Mergers & Acquisitions Update: French Radio Leads The Way

by the M&M Staff

The European radio map is undergoing fundamental changes. National networks are looking beyond their boundaries; regional nets are buying or merging to survive; and large media conglomerates are taking their first steps into radio.

In M&M's first mid-year report on mergers and acquisitions in the radio industry, the early leaders are the French radio nets.

Comments Stephan Goetz, MD of Communications Equity Associates/Munich, "The French operators will dominate European cross-border ownerships for the next few years until the Italian and UK markets become more competitive." Goetz adds, "In other markets, most radio owners are too small to invest abroad or are not really experienced in radio, as is the case with the German publishers, which dominate the German radio market."

Seeking Other Markets

Chris Aker, head of media M&A at Swiss Bank in London, seems to agree. "NRJ has made investments in Belgium, Germany, and the UK, making it to radio what Canal Plus is to television. [Havas-owned] IP's decision to take a 29% holding in Capital Radio/London is arguably the largest cross-border minority transaction that has taken place in Europe to date."

NRJ isn't the only French radio net to look outside its boundaries. Radio Monte Carlo, the largest French radio net, hinted on June 6 that it was looking at teaming with one or more media companies to expand in France and Europe. Rumoured leading candidates for a partner: Bouygues (which operates TV station TF1), CLT, Europe 1 and Havas.

Not to be outdone, Europe 1 has also been expanding aggressively. However, its strategy has been to invest in start-ups rather than take a 29% holding in a company. The French radio net, like NRJ, is a big believer in what a powerplay or "A" rotation can do to build awareness and activity at the retail level. One such exec is AVL head of promotions Matthew Austin, who says, "Obviously, a powerplay is the best we can achieve in radio. And as long as there's exposure on other media, then the effect can be massive."

"Powerplay is the best way of finding out if a record has legs."

The heads of the largest Continental European affiliates—those in Germany, France and Italy—will report directly to Summer.

The remaining European companies will be accountable to London-based regional director Manolo Diaz, who will transfer from his post as MD of Spain's Sony Music.

Manufacturing operations for the Continent will report to Summer.

(continues on page 26)

Labels Discuss Powerplay Value

by the M&M Staff

Last week M&M profiled several radio stations across Europe, who discussed "powerplay" and heavy rotation play of selected singles as a programming strategy. But what kind of impact does this significant exposure make in terms of record sales? This week, record company executives comment on the value of programming records in a high rotation.

No. 1 in EUROPE

European Hit Radio

ROXETTE

Fading Like A Flower

(EMI)

Eurochart Hot 100 Singles

CHER

The Shoop Shoop Song

(Epic)

European Top 100 Albums

R.E.M.

Out Of Time

(Vienever Brothers)

OUT NOW: CD, LP, MC

including the hit-single

RUBBERBANDMAN

phonogram

(continues on page 26)

YELLO

baby

(continues on page 26)
Bonnie Raitt's got something to talk about...

July 1991
1 Milan
3 Hamburg
4 Dusseldorf
6 Tourhout
7 Werchter
8 Paris
10 Montreux
12 Montreux
13 Rotterdam

CD MC LP
OUT JUNE 1991
**Orup Goes Europe: First English Record**

Sweden is continuing its reputation as a hotbed for new talent with the pan European English-language album release by Orup. Signed to the Warner Music-owned Metronome label, it is the third time the company has secured a Europe-wide album release, following The Stonebreakers and The Creeps.

Orup's new 9-track album of mostly soulful pop songs, One-Peaceos is the musician-composer-producer first English-language album. The first single, My Earth Angel, has been released worldwide on July 1. The first single, Learning To Fly, was serviced to European radio on June 11.

MCA has completed its executive line-up (M&M May 18), and is now positioned to orchestrate its first major pan-European marketing campaign since the restructuring.

**Breaking New Ground**

Comments MCA Records International senior VP Stuart Watson, "This is a campaign of many firsts. It will be the first time we have produced all merchandising material from our London office. Warner [MCA's previous distributor] produced this centrally from the German factory. BMG doesn't so we did it all ourselves. Also, we have never serviced a single to radio on the same day worldwide.

"We will keep the album going for at least nine months. The campaign will be in three phases. Apart from Learning To Fly, there is the next single in September, Learning To Fly, Into The Great Wide Open, possibly in conjunction with tour announcements and followed by the third single, by which time we will have also started a back-catalogue campaign."

Co-ordinated from its London-based headquarters, an extensive marketing and merchandising package has been produced including some 5,000 posters, 2,000 press kits and 500 postcards signed by the artist. The merchandising package is completed with T-shirts, design jackets and stickers. Also, an open-ended interview on CD and video is available for broadcasters as well as 15/30/45 seconds of music beds containing three tracks off the album.

**Sales Projections**

Wasson says projections for the new album are up to 250,000 units for Europe with some 250,000 copies already shipped.

Petty's previous album, Full Moon Fever (released in 1989), sold about 400,000 copies. Traditionally, Sweden, Germany and the UK have been the artist's strongest markets.

Co-op campaigns have been set up with leading retail chains such as WOM (Germany) and Free Record Shop (Holland). An advertising campaign with MTV/Europe is planned for July.

The new album is produced by Jeff Lynne and Heartbreaker guitarist Mike Campbell (the same team behind Full Moon Fever). Featuring 12 tracks, it displays Petty's knack for writing catchy, guitar-oriented pop songs.

Petty has been involved in several solo projects including his membership with the Traveling Wilburys and his writing contributions on albums by Roger McGuinn and Del Shannon.

**London Records Plans Next Phase For Zucchero**

by Robbert Tili

Now that Italian artist Zucchero Fornaciari is at no. 3 in the Coca-Cola Eurochart Hot 100 Singles with the single Senza Una Donna, London Records is planning the next steps for breaking the album Zucchero across Europe.

Conquering the UK market is especially hard for foreign artists. For Zucchero, however, singing in English and teaming with Paul Young certainly paid off.

"It is not for an Italian/English vocal duo to hit the UK charts, though. In 1982 Renée & Renato reached the top slot with the single Save Your Love. But it is the first time such a success is backed up by an album. On Zucchero, the Italian sings from his hits into his second albums in English.

**Setting The Stage**

Comments London international director John Reid, "We've been working for two years to set this up. We've made an English album, and we brought him in for a couple of shows last October. Before that, he had already done some shows with Eric Clapton. Then we re-cut Senza Una Donna (Without A Woman) with Paul." Paul Young, which is now also included on the album. We dropped the original solo version; the two already had sang that song together live on stage in Italian shows."

"That Paul Young association obviously helped. We got some reasonable airplay; BBC Radio 1 got behind it. But most of all, it is a great record. Most foreign artists who have succeeded in the UK didn't have a real career here. They've had one-hit or novelty hits."

So far, 150,000 copies of the top 5 single were sold in the UK; the album has sold 50,000 copies to date. Adds Reid, "We are getting good exposure now in Europe. He's almost top 3 in every European market now. We're certainly going to build on that success, and set him up for the future. The next step will be a Wonderful World, featuring Clapton. We're thinking of releasing singles off the album until Christmas. Last week, Senza Una Donna peaked at no. 2 in the EHR Top 25.

Zucchero is scheduled to release a new album next year and a live album will probably be out in the fourth quarter of this year.
Chrysalis Downturn After Quiet Christmas

by Hugh Fielder

"An exceptionally quiet Christmas period" with no major album releases contributed to Chrysalis Group's £2.9 million loss for the six month period ending February 1991. That's compared to profits of £0.5 million for the same period last year. Group turnover dropped £2.6 million to £59.3 million.

Chairman Chris Wright says, however, third quarter results have shown "significant improvement" led by the success of Chesney Hawkes, who topped the UK singles chart for five weeks. The music publishing companies and Largo Export's both reported increased profits, but the communications and media division was affected by low demand for facilities and programme-making in the run up to the Channel 3 TV franchises.

Says Wright, "The prevailing economic uncertainty in our major markets makes it difficult to be optimistic about the short-term trading prospects of many of our operations. In light of this, we have put in place stringent procedures to reduce overheads, and capital expenditure to preserve our cash flow and strong financial base. This includes a freeze on director and senior management salaries."

Irish Stations Set Up Sales House

Ireland's provincial radio stations are setting up their own sales house in a joint venture with the Independent Radio & Television Commission (IRTC) and independent producers Enderie Productions. IRTC chief executive Michael O'Keefe will be the non-executive chairman of Central Radio Sales Ltd. (CRSL), which he says is being established in response to requests by advertising agencies.

Details O'Keefe, "The agencies indicated they wanted one central point for buying airtime, rather than having to deal with each station individually. Once it is set up, CRSL will handle the national campaigns, leaving the stations to concentrate on local sales which are not be affected by this move."

"As well as handling airtime sales, the second key element of CRSL will be to promote and market the concept of radio to potential advertisers."

O'Keefe hopes CRSL will be set up in late Jekyll/early August and ready for business in September.

For the first time in 10 years, Chiltern Radio failed to break even, running losses of £234,000 (US$391,000) for the six months ending March 1991, compared with a pre-tax profit of £403,000 for the same period last year.

Turnover declined to £1.7 million from £1.9 million last year. Sales were down by 17%, with national advertising falling by 46%. Local sales were held to a 3% drop.

However, it will not affect the recently expanded company's future investment. MD Colin Mason says, "Just because there's a blizzard of a recession doesn't mean that you should stop training a new sales force. They are already doing direct with the advertising agencies and everyone is happy with this arrangement." says O'Keefe.

Pavarotti "Parks" At Melody Radio

Melody Radio, London has won exclusive UK terrestrial rights to "Pavarotti In The Park", the open-air concert by Luciano Pavarotti with the London Philharmonic Orchestra in London's Hyde Park on July 30. The station will be broadcasting the concert live between 19.00-21.30.

Melody has already secured primary sponsorship for the event with airline TWA and Associated British Ferries.

David Good, MD at Melody Radio says two more secondary advertising package deals should be confirmed within the next week. These feature guaranteed spots during the concert and a certain sum of hospitality tickets, as well as a specially-targeted campaign to run in the month before the concert.

Choice Charities

Choice FM/London are to be involved in a 48-hour "Choice-a-thon", a fundraiser in aid of charities.

With backing from Air UK, Block Records, Carrolls, National Car Rent, Car Rentals, Kettering Radio, Choice will be on air from 21.00-23.00, raising money for two local radio stations.

Says promotions manager Steve Taylor, "This exciting promotion increases the profile of Invicta's mainstream services and of both BP and Renault. It proves we are at the forefront of developing innovations in radio advertising campaigns."
Best Sellers Honoured At World Music Awards

The two-hour long World Music Awards held on May 15 at the Monte-Carlo Sporting Club in Monaco was broadcast to over 50 TV stations, including Tele-Monte-Carlo, iTV in the UK, ZDF in Germany and the Soviet Union's Gosteleradio, according to Melissa Corken of organisers Marcor International.

The show was hosted by actor/singer David Hasselhoff and various guests including Ringo Starr, Grace Jones, Samantha Fox and Rick Astley. Awards were given to best-selling national artists, judged on figures supplied by the national author's rights royalties (identified in brackets).

The winners were: Africa: Johnny Clegg (MRIB); Australia: Kylie Minogue (Aria); Austria: Erste Allgemeine Verunsicherung (Austrian IFPI); Belgium: Technostreutje (Sabam); Canada: Jeff Healy (CRIA); Denmark: Hanne Boel (Danish IFPI); Finland: Kirka (Finnish IFPI); France: Patricia Kaas (SNEP); Germany: Matthias Reim (Musikmarkt); Great Britain: Lisa Stansfield (MRIB); Greece: Nana Mouskouri (Greek IFPI); Ireland: Sinead O'Connor (Irish IFPI); Italy: Gianna Nannini (Mucisa & Dischi); Japan: Yumi Matsusoe (JFRA); Netherlands: Rene Froger (NVIP); Norway: A-Ha (Norwegian IFPI); Portugal: Rui Veloso (Portuguese IFPI); Russia: Valeri Leonov (VAAP); South America: Xuxa (FLAPF); Spain: El Ultimo de la Fila (Show Press); Sweden: Tomas Ledin (Swedish IFPI); Switzerland: Maja Brunner (SUISA); USA: MC Hammer (RIAA).

Awards were also given in the following categories: World's best-selling recording artist: Phil Collins, International Newcomers of the Year: London Beat; Outstanding Contribution to the Pop Industry: Cliff Richard, and to the Rock Industry: Status Quo; Lifelong Contribution to the Music Industry: Elton John.

Additionally, the station is expanding its coverage of Corsica via three new frequencies including its capital station Ajaccio, due to become operational in July. As well as aiming to increase its existing Corsican audience, Nostalgie intends to catch the attention of the French, German, and UK tourists there.

On the advertising front, Nostalgie Communication is offering a special summer package in collaboration with ROF, the regional radio specialist sales house. The SM Littoral package contains 68 stations covering three geographical zones: the English Channel region, the Atlantic and the Mediterranean. The Channel region focuses on 21 stations broadcasting to 33 seaside resorts; the Atlantic has 23 stations covering 36 resorts; and the Mediterranean has 24 stations which reach 35 resorts.

Skyrock’s Bellanger Ends Hunger Strike

by Emmanuel Legrand

Skyrock president Pierre Bellanger, who began a hunger strike in front of the broadcasting authority CSA on June 6, has decided to stop after two days. Bellanger met with Jacques Boutet, president of CSA, on June 8 and agreed to end the strike.

Skyrock announced Boutet “recognised the quality and the popular success of Skyrock and has assured that it will be treated as a major network.”

The president of Skyrock began his protest against CSA’s attitude towards the network. Skyrock claims that despite being the second national FM network (2.5 million daily listeners), it is discriminated against by the CSA. Recently an application for a frequency in Reims was rejected by the CSA and in other cities like Caen, Lille, Rouen and Strasbourg the company is still awaiting frequency licenses.

Laurent Boumeau, programme director of Skyrock, admits “It is not logical to be the second FM network and not be represented in 20 of the 50 main French cities.”

Martin Brisac, GM of Europe 2, is sympathetic to Bellanger’s worries, but says Skyrock is not the only station facing this problem and regrets that there’s been no collective action taken. “It is clear that a collective would have had more power, but the FM stations in France are not mature enough for such action. There is too much competition and, subsequently, it prevents action of this kind.”
ARM Merges With AER; Wants More Say In Media Laws

by David Stansfield

ARM, an association representing 87 local stations in central Italy, has merged with the larger AER affiliation which has around 300 local and regional member outlets throughout national territory. The agreement was reached at an AER assembly held in Riccione (Rimini) on June 8. It is aimed at providing private broadcasters with more power to deal with government delays in implementing broadcast legislation approved last August. AER also intends to work more closely with Federaradio, the federation which represents commercial, community and religious radio associations throughout the local broadcast market.

AER executive Carlo de Giacomini explains, "It's almost a year since legislation was introduced and nothing has happened. A frequency plan has not been announced and there has been no statement on which stations will be granted licences."

AER also wants government assurance that national stations will not be allowed to air local advertisements. Such a guarantee is part of the Broadcast Bill now being contested by RNA, the association which represents national network stations.

AER, which acts for 10,000 workers through its member stations, will push for meetings with new Minister of Post and Telecommunications Carlo Vizzi in an effort to speed up government decisions. Says de Giacomini, "The local broadcast sector is too important to be relegated to some kind of second division which is always sacrificed in the interests of political battles. It's a sector and not just a statistic."

Radio Speaks Out Against New Disco Rules

Radio DJs' specialising in dance music are hitting out at a new government decree limiting the opening hours of discoteques throughout national territory.

The decision comes after protests by a group of parents dubbed "anti-rock-mothers". They claim the current trend of discos staying open until dawn contributes to sharp increases in fatal road accidents involving young people (see M&M May 25). In future only discos that cater largely to tourists will be allowed to stay open until 04.00.

Dance music also comes under attack by being linked with drink, drugs and "the devil's music." State RAI radio DJ Luca De Gennaro describes those charges as ludicrous.

De Gennaro presents weekend dance music shows on the Stereo RAI station, is a club DJ, and organises rave parties. Club dates have been lost since the government announcement, he claims, adding "The decree amounts to some sense to the subject" by devoting a small part of his programme to the issue. "Nothing heavy," says Simioli. "I've tried to use a rational approach to an audience which includes many housewives and mothers."

A similar approach is being used at the Rome-based regional station Radio Centro Suono. It devotes a large slice of its programme time to dance music and has been involved in several rave parties. Comments programme director Alberto Castelli: "The decree is not going to solve the problems of road accidents, drink or drugs. But it's a fact that a lot of kids get killed in cars so, naturally, we feel sorry for the parents. We're giving the issue air-time but it's a fight against government and not against mothers and fathers. We will not run the risk of upsetting anyone who may have lost a son or daughter."

Castelli says Radio Centro Suono will join forces with other stations to organise what he describes as a peaceful protest party. "We want to bring a lot of kids together to show they can dance without problems," Castelli remains convinced radio stations have the power to influence the situation. He says, "Radio is the new media for young people. They tune into stations more than they read newspapers or watch TV."

ELDA Italia Doubles Laser Titles

ELDA Italia, the local branch of the European Laser Disc Association, is predicting a 58% increase in the number of titles out on the local market by the end of this year.

Two hundred titles are currently available with pop and opera music cornering a 78% share. This total, which includes movies, is expected to rise to 316 by December 31. 105,000 units had been sold by the end of May — 50,000 music and 55,000 movies.

ELDA also expects sales of laser disc players to rise from a 1989 total of 15,000 units to 16,940 million by 1995, with a consequent revenue increase from the 1989 figure of US$6.4 million to US$383 million by 1995.

101 Network Promotes Impulse Compilation

101 Network, the Milan-based private national station, intends to stay fresh by teaming with Sony Music to promote Impulse Night Rhythms, a dance music compilation album scheduled for release on June 24.

Sony Music's Columbia record division is partnering with the multinational company Elida Gibbs, which has launched the new perfume nostrant, Impulse Night Rhythms. The cosmetics firm will back a TV ad campaign for the album to be hosted on Silvio Berlusconi's private network channels.

Starting on June 29, 101 network DJ Mario Piana will appear five consecutive Saturdays at Citta Mercato hypermarkets in the Lombardy region.

Andy Baum
the austrian rock singer
steps into Europe

"Extra Feathers"
produced by Polio Brezina
mixed by Tony Taverner
first single "What Love Can Do"

Rockmusic full of feeling
...some extra feathers would do no harm...

Music & Media June 29 1991

Wanted: Your Face in M&M!

As part of M&M's Madrid spring exhibition of its photo coverage and professional files, you are invited to send in photos of yourself and your flair for supplement articles and special features. Whether they are portraits of your people or pictures from station activities, visit from recording artists or any other special occasions, we want them all. Really send your pictures (a4 size, black and white)

Steve Woonik, managing editor
Music & Media 1035 Amsterdam, Holland Tel: +31 (0) 20-669-1951 Fax: +31 (0) 20-669-1951

Want to get the latest about the music and media in Italy? Check out the website of Music & Media for the latest news and features.

AmericanRadioHistory.com
Charivari, Gong Merge Key Support Operations In Bavaria

Mal Sondock

In an unprecedented move, Gong Verlag Radio and Radio Charivari are combining administrative functions at stations in Regensburg and Würzburg in order to cut costs drastically. Both stations will share studios, administrative staff, technical facilities, local reporters and sales staff.

Gong GM Ulrich Clef comments: "Two facts are very important. There will be two completely separate programs as there are now and we are not considering a merger or buyout of any kind.

The reason for this cooperation is the practical solution to cost problems with no loss of program image. Our stations have two different target groups. Charivari is looking for the listener 35 and older while our target group is 14 to 39 years of age. That means that we can cooperate very well and capture a large segment of our markets together in competition with other local stations without too many compromises." Details Clef.

Cutting Costs

Charivari Regensburg GM Peter Heimann adds: "The financial situation of all of the local private radio stations is not too rosy at present. We have to investigate new ways to cut costs without cutting quality. The question of a central statewide network service as in North Rhein-Westphalia was mentioned, but only one station in each market could subscribe to such a service, and what would the other stations do? I fell that our present idea is the perfect solution."

Local Radio In NRW Tops Publics

The two-level system of local radio in North Rhein-Westphalia, Germany's largest state, based on the latest listener results.

The results of the first "listeners yesterday" tests by Infrasat are "surprised and delighted" Radio NRW GM Helmut G. Bauer, who reported the results first hand at the media forum held in Cologne on June 9-11.

"The test covered over 1,400 interviews held in the 12 cities where our stations have been broadcasting for up to a year. They gave WDR 1 a 75% share. WDR 2 grabbed 22% of the listeners, WDR 3 got 3% and the popular MOR and German Schlager channel WDR 4 picked up 31%. Our local stations with their own broadcasts and the programs provided by Radio NRW, led the pack with a 32% share."

In listening time, we also did very well. WDR 1 got seven minutes, WDR 2, 33 minutes, WDR 3, three minutes and WDR 4 tied us with a 52-minute day listening span for the audience tested."

Despite the enthusiasm of local stations, private radio media executives from other states put a damper on the excitement. The GM for the Bavarian State central office for new media Martin Gerbrande warned broadcasters that in his state, similar numbers were recorded in the first year of operation by the new private stations, but quickly slipped after the first euphoria and curiosity by the public was satisfied. The GM of the State office for communications in the State of Baden-Wurttemberg, Christian Schurig agreed.

Despite some caution, however, the numbers provide new local stations with a strong incentive to increase their advertising income, and strengthen their financial basis and their ability to do more and better local programming.

The 36 local stations, with eight still to come, are owned almost exclusively by local and regional newspapers but are programmed by an independent body involving local interest, cultural and religious groups.

A central station, Radio NRW, provides the complete music line-up and a 24-hour days blanket program, including hourly newscasts that the stations can carry without costs.

Most of the stations do about five to eight hours, especially in the prime morning and early afternoons periods, with Radio NRW music and their own area news and information. MS

Dino Music Holds Euro Gathering

by Anna Marie de la Fuente

Dino Music held its international product convention on May 30-31 in Barcelona where its new Spanish affiliate has been based since this spring. The meeting was preceded on the 29th by a gold award ceremony for Rumba 3, one of the bands featured in Dino Music Spain's rumba compilation LP Baila-mi Rumba.

The record released by Dino Music Spain, Baila-mi Rumba includes the Gipsy Kings, Ana Reverte, Azucar Moreno, Raul Orellana and other top rumba artists.

The weekend gathering was attended by Dino music heads from Europe and the U.S. Explains Dino Music UK MD Mark Rosenfield: "We basically came together to coordinate and develop our front-line products in Europe."

Dino Music Spain is distributed by Sony Music but, adds MD Frank Andrade: "We have our own marketing and promotion people, of course. Although Dino Music specialises in compilation LPs promoted on TV, it has also signed on some more prominent acts, such as Lutyoka Jackson, whose latest record is scheduled for release in September. Jackson is signed to Dino Music worldwide.

25-34 Age Demo Tops List In Latest ICP Ratings

Results from the latest radio listening poll for the first quarter of 1991 have been released by the consumer research firm ICP Research.

The first in Spain to make use of France's Mediamettrie system, ICP has been operating since April 1990, analysing the listening habits of Spain's 31.6 million population aged 14+, using telephone interviews. Out of 17.8 million confirmed radio listeners.

53.8% are male and 46.2% female.

Both sexes prefer AM radio.

The first year's results confirm the dominance of AM radio, posting an audience of 12 million as opposed to FM radio's six million listeners. The AM radio audience jumped 174,000 while FM radio gained 66,000 during this period.

However, the number of individuals who tune in to both AM and FM radio has dropped 127,000.

The survey also reveals that the largest listening age-group is the 25-34 year olds (28.9%). Followed by the 35-44 age group (15.6%). In contrast, the 20-24 year olds represent only 11.1% of the total audience.

The southern region of Andalucia has the biggest radio audience. With 2.8 million weekday listeners, followed by Catalonia with 2.6 million and Madrid with 2.3 million. The study also disclosed that the most popular radio listening time blocks were from 6:00 to 9:00 hours among the active population aged 25-34.

The youth group preferred to tune during the afternoons.

EAST MEETS WEST — BMG Ariola Munich and K&P Music, the first independent label in eastern Germany, have signed a long-term contract. Both of the companies have been working together as A&R partners. K&P are Fritz Pappel (standing) and Toni Krohl.

SPAIN

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AM/F

SPANISH RADIO DEMOGRAPHICS (Jan. - Apr. 1991)

<table>
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<th>Age Group</th>
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Total audience: 17.8 million

Source: ICP Research
The Voice Adds Ålborg To Network

by David Rowley

The Voice of Scandinavia, arguably the region's most powerful private group of stations, has just opened its 10th terrestrial station. The station will be located in Danmarks third-largest city.

Until now, the voice's main power base has been on the island of Zealand, where there are eight facilities, including three in greater Copenhagen, which has a population of 1.3 million. The company also has an outlet in Odense on the island of Fyn. The stations run from six separate studio centres.

The new station is broadcasting on 106.9 FM between 0600 and midnight. Lars Kjær, the network's programme director, says the facility will follow the strong EHR format already established by other outlets in the chain. Station manager Thomas Kjerr is supported by all local personnel.

Kjør adds the listener goal is 10%-15% of the audience on a daily basis after one year, equivalent to about 30% per week. The station was established from scratch for Dkr250000 (approx. US$40000).

He says the appearance of a Voice station has helped break what was eventually a media monopoly in the city, with almost all local newspapers, radio and television owned by the same group.

"We've had a very strong reaction from local advertisers since we started because up until now, the existing media outlets have been able to dictate ad prices. That situation has changed now."

Kjær doubts, however, the Voice will be strongly competing for the same audience with the dominant local station in the region, Ålborg Naeradio. "They are very strong on 30 years and up, but we're aiming for the 15-25 audience, " he says.

1990 IFPI Results Show Vinyl Slide Across

Figures just released by IFPI show a steady rise in Scandinavian sales of music in vinyl for all Scandinavian markets.

The Norwegian market, which dipped sharply in 1989, seems to have picked up a bit in 1990. The value of Norwegian deliveries increased from 5.2 million in 1989 to 5.7 million in 1990. This is a 9.2% increase over the previous year.

The Swedish figures, which cover all deliveries for 1990 came to 8.46 million, up 5.7% from the previous year. The Swedish figures also show a steady rise in vinyl sales for 1990.

The Finnish deliveries increased from 3.69 million in 1989 to 4.27 million in 1990, a rise of 16.7%. This is a 13.5% increase over the previous year.

The Danish figures show a decline of 15.7% from 9.2 million in 1989 to 7.6 million in 1990. This is a 13.5% increase over the previous year.

The Danish figures also show a steady rise in vinyl sales for 1990.

SCANDINAVIA SOUNDCARRIER SHIPMENTS 1990-1989

Country 1990 1990

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<th>Country</th>
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<td>Finland</td>
<td>5.7</td>
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<td>Norway</td>
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<td>Denmark</td>
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The British trade association, which recently released figures for the UK, shows a decline in vinyl sales of 15.7% from 9.2 million in 1989 to 7.6 million in 1990, a rise of 13.5% over the previous year.

Doe Maar To Hit Platinum In Holland

by Maagiel Bokker

Dutch band Doe Maar are currently enjoying positive reviews following their massive national appeal in the early 80's. Backed by a TV advertising campaign on commercial TV channel RTL-4, the group's 18-track sampler, Doe Maar De Beste, has hit gold (500,000 copies) within four weeks. During the 80s, Doe Maar were released by the Teltar label. Last year, CNR acquired all of Teltar's back catalogue, including material from national talents like first on the Dutch pop charts, and became the biggest national talent to date.

The band first hit the charts in 1981 with 32 Jaar (which has also reappeared on the Dutch single, currently at no. 15). The albums Stink! (31) and the follow-up a year later, Doris Day En Andere Stukken reached combined sales of half-a-million copies.

According to CRN's sales manager Ge van der Meys, the album probably will hit platinum (75,000). "For some time there was a growing demand for a sampler. Although the band's back catalogue was available on CD, we got many requests from retailers for a compilation album. We released it mid-May and sales picked up immediately."

The new sampler contains the band's trademark sound—ska and reggae-flavoured pop—on hit singles like De Bem, Po, Is Dit Alles and 1 Nacht Alleen. Doe Maar has Holland's biggest national talent to date.

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BENELUX

Hit Radio To Launch July 1 With No Jacks; Staff Of Two

by Chris White

Hit Radio, the new 24-hour EHR format channel which is being launched by AC station Sky Radio on July 1, is expected to reach an initial 1.5 million hit cable connections increasing to more than 3 million by year-end, according to Sky Radio’s MD Jan Lathouwers. He says there has been "a very positive response" from both cable operators and advertisers towards the channel.

Round The Clock

Hit Radio will have a Top 40 format transmitting 24 hours a day, focussing on the latest pop trends and current hit singles. If 60% of the top charts comprise dance music, then that will be reflected accordingly," says Lathouwers. "The channel will be complementing Sky Radio’s policy of broadcasting adult contemporary music like The Carpenters by playing contemporary music geared to a 13-30-year-old age group."

Lathouwers claims that the launch of Hit Radio has been due to overwhelming demand from various interested parties. "Sky Radio’s sales and marketing sta-

tion in Holland that is currently making a profit, and with Hit we aim to repeat the success story."

There has been a great response from the advertising agencies that Sky Radio works with, and the Dutch record industry has also been very supportive of what we are doing."

Hit Radio will have a weekly Top 40 playlist with one record singled out for "Hit Radio Hot Shot" and played every two hours. There will be no DJS except on Sunday afternoon when the programme focuses on the US Top 40," hosted by Shadow Stevens and syndicated to other

inations around the world. We are investigating the possibility of other similar shows in the future but Hit Radio will have a non-stop music format. That’s what has made Sky so popular," says Lathouwers.

Hit Radio will have a staff of just two people, including the new head of music Koen van Tijn, supplemented by Sky Radio’s existing eight staff.
The programme is so broad that it involves all departments, whether it be sales, traffic, commercial production, news, programmes or engineering.

The value of this to the delegates is that they are given the ‘basics’ of management training, so that essentials like time management, negotiation, presentation, counselling and interviewing skills become second nature. More importantly, it is the interaction of these managers. Generally, they have very little thinking and planning time together and yet they are forced to sit down together and listen to each other, while deciding how to overcome various problems and projects.

"Hang on!" - I can almost hear some luddites in the industry saying. These people are not paid to sit around chatting to one another. They see enough of each other anyway and they are already having lots of meetings. Well, I am afraid to tell you, Mr. Sceptic, that if you were to price those meetings and then ask questions such as: "What was the objective of the meeting?" "Were all the people present essential to the meeting?" "What was actually achieved?" "Did the meeting have a set timescale?" "Were the items covered prioritised?" and "Did the chairman control interruptions?" the simple fact is that thousands of pounds are being wasted annually by undertrained, unsupervised middle managers who deserve better from their senior managers.

Congratulations to stations like Southern Radio and Invicta Radio which have invested in all these areas. There is no doubt that phase one has been encouraging, even though all was chaos with the economy and advertising reverses.

Phase Two

Then, along came phase two - when not only the large groups started to take stock of the first six months of the radio financial various stages of receiving a grant. Remember T.E.C.'s want to hear from you, as they are very keen to get publicity for their work. However T.E.C.'s are not the only establishments ready to match funds, there are other grants available from the government's Department of Trade and Industry's 'Marketing Initiative' through the Institute of Marketing. They may be a little more red-tape ridden than the T.E.C.'s but providing the training is planned and you use consultants, they are also happy to support you by matching your investment £ for £, up to a maximum of £15,000. Other European countries may have similar agencies.

Needless to say, this article has been devoted to grants in the UK, for two good reasons. Generally speaking, in other European countries (particularly Germany), there is a healthier attitude toward training. Unfortunately, commercial radio in the private sector is not as sophisticated in its methods of selling as is the case in the UK.

Politically, in the UK, training and education is a 'hot' issue, with all political parties claiming that they believe that masses of funds need to be invested in the training of students and workforces. Additionally, the Conservative government is urging the National Council for Vocational Qualifications to introduce Britain's first national system of vocational qualifications. The importance of such landmarks cannot be overemphasised. What it will mean, if implemented, is that stations will be able to gauge the worth of training schemes. Prospective employers will be able to judge more efficiently the quality of people they interview. The customers will know for example, the calibre of sales people with whom they are dealing, which, incidentally, already happens in American radio.

Talking about the importance of training can only help a committed view toward continuous investment in your managers, presenters and sales staff. As a result there are long-term plans for UK companies like Orchard FM/Somerset, Fox FM/Oxfordshire, IOW Radio/Hants and Buzz FM/Birmingham, which are all taking advantage of the 50% funding.

Does anybody else want to join the list and plan their way through the training maze? Phase two has been very good for me. How about you and yours?

Tony Grundy owns broadcast sales specialist and management consultancy Communicate Now. Grundy has been in the broadcast industry for 17 years, during which time he was sales director at Radio Aire/Leeds and Radio 210/Reading where he was MD. He was also named deputy MD when Radio 210 merged with GWR/Bristol in June 1989. He can be contacted on tel: +44 491-873185 or fax: +44 491-875180.
Yello

Pop's weirdest outfit is probably Yello from Switzerland. Without significant airplay, the duo is doubling their sales with each album they release. Their seventh album "Baby" is again a striking combination of Swiss efficiency and complete madness. Their sound could be the definition of hi-fidelity, their lyrics the handbook for clowns.

by Robbert Tilli

Dieter Meier, one half of the Swiss duo Yello, is a man of a thousand jobs. The 47-year-old banker's son, apart from being a singer, is a movie maker, businessman and, in addition, he is his own manager, video director and PR man.

Together with studio wizard Boris Blank, Meier provides highly visual pop music that verges on kitsch. Call it "cinematic pop," every song could be the soundtrack to a mini-movie or a TV documentary. Songwriter Blank, "a painter in music," is musical director, arranger and producer. Blank's own home studio in Zurich-is a soundtrack to a mini-movie or a TV documentary. Songwriter Blank, "a painter in music," is musical director, arranger and producer, while Meier sings his own lyrics in a deep, dark talking style.

The new album Baby, released simultaneously across Europe this week on the Mercury label, is the follow up to 1988's Flag, their most successful on the UK market with over 100,000 copies sold (gold). Apart from their home territory, Germany has proved to be their best market over the years, with the 1985 Stella album topping their sales records with 300,000 copies. Again, their new album—recorded in Blank's own home studio in Zurich—is a set of "over the top" brilliant-sounding songs. The first single Rubberbandman, a prime example, is charted in the UK at no 48 and in Germany (no. 39). At press time, it's a new entry on the Coca-Cola Eurochart Hot 100 Singles at no. 90.

On the track Jungle Bill, Meier sounds like a tribal chief on a ski-safari through Burundi. Capri Calling, though, is quite "normal," featuring ex-Associates singer Billy Mackenzie. Their unique sound has already won them an "album of the month" award in the July issue of the German magazine Audio.

Phonogram Germany MD Louis Spillmann has been involved with the band almost since day one, back in 1981. "I remember their debut album Solid Pleasure, out on Ralph Records which we distributed in those days, came on my desk. I played it, I saw their names, I saw they were Swiss just like me, but I had never heard of them. That's where I stepped in. With their third album You Gotta Say Yes To Another Excess, they were signed to Phonogram (Germany) worldwide.

"Every album we released doubled the sales of its predecessor. In Germany where they have built up a fun base of somewhere between 150,000-200,000, we can't double the sales any more, but in other territories, we still see great potential. They are not a touring band; a lot of their hits came out of the club scene. Also, their characteristic videos helped a lot in breaking them. For a lot of territories, however, their music is still too "unsual" for radio airplay.

"In the US, for instance, they don't fit the narrow formats. We need far more time and more albums to establish them there as well. At the moment we're looking for a new US record deal. In Germany we have no problems in achieving airplay. Here, their sound is well-established. We expect top five with this new album. Although very successful, Yello are still regarded as a cult band, and have that 'underground' feeling. That's why we chose such a difficult track, Rubberbandman, as the first single. Now everybody knows Yello are back after two-and-a-half years. No other band could sound like that.

"Phonogram has outlined an extensive European promo tour for Yello which will bring them practically everywhere, starting with a two-week visit to Germany around the release date. They have already done some pre-promotion in the UK and France. Next month they will return to these territories.

In-store material (3-D cut-outs) is based on the extraordinary sleeve design, showing Meier and Blank wearing suits in the same strange design as the background. The video of the single is on heavy rotation on MTV. The same station will run a 14-day advertising campaign, in which 30-second spots will be broadcast 86 times. Meanwhile, Meier is busy completing his first motion picture "Snowball," due for release next year.

Signed to Who's That Beat?/Play It Again Sam (Belgium).
Licensed to LX Recordings (UK), Intercord (Germany), Blanco Y Negro (Spain), Remarc (France) and Media Records (Italy).
Publisher: P&M Music.
Management: Metropolis/Anthwerp.
New single: Anasthasia originally released as an instrumental single on March 11; re-released in a rap version on May 13. Currently, it is charted in Holland at no 5, Belgium (no. 19) and the UK (no. 76). In the Coca-Cola Eurochart Hot 100 Singles, it is no. 55.
Recorded at Turbo Studio/Dendermonde.
Producers: Olivier Abbeloos/ Patrick De Meyer.
Marketing: White labels to club DJs and key retailers. 1 Concert tour: In June and July the T99 crew, featuring rapper Zeno and three dancers, will do an 18-date UK tour and 15 Dutch dates.

At first hearing, T99 sounds very reminiscent of another Belgian dance act, ARS signing Quadrophonia. Small wonder, because computer wizard Olivier Abbeloos is involved in both projects. T99 is the studio project of another big name from the "new beat" age, producer Patrick De Meyer. Also Dutch rapper Zeno is featured on the new single Anasthasia.

Initially, the single was released as an instrumental tune, boasting the "Abbeloos sound", based on orchestral samples. Con-reissors say he has probably used bits and pieces from Carl Orff's opera Carmina Burana. Whatever its origin, the sample of a classical recording is built into the sequence of the new song.

The original version received good feedback from the clubs, and the top retailers in the dance field in Belgium: Missie Man in Brussel, Antwerp-based U-nite and Belgian RRS. Finally, the vocal version—a rap was added to the song—broke it on EHR after a long period of no airplay.

The funny thing is that the UK hit version of T99 (out on LX Records) is different from the Benelux hit version (both versions are included on the CD single) as the raps differ. Rapper Zeno is only featured on the single released in the Benelux. Nevertheless, he will be the main man, representing the concept at the upcoming UK clubtour.

Kenny Thomas

The debut album by Thomas—as yet untitled—is due for a release in September. Just like the single, it is produced by Mike Percy and Tim Lever, together the One World Productions team.

A UK tour is planned around the release date of the album. Thomas put a band together for that occasion and the rehearsals have already started.

Signed to Cooltempo/Chrysalis.
Publisher: EMI Songs.
Management: Steve Finen/ London.
New single: Thinking About Our Love released on May 13; currently it is at no. 13 in the UK. In the Coca-Cola Eurochart Hot 100 Singles, it is no 45.
Recorded at One World Studios/Beecroesfield.
Producer: Mike Percy/Tim Lever.
European releases in all the major markets are scheduled for next month.

After his first UK top 10 hit single Outstanding—a cover of a song by the Gap Band—in January/February, Kenny Thomas strikes again with the follow-up Thinking About Our Love. It is a soft, soul tune on a dance beat. Like other Cooltempo productions, the song has worked its way up on the 12" format from the clubs. From there it has spread on the major radio stations in the UK. Also, it is picking up encouraging airplay in Italy, where the single is playlisted on Radiodimensioni Suono/Rome, Radio Kiss Kiss/Naples and Radio Star/Nicera.

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.
Label Values: How Much Is The Catalogue Worth?

Unlike US radio assets, where revenue and cash flow is much more predictable, record company income can often be as uncertain as predicting the next hit record.

As a result, investors tend to look at cashflow derived from the back catalogue during the past two-to-three years. That gives a buyer a good snapshot of the revenue peaks and troughs of the catalogue.

Jan Cook, PolyGram’s chief financial officer, says the company valued Island Records and A&M Records by assessing “the potential income and cash flow is much more predictable operating environment have led to established benchmarks in valuing US radio assets. In the States, radio properties currently are valued at about 7-8 times cash flow, down from 10-11 because of the credit crunch and ad recession.

In Europe, it’s another matter. Explains Communications Equity Associates chairman Rick Michaels, "There have not been enough trades to establish a true value. Also, commercial radio is relatively new in many of these countries. Therefore, value has been based less on a present cash flow multiple and more on perceived future potential, i.e., a discounted cash flow with a 20%-25% return.

The Voice Of Scandinavia MD Ott Reeds-Thott agrees that US valuations don’t apply, especially in Scandinavia. "If that’s the case, then a sale price paid per pop. Explains Chataway, "Nobody can expect to buy a station in the UK on the usual basis at the moment; i.e., multiples of cash flow or earnings. Acquisitions are taking place at much higher multiples because the market is depressed. Buyers are looking at potential earnings."

One technique used in the UK is price paid per pop. Explains Chataway, "It’s one of the measures to apply, especially in areas where there is a monopoly or not much competition. It’s not really likely for London stations."

One frustration in valuing stations is the lack of comprehensive market research. Comments Fred Constant, founder of California-based European media investment company International Broadcasting Consortium, "When a US broadcaster gets a lead on a hot property, he picks up its Duncan Radio [guido] and immediately knows all about the market’s revenue history, media competition, technical facilities, and all kinds of things. I think Jim Duncan may have done more for American radio than anyone because he organised it so bankers and managers could make models and predict performance more accurately."

That understanding of radio in the banking community has also been somewhat of a hindrance in Europe. Says CEA’s Michaels, "European bankers need to have a better understanding of the radio business, and it’s growing. However, radio is probably the weakest of the media business.” IBC’s Constant agrees “Our experience in the UK suggests a need for management and merchant banking. We recently completed an acquisition study for a larger UK company seeking to enter radio ownership. Their biggest problem was that they didn’t know where to get somebody to run the radio division.

Pricing Radio Stations

Lack Of Deals Prevents Setting Value Benchmarks

While some aspects of US radio have been openly embraced in Europe, such as programming and sales management, US-style valuation techniques have been harder to incorporate.

A liquid buy/sell market, the long history of transactions and a more predictable operating environment have led to established benchmarks in valuing US radio assets. In the States, radio properties currently are valued at about 7-8 times cash flow, down from 10-11 because of the credit crunch and ad recession.

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Where Are The Americans?

Many American investors have expressed interest in investing in European radio, yet few have taken the plunge. One key factor holding up the Americans: trouble in their own financial backyard. Americans have been drawn to Europe for various reasons, including rapidly increasing ad spends, a higher profit potential per station and attractive exit values, as witnessed in recent UK acquisitions.

Peter Stromquist, president of Montreux Companies, says 'when we started this company and our effort to educate US broadcasters, we were at the peak of values and performance in the US. The rapid decline of the ad market and sources of financing right after we started the company has prohibited most US broadcasters — who are highly leveraged in their own backyards — from taking the plunge.'

"Secondly, we are finding that the education process, the learning curve, is much slower. Because so much detailed information is available in the US... it is relatively easy to 'put a package together.' It takes us much longer to do the same abroad."

CEA's Michaels adds a couple of extras to the list: ownership restrictions, language barrier, tax considerations, and changing regulations.

"North American radio operators are not investment companies. The concept of taking strategic stakes and not having control is something they have never been comfortable with." He adds, "Investors want to be able to manage their fate in a high-risk investment. If you don't have control over the cash flow, it doesn't make any sense."

"Investors are also uncomfortable about the regulatory environment."

Radio M & A

(continued from page 1)

Case in point: Europe 2 in Prague and the USSR, and NRJ in Belgium, Germany and the UK. Both companies also have their eyes set on Germany.

Germany

Despite the appeal of a growing market the size of Germany, control of private radio is still in the hands of a powerful group of publishers. One example is Radio Hamburg, which is controlled by Axel Springer (35%), Bauer (25%) and Bertelsmann (29.2%). Comments Swiss bank's Ackers, 'Bertelsmann's subsidiary Ufa, which has interests in private radio stations in Hamburg, Berlin and Munich, is well set to develop into Eastern Europe and German-speaking countries such as Austria and Switzerland.'

However, for the most part private radio is still in the early stages of development and basic survival is the main topic, not expansion or mergers and acquisitions. Most expansion plans are in bidding for Eastern German frequencies.

Ulrich Clef, GM of Gong Verlag Radio, perhaps sums up the attitude of many private German radio operators. "We are not interested in expanding our operations in Bavaria or other West German states. However, we will be bidding for the new frequencies for private stations in Eastern Germany."

The UK

But perhaps the most visible market in terms of merger activity has been the UK, as strong regional operators consolidate their power bases.

Over the past year there have been a trio of high-profile buyouts by Radio Clyde/Glasgow, Metro Radio and EMAP, which made its first radio acquisition. The UK is also the favorite market for Americans, with Westinghouse taking a 10% stake in Jazz FM/London and Stoner Broadcasting buying a 10% stake in Metro. Many more US investors are kicking the tires.

Despite the headline-grabbing deals, Crown Communications chairman Christopher Chataway still thinks it's not a very concentrated industry. Everybody will be quite happy if radio has an ownership pattern of the regional press—50% owned by four or five companies and the rest spread.
Where Are The Americans?

(continued from page 12)

ment, since it has been known to change in some countries." Cook in point, says Michaels: the networking laws in Belgium.

Adds Stromquist, "US broadcasters, as the world broadcasting community has heard time and time again, mostly control. Their interests, from an acquisition standpoint, are gravitating to those nations which will permit this in some form or another."

Don't completely rule out the Americans, says Swiss Bank head of media M&A Chris Akers. He says "Transworld was supposedly talking to Katz Communications, the US's largest sales rep house, with a view to replacing or taking over BMS, its existing national sales house."

"It should not be too long before Shanrock, Katz Communications and others [US radio companies] cross the Atlantic." SW

Label Values

(continued from page 11)

ideas. Needless to say, those offers no longer include large independent record companies." However, Cook adds, the company "will make further [label] acquisitions if we feel they are the right ones."

He says the company is "looking at new opportunities in the general entertainment business on a strictly controlled, country-by-country basis. For example, four bids for the LWT [ITV] franchise for a while, get involved here and we recently had a visit from an international broker. But these changes will take place over the next five years."

Spain

Despite the size and maturity of private radio in Spain, many investors seem wary about competing with the country's existing radio nets. Comments Rafael Revert, Cadena SER music programming head, "Private radio is being restricted. There are no indications of more licences being granted to the private radio sector. And it looks like it will continue to be dominated by the four majors: SER, COPE, Antena 3 and ONDA CERO."

Foreign investors can exercise full control over a radio or TV company, but ownership limits are restricted to 25% stake.

Italy

In Italy, uncertainty over the implementation of a comprehensive broadcasting legislation has thrown the market into somewhat of a disarray. Current limits on station ownership in Italy are three national networks, but no local stations; or seven local stations. Claudio Astorri, station MD at RTL 102.5 Hit Radio, says he doesn't believe any stations are currently profitable. "There is no national market [for M&A] where there is no profit."

Radio M & A

(continued from page 12)

widely across many different owners."

Scandinavia

One region that's being watched more closely has been Scandinavia. Ad spend increases in Denmark and Norway have been the highest in Europe for the past couple of years. No foreign ownership restrictions exist in Denmark; and Norway is on the verge of awarding another national commercial license.

The Voice Of Scandinavia stations have probably been the most active in the region. Comments MD Ott Reedt-Thott, "We have 11 stations and we picked up nine of those by taking them over, either partly or in full. The last eight we bought very quickly, only in the last two years. We've gone after them mainly for the licences so we don't have to pay too much."

He adds, "I think we will start to see the big newspapers, which have been sitting on the sidelines for a while, get involved here and we recently had a visit from an international broker. But these changes will take place over the next five years."

Polygram is "looking at new opportunities in the general entertainment business on a strictly controlled, country-by-country basis."

-Jan Cook

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Fueled by a consistent international marketing campaign, a dedicated personal involvement and a strong touring engagement, "Aidalai" will take MECANO to their natural plateau: the world.
AIDALAI
The New Album
STATION REPORTS

Station reports include all new additions to the playlist, indicated by the abbreviation "AD." Reports from certain stations will also include a "Power Play" (PP), a track which receives special emphasis for the week, as well as featured newer CDs' and IPs indicated by the designation "AL." All playlists must be received by Tuesday at 1 o'clock.

UNITED KINGDOM

BBC Radio 1/London
Paul Robinson - Prog. Dir.
A List:
AD Bryan Adams- Everything I Do
A List:
Paul Robinson - Prog. Dir.
CAPITAL RADIO/London
AD Bryan Adams- Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{British Radio Station List}\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{Capital Radio List}\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{Radio Clyde} / Glasgow\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{Metro FM} / Newscastle\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{Piccadilly Radio} / Manchester\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{Radio City} / Liverpool\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{Rover Media Group} / Notingham\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{Select Radio} / Wolverhampton\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{Select Radio} / Oxford\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{STATION REPORTS}\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{The Brit Awards}\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{The International Broadcast Programmes}\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{The Tigon Report}\]

A List:
AD Bryan Adams - Everything I Do
A List:
Paul Robinson - Prog. Dir.

\[\text{The World\}}
**MUSIC & MEDIA 29 JUNE 1991**

**POP SESSION - Weekdays 6-8 PM**

- **AD Crowded House - Chocolate Cake**
- **Werner Hoffmann Prod.**
- **SWF 3/Baden Baden**
- **Olivier Allardet - Prog. Mgr.**
- **VOLTAGE FM/Paris**
- **A List:**
  - **Xavier Fulbert - Music Dir.**
  - **PP Steve Winwood - In The Light**
  - **RADIO NANTES/Nantes**
  - **PP Ziggy Marley - Kozmik**
  - **Rhythm Syndicate - PASSION**
  - **Wigald Bonging - 100**
  - **Pe Werner - Kribbeln Im Bauch**
  - **Jason Donovan - R.S.V.P.**
  - **O.M.D. - Pandora's Box**
  - **KLF - Lost Train To**
  - **Roxette - Fading Like A Flower**
  - **Technotronic - Move That Body**
  - **Luther Vandross - Power Of Love**
  - **Stevie Wonder - Gotta Have**
  - **La's - There She Goes**
  - **R.E.M. - Losing My Religion**
  - **Gloria Estefon - Can't Forget**
  - **Paula Abdul - Rush Rush**
  - **Innocence - 'ter's Push It**
  - **Gloria Estefan - Can't Forget**
  - **Soulsister - Company**
  - **Victoria Wilson - James - Through The Night**
  - **Christophe Deschamps - Chocun**
  - **Gael Palacy - Riverton**
  - **Lenny Kravitz - It Ain't Over**
  - **Bananarama - Long Train Runnin'**
  - **Ana Christensen - Isolate Your Mind**
  - **Louise Ferron - Stevie Wonder**
  - **Francois Feldman - WHAM**

**STATION REPORTS**

**ITALY**

- **Adams**
- **Blist**
- **Dana Winner - Head Of Music**
- **Corina - Temptation**
- **Paula Abdul - Rush Rush**
- **Wilson Phillips - Faith**
- **PP Jesus Loves You - Bow Down**
- **Bingo Ogawa**
- **Bret Jackson**

**CD Storage Cabinet.**

Are you looking for a way to store and lock your valuable CDs? Our storage cabinet holds 960 CDs in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable.
### EUROPEAN AIRPLAY TOP 50

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Wanna Be Someone</td>
<td>M. Carey</td>
</tr>
<tr>
<td>2</td>
<td>The Enough</td>
<td>M. Carey</td>
</tr>
<tr>
<td>3</td>
<td>I'll Be Your Man</td>
<td>M. Carey</td>
</tr>
<tr>
<td>4</td>
<td>Can't Help Myself</td>
<td>M. Carey</td>
</tr>
<tr>
<td>5</td>
<td>Don't Turn Around</td>
<td>M. Carey</td>
</tr>
</tbody>
</table>

### NATIONAL AIRPLAY

**UNITED KINGDOM**
Most played records on BBC Radio 1.

<table>
<thead>
<tr>
<th>Percent</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Life Is What You Make Of It</td>
<td>Sting</td>
</tr>
<tr>
<td>2</td>
<td>Candy Man</td>
<td>Status Quo</td>
</tr>
<tr>
<td>3</td>
<td>Don't Look Down</td>
<td>Status Quo</td>
</tr>
<tr>
<td>4</td>
<td>I Love You</td>
<td>Status Quo</td>
</tr>
<tr>
<td>5</td>
<td>Shout</td>
<td>Status Quo</td>
</tr>
</tbody>
</table>

**GERMANY**
Most played records on AM stations.

<table>
<thead>
<tr>
<th>Percent</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Can't Help Myself</td>
<td>M. Carey</td>
</tr>
<tr>
<td>2</td>
<td>The Enough</td>
<td>M. Carey</td>
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<tr>
<td>5</td>
<td>Don't Turn Around</td>
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</tr>
</tbody>
</table>

**FRANCE**
Most played records on FM stations.

<table>
<thead>
<tr>
<th>Percent</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Love You</td>
<td>Status Quo</td>
</tr>
<tr>
<td>2</td>
<td>Shout</td>
<td>Status Quo</td>
</tr>
<tr>
<td>3</td>
<td>Don't Help</td>
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<tr>
<td>5</td>
<td>The Enough</td>
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</tr>
</tbody>
</table>

**ITALY**
Most played records on RAI Stereo Due.

<table>
<thead>
<tr>
<th>Percent</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Love You</td>
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<td>Shout</td>
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<tr>
<td>5</td>
<td>The Enough</td>
<td>M. Carey</td>
</tr>
</tbody>
</table>

**SPAIN**
Most played records on Cuentas Principales, covering the major stations.

<table>
<thead>
<tr>
<th>Percent</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>5</td>
<td>Shout</td>
<td>Status Quo</td>
</tr>
</tbody>
</table>

**HOLLAND**
Most played records on national radio stations.

<table>
<thead>
<tr>
<th>Percent</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Can't Help Myself</td>
<td>M. Carey</td>
</tr>
<tr>
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<td>The Enough</td>
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<tr>
<td>5</td>
<td>Don't Turn Around</td>
<td>M. Carey</td>
</tr>
</tbody>
</table>

**AUSTRIA**
Most played records on national pop station.

<table>
<thead>
<tr>
<th>Percent</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Love You</td>
<td>Status Quo</td>
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<td>Shout</td>
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<td>Status Quo</td>
</tr>
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</tr>
<tr>
<td>5</td>
<td>The Enough</td>
<td>M. Carey</td>
</tr>
</tbody>
</table>

**SWITZERLAND**
Most played records on the national station SDR and local private.

<table>
<thead>
<tr>
<th>Percent</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>Status Quo</td>
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<tr>
<td>3</td>
<td>Don't Help</td>
<td>Status Quo</td>
</tr>
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<td>4</td>
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<td>M. Carey</td>
</tr>
<tr>
<td>5</td>
<td>The Enough</td>
<td>M. Carey</td>
</tr>
</tbody>
</table>

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

M&M also surveys nearly 100 contemporary music stations to develop the National Airplay chart, which can be found on page 27. This chart and its related statistics denote single-related top 50 chart at stations specifically targeting 12-34-year-olds on a full-time or part-time basis.

---

**M&M’s National Airplay Chart**

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<tr>
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<th>Title</th>
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<tbody>
<tr>
<td>1</td>
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<td>4</td>
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<td>M. Carey</td>
</tr>
<tr>
<td>5</td>
<td>The Enough</td>
<td>M. Carey</td>
</tr>
</tbody>
</table>
## European Top 100 Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>Gino Paoli</td>
<td>Matti Ornati</td>
<td>-ELEKTRA-</td>
<td>UK, NL, CH, SF, DK, GR, FI</td>
</tr>
<tr>
<td>36</td>
<td>Massive Attack</td>
<td>Blue Lines</td>
<td>-VIRGIN-</td>
<td>UK, ED, AUS</td>
</tr>
<tr>
<td>37</td>
<td>M.C. Hammer</td>
<td>Please Hammer Don't Hurt 'Em - Capitol</td>
<td>US, AUS</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Kraftwerk</td>
<td>The Mix</td>
<td>-EMI-</td>
<td>UK</td>
</tr>
<tr>
<td>39</td>
<td>Siouxsie &amp; The Banshees</td>
<td>Superstition</td>
<td>-CIRCUS-</td>
<td>UK</td>
</tr>
<tr>
<td>40</td>
<td>Danni Minogue</td>
<td>Love And Kisses - MCC</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>The Rembrandts</td>
<td>You're My World</td>
<td>-POLYDOR-</td>
<td>UK</td>
</tr>
<tr>
<td>42</td>
<td>UB40</td>
<td>Labour Of Love II - Virgin</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Phil Collins</td>
<td>Serious Hits...Live! - Virgin/WEA</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Fredericks, Goldman &amp; Jones</td>
<td>Alzheimers - MCC</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Dexys Midnight Runners</td>
<td>The Very Best Of Dexys Midnight Runners - Mercury</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Zucchero Fornaciari</td>
<td>Zucchero - London</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Sergio Dalmó</td>
<td>Silencing The Fire - Sony</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Marco Minini</td>
<td>Malinconia - Ricordi</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Paula Abdul</td>
<td>Spellbound - Virgin</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>The Waterboys</td>
<td>Best Of '81-90 - Chrysalis</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>Elton John</td>
<td>The Very Best Of... Rocket &amp; St</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>Gloria Estefan</td>
<td>Into The Light - Epic</td>
<td>UK, SF, AUS</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>AC/DC</td>
<td>The Razor's Edge - Atlantic</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>Yes</td>
<td>Yessongs - A&amp;M</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>Roch Voisine</td>
<td>Double - GM/Ariola</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Madonna</td>
<td>The Immaculate Collection - Sire</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>Elvis Costello</td>
<td>Mighty Like A Rose - Warner Brothers</td>
<td>UK, AUS, NZ</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>Soundtrack - Dances With Wolves</td>
<td>Soundtrack - Capitol</td>
<td>USA, UK, AUS, NZ</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>Soft Cell/Marc Almond</td>
<td>Memoria - Mercury</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Paul McCartney</td>
<td>Unplugged - Parlophone</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>Manu Nega</td>
<td>Gita Que Umare Caffe</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>Technoboy</td>
<td>Body To Body - ARS</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>Joe Jackson</td>
<td>Laughter &amp; Lust - Virgin</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>The Doors</td>
<td>In Concert - Elektra</td>
<td>USA, UK</td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>Juan Luis Guerra &amp; 4.40</td>
<td>Vida Que Umare Caffe - Karen</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>Antonello Venditti</td>
<td>Dio - Philips</td>
<td>UK, SF</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>New Model Army</td>
<td>Raw Melody Men - EM</td>
<td>UK</td>
<td></td>
</tr>
</tbody>
</table>

### Charts
- **UK (United Kingdom)**
- **AUS (Australia)**
- **NZ (New Zealand)**
- **USA (United States)**
- **FR (France)**
- **CS (Czech Republic)**
- **D (Germany)**
- **N (Netherlands)**
- **FI (Finland)**
- **SE (Sweden)**
- **DK (Denmark)**
- **NO (Norway)**
- **IRE (Ireland)**
- **GR (Greece)**
- **IT (Italy)**
- **SP (Spain)**
- **NL (Netherlands)**
- **BiH (Bosnia and Herzegovina)**
- **SVK (Slovakia)**
- **ESP (Spain)**
- **ARG (Argentina)**
- **BRA (Brazil)**
- **NZL (New Zealand)**
- **FRA (France)**
- **AUS (Australia)**
- **USA (United States)**

### Notes
- **#1** indicates a new entry.
- **#2** indicates a re-entry.
- **#3** indicates a re-entry with a new peak.
- **#4** indicates a re-entry with a new peak.
- **#5** indicates a re-entry with a new peak.
- **#6** indicates a re-entry with a new peak.
- **#7** indicates a re-entry with a new peak.
- **#8** indicates a re-entry with a new peak.
- **#9** indicates a re-entry with a new peak.
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- **#71** indicates a re-entry with a new peak.
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- **#75** indicates a re-entry with a new peak.
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- **#84** indicates a re-entry with a new peak.
- **#85** indicates a re-entry with a new peak.
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- **#87** indicates a re-entry with a new peak.
- **#88** indicates a re-entry with a new peak.
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- **#90** indicates a re-entry with a new peak.
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- **#95** indicates a re-entry with a new peak.
- **#96** indicates a re-entry with a new peak.
- **#97** indicates a re-entry with a new peak.
- **#98** indicates a re-entry with a new peak.
- **#99** indicates a re-entry with a new peak.
- **#100** indicates a re-entry with a new peak.
UNITED KINGDOM

Singles
1. Color Me Bad - I Wanna See You Up
2. Amy Grant - Baby Baby
3. Jason Donovan - Any Dream Will Do
4. Madonna - Holiday
5. Kenny Thomas - Thinking About Your Love
6. The Shoop - The Shoop Song
7. The Dooners - Light My Fire
8. R.E.M. - Shiny Happy People
9. Salsa - Only Floors (Never Fall in Love)
10. S.O.H. Pepsi - Do You Want Me

Albums
1. Seal - Seal
2. Blues - Fool For This Love
3. R.E.M. - Out Of Time
4. Seal - Seal
5. Soundtrack - The Doors
6. Seal - Seal
7. soul - High Civilization
8. O.M.D. - Sugar Box

GERMANY

Singles
1. Scorpions - Wind Of Change
2. Z.Fornachier/P.Yeung - Senza Una Donna
3. Nirvana - Smells Like Teen Spirit
4. Cher - The Shoop Shoop Song
5. Crystal Waters - Gypsy Woman
6. De La Soul - Ring Ring Ring (Ha Ha Ha)
7. Rod Stewart - Rhythm Of My Heart
8. Roxette - Joyride
9. Ericrythms - Greatest Hits
10. Seal - Seal

HOLLAND

Singles
1. Crystal Waters - Gypsy Woman
2. Z.Fornachier/P.Yeung - Senza Una Donna
3. YPF - Amelie
4. Les Vieux - Last Train To Transcendental
5. Extreme - More Than Words
6. Dr. Albus - Bo Cia Bo Bia
7. Jil Masse - C'Est Zero
8. P.Suganelli - Dance Computer 5
9. Waxheads - Amsterdam
10. Kreftwerk - The Mix

BELGIUM

Singles
1. De Kreuzers - Het Beste Van
2. Sosa & Os - Dea Me
3. Mylene Farmer - L'Amour
4. Bob Marley - Legend
5. Isabelle A - Isabelle A
6. R.E.M. - Out Of Time
7. Roxette - Joyride
8. Halt Goede Deel - Halt Verb... Van... Rolling Stones - Frenchkiss
9. De La Soul - De La Soul Is Dead
10. Wamblee - Antouni

FRANCE

Singles
1. Mylene Farmer - Désenchantée
2. Eurythmics - Greatest Hits
3. Numan - MCMXC A.D.
4. Roxette - Joie Ride
5. Enigma - Mea Culp() Part II
6. Sting - The Soul Cages
7. Daniel - Per Amore Mi
8. Madonna - Holiday
9. Sting - The Soul Cages
10. Madonna - Live To Tell

SWITZERLAND

Singles
1. De La Soul - Ring Ring Ring (Ha Ha Ha)
2. Scorpions - Wind Of Change
3. Z.Fornachier/P.Yeung - Senza Una Donna
4. Return - Tell Me
5. KLF - Last Train To Transcendental
6. Chasney Hawkins - The One And Only
7. R.E.M. - Losing My Religion
8. Simple Minds - I'm Losing My Religion
9. The Doors - I Can See Clearly Now
10. The Doors - I Wanna Sex You Up

SINGAPORE

Singles
1. The Doors - Light My Fire
2. A.R. Rahman - I'm Gonna Be Me
3. The Doors - I Can See Clearly Now
4. The Doors - I Wanna Sex You Up
5. The Doors - It's Only Rock And Roll

AUSTRIA

Singles
1. Cher - The Shoop Shoop Song
2. Jesus Loves You - Bow Down Maker
3. Roxette - Joyride
4. Bigbang - Let's Get It Right
5. Scorpions - Wind Of Change
6. Seal - Seal
7. Rod Stewart - Vagabond Song - Heart
8. Soundtrack - The Doors
9. Stefanie Wegerl - Rose Wasser
10. Erasure - Greatest Hits

GREECE

Singles
1. KLF - Last Train To Transcendental
2. Dr. Albus - Hello Alaska
3. Nomad feat. MC Myikee Freedom - Devalion
4. De La Soul - Ring Ring Ring (Ha Ha Ha)
5. Technobeat feat. Reggie - Move That Body
6. Dr. Albus - No Cake
7. Enigma - Multiplica Part I
8. Petula Clark - Rush Rush
10. KLF - 3 A.M. Eternal Live At The SSL

ITALY

Singles
1. Crystal Waters - Gypsy Woman
2. Z.Fornachier/P.Yeung - Senza Una Donna
3. S.O.H. Pepsi - Do You Want Me
4. Michael Bolton - Time, Love & Tenderness
5. Roberto Vecchioni - Per Amore Mio
6. Umberto Tozzi - Gli Altri Siamo Noi

IRELAND

Singles
1. The Doors - Light My Fire
2. Chasney Hawkins - The One And Only
3. Madonna - Holiday
4. R.E.M. - Losing My Religion
5. De La Soul - Ring Ring Ring (Ha Ha Ha)
6. Crystal Waters - Gypsy Woman
7. Mano Negra - King Of Bongo
8. Soundtrack - The Doors
9. Color Me Bad - I Wanna See You Up
10. What Shop Boys - Jazzboy

PORTUGAL

Singles
1. Snap - Snap Megamix
2. Johnny Nash - I Can See Clearly Now
3. Dr. Albus - Hello Alaska
4. Transvision Vamp - (I Just Want) 8 U With U
5. Enigma - The Cross Of Life
6. Giggs Kings - Capital Gallining
7. Enigma - Per Amore Mio
8. Soundtrack - The Doors
9. Color Me Bad - I Wanna See You Up
10. Vogue - French Kiss

SWEDEN

Singles
1. De La Soul - Ring Ring Ring (Ha Ha Ha)
2. Joy Salinas - Rocking Romance
3. Enigma - Mea Culp() Part II
4. Roxette - Joyride
5. Eurythmics - Greatest Hits
6. Sting - The Soul Cages
7. Daniel - Per Amore Mio
8. Madonna - Holiday
9. Sting - The Soul Cages
10. Madonna - Live To Tell

DENMARK

Singles
1. Brian - Da Sk! Hat No En Bonk
2. Zaytune - Joyride
3. Cut'n Move - Taka Ne Crip
4. Hugh - Hugo Fr En Si Amor
5. Last Train To Transcendental
6. Chasney Hawkins - The One And Only
7. Mental Generation - Snow
8. Scorpions - Wind Of Change
9. R.E.M. - Losing My Religion
10. Simple Minds - I'm Losing My Religion

NORWAY

Singles
1. Z.Fornachier/P.Yeung - Senza Una Donna
2. Scorpions - Wind Of Change
3. Return - Tell Me
4. KLF - Last Train To Transcendental
5. Chasney Hawkins - The One And Only
6. R.E.M. - Losing My Religion
7. Soundtrack - Me A Culp() Part II
8. Roxette - Joyride
9. Gipsy Kings - Mosaique
10. Sting - The Soul Cages

AUSTRALIA

Singles
1. Solo - Seal
2. Songs - Lucy
3. Simple Minds - Real Life
4. The Doors - I Can See Clearly Now
5. Daniel - Per Amore Mio
6. Madonna - Holiday
7. Sting - The Soul Cages
8. Petula Clark - Rush Rush
9. Enigma - Multiplica Part I
10. Petula Clark - Rush Rush
April Ad Revenues Increase; First Growth Month For 1991

The Radio Advertising Bureau reports that US radio advertising market is up for the first time this year. Led by growth in the Southeast and Southwestern regions, overall radio advertising revenue grew 3.7% in April compared to a year ago. Local revenue posted a 5.2% gain, a big jump from the 9.9% decrease in March. Meanwhile, national advertising revenues were down 0.6% compared to April, 1990.

Ratings firm Arbitron plans to poll its subscribers in July to determine support for producing three 16-week surveys annually, rather than the existing four 12-week periods, in their 99 "continuous measurement" markets. Arbitron is responding to a resolution by the Arbitron Radio Advisory Council (ARAC) to increase sample size—a long-standing request by subscribing stations. Survey results will be presented to the ARAC at its August meeting.

Competitor Sampling Gets Easier

Monitoring stations in your market is made easier with a new machine from Russo Electronics. The compact machine is called "CIA-1" (for Commercial Interrogation Assistant). Although it was created for listening in on competitive stations' commercials, it can be used to skim competitors to track playlists, rotations and other programming elements.

Singles

<table>
<thead>
<tr>
<th>Week Ending June 22, 1991</th>
<th>Label</th>
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<tbody>
<tr>
<td>1. P.A. ABDOL/Rush Rush</td>
<td>Captiva</td>
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<td>2. N.W.A/E114izzo'gin</td>
<td>Ruthless</td>
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<td>3. EMF/Unbelievable</td>
<td>EMI</td>
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<td>4. LUTHER VANDROSS</td>
<td>Warner Brothers</td>
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<td>5. R.E.M./Losing My Religion</td>
<td>Columbia</td>
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<td>6. 3 ExtremeMore Than Words</td>
<td>A&amp;M</td>
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<tr>
<td>7. JESUS JONES/Right Here, Right Now</td>
<td>SBK</td>
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<tr>
<td>8. MIRACLE BOLT/Love Is A Wonderful Thing</td>
<td>Columbia</td>
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<td>9. BLACK BOX/Strike It Up</td>
<td>RCA</td>
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<tr>
<td>10. ANOTHER BAD CREATION/Playground</td>
<td>Motown</td>
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<tr>
<td>11. CRYSTAL KRUPS/Gypsy Woman (She's Homeless)</td>
<td>Mercury</td>
</tr>
<tr>
<td>12. UB40/Here I Am (Come And Take Me)</td>
<td>Virgin</td>
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<tr>
<td>13. MICHAEL W. SMITH/Place In This World</td>
<td>Reunion</td>
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<tr>
<td>14. LISA FISHER/How Can I Ease The Pain</td>
<td>Elektra</td>
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<tr>
<td>15. MARC COHN/Walking In Memphis</td>
<td>Atlantic</td>
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<tr>
<td>16. MIRACLE BOLT/Love Is A Wonderful Thing</td>
<td>Columbia</td>
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<tr>
<td>17. TARA KEMP/Fool My Heart</td>
<td>Giant</td>
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<td>18. DAVID A. STEWART/Lily Was Here</td>
<td>Anxious</td>
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<td>19. SURFACE/Never Gonna Let You Down</td>
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<td>20. RYTHM SYNDICATE/P.A.S.S.O.N.</td>
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<td>21. LONDON BEAT/A Better Love</td>
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<td>22. AMOS GARANT/All I Ever Wanted To Be</td>
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<td>23. SALT N' PEPA/Go Away</td>
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<td>24. WILSON PHILLIPS/The Dream Is Still Alive</td>
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<td>25. WILDE HARDS/You Wanna Let Go</td>
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<td>26. D.J. JAZZY JEFF/Jumpin'</td>
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<td>27. L.L. COOL J/Me So Cool</td>
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<td>28. STEPHEN WOLF/Don't Go My Way</td>
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<td>30. JEFFERSON/We Want The Funk</td>
<td>Interscope</td>
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<tr>
<td>31. BOYZ II MEN/Don't Hurt 'Em</td>
<td>Motown</td>
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<tr>
<td>32. WHITNEY HOUSTON/I'm Your Baby Tonight</td>
<td>Arista</td>
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<td>33. J.D. QUIK/Quick Is The Name</td>
<td>Profile</td>
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<td>34. 3600 SUPER CROPS/Crazy World</td>
<td>Mercury</td>
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<td>35. ALAN JACKSON/Don't Rock The Jukebox</td>
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<td>36. RICKY VAN SHELTON/Breakdowns</td>
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<td>37. GARTH BROOKS/Garth Brooks</td>
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<td>38. GREGO/South 'N' South</td>
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<td>40. VARIOUS ARTISTS/Club MTV Party To Go, Vol 1</td>
<td>Tommy Boy</td>
</tr>
</tbody>
</table>

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### EUROCHART HOT 100 SINGLES

#### This Week Last Week

<table>
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<td><em>Larry Blackmon</em> - <em>Ultra</em> (Ultra)</td>
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<td>11. <em>Hotline</em></td>
<td><em>Andy Gibb</em> - <em>Polydor</em> (Warner Music)</td>
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More Changes At Jazz FM?

As M&M went to press, the board of Jazz FM Ltd. was due to meet on Friday, June 21, to consider three refinancing proposals from different groups. One group is believed to include Yorkshire TV, which already has a 16.3% stake in the station.

Wealthy investors, who had an option to buy part of the shares in the current round of trade, had put most of their emphasis on overseas, R&B, reggae and dance. All of which, interestingly, could come within the station's promise of performance.

French Trio Back Music Channel

A new TV music channel project backed by NRJ, Sony Music and PolyGram is in the wings. A finalised proposal is expected to be on the desk of the CSA by the end of June, according to Sony Music France president Henri de Bodinat.

The channel will be available on cable, but the group is mainly bidding for terrestrial frequencies. The three companies, which are already shareholders in MCM-Eurodisques, might be joined by other media companies, including GMI, which owns music retailer FNAC.

Such a venture would get the blessing of SACEM MD Jean-Loup Tournier provided that: (1) shareholders represent a whole variety of the music industry, including independent producers and publishers; (2) a quota of 60% French national product be implemented by CSA; and (3) programming include a variety of shows, not just video clips.

ZOMBIA TO APPEAL: Zomba Records in the UK is to appeal the judgement in the Stone Roses court case (M&M June 1) in what you do. Obviously, radio plays mean the most if more than that. We had a Glenn Frey single putting an unknown act on high

With Paula Abdul's Opposite Attract, it got a high rotation on virtually every IR (independent radio) station on the week of release. And it went straight into the charts at no. 27 with no other exposure. "It's a simple as that. You need a two- to three-hour rotation to maximum your exposure to a record. But while one of the proposals before the board would maintain that

Powerplay (continued from page 1)

Sony

(continued from page 1)

- A number of executives at Red Place, the company's regional European HQ in London, will be reassigned, with at least two joining Sony Music in the UK.
- Overall staffing at Red Place, currently around 40 people, will be reduced by up to one-third. "We view it as a very important move and we are reassessing the potential for a larger and more ordered marketplace. So our larger companies in this environment will be able to take a more aggressive stance, and seize the opportunities that arise."

An increase in local market share is one of the goals. From July 1, when Loschuehr, Henri de Bodinat and Piero La Faiesi, MDs of Sony Music affiliates in Germany, France and Italy, respectively, will report directly to Summer. Paul Russell, chairman of Sony Music Entertainment UK, already reports in this way. Loschuehr, de Bodinat and La Faikse previously reported to Jorgen Larsen, president of Sony Music Europe, who is leaving the company. The post held by Larsen is expected to be filled by some of its functions assumed by Diaz.

A GM for Sony Music Spain, reporting to Diaz, will be appointed within two weeks. Diaz will be the only executive in the UK with a full quota of repertoire pros, similar to those done earlier this year with Belgian dance indie ARS and the Gipsy Kings. "Mando will undertake this aggressively," comments Summer. "We want his telephone to ring."

"To help ensure that existing deals consummated by Larsen will not be left to float," Summer says they will become the responsibility of Red Place executives who are transferring to the UK company, Alan Phillips and Jeremy Pearce. Summer also stresses that the record become a hit. For example, radio exposure is important. I won't for

get that it was Chilterns/Bedfordshire and Piccadilly/Manchester that picked up on Adam'ski's Killer single last year."

Using Power Properly

While one approach is to put every record on heavy exposure on every new release, label exec conceives that powerplay/ROAs rotations are usually appropriate. Says Austin, "There's very little point in putting an unknown act on high rotation. It's much better to wean the audience onto it. What you are after, in any case, is a record on low rotation and bring it into the charts, at which point it will move to high rotation. "We never put a record straight into powerplay unless it's a major act and virtually certain to chart, like (Paula Abdul's current single) Rush Rush.""

No Guarantees

The general consensus among these label executives is that major exposure for a record does not guarantee that a song will sell. Explains Virginia Aufclair, managing director of Sony Music in France, "Heavy airplay can have a strong impact, but not necessarily on sales. For instance, Jean-Jacques Goldman's new single, Marie et les Moqueurs, which has healthy sales, has received heavy rotation on most of the radio stations, including NRJ and Radio France. However, a track by P.M. Sampson was an enormous radio hit, but never achieved strong sales. Subsequently, there are songs which do very well on radio and please the listeners, but don't sell."

Young concurs, "Ultimately, the buying power vote with their feet. We had a Glenn Frey single a couple of years back that was all over the air, but nobody bought it. Powerplay can guarantee you the exposure you need. And you need a two- or three-hour rotation to maximise your exposure to a radio audience. But it doesn't always work."

Aucclair points out that powerplay means the most if more than one station in a market supports a particular record with heavy airplay, at the same time. "We could push one song on NRJ, another on Sky and a third on Fun, but this would not achieve maximum exposure and a good sales level. It's imperative that the right song is chosen."
**EHR TOP 25**

1. ROXETTE/"Fading Like A Flower" (/EMI)
2. MICHAEL BOLTON/"Love Is A Wonderful Thing" (/Columbia)
3. CHER/"The Shoop Shoop Song (It's In His Kiss)" (/Warner Brothers)
4. CAROLA/Captured By A Lovestorm (/Mercury)
5. HUE & CRY/"If I Were A Song" (/Virgin)
6. ZUCCHERO FORNACIARI/PAUL YOUNG/Senza Una Donna (/London)
7. PAULA ABDUL/"Rush Rush" (/Chrysalis)
8. TIMMY T./"One More Try" (/Mercury)
9. FEARGAL SHARKEY/Woman And I (/Virgin)
10. TONY BANKS/"I Wanna Change The Score" (/Chrysalis)

**EHR TRACKING REPORT**

**EHR NEW ADD LEADERS**

1. CHER/"Looking For The Summer" (/East West)
2. MICHAEL BOLTON/"Love Is A Wonderful Thing" (/Columbia)
3. AMY GRANT/"Baby Baby" (/A&M)
4. BEVERLEY CRAVEN/"Promise Me" (/A&M)
5. TPAU/"Whenever You Need Me" (/Sire)

**EHR "A" RATION LEADERS**

1. CAROLA/Captured By A Lovestorm (/Mercury)
2. ROXETTE/"Fading Like A Flower" (/EMI)
3. CHER/"The Shoop Shoop Song (It's In His Kiss)" (/Warner Brothers)
4. CAROLA/Captured By A Lovestorm (/Mercury)
5. HUE & CRY/"If I Were A Song" (/Virgin)

**EHR "A" COVER LEADERS**

1. CAROLA/Captured By A Lovestorm (/Mercury)
2. ROXETTE/"Fading Like A Flower" (/EMI)
3. CHER/"The Shoop Shoop Song (It's In His Kiss)" (/Warner Brothers)

**CHARTBOUND RECORDS**

1. HUEY LEWIS & THE NEWS/"Couple Days Off" (/EMI USA)
2. GLORIA ESTEFAN/"Remember Me" (/Elektra)
3. THE DOORS/"Light My Fire" (/Electra)
4. SONIA/"Only One (Forever In Love)" (/I.Q. Records)
5. O.M.D./"Sailing On The Seven Seas" (/Virgin)
6. KYLIE MINOGUE/"Shocked" (/Parlophone)
7. MADONNA/"Holiday" (/Sire)
8. ROACHFORD/"Get Ready" (/Polygram)
9. CHRIS REA/Looking For The Summer (/East West)
10. CHESEY HAWKES/"I'm A Man Not A Boy" (/Chrysalis)
11. DIVINYL/S/"I Touch Myself" (/Virgin)
12. LIVING COLOUR/"Soul Of You" (/Atlantic)
13. SHEENA EASTON/"What Comes Naturally" (/MCA)
14. MYLENE FARMER/"Déchantant" (/Polydor)
15. TRIPLETS/"You Don't Have To Go Home Tonight" (/Mercury)
16. MARIAH CAREY/"There's Got To Be A Way" (/Columbia)
17. EXTREME/"More Than Words" (/A&M)
18. TONY BANKS/"I Wanna Change The Score" (/Virgin)
19. TECHNOFRIC/"Move That Body" (/Warner Brothers)
20. HI-FIVE/"Like The Way (The Kissing Game)" (/Jive)
21. THE REMBRANDTS/"Just The Way It Is, Baby" (/Atco)
22. SOFT CELL/MARC ALMOND/I Hate My Love/Where Did Our Love Go? (/Mercury)
23. SALT 'N PEPA/"Do You Want Me" (/Atlantic)
24. FEARGAL SHARKEY/"Woman And I" (/Virgin)
25. TIMMY T./"More Love" (/Vinyl)
26. MICHAEL BOLTON/"Love Is A Wonderful Thing" (/Columbia)
27. NOMA/J/S/"A Scorpion's Song" (/Circa)
28. HUE & CRY/"My Salt Heart" (/Sire)
29. CAROLA/"Captured By A Lovestorm" (/Mercury)

**Airplay Action**

As expected, Roxette scored their second no. 1 this year with "Fading Like A Flower," taking over from Michael Bolton. Following Seal and Cher, the No. 1 chart was occupied by a cover song: the remake of Marvin Gaye's "Mercy Mercy Me!" peaked at no. 1 and was "A" rotation leader for one week. Following Seal and Cher, the No. 1 chart was occupied by a cover song: the remake of Marvin Gaye's "Mercy Mercy Me!" peaked at no. 1 and was "A" rotation leader for one week. Following Seal and Cher, the No. 1 chart was occupied by a cover song: the remake of Marvin Gaye's "Mercy Mercy Me!" peaked at no. 1 and was "A" rotation leader for one week.
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