about five years ago found that listeners in the north were more likely to tune into an AM station than those in the south.

Dave Lincoln, MD of EMAP-owned Radio City, comments, "Of all the stations in the northwest, the AM gold services are the dominant ones. Both Piccadilly Gold/Manchester and Red Rose/Preston are the principal commercial services in their areas. We are the only one [City FM] where the FM is really dominant."

Radio City's City Gold AM/Liverpool has made a formidable impact on the market since flipping to gold from a news/talk format over halfway through the last survey. The station has nearly doubled its reach to 15%. City Gold hopes to increase the listener age group by phasing out some of the "hurled" gold music like Whitney Houston and adding more of the older gold from the '60s and '70s, while continuing to attract more first-time advertisers. According to Lincoln, the best way for everybody to stay happy is to keep the format fresh and tight while constantly checking the listeners' pulse, then to bow the output accordingly.

Gold Growth (% reach)

<table>
<thead>
<tr>
<th>Station</th>
<th>Wave 4</th>
<th>Wave 2</th>
<th>Wave 4</th>
</tr>
</thead>
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<tr>
<td>Capital Gold/London</td>
<td>21</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>Chiltern SuperGold</td>
<td>n/a</td>
<td>17</td>
<td>24</td>
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<tr>
<td>City Gold/Liverpool</td>
<td>9*</td>
<td>9*</td>
<td>15*</td>
</tr>
<tr>
<td>Invicta SuperGold/Kent</td>
<td>n/a</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>Piccadilly Gold/Manchester</td>
<td>20</td>
<td>23</td>
<td>28</td>
</tr>
<tr>
<td>Red Rose Gold/Preston</td>
<td>28</td>
<td>25</td>
<td>26</td>
</tr>
</tbody>
</table>

Source: JICRAR * newstalk format

Three Apply For N. Devon Licence

by Paul Easton

The Radio Authority has received three applications for the Barnstaple/North Devon ILR licence. This time applicants were given a choice between broadcasting on FM or AM, but not both; all three have opted for FM.

The proposed total survey area is around 70,000 adults, although this could rise to 100,000 during the summer holidays. The Authority hopes to announce the winner in about two months, and all applicants expect to be able to begin broadcasting within six months from then.

Here are the applicants:

- Barnstaple & North Devon Radio chairman is BBC TV sports commentator David Vine. Programming would be evenly split between music and speech; music would be mainstream pop, including around 15% country, targeted towards the 25-50 age group.
- First-year revenue forecast: £241,000 (app. US$434,000).
- North Devon Independent Radio Group: Allied Radio and West Country Broadcasting would each hold 25%. Former County Sound/Woking MD Mike Powell is acting as launch consultant. The music/speech ratio would be around 70%/30%, with an AC format. First-year revenue forecast: £206,000.
by David Roe

The results of the latest Mediame-trie poll for radio on the Ile-de-France are out, based on some 3,960 interviews (836 from Paris) from September through December 1991 of people over 15. Overall, generalists captured the biggest audiences with 44.6% of the total (16,840,000 listeners), while the music networks took 29.8%, thematic stations 12% and local stations 17.5%. Radio France, the state network, came in at 23.7%.

NRJ confirmed its position as the biggest music FM station with 9.6% (960) of the total audience on the Ile-de-France (* Figures in brackets represent the figures from the April/June wave), while its sister station Cherie FM came in with 5.6% (5,3). Rire et Chans-

Radio Ad Spend Down 3% In 1991

by Emmanuel Legrand

The year 1991 was not a good one for advertising expenditure on French radio stations. According to Secodip, which monitors advertising investments, radio advertising fell 3% during the period January-October 1991, compared to 1990, but the drop has affected the "generalist" stations more than the FMs. Secodip only monitors RTL, RCM, Europe 1, Sud Radi-dio and two FM networks, Nostal-gie and NRJ.

According to Secodip, ad ex-
penditure on these stations was close to Frf6 billion (app. US$1 bil-
lion) and represents some 10% of the total advertising expenditure (Frf46.8 billion, down 0.3% com-
pared to 1990). All national AM stations have lost ad revenues, but they have not been affected the same way. The most hurt is RCM (7.8%), followed by Europe 1 (-5.5%) and RTL (-3.9%).

Secodip screens all the advertising spots and matches the results with the official advertising rate card of the stations. It does not take into account possible discounts. The figures indicate trends rather than the exact ad turnover of the stations.

RTL’s 'Les Grosses Tetes' Hits 5,000 Mark

RTL will celebrate the 5,000th airing of *Les Grosses Tetes* at the end of January. The afternoon programme, presented by Philippe Bouverard, officially hit the air-
waves on September 12, 1977, and has been transmitted every day since July 1989 between 16.30 and 18.00. Over the last six years, an estimated three million people have been tuning in to the pro-
gramme every day, according to Mediamen-tre, with the majority of the audi-
ences in the 39-54 year bracket.
Swiss Singles Chart Gets First Airplay

by Mal Sondock

Switzerland's top 40 singles chart is getting airplay for the first time. For positions 21-40, the airplay-sales ratio will be 50%-50%. For positions 1-20, airplay will account for 25% of the weighting, with the rest going to sales. For positions 1-10, the chart will be weighted 100% by sales. The chart was compiled only using sales data. The change began on January 20.

Bohlen Teams With Warwick

by Ellie Weinert

Unlikely musical partnerships have frequently proved successful over the last few years, and a recent duet released in Europe on Hansa/BMG Ariola Munich is a case in point. US singer Dionne Warwick and Burt Bacharach. Dieter Bohlen, one of Germany's most successful producers/writers and an artist in his own right. Bohlen first became hooked on Warwick after attending Caeser's Palace show in Las Vegas, starring Warwick and Burt Bacharach. Instantly, Bohlen became a Warwick fan, and in spring of last year Bohlen went solo using the project name Blue System.

Bohlen wrote and produced all the material for the duo Modern Talking, comprised of Bohlen and Thomas Anders, whose debut single You're My Heart, You're My Soul sold eight million copies. The duo disbanded after 250 gold and platinum discs worldwide. The final single Brother Louie climbed to number 3 in the UK charts. After the duo broke up in 1987 Dieter Bohlen went solo using the project name Blue System.

Weller Tapped As New SMP GM

Mike Weller has been appointed GM of Sony Music Publishing. From 1981 to 1990, Weller worked for CBS/Sony in Frankfurt before taking on the position of senior product manager at Warner Music in Hamburg for six months. In January 1991, he took over the post of manager at Sony Music Publishing. After one short year, Weller has assumed full responsibilities for the operational activities of Sony's publishing arm. "We have also heavily increased the number of record dealers reporting to us and were especially successful in recruiting the larger record shop chains to actively participate in our singles chart surveys. In addition, we have put our computer Medicor System to cover the 30 most-listed radio stations in German-speaking Switzerland. The new charts will serve as an important tool for the marketing and promotion plans of the record industry."

Media Control formerly monitored only six radio stations in that market. The company has also incorporated its Medicor computer system in Austria, monitoring the 16 most important stations broadcasting in and into the country. It reports its results to the IFPI there, as well as interest-reporting radio industry partners.

Even though the Swiss record market is fairly small, Schmich feels that a report of the top 40 allows for an accurate picture of the singles market in German-speaking Switzerland.

Media Control introduced airplay in the German singles charts in mid-1989 and is more than satisfied with the results.

"The use of airplay figures gives newly released records a dynamic and a quicker opportunity to gain a chart position," comments Schmich. "The Swiss Singles 'Hitparade' loses its status as a purely sales-oriented chart, but provides record dealers, record companies, the media and the public a true picture of the taste of the Swiss public for the current singles releases." Album charts will remain as they are. The Swiss Media Control is, at present, working on the development of a Swiss Discotheque Hitparade chart.

A TRUCKLOAD OF MONEY — German statewide private broadcasters RSH execs are surrounded by winners in the station's "Money Truck Game." RSH gave away over DM100,000 in a six-week spree. Standing among the winners are PR executive Charlotte Unke (far right), DJ Erik Schiesmann (standing, fourth from right), DJ Helmut Rodermacher (standing, fourth from left), contest organizer Manuela Jelitko and staffer Andreas Otto (standing, far left).

Feeling (number 20), substituting Summer Feeling in the lyrics to enhance more airplay from Kate Yanns, who then topped the sales chart.

Here's the top 10:
1. Wind of Change/Scorpions
2. The Sheep Sheep Song/Cheer/Sony Music
3. Secret Love/Bee Gees/WEA Music
4. (Everything I Do I Do) For You/Bryan Adams/Polydor
5. Just The Way It Is, Baby/Rembrandts (east west)
6. Jovovler/ Roxette/EMI
7. Senze Una Donna/Zucchero/P. Young/Polydor
8. Only One German-language record made the top 20: Krümel im Bouch (number 10) by Pe Werner from Stuttgart, her first major hit. Two other German productions made the chart—Wind Of Change (number 1) by the Scorpions, and the re-recording of the Bacardi ad song Bacardi Cut, with Virgin being struck, and chart entries for WEA Music-signed acts Johnny Logan and River Boys.
Live Concert Shows
A Hit With Stereo

by David Stansfield

Pubcaster Stereo RATs live concert broadcasts featuring alternative hard rock, dance and rap acts are turning out to be a hit with listeners and the record companies. The concerts are a part of DJ Luca De Gennaro’s "Planet Rock" programme, which debuted last year on November 2. The programme aims to mix musical cultures and features a large percentage of rock acts whose music crosses over to dance.

Live acts featured since the series began include Nirvana, Urban Dance Squad, Mano Negra, Public Enemy, Anthrax and Wolfhbane. De Gennaro is negotiating to broadcast a concert by the Red Hot Chili Peppers on March 1, the group’s only date on local territory. "It’s part of our policy to be on the road as much as possible in order to stay in touch with the public," he says.

We use a mobile studio which parks outside a venue. We talk with members of the public, play records, and broadcast parts of a show live, but we record it all for later programming.

Higher Profile For Acts

Comments WEA international promotions manager Sandor Mallais, "Concerts help to give exposure to bands that are perhaps unknown to an Italian public. WEA is a part of RAI’s concern that it is playing its part in promoting live music of the future."

Riccardo Uselli, newly appointed head of radio promotion at Sony Music’s Columbia division, says, "Live concert broadcasts are very helpful. A concert represents the career of an act and not just the album. I hope to extend RAI’s policy to the commercial radio sector.

CGD Takes Over From WEA

As New east west Distributor

CGD celebrated becoming east west’s new distributor with showcases by Jah Wobble and Tori Amos in Milan on January 20. East west product was previously handled by WEA, which bought out CGD in 1989. CGD already distributes Atlantic and PWL.

Elena Zannoni, previous head of WEA’s international department, will take up a corresponding position at CGD. She says that east west act Simply Red is still a major priority within their album Starr. She comments, "It’s sold almost 400,000 pieces and is still selling. The group will be undertaking the Italian leg of their world tour in late March and early April. That will provide some much-needed exposure to bands that will play such product."

Heartbeat aims to give creative and often experimental space to key DJs, some of whom were involved in the Shifty production.

New Heartbeat For Media Records

Dance music company Media Records has launched the new label Heartbeat, targeted mainly at the international market. Deep Inside Of You, the label’s debut 12” mix single by Shifty, has already been licensed to Island’s Fourth & Broadway label for worldwide release.

PR executive Nicola Pollastru says that product on Heartbeat will be of a specialist nature and is not likely to achieve high sales on local territory. "Releases may well be under 120 beats per minute and Italian dance music consumers don’t like that," he says. "Deep Inside Of You is certainly under the limit and there is a maximum of 15 discontinued tracks that will play such product."

Heartbeat aims to give creative and often experimental space to key DJs, some of whom were involved in the Shifty production.

Global Heartbeat

Heartbeat Radio, based in London, has appointed an additional three DJs to its core line-up.

Bryce Courtenay, Richard Cowling and Tim Maloney are to join the current residents. The new line-up will be headed by David Stansfield, the station’s managing director.

The new residents will be given increased airtime to promote Heartbeat’s output and the line-up will be further expanded in the future.

Radio 1 Seeks New Marketing Director

Norway’s largest private station EHR Radio 1/Oslo has been gradually expanding its staff as part of its rally against new rivals NRK, P3, P4, which has not yet started broadcasting, and national TV station TV2, which goes on air later this year. Over the last three years the staff has grown from 11 to 20. Media research group MMI shows Radio 1 attracting 247,000 listeners weekly and some 50% of the Oslo ad revenue.

Radio 1 MD Jon Morten Melhus reports that the next addition to the station will be a new marketing director to oversee marketing and administration. Melhus says, "We haven’t had the capacity to follow up the special projects we should have. There are so many ideas around that we need someone to do something about them. There’s no end to the amount of work, and there are so many things to improve. Maintaining a position at the top is tougher than fighting to get there."

The new director, when appointed, will report to Melhus and PD Leslie Goldsack.

SCANDINAVIA

Limelight Debuts Sales Agency

by Kai Roger Ottesen

Limelight Radio Reklame, a new sales and distribution agency headed up by Radio Limelight MD Morten Oseberg Andersen, has moved to fill a gap left in the market by Radio Reklame.

Although not in bankruptcy, Sverdrup Dahls’s radio ad sales agency Radio Reklame has effectively stopped doing business after experiencing financial problems, according to Andersen. Andersen reports that he has hired four executive sales agents from Radio Reklame and, in addition, has lured away four of the top agents from Salgsavdelingen, the definative market leader owned by the giant media group Aftenposten.

Salgsavdelingen had the business on January 10, Andersen claims to have sold some Nkr3 million (app. US$500,000) in ads, 50% over his company’s projected target for this month. He maintains his competitor’s Salgsavdelingen has so far booked only Nkr1 million this month. Last year, some Nkr65 million was spent on radio advertising in Norway. Limelight Radio Reklame is booking ads for all four Radio Limelight stations located in Oslo, Bergen, Trondheim and Stavanger, and for 19 other stations throughout Norway.

Salgsavdelingen MD Tom Sogard is not optimistic about Limelight Radio Reklame’s success in the market. Says Sogard, "The product they sell is too poor. The way they are operating in the market is not serious. They are working with their back against the wall." He adds, however, that Salgsavdelingen welcomes them as a competitor, saying, "They must do whatever they want. There are no bad feelings."
PEARL JAM

FEBRUARY
4 LONDON, Borderline
7 STOCKHOLM, Keel Kat
8 OSLO, Alaska
9 COPENHAGEN, Music Cafe
11 PARIS, La Locomotive
12 AMSTERDAM, Malkweg
15 MADRID, Revolver
18 MILAN, Sorpasso
21 MANCHESTER, International II
22 NEWCASTLE, Riverside
23 GLASGOW, Cathouse
25 NOTTINGHAM, Rock City
26 BIRMINGHAM, Edwards No. 8
27 BRADFORD, Queenshall
28 LONDON, U.L.U.

MARCH
1 GRONINGEN, Vera
2 DEN HAAG, P a r
3 NUMENGEN, Boornroosje
4 UTRECHT, Trivoli
5 EINDHOVEN, Alphenaar
6 ROTTERDAM, Night-town
8 KOLN, Luxar
9 BERLIN, Loft
10 HAMBURG, Markthalle
12 FRANKFURT, Batschkap
13 MUNICH, Nachtwerk

ON TOUR THROUGHOUT EUROPE SUPPORTING THEIR BRILLIANT DEBUT ALBUM ‘TEN’
EMI, Delacre Rollout Sweet Radios Promo

by Marc Maes

In what is considered one of the biggest recent record promotion campaigns, EMI Belgium and biscuit manufacturer Delacre have teamed to promote The Radios' new single She Goes Nana and forthcoming album, set for release in April.

French Radio Contact, BRTN Radio 2 Big Winners In IP Poll

Initial results have leaked out from the first radio audience survey conducted for Belgian radio stations in the IP poll, showing that the French Contact network has a 12% market share in southern Belgium. The network is followed by the new Bel-RTL network (27%), Radio 21 (11%) and RTBF 2 (11%). In the north, BRTN Radio 2 has nearly half of the audience, with a 46% share. Radio 2 is followed by Andere Radio with 20%, and Studio Brussel with 11%.

The company's Radiométrie 75.000 ratings survey is based on 75,000 face-to-face interviews with individuals 12-55 years of age. Explains IP marketing director Freddy Tacheny, "Whereas normal ratings surveys are based with individuals 12-55 years of education and social class. At present time, some 22,500 out of the 75,000 interviews had been carried out.

The company decided to go ahead with its own research project rather than wait for the results of the bi-annual survey conducted by CMT (Centre for Media Research). Research company Marketing Unit was asked to investigate the Belgian radio market over a 12-month period from November to December 1992.

Adds IP Transistor advertising manager Brigitte De Smet, "We have also developed special software which allows our clients to carry out cross-research with the available data." The Radiométrie 75,000 will be continued until December this year.

Help In The South

He adds, "The fact that we have a national campaign here will certainly help break The Radios in the south of Belgium.

And with help from the record shops, the whole project is also being advertised at some 4,000 Delacre sales points throughout the country.

"The whole thing started when Delacre came to see us back in October of last year. They were looking for a band to play a school concert as first prize in a contest to promote their Delichoc biscuit.

Levenslijn" campaign to help multiple-sclerosis patients, where top Flemish artists like Clouseau, Inge A, Yasmin and BB Jerome & The Bang Bang had joined forces at Impuls studios to record Hand In Hand, a charity record.

"We have been able to ship the CD single at a special price," says Francois Vaeys, label manager for Polydor Belgium, who is releasing the single for the third time.

"Now we are able to raise some Bfr30 for each single sold. The song went to number 1 after two weeks in the VTM chart. However, this is not so much a commercial exercise as it is a service, since all profit on both vinyl and the CD single is destined for the VTM project."

by Kurt Hanson

One of the consistent elements you’ll find on almost all successful radio stations is the presence of specific programming features that differentiate the successful station from its competitors. These programming features might include specific shows that occur at the same time each day or each week, shorter features that are scheduled to occur every hour or every daypart, and programming techniques that are inherent parts of the overall weave of the station’s programming.

The Obvious And The Subtle

Two objectives are achieved through the inclusion of these programming features—one that is obvious and one that is subtle.

The obvious objective is that listeners are encouraged to tune to the radio station at specific times and, for doing so, are rewarded with a desirable treat.

The subtle objective is that achieved flows from the following philosophy: Your overall goal in programming is to give your station a “station” status. In my opinion, to become the favourite radio station of as many listeners as possible.

Many other American radio researchers and consultants focus on getting an extra half-hour or hour of listening per week from every listener. They don’t worry about achieving a favourite “station” status. I do not believe that approach is effective.

Differentiate Yourself

Features like oldies shows, “Twerker Tuesdays,” “music marathons” every hour and special weekends can help. By giving listeners an easy way to differentiate your station from others in your market, you give listeners an easy-to-anticipate rationale for why your station is their favourite. (They may state it verbally, or they may just use it subconsciously and internally.)

Pundits joke that radio consultants in the US make their living primarily by hearing a programming feature on one client’s station and then recommending that feature to all their other clients. (If you have enough clients that they can steal ideas from, they sound like geniuses!)

Here’s what I hope you do. Give yours thousands of dollars per month in consulting fees, is a list of programming features that have worked for successful radio stations in markets across the US and Canada.

Programming Features

Three ethical and (emotionally) gratifying ways to use this list is to try to follow the ideas, but rather to use this list as an idea-generating tool: Rethink these ideas for your specific format and market and see if you can come up with a redesign, a twist, an improvement.

However, to be a successful programmer, you don’t need to consciously think of new ideas. What you need to do is to implement effective ideas. The key to success is to choose the right ideas for your situation and then to promote and execute them properly.

A-to-Z Weekends

A dramatic weekend feature is to play every song by a major artist in alphabetical order. Likely artists for AOR stations include the Beatles, Led Zeppelin, the Rolling Stones, and the Who. You could vary this idea by playing your format’s top 300 or top 500 songs, A-to-Z.

Album Sides

More effective as an image-builder than for the actual content, scheduled randomly throughout the week, these give you the image of a free-form, progressive station. You can also use album sides at the start of each airshift, at the same time each day (“Five O’clock Album Side”), or as a special weekend (“Album Sides Weekend”). Warning: With the growing popularity of compact discs, the term “album side” is now sounding outdated, as CDs have the whole album on one side.

Artist Blocks

Typically three songs by a given artist. You can begin each daypart with an artist block. Four different artist blocks can be your station’s feature. You can run artist blocks one day each week. (i.e. “Thursday Fridays”), or whatever the appropriate altercation would be in your language) or as a special weekend (“Album Sides Weekend”).

Beatie Break

A morning or midday feature in which you play three or four Beatles songs in a row. You can try to tie them in to special dates in Beatles’ history. Some stations run a Sunday-morning “Breakfast with the Beatles.” Similarly, some album rock stations run a feature every night called “Get The Led Out,” featuring three Led Zeppelin songs or “In The Pink” featuring three Pink Floyd cuts. (Is there an even more appropriate idea for your format in your market?)

Compact Discs

Around 1987 or so, some stations trumpeted the fact that they were their market’s only “all compact disc” station. Is every song you play “digital quality”? Are you your market’s only “all DAT” station? If so, perhaps you could make a positive out of it.

Concept Sets

In the early days of progressive album rock radio (i.e. the early ’70s), these were the coolest thing in the world. I remember on my college radio station, I once played a set of music that consisted of Cat Scratch Fever, Kathartia, a Steve Martin routine titled Cat Handfuls, Fear of the Cat and Laughing Every Sunday. I recently heard KROQ/Los Angeles run a daily feature in which they played three songs in a row and you had to guess the common theme to win a prize.

Concert Information

If your listeners are still attending concerts, it’s still valuable for you to provide information on upcoming ones. You can select one air personality to promote as your “concert expert” by having him record promos that are played in dayparts other than his own.

Desert Island

Based on the longstanding BBC feature, listeners are invited to send in postcards naming the five or six albums they would want with them if they were marooned on a desert island. You select a card, play a set of music representing those albums, and award the listener fresh CD copies of each album.

Ecclectic Overnights

Some stations have given themselves an image of a wider variety by running a wildly expanded playlist overnight. In Detroit, for example, the “WRIF Rock Cafe” from 2:00-5:00 AM for many years. This feature is based on the principle that obscure music sounds better at 3.00 than at 15.00.

Electric Lunch

A catchy name for a noontime hour of oldies from the psychdelic era. If you were to schedule a feature like this at 1:00, you might call it the “Psychedelic Supper.” If you scatter short blocks throughout the day randomly, you can call it a “Breakfast with the Snacks.” An oldies-based station can feature this call feature “Sixties at Six.”

Featured Artists

Each day, one or two artists are featured. In most cases, this would mean playing at least one song by each featured artist each hour (more in the case of superstar artists).

Five O’Clock Funnies

At 17.00, run a three-minute comedy cut. Could be called “Morning Funnies” if part of your morning show (e.g., at 19.45 every morning) or “Sunday Funnies,” if a weekend feature. Alternatively, you could play a comedy cut at the top of every hour on Fridays and call the day “Funny Friday.” (Pick the day of the week that is alliterative with “funny” or “joke” or “humour” in your language.)

Hook Promo

Provide promos that showcase hooks of some of the music you’ll play in the next hour: “Coming up on this hour, you’ll hear new music from Deepchee Mode [play a second hook...],” “June [play a second Hook]... ,” and A-Ha [play a second-secong hook...].

Jazz Brunch

Sunday mornings are an ideal time to go for an image-building feature like a jazz program. In America, this feature can be found in various markets on AOR stations, AC stations, new age stations, and even some easy listening stations.

Local Artists

It may not be strong programming, but it could be strong imaging for your station if you make a commitment to play music by local artists. You could do this in the context of a nightly feature, a special weekend feature, or structured as a “Local Shot of the Week.”

Metal Shop

Play one hour of head-banging heavy metal per week, and your station can earn the loyalty of a portion of the 12-24 male audience. The trick to this, as with most specialty programs, is to remember that talking about it is more valuable to you than actually doing it. You can use the same technique for any radical musical genre (extremely alternative music, blues, folk rock, whatever).

Mood Hours

It can be the “Quiet Hour” every weekday at 18.00, as has been happening successfully for years on WMAD/Madison. Or it can be the “Mood Elevation Hour.” Or a high-energy, Friday afternoon “Weekend Blast-Off.”

New Music Weekends

“New Wave”-influenced music has been around for over a decade, so there’s plenty to choose from. Contemporary artists from the early days include the Talking Heads, the Police, the Clash, the Cars. Elvis Costello, U2, Squeeze and dozens more. (Alternatively, you can run a “Classic Rock/New Rock Weekend” in which you alternate between the two genres.)

If this list inspires you to come up with new, creative ideas of your own and you’d like to share them, please call or fax me at the phone numbers below. I’ll be happy to credit you for them in an upcoming column. (Also, I’ll try to get some lucrative consulting contracts in the US so I can make big money by stealing your ideas just kidding!)
Now that the Berlin wall is down, American GIs appear to have time to embark on musical careers. This young soldier earns some extra stripes with his cheerful pop/dance outing.

BUFFY SAINTE-MARIE
The Big Choes Get Away - Enigma EHR/AC
PRODUCER: Chris Birkett & Buffy Sainte-Marie
A surprising return for the woman who wrote "Universal Soldier for Donovan in 1971 and Up Where We Belong, the duet between Joe Cocker and Jennifer Warnes. Although not the easiest one to programme, this hainting song has a drive and direction that's hard to ignore.

SHAKESPEARS SISTER
Stay - London EHR
PRODUCER: Shakespeare's Sister & Alan Moulder
After a slow start backed by minimal arrangements, this serious ballad slowly acquires some bite. A confusing song that challenges the programming habits of EHR producers.

SIMPLY RED
For Your Bodies - east west EHR
PRODUCER: Stewart Levine & Mick Hucknall
The third single from the Stara album—the UK's best-selling album of 1991—is a very gentle, vulnerable pop ballad, thoughtfully arranged and featuring some fine Spanish acoustic guitar. One of this week's best New Add Leaders on EHR.

URBAN DANCE SQUAD
Routine - Arista EHR/A
PRODUCER: Urban Dance Squad
This Dutch band normally breaks the borders between rock and dance, but the second single from their Life 'N Perspectives album surprises with its calm and uncomplicated pop sensibility.

THE VIOLET HOUR
Could Have Been - Epic A/EHR
PRODUCER: Pete Brown
A mesmerizing mix of rural folk guitar, melancholy panflute and husky, woeful vocals, this gives a picture of open spaces and racing clouds and is faintly reminiscent of Canndian. This one's especially suited to bring out the colours in a grey day.

GEMANN
The Dancin' Man - Decca (LP) (Holland)
PRODUCER: Gemann
"Do it yourself is this artist's credo. Originally from Ghana, he took his music to Holland and shaped it to the latest dance styles. A blistering remix could make a club hit of Ye Pops. Contact Gemann at tel: (31) 20.633.1398.

RAM
Beauty For Ashes - Zebraheadground (LP) (US)
PRODUCER: Nori Y "The Key"
This is the sound of Amsterdam by night. The combination of rap verses and a singing chorus make this pop/dance tune suitable for both radio and club play. Contact Janet Schoren tel and fax: (+31) 20.635 6214.

SONIC SURFERS
Having A Great Time - Fifth World (Hol) (US)
PRODUCER: Nori Y "The Key"
This is the sound of Amsterdam by night. The combination of rap verses and a singing chorus make this pop/dance tune suitable for both radio and club play. Contact Janet Schoren tel and fax: (+31) 20.635 6214.

SOOTHE
This Little Piggy - Fallingstar (LP) (US)
PRODUCER: Various
This is the third album by former Grammy award winner Willie, and can roughly be divided into two parts. On the one hand, there's the upbeat, Janet Jackson-like dance material as "Call On Me" and the first single I Want You. On the other hand there are mezzo/ballads not unlike Whitney Houston, such as It All Begins With You. The title track—with the sultry rhythm box arrangement—is halfway between the two.

DANNY B.
Heaven - Cockempo D/EHR
PRODUCER: Noax/Brenner/Saral
This folkie covers a rap song of L.L. Cool J. Dutch pubcaster VARA audiences are clear. They have cleverly incorporated some songs into their programming, but the programming habits of EHR producers.

BELINDA CARLISLE
Half The World - Odyssey/Virgin EHR/AC
PRODUCER: Richard Feldstein
Carlisle trades her standard sunny and bubblegum pop material for a lushly orchestrated ballad.

JULIA FORDHAM
Love Moves In - MCA AC
PRODUCER: Peter Asher
AC programmes will welcome this sweetly understated, but effective love ballad. It's already receiving nine plays in the UK.

G-RACE
Don't Keep Me Waiting - Mercury EHR
PRODUCER: Peter De Wijn
Gloria Estefan meets Matt Bianco in the lowlands. Featuring the legendary Booker "T" Jones on Hammond organ, this Latin-flavoured pop song makes the sun shine on a snowy day.

RED HEAD KINGPIN AND THE F.B.I.
Do The Right Thing - Tan D/EHR
PRODUCER: Redhead Kingpin/Markel Riley
The bass line is the hook line of this strong rap record. Taken from this UK production duo's debut album A Shade Of Red, this Jazzy B and Nellee Hooper-remixed version is now featured in the forthcoming Wes Craven-directed motion picture "The People Under The Stairs."
Carter
The Unstoppable Sex Machine

Des'Ree
Signed to Sony Soho Square.
Publisher: Sony Music.
Management: Casper King/London.
New album, Mind Adventures, to be released across Europe simultaneously on February 17.
New single: Feel So High, re-released on December 30, originally released on August 19, and currently charted at number 8 in the UK and (20) in Ireland. In the Coca-Cola Eurochart Hot 100 Singles, it is number 37.

Pleasure Game
Signed to Smash Productions. French Scorpio—using the Touch Of Gold imprint—is worldwide licensor.
Publisher: Scorpio.
Management: Michael Nachtergaele/Brussels.
New single: Le Seigneur Des Tenebres, released on November 12; currently at number 36 in the Coca-Cola Eurochart Hot 100 Singles. During MIDEM producer Philippe D'Hondt had the habit of falling asleep after a serious night tripping. That earned him the nick name "le dormeur" (the sleeper), and from this was born the techno album of the same name has sold 53,000 copies so far.

Traumatic Stress
Signed to Dino.
Publisher: TBM.
New single: Who The Fuck Is James Brown?, released in November. It is in the Dutch and the Belgian charts at number 9 and number 37, respectively, and bubbling under in the Eurochart.
Recorded at Music Art/Bassum.

UNIVERSAL KINGDOM

MUSIC & MEDIA FEBRUARY 8 1992

After a close battle between the majors, indie darlings Carter The Unstoppable Sex Machine were signed to Chrysalis in March 1991. From that moment on, the label concentrated on the duo's back catalogue, including the singles, with the idea that a lot of the material had been unavailable for some time, and new fans were crying out for it.

Before releasing any new material, Chrysalis has reissued the band's second album 30 Something (originally out on Rough Trade), which has been unavailable in the shops since last August. The initial shipment of 100,000 copies (gold) is a clear indication that Carter is hot.

CTUSM—(Jim Bob and Fruit Bat)—is comparable to the Pet Shop Boys, with a rawer edge to their synthesizer-dominated pop which comes from the addition of fuzz guitars.

They were voted the second best band after R.E.M. in the readers' poll in UK's influential rock magazine NME. In Melody Maker, they were voted the best live act, following their energetic show at the Reading Festival last summer.

Muff Winwood—founded label Des'Ree's warm vocals are reminiscent of Joan Armatrading. The sparsely arranged melody puts this singer/songwriter somewhere between Tracy Chapman and Oleta Adams. The a cappella Save This Promised Land, one of the three extra tracks, displays her exceptional vocal talent; it's probably the reason this singer/songwriter somewhere between Tracy Chapman and Oleta Adams. The a cappella Save This Promised Land, one of the three extra tracks, displays her exceptional vocal talent; it's probably the reason

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## STATION REPORTS

**Europe**
- **Radio**
  - FM/City
    - James Bryne
      - **Show:** Sons Of Salvation
    - Liz Ford
      - **Show:** One Shot
    - Rhonda Schenkenhauer
      - **Show:** Nightmares
    - **Shawn King**
      - **Show:** What Would
  - AM
    - **Radio**
      - **Show:** INXS
        - **Host:** Michael Jackson
      - **Show:** The Dian
        - **Host:** Richard Bandler
  - **AD**
    - **AM**
      - **Radio:** World Radio
        - **Show:** RNIB
          - **Host:** The Real

- **SWEDEN**
  - **FM/City**
    - **Radio:** SAF Radio
      - **Show:** Stockholm
  - **AM**
    - **Radio:** Dagens
      - **Show:** NYHETER
      - **Host:** John Willmar
      - **Show:** Resund
      - **Host:** LARS

- **BELGIUM**
  - **FM/City**
    - **Radio:** Radio Contact
      - **Show:** Brussels
        - **Host:** Bob sector
      - **Show:** **Show:** Eng
        - **Host:** Ben sector

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<td>35</td>
<td>Crucified</td>
<td>Army Of Lovers - Don Tan Tan (Team Sone)</td>
<td>D.A.CH.D.K</td>
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<td>36</td>
<td>Petite Marie</td>
<td>Francisco &amp; Columbia (Editions Chandelier)</td>
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<td>37</td>
<td>We Got A Love Thang</td>
<td>Ce Ce Peniston - A&amp;M (Last Song/Third Coast)</td>
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<td>38</td>
<td>Obssesion</td>
<td>Army Of Lovers - Don Tan Tan (Team Sone)</td>
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<td>39</td>
<td>Feel So High</td>
<td>Des'ree - Dusted Sound (Sony Music)</td>
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<td>Vibeology</td>
<td>Roberta Flack - Virgin America (EM)</td>
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<td>41</td>
<td>Stars</td>
<td>Simply Red - East west (SAd/EM)</td>
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<td>42</td>
<td>The Show Must Go On</td>
<td>Queen - Parlophone (Queen/EM)</td>
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<td>43</td>
<td>Don't Talk Just Kiss</td>
<td>Right Said Fred - (Hit &amp; Run)</td>
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<td>You Showed Me</td>
<td>Salt-N-Pepa - TR (T-REX)</td>
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<td>45</td>
<td>Good Vibrations</td>
<td>Holy Mary &amp; The Happy Face - L'Illusoire - Joepay (WarnerChappell)</td>
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<td>46</td>
<td>Stay</td>
<td>Poptones - Siler (London/BBC/BMG/Warner/Sussex)</td>
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<td>47</td>
<td>Are You Am I</td>
<td>Tam - King (99)</td>
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<td>Can You Feel The Passion</td>
<td>Blue Pearl - Big Life (EM/GO/BMG/Sarossa/Big Life)</td>
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<td>49</td>
<td>Temptation</td>
<td>Impact Bird (Chad &amp; Orlando)</td>
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<td>50</td>
<td>Love To Hate You</td>
<td>Erasure - Mute (Musical Moment-Sone/Andy Bell/San)</td>
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<td>51</td>
<td>Was It Worth It?</td>
<td>Pet Shop Boys - Parlophone (Ten/Cage)</td>
<td>D.A.CH.D.K</td>
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<td>52</td>
<td>If You Go Away</td>
<td>New Kids On The Block - Columbia (WarnerChappell)</td>
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<td>53</td>
<td>The Shoop Shoop Song</td>
<td>In Unlimited - Parlophone (Ten/Cage)</td>
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<td>54</td>
<td>When You Tell Me That You Love Me</td>
<td>Diana Ross - EM! (EM!WarnerChappell)</td>
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<td>55</td>
<td>Send Me An Angel</td>
<td>Prince &amp; The New Power Generation - Paisley Park (Warner Chappell)</td>
<td>D.A.CH.S.GR</td>
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<td>56</td>
<td>(You Can't Take Me Away)</td>
<td>Eddy Grant - EM! (EM!WarnerChappell)</td>
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<tr>
<td>57</td>
<td>Love At Last</td>
<td>Barry White - (Motown)</td>
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<tr>
<td>58</td>
<td>Love Is Over</td>
<td>Barry White - (Motown)</td>
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<td>59</td>
<td>The Show Must Go On</td>
<td>Queen - Parlophone (Queen/EM)</td>
<td>UK</td>
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<tr>
<td>60</td>
<td>I'm Looking For The One That Loves Me</td>
<td>Duane Allman &amp; The Ashbury Boys - (EM)</td>
<td>UK</td>
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<tr>
<td>61</td>
<td>Save Me</td>
<td>Air Supply - EM! (EM!WarnerChappell)</td>
<td>UK</td>
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<tr>
<td>62</td>
<td>Send Me An Angel</td>
<td>Prince &amp; The New Power Generation - Paisley Park (Warner Chappell)</td>
<td>D.A.CH.S.GR</td>
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<tr>
<td>63</td>
<td>Don't Talk Just Kiss</td>
<td>Right Said Fred - (Hit &amp; Run)</td>
<td>UK</td>
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<tr>
<td>64</td>
<td>Love Is Over</td>
<td>Barry White - (Motown)</td>
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<td>65</td>
<td>The Show Must Go On</td>
<td>Queen - Parlophone (Queen/EM)</td>
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<tr>
<td>66</td>
<td>I'm Looking For The One That Loves Me</td>
<td>Duane Allman &amp; The Ashbury Boys - (EM)</td>
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<td>67</td>
<td>Save Me</td>
<td>Air Supply - EM! (EM!WarnerChappell)</td>
<td>UK</td>
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<tr>
<td>68</td>
<td>Can't Stop This Thing We Started</td>
<td>Bryan Adams - A&amp;M (Alma/Aloha/Zomba)</td>
<td>F.D.B.E.A.CH.S.D.K</td>
</tr>
</tbody>
</table>

**EUROCHART HOT 100 SINGLES**

**FEBRUARY 8 1992**

**MUSIC & MEDIA**
**UNITED KINGDOM**

**Singles**
1. "I Want to Break Free" - Queen (PolyGram)
2. "Dead Again" - Simply Red (EMI)
3. "I Think It's Going to Rain Today" - Simply Red (EMI)
4. "One" - The Beatles (Apple)
5. "56" - Midge Ure (PolyGram)
6. "Don't Let the Sun Go Down on Me" - UB40 (EMI)
7. "You'll Never Walk Alone" - The Beatles (Apple)
8. "Another Brick in the Wall" - Pink Floyd (EMI)
9. "The Final Countdown" - Europe (PolyGram)
10. "The Final Countdown" - Europe (PolyGram)

**GERMANY**

**Singles**
1. "99 Red Balloons" - compartments (PolyGram)
2. "Waltz" - Enya (Virgin)
3. "Taeuflisch" - Michael Jackson (Sony Music)
4. "Kiss the Rain" - Yiruma (Virgin)
5. "Einzel" - Simple Minds (Polygram)
6. "Tango" - The Producers (Virgin)
7. "Take Five" - Take That (PolyGram)
8. "Take Five" - Take That (PolyGram)
9. "Take Five" - Take That (PolyGram)
10. "Take Five" - Take That (PolyGram)

**FRANCE**

**Singles**
1. "Black & White" - Michael Jackson (Sony Music)
2. "I'm Gonna Win You Over" - Simply Red (-warner music)
3. "Euphoria" - Erasure (Sire/Reprise)
4. "Lover Boy" - Simply Red (-warner music)
5. "It's Raining Men" - Culture Club (PolyGram)
6. "It's Raining Men" - Culture Club (PolyGram)
7. "It's Raining Men" - Culture Club (PolyGram)
8. "It's Raining Men" - Culture Club (PolyGram)
9. "It's Raining Men" - Culture Club (PolyGram)
10. "It's Raining Men" - Culture Club (PolyGram)

**ITALY**

**Singles**
1. "Don't Let the Sun..." - Michael Jackson (Sony Music)
2. "Black & White" - Simply Red (-warner music)
3. "It's Raining Men" - Culture Club (PolyGram)
4. "It's Raining Men" - Culture Club (PolyGram)
5. "It's Raining Men" - Culture Club (PolyGram)
6. "It's Raining Men" - Culture Club (PolyGram)
7. "It's Raining Men" - Culture Club (PolyGram)
8. "It's Raining Men" - Culture Club (PolyGram)
9. "It's Raining Men" - Culture Club (PolyGram)
10. "It's Raining Men" - Culture Club (PolyGram)

**SWEDEN**

**Singles**
1. "Dancing Queen" - ABBA (Arista)
2. "Mama" - ABBA (Arista)
3. "Mamma Mia" - ABBA (Arista)
4. "Dancing Queen" - ABBA (Arista)
5. "Mama" - ABBA (Arista)
6. "Mamma Mia" - ABBA (Arista)
7. "Sahara" - AGNES (Atlantic)
8. "Sahara" - AGNES (Atlantic)
9. "Sahara" - AGNES (Atlantic)
10. "Sahara" - AGNES (Atlantic)

**DENMARK**

**Singles**
1. "Dr. Baker - Ten Up The Music" (AEG)
2. "G/L/Michael/John - Don't Let the Sun..." (Sony Music)
3. "Michael Jackson - Black Or White" (Sony Music)
4. "Queen - Bohemian Rhapsody/These Are..." (EMI)
5. "KLF/Tammy Wynette - Justified..." (Virgin)
6. "East Side Beat" - Ride Like The Wind (PolyGram)
8. "Queen - Greatest Hits" (EMI)
9. "Queen - Can't Stop" (EMI)
10. "Queen - Greatest Hits" (EMI)

**HOLLAND**

**Singles**
1. "Michael Jackson - Can't Stand The Rain" (PolyGram)
2. "Queen - Bohemian Rhapsody/These Are..." (EMI)
3. "KLF/Tammy Wynette - Justified..." (Virgin)
4. "East Side Beat - Ride Like The Wind (PolyGram)
5. "Simply Red - Stars (Warner Music)
6. "Queen - Greatest Hits" (EMI)
7. "Guns N' Roses - Use Your Illusion II" (BMG)
8. "Fortuna - I Pray For You" (PolyGram)
9. "Fortuna - Can't Wait" (EMI)
10. "Prince - The N.P.G. - Diamonds And Pearls (Warner Music)

**NORWAY**

**Singles**
1. "Michael Jackson - Don't Let the Sun..." (Sony Music)
2. "Nirvana - Smells Like Teen Spirit" (BMG)
3. "Levinslijn '92 - Hand In Hand" (PolyGram)
4. "Michael Jackson - Dangerous" (Sony Music)
5. "Stonecake - Tuesday Afternoon" (Epic/Legacy)
6. "Guns N' Roses - Live And Let Die" (PolyGram)
7. "Simply Red - Stars" (EMI)
8. "Be Jay - The Very Best" (PolyGram)
9. "Queen - Greatest Hits II" (EMI)
10. "Queen - Greatest Hits II" (EMI)

**FINLAND**

**Singles**
1. "Pojat - Valse Virtaan" (EMI)
2. "Oivais & Curse - Pride" (EMI)
3. "Pet Shop Boys - It's Not The Heat..." (Virgin)
4. "Kym Simma - To Be Saved (EMI)
5. "R.E.M. - The Prodigy" (EMI)
6. "G/L/Michael/John - Don't Let the Sun..." (Sony Music)
7. "Queen - Greatest Hits II" (EMI)
8. "Simply Red - Stars" (EMI)
9. "Pepeo - Ktv" (EMI)
10. "Capella - Take Me Away" (EMI)

**IRELAND**

**Singles**
1. "Michael Jackson - Black Or White" (Sony Music)
2. "Simply Red - Stars" (Warner Music)
3. "KLF/Tammy Wynette - Justified..." (Virgin)
4. "Simply Red - Stars" (EMI)
5. "Guns N' Roses - Live And Let Die" (PolyGram)
6. "Queen - Greatest Hits II" (EMI)
7. "Queen - Greatest Hits II" (EMI)
8. "Simply Red - Stars" (EMI)
9. "Cassius & Co - Pride" (EMI)
10. "Capella - Take Me Away" (EMI)

**SWITZERLAND**

**Singles**
1. "G/L/Michael/John - Don't Let the Sun..." (Sony Music)
2. "Michael Jackson - Black Or White" (Sony Music)
3. "Rossalla - Everybody's Free" (Virgin)
4. "Techno - Show Time" (Virgin)
5. "Salt-N-Pepa - Let's Talk About Sex" (Polymath)
7. "Queen - Greatest Hits II" (EMI)
8. "Simply Red - Stars" (EMI)
9. "Queen - Greatest Hits II" (EMI)
10. "U2 - Achtung Baby" (BMG)

**AUSTRIA**

**Singles**
1. "Salt-N-Pepa - Let's Talk About Sex" (Polymath)
2. "Michael Jackson - Black Or White" (Sony Music)
3. "Manty Pyton - Always Look On The Bright..." (Virgin)
4. "Bryan Adams - Wake Up The Neighbours" (EMI)
5. "Simply Red - Stars" (EMI)
6. "Simply Red - Stars" (EMI)
7. "Simply Red - Stars" (EMI)
8. "Simply Red - Stars" (EMI)
9. "Simply Red - Stars" (EMI)
10. "Simply Red - Stars" (EMI)

**GREECE**

**Singles**
1. "Guns N' Roses - Don't Cry" (EMI)
2. "Michael Jackson - Black Or White" (Sony Music)
3. "Simply Red - Stars" (EMI)
4. "Michael Jackson - Black Or White" (Sony Music)
5. "U2 - Achtung Baby" (BMG)
6. "Simply Red - Stars" (EMI)
7. "Simply Red - Stars" (EMI)
8. "Simply Red - Stars" (EMI)
9. "Simply Red - Stars" (EMI)
10. "Simply Red - Stars" (EMI)

**PORTUGAL**

**Singles**
1. "Guns N' Roses - Don't Cry" (EMI)
2. "Michael Jackson - Black Or White" (Sony Music)
3. "Hammmer - Zelig 2 Quiz" (EMI)
4. "Simply Red - Stars" (EMI)
5. "Michael Jackson - Dangerous" (Sony Music)
6. "Boys - You Let Me Down" (EMI)
7. "Simply Red - Stars" (EMI)
8. "Simply Red - Stars" (EMI)
9. "Simply Red - Stars" (EMI)
10. "Simply Red - Stars" (EMI)

**Based on the national sales charts from 16 European markets. Information supplied by ABIB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); Europe 1/Canal Plus/Télé/7Jours (France); RAI Sistemi Musica E Videocassetta/ARNDI (Italy); SARBAN/FIP (Belgium); GFPI/SIP (Sweden); IPH/Jürgen Schleimer (Denmark); VO (Netherlands); Gallup/AVFVIE (France); Source/FIP (France); EMI Recordings (EMI); AP Europe (Austria); Top 30 (Austrian).**
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<td>Queen</td>
<td>Greatest Hits II - Paradiso</td>
<td>A &amp; M</td>
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<td>Genesis</td>
<td>We Can’t Dance</td>
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<td>Michael Jackson</td>
<td>Thriller</td>
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<td>Nirvana</td>
<td>Nevermind - Geffen</td>
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<td>U2</td>
<td>Achtung Baby - Island</td>
<td>Interscope</td>
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<td>Tina Turner</td>
<td>Simply The Best - Control</td>
<td>A&amp;M</td>
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<td>Queen</td>
<td>Queen Greatest Hits - EMI</td>
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<td>Tears For Fears</td>
<td>Shout</td>
<td>Virgin</td>
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<td>Dire Straits</td>
<td>On Every Street - Vertigo</td>
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<td>Inya</td>
<td>Sheephead Moons - WEA</td>
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<td>Iona Stansfield</td>
<td>Best Never Love - Arista</td>
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<td>Guns N’ Roses</td>
<td>Use Your Illusion II - Geffen</td>
<td>Geffen</td>
<td>UK, DE, FR, IT, ES, CH, NL, A, DK, SE, GR, AE</td>
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<td>Lou Reed</td>
<td>Magic And Loss - Sire</td>
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<td>Guns N’ Roses</td>
<td>Use Your Illusion - Geffen</td>
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<td>E.M.C.</td>
<td>Out Of Time - Warner Brothers</td>
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<td>Roxette</td>
<td>Joyride - EMI</td>
<td>A &amp; M</td>
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<td>Soundtrack</td>
<td>The Commitments - MCA</td>
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<td>Patrick Bruel</td>
<td>C’est Ca - EMI</td>
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<td>UK, DE, FR, IT, ES, CH, NL, A, DK, SE, GR, AE</td>
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<td>Salt-N-Pepa</td>
<td>Cool 2 The Touch - Arista</td>
<td>Arista</td>
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<td>The Boppers</td>
<td>I Love You, I Love You - Sonet</td>
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<td>Carter The Unstoppable Sex Machine</td>
<td>Somethin’ Charlie - Robbins</td>
<td>Robbins</td>
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The European Top 100 Albums is compiled by BMI Communications BV in cooperation with Buma/Stemra. © BMI Communications BV/Buma/Stemra, All rights reserved. Compiled from the national album sales charts of 16 European territories.
Arbitron/Scarborough Agreement Contested

With the demise of VNU Business Information Services' Birch Radio telephone-methodology ratings service at last year's end, the company entered a five-year contract allowing Arbitron, Birch's stalwart diary-methodology competitor, exclusive marketing right of its Scarborough qualitative report to its approximate 100 radio and television subscribers.

In an effort to kill the Scarborough-Arbitron collaboration, broadcast consultant Mark Olson has asked the US Justice Department to begin a class-action suit forcing Arbitron to refund "excess listening fees" dating back to 1965. He begrudges the fact that Arbitron charges radio stations six-figure sums for the same information it provides to advertising agencies for only a few hundred dollars, citing "Differential Price Discrimination."

Olson is asking for other managers to support his anti-trust claim, stating that the current Arbitron arrangement dissatisfies optional ratings and research services from developing, adding that his endeavor to implement his own service. SuperRatings, was thwarted due to Arbitron's intimidating effect on broadcasters.

Billboard

SINGLES

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<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Label</th>
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<td>Right Said Fred / I'm Too Sexy</td>
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<td>2</td>
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<td>Shanae / Love Your Smile</td>
<td>Motown</td>
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<td>3</td>
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<td>George Michael /-out of the Sun</td>
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<td>Prince and the N.R.G. / Diamonds And Reels</td>
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<td>Color Me Bad / All I Love</td>
<td>Grant</td>
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<td>N rvina / Smells Like Teen Spirit</td>
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<td>Mariah Carey / Can't Let Go</td>
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<td>Mr. Big / To Be With You</td>
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<td>Ce Ce Peniston / Finally</td>
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<td>Tevin Campbell / Tell Me What You Want Me To Do</td>
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<td>U2 / Mysterious Ways</td>
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<td>Karten White / The Way I Feel About You</td>
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<td>Michael Jackson / Remember The Time</td>
<td>Epic</td>
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<td>Hammer / 2 Legz 2 Quit</td>
<td>Capitol</td>
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<td>Michael Jackson / Black Or White</td>
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<td>Paula Abdul / Video Love</td>
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<td>Keith Sweat / Keep It Comin'</td>
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<td>Boyz II Men / Crib Ahh</td>
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<td>Stacey Earl / Love Me All Up</td>
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<td>Amy Grant / That's What Love Is For</td>
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<td>40</td>
<td></td>
<td>Gloria Estefan / Live For Loving You</td>
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</table>

NAB Reconsiders Eureka In-Band Plan

In light of US support of the S-band Digital Audio Broadcasting (DAB) spectrum, to be publicly acknowledged by the Bush Administration at the World Administrative Radio Conference in Spain this month, the National Association of Broadcasters' (NAB) DAB Task Force and Radio Board are expected to recognize the same information it provides the same information it provides to the same information it provides to the same information it provides.

MUSIC & MEDIA FEBRUARY 8 1992

Surviving '92: Tips For Radio Sales Managers

by George Hyde

1991 was a difficult year and most of us were happy to put it behind us. But what's the sales department going to do in '92 to help ensure that you're still around in '93? New packages? New promotions? More prospect calling time? Better budgeting? Maybe it's time to re-think things.

So perhaps '92 is the year your station begins replacing selling with marketing. These four tips can help make '92 a better year:

1. Understand how the client's business works. Getting your sales team to change their focus from selling to marketing means "en- couraging" them to re-think themselves as being in the radio business and start considering themselves in the business of grocery, banking, hardware, etc. Establish procedures to help them learn how their clients' businesses operate and keep up on the latest trends and factors affecting those industries.

2. Find out who your best current and potential customers are. Determine where your energies are best spent and rewarded, then concentrate on those prospects.

3. Uncover the clients' most immediate needs. It's easier to do all of the talking yourself in an effort to sell the client, but it's only when you find out what he or she really needs that you establish a common ground from which to work.

4. Provide your clients with a well-researched and logical plan that addresses those needs. Clients buy benefits, not features. But before a client will buy radio, the advertiser has to know exactly what radio can do for his business in '92.

Smith New Strategic Radio Research VP

Veteran radio executive Jim Smith has joined the leading Chicago-based music research company Strategic Radio Research (SRR) as VP/Sales and Marketing.

Most recently director/marketing for Profit Plus, a San Francisco developer of software for radio stations, Smith previously served as VP/GM at KFRC & KXSF (now KFRM-FM) in San Francisco, WKQX/KWQA and KBQQ/Kansas City.

Comments SRR president Kurt Hanson, "We feel very fortunate to have Jim on board. His extensive experience, background and contacts have been invaluable in bringing in new business and helping us develop and expand our sales department."

Adds Smith, who will be anchored in San Francisco, "The company's commitment to quality in every step of the research process is the best I've seen in the industry. I'm proud to be part of this growth effort to serve the growing sales potential is unlimited."

In addition to music research, SRR also conducts perceptual studies and strategic planning for radio stations.

Hanson is a regular contributor to M&M's "Station Operations" page with articles on "Strategic Thinking" (see page 11).
The Blessing

MCA is sticking to its guns with UK fave The Blessing. The band's single Highway 5 was included on M&M's Music Monitor '2' CD insert last April, but it took Highway 5's remix (HCR 109) to finally chart the single in the UK. Currently at number 33, the track will be released in the rest of Europe on February 10.

Tenacity seems to be the key to promoting this band. Their Neil Dorfman-produced debut album Prince Of The Deep Water was released to critical acclaim in March, followed by various promotional visits and a one-off concert.

In terms of radio airplay and sales, however, things were developing slowly. But, as proven many times before, rock music is often best promoted through a continued series of live dates. The turning point came when The Blessing undertook a 36-date tour on the Continent in November and December of last year, as support for Level 42.

The band then performed on UK's talk show "Wogan" last December, while the Highway 5 video was shown on two national TV channels. Radio airplay then started to grow. According to the most recent data, the single is played on 11 major UK stations, including BBC Radio 1. Capitol/New York, Piccadilly Radio/Manchester, Radio Clyde/Scotand, Radio Trent/Nottingham, GWR FM/Bristol-Swindon, the Chiltern Network.

MARKETING THE MUSIC

TALENT IN PROGRESS

BAILEY BAKER

Sugarcubes

Some bands give their songs the most darling names. The Sugarcubes—founded in 1987 on the ruins of anarcho klezmer band KUKU—have named their latest single Hit... and voila, it became a hit. At preseitme, it is charted at number 20 in the UK chart and 66 in the Coca-Cola Eurochart Hot 100 Singles. Judging by the packaging, they seem to come to this "danceable weirdness" across Europe, more chart entries in the various territories are to be expected. On February 10, their third album Stick Around For Joy will be released.

According to One Little Indian MD Derek Birkett, radio has been a vital tool in breaking this "alternative" band which bands on their way to Europe. "Like Bjork Gundmundsdottir of "Lorelei" appeal.

We're trying to break this "alternative" band which has a left-wing alternative band gets charted in the UK success has been almost identical. Adds Birkett, "All the bands on our roster—from They Might Be Giants to the Shamen—are always very well supported by BBC Radio 1. John Peel. Next they bust out to the other bands on our roster—from They Might Be Giants to the Shamen." But, as proven many times before, rock music is often best promoted through a continued series of live dates. The turning point came when The Blessing undertook a 36-date tour on the Continent in November and December of last year, as support for Level 42. The band then performed on UK's talk show "Wogan" last December, while the Highway 5 video was shown on two national TV channels. Radio airplay then started to grow. According to the most recent data, the single is played on 11 major UK stations, including BBC Radio 1. Capitol/New York, Piccadilly Radio/Manchester, Radio Clyde/Scotand, Radio Trent/Nottingham, GWR FM/Bristol-Swindon, the Chiltern Network.

UNITED KINGDOM

National product is highlighted in red

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COLES EXITS MIDLANDS: Ron Coles has resigned as group MD of Midlands Radio in the UK. Insiders say the announcement came as a "surprise and shock." John Parkinson, group chairman, has assumed the MD's duties while the future structure of the company's management is reviewed.

THE URGE TO MERGE?: It's pretty obvious from their MIDEM activities that the major performing rights societies from France (SACEM) and Spain (SGAE) have decided to take a major leadership role in promoting their country's contemporary artists. Does this have anything to do with the competitive framework of Europe '92? Postulates speculate that a few leading societies may eventually merge; could this be the opening volley?

ON THE MOVE: OTR hears that Arriola France MD Michel Poulin is joining Pickwick France as its new MD. Also, there is a promotion in the air for MCA Music International VP John Brands. Antonia Garcia is the new local A&R director for Polydor Spain. He leaves his post at Sony Music Spain where he was international A&R head for the CBS-Sony label... Bruno Galindo is now working closely with Carlos Lopez as a co-promoter and coordinator of the "Un Año de Rock" multi-media project in Spain. He left his position as Epic Spain press manager January 24.

EUROPE AT A GLANCE: Could it be that a major Italian sales house plans to set up a network of stations that could pose a serious threat to EHR not just in Belgium but in the whole of the Benelux? We are hearing that a joint venture in Australia with BMG and EMI might be looking to move into Holland within six months? Is a certain UK label exec thinking about moving from Chancellors Row to Baker Street? Has a date been set to determine the fate of Berlin stations DT 64 and RIAS 17? Which major record company is planning to buy out its distribution agreement with Radio Monte Carlo? Has EMI Finland picked up another local independent?

CARLTON
(continued from page 1)

£68 million (app. US$122 million). Pickwick also owns an 85% holding in Thames TV. The company is paying about £2.4m a year for the buyout. Despite its Scandi and continental connection, Pickwick earns the bulk of its turnover from its distribution of budget music and children's products in the UK. In 1990, the company had £51.9 million of its total turnover of £74.5 million in the UK. Germany used £3.2 million, France £5.0 million, Scandinavia £6.4 million and the rest of Europe £4.9 million. Carlton is paying about 16 times Pickwick's estimated 1991 pre-tax operating income of £4.3 million. Pre-tax operating profits were £6.4 million in 1990. Analysts expect operating profits to rebound in 1992 to the £7 million range. 5W

Flap, which dominates Denmark's budget video and music market, and French music and video distributor New Trade International.

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At EHR: Fox FM/Oxfordshire, head of music Steve Ellis observes, "My friends and colleagues around the country suspect it will be gold. However, the Radio Authority works in mysterious ways. It could quite easily be AC. But really, the AM frequency is right for Gold.

Three other observers, who asked to remain unnamed, agreed with the oldies approach. Says one, "It will probably be a gold service because the recent trend is showing strength in that type of format.

National advertisers should see the gold age group as essential." (See Gold story, page 4.) Another adds, "The smaller gold stations will probably just fade away or really make the most of their localness. There are a lot of gold stations which are上市 and they will probably just..." (continued from page 1)

Radio Italy
(continued from page 1)

were not prompted. No list of stations was presented to them and after 15 minutes of the interview people showed signs of tiredness. This made it easier to make mistakes. In the future, US ratings company Arbitron also does not provide any form of aided recall in its diary methodology.

The group claims that out of the 652 private stations involved, only 60 showed audience increases. Almost 200 stations registered audience losses of more than 50%.

7-Day, Prompted System Added

Audiradio was pressured into conducting further research covering a seven-day period. Interviewers were prompted and weighted average daily figures based on that data were also produced.

Radio Italia S.M.I. still came on top. Its audience over seven days was 5.2 million, while its weighted daily figures were 3.9 million. Rete 105, Radio Monte Carlo and other key stations also showed healthy audience increases with weighted daily figures.

Audiradio will publish each different research result. But that's not good enough to Sina. Which set of statistics will advertising agencies use?" he asks. "I'm afraid that some competitors may use the newly introduced unprompted statistics."

Harlan adds, "None of it is accurate and some of it is distorted. I want to try to save our credibility in this world of radio measurement. Our stations are not in the condition described by the research. And I don't believe an advertiser will invest L100 million in stations like [EHR] RTL 102.5 Hit Radio or Radio Italia Solo Musica Italiana based on these results."

Top Five Private Stations
Average Daily Audience
(millions of listeners)

1990 (prompted)
Rete 105 1.94
Radio Deejay 1.42
Radio Monte Carlo 1.06
Radio Italia S.M.I. 1.04
Radio Dim. Suono 0.95

Source: Audiradio

1991 (unprompted)
Radio Italia S.M.I. 1.69
Radio Deejay 1.25
Rete 105 1.23
RTL 102.5 Hit Radio 0.95
Radio Monte Carlo 0.67

Each country will send two representatives to the monthly meetings. Here's a look at the current AER make-up:

- AERP (Spain): Created 30 years ago, the group represents stations which reach about 80% of the country's radio listeners.
- AIRC (UK): Formed in 1974, membership includes 75 of the 79 regional radio stations.
- APR (Portugal): Launched in 1988, it represents 60% of the country's local radio stations.
- ARIC (Portugal): Initiated in 1989, this membership includes 35 mostly Christian radio stations, as well as Radio Renascença.
- GBRF (French-speaking Belgium): Established in 1985, the membership includes stations which reach 70% of the French-speaking commercial radio audience.
- SERN (France): Developed in 1991, the group includes seven of the nine commercial nets.
- VEVORA (Friench-speaking Belgium): The group convened in 1980 and member stations reach about 85% of the French-speaking audience.
- VPR (Germany): Membership includes 50 radio stations.

Anna Marie da le Fuente, Mal Sandock and David Roe also contributed to this report.

\[22\]
EHR TOP 40

**Airplay Action**

One of the week's biggest increases in cumulative chart points has been Hammertime's single Addams Groove, shooting up the EHR chart from 24 to 16. The track is played on 13 EHR stations in the UK, while other markets turning it into a hit include Scandinavia (including Finland) and the Netherlands.

Stations in Denmark, Germany and Italy are slowly adding Grammy's single "No Son of Mine" and it is bringing some airplay to the UK.

**Chartbound Records**

The EHR "Chartbound" chat lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the Top 40. The second number represents how many stations reported it to M&M for the first time. Songs which have reached to show new play for consecutive weeks will be slashed from this chart, but may reappear with new emphasis. In the case of the tie, songs are listed by date added. Chartbound ratings are based on point values.

**EHR New Add Leaders**

**EHR "A" Rotation Leaders**

**Chartbound Performance**

Artists/Title/Label

**A** "A" Rotation Performance
The follow up single to the worldwide No. 1 smash BLACK OR WHITE

European Premier this week of the brilliant new video directed by John Singleton, featuring Eddie Murphy, Magic Johnson and supermodel Iman.

DANGEROUS worldwide sales over 11 million units and this is only The Beginning!