Down Quarter For Top French Stations

France’s five largest stations all lost audience share in the Ile de France region during the first quarter when compared with previous results, according to the latest Mediametrie ratings survey.

The biggest mover was network operator NRJ’s gold-coded web Rire et Chan, which more than doubled its audience share to 4.9% from 2.1% and became the top station in the region. However, many radio executives are only learning about this change now. They are not happy that Gebhardt used his first speech as a member of the six-person BPW board to launch an attack on German radio and TV stations for neglecting their responsibilities, accusing them of “discrimination and ignorance.”

Gebhardt’s speech included an appeal to radio and TV to address their share problem. “As chairman of the Phonogrammakademie I can only call upon radio and TV to address their problem immediately. However, many record companies say that it could begin to affect them. (At press time German government and union officials were set to resume talks the evening of May 6; no deal had yet been struck.)

Although most radio stations report business as usual, many have already adapted their programmes during the strike, beefing up their news/information/traffic commitments to help commuters and general listeners.

MTV Europe Returns To Norway

MTV Europe and Norway’s cable operators have reached an interim agreement whereby the music channel will begin to receive payments from individual cable companies sometime in 1993. MTV had been off the air since its launch in May 1991.

UK INR NEWSBREAKERS

UKINR NEWSBREAKERS

IMR Appoints Aumonier MD

John Aumonier has been named MD for IMR’s national commercial radio franchise, Independent Music Radio (IMR), a 50/50 joint venture between TV AM and Virgin Broadcasting.

Aumonier, who was involved in the creation of the joint venture, which received a license in March 1991, is a former sales director for UK Inr Radio.

Reeves To Head Classic FM Sales

Former Invicta Radio/Kent MD Nigel Reeves has been appointed sales director for UK national commercial radio franchise Classic FM. Reeves, who has been a consultant for the company for several months, is expected to take up his new job May 11, when station launched its first commercials.

M&M Spotlights Soul II Soul’s "Volume III Just Right." Also, Syndication Update. See Pages 10 & 14.
The Research Group works closely with many of the world's top broadcasters to carefully study and learn about their particular situations and concerns, then develops a winning strategic plan which, in partnership with good people at the stations, has brought success to our clients again and again for over 15 years.

We invite you to learn how we might be of help to your station or group. Simply call or FAX Larry Campbell, president of our firm, at:

Telephone - (206) 624-3888  
FAX - (206) 624-5086

We would be happy to arrange a meeting in Montreux (at the convention) or elsewhere when it is more convenient. R.S.V.P.

The Research Group
BMG Publishing
Taps Wohlgemuth As GM/Director

BMG Music Publishing International in London has named John Wohlgemuth as the company's new GM and director. The appointment, effective immediately, will put Wohlgemuth in charge of sub-publishing deals originating in the UK and Europe, coordination of international A&R meetings and London-based international administration. He reports to New York worldwide BMG Music Publishing president Nick Firth.

For the past seven years Wohlgemuth has served as an attorney specializing in entertainment law for the UK law firm Theodore Goddard. He has represented, among others, the British Phonographic Institute (BPI), recording artists and multi-national companies.

Commenting on the announcement, Firth says, "The industry is in transition, and this move is to conquer the UK and Europe."

"With the support of husband/manager Joe O'Reilly and Paddy Prunestger at her record company Grapevine—which she joined last September—Black has achieved significant acclaim by word of mouth and without the help of major labels.

"Most of her blend of folk, blues and country is praised by Dublin-based songwriters Noel Brazil, Jimmy McCarty and Thom Moore.

"In Ireland Black has won a string of awards and vies with U2 in size of record sales. No Frontiers (1989) stayed in the top 30 for 56 weeks. Her latest album, Babes In The Wood, is platinum. She has toured the US three times, with No Frontiers making the NAC Top 20. She has toured Japan twice to small, but sell-out, audiences; she is also planning a return to Australia, where as yet she isn't licensed.

"Very unlikely to be seen in the UK in January, she was booked into the Royal Albert Hall last year. She has a tour the UK which is planned for the summer.

"O'Reilly says Grapevine, which has spent around £100,000 marketing and promoting Black, has made all the difference. The idea of staying with an independent label, but organizing distribution through a major, had been ruled out several times. O'Reilly says he was told Black would have to sign everything to a major or there would be no deal. But that was before the Albert Hall. "I have never had a reasonable offer from a major record company," says O'Reilly. "Grapevine took Mary on in England last September and in the space of four months they have done very good work with her. Packing the Albert Hall is no mean achievement."

"He says radio airplay was the key in Ireland. In the UK, Black is getting airplay, but not chart singles. If you have a top 10 single, you're going to sell a lot of records, but it's very difficult to achieve that in England or in America," says O'Reilly. "I wouldn't be unduly concerned that she hasn't been available in the UK. With all the albums and successes we've had here [in Ireland] we hardly ever went to England."

"Grapevine is the first serious attempt to take England by strategy. A tour last October drew a 50% Irish audience, providing a firm base on which to build. Black draws a wide-ranging crowd, from post-punks to middle-suburbia."

"If we can get something going in the UK, it would make it easier in other countries," says O'Reilly. "The passion in the people selling the product is very important and I don't think you get that with a major."

"With the Albert Hall show, we've covered for retail sales and an MTV Europe promotion, as well. (continues on page 28)
Avoid Up-Market Shows At Radio 1, Says Report

by Mike McGeever

BBC Radio 1 would lose two-thirds of its audience if moves to "upmarket" are realized, according to a confidential document circulating among top BBC executives.

The report, entitled "Charter For The 1990s," argues that while the network needs to "move to higher ground" by adding documentaries, it would lose a third of its audience if moves to "upmarket" were realized, according to a confidential document circulating among top BBC executives.

Insiders say there are "top level" plans to axe any programming that is already, or could be provided by UK commercial radio. This includes playlists with top 40 hits.

The report states that millions of listeners would abandon Radio 1 if it switched from its present output to include more "worthy" programming, such as education, drama, and alternative comedy. "BBC Radio would be left with four networks that super-serve older listeners of higher social economic groups living in the south of England," lending little credibility to the BBC's commitment to serve the whole of the nation's population.

The document further claims that Radio 1 is "as important as BBC Radio 3 to the cultural richness and diversity of the UK," and that it would be undermined by privatization and commercialization.

The report underscores the need of the BBC to "move to higher ground" by adding documentaries, while private station Capital FM has launched "a time skewed towards lower social/ economic groups outside of London."

UK Radio Listening Shares (% Audience Share)

1991 1992

Network Mar Jan-

IR 35.6 38.1 +2.5
BBC Radio 1 23.0 21.3 -1.7
BBC Radio 2 13.4 14.7 +1.3
BBC Radio 3 1.8 2.0 +0.2
BBC Radio 4 12.5 9.1 -3.4
BBC Radio 5 1.0 1.5 +0.5
BBC Local 6.8 7.5 +0.7
Others 5.4 5.8 +0.4

Source: JICRAR

Pandemonium Breaks Out At Kickin' Records

Hardcore rave record company Kickin' Records has launched Pandemonium, the UK's first label dedicated to industrial music. This emerging genre features loud electronic instrumentation and often includes audio sources which could be characterized as neither conventional nor harmonic, such as chains, motors and hammers banging on metal.

The first release will be Times Of Addiction By Meat Machine, who The Buzzcocks management are showing an interest in signing. Other releases are also planned from Atari Punk and Sound Offensive.

Says Kickin' MD Peter Harris, "We are the first label to record industrial music in the UK, so it's very exciting. I think the market for this type of music is the strongest it's been for a long time.

Defending a dance label's decision to branch out into industrial music, Harris says, "I'm an old punk rocker, so no one can say I don't understand this music. And techno is not far removed from this."

Harris will try to keep the two labels separate. "We didn't want people to know Pandemonium was from Kickin' because all the rock scene snobs would not accept it. So we decided to keep it totally secret and separate."

BBC Radio Scoops Sony Awards

BBC Radio 1 carried off the majority of honours bestowed at the 1992 Sony Radio Awards, held at London's Grosvenor House on April 27.

Independent stations managed five gold awards from 25 categories including Wear FM/Sunderland as Station of the Year and Aire FM/Leeds Mark Page for best music-based breakfast show. Invicta FM/Kent won the only special commendation award, for its comedy programme "God Save The Queen."

BBC Radio 4 gathered the most awards with 21, including seven golds. Radio 1 morning man Simon Mayo was voted Best National DJ for the second year in a row by the readers of consumer magazine Smash Hits, while private station Capital FM's London Pat Sharp was voted Local DJ of the Year.

The JICRAR data shows IR increased its listening share two-and-a-half points to 38.1%, while the previous quarter.

Meanwhile, the report says that despite commercial radio's expansion, Radio 1 is still the most-listened-to station in the UK, with a third of the adult population tuning in each week.

Radio 1 is the only public service with a significant young audience, reaching 60% of the 16-24 age group, which represents 90% of all BBC Radio listeners tuning in that age group. Output is skewed towards lower social/ economic groups outside of London.
FRANCE

Jeanneeney Opposes Radio France's Ad Sales Plan

In one of his first comments since taking office, new communications sub-minister Jean-Noël Jeanneney has come out against allowing publiccaster Radio France to sell advertising.

The move, decided upon by the former minister Georges Kiejman as a way to increase the revenues of the public stations, has been severely criticized by the commercial radio stations. Broadcasting authority CSA was also opposed to this move.

Jeanneeney, a former president of Radio France, says he supports the idea of public service, but that it is the obligation of such broadcasters to sound distinctive. He adds, "With advertising, I don't see how this difference could be noticed."

Jeanneeney's comment was welcomed by a relieved radio community, but it remains to be seen how the government plans to finance the extra FFr20-30 million (US$3.5 billion) needed by Radio France. Government has hinted that radio is that diversity is necessary, and that everything should be done to preserve that. He also says he favours the renewal of the current tax on radio advertising, which is used to finance non-commercial local stations.

Jeanneeney referred to a re-evaluation of the current anti-monopoly system prohibiting national networks from having a second network which reaches more than 15 million potential listeners. He suggests that FM networks should be granted the status of national networks.

Unit Sales Drop 5% In First Quarter, Says SNEP

by Emmanuel Legrand

The French music market continues to be hit by recession, with an 8.1% growth in turnover during the first quarter of 1992 compared with the same period in 1991, but a significant 4.8% decline in unit sales, according to figures supplied by industry trade group SNEP.

Observers say such turnover growth wouldn't normally be considered bad; but, bearing in mind that last year's first quarter was the worst in five years due to the Gulf War, the overall impression in the industry is that the year has started very slowly.

EMI president Gilbert Ohayon says the situation is "not brilliant" and sees different reasons for these mixed results. "On one hand," he says, "you have the decrease of short formats such as vinyl singles, the increase of vinyl album sales and cassette sales going downhill, especially in classical music. On the other hand, music, like other markets, is affected by a generally poor economic climate.

Ohayon says that another contributing factor could be a dearth of major new releases, which could have brought customers into the stores.

Bruno Gerentes, head of musical products at FNAC, France's leading record store chain comments, "It's a muddy market," he says. "Even if there is a small increase, we feel that the market is stuck and that there is nothing there to wake it up. There are very few products to attract consumers and little sign of change. It is not that we have fewer clients or that they buy less, it's just that we don't have the same growth rate as the previous years."

According to SNEP figures, sales during the first quarter reached FFr1.3 billion (app. US$200.3 million) compared to last year's FFr1.2 billion. This increase is due to the growth of CD sales, as all the other formats show a decline in revenues. Nationally, CDs now account for 73% of the total turnover (up from 65% in 1991), while the share of cassettes is slightly declining to 22.5% from 24.7%.

The catalogue split shows that during the first three months of the year, classical music accounted for 11.1% of total turnover, while national product took a 41.8% share and international products 47.0%, up from 45.8%. For March, the share of national versus international product was 40.3% against 48.7%—a dramatic change from March 91 (46/24/24%).

Says Jean-Yves Mirski, in charge of market studies at SNEP, "This change in trend justifies the need for SNEP's action in favour of French or European music."

He says one of the most worrying elements remains the constant decline of singles-based formats, which have dropped 40% over last year's first quarter. With all formats combined (vinyl single, CD single, two-track cassette), single sales reached 3.5 million units compared to last year's 5.9 million.

The two-track cassette, launched last June, is slowly taking off, with average monthly sales of 300,000. Sales of CD singles almost doubled from 426,000 to 791,000. But the combination of CD singles and two-track cassettes far from offset the 65% decline in vinyl single sales (from 5.2 million to 1.8 million).

Says Mirski, "It is a real problem. The industry needs a format like the single to expose artists to and to act as an incentive for album sales. I don't think the industry should write off the single too quickly."

The forecast for the second quarter is not good, as the recession is expected to continue and no major releases are anticipated. Ohayon says he believes the end of the year could see a reverse in this trend, but he foresees a difficult spring.

The decision by FM nets Europe 2, Fun and Nostalgie, known as the "Group of 3," to back L'On de Latine and thereby counter NRJ's expansion plans (M&M, March 21) following the disappearance of programme supplier SER (not affiliated with the Spanish network group of the same name) has received mixed reactions from the radio community.

RFM and M40, fellow members along with the "Group of 3" in the national networks lobbying group SRN, have spoken out against the method used to counter NRJ. They contend that it is not by playing the same game as NRJ that others will be able to compete with it. M40 president Alain Weill calls the move "stupid," saying, "Firstly, you can't base a strategy on preventing a competitor from existing, especially if you are using exactly the same methodology. It is, secondly, it stands in the way of those who really want to criticize Jean-Paul Baudecroux's method. And thirdly, it gives time to the CSA, which doesn't need to react as quickly as it would have had to if Baudecroux was the only player.

In addition, says Weill, the whole thing is giving a new lease of life to L'On de Latine by offering it a satellite window and national visibility. Asks Weill, "In a few months, what will we have? Two new national networks, L'On de Latine and Rires et Chansons, which will be competing with us for a piece of the advertising cake. So the whole thing will create the opposite effect from the one that was initially wanted. Well done!"

Adds RFM president Andrew Manersant: "The goal of the whole operation was to prove that it was possible to create a real independent structure which would supply programmes to local stations. In the end, what has been proven? Nothing. We have our reservations, to say the least, about the fact that national networks are involved in this venture. And the presence of L'On de Latine creates confusion, I understand that [Europe 2 GM] Martin Brihuec, [Fun GM] Michel Stillard and [Nostalgie GM] Fabrice Larue were running against time, but I regret that it was done this way. As a member of SRN, I would have preferred us to have been above all criticism."

Mandreman says he would prefer a solution with either a real independent supplier, or AFP Audio, a subsidiary of French press agency AFP. He adds that he is ready to back any structure that will be fully independent.

Weill, on the other hand, favours regulatory action and calls for a governmental decree which would require all programme suppliers to sign a contract with CSA prior to its existence. Says Weill, "The current system is absurd. A local station subscribing to a programme supplier is answerable to the CSA, whereas the programme supplier is not. A legal decision would help clear this up."

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PolyGram Sets Up Film Distribution Net

PolyGram has taken the first step in its plan to create film distribution in Europe in most major countries by establishing a 35% stake in Pan Européenne (PE), one of the country's leading independent distribution companies created in 1989 by Philippe Godinot. In addition, PE, PolyGram Audiovisuel and Manifesto, PolyGram's affiliate in charge of international audiovisual distribution, have signed a deal that will give PE exclusive distribution rights for all media (theatrical, video, TV) of all the programme's rights owned by Manifesto.

The move illustrates PolyGram's new strategy, set up by CEO Alain Lévy, to diversify the record company into the audiovisual field. No financial details were given about the deal.

Jace Covo, president of PolyGram Audiovisuel, the new division of PolyGram France created at the end of 1991 to expand in the audiovisual field, says the deal is just a first step. "It is not excluded that PolyGram expands its involvement in PE in the near future," Covo says PE's goal is to become by 1994 one of the two or three major film distributors in France. He adds that this deal would allow PolyGram to better control the releases and "maximize the revenues on all types of media."

France is the first of PolyGram's European companies to have its own film distribution arm.
**1991 TURNOVER INCREASES 17%**

**Artist Marketing Unit Spurs Sony To Record Sales Year**

by Robert Lyng

Frankfurt-based Sony Entertainment Germany racked up an annual turnover of DM282 million (app. US$205 million) in 1991, an increase of 17% over 1990's DM280 million. Worldwide turnover at Sony's record division was US$4 billion.

Sony Germany's artist marketing division, primarily responsible for national and international new releases, was a major factor, comprising 41% of the company's 1991 turnover compared with 27% the previous year. The special marketing division, which includes catalogue exploitation, Sony Classical and Concept Marketing, boosted its turnover by 9%, comprising 33% of the major total revenue.

Founded in 1963 as CBS Michaelis-Hoffmann GmbH, Sony, which received its current name on January 1, 1991, owns the Columbia, Epic, Dance Pool, Herzklang, Sony Classical, Soho Square and Def Jam labels. Its current market share is approximately 12%. According to MD Jochen Leuschner, Sony is currently the only German record company to increase its market share without buying other companies.

Sony's national repertoire includes such gold and platinum winners as Peter Hofmann, Andreas Vollenweider and Münchener Freiheit. The company's success in establishing new artists such as Peacock Palace, L.C.D. B.G. The Prince Of Rap, Edward Simoni and Badesaluf, is also reflected in the singles charts, where it had a 11.7% share compared with 5.98% in the same period last year. Sony's Columbia label leads in the album charts with 9.27%.

Michael Jackson's Dangerous contributed significantly to Sony's results, selling about one million units, more than Thriller or Bad after the same period of time. Leuschner is confident that the company's growth will continue throughout the year. He points to the results of his company's simultaneous releases Human Touch and Lucky Town—each expected to sell some 1.3 million units by year-end, the Hard Squeak (a first effort to integrate the promotion of Sony Films and Sony Music via its Epic label), and to the soundtrack to the children's film "Ein Full Fur TKKG-Drachenauge" (A Case for TKKG - Dragon's Eye),

**Encouraged by the success of Rendezvous der Sinne, which spent 15 weeks in the album charts, Sony Classical also developed new marketing strategies for exceptional product. A case in point is the Bobby McFerrin/Yo-Yo Ma album Hush. It is the first Sony classical product to receive rock/pop promotional treatment, including a massive single release and intensive airplay.**

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**Fabré Exits Europe I, Knist Takes Over As Co-MD At Radio Salü**

by Mal Sondock

Claude Fabré has stepped down as chairman and working MD of private radio station Radio Salü/Saarbrücken and of MD of the Paris-based radio chain Europe 1.

His departure from Radio Salü has led to the promotion of former controller/head of finance Volker Knist to co-MD. Knist took up his position as a member of the board of the Europäische Rundfunk & Fernseh A.G. Europe 1 and co-MD of Radio Salü on March 17. He has been with the group since 1969.

Knist will be in charge of the administration of the station and will share MD duties with Steffen Müller, personal assistant to the head of Saarland public broadcasting company Saarländische Rundfunk.

Saarländische Rundfunk owns 20% of Radio Salü, the only private station in the state of Saarland. The other major shareholders are Europe 1 (45%), Landesradio Saar (12%) and the banking group Sparkasse & Giroverband Saarländ.

Comments Knist, "PD Adam Hahn, along with our American consultant Jeff Pollack, will continue to make the programming decisions for the station."

"Radio Salü was designed to be a pilot station to test and pave the way for major expansion throughout Germany," says Fabré. "There was a major difference of opinion between myself and the other members of the board and I decided that, since no decisions could be reached unanimously, it would be best for me to stay in radio in Germany, although it is almost certain that I will have to leave my present home in Saarbrücken.

I am looking forward to the opportunity of joining with a group ready to expand and develop in the exciting German marketplace and the rest of the new Europe."

The state of Saarland has an interesting history concerning private radio development in Germany. With its close ties with Luxembourg, the area was a major difference of opinion between itself and the other member of the board and I decided that, since no decisions could be reached unanimously, it would be best for me to stay in radio in Germany, although it is almost certain that I will have to leave my present home in Saarbrücken. I am looking forward to the opportunity of joining with a group ready to expand and develop in the exciting German marketplace and the rest of the new Europe."

The state of Saarland has an interest in making a band like this."

Radio NRW Goes Satellite, Expands Its Team

Statewide private AC network Radio NRW launched its own satellite service "Intersat" on March 19. The net supplies programming to 38 stations throughout the state of North Rhein-Westphalia.

With its own eight-metre-wide dish, Oberhausen-based Radio NRW can now beam directly from their studios to the receiving stations. In addition to two broadcasting channels, the network also has use of two others.

Radio NRW has also added the following staff members: Irene Teidelt joins as head of promotion for the group's media relations. She is responsible for national new releases. The company has a successful working relationship with Charlotte Molema, a former station coordinator who has been appointed local station coordinator. He formerly worked for the The Radio NRW satellite to the company's growth will consist of an expansion of the regional network to 38 stations, the state of North Rhein-Westphalia.

Waz newspaper group company Westfunk in Essen. Three new members of the newspaper group, Waz, are Ulrike Cozni formerly of public station Südwestfunk in Baden-Baden, Claudia Setzel from satellite network RadioRopa, and Werner Bannmann from the private MOR/news talk station Ruhrwelle/ Bochum. Stefanie Arndt formerly of private AC news talk station Radio Bielefeld joins the editorial team. Peter Haas joins as an apprentice while Charlotte Molema starts with the advertising sales force. This brings the company's growth will consist of an expansion of the regional network to 38 stations, the state of North Rhein-Westphalia.

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**G/S/A**

**DEAL FOR EURO BLUESMAN — Hans Theessink signed with Blue Groove Records for his new CD Call Me. Distribution in Austria will be handled by BMG Ariola Roladen in Germany, Switzerland, France and Benelux have been scheduled. Pictured at left are Ariola A&R manager Erich Krapfenbacher, Hans Theessink, Blue Groove MD Milica and Ariola MD Stephan Friedberg**

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**Metronome Starts Promo Campaign For The Land**

by Miranda Watson

Metronome is mounting an extensive promotion campaign to back new Hamburg-based band The Land.

The pop band's debut single Round Round, released on March 16, is already building up airplay across Germany and has been number 48 in the Media Control airplay charts for two weeks. The 11-track album Tumbleweed, released on May 4, was produced by The Land, with all tracks published by KICK. Both the single and forthcoming album are being released in Italy, France, Austria, Switzerland and Sweden.

The band has just completed a one-week tour of 15 radio stations in Germany, performing live interviews for EHR-formatted private stations Radio RKP/Ludwigshafen, Radio Gong 2000/Münster and FFM/Hamburg and for public stations SDR 3/Stuttgart on its Treffpunkt show and BR 3 on its Radiobude programme. The band was scheduled to begin a tour of Germany on May 11, playing 12 gigs through June 2. North German pubcaster NDR2/Hamburg will broadcast six of the dates in its region, as well as featuring the band on its daily playlist.

The band performed Round Round on the pop show Elf'99 and is scheduled to perform the second single Nobody Else on ZDF TV's "Der Große Preis." Interviews with the band have appeared in Bravo, Popsticker, Haputger Morgenpost, Fachkunden, Klappe, Darmstadter Echo and Colibri with more lined up in May and June.

A&R manager Oliver Helwig commented on the group's commercially oriented band and their music isn't typical of what you see in the charts. We've been working hard to establish them and get airplay. Radio plays an important part in making a band like this.
TWO ALBUMS
TWENTY-FOUR NEW SONGS

NEW SINGLE RELEASED MAY 11

COLUMBIA
Radio Donna Promo Show Receives High Marks

by Marc Moos

Radio Donna's daily show "De Donauteur," hosted by Mark Pinte from 13.00-15.00, is quickly establishing a favourable reputation among record companies and concert promoters.

Pinte says the aim of the show is to concentrate all the network's competitions and give-aways into one daily programme. "We are not limiting ourselves to CDs or gadgets," he says. "We plan to include concert tickets as well. The big difference with other stations is that we really don't have to beg for material here."

Indisc head of promotion Jan Vanneste comments, "Marc Pinte's show is the right tool for promoting new releases. If listeners expect to win something they tend to listen and concentrate more. The fact that the names of a band and the record label are mentioned on a regular basis gives more returns than a similar operation with Studio Brussel, for example, where prizes are given at random. I think Radio Donna is also a better alternative to the Radio Contact affiliates. We would have to give away some 200 CDs to have the same coverage."

EMI product manager for UK/catalogue Marc Decoek agrees. EMI's compilation 'Mixing You' will be promoted by playing two tracks off the CD during the week of May 1. The album is being promoted both on Radio 21 and Radio Donna prior to a one-month TV campaign on the Flemish commercial TV station VTM.

"The big thing with Radio Donna is that we have the chance to play the whole album on one station," he says. "Working with the regional Radio 2 stations creates more work."

Recent figures on Radio Don- na's first week (March 30-April 5) reveal a 8.7% market share in Flanders for the new station. Radio 2 remains the leader with 51% and the Flemish privates dropped from 16% to 14%.

Sentemo Aims For US Breakthrough

Sentemo, the independent record company specializing in jazz, fusion and new adult contemporary music, is getting ground on the US market following what company promotions manager Paolo Boarato describes as an initial test operation undertaken by US distribution firm One World Records.

"We really don't have to beg for airplay," he comments. "These were favourable, but we all realized a larger campaign was necessary. We brought in the New York-based firm Modern World Music Italy, headed by Italian Serena Sastelli, to handle promotion with a special focus on radio airplay."

Boarato says there has been good feedback on the company’s product from more than 25 stations, including WHEZ/Chicago, WNYC and WBAI, KUOW/Seattle and WERS/Boston. Acts and artists receiving airplay include Galuco Venier, Tiro Stendhal and Ferrer Sivertsher on the Sentemo label, plus Gianluca Musola, Gabor Gado and Billy Trageser on the firm's United Project imprint. DS

Correspondent: David Stansfield
tel/fax: (+39) 2.953 43714

Music & Media MAY 16 1992
Itzel Takes Control At City Radio, Legefors Out

City Radio/Gothenburg VP co-founder Rolf Legefors has left the EHR station after over four years.

President Patrik Itzel, who set up parent company Inner City Broadcasting in 1987, says Legefors left in March "for personal reasons" and that there were no hard feelings between them. Itzel is now 100% shareholder of ICB. He is not looking for a replacement.

Legefors has revealed no plans for his future, but Itzel says he expects him to return to the radio industry soon.

City Radio is now preparing for the advent of commercial radio in Sweden. Marketing director Lars Holst, who joined the station last October, is attending courses and seminars to help him bring about the necessary changes to City Radio when it goes commercial next January. Itzel comments, "We already have a large market share in Gothenburg and a lot of listeners. We are in a strong position to attract advertisers and I think that will allow us to grow even more."

DOUBLE SHOT - John Mellencamp (fourth from the left in the front row) and fellow band members are surrounded by PolyGram Sweden's staff after a recent concert at the Globen Arena in Stockholm. Mellencamp and band mates were given gold discs for sales of over 50,000 for "Big Daddy" and "Lonesome Jubilee."

FINNISH INDEPENDENT RADIO SUFFERS POOR '91 AD SALES

by Kari Helopaltio

The member stations of Finnish private radio organization Suomen Palautusradioiliitto (SPRIL), some 50 years in all, saw sales income drop by 16% from FM215 million (app. US$50 million) in 1990 to FM180 million in 1991.

The 10 biggest stations grabbed about 55% of all sales, while the 10 smallest accounted for just 3%.


SPR. MD Kai Salmi says he believes the drop in revenue reflects the situation of all media advertising, currently undergoing a biding recession which cuts deep in a relatively young industry like independent local radio. SPRIL's first stations were launched in 1983.

The fragile situation of smaller stations is highlighted by the recent figures, which show that many have experienced revenue drops as large as 36%.

There is an obvious need for greater support from the country's Department of Communications, says Salmi. "There should be more room for cooperation between various stations in the fields of programming, technical development, and rationalization, which is prohibited by current broadcasting regulations. Local simulcasts are only possible between three stations, for instance. No broadcasting chains are allowed, and changes in ownership are almost impossible."

P3, Radio 1 Merge Bergen Operations

by Kai Roger Ottesen

Private broadcasters P3 and Radio 1, the two largest stations in Bergen, have merged to form a joint company after both reportedly came close to bankruptcy.

The EHR stations were fighting for the same 15-35-year-old audiences, and recent listener figures from MMI show a nearly equal share of listeners (P3 40%, Radio 1 44%) in the country's third-largest radio market. The new company, named Bergensnettet, will combine programming from the two former stations and form two clearly defined formats using the existing frequencies. P3 moved over to Radio 1's official and studios at the end of April. The new company is owned equally by P3 and Radio 1.

Radio 1's current station manager Frank Johannesen has been named general manager of Bergensnettet. He says, "Previously there were more costs than benefits. In order to cut expenses there will be close cooperation on engineering and administration."

One insider says a decline in ad revenue towards the end of last year contributed to the decision. "We were playing the same kind of music: interviewing the same people about the same things, so we thought it would be better to join forces. We can achieve more power by doing this."

The station on the 104.1 frequency (where Radio 1 now broadcasts) is expected to have an EHR format and will be called Radio 1. As of May 4, it combines talent from both stations in programming for 15-35-year-olds.

The four DJs employed will be Tommy Terkenen (currently the take over the facilities. "We thought it best to remove the equipment before someone else decided to take it away," says an RNE spokesperson.

Since the beginning of the Radio 4 shut-down, RNE's set-up has been as follows: Radio 1 (AM and FM), news & talk; Radio 2 classical FM, classical music; Radio 3 FM, pop music; and Radio 5 AM/FM, general entertainment/news/talk. Radios 1 and 5 have recently begun jointly broadcasting some programmes as part of RNE's streamlining efforts.

Revert Reshapes Cope FM, Renamed Cadena 100

by Anna Marie de la Fuente

With former SER Los 40 Principeas PD Rafael Revert in effective control, AC Radio Cope FM launched a new look on May 1, changing its name to Cadena 100.

The total revamp includes a brand new logo, station ID jingle and most significantly, computerized programming whereby disc jockeys need only to touch the computer screen to play a song, jingle or ad.

The transformation was sparked by the entry of Revert into the church-backed network. Reports director general Jose Andres Hernandez, "We took on Rafael not just as a consultant but also as a radio producer." He cites tax reasons for not hiring him as a full-time employee. Revert remains independent, although he is working as PD alongside associate PD Carlos Finally. Says Hernandez, "Revert is on a renewable five-year contract which could virtually be extended for five years."

Hernandez says the present trend towards format specialization led Cadena 100 to target a market neglected by other nets—mainly 16-35-year-olds. He adds that there was no need to increase the company's working capital of some US$35 million. "With that amount, we could very well afford the US$150,000 to US$200,000 it cost us to install the new computer program," he adds.

Hernandez will give Revert a free hand in the programming, he says. "If he deems playing heavy metal necessary, we're not going to stop him."

In the run-up to the launch, Revert did share his pool of young radio talents, taking three from Onda Cero and one from RNE.

Apart from the formatted programming featuring a playlist of 100 records, Revert has introduced special theme shows which begin at 22.00. The final schedule is as follows: Sundays: satsa; Mondays: country; Tuesdays: jazz; Wednesdays: the history of music; Thursdays: new releases; Fridays: golden oldies; and Saturdays: disco. On Saturdays, from 9:00-14:00, Paloma Serrano presents a programme "From 100 to 1."

Revert is also aiming to introduce a Top 50 countdown show in Cope's AM network, which is retaining its original name Cadena Cope Populares.
Soul II Soul

Credits for setting the standards of a more soulful type of dance certainly have to go to Soul II Soul. With "Volume III Just Right," out on Ten Records since April 13, Jazzy B’s project has completed its trilogy that reads as a handbook of dance.

Luz

Signed to EMI Hispavox.
Publisher: Hispavox.
Management: Limac/Manuel Sanchez/Madrid.
New album: A Contraluz released in November. It is at number 4 in Spain, and at number 52 in the European Top 100 Albums.
New single: Pienas En Mi released in February.
Recorded at Cinearte/Madrid.
Producer: Paco Trinidad.
Concerts: June, July and August will see Luz on a Spanish tour.
European releases: The album is out in France since April; releases in Germany and Italy are pending.

Looking for the most prolific marketing tool in cross-border exploitation? Sometimes it takes a film to draw international attention to an artist who is already a household name in his or her own country. Spanish singer Luz receives this attention with two tracks—Pienas En Mi and Un Año De Amor—featured on the soundtrack to the Pedro Almodóvar-directed film Tacones Lejanos ("High Heels"). The rest of the album is filled with music composed by Ryushi Sakamoto from Japan.

Due to the fact that the movie did very well in France, the OST album received a French release. Luz appears on this Island Records album courtesy of her regular label EMI, with both companies teaming up for promotion. Both tracks by Luz are also included on her own new album A Contraluz, which was recently released in France as well. Her stardom in Spain is best demonstrated by the album’s almost triple platinum (300,000 copies) status; the album was released in only six months.

Other countries should learn from this wholehearted French support. The OST songs show that Luz ([Casal] is a typical exponent of Mediterranean music. It’s full of pathos, not unlike Edith Piaf. But she also enjoys quite a reputation as a rock singer who does especially well in a live environment.

Un Pedazo De Cielo, the opening track of her sixth album, makes her the Spanish Bonnie Raitt. The violent slide guitar by Tony Carmona enhances that image. With the track Todo Mi Bie—highlighted by a lovely, galloping country rhythm—she will be everybody’s “sweetheart of the radio.” This is the perfect tune for all those truck drivers out there on the road.

Another good candidate for “car radio classic” seems to be the straightforward rocker A 1,000 Kms, while the heart-moulded song Tol Para Cual is perfect for rock radio. Despite this wide variety of styles, the album remains an entity. It’s another strong recommendation for your programmes during the Olympic Games in Barcelona.

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.

The 1989 Soul II Soul debut album Club Classics Volume I made mainstream Jazzy B the leader of a new generation in dance music. New production methods like DJing, mixing, sampling and the unmistakable so-called “Soul II Soul beats” combined very well with typical ’70s soul elements. The follow-up album, Volume II (1990 A New Decade) peaked at number 3 in the European Top 100 Albums, translating artistic ownership into pan-European commercial success.

Although managed by Keith Bourton in the Soul II Soul headquarters in Camden, London—a studio, clothes shop and office all under one roof—Jazzy B is still more of his own manager. Describes Bourton, “He’s the brains and I’m the legs, so to speak. He makes all decisions on his own and attends all meetings at the Virgin offices, while I do the paperwork.”

Compared to the first two albums, Volume III is not the ground-breaking album some people might expect from this highly interesting concept. It’s far more a case of dotting the i’s and crossing the t’s. The result is an album that in atmosphere comes close to the brilliance of two critical albums Marvin Gaye recorded for Motown in the ’70s, What’s Going On and Let’s Get It On. This is what Gaye’s soul music was meant to be: utterly relaxing and still very appealing to dancefloor addicts. As before, the inevitable “Philly” soul influences shine through, this time spiced more than ever with reggae beats (Direction).

The imitated-by-millions, trademark Soul II Soul beats have been moved to the background. Explains Bourton, “Those beats made it difficult for Jazzie to make his second album. He just couldn’t use those beats anymore; he had to dump them. As a result, many criticized him in the UK that the album didn’t sound like Soul II Soul anymore. He simply replied, “What’s the point in sounding like Soul II Soul if everybody else is already doing it?”

While that album did very well in mainland Europe, the UK and US were somewhat behind. Adds Bourton, “The American situation was aggravated by the fact that they actually picked the wrong singles. The relationship with Virgin in the US could be a lot better. But for the rest of the world, we’re quite happy. Especially about Japan, where the new album entered the charts at number 9.

Apart from long-time collaborator Caron Wheeler (Take Me Higher), the third album introduces three “new” soul singers, two men—Richie Stephens and Rick Clarke—and one woman, Kofi. Stephens is featured as lead vocalist on the first single Joy, which is still number 1 in M&M’s EDR Top 25. Kofi takes her responsibilities behind the microphone on the new single Move Me No Mountain, originally recorded by Chaka Kahn.

Jazzy B, the creative mastermind himself, raps on the tracks Direction and Intelligence. On the latter song, he explains what Soul II Soul is all about for those out there who still don’t understand the concept. He makes a game of call-and-response out of it, between him and the backing vocalists Vocally, he sounds like Tone Loc in his midstest moments.

Two instrumental tracks are included on the 10-track set—Storm and Mood—both dominated by flute played by Gary Barrome and Chris "Snake" Davis respectively. Only in an age when jazz rock was still considered wild, new and exciting, did this instrument have as much impact as it does on the sound of Soul II Soul.

As could be expected, the Soul II Soul empire develops and supplies its own merchandising material, like slip mats for DJs. Next year, Jazzy B will probably take the whole concept on the road. Meanwhile, he’s busy scouting for new talent for his own Funki Drid and Soul II Soul record labels.

Juan de Dios Moran, "Tone Loc in his mildest moments."
SINGLES

Kris Kross
Jump - Columbia
PRODUCER: Jermaine Dupri
These 12-year-old boys have formed a real rap posse. They sound as determined as Michael Jackson at that age. According to Hit Radio/Bussum programmer Rob Korver, it's a sure hit. "It will think it end up (am) has given record. It will definitely be the most played record on our station in the coming weeks. The strong thing about it is that it bridges the gap between the clubs and radio."

OMAR & THE HOWLERS
Born On The Bayou - Polydor
PRODUCER: Omar Dykes/Kevin Womack
Austrian bluesman Omar has always been compared with John Fogerty, which possibly gave him the idea to record this Creedence Clearwater Revival song live at the Paradiso in Amsterdam. It sounds as exciting as the resurrection of Howlin' Wolf out of the Mississippi swamps.

QUADROPHONIA
The Man With The Message - ARS/CHR/Sony Music
PRODUCER: Quadrophonia
Olivier Abbeleo and Lucien Foort have been reworking four of their well-known dizzying dance gems. The lead track is The Man With The Masterplan, their most orthodox outing so far.

SOUNDGARDEN
Rusty Cage - A&M
PRODUCER: Terry Date/Soundgarden
This seven-piece outfit is no exception to the decadent '20s. The electric Eel - Genlyd/Ariola (LP) (Denmark)

NEW ALBUMS

CAMEO
Emotional Violence - Reprise
PRODUCER: Larry Blockman

DELBERT McCLINTON
Never Been Roped Enough - Cab
PRODUCER: Don Wyal/Im Horr/Ben Ratzki/Deberbert McClinton
Will the formula that brought Bonnie Raitt commercial success work for Delbert? By teaming up with the same producer, Don Was, and selecting an evenly strong set of songs, he can't go wrong. Covers include Bob Marley's Stir It Up and John Hiatt's piano ballad Have A Little Faith In Me. The addition of Delbert's harmonica marks the difference from the original. You might already know Good Man, Good Woman, the Womack & Womack-written duet with Raitt, from the latter's Luck Of The Draw album. Now it's his turn for some luck.

PAT MEARS
Hand Choices - Silenz
PRODUCER: Leon Wolski
Don't mess with Texas! This female singer/songwriter is playing in the same league as Melissa Etheridge, but unfortunately still without the same recognition. Her gritty voice cleans your ears like no cotton swab can. You listeners will group around the campfire for country-tinged songs like Ready To Pay and Hard Candy.

THE NEVILLE BROTHERS
Family Groove - A&M
PRODUCER: Neville Bros/H. Wolkink/D. Leonard
World music and globe-spanning ethnic and social awareness are in evidence from the first notes. Album opener Fly Like An Eagle, helped along by composer Steve Miller's additional vocals and fretwork, sets the tone for a colourblind and soulful set of music. Broken up by the occasional sweet sound of Aaron Neville's wavery vocals booping love gone bad, the album keeps a decidedly positive sound in spite of some of its subject matter. This is soul music, firmly rooted in its early '70s heydays yet tastefully brought into the '90s, that makes for an album enjoyable at more than one level of perception.

There are no images from heaven on this debut by the UK alternative horde named God. The band's lineup, which features nine members, gives a fair hint of what to expect: post-punk noise. And that's what you get—almost 70 minutes of the most enjoyable, rhythm-driven moans and groans. They draw influences from a wide range of sources, from very early Roxy Music, to Bowie's "Aladdin Sane" persona to the masters of the gothic horror genre, Bauhaus. Songs titles like Return To Hell, Hate Meditation and Lord I'm On My Way, warn you in advance not to expect anything sweet, not even on the tracks Pretty or Love, Producers better be careful with this musical "Book Of Revelations."

KEZIAH JONES
Bloodflow Is A Fact - Delbel
PRODUCER: Kevin Armstrong
This is the swinging, funk-upped version of Seal; the music goes up and down like a yo-yo. The Wisdom Behind The Smile (Cash) is a true funky stomper aimed at the feet, while the nicely relaxing reggae beat of Rhythm Is Love will instantly have your listeners looking for their hammocks.

NEW TALENT

MAMIE TONK
...Tont Recomence... - MDP Music (EP) (France)
PRODUCER: Nicolas Schneider/Mamie Tonk
In the slipstream of Mano Negra and Les Negresses Vertes, several new talents are moving to the BMG offices, this hopefully will further bring them fully into the '90s, that makes for a colourblind and social-aware set of music. Broken up by the occasional sweet sound of Aaron Neville's wavery vocals booping love gone bad, the album keeps a decidedly positive sound in spite of some of its subject matter. This is soul music, firmly rooted in its early '70s heydays yet tastefully brought into the '90s, that makes for an album enjoyable at more than one level of perception.

SWING OUT SISTER
Get In Touch With Yourself - Fontana
PRODUCER: Paul Stoneley/O'Duffy
Longtime no hear, but now they're back with a vengeance. Am I The Same Girl, the first single, was a hit in no time in the UK. It's at number 11 in M&M's EHR Top 40 this week. This is the rest of this soulful pop album is as fine as the sinetion director's genre. When She's Gone changes his regular Antwerp hangout into the decadent '20s. The electric Eel - Genlyd/Ariola (LP) (Denmark)

MUSIC & MEDIA
MAY 16 1992
To Select Format

tendency to select from a limited amount of advertising budgets allowing themselves access to huge denominators. Of course, also implies radio is strictly as a mass medium. This, mentality which positions radio agencies are also developing a approach,

Using Projections

instance, there are 45 commercial considerations itself lucky if it scores audience share. Now that same station ago a major market US AC station is fine-tuned for a specific competitors in each format. Each over 12,000 radio stations, there are many markets with several competitors in each format. Each station is fine-tuned for a specific audience segment. Not too long ago a major market US AC station could achieve an 8% audience share. Now that same station considers itself lucky if it scores as much as 6%.

In New York City, for instance, there are 45 commercial radio station lists. The difference between the top-rated station, at about a 5.0 share, and the station ranked number 9, is about 0.8. The fight between first and ninth place, in a US$366 million radio advertising market is over mere fractions.

When this kind of fierce competition exists, the difference between first and ninth position often depends on how much money is spent on air personalitiess, contests, advertising and promotion.

In other words, to pick up as little as a tenth of a share point, a little money is spent on air personalities.

One can see, therefore, that while all facilities might be born equal, the format user can show significant differences in sales. Further, when you analyse the huge variables in operating costs in different formats, it is easy to see the many instances where the largest audiences don’t necessarily generate the most gross revenues or the biggest profits.

For example, it’s probable that the most profitable station in New York today is, of all things, WFUN. This AM station is dedicated fulltime to sports!

In conclusion, don’t always what takes what appears to be the obvious step when considering a format. Instead:

1. Research on the market to find the format/demographic hole.
2. Assemble sample programme formats to be tested on a representative group of the potential audience.
3. Analyse costs and revenue potential.

Using power ratios and the above research, a station can evolve what they call “power ratios.” This is nothing more than a measurement of a station’s efficiency at being able to succeed in delivering revenues less than its audience share.*

In its simplest form, if a station delivers 5% of the rated audience in a market, theoretically it ought to deliver 5% of the advertising money spent in that market.

The reality is something quite different.

There are different evaluations, but following are some that US station buyers and sellers use:

<table>
<thead>
<tr>
<th>Format</th>
<th>Power Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classical</td>
<td>1.50 50%</td>
</tr>
<tr>
<td>MOR</td>
<td>1.50 50%</td>
</tr>
<tr>
<td>Country (varies by region)</td>
<td>1.30 30%</td>
</tr>
<tr>
<td>News/Talk</td>
<td>1.20 20%</td>
</tr>
<tr>
<td>AC/Soft Rock/Oldies</td>
<td>1.20 20%</td>
</tr>
<tr>
<td>Contemporary Hits</td>
<td>1.10 10%</td>
</tr>
<tr>
<td>Rock</td>
<td>0.90 10%</td>
</tr>
<tr>
<td>Easy Listening</td>
<td>0.80 20%</td>
</tr>
<tr>
<td>Urban</td>
<td>0.75 25%</td>
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One can see, therefore, that while all facilities might be born equal, the format user can show significant differences in sales.
WHY WESTWOOD ONE INTERNATIONAL?

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With competitive radio on the rise throughout Europe, more and more programmers are seeing concerts, interviews and other special programming offered through syndication as the extra push to put them in front of their challenge. Several companies are coming to Europe's call, offering the latest events that promise listeners a hot summer for 1992.

For years in the US, where competition has created the need to specialize, programming, programmers have turned to syndicated programs to stand above the rest of the market. Until recently, Europe had never been a good market for such programs, with the majority of countries having only public stations and a handful of reluctant commercial stations.

Today, private commercial radio is proliferating as legislative barriers come down, particularly in the UK, Holland, Germany, Sweden and eastern Europe. What's the climate like these days for programme suppliers?

As the competitive battlefield intensifies, Premiere's Latin American director of business development, Richard Rene, comments, "The biggest priority is to establish a European distribution system and is currently in discussions with several satellite companies about this project."

Rock Over London (ROL) MD Steve Saltzman declares that 1992 is "the year of the concert" for his company, and can already document successes from this year. "We are planning to provide Europe with over 12 performances," he says. "The first of these was the Freddie Mercury Tribute at Wembley on April 20. I was responsible for 35 countries, not including America, which joined in for that celebration."

Saltzman credits the success of live concerts in Europe to language restriction. Language is not an issue, which makes it easy to syndicate, unlike music programs. Concerts are also what people seem to want the most. There are other things we want to syndicate; it's just that concerts seem to be the easiest and certainly the most desirable. ROL is the European concert connection," claims Saltzman. "Sure, the BBC has done concerts, but they're primarily focused on the UK. We want to serve Europe. No one has been looking after the interest of European radio stations from a concert point of view."

Hot Programmes

Although concerts seem to be going well for syndication companies, it's special programming for which the radio world knows them best. Unique offers weekly shows for UK commercial stations. Two of the newest programmes available are "The Break" and a two-hour look at the latest music from the world's music, fashion and entertainment - and "America's Home," a weekly two-hour look at the latest music from the US. Although satellites are already used for distribution through out the UK, one of Unique's biggest priorities is to establish a European distribution system and is currently in discussions with several satellite companies about this project.

Westwood One, the home of Casey Kasem's "Casey's Top 40," is offering new weekly programmes: "Casey's Countdown," a three-hour salute to the top 25 adult contemporary songs in America; and "Country Countdown USA," a three-hour show hosted by Radio & Records' Lon Helton. In addition to these programmes, a three-hour nightly programme called Goodtime Oldies Magazine" is available this year, featuring hits of the '50s, '60s and '70s in a '90s style. All these shows are available to European territories.

UK-based MCM Networking puts three new programmes on its roster: "My Favourite/Top Hits" features a superstar artist host who selects and introduces 10 of his/her favourite records. The programme "Rocks" gives listeners the chance to talk to their favourite music stars being directly linked to major celebrities. This programme is offered via satellite.

Although focusing on concerts in '92, ROL also offers a new service for radio called "WENN" (World Entertainment News Network), which repeatedly has already become the most widely syndicated radio programme in the UK with over 75 independent radio (IR) stations as affiliates.

Extra, Extral

Extra Syndication includes, of course, more than concerts and music programmes. MCM offers events such as new album launches and historical documentaries. Unique is planning to provide coverage of the 1992 summer Olympics to the UK IR network. It is also implementing a major schedule of activity with Broadcast Innovations and Pepsi to support the Michael Jackson tour, including an exclusive interview special.

Several syndication firms offer broadcast support tools such as T-shirts as listener prizes to promote a music programme. "Merchandising and promotion are hallmarks of Premiere Radio," maintains Mann. "These are part of every deal we make. We have several contests that includes audience participation, including fly vacations and other trips."

Reports Westwood One's Rere, "The particular support marketing for the placement of any programme is wholly dependent upon the scope of the stations, audience, sponsor and the specific programme, and can include anything from travel promotions to print advertisements."

Several firms use themes in the programmes they offer to come up with creative prizes. Says Saltzman, "When we did the 'Guitar Legends' concert in Seville last year, we handed out 350 Gibson guitars to European radio for promotional use."

Others take the opportunity to let the audience feel as if they're part of the show. Unique, for example, supports its "Make The Break" programme by holding local venue nights in search for up-and-coming talent.

High Hopes

Even though syndication companies have seen progress in business with Europe, the situation cannot be compared to the success syndication has found in the US. Explains Unique's Cole, "You cannot look at Europe and syndicate it as you would the US because there's a very big difference: Europe consists of 18 different countries speaking many different languages. There will never be such a thing as a significant industry in European programming where the same programme goes out to lots of countries. That's just non-starter, and anybody that builds their business on such a philosophy is looking for bankruptcy straight in the eye."

Although syndicators disagree somewhat over the development of syndicated programmes in Europe, all eyes are focusing on the likely growth of private stations which are in need of quality weapons against the competition.
Now even the smallest commercial radio stations have huge star potential. With a little help from Radio Luxembourg, the Station of the Stars.

For 60 years Radio Luxembourg have been at the forefront of music broadcasting, the first to play a "Top 20", the first to work without scripts and the first to give air time to bands and DJs who are household names today.

Now we’ve scored another first by being the first English language music station to transmit via the Astra satellite. Available for retransmission in digital quality stereo, 24 hours a day, Radio Luxembourg can help you keep your listeners tuned into you.

For less than the cost of a studio mike you could use the most famous European English language music station to fill in the time when you’re off air, or simply choose selected programmes to give your own programming a boost. Most importantly you’ll be keeping your listeners tuned into you.

For more information send the coupon or call Luxembourg (352) 42142-3300.

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THE STATION OF THE STARS

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Station Name ____________________________ Address ____________________________
Country ____________________________ Postcode ____________________________
Telephone No ____________________________ Fax No ____________________________

Fill in and post to:
**Wednesday, June 10, 1992**

**OPENING CEREMONY AND KEYNOTE LECTURE**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10.00 - 12.00</td>
<td>Welcome address: Mr. A. Riva, Mr. D. Kramer. Keynote Lecture: The 1993 European Broadcasting Community Important EEC Personality</td>
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**PROGRAMMING AND MANAGEMENT**

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<th>Time</th>
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<tr>
<td>14.30 - 18.00</td>
<td>Highlight Session: Broadcasting Regulations: What is needed in 1993? Co-Chairmen: Mr. D. Kramer CH / Mr. L. Mays USA Moderator: Mr. S. Kon, UK, Mr. P. Baldwin, U.K, Mr. J. Baumann, USA Mr. J. Boitel, F, Mr. W. Rumphorst, EBU Mr. C. Schurig, D Mr. A. Sikes, USA</td>
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**ENGINEERING**

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<tr>
<td>14.30 - 18.00</td>
<td>Production Equipment and Techniques Chairman: Mr. C. Daubney, U.K. Moderator: Dr. L. Danilenko, D</td>
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<tr>
<td>14.30</td>
<td>1. General Overview for Radio Broadcasting Technology in Studio Speaker: Dr. D. Schwarze, D</td>
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<tr>
<td>14.30</td>
<td>2. Signal levels across the EBU/AES Digital Audio Interface Speaker: Ms. L. G. Moller, DK</td>
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<td>14.30</td>
<td>4. Recorders for News Gathering - At last, a Tape Recorder Meeting Broadcasters' Needs? Speaker: Mr. M. Ortic, YU</td>
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<tr>
<td>14.30</td>
<td>5. Controlling Signal Levels with a Loudness Meter - A New Design by a Broadcaster for Broadcasters Speaker: Dr. J. Emmett, U.K.</td>
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<tr>
<td>14.30</td>
<td>6. Surround Sound - A New Opportunity for Radio Speaker: Dr. G. Theile, D</td>
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**Thursday, June 11, 1992**

**PROGRAMMING AND MANAGEMENT**

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<tr>
<td>9.00 - 10.30</td>
<td>1. Programming: Format CHR - EHR Chairman: Mr. R. Rewert, E Mr. M. Bakker, NL Mr. P. Belanger, F Mr. A. Hales, D Mr. A. Hazan, I Mr. R. Park, U.K. Mr. E. Pleyer, I Pan-European Format Chairman: Mr. S. Saltzman, U.K. Mr. T. Lasshouwers, NL Mr. J. Ludens, D Mr. W. Voody, U.K. Mr. C. Untermeier, USA</td>
</tr>
</tbody>
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**PROGRAMMING AND MANAGEMENT**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10.30</td>
<td>2. Management - Investment Co-Chairman: Mr. R. Spuyt, F Co-Chairman: Mr. W. Steding, EBU Mr. J. Braun, F Mr. M. Brisich, U.K. Mr. E. Galbort, E Mr. S. Gootz, D Mr. L. Hegeduus, H Mr. J. Kerrest, F Mr. R. Richer, USA Mr. S. Wozniak, NL</td>
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**ENGINEERING**

<table>
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<tr>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>9.00 - 12.30</td>
<td>Environment and Acoustic Developments Chairman: Mr. D. R. Lockett, USA Moderator: Mr. J. Borenia, SF</td>
</tr>
<tr>
<td>9.00</td>
<td>1. Multidimensional Description of Monitor Loudspeaker Evaluation - Differences and Dependence on Listening Conditions Speaker: Dr. W. Ahnert, D</td>
</tr>
<tr>
<td>9.00</td>
<td>2. Nearfield Monitoring: Application and Advantages, Requirements of the Monitoring System Speaker: Mr. A. Munro, U.K.</td>
</tr>
<tr>
<td>9.00</td>
<td>3. Application of Computer Simulation to Improve and Accelerate Acoustic Design Speaker: Dr. W. Ahnert, D</td>
</tr>
<tr>
<td>9.00</td>
<td>4. Acoustical Considerations in the Design of the Canadian Broadcasting Center in Toronto Speakers: Mr. P. Mills, CDN Mr. J. P. LeGuault, CDN</td>
</tr>
<tr>
<td>9.00</td>
<td>5. The Impact of Digital Audio on Acoustical Environments Speaker: Mr. R. Berger, USA</td>
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<tr>
<td>9.00</td>
<td>6. Diffused Acoustics Speaker: Dr. P. D'Antonio, USA</td>
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**MANAGEMENT**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>14.30 - 16.00</td>
<td>Full Service Radio in the '90's Chairman: Mr. F. Terol, F Mr. Tomas Martin Blanco, E Mr. M. Haas, D Mr. G. Hoebelke, D Mr. W. Wiesman, USA Mr. A. Woyciechowski, Pol</td>
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**ENGINEERING**

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<th>Time</th>
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<tbody>
<tr>
<td>14.30</td>
<td>1. The Use of MIDI in Production and Post-Production Processes Speaker: Dr. F. Rumsey, U.K.</td>
</tr>
<tr>
<td>14.30</td>
<td>2. Recent Developments in the Use of High Speed Networks for the Communication of MIDI Equipment Speaker: Mr. M. Crosse, CDN</td>
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<tr>
<td>14.30</td>
<td>3. Application of Data Compression, Practical Experiences Speaker: Mr. P. Seling, D</td>
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<tr>
<td>14.30</td>
<td>4. Current Recording Standards, the Future of R-DAT as a New Editable Recording Medium Speaker: Dr. A. Matzke, D</td>
</tr>
<tr>
<td>14.30</td>
<td>5. Transmission of MUSICAM-Coded Audio Signals via ISDN Speaker: Mr. B. Burkhardt, D</td>
</tr>
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</table>

**N.B.** The Conference language is English but translation facilities into French and German will be available.
## Highlight Session

### Creativity in Radio Advertising: How Dull Can It Be?

**Chairman:**
- Advertising

**Moderator:** Mr. J. Pollack, USA

**Speakers:**
- Mr. J.-P. Vignolle, F
- Mr. I. Travaille, F
- Mr. T. Sytret, U.K.
- Mr. R. Segre, France
- Ms. H. Hoffmann, D
- Mr. N. Goldsmith, USA
- Mr. G. Fries, USA
- Mr. P. Davies, U.K.
- Mr. M. Cacouault, F
- Mr. D. Springfield, USA
- Mr. H. Ueda, J
- Mr. J. Soer, NL
- Ms. C. Panneck, D
- Mr. W. Campbell, USA
- Mr. J. Burrows, U.K.
- Ms. L. Anderson, USA
- Mr. A. Zeitelhack, D

**Closing Remarks:**
- Mr. A. Scharf, President, EBU
- Mr. E. Friets, President and CEO, NAB

---

### As pre-opening of the NAB Radio Montreux International Radio Symposium, the European Broadcasting Union will organise a Symposium on Digital Audio Broadcasting – June 8/9, 1992.

### Registration

**NAB Symposium**
- SFr. 550.–

**NAB Seminar / DAB Seminar – joint registration**
- SFr. 1,000.–

For further information, please contact:

**NAB**
- Tel.: ++41 21 963 32 20, fax: ++41 21 963 88 51

**DAB**
- Tel.: ++41 21 963 12 12, fax: ++41 21 963 78 95

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#### Conference Programme

**Friday, June 12, 1992**

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<tr>
<th>Time</th>
<th>Session</th>
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</table>
| 09.00 | **Programming**
| 09.30 | Promotion
| Chair: Mr. A. Zeidelack, D
| Ms. L. Anderson, USA
| Mr. J. Burrows, U.K.
| Mr. W. Campbell, USA
| Ms. C. Parneck, D
| Mr. J. Soer, NL
| Mr. H. Ueda, J
| 11.00 | **Marketing & Music Research in the '90s**
| Chair: Mr. L. Christian, USA
| Moderator: Mr. J. Pollack, USA
| 14.30 | **Programming**
| 14.00 | Advertising
| Chair: Mr. M. Cocconati, F
| Mr. P. Davies, U.K.
| Mr. G. Fries, USA
| Mr. N. Goldsmith, USA
| Ms. H. Hoffmann, D
| Mr. B. Segre, I
| Mr. T. Synt, U.K.
| Mr. O. Travale, F
| Mr. J. P. Vignolle, F
| 16.00 | **Management**
| 15.00 | Gold Or National Music
| Chair: Mr. P. Broglio, I
| Mr. P. Burton, U.K.
| Mr. P. Herrero, E
| Mr. F. Lavier, F
| Mr. L. Peralta, F
| Mr. H. Thomas, D
| 20.00 | Farewell Dinner - Sponsored by Euro Disney
| Speaker: Mr. R. Fitzpatrick, USA
| Mr. R. Faure, F

**Saturday, June 13, 1992**

**Highlights Session**

- Creativity in Radio Advertising: How Dull Can It Be?
  - Chairman: Mr. J. Pollack, USA
  - Moderator: Mr. J. Pollack, USA
  - Speakers:
    - Mr. J.-P. Vignolle, F
    - Mr. I. Travaille, F
    - Mr. T. Sytret, U.K.
    - Mr. R. Segre, France
    - Ms. H. Hoffmann, D
    - Mr. N. Goldsmith, USA
    - Mr. G. Fries, USA
    - Mr. P. Davies, U.K.
    - Mr. M. Cacouault, F
    - Mr. D. Springfield, USA
    - Mr. H. Ueda, J
    - Mr. J. Soer, NL
    - Ms. C. Panneck, D
    - Mr. W. Campbell, USA
    - Mr. J. Burrows, U.K.
    - Ms. L. Anderson, USA
    - Mr. A. Zeitelhack, D
  - Closing Remarks:
    - Mr. A. Scharf, President, EBU
    - Mr. E. Friets, President and CEO, NAB

**Exhibition open 10.00 – 18.00**

<table>
<thead>
<tr>
<th>Time</th>
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</table>
| 09.00 | **Management**
| 10.30 | Standardisation of Audience Measurement Techniques
| Chair: Mr. R. Ducey, USA
| Mr. V. Boutilier, F
| Mr. R. Carrier, F
| Mr. G. Grindett, E
| Mr. A. Werny, U.K.
| 11.00 | **Network & Syndicated Programming**
| Chair: Mr. S. Cale, U.K.
| Mr. D. Adamson, U.K.
| Mr. J. M. Brousseau, F
| Mr. J. Fodat, USA
| Mr. E. Mann, F
| Mr. B. Stolier, USA
| 14.30 | **Gold Or National Music**
| Chair: Mr. P. Broglio, I
| Mr. P. Burton, U.K.
| Mr. P. Herrero, E
| Mr. F. Lavier, F
| Mr. L. Peralta, F
| Mr. H. Thomas, D
| 16.00 | **Musical Radio for Adults**
| Chair: Mr. M. Garcia, F
| Mr. F. Bolman, CH
| Mr. A. Hazan, I
| Mr. J. Taylor, CS
| 20.00 | Farewell Dinner - Sponsored by Euro Disney
| Speaker: Mr. R. Fitzpatrick, USA
| Mr. R. Faure, F

**Exhibition closed**

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**List of Exhibitors as at March 1, 1992**

- A.B.S.
- AQUILA BROADCASTING SETS
- AY SNC DI VACCARIG & C
- AGAP
- AKG ACOUSTICS
- AUDIO BAXTER AG
- AUDIO FOLLOW
- AUDIOPAK INC
- BROADCAST ELECTRONICS INC
- BROADCAST TECHNOLOGY/SOCIETY/IEEE
- COLUMBINE SYSTEMS INC.
- COMEX CORPORATION
- CONTINENTAL ELECTRONICS CORP.
- C.T.E.
- INTERNATIONAL SRL
- DECISION INC.
- DIALOG 4
- DIGITAL AUDIO TECHNOLOGIES
- ELCA
- SNC DI RAIMONDI L.E.C.
- EUREKA
- EURO DISNEY
- FOR.A CO LTD
- GIANT ELECTRONIC LTD
- g.p.c. Film und Fernsehen-Sielttechnik GmbH
- GOTHAM AG
- GROUPE INGENICO
- HARRIS AURUM BROADCAST EQUIPMENT
- I.G.B. COMMUNICATIONS GROUP INC.
- INTERNATIONAL DATACASTING CORP.
- INTERNATIONAL TAPETRONICS CORP.
- ITAME SA
- JAMPRO ANTENNAS, INC.
- LEMO SA
- LINK COMMUNICATIONS SA
- MEDIA TOUCH SYSTEMS INC.
- MURIN MUSIC INTERNATIONAL
- NAGRA KUDELSKI SA
- NATIONAL TRANSCOMMUNICATIONS
- NETWORK MUSIC EUROPE
- NOKIA PAGING
- NOUVEAU ORLEANS PROGRAMMING INT.
- PACIFIC RECORDERS & ENGINEERING
- PHILIPS\KOMMUNIKATIONEN INDUSTRIE
- R.F.R. ELECTRONICA SRL
- R.A.B.
- RADIO EXPRESS
- RADIO WORLD
- RANSOM AUDIO
- RCS RADIO COMPUTING SERVICES
- RIZ TRANSMITTER
- BOHNE & SCHWARZ
- S.P.M.
- SCHMID TELECOMMUNICATION
- SEEM AUDIO
- SIEL SISTEMI ELETTRONICI
- SIEMENS
- STUDER REVOX
- SUISA
- TANDBERG DATA
- TECHNOLOGY BROADCASTING SYSTEMS
- TEKO TELECOM SRL
- TELEFUSION DE FRANCE
- TEL. SWEDEN
- THOMSON CSF
- TM CENTURY
- TOP FORMAT PRODUCTIONS
- VALENTINO INC.
- VARIAN INC.
- Voice of America
- WEGENER COMMUNICATIONS
- WEGNER COMMUNICATIONS
- YAMAHA CORPORATION EUROPE.
We at AVEX D.D. INC. congratulate all the wonderful people at ANTLER-SUBWAY on the company's tenth anniversary, and we are looking forward to a very happy and prosperous future together.

Tom Yoda

1F. Craned Bldg, 19-1839 Tsuruma, Machida-shi, Tokyo.
Zip Code 194 Phone. 0427.95.0750. Fax. 0427.95.0760
Antler Records was set up in 1982 by Roland Beelen and Maurice Engelen as an outlet for Belgian talent outside the mainstream categories created by local major record company affiliates. For some years, Beelen had been hosting alternative music shows on local stations FM Bruxel and Radio Scorpio, catering for the young population of Brussels and Leuven. He played a broad range of post-punk underground music and frequently aired demos sent to him from all corners of the globe. On the side, he ran a small studio he had built in his garden shed in Wezembeek. Bands from Flanders willing to experiment and looking for new ways to get their music across came there to record. A scene gradually developed, and in 1982, Beelen came up with the idea to release a compilation album to present this young breed of artists to the public. The self-produced No Big Business sampler served as a launching pad for artists such as Luc Van Acker, A Blaze Colour, Siglo XX and the Scabs, and became the do-it-yourself credo for a whole generation of Flemish musicians.

Ten years ago today, Antler-Subway released its first record. It has been a decade of growth, creative achievement, commercial success, belief in quality and dedication to the cause of alternative music. The history of one of the foremost independent labels on the European continent deserves to be looked back upon.

The company started to flourish; Erik Dries was (continues on page 20)
(continued from page 19)

appointed to handle promotion and production, the
publishing leg [BE's Songs was developed and a
worldwide distribution network (handled by Play It
Again Sam) was formed, with majors from inside
and outside the country asking for licenses to release
selected Antler product.

By the end of 1986, the repertoire consisted of
approximately 50 releases: a hybrid collection of elec-
tronic body beats (Posie Noire, A Split Second,
The Klinik), wave rock (Siglo XX, The Masai,
Alien Sex Fiend), pop (Nacht Und Nebel, 2 Bel-
gen), world music (Feso Trombone and Suns of
Arqa) and a-va-n-t-fu-nk (Partisan and
A Noh Rodeo) a band fronted by Chris
Whitely, now a major Columbia recording artist.

With Belgium being a seminal force of
the international electronic body music
movement, in 1987, Antler began to gradu-
ally head towards a more outspoken pro-
file. A Split Second became a leading act
on the EBM scene, and the reputation of
Antler Records as the home of contempo-
rary electronic rock started to spread all
throughout the world.

"You could consider EBM as a predeces-
sor of the new beat music," explains Eric
Dries, "and with technology becoming widely
available, the whole genre gained
momentum."

Due to an upsurge in activities, the tiny
Antler office in Wezemaal became too
small, and the business moved to Aarschot,
a town nearby. The staff was enlarged and
the company was restructured to keep up
with the financial scope and turnover of the
label's undertakings. Around that time,
Antler also became active in the field of
dance music. Fresh and exciting things
were happening in dance music, and a
new beat was really starting to sell, we
had about 10 releases every month, selling from
4,000 to 50,000 units each," says Engelen, adding
that sales allowed the company to launch Antler-
Subway subsidiaries in both Holland and the UK.

Antler Records clearly had become more than just a
dot on the map of the international music industry;
[continues on page 21]
A&R managers, journalists and Dis from Europe, the US and the UK came to Belgium to check out the new beat scene, and the first stop on their itinerary was always Aarschot. Licenses were negotiated with major international record companies for the release of Subway material in various territories.

Meanwhile, the sub-label developed into a separate entity with its own divisions, including Koos and World Today, for each respective dance genre.

"New beat really inspired us to start up a dance division within the company today we are very specialized. This allows Antler-Subway to fully develop the catalogue and to obtain major international exposure. The current worldwide interest in techno is another step in that direction," says Engelen.

"Techno is in fact the logical evolution after EBM and new beat," adds Beelen, "but the strength of the labels is their driving force and the ability to gain international recognition. This is what we wanted in the first place: to promote Belgian artists abroad. For an independent like us, Belgium is too small of a market to survive."

Another Antler offshoot was Integrity, a division set up in 1988 as a harboring place for talent out of the ordinary. In the course of its existence, artists like Martyn Bates (UK), The Serenes (Holland), The Dentists (UK) and Rudolf Hecke (Belgium) have delivered timeless recordings that defy all laws and expectations of the pop market.

In 1989, the company name was officially changed into Antler-Subway. "Whereas Antler Records originally operated as a non-profit organization, the new company was moulded into a limited liability company," explains Dries.

Activities in the dance department have assumed overwhelming proportions. The divisions Complete Kaos, Dance Opera, Beat Box International, Trance Mission and Mental Radio cover a wide range of Belgian techno, neo-beat and ambient dance. Today, Running Out Of Time by Digital Orgasm, Groove To Move by Channel X and the re-released and remixed Flesh by A Split Second are climbing up the UK charts, with Lords of Acid having a hit in the US with Take Control. At press time, MNO as writers and composers are charting the UK top 40 with two singles simultaneously—Digital Orgasm's Startouchers (which sold 25,000 in advance) and Praga Khan featuring Jade 4U with Injected with a Poison—a new milestone in Belgian music history!

Once again, Antler-Subway Records are moving again to new offices and into a new decade, which will no doubt prove equally as fulfilling for the company, its artists and their public as was the first.

Nick Hawkes, Head of A&R at Beggar's Banquet's XL and City Beat labels: "Right now, the productions that come out of Antler-Subway and Mental radio are quite exciting for the UK market and we became involved, seeing they were promising to be quite successful."

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BMG/Ariola Belgium nv/sa

CONGRATULATES ANTLE-RT-SUBWAY ON ITS 10TH ANNIVERSARY.
WE HOPE TO DO BUSINESS WITH YOU FOR AT LEAST ANOTHER 10 YEARS!
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all partners
artists — crew
&
friends
for their support!

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another decade!

Antler Subway
Leuvensestraat 87
3200 Aarschot, Belgium
Tel 32/(0)16.56 76 66, Fax 32/(0)16.56 76 70

Digital Organ album featuring the 2 UK top hits "Running Out Of Time" & "Startouchers." Still free for licensing for some territories. 7 innovative dance compilations for your territory on a ful license basis * leading techno acts such as Prague Khan feat. Jade 4 U / Technoland / Digital Organism live on tour mixing studio soon available with remix facilities by our own producers. Always looking for new talent.
music & media May 16 1992

A List: John Rosborough - Prog Dir

AD Was (Not Was), listen

Robin Valk
Head Of Music

BRMB FM/Birmingham

b list: Monday at 3 o'clock.

"AL." All week, as well as featured new CD's

Richard Mark Hazard

Michael Bolton - Missing

Marc Almond - The Days

Celine Dion - Beauty

Wilson Phillips - You Won't See Moster. Dunno Who II

2 Unlimited - Workaholic

Richie Rich - Feel It

Half Pint - No Substitute

Simply Red - Ti - ill Me

Madness. House Of Fun

En Vogue - My Lavin'

ADElton John - Down On Me

A List: COOL FM/Belfast

B List: k.d. lang - Constant Croving

Len Groat
Dep Prog Dir

Double You Please Don't Go

Jame. Born Of Guest!, Path - Woke Up

Charlatans - Weirdo

Veronique Riviere - Premiere

Felix Gray - Mourir Pour

Michael Jackson - In The Closet

Chi. Chic Mystique

Shakespeare Sister - I Don't

Rozallo

KWS 'IKK : se Don't Go

Curiosity Hang On

Simon Darlow - The Very Thought

Marc Almond - The Days

Simply Red - Threat Me

Shakespeare Sister - I Don't

Sisters Of Mercy - Temple

Simply Red - Thrill Me

Shakespeare Sister - I Don't

Tom Petty - American

Curtis Stigers - You're All

Osmond Boys - Show Me

Tony Hadley - For Your Blue

Digital Underground - No Nose

Curiosity Hang On

Burkett. Rockdown

AmericanRadioHistory.com

100 "4 Hours Long

AL" 3

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This noted reference work is printed on computer paper, and bound in a easy-to-use notebook.

Order the 1992 "This Day in Music Almanac" TODAY, exclusively from the BPI Entertainment NewsWire!

To order the 1992 "This Day in Music" almanac report, please use the attached form.

EXAMPLE:

"This Day in Music for Saturday, September 19, 1992"

Sept. 19, 1988 - "Erasure's A Little Respect" is released.


Sept. 19, 1973 - Gram Parsons is found dead in a hotel room in Joshua Tree, Calif.

Sept. 19, 1952 - Rodeggers of Chic is born in New York.

Sept. 19, 1941 - Cass Elliot of the Mamas & the Papas is born in Baltimore.

Sept. 19, 1939 - Brook Benton (then Franklin Payne) is born in Cambridge, S.C.
**Top 10 Sales in Europe**

### UNITED KINGDOM

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<tr>
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<th>Albums</th>
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<tbody>
<tr>
<td>Mr. Big - To Be With You</td>
<td>Queen - Greatest Hits II</td>
</tr>
<tr>
<td>Simply Red - Fire</td>
<td>Mr. Big - To Be With You</td>
</tr>
<tr>
<td>Elton John - Le Grand Ingénue</td>
<td>Single</td>
</tr>
<tr>
<td>The Church - Under The Milky Wheel</td>
<td>Simply Red - Stars</td>
</tr>
<tr>
<td>Sinéad O'Connor - Nothing</td>
<td>Bruce Springsteen - Human Touch</td>
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<tr>
<td>Lisa Stansfield - Stay</td>
<td>Single</td>
</tr>
<tr>
<td>Del Amitri - Don't Look Back In Anger</td>
<td>Simply Red - Stars</td>
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<tr>
<td>All Saints - Black Coffee</td>
<td>Single</td>
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<tr>
<td>Dave Stewart - Pictures At Eleven</td>
<td>Peter Gabriel - So</td>
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### DENMARK

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### IRELAND

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</table>
What do the following artists have in common?


They're just some of the artists who've worked with GRACE UNDER PRESSURE! Look out for the new single “Make My Day” taken from the forthcoming album “Grace Under Pressure.”
before we move on." The compilation will be a good singer and sings good songs. We felt it important to keep playing her because she's already a star and it was no longer a long-term one. Bob Geldof now would be wrong. "People have to be allowed to discover her."

Next steps include a tour in May with two nights at London's Dominion and a three-week season at the single "No Frontiers," the no-frontiers album will be repackaged and re-released.

Pendergast expects the October UK tour to be the biggest of the road and at the time be sold out.

However, the major labels still view artists such as Black as unfortunate. Observes PolyGram International marketing manager Peter Shollahn, "A record company could have, with the kind of support she's got, go out on a limb for the album, spend a lot of money, plaster her name everywhere—whether it's print, advertising point of sale—whether you know the ground support is there. Nobody can get 5,500 people into the Albert Hall...at the moment the whole music scene is fraught with problems. It continues," I think with the kind of commitments she needs to up her profile, she probably doesn't need associated with one of the major labels. I would have thought that there is more than enough there to interest any of the major companies. She's the kind of artist it is good for a major label to be associated with.

Production company, A-Z Music Services, responsible for UK and European market-


SHANNON/Run Home With Me* 19. (15) Crowded House - Fall At Your Feet 20. (14) U2 - I Still Haven't Found What I'm Looking For

definitely discovered an artist, and she was ready for a major change when she came to the UK; there is no need to play the game of starting at the bottom again. "She is already a star and it can be damaging if people assume that she is singing Irish republican songs, which she doesn't." Pendergast stresses. "We already had a 'record company' could, with the kind of support she's got, go out on a limb for the album, spend a lot of money, plaster her name everywhere—whether it's print, advertising point of sale—whether you know the ground support is there. Nobody can get 5,500 people into the Albert Hall...at the moment the whole music scene is fraught with problems. It continues," I think with the kind of commitments she needs to up her profile, she probably doesn't need associated with one of the major labels. I would have thought that there is more than enough there to interest any of the major companies. She's the kind of artist it is good for a major label to be associated with.

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<thead>
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<th>YEAR</th>
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<td>Diva</td>
<td>RCA</td>
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<td>3</td>
<td>Bruce Springsteen</td>
<td>Lucky Town</td>
<td>Columbia</td>
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<td>4</td>
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<td>EMI</td>
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<td>5</td>
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<td>We Can't Dance</td>
<td>Virgin</td>
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<td>The Cure</td>
<td>Fiction</td>
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<td>Def Leppard</td>
<td>Adrenalize - Bludgeon Riffola</td>
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<td>Simply Red</td>
<td>Stars - east west</td>
<td>A&amp;M</td>
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<td>9</td>
<td>Nirvana</td>
<td>Bleach - DGC</td>
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<td>ZZ Top</td>
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<td>Warner</td>
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<td>Right Said Fred</td>
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<td>Polydor</td>
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<td>Tears For Fears</td>
<td>The Seeds Of Love - Warner Bros.</td>
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<td>Curt Stigers - Arista</td>
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<td>Jailed - Warner Brothers</td>
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<td>Mr. Big</td>
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<td>Vol. II Jus Right - Ten</td>
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<td>Prince &amp; The New Power Generation</td>
<td>Diamonds And Pearls - Paisley Park</td>
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<td>Soundtrack - The Commitments 2</td>
<td>The Commitments Part 2 - MCA</td>
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<td>U 96</td>
<td>Baby - Polydor</td>
<td>Polydor</td>
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in the country since March 31 after negotiations over fees broke down between the two parties. MTV was restored to 500,000 households on April 30.

The framework of the deal is similar to that which was struck recently in Finland and Sweden, and represents, part of a long-term goal of MTV to introduce fees throughout Europe.

MTV will now move on to negotiating specific deals over the next few days, with individual cable companies. Though proposed rates or revenue sharing plans were not disclosed, it appears that payment arrangements to MTV will depend on the number of households desiring the service.

It's expected that delivery will, at least in some areas, move from a basic-level cable package to a "expanded" service tier and that in many areas modest subscriber fees will be involved. According to MTV, the issue of pan-European service, however, is not up to itself or by the cable operators—has been "dealt with," but specific details remain confidential and are complicated by unresolved technical factors.

However, Kent Rice, COO for Norkabel/Oslo suggests that MTV will be the one to "scramble." The agreement has incentives regarding the technology that might "scramble." That's the ticket," he says. "The terms are listed in the table above.

**For The Record**

In a recent report from Financial Times May 9 issue about the French ratings, total listening share figures were incorrectly identified as audience cume listening share. The correct figures are listed in the table above.

**Strike**

(continued from page 1)

Elsewhere, radio stations such as Antenne Bayern/Munich, Radio Regenbogen/Mannheim and FFHT/Heisen are broadcasting interviews with politicians, union bosses, strikers and the public. However, Radio RPR/Rheinland-Pfalz's Bernd Biewendt says, "We are having great difficulty getting an interview with the government." But a station representative, Radio SWF 3000 has been organizing car-pools to help ease the congestion.

**Aumonier**

(continued from page 1)

MD of Allied Radio said that when the group was formed after the merger of County Sound and Mercury Radio at the end of 1991.

Virgin, which was a large stake in Allied Radio, approached Aumonier to consider taking the new company public. However, shortly after IMR was awarded the licence by the UK Radio Authority last month, Aumonier was not available for comment at press time.

From Cologne, EMI/Electrola strategic planning/sales co-ordinator Carl Mahlmann reports, "Distribution is running more or less as usual, as are deliveries. But we aren't getting any post. If the strike goes on for much longer, it could start to affect us." A report in leading tabloid Die Beteiligung said that if the strike continues for an extended period, radio and TV stations could be in danger of going off the air. The paper's claim was based on the hypothesis that if the station develops a technical fault, there would be no one to come to fix it because of the strike.

In Munich, the former MD of Radio NRW Oberhausen news department executive Herr Fischer. He comments, "It could only happen if a station develops a fault, which is quite unlikely." Additional reporting by Mal Sondack

IMR has also appointed ATV/AM deputy sales director Mark Trowell to a newly created in-house sales team. Several sales staff from the failed breakfast TV franchise bidder are expected to make up Bushell's sales force.
**EHR TOP 40**

**Chart Notes:** The EHR charts are a combination of two weighted-averaging systems. Songs are ranked on airplay, with airplay points assigned based on the number of stations playing the song. The top ten songs are typically the most popular songs on radio stations. The charts are updated weekly and are used by radio stations to make decisions about which songs to play.

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**EHR Top 40 Chart**

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<thead>
<tr>
<th>TW</th>
<th>IW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Label</th>
<th>Total</th>
<th>A</th>
<th>B</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
<td>1</td>
<td>ANNIE LENNOX/Thorn</td>
<td>(MCA)</td>
<td>74</td>
<td>56</td>
<td>18</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>2</td>
<td>BRUCE SPRINGSTEEN/Human Touch</td>
<td>(Atlantic)</td>
<td>69</td>
<td>51</td>
<td>18</td>
<td>2</td>
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<tr>
<td>3</td>
<td>11</td>
<td>3</td>
<td>MR. BIG/To Be With You</td>
<td>(Atlantic)</td>
<td>60</td>
<td>41</td>
<td>19</td>
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<td>4</td>
<td>12</td>
<td>4</td>
<td>GENESIS/Hold On My Heart</td>
<td>(Virgin)</td>
<td>53</td>
<td>36</td>
<td>17</td>
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<td>13</td>
<td>7</td>
<td>VANESSA WILLIAMS/Save The Best For Last</td>
<td>(Polydor)</td>
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<td>15</td>
<td>TEN SHARP/You</td>
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<td>RIGHT SAWD FRED/Deeply Dippy</td>
<td>(Tug)</td>
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<td>SOUL II SOUL/Joy</td>
<td>(Ten)</td>
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<td>PRINCE/Money Don't Matter</td>
<td>(Parloxx)</td>
<td>46</td>
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<td>MICHAEL JACKSON/The Next Thing</td>
<td>(Epic)</td>
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<td>SWING OUT SISTER/Am I The Same Girl</td>
<td>(Fontana)</td>
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<td>LIONEL RICHIE/Do It To Me</td>
<td>(Motown)</td>
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<td>DEF LEPPARD/Let's Get Rocked</td>
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<td>MARC ALMOND/The Days Of Pearly Spencer</td>
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<td>KIM WILDE/Love Is Holy</td>
<td>(MCA)</td>
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<td>ROB STEWART/Your Song</td>
<td>(Warner Bros)</td>
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<td>CURTIS STIGERS/You're All That Matters</td>
<td>(Arista)</td>
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<td>RICHARD MARX/Hazard</td>
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<td>MICHAEL JACOE/Remember The Time</td>
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<td>KIMYS SIMS/Make My Take</td>
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<td>MARIAH CAREY/Honey</td>
<td>(Columbia)</td>
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<td>CE CE PENISTON/Finally</td>
<td>(A&amp;M)</td>
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<td>ZZ TOP/Viva Las Vegas</td>
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<td>ERASURE/Everybody's Free</td>
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<td>RICKET/Chuck's Heart</td>
<td>(EMI)</td>
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<td>CROWDED HOUSE/House With You</td>
<td>(Capitol)</td>
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<td>CURTIS STIGERS/I Want You</td>
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<td>SIMPLY RED/Thirst Me</td>
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<td>XTC/Disappointed</td>
<td>(Virgin)</td>
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<td>GENESIS/I Can't Dance</td>
<td>(Virgin)</td>
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<td>CHER/If I Could Have You</td>
<td>(Geffen)</td>
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<td>ERIC CLAPTON/Oh My Love</td>
<td>(Reprise)</td>
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<td>LISA STANSFIELD/Time To Make You Mine</td>
<td>(A&amp;M)</td>
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<td>SHAWN CHRISTOPHER/Don't Lose The Magic</td>
<td>(A&amp;M)</td>
<td>21</td>
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<td>40</td>
<td>19</td>
<td>CHRIS DE BURGH/Separate Tables</td>
<td>(A&amp;M)</td>
<td>26</td>
<td>14</td>
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**A Record For Annie**

Annie Lennox scores a No 1. Never before in the history of EHR has one song registered so many reporting stations as Annie Lennox's Thorn. The song is accompanied by a Michael Jackson's Black Or White grabbed a total of 22 chart positions at the beginning of this year. Why performs well in all European markets, particularly in the UK, France, Germany, Denmark and the Benelux. The third single from Genesis' We Can't Dance album, Hold On My Heart, is making quick progress on EHR. Following His Son Of Mine and Can't Dance both numbers one on EHR the single is gaining new airplay in the UK, Germany, Denmark and the Benelux. The second fastest mover this week comes from Michael Jackson with It's The Right Thing jumping from a modest entry last week to number 10. In terms of new stations, the songs in The Closet books an increase of 25%. However, Motown singer Lionel Richie's Do It To Me is also making its presence known by collecting 44 stations, up 366% from last week. Of these 44 stations, over 30 report the single as a new addition. This makes Do It To Me the highest ranking new odd of this year and second-highest of all time. Jackson scored 38 new acts last year with Bad Or White. Especially in Norway, Denmark, the UK and Benelux, Do It To Me is burning the airwaves. More Almond scores his first hit on EHR with the cover of David McWilliams' 1967 song The Days Off Party Spence. The track has managed to escape its solid UK base and is now attracting good airplay in Norway, Belgium and Austria. Kim Wilde also secures her first hit on EHR with the fast moving Love Is Holy. Airplay in the UK is still dominant and next on the list are Italy, Holland and America.

**Most Added**

LIONEL RICHIE/Do It To Me

MICHAEL JACKSON/The Next Thing

MARC ALMOND/The Days Of Pearly Spencer

MICHAEL JACKSON/Missing You Now

KIM WILDE/Love Is Holy

SHAKEPEARS SISTER/Red Hot Chili Peppers

**A" Record Rotation Leaders**

ANNIE LENNOX/Thorn

BRUCE SPRINGSTEEN/Human Touch

MICHAEL JACKSON/The Next Thing

MICHAEL BOLTON/Nothing Else Matters

KIM WILDE/Love Is Holy

SHAKEPEARS SISTER/Red Hot Chili Peppers

**A" Record Rotation Performance**

DOUBLE YOU/Don't Go

CURIOUSITY/In The Closet

SIMPLY RED/Thirst Me

**B" Top Recurrents**

TOBY MAG/One Step To The Top (WEA) 25

MARC ALMOND/Nothing Else Matters (Virgin) 21

LIONEL RICHIE/Do It To Me (MCA) 12

**NEW TOP 20 Contenders**

**Table Notes:** The table provides a list of total stations playing the song in each country. The total number of stations is updated weekly and is used by radio stations to make decisions about which songs to play.

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**Chartbound Records**

- **TRACY CHAPMAN/Bang Bang Bang** (Elektra) 24/6
- **PASADENA/Make It With You** (Columbia) 23/4
- **DINAH WASHINGTON/Mad About You** (Mercury) 21/5
- **CHAKA KHAN/Love You** (Warner Bros) 20/4
- **KYLIE MINOGUE/Fine Feeling** (PWL) 19/4
- **IZABELLA/Shame Shame Shame** (Virgin) 17/3
- **MAY HALL/Missing You Now** (Columbia) 16/3
- **SNAP/Rhythm Is A Dancer** (Anson) 18/2
- **RANDY CRAWFORD/When I Think About You** (A&M) 17/3
- **ARMY OF LOVERS/Chains** (Fontana) 17/3
- **EN VOGUE/My Lovin'** (Mercury) 17/3
- **TEXAS/Tired Of Being Alone** (Mercury) 16/6
- **WET WET WET/More Love Than Money** (Virgin) 16/6
- **DELMER CLARK/Always The Last** (A&M) 15/6
- **MAGGIE REILLY/Everytime We Touch** (EMI) 15/4

The EHR charts highlight the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to EHR for the first time. Songs which have received as new airplay for two consecutive weeks will be deleted from the list, but will remain with new stations. In the case of a tie, songs are listed by new stations. Announcements are new entries in parentheses.
Damn
I wish I was your lover

new single taken from the album "tongues and tails"

COLUMBIA