

MUSIC & MEDIA

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A GLORIOUS GATHERING — Some of Spain's radio and music industry heavyweights meet with Gloria Estefan during a recent concert in the country. Pictured from l-r: Los 40 Principales MD Rafael Revert, Canal Plus Spain MD Jose Besteiro, Mrs. Revert, Estefan, Epic Spain marketing manager Fernando Munoz, Estefan's husband and manager Emilio Estefan, Epic/Sony Music International marketing manager Monica Marin and Mrs. Munoz.

NRJ, Schmidt Battle For Radio 100 Frequency

by Paul Andrews

France's NRJ group and local publishers Schmidt & Partners will have to fight it out for a place on Berlin's airwaves.

The two firms are backing rival bids to operate a new city-wide

station on 103.4MHz, formerly used by indie/ethnic-formatted private **Radio 100** which closed on February 28. The **Kabelrat**, Berlin's media licensing authority, will decide on May 6 which company will take over the frequency—ending a period of con-

fusion during which conflicting claims suggested that each company was close to acquiring 34-38% of Radio 100 (M&M February 23/March 9).

With shareholders unable to agree on the offers or future strategy, the station ceased trading at the end of February with debts of about DM800,000 (app. US\$468,000).

Former backers and employees have since rallied to the rival bids for its successor. Ex-MD **Thomas Thimme** is heading a project provisionally named **Radio 2000**. With a budget he puts at "more than DM4 million, but less than DM10 million", the plan is backed by NRJ (38%), plus original Radio 100 shareholders **Aktiv Radio Berlin** (34.6%), **Neues**

(continues on page 26)

NAB Report: Euro Investors Should Proceed Cautiously

by Jeff Green

American broadcasters seeking lucrative investments in Western Europe must study their prospective overseas financial and operations partners carefully, say **Stoner Broadcasting System (SBS)** founder/chairman/CEO

Tom Stoner and **Group W** VP of planning **David Graves**, whose companies have radio station equity interests in the UK.

Commenting at the **National Association of Broadcasters (NAB)** convention in Las Vegas on April 18 during the session

(continues on page 26)

MORE DEALS IN THE CARDS? UK's Radio City Attracts A Buyer

by Hugh Fielder & Steve Wonsiewicz

While EHR station **Radio City/Liverpool** continues negotiations at press time with an unnamed group regarding a takeover bid, UK financial analysts say the current economic climate is speeding consolidation of the country's major market radio stations.

A statement issued by **Radio City** following a board meeting on April 24 said that preliminary discussions had been held on the approach. "The board have deci-

ded to have further discussions with a view to resolving the matter as soon as possible."

Although the company making the approach has not been officially divulged, it is strongly rumoured it could be **Radio Clyde/Glasgow**. Clyde MD **James Gordon** was not available for comment at press time. **Trans World Communications**, which had also been rumoured to be interested in acquiring **Radio City**, has reportedly denied an approach.

(continues on page 26)

Gulf War Coverage Spurs France Info Ratings Jump

by Paul Andrews & Emmanuel Legrand

Public all-news network **France Info** has overtaken **NRJ** to become France's leading FM station, and the fourth most-listened-to service in the whole country. That is the main result of **Mediametrie's** latest (January-March) audience survey, which shows France Info adding about 1.3 million listeners to increase its average weekday reach to 9.7%, from 6.7% in November-December 1990. (For a more comprehensive list, see page 6).

Previous FM leader **NRJ** managed a more modest 0.2% rise to a 9.3% reach, although with a longer average listening time the EHR network retains its market share dominance (7.2%, compared to France Info's 5.7%).

France Info has more than

doubled its audience in the last year, to 4.27 million from 2.09 million January-March 1990. It now trails only AM giants **RTL**,

(continues on page 26)

No. 1 in EUROPE

European Hit Radio
ROD STEWART
Rhythm Of My Heart
(Warner Brothers)

Eurochart Hot 100 Singles
ROXETTE
Joyride
(EMI)

European Top 100 Albums
EURYTHMICS
Greatest Hits
(RCA)

dannii
the U.K. smash
love and kisses
minogue
MCA

MUSIC & MEDIA READER PROFILE

“Music & Media becomes more and more useful to watch the European radio business. This business is moving extremely fast and Music & Media is adapting to the new challenges for radio operators. It is absolutely necessary for

Martin Brisac General Manager Europe 2 France

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

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



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

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PolyGram Estimates 5.7% Music Market Growth

by Steve Wonsiewicz

The worldwide recorded-music market grew an estimated 5.7% to 2.44 billion units in 1990, according to PolyGram executive VP/chief financial officer Jan Cook. Cook said 815 million CDs and 1.05 billion cassettes were sold last year.

Speaking at the company's annual general meeting in Amsterdam on April 23—the second it has held since going public in 1989—Cook confirmed earlier estimates that PolyGram

has increased its worldwide share of the recorded-music business to about 17.5% from 15% on revenues of Dfl 5.25 billion (app. US\$17 billion). "We had a 41% increase in sales growth in the second half of the year," said Cook. He attributed the increase to records from Jon Bon Jovi, Elton John and Luciano Pavarotti/Placido Domingo/Jose Carreras, as well as the inclusion of A&M and Island.

Cook also said PolyGram had a 23% market share in Europe last year. The company's share elsewhere in Europe: 32% in France, 24% in the UK, 22.5% in Holland, 20% in Germany (including eastern Germany) and 17% in Italy. Cook said the company grabbed about 49.5% of the classical music market and 15% of the pop market.

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

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

The company also confirmed the payout of its first dividend of Dfl 0.50, as well as naming JA Rutgers a member of the supervisory board.

New Releases Spring To Life

A flood of upcoming new releases are planned for the spring. Heading the schedule is new product by acts such as Huey Lewis & The News, Holly Johnson, Roachford and Fishbone.

Lewis's new album, *Hard At Play*, is the first for EMI, following five while with Chrysalis. The single, *Couple Days Off*, is already picking up initial heavy airplay in Scandinavia, Germany and Greece.

Former Frankie Goes To Hollywood singer Holly Johnson challenges the success of his 1989 debut album *Blast* with the follow-up *Dreams That Money Can't Buy*. Also, Columbia's Roachford present their long-awaited second album, *Get Ready*, from which the title track is a new entry in the EHR Top 25 this week.

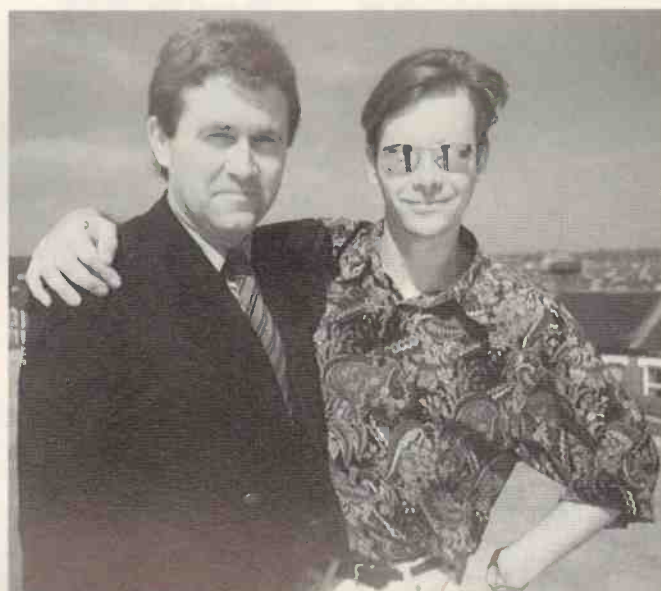
The third album for Fishbone, *The Reality Of Our*

Surroundings, is a case of make or break. The band are known for their dynamic stage performances and, as evidenced by the success of the not dissimilar *Living Colour*, a final breakthrough could be in the cards.

Now that The Black Crowes are getting recognition for their particular brand of Faces-styled retro-rock, it is high time for a Def American sampler. The compilation features tracks by Slayer, Danzig, The Masters Of Reality and many more. Most of the tracks are produced by label supremo Rick Rubin.

More news from the metal scene: Contraband are an all-star line-up of Michael Schenker, LA Guns guitarist Tracii Guns and Vixen bassplayer Share Pedersen.

The Motown label launches new act Boyz II Men with *Cooley High Harmony*. The album features close harmony vocals on hip hop beats.



Epic UK MD Andy Stephens (l) and Rhythm King MD Martijn Heath.

Rhythm King Inks Deal With Epic UK

by Hugh Fielder

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

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

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

Betty Boo, Rhythm King's biggest act, is currently recor-

ding new material which should be released in the autumn.

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

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

Upcoming Album Releases

Artist	Title	Label	Producer
29th Street Sax Quartet	<i>Underground</i>	Antilles	S. Meyner/F.Wesley
Anthrax	<i>Persistence Of Time</i>	Island	Anthrax/Mark Dodson
Black	<i>Black</i>	A&M	Robin Millar
The Blessing	<i>Prince Of The Deep Water</i>	MCA	Neil Dorfsman
Boyz II Men	<i>Cooley High Harmony</i>	Motown	D. Austin/The Characters
Casanova	<i>Casanova</i>	WEA	Henry Staraste
Contraband	<i>Contraband</i>	Impact	Randy Nicholas
Marshall Crenshaw	<i>Life's Too Short</i>	MCA	Ed Stasium
The Crusaders	<i>Healing The Wounded</i>	MCA	Marcus Miller
Def American Sampler	<i>Till Def Do Us Part</i>	Def Jam	Various
Dread Zeppelin	<i>5,000,000*</i>	IRS	Jah Paul Jo/Rasta Li-Mon
EMF	<i>Shubert Dip</i>	Parlophone	Pascal Gabriel/R. Jezzard
The Fat Lady Sings	<i>Twist</i>	East West	Mike Roarty/The Fat Lady
Fishbone	<i>The Reality Of Our ...</i>	Columbia	Fishbone
Alan Jackson	<i>Don't Jack The Jukebox</i>	Arista	S. Hendricks/K. Stegoll
Vinnie James	<i>All American Boy</i>	RCA	Thom Panunzio
Holly Johnson	<i>Dreams That Money ...</i>	MCA	Andy Richards
Keady	<i>Chase The Clouds</i>	Arista	Various
B.B. King	<i>Live At The Apollo</i>	MCA	Various
Latesha	<i>Latesha</i>	Motown	Various
Barrington Levy	<i>Divine</i>	Mango	Paul Love
Huey Lewis & The News	<i>Hard At Play</i>	EMI	Bill Schnee/Huey Lewis
Bob Marley & The Wailers	<i>Legend</i>	EMI	Various
Monie Love	<i>Down To Earth</i>	Tuff Gong	David Cox/Andy Steele
Pere Ubu	<i>Worlds In Collision</i>	Coaltempo	Gil Norton
Louis Prize	<i>Louis Prize</i>	Fantana	Various
Real People	<i>Real People</i>	Motown	Various
The Rebel Pebbles	<i>Girls Talk</i>	Columbia	S. Street/P. Hardiman
Reflexus	<i>Reflexus Do Mae Africa</i>	IRS	Tony Peluso
The River Boys	<i>The River Boys</i>	Mango	Not listed
Roachford	<i>Get Ready</i>	WEA	Jürgen Fritz
Sailor	<i>Sailor</i>	Columbia	Roachford
Seven Stories	<i>Judges And Bagmen</i>	RCA	G. Kajanov/A. Scott
Sound Of Blackness	<i>Evolution Of Gospel</i>	Columbia	Kevin Maloney
Ruby Turner	<i>The Other Side</i>	Perspective	G. Hines/J. Jam/T. Lewis
Judie Tzuke	<i>My Left Hand Talking</i>	Jive	Womack & Womack
Luther Vandross	<i>Power Of Love</i>	Columbia	Not listed
Wishbone Ash	<i>Strange Affair</i>	Epic	L. Vandross/M. Miller
		IRS	Martin Turner

European album releases for the period of April 29 - May 13. Please send your information to Robbert Tili before May 10 for inclusion in the next release schedule (issue 20). Fax (31) 20 669 1951.

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LIKE FATHER LIKE SON — Michael Patto, whose late father was vocalist with the '60s band Spooky Tooth, is the first signing to newly formed Imagine Records, the label set up by Laurie Jay and Peter Todd. Pictured celebrating the label's launch are (l-r) Roger Seman, director of distributor BIG, Patto, Jay and Todd.

Gold Move For Beacon's WABC

by Paul Easton

WABC/West Midlands, Beacon Radio's AM service, is moving from easy-listening towards a more gold-based format. But programme controller Pete Wagstaff says this doesn't mean the station will be giving up its "Nice 'n' Easy" tag.

"We're moving towards 'easy-gold'. I've taken out a lot of non-descript songs, especially instrumentals and MOR artists, such as Frank Sinatra and Nat King Cole, who we were playing too often. I've replaced them with

some of the softer pop hits from the '60s and '70s, such as George Fame's *Yeh Yeh*, Marianne Faithfull's *Summer Nights* and Johnny Mathis's *I Can See Clearly Now*. The changes we've made have received a better reaction from listeners."

The voluntary pay-cut agreed by Beacon staff earlier this year (M&M February 9) terminated at the end of April, with staff again receiving full pay. Although Wagstaff says "things are starting to turn around," he is still having to make some cost-cutting programme changes.

IRN, ITN Service Delayed

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

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

"ITN has been an important part of our programming and we consider it to be a better quality service. Many of our listeners have commented that it is better

than the IRN service which is already available on other commercial stations in the area."

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

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

Local Ad Sales Pick Up After Down First Quarter

by Hugh Fielder

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

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

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

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

"We've been pitching to clients outside our TSA with considerable success. We know we have to get to advertisers before anyone else. We've just run a listener promotion with an electrical store in Warrington which achieved a phenomenal response. We were in competition with two other sta-

tions—one of which didn't bother to show up for a presentation—and organised a Fun Day Out with promotion girls and DJs washing cars. The store's turnover for that day was exceptionally good and they've been running ads with us ever since."

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

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

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

Further south, the effects of the economic recession are still bit-

ing, but Fox FM/Oxford sales executive John Baker says, "We have a good feeling for May after a difficult year so far. The retail market is still depressed but house developers are filtering back, along with estate agents, and the financial side has a glint to it as well."

Invicta/Kent business development manager Paul Harvey confirms that the property market is on the move again. "It's starting at the lower end, but now is the time to pitch to them because we know we can compete against the classified pages. We encourage our clients to take a long-term view because it makes cost-effective sense to them. And we are retaining over 70% of our local customers."

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

NEWS IN BRIEF

GLR Adds News

BBC Greater London Radio (GLR) will be introducing a new programme schedule on May 20. Details have not been confirmed but it is believed there will be a new-look "News Hour" in the final hour of Richard Skinner's 10.00-13.00 weekday show, with news editor James Cameron replacing Tina Ritchie as co-presenter.

Evening show will be affected including an earlier start for the "Community AM" split at 20.00. PE

BBC Sets Up Fund

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

252 DJ Changes

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

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



Amina Represents France At Eurovision

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

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

Working A New Single

Comments Polydor international licensing and promotion manager Marie-Agnes Beau, "We were working on a new single in France, *Ma Tisane Bout* and we had good reactions from the radio, the best we ever had on Amina's song. Perhaps because this time the lyrics were in French. On the international market, Amina has had a

lot of interest from the media. The album has been released in 25 countries."

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

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

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

Mano Negra's Release A Priority For Virgin France

by Emmanuel Legrand

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

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

Explains Virgin international development co-ordinator Mireille Roulet, "This is Virgin's most important French act. It is a European release, and will be followed in May by a UK release. In the next two months, Czechoslovakia and Poland will also release *Putas's Fever*."

"Their new album has a lot of radio potential. It's even more difficult for the band to get airplay in France than in most European countries because of the radio formats. For example, *King Kong*

Five, their hit single off *Putas's Fever*, had more airplay in Holland and Italy than France".

France Inter Chosen As National Sponsor

Public station France Inter was picked as national sponsor for the tour.

Comments manager Bernard Batzen, "It is one of the few stations in France that has a real music programming policy, taking risks on new acts and musical style that are not widely popular. We have built a true collaboration. The members of the band have recorded themselves the spots that are played on air."

Adds Batzen, "Since the beginning, my job has been to create a synergy between all aspects of marketing, promotion and touring. As opposed to last time, when we did the "Pigalle" tour in

the heart of Paris, we have this time focused on the suburbs.

"There is an enormous population that is completely left aside. I asked Virgin to give me the details of the band's sales, and I realised that 50% of the previous album's sales were made in the Paris area. There is a fantastic potential in Paris that is rarely exploited."

Spring Tour Sold Out

The tour in April, May and June includes 16 concerts in 400 to 4,000 capacity venues, with a total potential of 30,000 people. It has already sold out. The next step will be a French tour of medium-size venues.

Says Batzen, "It's the band's decision not to tour the big venues." The third step will be a summer tour with big festivals, or cities where people go on holiday."

News, EHR Up In First Quarter

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

ening to its EHR output, NRJ retains its market share lead.

Skyrock and Fun Radio, also upped their reaches this book, while those aiming at more adult audience—Nostalgie and Europe 2—slipped slightly. Soft AC RFM also dipped in these figures to below the 2% reach threshold for inclusion (from 2.2% November-December 1990).

French National Radio Audience (Weekdays)

Station/Format	Nov-Dec '90 Reach (%*)	Share (%)	Jan-Mar '91 Reach (%*)	Share (%)
All radio	76.4	100.0	79.0	100.0
All Radio France	22.6	19.2	25.4	21.2
All RF locals	4.3	3.6	4.6	3.7
All AM privates	34.9	36.3	35.4	36.1
All FM privates	34.7	39.5	34.6	36.9
RTL/General	20.5	21.9	20.1	21.1
Europe 1/EHR/General	12.1	9.3	12.8	9.9
France Inter/General	11.6	8.7	12.0	8.8
RMC/General	5.2	4.3	5.6	4.2
France Info/News	6.7	3.5	9.7	5.7
NRJ/EHR	9.1	7.7	9.3	7.2
Skyrock/EHR	5.3	4.3	5.6	4.3
Europe 2/AC	5.8	5.5	5.0	4.8
Nostalgie/French AC	4.2	4.0	4.0	3.7
Fun Radio/EHR	3.6	2.9	4.0	3.0

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

Source: Mediametrie



Mano Negra

M6 Celebrates Fourth Year With New Video Awards

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

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

● Public National Prize: Patrick Bruel - *Casser La Voix*

● Public International Prize: New Kids On the Block - *Step By Step*

● French Prize: Les Rita Mitsouko - *C'Est Comme Ca*

● International Prize - Neneh Cherry - *I Got You Under My Skin*

● SACEM Prize - Pigalle - *Dans La Salle Du Bar-Tabac*

● City Of Paris Prize - Mylene Farmer - *Pourvue Qu'Elles Soient Douces*

● M6 Choice - Vanessa Paradis - *Tandem*

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

PolyGram/Iberica Splits Three Ways

by Howell Llewellyn

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

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

Independence Stressed

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

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

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

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

Who Runs What?

Current PolyGram head of marketing Carlos Borrallio Sales will

be director of Polydor, and will look after the labels A&M, Barclay, Fiction, Karusel, Metronome, Polydor, Verve, Windham Hill, Tip and Big Life.

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

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

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

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

Radio Exterior Debuts Costa Rica Station

by Anna Marie de la Fuente

State-run Radio Exterior launched its first short-wave broadcasting centre in Costa Rica on April 18, scheduled to be in operation by January 1992.

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

Comments Radio Exterior's deputy manager Juan Antonio Martin, "The centre will enable us to provide AM quality broadcasting on short-wave radio, reaching the southern half of

North America, Central America, the Caribbean and the northern half of South America. Short wave is funny. People in Canada will probably be able to pick it up."

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

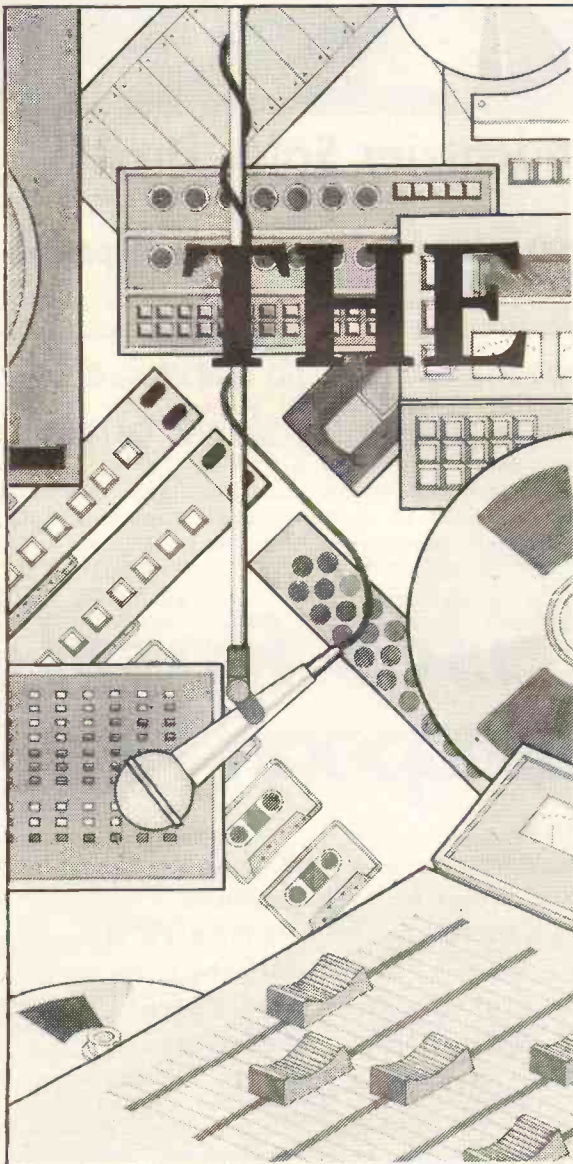
Radio Exterior will transmit from Spain via satellite to its Costa Rican base for six to 12 hours daily.

Oil Joins Chernobyl Benefit

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

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

Before recording the Steve Taylor-produced album and signing to indie Zafiro, the band had been playing local clubs. Lead singer and guitarist Ricardo del Castillo says, "We never dreamed we would have such a lucky break. Kiev is an unusual venue for our first act abroad." *AMdIF*



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Mylene Farmer Strikes Gold With Latest Release

by Marc Maes

Mylene Farmer's new album *L'Autre* is set to become one of Belgium's best-selling albums of the year only three weeks after its release. The record, which has sold more than 30,000 units, has already spawned its first hit single, *Desenchantee*, which at press time was no. 2 in the Belgian IFPI chart.

The album also marked one of the few possibilities for PolyGram Belgium to distribute promo-samples to Belgian radio-programmers on the same day as their French colleagues received *Desenchantee*.

Comments PolyGram Bel-

gium French product manager **Jean-Luc Leroy**, "Usually we are some two or three days behind, but we have done our very best to service the radio stations we work with on the same day. Our list includes private networks like **RFM**, **Radio Contact** and **Top FM**, plus the **RTBF** channels."

Promotion Plans

Although no station was given any exclusivity or priority whatever to air the album, Leroy received proposals to promote *L'Autre* on the airwaves as "Album Of The Day", and purely based on single-airplay, it shipped gold on its April 5 rel-

ease date. As from April 22, a selection of Belgian retailers are being offered a free shop-window promo-set, including life-size stand-ups of Farmer, posters and record sleeves. "The kind of promotion you normally would expect to see with a huge international act" says Leroy. "And in many cases it was the retailers that asked for it themselves".

Leroy also managed to slot two interviews (including a **RTBF Radio 2** interview) into Mylene Farmer's Belgian visit on Friday April 19 "which we had to fight for as Farmer hasn't granted any interviews to Belgian media for five years now," he says.

BRTN Radio 2 Repeats May-Day Celebration

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

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

Comments Radio 2 producer and member of the "Radio 2 D-Day" co-ordination committee **Paul de Meulder**, "Our promotion team will be omnipresent.

You might call it VTM strategy, but we have found out that it works.

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

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

De Meulder says, "The whole operation has proved a success. We have had a remarkable boost in ratings for Radio 2 since the name and image change." MM

G/A/S

Ratings War Games Rock Nuremburg

by Mal Sondock

It is ratings time in Nuremburg and the competition for listeners is getting intense.

One of the signs: **Radio Charivari** and **Radio F** are accusing each other of copying promotional ideas. While the dispute has been settled with the help of **Bayerische Landeszentrale Fur Neue Medien** (State of Bavaria Office For New Media, or BLM), who copied whom is still being debated. Here's how it started.

Comments Radio Charivari programme director and consultant **Scott Lockwood**, "Last year produced a three-way local tie with Charivari, Radio F and **Radio Gong**, each picking up a 13% share. This year, the prize is more coveted because the tie will undoubtedly be broken."

Lockwood cited Radio F as the station he sees as causing the most difficulties, a charge Radio F hotly disputes. Alleges Lockwood, "They are copying promotion ideas from other stations. First of all, in January, they started a diary ("Tagesbuch") promotion very similar to the Infratest diary survey, which caused confusion. They were then asked to take it off the air by the BLM.

"Then, Radio Gong started a birthday game and promptly Radio F also started one with a slightly different twist. We give away DM1,000 (app. US\$590) at 07.15 and Radio F now gives the same amount away at the same time."

Radio F programme director **Sigi Hoga** counters, "This whole discussion is ridiculous. The reason for our January Tagesbuch activity was to find the tastes, especially the music tastes of our listeners, and certainly not to confuse with the Infratest ratings 'Tagesbuch'. We stopped this activity because we were asked to do so by the BLM and we co-operate closely with them, not due to pressure from them or our competition.

"As far as the birthday contest goes, we started our competition on the exact same day as Radio Gong. That both contests involve birthdays is a fact, but the two competitions are otherwise not in the least similar and the 'birthday' tie-in is a complete coincidence."

Hoga also points out that Radio Charivari was requested by the BLM to change its postcard contest in order not to confuse the Tagesbuch Infratest.

Johannes Kors, BLM press speaker and the man that handled the negotiations verified the situation. "We asked Radio F to stop their activity. We became aware of this situation through a report from Radio Charivari. Radio F then asked us to look into the postcard competition of Radio Charivari. We did so and asked the station to change their working so as not to cause any confusion with our diary tests. They also did so. We got together at an industry event and settled the matter between the two stations in a short meeting."

Adds Lockwood, "Our postcard



Germany's Soundcarrier Sales Up 19%

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

1990 Record Company Trade Shipments

Format	Units (mil.)			Sales (DM mil.)		
	1989	1990	% chg.	1989	1990	% chg.
Singles	25.8	18.3	(28.5)	185.7	147.0	(20.8)
CD singles	6.5	9.8	+50.8	61.9	73.5	18.7
Albums	48.3	44.7	(7.5)	742.8	698.3	(6.0)
Cassettes	58.3	75.6	+29.5	680.9	882.0	29.5
CDs	56.9	76.2	+33.9	1,423.7	1,874.3	31.6
All albums	163.5	196.5	+20.0	2,847.4	2,826.1	(0.1)
Total	195.8	224.6	+13.0	3,095.0	3,675.0	18.7

contest started over a year-and-a-half ago and is still running. The only thing that we did was to change the wording from 'Write to us and let us know that you listen to Charivari during the day and in the evening' and a lucky couple can win a trip to 'Let us know that you are a Charivari fan.'

Radio Gong programme director **Steffen Meyer** agrees with Lockwood. "Radio F flat out copied our contest. They should come up with their own ideas."

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

Vasco Rossi European Tour

May

2 Vienna

4 Cologne

10 Lausanne

11 Biel/Bienne

12 Frauenfeld

Kurhalle Oberlas

E-Werk

Patinoire De

Malley

Patinoire

Festhutte





ON A WINNING STREAK—1991 San Remo Song Contest winner Riccardo Cocciantè (left) signs a long-term deal with Virgin. Pictured with him is Virgin MD Luigi Mantovani.

Suono Backing Cocciantè Record

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

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

Comments programme director Bruno Ployer, "Cocciantè recorded an exclusive clip of the San Remo—winning song, so it's never been seen before. And we produced the audio part, which is also used for the radio ads. But we did it in a way which made the video act as a complement to the audio. We often get audio parts from videos which we have to use for radio advertisements. But these are produced mostly for the purposes of the video." DS

CGD's Senardi Emphasises Atlantic Back Catalogue

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

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

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

Details Senardi, "There are some

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

Sentemo Aims For Wider Market

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

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

Sentemo releases only acoustic music, and product is nationally distributed by BMG. Other distributors have already been found

for the G/A/S territories, the Benelux, Finland and Malaysia.

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

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

Astorri Returns To RTL 102.5; Sales, Production A Priority

by David Stansfield

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

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

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

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

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

Astorri claims that experience at Radio DeeJay and Radio Capital was excellent in terms of production. "It was fun to work with the best DJs on national territory at Radio DeeJay. It was also impor-

tant to work with Claudio Cecchetto, co-owner of Radio DeeJay and owner of Radio Capital. He has a great mind in terms of radio ideas."

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

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

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

Royalty Row Enters New Round; SIAE vs. Berlusconi

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

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

On April 9 in Bologna, Lucia Dalla (Pressing/BMG), Vasco Rossi (EMI), Eros Ramazzotti (DDD/BMG), Luca Barbarossa (Sony), Ornella Vanoni (CGD), Gianni Bella (Fonit Cetra) and Riccardo Cocciantè (Virgin) headed a list of top personalities for a special convention called "La Creatività In Un Paese Malato"

(Creativity In A Sick Country).

During the convention, Berlusconi was accused of piracy and exploitation. However, any kind of action against him is being delayed until May 27, when a special association will be formed to fight alongside the SIAE.

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

anything close to the agreed percentage.

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

MORE THAN WORDS

EXTREME

LIVE - MAY

**11 Sorpasso Club
MILAN ITALY**



We're 'Roking' USSR, Says Norwegian Satellite Station

by David Rowley

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

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

The service—which claims to be the first true privately owned commercial radio station serving the Soviet Union—had originally planned to begin broadcasting in October last year, but due to technical problems did not actually go on air until late February.

"We are broadcasting 17 hours a day in Leningrad only at this stage, says Efimov. "We are hoping to add Minsk, Kiev and Moscow as soon as possible, although we still have a lot of technical problems with this. But as we are the first satellite distributed radio network in the Soviet

Union, I think it is to be expected."

Efimov says the station is currently covering a whole range of format styles, "from AC to CHR, with a little bit of classic rock thrown in".

Research Forthcoming

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

"We will have results from that in late May or early June, and then I think we will tend towards a tighter playlist and format. But we are aiming for the

most objective opinion we can get out of the people," he says.

The station, which is broadcast via the **Astra** satellite, was expected to reach a 50km radius via its terrestrial relay. But Efimov quotes reports of listeners as far away as Finland, more than 100km away, who are able to pick up the station.

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

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

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

Finland's Independent Radio Rates High

by Kari Helopaltio

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

Favourite Stations

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

In the studied areas, indie stations' weekly reach hit 80%, whereas **YLE's** three national networks—**YLE 1**, **Radiomafia** and **Radio Suomi**—earned ra-

tings of 40%, 52% and 71%, respectively. On Thursdays and Fridays, indies have been getting coverage of 58% and 55%, respectively.

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

Norway TV Rush

The Norwegian culture ministry is expecting a last-minute rush of applications before its April 30 deadline for permission to operate the country's first terrestrial commercial TV station.

Legislation to make the station a reality has already been passed by parliament, although ancillary regulations still need to be discussed before a serious time-scale for the first broadcast can be established. DR

SONY MUSIC MAKING MOVES

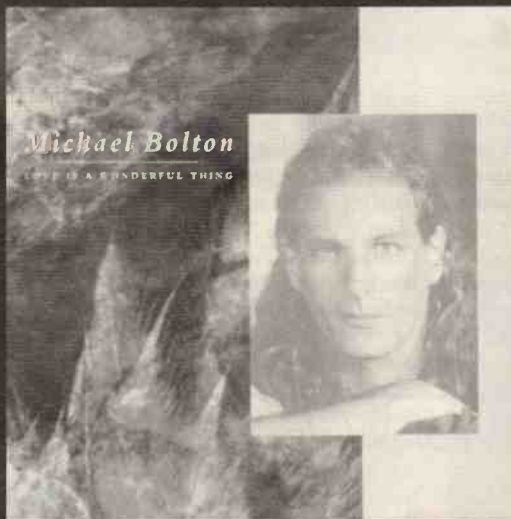
GLORIA ESTEFAN
"Seal Our Fate"



EHR Chart
Fastest Mover!
(from 24 to 12)



MICHAEL BOLTON
"Love Is
A Wonderful Thing"



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

COLUMBIA

ROACHFORD
"Get Ready"



Debuting
at No. 20
in the EHR Chart!

COLUMBIA

Selection, Sequence & Balance: Getting The Music Right

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

by Jonathan Little

My research indicates that listeners feel a musically unbalanced radio station isn't worth spending much time with. That's a fact to which your former partisans will attest. People in the '90s have plenty of options requesting their time and attention.

It's my notion that a cassette or CD option has a stronger attraction today than ever. Many programme directors and GMs are convinced jocks talk too much, so they've gagged the talent and replaced them with segues and big voice sweepers. With no real personality holding my attention, my car sound system becomes that much more desirable. In fact, when the music balance goes bad on my favourite station, I punch in a cassette. I become my own programme and music director.

Block Music Programming

Where has this block music programming come from that I hear on so many contemporary stations? The mix is a form of disco programming or record hop blocks. Top 40 in many cases has become the "shut up and dance" format. I'm continually amazed at how many programmers today will schedule a block of dance/rap songs, followed by three or four album image songs or maybe a cluster of AC songs. This may please a captive audience at a night club or in a gymnasium: their options are to either dance or sit down.

But same-style clusters or blocks are by no means the most effective way of holding the contemporary radio fan who tuned in for an interesting variety of favourite hit songs.

I've recently logged two top 40 stations side by side: two AORs and two ACs. In every case, the stations that got the music right won the battles in the autumn.

Midco radio group VP David Martin likes to say "listeners with Arbitron diaries are voters. They will vote for their favourite station." If yours is a music intensive station, their vote is primarily a music vote.

In a recently published arti-

cle, "How Good Is Your Radio Station?", I tried to demonstrate that if you don't get the music right, you can't win. At least 60% of your station's potential for winning partisans is in the music and how you play it.

Playing the right records wrong doesn't bring you a victory. If your music is only fair or satisfactory and your direct format competitor's is very good or outstanding, you cannot win. Your great jocks cannot compensate for your inferior music selection. Your creative billboards

Playing the right records wrong doesn't bring you a victory.

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

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

How To Do It

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

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

Selection. A music station must play "hits". By my definition, "hits are songs people want to hear". Careful: that doesn't necessarily mean songs people wanted to hear a year or five years ago, but it may. The best way to determine what people want to hear today is to use call-

out research. But be sure you do local research, calling record stores and jukebox distributors. Take note of phone requests. Study the music trades.

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

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

Balance. The even distribution of music 1/4 hour by 1/4 hour, or 1/3 hour by 1/3 hour. Since we play a ratings game that measures your performance in

quarter hours, consider your music in 15-minute (one 1/4 hour) and 20-minute (potential of two 1/4 hour) segments. Balance is the most crucial component in creating superior variety.

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

How To Balance

Allow me to make a few observations on each of the elements in music balance. In the case of potency, your hot clock ought to dictate this most important element. That's your primary consideration: play hits. Insert new music with great care—probably

no more than one new record (on your playlist three weeks or less) each 30 minutes. Be sure you play hits on either side of a new record.

Balance style/image throughout your 15-20 segments. Load up with four or five album image artists consecutively and you've

Superior Listenability Elements

1. **Potency:** Hit strength on a continuum from proven power (smash) to unproven power (new add).
2. **Style/image:** Pop/mainstream, rock/album, AC/adult, urban/dance- rap, jazz/NAC, novelty.
3. **Tempo:** Up, medium, down.
4. **Artist:** Same artist, how often?
5. **Gender:** Male, female (single artist and group).
6. **Age:** Recurrent? Oldie? How old?
7. **History/feature:** On this day in history...
8. **Daypart restrictions:** When is this record most useful?

become an AOR station. Give me two reggae records in 15 minutes and I may need to fly to Jamaica for more or tune in to the AC station to get away from it. You likely only have three or four reggae records on your entire playlist. Why not give me that reggae spice every hour or so?

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

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

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

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

When dayparted songs become available, use care that the texture of your station doesn't change drastically. What was a mainstream top 40 station can become the heavy metal-dance-hip-hop station after 18.00 if you're not careful. You certainly want to consider the available audience (that's why you dayparted in the first place), but don't open

the flood gates on dayparted records at any given moment. Always focus on the hits. Dumping in a bunch of dayparted songs at 18.00 may dilute your potency just as keeping all the hard, uptempo songs out of midday may cause you to lose your hit emphasis.

A Final Note About Getting It Right

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

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

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

Seven Lessons Europeans Should Know

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

by John Abel

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

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

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

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

Lesson One

Be wary of Americans giving advice about how to run your radio industry. I say this only somewhat jokingly. Whatever the similarities, there are sure to be major differences which must be carefully identified and considered before applying any lessons from the US experience. American radio grew up from its start in a private and commercial context. This is different from many of your situations, although obviously, this has been changing.

Lesson Two

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

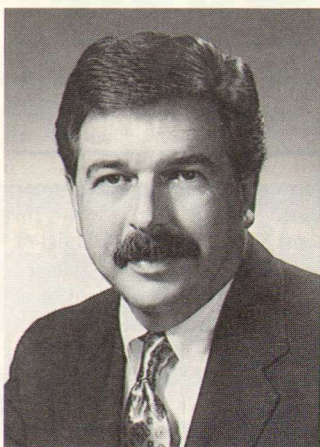
One of the most significant new research trends is the growing appetite for qualitative research. This is research that goes beyond counting the number of listeners and identifying their ages and gender. Qualitative research describes to the broadcaster and their advertisers such things as where the audience lives, what products and

services they purchase, what lifestyles they select and, perhaps, something about how they view themselves and the world around them. This information is proving valuable both to radio programmers trying to attract and maintain an audience franchise and to radio advertisers trying to find buyers for their goods.

Lesson Three

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

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



John Abel

Commercial radio stations are another product to the consumer. The particular benefits your station offers, whether it is a certain type of music or high quality news programming, must be identified to the audience in a way they understand and appreciate.

Stations must constantly run promotions to remind their audience they are there and to reinforce their benefits. Radio is a marketing-intensive medium. Broadcasters rely on their own medium for promotion, but do not stop there. US radio broadcasters are heavy users of TV, newspaper, and outdoor advertising. They are also constantly sponsoring community events to become a part of the community and never let listeners forget they are there providing a service.

Lesson Four

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

First, radio has a much lower

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

Unlike other media, such as publishing, broadcast TV or cable TV, radio requires less capital investment and, therefore, can reach profitability much sooner. We see how some companies, such as **Compagnie Luxembourgeoise De Telediffusion (CLT)** have parlayed strategic investments in radio into later expansion into TV.

Also there are more opportunities in radio simply because there will be more radio stations than TV stations, cable systems or newspapers.

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

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

How do European radio opportunities look to Americans when it comes to assessing the political environment?

In Belgium, there are more than 600 radio operators. It appears that the government finds foreign involvement relatively benign when it comes to local radio but gets more concerned over significant network control.

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

In France, the radio industry is fairly well-developed with nearly 2,000 radio stations, predominantly private and over half not affiliated with the top networks. This leaves room for foreign investors who are prospecting the opportunities in French radio. However, foreign control of more than one property is unlikely. The smaller private radio stations have been doing well in France. In the past four years, local private radio's share of the audience has increased from 26.7% to 38.4%. The growth of ad billings was projected to hit 25% for 1990 compared to off-years for radio in both the US and the UK.

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

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

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

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

In Portugal, the government has a fairly relaxed attitude towards foreign investment in radio but again, hardens its line when it comes to TV and cross-ownership.

Foreign involvement on a limited scale in Spain would create few political problems. There is an active private radio industry there.

Finally, in the UK, the political climate is hostile to high-profile foreign control of radio. This is not the case in cable TV where there is significant US participa-

tion. In summary, it appears that the southern European countries are more interested than northern countries in permitting or even encouraging foreign interests and control in their media.

Lesson Six

There is substantial growth potential in European radio advertising. Radio is the second-fastest growing advertising medium, after TV. European radio is predicted to grow about 8%, which is three times the 2.8% growth rate in the US. Overall, **Saatchi & Saatchi** predicts that ad growth will reach 11.2% in the period 1988-1992, reaching to US\$71 billion.

There is typically a strong relationship between growth in retail spending and advertising-based media. In the UK, for every US\$1,000 of retail sales, US\$4.87 is converted into radio sales revenues. In Europe, only US\$1.92 is taken out of every US\$1,000 of retail sales, so there is certainly room to grow.

Lesson Seven

Radio programming will become more diverse in Europe. Inevitably, as the result of growth in the number of stations, the programming will become more diverse. This is true for local and national and syndicated programming. The various models of syndicated programming are already changing, in part, due to American influence.

Look for NAB to play a role in assisting the development of private radio in Europe. The NAB has long been active in European and other international broadcasting forums. Although, until recently, this involvement has largely been constrained to technical areas. Now that more governments are opening up to commercial broadcasting systems, more of what we do is relevant throughout Europe. NAB's president/CEO **Eddie Fritts** chairs the radio committee of the newly created **International Media Fund (IMF)**. It is designed to assist in the development of commercial broadcasting for Eastern and central European states.

As some of you may already know, in June 1992, NAB will co-sponsor a conference devoted exclusively to radio with Montreux, Switzerland. We will present forums on management, engineering, programming, promotion and research, as well as exhibits.

While our industries will grow to become increasingly similar, in this global village, the richness and diversity of European culture cannot be lost. There is a difference between things American and things European, and this should be respected and nurtured. *Vive la difference!*

Special Event Radio Services On The Up

by Andy Bantock

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

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

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

Special event radio has been used for all sorts of promotional and other purposes. A recent use was at the Radio Advertising Awards at Grosvenor House in London. Those present were given target tuners and they could listen to examples of the commercials on the air. This event, incidentally, was probably one of the first transmissions to be staged underground!

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

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

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

For all that, special event broadcasting can be of great benefit to both listeners and participants and is an excellent training ground for work on radio.

If you are interested, contact Christine Manley at the Radio Authority, 70 Brompton Road, London SW3 1EY or your own country's licensing authority for further details.

Andy Bantock, a frequent contributor to M&M, has set up his own UK broadcast consultancy. He can be reached on: (+44) 424 434 626.

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

cific frequency to listen to the proceedings.

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

One motor racing special event in which this author was involved was a European Grand Prix at Brands Hatch. On medium wave, the station was audible within the grounds and immediately outside for about three to four kilometres. As well as offering a full commentary service, the station also had a music and

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

How easy is it to get on air with special event radio? The Radio Authority has recently issued updated guidelines for restricted services and has also, in conjunction with the Department of Trade & Industry (DTI), introduced a new high-power FM licence. Up to now, the maximum ERP (effective radiated power) for

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

news service for the large number of people camped around the circuit and relayed the ground for a giant-screen video film presentation.

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

a special event station was 50mW, enough to cover a fairly decent area as long as you weren't in a city. As a result of the changes in the law, with the introduction of the Broadcasting Act, the Radio Authority (which took over special event administration from the DTI) now offers three levels of licence on each waveband.

On AM (medium wave), pot-

Studer Makes Recordable CD A Reality

Swiss audio equipment manufacturer **Studer**, in conjunction with **Philips**, has released the first practical CD recorder/player and is pitching it heavily at the radio market.

The D740 is a completely self-contained unit, and does not need a PC or other external device to control it. Even the subcode can be written on to the disc from front-panel controls. It has been estimated that currently 60% of programme material originates from CD and the introduction of this unit (retailing at around £10,000) will allow stations to achieve a much higher proportion of digital audio playback.

Where, until now, a station that plays a lot of oldies on vinyl 45s might have transferred them on to

NAB cart or DAT (both formats with a finite lifetime), the CD recorder will allow them to be permanently transferred onto a disc, permitting the 45 to be stored or even sold to raise some money. Jingles and long-running promotional material can also be transferred onto CD, allowing stations which utilise CD "jukeboxes" to automatically control an even greater range of programme output.

The Studer unit is housed in a 3u rack case with balanced line inputs and outputs plus digital in and out (SPDIF and AES/EBU) format. The unit can be used as a conventional studio CD player with full remote capability. More details from Studer/FWO Bauch, Borehamwood, Herts, UK. Tel: (+44) 081-9530091.

US's NAB Endorses Eureka 147 DAB System

The US's **National Association Of Broadcasters (NAB)** Radio Board has endorsed the **Eureka 147** digital audio broadcasting system for use in the US and the European developers of **Eureka 147** are negotiating with the NAB to allow them to licence the technology in North America.

Also in the US, the **National Radio Systems Committee (NRSC)** seems likely to accept another European developed product, RDS, as the standard for a

"format selection" system. To be fair, though, RDS is the only system of its kind available, so they have to, don't they?!

Leonard Kahn, developer of the **Kahn/Hazeltine** independent Sideband AM Stereo System is at it again.

Despite all the omens pointing to the Europe-wide acceptance of **Motorola's C-QUAM** system, **Kahn** is busy "adopting a licensing policy for its European patents".

UK Publishes New Local Radio Engineering Code

The long-awaited revised engineering code of practice is about to be issued by the UK Radio Authority. Since the Authority took over from the Independent Broadcasting Association (IBA) at the beginning of the year, it has been compiling a new set of standards to cover transmission systems, having dropped all technical standards for studio equipment.

The code applies only to local radio and not to restricted services (special events) or national radio. It will relate to the efficient use of radio spectrum, the protection of other spectrum users and "those circumstances where adherence to a particular transmission standard is believed to better serve the widest interests of the consumer". This means that even if you think the three houses in a particular valley don't warrant the cost of a higher-gain ant-

enna, the Authority can make you install it.

Another change to the way the Authority operates is its new pre-clearance policy. Whereas, during the last round of licence issuing, the IBA had to apply for frequency/site clearance from the DTI only after the licence had been awarded, now the Authority pre-clears frequencies and sites for the advertised areas.

This means that the process of awarding licences should be sped up and prospective licence holders can get on with the other things they have to do. However, this system has led to some criticism, especially regarding the relationship between the Authority and NTL, the old IBA technical division. It is they who actually do the computer survey and it was generally thought that, as a result, they would tend to favour

clearing NTL sites, thus forcing licensees to use their facilities.

This has been vigorously denied by both the Authority and NTL, the former in the shape of **Mark Thomas**, head of engineering, assuring me that they would consider all sites: NTL, BBC and private. So far, however, all the suggested sites have been NTL or joint NTL/BBC ones—with horrendous cost implications for potential applicants.

The Authority has now altered its system slightly so that, in addition to the pre-cleared site, it does a basic coverage survey on a second to give the licensee a choice of transmission site or the Authority an alternative in case of problems. The first of the licences will be issued very soon, so we will be able to gauge the success or otherwise of the Authority's efforts.

SINGLES

The Blessing

Highway 5 - MCA

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

Daryl Braithwaite

Rise - Columbia

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

Belinda Carlisle

Vision of You - Virgin

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

Dr. Alban

U & Mi - Swemix/Logic

New recipe from the same private practice. For the follow-up to *Hello Afrika* and *No Coke* the Swedish bush doctor has added a spoonful of Real Milli Vanilli to his magic potion. Top-40 programmers must take a shot of it.

Daffy Duck

Party Zone - WEA

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

Electronic

Get The Message - Virgin

Bernard Sumner (New Order) and Johnny Marr (ex-The Smiths) team up again. The striking result is an atmospheric dance song underpinned by an acoustic guitar, a novelty in these groovy times. Follow-up to last year's hit single *Getting Away With It*.

EMF

Children - Parlophone

The completion of the trip-tych. After the European hit singles *Unbelievable* and *I Believe*, here's the finishing touch. The melody is soaked in a bubble bath of strange synthesizer sounds. Dance programmers, watch your step.

Golden Earring

Going To The Run - Columbia

Thirty years of hard labour in rock & roll and still unstoppable. Golden Earring are the Dutch Stones. This power ballad is taken from the forthcoming John Sonneveld co-produced album *Bloody Buccaneers*, and bloody well done too. Already a hit in Holland, Belgium and Germany will follow.

Les Infidèles

Non Plus de Sang - Trema

French pop/rock outfit who certainly know how to rock. The raw guitar cuts deep into your mind. But in some parts they deliberately keep their hands off that noise toy, which gives the music more depth.

Little Angels

Product Of The Working Class - Polydor

Get rid of the hairspray stuff, it's blue collar days again in hard rock land. This tune is so damn catchy, the "la-la-la" part of the chorus could very well be the anthem of any football supporters' club. This year's champions of the metal division.

Personnel

Do You Know What Love Is? - Polydor

The ultimate problem revisited. This Dutch band ask the same question as Foreigner and many others have, but now in a guitar-driven pop style with some striking breaks. It's slow but certainly demanding; great crossover possibilities to the Swiss market.

Transvision Vamp



(I Just Wanna) B With U - MCA

Sexy Wendy James went down to Manchester to find the appropriate beats for this tune. The chorus is in a really nice old-fashioned Joan Jett style. Bubblegum pop at its best.

ALBUMS

Al Bano & Romina Power

Le Piu' Belle Canzoni - CGD

Greatest hits album by the famous Italian duo. Featuring the 1982 European hit singles *Felicità* and *Sharazan* and the current single *Oggi Spossi*. The German market is expected to be most receptive to this typical Italian music.

BoDeans

Black And White - Slash

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

Definition Of Sound

Love And Life - Circa

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

Will Downing

A Dream Fulfilled - 4th & Broadway

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

Sara Hickman

Shortstop - Elektra

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

OMD

Sugar Tax - Virgin

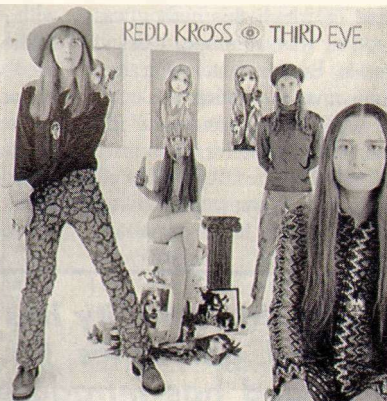
Pop melodies and synthesizers were never regarded as the best partners. But thanks to *Orchestral Manoeuvres In The Dark* they got married, and are still happily together on the ninth album in a 12-year career. The first single, *Sailing On The Seven Seas*, is already a hit in the UK. Hearing the complete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

Rausch

Glad - Vertigo

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

Redd Kross



Third Eye - Atlantic

Label debut for Atlantic by this LA-based band, mixing Beatles pop with punk touches (*Shone Knife*). The track *Bubblegum Factory* demonstrates nicely what they're all about: it goes "bang!". But the melody will live on forever in your head. The trio excel in beautiful harmony vocals. Try the single *Annie's Gone* and explode your mind. Programmers tuned into Jellyfish go for it. "Pow!"

NEW TALENT

4 Ever 1

And The Beat Goes On - Itchy Music (Sweden)

Cover version of the famous Whispers golden oldie in a half rap/half vocal arrangement. In their homeland, Sweden, it's already a dancefloor filler. Licence and publishing rights are available in all European territories outside Scandinavia. Contact Görgen Jonsson on tel. (46) 90-18 01 65; fax: 90-18 01 64.

Daryll-Ann

Daryll-Ann EP - Kelt (Holland)

Latest signing to the famous Dutch new beat label are a real asset. Especially on the track *Blind* they're very reminiscent of the days the top band of this genre, Les Zazous, were still recording under the same banner. Contact Wouter Verrijn Stuart on tel: (31) 20-623 2790 or 30-316 875; fax: 30-343 270.

Carolyn Rowe

Come On, Come On - Universal (UK)

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

Susu Bilibi

Dwizo Nefa - Face Music (Switzerland)

Hello West Africa. Susu Bilibi are five natives of Togo plus Swiss saxophone player Karoly Horvarth. They don't stick to the traditional "high life" music, they inject it with musical influences from the Western world. Contact tel. (41) 1-720 2684.

Singles and albums featured in New Releases are listed alphabetically. Selections include those which have achieved significant airplay within the last four weeks and those releases judged to have musical merit. Records mentioned in this section are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.



Holly Johnson

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

by Robbert Tilli

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

With the release *Dreams That Money Can't Buy*, the follow-up to 1989's *Blast*, he carefully follows the same path. As always there will be a big emphasis on the (animated) video which accompanies the first single *Across The Universe*, which was simultaneously released on April 2 in all territories.

The music on the album is still pop, but more dance-orientated than ever. The track *The People You Want To Dance* is a prime example of this. Johnson recycled without the least regrets the *Two Tribes* bass line of his FGTH hit archives. There are also some ballads on the album, like *I Need Your Love*, which is his first attempt to write a classic love song.

The album was recorded at the *Townhouse Studios* in London, and produced by former FGTH-colleague *Andy*

Richards, with *Dan Hartman* producing one track (*Penny Arcade*). Jazz cat *Courtney Pine* plays a superb solo on that particular tune. The album is built up to a climax; the best track *The Great Love Story*, a big production number, is featured as the "grande finale".

A massive poster campaign will support the album. The main goal of the promotion campaign, however, is to get the man on TV. MCA product manager *Caroline Denley* says, "We want him on TV, lots of TV. We want a high profile, just to let the people know 'Holly Johnson is back'. We already have good pre-sales on the album, also in Europe where we have a good base."

Spanish TVE 2 recorded a special with Johnson for the programme "Rockopop" for broadcast in May. In April, he appeared in "Countdown" on Dutch public broadcaster *Veronica*. In May, he will be seen on Austrian and Swedish TV. Plans for Johnson also spending promotion time in Italy and Germany in May have not been confirmed yet. At the moment a strategy for France is being developed. A concert tour won't be scheduled before the end of this year.

TV and radio advertising is only considered for the second phase, but nothing is confirmed yet. Campaigns vary from market to market.

Track Listing Holly Johnson

Across The Universe; When The Party's Over; The People You Want To Dance; I Need Your Love; Boyfriend 65; Where Has Love Gone?; Penny Arcade; Do It For Love; You're A Hit; The Great Love Story. All songs written by Holly Johnson.

HOLLAND

Ten Sharp

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

Back from a long rest as recording artists, **Ten Sharp**, who are now reduced to a duo, hit the Dutch charts immediately with the single *You*. Songwriter/keyboardist **Niels Hermes** and singer **Marcel Kapteijn** are the two remaining members of the original five-piece band. Former

bass player **Ton Groen** is still working in the background as lyricist.

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

Sony Music Holland decided to release a mini-album by the duo for the Dutch market, because they felt they had to reintroduce them to the public. So they kept it low price. That certainly paid off, with 15.000 copies sold.

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

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

UNITED KINGDOM

The Wonder Stuff

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

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

The band have a highly unique attitude,

they simply have an irrepressible enthusiasm. The perfect pop melody is chased by the masses: it is already no. 5 in the UK after only two weeks. The song is backed up by a colourful, hilarious video, which is now showing on **MTV**.

The "fab 5" are certainly outgrowing their position of "indie" group—they still use their own **Far Out Recording Co.** label logo—in some style; now they are a seriously high profile rock act. They are priority for **Polydor International** to break worldwide. The previous two albums, 1988's *The Eight Legged Groove Machine* and 1989's *Hup* already sold gold (100.000 copies) in the UK.

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

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

National Spotlight: Artists featured have achieved Top 15 chart status in their country of origin.

EHR TOP 25

TW	LW	WOC	Artist/Title	Label
1	1	7	ROD STEWART /Rhythm Of My Heart	(Warner Brothers)
2	2	8	ROXETTE /Joyride	(EMI)
3	4	6	SIMPLE MINDS /Let There Be Love	(Virgin)
4	3	8	BEE GEES /Secret Love	(Warner Brothers)
5	6	5	CHESNEY HAWKES /The One And Only	(Chrysalis)
6	5	4	PET SHOP BOYS /Where The Streets Have No Name	(Parlophone)
7	13	3	MADONNA /Rescue Me	(Sire)
8	8	5	R.E.M. /Losing My Religion	(Warner Brothers)
9	9	5	MIKE & THE MECHANICS /Word Of Mouth	(Virgin)
10	18	2	CHER /The Shoop Shoop Song (It's In His Kiss)	(Geffen)
11	11	4	RICK ASTLEY /Move Right Out	(RCA)
12	24	2	GLORIA ESTEFAN /Seal Our Fate	(Epic)
13	10	5	ROLLING STONES /Highwire	(Columbia)
14	23	2	ZUCCHERO/PAUL YOUNG //Senza Una Donna	(London)
15	15	4	SCRITTI POLITTI/SHABBA RANKS /She's A Woman	(Virgin)
16	7	7	BANDERAS /This Is Your Life	(London)
17	14	15	SEAL /Crazy	(ZTT/WEA)
18	NE	NE	MICHAEL BOLTON /Love Is A Wonderful Thing	(Columbia)
19	25	2	JAMES /Sit Down	(Fontana)
20	NE	NE	ROACHFORD /Get Ready	(Columbia)
21	21	2	GEORGE MICHAEL /Cowboys And Angels	(Epic)
22	22	7	CELINE DION /Where Does My Heart Beat Now	(Columbia)
23	12	5	FEARGAL SHARKEY /I've Got News For You	(Virgin)
24	NE	NE	O.M.D. /Sailing On The Seven Seas	(Virgin)
25	NE	NE	MOCK TURTLES /Can You Dig It?	(Siren)

The EHR Top 25 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations. Unlike M&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

CHARTBOUND RECORDS

THE REMBRANDTS /Just The Way It Is, Baby	(Atco)	24/2
ROBERT PALMER /Happiness	(EMI)	23/2
BANANARAMA /Long Train Running	(London)	22/5
ALISON MOYET /It Won't Be Long	(Columbia)	22/3
SCORPIONS /Wind Of Change	(Mercury)	22/3
WATERBOYS /The Whole Of The Moon	(Ensign)	22/2
WILSON PHILLIPS /You're In Love	(SBK)	22/3
INXS /By My Side	(Mercury) NE	21/4
JOE JACKSON /Stranger Than Fiction	(Virgin)	21/6
AMY GRANT /Baby Baby	(A&M)	18/3
ALISON LIMERICK /Where Love Lives (Come On In)	(Arista)	18/3
TIMMY T /One More Try	(Quality)	18/3
WONDERSTUFF /The Size Of A Cow	(Polydor)	18/2
BLACK BOX /Strike It Up	(deConstruction) NE	17/2
SNAP /Megamix	(Logic/Ariola)	17/2
WOMACK & WOMACK /Uptown	(Ariola) NE	17/2
PETE WYLIE/THE FARM /Sinful!	(Siren)	17/4
C&C MUSIC FACTORY/FREEDOM WILLIAMS /Here We Go	(Columbia)	16/1
DANNI MINOGUE /Love & Kisses	(MCA)	16/0
TRANSVISION VAMP /(I Just Wanna) B With U	(Cinepop) NE	16/3
THE SIMPSONS /Deep, Deep Trouble	(Geffen) NE	15/3
MONIE LOVE/ADEVA /Ring My Bell	(Cooltempo)	15/3
GARY CLAIL ON-U SOUND SYSTEM /Human Nature	(Perfecto) NE	14/0
THE CLASH /Rock The Casbah	(Columbia) NE	14/6
DIVINYLS /I Touch Myself	(Virgin) NE	13/4
LONDONBEAT /No Woman No Cry	(Anxious/RCA) NE	13/1
ALEXANDER O'NEAL /What Is This Thing Called Love	(Tabu) NE	13/1
MYLENE FARMER /Desenchantee	(Polydor) NE	12/3
DANA DAWSON /Romantic World	(Columbia) NE	12/1

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 25. The second number represents how many stations reported it to M&M for the first time. Records which have previously charted and are still active, although forced off the Top 25 by other songs, may qualify for "Chartbounds". Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed alphabetically by artist. Arrows indicate new entries in Chartbound.

EHR NEW ADD LEADERS

MICHAEL BOLTON /Love Is A Wonderful Thing	(Columbia)	18
CHER /The Shoop Shoop Song (It's In His Kiss)	(Geffen)	7
ZUCCHERO/PAUL YOUNG /Senza Una Donna	(London)	7
THE CLASH /Rock The Casbah	(Columbia)	6
GLORIA ESTEFAN /Seal Our Fate	(Epic)	6
JOE JACKSON /Stranger Than Fiction	(Virgin)	6

The EHR "New Add Leaders" are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

EHR "A" ROTATION LEADERS

ROXETTE /Joyride	(EMI)	43
ROD STEWART /Rhythm Of My Heart	(Warner Brothers)	43
BEE GEES /Secret Love	(Warner Brothers)	31
CHESNEY HAWKES /The One And Only	(Chrysalis)	31
MADONNA /Rescue Me	(Sire)	27
SIMPLE MINDS /Let There Be Love	(Virgin)	27

The EHR "A" Rotation Leaders are those songs which have the highest number of stations playing them in "A" or heavy rotation during the week. Rotation definitions are set by the individual stations. In the case of a tie, songs are listed alphabetically by artist.

EHR TRACKING REPORT

Artist/Title	Total	A	B	Add
1 ROD STEWART /Rhythm Of My Heart	61	43	11	2
2 ROXETTE /Joyride	55	43	6	2
3 SIMPLE MINDS /Let There Be Love	47	27	15	1
4 BEE GEES /Secret Love	44	31	12	0
5 CHESNEY HAWKES /The One And Only	41	31	6	3
6 MADONNA /Rescue Me	37	27	8	1
7 MIKE & THE MECHANICS /Word Of Mouth	36	26	9	0
8 PET SHOP BOYS /Where The Streets Have No Name	36	26	5	5
9 CHER /The Shoop Shoop Song (It's In His Kiss)	35	21	7	7
10 ZUCCHERO/PAUL YOUNG /Senza Una Donna	34	15	10	7
11 ROLLING STONES /Highwire	33	22	10	1
12 GLORIA ESTEFAN /Seal Our Fate	32	19	5	6
13 R.E.M. /Losing My Religion	32	23	7	0
14 BANDERAS /This Is Your Life	29	20	6	1
15 RICK ASTLEY /Move Right Out	28	11	11	4
16 MICHAEL BOLTON /Love Is A Wonderful Thing	28	6	1	18
17 JAMES /Sit Down	27	19	4	4
18 ROACHFORD /Get Ready	27	15	6	5
19 SEAL /Crazy	27	23	4	0
20 CELINE DION /Where Does My Heart Beat Now	26	19	5	2
21 MOCK TURTLES /Can You Dig It?	26	17	6	2
22 SCRITTI POLITTI/SHABBA RANKS /She's A Woman	26	15	9	2
23 GEORGE MICHAEL /Cowboys And Angels	25	13	11	1
24 O.M.D. /Sailing On The Seven Seas	25	16	8	1
25 FEARGAL SHARKEY /I've Got News For You	25	17	7	1
26 SUSANNA HOFFS /My Side Of The Bed	24	14	8	2
27 THE REMBRANDTS /Just The Way It Is, Baby	24	14	8	2
28 ROBERT PALMER /Happiness	23	13	7	2
29 ALISON MOYET /It Won't Be Long	22	13	9	3
30 SCORPIONS /Wind Of Change	22	17	2	3

The EHR Tracking Report represents the simple, unweighted, total number of EHR reporting stations playing a song overall, how many stations have that song in either an "A" or "B" rotation, and how many new adds it has received. If the number of songs in "A" and "B" combined do not match the total station count, it is because some stations either have reported it as part of album airplay or have not indicated it in "A" or "B" rotation yet. In the case of a tie, songs are listed alphabetically by artist.

Airplay Action

by Machgiel Bakker

The EHR records keep falling for **Rod Stewart**, as "Rhythm Of My Heart" has eclipsed **Sting's** "All This Time" for most weeks at no. 1. Stewart captured the crown for the fifth consecutive week, and could extend the record a sixth week due to its overwhelming pan-European appeal. With the current shortage of female artists in the Top 25, it's not surprising that three of the four contenders for power (or "A") rotation are by women: **Madonna**, **Cher**, **Gloria Estefan**, and **Zucchero/Paul Young**. Each took major chart jumps of eight or more notches this week. Meanwhile, last week's prime

movers - **Mike & The Mechanics**, **Rick Astley** and **Scritti Politti & Shabba Ranks** - will have to battle to hold their respective positions, facing competition from this week's four Top 25 debuts. Led by Top Add Leader **Michael Bolton**, which entered at no. 18, **Roachford**, **O.M.D.** and **Mock Turtles** also joined Bolton in the chart for first time in 1991. The critically acclaimed **Rembrandts**, who are this week's no. 1 Chartbound, are on the verge of scoring a Top 25 position next week, with **Bananarama** and **Joe Jackson** closing in.

What's happening with **Robert Palmer**, **Wilson Phillips**, the **Scorpions** and **Alison Moyet**? All four are within striking distance of the Top 25, and with a soft lower half of the chart in play this week, may only need a handful of additional stations to advance from their upper Chartbound positions. There are several newer songs gaining significant airplay, including **Wonderstuff**, **Alison Limerick**, **Black Box**, **Transvision Vamp**, the **Simpsons**, **Clash**, **Divinyls** and French star **Mylene Farmer**. Re-establishing radio support this week are **INXS**, US chart-topper **Amy Grant** and **Womack & Womack**.

THE AMERICAN MODEL - CHAPTER 2

The End Of 'Broadcasting'

by E. Karl

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

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

The field started getting crow-

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

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

Next week: Chapter 3: "The Arrival Of The Research Era". This column is the second in a series of weekly articles on the development of contemporary American radio programming and its likely impact on the European marketplace.

BRN Sees Expansion

The **Business Radio Network (BRN)** is alive and well, quietly growing into 16 of the top 20 markets, most recently adding **WQXR**/New York as an affiliate. The 24-hour Colorado Springs-based financial and business news satellite format is now on the air on 76 radio stations in the US. *Courtesy of Radio Watch.*

NAB Urges WARC Allocation Of DAB Spectrum Space

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

In its comments, NAB told the FCC that L-band spectrum (1.5 GHz) is "strongly preferred" for DAB because DAB use of S-band spectrum (2.4 GHz, as urged by the **Bush Administration**) "would significantly increase costs to

consumers, even to the extent that the DAB service might never be established at any time in the near future." The NAB-supported **Eureka-147** system requires use of the L-band spectrum.

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

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

Latest Call-out Tips For Radio

In a survey of stations which conduct in-house telemarketing and/or call-out research, here are some tips they shared on getting better phone operator performance and incidence rates:

1. Always have a non-operator supervisor on hand to monitor all call-out research.

2. Give cash bonuses or gifts to operators who perform well when randomly monitored over an "eavesdropper" phone line. Some stations give up to \$50 several times per week to the operators who perform best.

3. Since many stations are doing call-out and telemarketing to build new listener databases for mailings and other efforts, incidence rates are markedly higher for stations that start their interview process by stating their call letters. Respondents are thereby encouraged that the call is not a sales pitch to buy something, and most are thrilled that they are hearing from a radio station that actually only wants their opinions. *Courtesy of Radio Watch.*

The USA Page is edited each week by Tom Kay, Jane Dyson and Lisa Nordmark, based in Minneapolis at Main Street Marketing. They can be reached at (tel): (612) 927-4487; fax 927-6427.

SINGLES

TW	LW	Artist/Title	Label
1	1	AMY GRANT /Baby Baby	A&M
2	2	ROXETTE /Joyride	EMI
3	4	HI-FIVE /I Like The Way (The Kissing Game)	Jive
4	5	C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS /Here We Go	Columbia
5	8	CATHY DENNIS /Touch Me (All Night Long)	Polydor
6	9	DIVINYLS /I Touch Myself	Virgin
7	7	RICK ASTLEY /Cry For Help	RCA
8	12	ROD STEWART /Rhythm Of My Heart	Warner Brothers
9	3	WILSON PHILLIPS /You're In Love	SBK
10	15	MARIAH CAREY /I Don't Wanna Cry	Columbia
11	13	VOICES THAT CARE /Voices That Care	Giant
12	6	LONDONBEAT /I've Been Thinking About You	Radioactive
13	18	QUEENSRYCHE /Silent Lucidity	EMI
14	10	TARA KEMP /Hold You Tight	Giant
15	19	NELSON /More Than Ever	DGC
16	23	EXTREME /More Than Words	A&M
17	11	ENIGMA /Sadness Part I	Charisma
18	20	KEEDY /Save Some Love	Arista
19	22	THE TRIPLETS /You Don't Have To Go Home	Mercury
20	31	COLOR ME BADD /I Wanna Sex You Up	Giant
21	25	R.E.M. /Losing My Religion	Warner Brothers
22	14	THE REMBRANDTS /Just The Way It Is, Baby	Atco
23	21	RUDE BOYS /Written All Over Your Face	Atlantic
24	30	MICHAEL BOLTON /Love Is A Wonderful Thing	Columbia
25	17	ANOTHER BAD CREATION /Iesha	Motown
26	35	WHITNEY HOUSTON /Miracle	Arista
27	34	SHEENA EASTON /What Comes Naturally	MCA
28	33	FIREHOUSE /Don't Treat Me Bad	Epic
29	16	GERARDO /Rico Suave	Interscope
30	32	MONIE LOVE FEAT. TRUE IMAGE /It's A Shame (My Sister)	Warner Brothers
31	38	RIFF /My Heart Is Failing Me	SBK
32	37	THE BLACK CROWES /She Talks To Angels	Def American
33	24	ROBERT PALMER /Mercy Mercy Me/I Want You	EMI
34	27	TIMMY T. /One More Try	Quality
35	26	TESLA /Signs	Geffen
36	29	TEVIN CAMPBELL /Round And Round	Paisley Park
37	40	BLACK BOX /Strike It Up	RCA
38	28	GLORIA ESTEFAN /Coming Out Of The Dark	Epic
39	NE	THE FIXX /How Much Is Enough	Impact
40	NE	LATOUR /People Are Still Having Sex	Smash

Billboard

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ALBUMS

TW	LW	Artist/Title	Label
1	1	MARIAH CAREY /Mariah Carey	Columbia
2	2	C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS /Gonna Make You Sweat	Columbia
3	4	R.E.M. /Out Of Time	Warner Brothers
4	3	WILSON PHILLIPS /Wilson Phillips	SBK
5	5	THE BLACK CROWES /Shake Your Money Maker	Def American
6	7	ENIGMA /MCMXC A.D.	Charisma
7	8	CHRIS ISAAK /Heart Shaped World	Reprise
8	6	WHITNEY HOUSTON /I'm Your Baby Tonight	Arista
9	12	SOUNDTRACK /New Jack City	Giant
10	9	QUEENSRYCHE /Empire	EMI
11	15	ROD STEWART /Vagabond Heart	Warner Brothers
12	19	ROXETTE /Joyride	EMI
13	17	ANOTHER BAD CREATION /Coolin' At The Playground	Motown
14	21	AMY GRANT /Heart In Motion	A&M
15	10	SOUNDTRACK /The Doors	Elektra
16	18	ROLLING STONES /Flashpoint	Columbia
17	13	GLORIA ESTEFAN /Into The Light	Epic
18	14	TESLA /Five Man Acoustical Jam	Geffen
19	11	STING /The Soul Cages	A&M
20	16	VANILLA ICE /To The Extreme	SBK
21	23	DIVINYLS /Divinyls	Virgin
22	20	M.C. HAMMER /Please Hammer Don't Hurt 'Em	Capitol
23	27	LONDONBEAT /In The Blood	Radioactive
24	22	L.L. COOL J /Mama Said Knock You Out	Def Jam
25	24	MADONNA /The Immaculate Collection	Sire
26	25	BETTE MIDLER /Some People's Lives	Atlantic
27	26	GREAT WHITE /Hooked	Capitol
28	29	NELSON /After The Rain	DGC
29	28	GUY /The Future	Uptown
30	33	JESUS JONES /Doubt	SBK
31	30	OLETA ADAMS /Circle Of One	Fontana
32	31	AC/DC /The Razors Edge	Atco
33	32	WARRANT /Cherry Pie	Columbia
34	36	GARTH BROOKS /No Fences	Capitol
35	39	RICK ASTLEY /Free	RCA
36	34	THE DOORS /Best Of The Doors	Elektra
37	NE	SOUNDTRACK /Teenage Mutant Ninja Turtles	SBK
38	35	THE SIMPSONS /The Simpsons Sing The Blues	Geffen
39	NE	HI-FIVE /Hi-Five	Jive
40	NE	PAT BENATAR /True Love	Chrysalis

EUROPEAN TOP 100 ALBUMS

THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	WKS on CHARTS	ARTIST	TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	1	5	Eurythmics	Greatest Hits - RCA	UK,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	35	34	9	Juan Luis Guerra & 4.40	Bachata Rosa - Karen	E	69	52	6	Umberto Tozzi	Gli Altri Siamo Noi - CGD	I
2	2	3	Roxette	Joyride - EMI	UK,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	36	35	23	Whitney Houston	I'm Your Baby Tonight - Arista	UK,F,D,NL,E,CH,GR	70	68	10	Johnny Hallyday	Dans La Chaleur De Bercy - Philips	F
3	3	2	Simple Minds	Real Life - Virgin	UK,D,B,NL,E,CH,S,DK,I,N,SF,IR	37	40	19	Roch Voisine	Double - GM/Ariola	F,B	71	NE	NE	Kastelruther Spatzen	Wahrheit Ist Ein Schmalter Grat - Koch	D,A
4	7	3	Rolling Stones	Flashpoint - Columbia	UK,D,B,NL,E,A,CH,S,DK,I,N,SF,IR	38	43	9	Edward Simoni	Pan-Traeume - Columbia	D	72	60	6	Udo Lindenberg	Ich Will Dich Haben - Polydor	D,CH
5	6	6	R.E.M.	Out Of Time - Warner Brothers	UK,D,B,NL,E,A,CH,S,DK,I,N,SF,GR,IR	39	39	19	Vanilla Ice	To The Extreme - SBK	UK,F,D,B,NL,A,CH,P,GR	73	75	4	Wilmer X	Mambo Feber - EMI	S
6	4	4	Rod Stewart	Vagabond Heart - Warner Brothers	UK,D,B,NL,A,CH,S,DK,N,SF,GR,I,IR	40	30	9	Rick Astley	Free - RCA	UK,D,NL,E,DK	74	NE	NE	Feargal Sharkey	Songs From The Mardi Gras - Virgin	UK,DK,IR
7	5	12	Queen	Innuendo - EMI ▲	UK,F,D,B,NL,E,A,CH,P,I,SF	41	44	5	Riccardo Cocciante	Cocciante - Virgin	I	75	56	6	The Righteous Brothers	The Very Best Of The Righteous Brothers - Verve/Polydor	E,A
8	9	19	Enigma	MCMXC A.D. - Virgin	UK,F,D,B,NL,E,CH,S,DK,I,SF,GR,IR	42	45	14	Fredericks, Goldman & Jones	Fredericks, Goldman & Jones - Columbia ●	F,B	76	NE	NE	Roberto Vecchioni	Per Amore Mio - EMI	I
9	10	14	Chris Isaak	Wicked Game - Reprise	UK,D,B,NL,E,A,CH,S,DK,N,SF,GR,IR	43	37	29	AC/DC	The Razor's Edge - Atco	D,CH,DK,SF	77	67	3	Bob Dylan	The Bootleg Series Vol. 1-3 1961-1991 - Columbia	UK,NL,S,IR
10	8	8	Chris Rea	Auberge - East West	UK,F,D,B,NL,A,CH,S,DK,N,SF,GR,IR	44	46	5	The Clash	The Story Of The Clash - Volume 1 - CBS	UK,IR	78	NE	NE	Pierangelo Bertoli & Tazenda	Spunta La Luna Dal Monte E I Grandi Successi - Ricordi	I
11	11	13	Sting	The Soul Cages - A&M ▲	F,D,NL,E,A,CH,S,DK,I,SF	45	47	12	Benny B	L'Album - PLR	F,B	79	54	4	Nigel Kennedy	Brahms Violin Concerto - EMI	UK
12	13	3	Lenny Kravitz	Mama Said - Virgin	UK,B,NL,CH,S,DK,N,IR	46	41	8	Juan Luis Guerra & 4.40	Djala Que Lluvea Cafe - Karen	E	80	76	19	Chet Atkins & Mark Knopfler	Neck And Neck - Columbia	F,D,NL,E,DK
13	15	23	Scorpions	Crazy World - Mercury	F,D,B,CH,S,GR	47	71	3	The Doors	The Best Of The Doors - Elektra	UK	81	66	6	Renato Zero	Prometeo - Zerolandia	I
14	12	5	Bee Gees	High Civilization - Warner Brothers	UK,D,B,NL,A,CH,DK	48	49	70	UB40	Labour Of Love II - Virgin	F,NL	82	83	2	Roch Voisine	Helene - GM/Ariola	F,B
15	14	23	Phil Collins	Serious Hits...Livel - Virgin/WEA	UK,F,D,B,NL,E,A,CH,P,DK	49	38	7	The Farm	Spartacus - Solid	UK,D,NL,IR	83	82	7	Joan Armatrading	The Very Best Of... - A&M	UK,SF,IR
16	16	24	Elton John	The Very Best Of... - Rocket	UK,D,B,NL,E,A,CH,S,DK,N,SF	50	50	35	Carreras/Domingo/Pavarotti	In Concert - Decca	UK,D,DK,GR,IR	84	80	4	Dana Dawson	Paris, New York And Me - Columbia	F
17	20	13	The Simpsons	The Simpsons Sing The Blues - Geffen	UK,NL,E,S,DK,IR	51	57	29	INXS	X - Mercury	UK,F,D,NL	85	25	3	Ned's Atomic Dustbin	God Fodder - Furtive	UK
18	17	4	Soundtrack - The Doors	The Doors - Elektra	UK,B,A,P,DK,SF,GR,IR	52	61	4	Rondo Veneziano	Concerto Per Mozart - Baby Records	D,B,CH	86	73	5	Helloween	Pink Bubbles Go Ape - EMI	S,DK,SF,GR
19	18	69	Patrick Bruel	Alors Regarde - RCA	F,B	53	51	49	Patricia Kaas	Scene De Vie - Columbia ▲	F,D,B,CH	87	84	2	Soundtrack - Tour Of Duty 2	Tour Of Duty - Magnum	NL
20	27	8	Soundtrack - Grease	Grease - Polydor	B,NL,E,P,IR	54	53	8	C&C Music Factory	Gonna Make You Sweat - Columbia	D,E,A,CH,GR	88	78	28	Westernhagen	Live - Warner Brothers	D
21	26	32	George Michael	Listen Without Prejudice Vol. 1 - Epic ▲2	UK,F,NL,IR	55	42	7	Barrington Pheloung	Music From Inspector Morse - Virgin	UK	89	96	2	Modestia Aparte	Historias Sin Importancia - PolyGram	E
22	23	12	Gloria Estefan	Into The Light - Epic ●	UK,D,NL,E,CH,SF,IR	56	58	23	Francois Feldman	Une Presence - Philips	F	90	NE	NE	Running Wild	Blazon Stone - Electrola	D,CH
23	29	22	Madonna	The Immaculate Collection - Sire	UK,D,NL	57	62	23	Bee Gees	The Very Best Of The Bee Gees - Polydor	UK,D,A,IR	91	NE	NE	M.C. Hammer	Let's Get It Started - Capitol	CH,DK,GR,IR
24	48	2	Massive	Blue Lines - Wild Bunch/Circa	UK,NL,S	58	55	3	Talk Talk	History Revisited - The Remixes - Parlophone	UK,D,NL,DK	92	85	23	Michel Sardou	Le Privilege - EMI	F
25	32	4	Dr. Alban	Hello Afrika - Swemix	D,A,CH	59	NE	NE	White Lion	Mane Attraction - Atlantic	UK,D,S,DK	93	RE	RE	The Stranglers	Greatest Hits 1977-1990 - Epic	UK
26	21	18	Soundtrack - Twin Peaks/Angelo Badalamenti	Music From Twin Peaks - Warner Brothers	UK,B,E,S,DK,SF	60	98	2	Rain Tree Crow	Rain Tree Crow - Virgin	UK,NL,S	94	90	2	New Kids On The Block	Step By Step - Columbia ▲	F
27	19	22	Jimmy Somerville	The Singles Collection 1984/1990 - London ▲	UK,D,B,NL,A,CH	61	69	48	Vaya Con Dios	Night Owls - Ariola	D,CH	95	93	3	Orup	Orupeansongs - WEA	S,DK
28	28	9	Eric Clapton	The Eric Clapton Story - Polydor	D,NL,I	62	59	9	Oleta Adams	Circle Of One - Fontana	UK,NL	96	81	3	Xuxa	Xuxa - RCA	E
29	NE	NE	Flippers	Liebe Ist... 2 - Bellaphon	D	63	64	3	Sepultura	Arise - Roadracer	D,NL,DK,SF	97	97	2	Thierry Hazard	Pop Music - Columbia	F
30	22	4	The Cure	Entreat - Fiction	UK,D,B,NL,CH,GR,IR	64	NE	NE	Mike & The Mechanics	Word Of Mouth - Virgin	UK,D,S,DK	98	77	12	Jesus Jones	Doubt - Food	UK
31	31	7	Deborah Harry & Blondie	The Complete Picture - The Very Best Of... - Chrysalis	UK,NL,IR	65	65	12	Elmer Food Beat	30 Centimeters - Off The Track	F	99	NE	NE	Oystein Sunde	40 Beste - Slagerfabrikken	N
32	36	39	M.C. Hammer	Please Hammer Don't Hurt 'Em - Capitol ●	UK,D,NL,E,P,GR	66	63	22	Supertramp	The Very Best Of... - A&M/Arcade ▲2	D,NL,CH,P	100	86	5	Paul Brady	Trick Or Treat - PolyGram	IR
33	24	7	KLF	The White Room - Indisc	UK,D,B,NL,A,CH,S,DK,SF	67	NE	NE	Amedeo Minghi	Nene' - Fonit Cetra	I						
34	33	7	Marco Masini	Malinconia - Ricordi	I	68	74	3	Emilio Aragon	Te Huelen Los Pies - CBS	E						

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece

○ = FAST MOVERS NE = NEW ENTRY
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EUROCHART HOT 100[®] SINGLES



THIS WEEK LAST WEEK WKS on CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS on CHARTS	TITLE ARTIST - ORIGINAL LABEL (PUBLISHERS)	COUNTRIES CHARTED
1	8 Joyride Roxette - EMI (Jimmy Fun Music)	UK, D, B, NL, A, CH, S, P, DK, I, N, SF	35	39 4 Here We Go C&C Music Factory feat. Freedom Williams - Columbia (Clivilles/Cole)	UK, D, B, NL, CH, S, I, SF	69	93 2 Quadrophenia Quadrophenia - ARS (Sabam/Copyright Control)	UK
2	2 14 Wind Of Change Scorpions - Mercury (Almo/Testatyme Music)	F, D, B, NL, CH, S, N	36	29 18 The Grease Megamix John Travolta & Olivia Newton-John - Polydor (Warner Chappell)	D, B, NL, E, A, S, DK	70	79 2 Sinful! (Scary Jiggin' With ...) Pete Dinklage (And The Farm) - Siren (Call This Music?/Warner Chappell)	UK
3	8 7 Rescue Me Madonna - Sire (WB/Blue Disque/Webo Girl)	UK, D, CH, S, I, SF	37	37 3 Requiem Pour Un Con Serge Gainsbourg - Phonogram (Hortensia)	F, B	71	71 24 Ice Ice Baby Vanilla Ice - SBK (Various)	F, GR
4	13 9 Should I Stay Or Should I Go The Clash - Columbia (Nineden)	UK, D, B, NL, A, CH, S, DK, N, SF	38	38 3 Strike It Up Black Box - deConstruction (Warner Chappell/Copyright Control)	UK, DK, I, R	72	NE You Ten Sharp - Columbia (Sony Music)	NL
5	4 8 Secret Love Bee Gees - Warner Brothers (Gibb Brothers/BMG Music)	UK, D, B, A, DK, I, R, GR	39	31 18 Hello Afrika Dr. Alban - SweMix (Progressive/Misty/SweMix)	D, E, A, CH, GR	73	91 11 Auberge Chris Rea - East West (Warner Chappell)	F, D, A
6	10 5 Sit Down James - Fontana (Blue Mountain)	UK, I, R	40	33 9 Unfinished Sympathy Massive - Wild Bunch/Circa (Island)	UK, D, B, NL, S	74	61 5 Wiggle It 2 In A Room - SBK (Cutting/Groove On/Dose Rocks/EMI)	D, CH, SF
7	14 7 The One And Only Chesney Hawkes - Chrysalis (Warner Chappell)	UK, D, I, R	41	34 4 Human Nature Gary Clail On-U Sound System - Perfecto (Perfecto/PolyGram)	UK	75	57 8 About You David Hallyday - Scotti Bros (Maritza Music)	F, B
8	16 9 No Coke Dr. Alban - SweMix (SweMix Publishing)	D, A, CH, SF	42	68 2 Senza Una Donna (Without A Woman) Zucchero Fornaciari & Paul Young - London (Warner Chappell/PolyGram/EMI)	UK, D, B, I, R	76	63 25 I'll Be Your Baby Tonight Robert Palmer feat. UB40 - EMI (Copyright Control)	F, D, CH
9	6 14 Do The Bartman The Simpsons - Geffen (ATV/Sorcerous Labyrinth)	D, B, NL, E, A, S, P, DK, I, R, N, GR	43	36 8 Place Des Grands Hommes Patrick Bruel - RCA (14 Productions)	F, B	77	NE Footsteps Following Me Frances Nero - Debut (Kastelkat/Warner Chappell/With Love From Detroit)	UK
10	5 9 Mea Culpa Part II Enigma - Virgin (Data Alpha/Mambo/Siegel)	F, D, B, E, A, CH, P, DK, SF, GR, I	44	59 4 Word Of Mouth Mike & The Mechanics - Virgin (Michael Rutherford)	UK, I, R	78	NE Ring Ring Ring (Ha Ha Hey) De La Soul - Big Life (Warner Chappell/Tea Girl/Curio/Chelsea/Island)	UK, B
11	17 5 Snap Megamix Snap - Logic/Ariola (Warner Chappell/Zomba/Minder)	UK, D, B, NL, E, CH, S, DK, I, R, SF	45	42 26 Unchained Melody The Righteous Brothers - Verve/Polydor (MPL Communications)	F, D, E, A	79	69 12 G.I.A.D. Kim Appleby - Parlophone (Copyright Control)	D, A, CH
12	9 6 Let There Be Love Simple Minds - Virgin (Virgin Music)	UK, F, D, B, NL, E, CH, S, P, DK, I	46	28 3 Anthem N-Joi - deConstruction (Island/Virgin/Minder)	UK, I, R	80	NE Just The Way It Is, Baby The Rembrandts - Atco (WB/Warner-Tamerlane/Tiger God)	D, S
13	15 6 Rhythm Of My Heart Rod Stewart - Warner Brothers (WB/Jamm/Bibo)	UK, D, NL, A, CH, S, I, R	47	41 20 AllTogetherNow The Farm - Produce (Farm Music)	D, E, CH	81	73 10 Tequila Latino Party - Polydor (Copyright Control/P. Simpson)	F, B
14	3 4 The Whole Of The Moon The Waterboys - Ensign (Dizzy Heights/Chrysalis)	UK, I, R	48	50 3 Sailing On The Seven Seas O.M.D. - Virgin (Raw Unlimited/Virgin)	UK, D	82	NE Couple Days Off Huey Lewis - EMI (EMI)	D, I
15	8 6 Where The Streets Have No Name...seriously? Pet Shop Boys - Parlophone (a.EMI/Warner Chappell aa.Cage/10)	UK, D, B, NL, CH, S, DK, SF	49	40 13 Romantic World Dana Dawson - Columbia (CBS Music/Romus S.A.R.L.)	F, B	83	75 9 Sucker DJ Dimples D. - FBI (ARL Music/Screen)	D, A
16	19 7 Darling Roch Voisine - Ariola (Ed. Georges Mary)	F, B	50	44 3 Ring My Bell Monie Love Vs Adeva - Cooletempo (Chrysalis/Copyright Control)	UK, D, DK	84	NE Love Is A Wonderful Thing Michael Bolton - Columbia (Warner Chappell)	UK, S, I, R
17	7 19 Gonna Make You Sweat C&C Music Factory - Columbia (Virgin Music)	D, E, A, CH, S, DK, GR	51	NE Get Ready Roachford - Columbia (PolyGram)	UK, I	85	NE Det Finns Mauro Scocco - Diesel (Topco Music)	S
18	12 15 3 A.M. Eternal Live At The SSL/Guns Of Mu Mu KLF feat. The Children Of The Revolution - KLF Communications (E.G./Zoo/Warner Chappell/Brampton)	D, B, E, A, CH, S, DK, N, GR	52	95 3 Blue Hotel Chris Isaak - Reprise (Warner Chappell)	D, A, DK	86	NE Lucifer Blue System - Hansa/Ariola (Hanseatic)	D, SF
19	48 2 The Shoop Shoop Song (It's In His Kiss) Cher - Geffen (Alley/Trio/Hudson Bay)	UK, A, S, I, N	53	46 21 Qu'Est-Ce-Qu'On Fait Maintenant Benny B - PLR (Copyright Control)	F	87	70 5 Wear Your Love Like Heaven Definition Of Sound - Circa (Circa/PolyGram)	UK, NL, S
20	11 19 Crazy Seal - ZTT/WEA (Beethoven Street/Perfect)	F, D, B, A, CH, S, DK, GR, I	54	56 18 Bad Boys Inner Circle - Metronome (Madhouse Music)	S, DK, N, SF	88	66 2 (I Just Wanna) B With U Transvision Vamp - MCA (Cinepop)	UK
21	27 5 Highwire Rolling Stones - Columbia (Promopub BV)	UK, F, D, NL, A, CH, S, P, N, SF	55	67 2 Geef Het Op Clouseau - EMI (EMI)	B	89	51 6 I've Got News For You Feargal Sharkey - Virgin (Copyright Control/Little Shop Of Morgan)	UK, I, R
22	30 4 Desenchantee Mylene Farmer - Polydor (Requiem Publishing)	F, B	56	45 13 Wicked Game Chris Isaak - London (Warner Chappell)	D, S	90	74 24 To Love Somebody Jimmy Somerville - London (Gibb Brothers/BMG Music)	D, A, CH
23	21 11 Poupee Psychedelique Thierry Hazard - Columbia (Sony Music)	F	57	60 5 Can You Dig It? Mock Turtles - Siren (Virgin)	UK, I, R	91	94 3 Je N'Ai Plus Rien A Te Donner Marc Lavoine - Polydor (Avrep)	F
24	22 3 The Size Of A Cow Wonder Stuff - Polydor (PolyGram)	UK, I, R	58	55 8 J'AI PEUR Francois Feldman & Janiece Jamison - Phonogram (Marilu/Caro-Line)	F	92	47 14 Innuendo Queen - Parlophone (Queen Music/EMI Music)	D, CH, P, I
25	26 4 Deep, Deep Trouble The Simpsons feat. Bart & Homer - Geffen (Zomba/EMI)	UK, I, R, SF	59	49 3 Where Love Lives (Come On In) Alison Limerick - Arista (BMG Music)	UK	93	NE Seal Our Fate Gloria Estefan - Epic (EMI)	UK
26	20 13 Because I Love You (The Postman Song) Stevie Nicks - BGM (Saja/Mya-T)	D, B, CH, S, P, N	60	58 16 All This Time Sting - A&M (Magnetic/Regatta/Illegal)	F, D, P, I	94	NE Children E.M.F. - Parlophone (Warner Chappell)	UK
27	35 7 Losing My Religion R.E.M. - Warner Brothers (Warner Chappell)	UK, B, NL, S, I, R	61	RE Homely Girl UB40 - Virgin (Virgin/Intersong)	F	95	100 2 Se Mustamies Haus-Mylly - Power (Power Records)	SF
28	25 5 A Nos Actes Manques Fredericks, Goldman & Jones - Columbia (JRG/Marc Lumbroso)	F	62	62 4 The Way You Do The Things You Do UB40 - Virgin (Jobete Music)	F, D	96	72 4 Feel The Groove Cartouche - Phonogram (Scorpio)	F
29	23 25 Sadness Part 1 Enigma - Virgin (Data Alpha/Mambo/Siegel)	F, D, P, DK, GR, I	63	89 5 So Sad Gregorian - Metronome (Antenna/PolyGram)	F, P	97	NE Are You Ready AC/DC - Atco (J. Albert & Son)	UK, I, R
30	32 13 (I Wanna Give You) Devotion Nomad feat. MC Mikee Freedom - Rumour (Skratch/Copyright Control)	D, B, NL, E, A, CH, S	64	NE Long Train Running Bananarama - London (Warner Chappell)	UK, I, R	98	86 24 Unbelievable E.M.F. - Parlophone (Copyright Control)	D, E, CH
31	24 4 Love And Kisses Dannii Minogue - MCA (Mushroom)	UK	65	NE How To Dance Bingoboyz & Princessa - Atlantic (Copyright Control)	D, NL, A, SF	99	NE Les Yeux Ouverts Enzo Enzo - Ariola (Francis Day)	F
32	43 3 Zehn Kleine Negerlein Time To Time - Power Brothers (Nosferatu)	D	66	90 8 This Is Your Life Banderas - London (One Life/Island/Elysian)	UK, D, S	100	NE My Head's In Mississippi ZZ Top - Warner Brothers (Warner Chappell)	UK
33	54 3 One More Try Timmy T. - Quality (RMI)	D, B, NL, S	67	52 15 Natal Chico & Roberta - Carrere (Adageo)	F			
34	53 2 Rock The Casbah The Clash - Columbia (Nineden/Virgin)	UK, I, R	68	NE Get The Message Electronic - Virgin (Warner Chappell)	UK, DK			

UK = United Kingdom, D = Germany, F = France, CH = Switzerland, A = Austria, I = Italy, E = Spain, NL = Holland, B = Belgium, IR = Ireland, S = Sweden, DK = Denmark, N = Norway, SF = Finland, P = Portugal, GR = Greece

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Sound Advice?

Having momentarily raised the hopes of bidders for the UK's independent national radio FM (INR1) license by announcing that the cash bid will be tax-deductible, the UK Radio Authority has promptly dashed them again by telling them to base their business plans on **Phonographic Performance Ltd.**'s draft license. This incorporates a sliding scale of payments from 5.5% to 20% of all "relevant revenue" above £13.3 million.

The AIRC has already referred the PPL's rates to the **Copyright Tribunal** and the successful INR1 bidder would almost certainly follow suit. The Authority's instruction is "a very unhelpful move," according to one prospective bid-

der. "It makes it even more difficult to make the INR1 operation viable."

Jackson Publishing Deal

Fresh from his blockbuster deal with **Sony Software**, **Michael Jackson** has inked a long-term agreement with **MCA Publishing** for the worldwide administration of his **ATV Music** catalogue. ATV contains 250 **Beatles** songs and some of **Little Richard's** top hits.

On The Road With DCC

Philips and **PolyGram** execs are taking their digital compact cassette (DCC) roadshow around Europe. UK record label execs and a few select retailers attended demonstrations in London recently, where they were updated about the

DCC—and heard a prediction that the analog cassette will wind into oblivion by around the year 2007. DCC machines and software should come to market in April 1992.

Becker To Windham

Producer **Walter Becker**, whose recent studio clients include **Rickie Lee Jones**, **Michael Franks** and former **Steely Dan** partner **Donald Fagen**, has signed a long-term production agreement with **Windham Hill Productions**. He will deliver up to three albums annually for the **Windham Hill Jazz** label. WH/Europe GM **Frank van Houton** tells **M&M** that Becker's first project is saxophonist **Bob Sheppard's** new recording *Tell Tale Signs*, to be released this spring.

Marriott Dies

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

Sun And Skyrock

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

Dutch Treat

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



Simone Angel

Radio City

(continues from page 1)

UBS Phillips & Drew financial analyst **Janet Robson** says Radio City has been a possible bid target for some time. "The current economic circumstances are helping a consolidation to fewer radio companies. More mergers and takeovers are likely within the next year."

A City buyout would be the third major deal in the UK over the past two years. On March 4, Radio Clyde bought **Radio Forth** in a stock swap worth £6.32 million, while on September 8, 1990, **Metro Radio** acquired **Yorkshire Radio Network** in a £13.5 million hostile takeover.

Trevor Morse, a consultant at **Boyfield Morse & Letwin**, says despite a drop in profits in the company's last results, City still looks healthy on paper.

"With pre-tax profits of 20% on turnover and net assets valued at £1.5 million, the station has to be worth something to one of the

bigger companies." For the fiscal year ended September 30, 1990, City billed £4.15 million in ad revenue and had cash flow (before IBA rentals) of £828,000.

A spokesperson at media company **Charles Barker City** says the approach has more to do with the recession than any future radio strategy. "I don't think we'd see a station like Radio City in this situation if the market was buoyant."

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

While mergers and acquisitions in stations has heightened somewhat in the past two months, the wildcard in who emerges as a radio powerhouse is the Radio Authority, which has said it plans to award 30 stations a year during the next 10 years.

Comments **Bruce Fireman**,

chairman of financial consultants **Fireman Rose**. "I don't think this is the harbinger of anything particular. Radio City has had management problems and someone clearly thinks it is worth buying."

"The important point is that Radio City should not be regarded as a monopoly. Liverpool could have 10 or more stations within the next few years. Some of them will be "mama and papa" stations with very small resources and others will be part of a chain. That there are going to be a lot more stations around and it will be impossible for one or two companies to control the market."

Adds **UBS Phillips & Drew's** Robson, "The problem in the UK radio market is that you can never discount the personality factor."

Some of the people involved have been around for a long time now and it will be interesting to see how many of them survive the changes that the industry is going through. I think there will be fewer personalities in the future and more management in depth."

Mediametrie

(continues from page 1)

Europe 1 and **France Inter**, with the latest jump attributed primarily to extensive Gulf war coverage.

Comments France Info spokesperson **Pierre Alexandre**, "This was obviously an extraordinary result linked to the war. We can't expect to keep all our new list-

Clarification

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

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

eners—the station is certain to fall back in the next poll—but some of them will become loyal to us. This is an excellent boost to us at a crucial period of our consolidation."

At NRJ's sales house, **Regie 15-34**, director of marketing **Jean-Yves Grangier** says he is not worried at being overtaken by France Info. "This is a temporary phenomenon. I don't think anyone could say otherwise. France Info has done very well in a period when news was a prime audience need, and has improved its image as a result. NRJ hasn't suffered; our audience is still rising."

"I think these results show the strength of specialist FM stations—that the all-news format has benefited more than the generalist AM services."

The Mediametrie sweep shows most AM stations, which also emphasised news coverage during the war, did gain over the previous book—**Europe 1** up 0.7% to 12.8%, **France Inter** up 0.4% to 12.0%, **RMC** up 0.4% to 5.6%.

The exception is **RTL**, which, despite a minor slip to 20.1% (from 20.5%), remains France's leading station.

Radio's overall reach during the first quarter showed a healthy 2.6% increase, to 79.0% (34.76 million listeners), probably also attributable to the war.

There was less movement among the music FMs, with the biggest gain by **Fun Radio's** 0.4%, bringing its reach to 4.0%, while **Skyrock** climbed 0.3% to 5.6%. **Nostalgie's** 0.2% loss took its reach to 4.0%, and **RFM** is down 0.4% to 1.8%, but **Europe 2** suffered the heaviest, off 0.8% to 5.0%.

Comments **Europe 2** GM **Martin Brisac**, "All the adult FM formats were affected by the war, in a way that the youth stations weren't. Our audience of middle class and professional 25-34s, are exactly the kind who turn to news stations and TV in a big way at times like this. We're disappointed, but we don't see this lasting."

NAB

(continues from page 1)

"European Media Investments And Opportunities", both executives were pleased with their own experience in shared ownership—a relatively unfamiliar concept in American radio.

When asked to discuss the role of a partner or local European asset, Stoner said, "One of the things we haven't done as well in the US—it's been sort of a **John Wayne** 'we're going to do it ourselves' approach—is to think about the kind of relationships that have existed in Europe between companies and between countries. We really have to spend more time sorting out the objectives and motivations of the various partners."

Stoner's company has a 7.8% stake in Newcastle-based **Metro Radio Group**, which owns one AM and five FM stations.

He continued, "For example, in one potential situation in Germany, the partner we were going to have was really interested not so much in making money as in making a personal political statement. You can run into that situation when you take a lesser position in terms of ownership."

Agreed Graves, who is looking to broaden Group W's European holdings (**M&M** April 27), "One of the first things that strikes you when you begin to do business in Europe is that no one owns all of anything; they practise what I call corporate socialism. So you have to be prepared to do business the way they do. Part of that is having good partners. Another part might be taking a piece of something else—maybe buying something you don't even want, in order to be part of a partnership."

Classifying its involvement as a "learning experience", Group W holds a 10% stake in **Jazz FM/London**, a company selected from many prospective partners. "We visited with a large number of potential applicants who applied for the incremental franchise," said Graves, "and narrowed it down to a few people who we felt had a good chance of win-

ning for political and programming reasons, and whom we thought we could partner with from a corporate culture point of view."

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

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

Stoner is also sensitive to political considerations. "There are some horror stories. A friend of mine ran a station in Southern France and ended up with his transmitter in the police station...there can be problems! Graves acknowledged, "With only 10%, we didn't have any management say or controlling interest in how they went about it. We advised as best we could, and we've certainly learned a lot about UK radio. It's a very different environment to work in."

When asked to forecast if the 1992 EC developments would make a difference for Americans interested in European radio ownership, Stoner predicted, "The real opportunity for all of broadcasting is what's happening to the advertising market. As brand names are rolled across all these countries—e.g., establishing a Portuguese brand in Germany and vice versa—there's going to be an astronomical growth in advertising. There already has been. It's growing much faster than the US, and after this (European)

For more on the US view, see Special Report by **John Abel**, **NAB** executive VP (page 12).

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