PARTY FOR PARADIS — Vanessa Paradis was in London recently promoting her new single "Be My Baby," and her self-titled album released on Polydor Records. While in town she celebrated with staff at Polydor during a party at the Circa Bar on September 8. Pictured (l-r) are: manager Didier Pain, Polydor marketing director John Waller, Paradis, Polydor MD Jimmy Devlin and manager Roger Davies.

Marley Leads Reggae Revival

by Miranda Watson

The laid-back sound of reggae is wooing radio programmers across Europe, with songs by Bob Marley & The Wailers and Inner Circle in the EHR Top 40 and Maxi Priest and Shabba Ranks both EHR Chartbound. While EHR stations have been the most active in adding reggae-influenced songs, AC programmers are also playing the records. The current crop of reggae artists is also attracting the interest of both the major private stations and the powerful public networks in Europe.

Marley's Iron Lion Zion, a hitherto unreleased gem from the Island vaults which is currently at number 12, is getting most airplay in the UK and Holland. And the Marley revival looks set to continue with the release of the 4-CD Marley box-set which went straight in at number 10 in the UK album charts last week.

Long-time reggae artist Maxi Priest, who had a big hit last year with "Close To You (Ten Records)," is hanging just outside the EHR Top 40 with his latest single "Groomin' In The Midnight." New reggae act Inner Circle is rising on airplay and sales charts across Europe with the lively dance track "Sweat (Aladadaling)" out (continues on page 41)
ENTERS EHR TOP 40 WITH A BULLET THIS WEEK
NO. 1 MOST ADDED

SADE
NO ORDINARY LOVE

PLAYING ACROSS EUROPE IN ALL FORMATS

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RT: RTL/Brussels
RADIO BRUXELLES-CAPITA/Brussels

Danmark
RADIO ODENSE/Odense
UPTOWN FM/Copenhagen

France
RTL: WRIT/Paris
HCOOF/Aix
EUROPE 2 NETWORK/Paris
RTI/Paris

Germany
SFB 2/Berlin
HR: 3: EXTRA/Frankfurt
HUNDERT 6/Berlin
RADIO FFH/Frankfurt
RADIO REGENBOGEN/Mannheim

Greece
COOL FM/Athens

Holland
NOS/Hilversum
STATION 3/Hilversum

Italy
RADIO MONTE CARLO/Milan
RADIO CLUB 91/Naples
RADIO DIMENSIONE SUONO/Rome
RETE 102 NETWORK/Milan
RTL 102.5 - HIT RADIO/Bergamo
STEREOCAI/Rome
101 NETWORK/Milan
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RADIO VEST/Sarvang

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RADIO LAC/Zurich
RADIO PELATUS 104 9/Luzern

United Kingdom
CAPITAL FM/London
CHILTERN NETWORK/Dunstable
Northampton/Gloucester
METRO RADIO GROUP/Newcastle
INVIICA RADIO/Crcentbury
RADIO CLYDE/Glasgow
RADIO FORTH/Edinburgh
RADIO TRENT/Nottingham
RED ROSE RADIO/Preston/Blackpool
FOX FM/Oxford
GWR FM/Bristol/Swindon
RADIO BROADLAND/Norwich
SWANSEA SOUND/Wales
KISS FM/London
HORIZON RADIO AND GALAXY RADIO/
Milan Keynies
GUL/London

Breakout Rotation

ROGER DAVIES MANAGEMENT
SONY MUSIC'S RUSSELL TELLS UK RECORD INDUSTRY TO "BLOODY SOME NOSIES!"

by Mike McGeever

The UK record industry must take charge of itself while reminding the "peripheral people," such as radio stations, MTV Europe, retailers, managers, and lawyers, that without it they wouldn't exist, according to Sony Music UK CEO Paul Russell.

Russell told the 300 delegates at the company's annual sales conference in Brighton on September 25 that "the industry is tired of all these peripheral people taking pot shots at us. It's time they were reminded that without our risk-taking, without our investment, without our marketing and without our technology, there are no radio stations, there is no MTV.

Russell said those reminders need not be subtle; rather that they should be "as forceful as necessary, and if that means a few bloody noses, then so be it, because we are in charge of the British record industry."

Referring to the yet unresolved royalties dispute between the record companies and UK commercial radio, Russell said, "Radio claims to be a friend of the record industry. They say we want to play more or your records, very friendly, so they can get more advertising. That's OK; they have a business to run. But they don't want to pay for it; that's not very friendly."

The Sony UK CEO also accused MTV Europe of being a wolf in sheep's clothing. "They play our videos, accept our advertising, but they are talking to some bloke at the EEC commission in Brussels asking him to order us to go home for nothing. Make no mistake about it, that's really what they're after. Although, what some civil servant in Belgium knows about the intricacies of the British record industry I can't imagine."

Russell also said the UK record industry could save £25 million (app. US$44 million) a year if it cut the number of qualifying formats for singles charge from four to three. That cash would go straight to the bottom line of record companies, he said.

If the number of formats were reduced, the public's enjoyment of record companies' artist music would not alter one bit, he claimed. Also, the top 40 singles chart broadcast on Sundays on EHR BBC Radio 1 will play exactly the same records as commercial stations and incoming artists will break, and exactly the same artists will be successful.

Russell added that the industry must increase its turnover from 10% to 15% to 20% to DM800 million (app. US$563 million). Bertelsmann Music Group's world turnover was up 15% to DM 3.9 million. Moreover, BMG Ariola Germany accounted for 86% of turnover in German-language music.

The GSA MD of BMG Ariola Christoph Schmidt, responsible for business and sales, said in his speech that the decision to restructure the sales department last year had been the right one. "The combination of a decentralized sales department and a central service function has worked very well. I think that if we work together with the retail trade we can increase the presence of BMG in both the market and in the charts."

For the future he remained optimistic. "The current rate of turnover is very good," he said. "If the music industry becomes affected by recession, however, we will have to think of marketing strategies and concepts which will guarantee BMG and the retail trade a healthy existence."

SONY CONGRATULATES JACKSON — Executives from Sony Germany presented Michael Jackson with a platinum record before his Frankfurt concert recently for sales of 1.2 million of his "Dangerous" album. Pictured here are [L-R]: sales director Rudiger Feige, MD Jochen Leuschner, Jackson, marketing director Hubert Wandoja, international marketing manager Mike Heisel and promotion manager Bemd Weiss.

GERMANY: IPA Picks Up NDR Ad Radio Client Pan-European ad sales house IPA has signed a deal to sell radio ad time for German publisher NDR. It's the first time in Germany that a deal has been struck between a private sales rep and a public net. NDR, which has a lost a lot of advertising to private broadcasters over the past few years, says it wants to increase its presence in the market and improve local service. IPA's clients include RTL 104.6/Berlin and FFH/Frankfurt. The addition of the North German publisher and its average 1.1 million listeners per hour means IPA has now doubled its number of sellable listeners.

HUNGARY: Execs Hungry To Learn About Radio Development of Eastern European radio stations is the main issue at the European Conference on Public Service Local/Regional Radio in Budapest 7-9 October. Topics such as research, promotion and improvement of quality are on tap for discussion. Speakers include Radio Clarivium's Scott Lockwood and Norwegian publisher NRK's director general Einar Forde. The conference is a joint project between the Hungarian private station Magyar Radio and Anne Chabouze of the European Broadcasting Union.

Kai Roger Otteheen

FRANCE: Two Down, One Up For TV Exposure Promotion of artists on TV suffered another blow when leading channel TF1 canceled two music-based shows hosted by Patrick Sabatier because of bad ratings. The programmes, among the most popular shows last year, featured six-to-eight songs and were highly courted by record company promotion executives. Meanwhile, ARTE, the Franco-German cultural TV channel which debuted on September 28 on the terrestrial network of the defect web La CinQ, will feature a weekly programme featuring music from around the world. Called "MegaMix," it is produced by Martin Meissner and broadcast Sundays at 19:00.

Emmanuel Legrand

ITALY: Virgin Retail's Milan Exit Virgin Retail Italy MD Celeste Pietro Milani resigned suddenly on September 25. No reason was given for his departure. His position will be temporarily filled by Louis Urbano, MD at the Virgin Megastore in Barcelona, until a successor is named. Milani, who presided over the Vir- gin debut just over a year ago, initially predicted turnover of Lira 25 billion for the first year, but recently said that goal had not been met. Sources esti- mate Virgin pulled in about Lira 15 billion.

David Stansfield

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Howell Llewellyn

MUSIC & MEDIA OCTOBER 10 1992

by Miranda Watson

GERMANY: BMG Ariola Music president for the GSA territories Thomas M. Stein has called on increased media support for new German artists. "Despite the battle for reach and quotas, the media has to make a niche for national newcomers and minority genres," Stein told delegates during his opening speech at this year's sales conference for BMG Ariola Munich and BMG Ariola Media.

"Even if it is international product that is dominating retail and media, we have to reach new levels of understanding of our own national culture. The success of English-speaking German productions abroad, such as Milli Vanilli, Snap, Dr. Alban and Bonnie Tyler, clearly show that international standards can be reached."

Attended by some 200 delegates, the gathering took place August 27-28 in Munich's Arabelle Hotel, with dealers invited for the first time. Also at the conference were several BMG joint ventures, including radio stations and record companies. Logic, Chlodwig, K&P, GUN, Drakkar Promotion and Franz Von Auersberg's Red Rooster Records.

Stein also reiterated many of the themes raised at this year's Popkomm trade fair, saying that looking ahead also meant being aware of price issues, piracy and the national economic and cultural value of pop music. He called for more state support, in particular a reduction in VAT for soundcarriers from 14% to 7% as is the case for books, newspapers and even sheet music in Germany.

On the price issue of recorded music, he said, "Soundcarriers are one of the few products which have become cheaper over the last 30 years. Even the CD has become constantly cheaper since its introduction in 1988, retailing at DM36. In contrast, inflation has gone up by around a third over the last 10 years."

BMG's goals for last year have all been reached, Stein said. He cited: BMG has held its market share, BMG Ariola Media, set up in June 1991, is now successfully established, and the decentralization of the company has achieved. Stein said that BMG Ariola Munich and BMG Ariola Media were two companies with one goal and that they would be working very closely together.

Stein also said the German arm of the Bertelsmann Music Group holds a very strong position internationally and Franz Von Auersperg's Sony Music's Russell Tells UK Record Industry To "BLOODY SOME NOSIES"! by Mike McGeever

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Europe 1's Ozannat Sees Tough Times Ahead

by Emmanuel Legrand

The current recession affecting the French radio industry is here to stay, according to Jean-Pierre Ozannat, GM Europe 1 Communications, the parent company of AM-full service station of Europe 1. "Analysts are not very optimistic about the future," he says programmes for Europe 1. "And we have to adapt our activities to this situation. This is not the time to make rash investments for example. Our policy will be to put more emphasis on basic ground work and avoid sensational announcements." Ozannat says the company will continue to expand, but keep a very close eye on its investments and that more effort will be put into the diversification of the company. One of the ways of expanding in the radio field in France, according to Ozannat, is to increase its presence with the help of its advertising representative, Régie No 1, which sells ad space for Europe 1, EHR Skyrock and AC RFM. "Because of the current audiovisual law, we cannot own more stations than we do. The only way to increase our shares on this market is via our ad representative. We have acquired some good expertise and it would be a shame for us not to benefit others."

One of the most visible and successful aspects of the diversification, he says, has been the creation of Europe 2 targeted at a 25-35 demo, and its international developments lead by MD Martin Birsac. Explanations Ozannat, "Through Europe 2 we have built a policy of international development, which allows us to be present in eight European countries including Spain, Russia, UK, Germany and Czechoslovakia. Our policy has always been to invest in companies which showed an important potential and to try to build something with local partners. This strategy has proved to be a success, and we will be going on with it."

The Europe 1 Communications group, which publishing giant Hachette is the main shareholder, is a public company with a turnover reaching Frf2.4 billion (app. US$480 million) in 1991-92, and profits reaching Frf762 million. Its core interests lie in radio, with stations Europe 1 and its sister FM station Europe 2, and a series of affiliates in different eastern countries.

Europe 1 Communications has also interests in advertising billboards (Giraudy grossing Frf1.1 billion), and audiovisual through Top No 1, a company operating the French official single and albums charts, Hachette Premières, a company which produces feature films and Hachette Audiovisual International.

Weiß New Sony Head Of Promotion

by Miranda Watson

GERMANY Following the company's artist marketing restructuring in July (M&M, July 11), Sony Music Germany has announced staff changes in its promotions department.

Following the departure of Manfred Hailer from Sony last month, Bernd Weiß has been appointed as head of promotion. Four additions to the radio promotions department have also been named. Comments Weiß, "The restructuring was necessary because of the growth in the industry. We now have 60 stations in our Top 100 panel and the first signs of niche-formatting mean that we have to follow suit by adopting a format approach in our promotion department."

Haller left Sony to concentrate on several projects, including managing new German band The Graduates.

BMG Ariola Appoints Ioannou As A&R Director

GERMANY The hunt for a new A&R director at BMG Ariola/Munchen is now over with the appointment of Tony Ioannou as director A&R/marketing national and international effective from November 1. Formerly assistant MD at Phonogram Germany, Ioannou takes over from Gerd Ludwigs, who left the company in June to become deputy MD of Mamma Concerts/Lippmann and Rau in Munich.

At Phonogram, Ioannou was responsible for both national and international A&R and was very much involved in the acquisition and development of new acts. Prior to working at BMG, Ioannou also worked for concert promoting company Mama Concerts, was MD of a concert artists' agency and worked for the management consulting company GEO-GDI.

President of BMG Ariola Thomas M. Stein says, "Through his involvement in the music industry for many years, Tony Ioannou is endowed with a vast know-how for his new tasks as director of A&R/marketing." Ioannou adds, "My main aim at BMG will be to break new national artists and get as many hits as possible. It will be a big challenge working for BMG and I am looking forward to working with such a prominent and intelligent man in the music industry as Thomas Stein."
SWEDEN

Scandinavia is holding its first major trade fair for the entertainment industry—Nöje '92 (Entertainment Industry Fair). The fair will be held from October 1-4, but the general reaction throughout the music industry is one of wait-and-see. Although most record companies will be represented at the fair, only PolyGram and Sony will have stands there. After a number of failed trade fairs in the past, many people are preferring to see what happens at this year's event before they lend their support.

Organized by Stockholm International Fairs, the first two days of the fair will be a trade fair and the last two days will be open to the general public. The organizers hope the event will provide a meeting place for the music industry, drawing together trade organizations and companies involved in entertainment. The structure of Nöje '92 was developed in close co-operation with the national popular public entertainment and amusement parks organization Folkparkerna. Folkparkerna will also organize seminars and other activities for the fair's general programme.

The representative for the music industry on the Industry Council for the event is Sony Music VP marketing Per Sundin. Sony Music and PolyGram Sweden will have stands at the exhibition chiefly to present their new MiniDisc and DCC formats and publishers Warner/Chappell Music will also be exhibiting, through their French subsidiary, as they say they will be sending representatives to the event. Record industry bodies STIM, SOM and SKAP will also have stands, as will Radio Stockholm. Radio City will be reporting from the event and Sveriges Riksradiot (Swedish national radio) will be broadcasting at its music programmes from the event.

Project leader Peter Nifman comments, "The record companies seem to have a bit of preoccupation with this event. They don't see the need to exhibit, though most will be attending. We are hoping that Sony and PolyGram will be successful and persuade more record companies to have stands next year." Nifman says he expects many of Sweden's future commercial broadcasters to come with a view to exhibiting next year.

Says Per Sundin, "The exhibition could be anything from not so good to sensational. Many music companies aren't exhibiting, preferring to wait and see what happens. No one wants to make the first move. I think in times of recession we really need to show our faith, it's important for all of us and that's why Sony is supporting it. We expect a lot of people to be there [between 50,000-200,000] and we are going to capitalise on this by giving a video presentation of our autumn releases. The industry needs something like this—we don't have an equivalent to the NARM presentation here in Sweden and we need an opportunity to show people our product, especially at this time of the year when the peak release season is fast approaching. It's up to record companies to support the event, because we can really make something of it here."

A&R manager at PolyGram Peo Bergenhagen says PolyGram is exhibiting solely to introduce the DCC to Sweden. "We are sharing a stand with Philips to present the DCC. We think this event is a good opportunity to do this as we expect a lot of people to be there. The reason people are a little sceptical is that we have had many attempts to launch trade fairs in the past which have failed. I have faith in the organizers of this event however."

Major Nets Gear Up For Autumn Audience Battle

by Howell Ilewyn

SPAIN

Pubcaster Radio Nacional de España (RNE) plans to boost its news-talk format in the mornings and attempt to attract a stronger youth audience in the evenings as part of the autumn programme for its five stations, it was revealed in an announcement by RNE director Diego Carcedo.

As part of these changes TV presenter Constantino Romero is moving to MOR/News Talk Radio 1 to run a 9.00-13.00 variety show called "Cambia De Cara," and a new youth-oriented programme "Que Noches Las De Hoy En Dia" will be broadcast on Saturday and Sunday mornings between 2.00-5.00. Presented by Manuel Fernandez, it will cover "youth issues" such as university, leisure, concerts and music in general.

Culture station Radio 2 kicks off its autumn schedule with a 36-hour special from the evening of October 11 to the early morning of October 13. Dia Colom (Columbus-Day), celebrated as a public holiday in Spain, will consist of a series of live music shows from several European and Latin American countries. A new Radio 2 programme will be a music information show called "Albume De Discos."

RNE's main pop station EHR Radio 3 will return to its summer format of specialist programmes covering jazz, folk, ethnic and tropical music as well as new age. Meanwhile, Spain's major radio nets are bracing for the Autumn audience battle, and some are following the lead of new market leader Antena 3 by concentrating on the new music magazine format. The difference this autumn is that there is now more formula [EHR] radio to work on, and this will help all of us," he says. The two EHR nets he would be paying most attention to were Onda Cero, run by the booming blind people's charity ONCE, and Cadena 100, the new Cadena COPV music showcase.

Juan Molina, promotion manager at Phonogram, says the changes had not been drastic, and that they were still being analysed. He points out that EHR leader SER's Los 40 Principales was so successful it did not need to change formula. He predicted that Cadena 100, run by former Los 40 head Rafael Revert, would be targeted by most record companies.

BOndage Gets Lease Of Life, Double Distribution Deal

by Emmanuel Legrand

FRANCE

Indie rock label Bondage is off to a fresh start since being bought by video production company Rénance in July. Following hard times, including the bankruptcy of its distributor Danerceria and the departure of MD Eric Debris, the label was now managed by Bruno Venzal, MD of WDM. Locky Small, the label is now managed by Emmanuel Legrand, GM of Rénance. "The label will be managed differently, but it won't change much. The mass media video we ever produced was for Bondage. For some time, we have been looking for a way to set up an artistic pool including music and video and Bondage offered that opportunity."

The original promo and A&R team has not been affected.

In addition, following the collapse of indie distributor Danerceria during the summer, Bondage has signed distribution deals with New Rose (starting September 15) and WDM for the French distribution of their catalogue. This is the first dual deal signed by the two outfits since WDM's mother company FNAC Music acquired New Rose last June. According to the companies, the label will benefit from a double system of distribution with two separate sales forces; New Rose will take care of the special steelbooks, while WDM covers a wider range of retailers, including hyper-markets.

Bondage is one of France's "historical" rock labels, with a catalogue including rock bands Ludwig Von 88, Dazibao, hip band Sens Unk from Switzerland, and, through the label Indépendance, the new generation of raggajammin' up-and-coming acts Massilia Sound System, Fabulous Toubadour and Boudouca Productions.

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Hulth says the most important radio links she has are Swedish Radio's national chart show "Tracks" and community EHR radio stations Radio City/Stockholm, City Radio/Gothenburg, and P4/Land. She comments, "I think you can see trends much quicker on these smaller stations. Swedish national radio might be better equipped and have a more educated staff, but it isn't commercial radio. It doesn't work with 'heavy rotation' or run competitions." She adds that she sends more records to national radio, but that there is a problem getting the right records played. "They often want to play the B-side or a track from an album which isn't a single. This makes it very difficult to focus on certain songs."

Hulth has been head of promotion at Sony Music Sweden since 1987. She joined the company in the sales department after studying at Uppsala University, moved onto field promotion and was then promoted to promotion co-ordinator. Hulth says her key to success as a promotion head is always being straight with people and building up long-lasting relationships. "I also try hard to think of new ways to do things and avoid having too many routines."

Hulth's priority acts for the next few months are Julio Iglesias, Sade, Toto and Celine Dion, an artist whom she is determined to break this time. Other important artists she will be working on include Sophie B. Hawkins, Paul Young, Leonard Cohen, Michael Bolton, Bob Dylan and Simon Climie.

Promotions work has changed a lot in recent years, according to Hulth. "Before the advent of commercial radio and TV in Sweden you could bear an artist with just one TV show and a few press interviews. This is hardly the case now that there are more TV channels, radio stations and music shows. Nowadays you have to place an artist in several TV shows and maybe do a few promotions with them until you've covered the scene."

In the future, Hulth sees the market in Sweden as diversifying still further. "Niche-format stations are a big possibility, she says, and airplay is likely to become even more important. Hulth questions what role MTV Europe will play though. "At the moment MTV means 'do or die' for around 75% of our artists—but I wonder if it will keep its grip. I think the effect of TV advertising will die out, as more and more records are being exposed that way."

Profile

HOLLE: Hette Speelstoa has joined TV merchandiser Arcade as press promoted in Holland. Speelstoa previously worked for Duraco and Indisc.

GERMANY: Stephan Hampe has been made head of music at Radio Schleswig Holstein/Kiel. Meanwhile, Ralf Motril moves to the position of business manager. Knut Peters takes over the new position of head of current affairs and Thomas Schröder becomes head of culture.

UK: Virgin Retail MD Simon Burke has been elected as the new BARD chairman at the retail body's annual general meeting. Burke replaces HMV MD Brian McLaughlin, who has resigned after two years.

FRANCE: Diane Attali, former communications director of the Virgin group, has been appointed marketing and communications director of Virgin stores in Paris.

Send all information on appointments and staff changes, plus photos, to Julia Sullivan at the Music & Media office in Amsterdam.

Newsmakers

Programmer Of The Week

Evah Hulth
Head Of Promotion
Sony Music Sweden

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Time Bomb - ZTT/VEA D/EHR PRODUCER: Bob State
What 007 is for cosmo crime films and 747 for aircraft, BOB STATE is for techno-state of the art. The intro is slightly reminiscent of Yello's *The Race*.

MICHAEL BOLTON
To love Somebody - Columbia AC/EHR PRODUCER: David Foster/Nicholas Bolton
With his cover album *Timeless - The Classics Bolton pays tribute to the great songwriters of our time, from Leonard McCARTNEY to THE M.A.S.H.*

CARMEL
You're All I Need - East West AC/EHR PRODUCER: Jim Parris
Prepare your listeners in the car for the upcoming rainy season with this perfect ballad, which gently moves to the rhythm of the wipers.

NEPHEW CHERRY
Money Love - Circo D/EHR PRODUCER: bogo Beats/Yorick Delta/Neophyry Cherry
Cherry's position at the top of innovative pop is reaffirmed. A guitar riff on a dance record, very very unusual! Rockers, here's your chance to steal a sample back, instead of the other way round.

GUNG HO
Tune That Wheel - Love/CNR EHR/R PRODUCER: Gung Ho
Are these Dutchmen funk rockers or rockabilly fanatics? Whatever it may be, with this track they should be nominated for the "son of Mother's Finest" award of the month.

MANIC STREET PREACHERS
Easter Parade
From M.A.S.H./Suicide's Paradise - Columbia R/EHR PRODUCER: Manic Street Preachers/Steve Brown
Or this is how you call a cover version! The M.A.S.H. theme is completely washed up and translated to the Welsh band's very own signature. The change of tempo at the end of the song in particular makes it completely "de-AC-ed." "That's why we only play it in the evening hours," says GWR/London HOM Gary Vincent, "it has a harder edge to it than the original, which was a number 1 hit 11 years ago. We know that they have a good following, and they dig regularly in our area."

RENAUD
La Balade De Nord-Irlandaise - Virgin R/EHR PRODUCER: Pete Briquette
Combine two sweet '70s folk songs *La Balade Des Gens Heureux* of Gerard Lenorman with *Moll Of Kittyre* of Paul McCartney & Wings, and you'll get an idea of what this one by Renaud sounds like.

ZACHARY RICHARD
Come On, Sheila - Minit R/EHR PRODUCER: Bill Ward
Now that country is chart-ready in the perspective of Billy Ray Cyrus, the same programmers should try this equally accessible proof of zydeco, the Dixiean mix of black & white cajun from Louisiana.

SADE
No Ordinary Love - Epic PRODUCER: Sade/Mike Pella
With a serious competitor in the person of Des'Ree coming up, this is the answer by the grande dame of sophisticated soul, who has updated her beats a little bit and added a more wiggly guitar sound.

RINGO STARR
The Walls of Jericho - EPR/R PRODUCER: Ringo Starr
Not a note too much, not a word too many. That must be J.J. Cole, the world's "laziest" guitarist. Happily the man who inspired Drive Sraits hasn't changed his habit of doing nothing more than the bare necessities. The production, however, has slightly more body than on his previous efforts. Easy going tracks like "Feeling In Love" and *Digital Boats* are made for night time shows on the ACE/EHR formats. Jailer is enhanced with an unforgettable guitar riff like on *Cocaine*, via Eric Clapton his claim to fame.

The recipe is the same as used for Snap's *Rhythm Is A Dancer*. The basis is 1982 - 1984 electro pop strengthened by dance rhythms and propelled by the energy of backbeats. The change of tempo at the end of the song in particular makes it completely "de-AC-ed." "That's why we only play it in the evening hours," says GWR/London HOM Gary Vincent, "it has a harder edge to it than the original, which was a number 1 hit 11 years ago. We know that they have a good following, and they dig regularly in our area."

CAPTAIN HOLLYWOOD PROJECT
'Male And Male - WEA (Germany)
PRODUCER: Cybertron/DMF
As a rule, you can't programme rap; there is a special warning to some people out there in the industry: one of the tracks on this, again brilliant album of hip hop's conscience, is called *How To Kill A Radio Consultant* about formulic programming. "You can't programme rap, it's from the streets" is their comment. Don't say we didn't tell you!

HEIKKI SILVENNOINEN
So Hard To Love, So Hard To Stay - WEA (Finland) PRODUCER: Jyrki Niemi/Heikki Silvennoinen
More than the tormented Bee Gees version. The spine of this album is completey mashed of what this one by Renaud sounds like. Ballade Des Gens Heureux of Gerard Lenorman is completey mashed to the top of innovative pop. As with all new brilliant pop records, the title of a classic song is on the tip of your tongue, but you will never find out which one. J.Cole's "Mr. Slowhand" is better than his previous efforts. So don't make way for session musicians and the female vocalists shining over expressive rich grooves. For a couple of very programmable tracks check out Stretch and Slip It.

EPIC SOUNDTRACKS
Rise Above - Rough Trade (UK) PRODUCER: Victor van Vugt
No more bath rooms as recording studios for this ex-drummer of punk band the *Subways*. He says he got "the haute cuisine" of folk rock. Contact Bobbie J. Hobbelman at tel: (+31) 35.211 255; fax: 0682 1366.

CAROL LAULA
Still - Love (FR) (UK) PRODUCER: Robin Rankin
Not only because of her version of Fairport Convention's *White Dress* Laula makes a more than elegant bow to the legacy of the late Sandy Denny. Bad Case Of You is the "haute cuisine" of folk rock. Contact Martin Hamlin at tel: (+44) 421 7208; fax: 41-420 1892.

ZACHARY RICHARD
Come On, Sheila - Minit R/EHR PRODUCER: Bill Ward
Now that country is chart-ready in the perspective of Billy Ray Cyrus, the same programmers should try this equally accessible proof of zydeco, the Dixiean mix of black & white cajun from Louisiana.

because of the inevitable feedback. This time the three musicians chose an acoustic setting for their highly original continental pop. When most bands would opt for guitars, the Nits emphasize keyboards. Robert Jan Stips uses a playthung piano on the single *Soup Bubble Box* — a recent CD-insert in M&M. And indeed it works well. The piano accents on House On The Hill give the song a Oriental touch. Piano just fits the Nits.

THE POP GUN
Table Swimming - Mercury EHR/AC PRODUCER: Jan Blaut
Nostalgics who think good pop records are something out of the 60s that will never come back are proved wrong by the new Belgian duo. As with all new brilliant pop songs, the title of a classic song is on the tip of your tongue, but you will never find out which one. J.Cole's "Mr. Slowhand" is better than his previous efforts.

PUBLIC ENEMY
Greatest Misses - Columbia D/A PRODUCER: Bombastic/Californication/Paradox
Parental advisory stickers on the sleeve, but a special warning to some people out there in the industry: one of the tracks on this, again brilliant album of hip hop's conscience, is called *How To Kill A Radio Consultant* about formulic programming. "You can't programme rap, it's from the streets" is their comment. Don't say we didn't tell you!

STEREO MC'S
Connected - iBlond D/EHR PRODUCER: Stereo Mc's
The Stereo MC's have come of age. Sampling has gone out of the window to make way for session musicians and the edge has been honed. Upfront hip hop meets intricate melody, settles down and has bahu. Each track feels like it's going to be somebody's favourite. The title track is a sure hit on EHR or dance formats with the new female vocalists singing over expressive rich grooves. For a couple of very programmable tracks check out Stretch and Slip It.

Dwight Yoakam
This Is What It's Like (RCA)(AC/EHR)
PRODUCER: Pete Anderson
If radio is ready for a complete "rehabilitation" of country, than this is the *Dwight Yoakam*. Unlike all Yoakam's previous albums that were sold "through" this side of Atlantic, this album should be considered as the real introduction to the Bakersfield cow-puncher with the 10-gallon hat, who's A1 on any truck stop's jukebox but nowhere on the charts. It contains a mix of brand new songs plus some remixed old ones. Half of the tracklisting is lifted from the 1990 album *If There Was A Way*. More "deja vu" pops up with the Elvis Presley cover "Suspicious Minds and Truckin", as respectively featured on *Better Bass*.

Single releases in *New Releases* are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, AC, R (Rock), D (Dance), C (Country), J (Jazz), AC/EHR, D/EHR, C/R/AC/EHR, EHR/AC, AC/EHR/AC. Records mentioned in *New Talent* are by acts signed to independent labels for which license and/or publishing rights are available, as stated. Please send your samples to Robert Fill/Machigal Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

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ANR/Aalborg
RADIO VIBORG/VIborg
THE VOICE ODENSE/Odense
RADIO ABC/Randers
THE VOICE NÆRUM/Nørrum
THE VOICE NORDJYLLAND/Aalborg

France
SKYROCK NETWORK/Paris
RADIO SERVICE/Marseille
SCOOP/Lyon
NRJ NETWORK/Paris

Germany
SDR 3/Stuttgart
HR 3: EXTRA/Frankfurt

Holland
NOS/Hilversum
STATION 3/Hilversum
TROS RADIO 3/Hilversum
POWER FM/Amsterdam
HIT RADIO/Bussum

Hungary
RADIO DANUBIUS/Budapest

Italy
RADIO CLUB 91/Naples
RTL 102.5 - HIT RADIO/Bergamo
STEREO/ROMA
ANTENNA DELLO STRETTO/Messina

Norway
RADIO GRENLAND/Skien
RADIO OSLO/Oslo
JÆRRADIOEN/Klepps
RADIO TØNSBERG/Tønsberg
RADIO VEST/Stavanger
RADIO FREDRIKSTAD/Fredrikstad

Poland
POLSKIE RADIO 3/Warsaw
RADIO ZIELONA GORA/Zielona Gora
RADIO LODZ/Lodz

Portugal
RFM/Lisbon

Sweden
CITY RADIO/Gothenburg
CITY RADIO/Malmö
RADIO CITY/Stockholm
RADIO HUDDINGE/Stockholm
RADIO FM/Lund
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COLUMBIA

FROM THE NEW ALBUM "KINGDOM OF DESIRE"
EXTENSIVE EUROPEAN TOUR STARTS SEPTEMBER 26TH!!
Paradis Tempts All Radio Formats

Vanessa Paradis

Vanessa Paradis could have been a one-hit wonder when she scored a European hit five years ago with her poppy ballad Joe Le Taxi. But she proved to be more consistent than her critics predicted. Now, as her third album is on the verge of a major promotion campaign, the nineteen-year-old woman is ready for the world.

by Emmanuel Legrand and Robert Till

Her new album, entitled simply Vanessa Paradis, composed and produced by Lenny Kravitz, was released worldwide by Polydor on September 21, preceded on September 1 (September 28 in the UK) by a first single Be My Baby. This has proved to be a perfect continental crossover product, not only by EHR/Top 40 but also AC and rock stations in all types of markets.

Sophie Brannly, in charge of international marketing at the Paris-based Remark label set up by former Polydor France MD Marc Lumbroso in 1991, points out that the project was very carefully planned, recalling, "In the beginning, Vanessa had a strong wish to broaden her career and to do an English album. We liked the idea and Polydor USA was ready to have a go. The company had just been relaunched with MD David Siegerson, who knows the French repertoire very well. As we thought it would be crazy to have an album in English just for the US market, and other songs recorded in French, we decided that the album should be in English for the whole world. And then came Lenny Kravitz. Because he was very busy with his own career, the birth of the album was long and complicated, but this gave us time to inform all the affiliates about this project."

Extensive promotion started in mid-August in most of the countries and already in June in the UK. Each territory had its own independent marketing plan, while in some countries (Germany, UK and USA), independent promotion was added to the Polydor teams.

The PolyGram International team in London coordinated the releases through the Polydor affiliates around the world, from Malaysia to Argentina in collaboration with the Remark team in Paris. "PolyGram International in London was very efficient in keeping all territories informed and making them convinced of the priority of this project," adds Brannly. "It is true that we were helped by the success of Joe Le Taxi. But I couldn't imagine such an amazing flow of interest.Paradis did a tour of the PolyGram distribution branches in France, and it is impossible to keep track of all the French magazines which have put her on the cover," Brannly says that another strong point in the project was the fact that Paradis has an international manager—Roger Davies, who manages also Tina Turner and Sade. In March next year she will perform live for the first time, with a three-month tour in France, Belgium and Switzerland, including a series of 10 shows in Paris at the famous Olympia concert hall.

In France, the song was an instant radio hit, entering at number 11 in the AM Media Control in the first week and jumping to 3 then 2. On the FM stations, Media Control reported that by the 80th position the first week, then 33 and 11.

Data compiled by M&M throughout Europe shows that 39 out of our panel of 254 stations added the song to their playlist two weeks after the release, including Capital FM and Radio 1 in London, Radio Contact in Brussels, NRJ and M40 in France, Hunderd 6 in Berlin. Uptown FM in Copenhagen.

EHR-formatted Fox FM/Oxford HOM Steve Lewis calls the album "a terribly good pop record of its type. Because of her familiar face as a model [for Chanel a.o.], she gets a lot of extra publicity. A lot has changed since Joe Le Taxi. Then she was a teen star, but she has changed her image considerably. She's an aspirational style artist now."

Danish EHR-formatted Radio Holbæk music director Stig Nielsen comments, "We made it powerplay because to us it had all the qualities of a single. Of course it helped a lot that Lenny Kravitz masteredmind the album. The song is underpinned with a lovely Motown beat like those great Diana Ross & The Supremes records of the '60s, with the feeling that what worked in the '60s will have the same impact in the '90s."

In mid-September the single was powerplay at ERI Power FM/Amsterdam, which means 62 plays per week. At preseitme it was still played 30 times per week. Says HOM Edwin Diergaarde, "It's a cute song which appeals to the widest target group. Besides, you can programme it in every daytime slot. There's really no 'disturbance' factor to it. It breathes the same atmosphere as another Kravitz composition, his own single It Ain't Over Till It's Over. His collaboration is for most stations an interesting subject for their announcements. Paradis' undeniable sex appeal does the rest."

AC-formatted Hundert 6/ Berlin HOM Rainer Grunh gives the song 10 plays per week, and he thinks it will have a life of five to six weeks on the station's playlist. "We added the song because it's very fresh sounding and Joe Le Taxi was a hit."

AC Radio ZZ/Giurich HOM Walter Aumann says, "It's a middle of the road type of song which sounds a bit like an oldie—our kind of music. I think it's the best track of the album. The rest is a bit too much left off centre for us. That's mostly the case with Kravitz songs."

Marketing The Music:

883 Slingers Slang Into The Italian Charts

ITALY

Slang is a perfect vehicle for pop lyrics. Those rappers from the Bronx have an enormous appeal to teenagers because of their use familiar vocabulary. A similar thing can be found in Italy, which goes beyond just singing in dialect. Pop/rock outfit 883 dominates both the album and single charts with the kind of lingo "la Mama" would never tolerate at home.

The subjects these "gentlemen" choose to sing about are equally weird. The number one hit single Noona Uccia l'L'Uomo Ragno, the title track, deals about the imaginary, death of none other than the world famous Marvel-Comic American super hero Spider-man.

883's sleeve, tribute, pop-art and swipe.

Italian teenagers can really see themselves in songs like Con Un Deca, about going out with only 10,000 liras in your pocket, or with Non Me La Menare, an all-time favorite about young lovers having an argument.

By buying TV ads on all major net-works, RTI Music—which releases all FRI product—has targeted these young-sters very precisely. As a result the album sold over 300,000 copies in Italy. The company, currently successful in the Benelux with Italian pop/rock raper Jovanotti, has not planned international releases yet. In Switzerland, however, the album is available on import basis.

Marketing The Music:

ARTISTS FEATURED HAVE EITHER ACHIEVED TOP 15 CHART STATUS IN THE EUROCHART OR IN THEIR COUNTRY OF ORIGIN.
TLC

The new single

What About Your Friends

follow up to the hit Baby-Baby-Baby

from the album ON THE TLC TIP

INTERNATIONAL

AmericanRadioHistory.Com
M&M takes a look at the current status of dance product in Europe's largest markets for this genre and what radio is doing to help promote the product on the airwaves.

Belgium

"Dance and radio have always had a love-hate relationship here," That is how Belgium's Indisc label manager Jan Van Den Bergh, who is also responsible for the Buzz dance label, sums up the problems record companies face in promoting dance product on the airwaves.

With acts like A Split Second, Front 242 and Technotronic, Belgium is becoming an important cradle of dance music in Europe. The country's beat boom has provoked previously unseen dance record sales both in Belgium and abroad; four domestic acts in the US Billboard Hot 100 singles chart at pre-simine (Technotronic, LA Style, Two Unlimited and AB Logic).

At Antler-Subway, radio promotions officer Hannelore Vanstaen says releasing vocal versions of Praga Khan and Olivier Adams, but versions don't have much in common," says Vanstaen. "But club audiences can recognize their favourite tracks on the air, and radio programmers have what they want: A song with lyrics."

Antler-Subway has released special radio-edit versions of Praga Khan and Olivier Adams, but neither really caught on. "Belgian radio is a disaster for dance material," says Vanstaen. "We don't have David Bowie or Tina Turner lined up to put pressure on programmers for airplay like the majors." Van Den Bergh cites Buzz release Here We Go Again by EBJ as a prime example of club play without radio back-up leading to more substantial record sales. "Since we don't have a special radio version, we are limited to club play to achieve maximum exposure," he says.

Last March, the N.E.W.S. label (North-East-West-South) was launched, combining a number of smaller independent dance companies, such as R&S, Music Man and HFP. Head of promo Katrien Klausing is happy with the airplay for N.E.W.S. product.

"We have a very good working relationship with Studio Brussels' Rudi Akkaert, programmer of the Friday night 'Teknoville' show [21.30-23.30] and with [RTBF's] 'Systeme 21's' Alex Klimow-produced dance show. Promoting dance product to dance programmers is often a very personal matter."

Starting October 2, N.E.W.S. launched a Flemish tour of house events staged in concert venues. The project runs in close collaboration with the "Teknoville" programme, and producer Akkaert will host the nights together with live showcases of N.E.W.S. priorities Digital Excitation and Dr. Fernando.

"Breaking dance to radio is still a major challenge," says Gino Moerman, artist marketing manager at record company ARS.

"Today, the difference between radio and club play goes as far as appointing different producers for the specific target area."

Pierre André, the newly appointed promotion officer at EMI Belgium dance label Creastars, is currently working at LBM's Inspire Me. Although Creastars released a special radio version of the song, he's happy to see that some private stations are also airing the club version.

Private Life Records (PLR) also enjoys a good working relationship with local radio. Although stations are serviced with PLR product through Distissound, label manager Natalie Florhoven says there is currently no radio promotion when it comes to pushing new releases. "We offer either [pubcasting or Radio 21 or the Radio Contact stations four-day exclusive."

Again by EBJ as a prime example of club play without radio back-up leading to more substantial record sales. "Since we don't have a special radio version, we are limited to club play to achieve maximum exposure," he says.

When we gave Benny B's Est-ce Que Je Peux to Radio Contact on September 16, she already knew that other stations would pick it up without the exclusive deal."

Flohr adds, however, that the real "house stuff" is still hard to get on the air.

Apart from local private stations like Laser FM and Channel X and SIS Gent, there's no such thing as dance radio format in Flanders. In Brussels, Top FM holds a monopoly position in dance.

"Teknoville" and "Systeme 21's" Saturday night dance show cater to their respective dance audiences. At "Systeme 21," Alex Klimow hosts a two-hour dance show on Saturday (18.00-20.00), with house, acid jazz and funk making up the core playlist. Klimow has a good working relationship with specialized retailers and importers, and regrets that major companies are slow in supplying dance product to radio stations. "It's time those labels appoint dance specialists. You cannot compare dance to U2 or Simple Minds, and promo officers have to be very quick in sampling us. We now have records via import channels up to six months before they are actually released here,"

by Marc Maes

France

When Maxximum merged with Metropolis to form the EHR M40 network, it was a setback for French dance labels. Instead of having a national network supporting releases, label promotion staffs now deal with either individual programmers or smaller local stations.

Comments Polydor dance product manager Hugue de Salvadore. 
"Maxximum has proven that there is place for a dance radio format in France. But dance stations doesn't focus on marginal dance product. They should scan the whole range of dance music in order to survive."

Aware that Maxximum's place on the market has not yet been taken, he concentrates promotion efforts on artists like U 96 and Cathy Dennis on M40 and individual outlets like Top Music/Strasbourg, Voltage FM/Paris and Champagne FM/Reims.

He adds, "The problem is that there's far too
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stations: Voltage FM, Fréquence G and Galaxie. If you want to have your records played on other radio stations, a chart position is indispensable to obtain airplay."

In collaboration with Skyrock, Scorpio Music sold over 120,000 units of the dance compilation La Plus Grande Discothèque Du Monde, volumes 1-4. Volume 5 is on the autumn release list. Other priorities include Bass Bumpers’ ‘The Music’s Got Me, Lee Marrow’s ‘Do You Want Me?’ and James Brown’s ‘Got You’ - DMX Remix. At Columbia’s Dance Pool imprint, label manager Olivier Chatelin concentrates on the club-launch shows as aired on Skyrock and NRJ. Like FNAC Music, the company has also established a ‘Dance Pool’ in France of some 80 specialized retailers. "They get a 15-day exclusivity on our product before we take it to the clubs," says Chatelin. "The next step is radio and, for example, the M6 TV.

"France has not been regarded as a country where dance music was natural," says Virgin-owned Delabel MD Emmanuel de Buretel. "Dance in France is the result of a new culture, which means lots of work and research. With our new dance label P.U.R. (Paris Union Recording), we want to be at the cutting edge of dance music.

With a possible national dance radio network operational in 1993, only Voltage FM/Paris has an all-dance format, divided into 70% oldies and 30% new material, with most of the new releases concentrated in the Saturday 18.00-22.00 slot. Programme director Olivier Allardet says sticking to an all-dance format pays off. "We don’t suffer from the competition of networks like NRJ or Skyrock since we have a clearly determined target audience and format.""}

Comments Skyrock programme director Laurent Bouneau, "We do have dance music on the playlist, but everything depends on the product. For the more specialized material, we have just recently launched a brand new show on Friday and Saturday night called ‘Max Party’ as a complement to the already existing ‘Top Dance’ show." by Marc Maes

**Italy**

Despite dance music being "hot product" in Italy, no major radio stations devote 100% of their programming to it. Indie record companies currently rule the roost in a market dominated by the 12" mix single. Most of the major firms acknowledge the difficulty in competing in a specialist market where speed in delivering product to the right outlet is crucial to success.

It’s all down to the right targeting, says Nicola Pollastri, manager at Impulse Promotions, the promotions arm of leading indie company Media Records. "It’s no good trying to get an EHR station like 101 Network to promote a techno record. But it’s a different story when it comes to a more melodic act like 49ers," he says. "With a station like [EDM] Radio Deejay you can promote other types of dance music.

Pollastri says Italy is not yet ready for a dance-only station. He comments, "It’s not like the UK or US where there is specialization. Dance music is strong in Italy, but there’s little cross-over to pop. In Italy, 12" mix singles are bought by DJs and kids who aspire to being DJs. In the UK there’s a wider market for the product."
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Media Records has 17 labels devoted to different genres of dance music. Some of its acts and artists which have enjoyed national and international success include 49ers, Zappala, DJ Professor, Lastside Beat, Club House and Fargetta.

Radio Deejay is considered to be a leading tastemaker station for dance music, and head of music Dario Usuelli says he works mostly with indie record companies. Ninety percent of product is provided by these firms, and he claims they can't survive without the support of his station. Yet despite its high ranking as a dance music station, Usuelli says, "We need to play other types of music by acts such as Sting, INXS or Extreme."

Usuelli predicts the current techno trend may not survive the winter and believes that its futuristic elements may be replaced with elements with electronic references to the '70s.

While the indie firm Time Records claims an excellent rapport with radio stations, its promotions manager Rita De Luca also doesn't believe the domestic market is ready for an all-dance music format. "Stations need to play what the public wants to hear," she says. "And that includes Italian music and international pop." Radio Deejay tops the list of most important stations for Time, but EHR Rete 105 and EHR Radio Italia Network are also strong outlets.

Massimo Racine, manager at the indie New Music company, stresses the importance of local stations, as well as the major networks, when it comes down to getting airplay for dance product. His firm boasts a roster which includes Black Machine, Gloria Gaynor and techno artist Joe Inferno, as well as licensing a wide range of dance product for the domestic market.

Usuelli admits to confusion when asked about the future of techno music. "Everybody says it's dead, but I do think that the type of music produced by groups like The Pasadenas, Londonbeat, Curiosity and Snap will influence the dance market. There is definitely a return to real vocalists and melody."

Not every major has thrown in the towel, however. Carlo Martelli, radio promotions manager at BMG, comments, "If you're talking about dance music in its strictest sense, radio stations receive most product from specialist labels. Majors, including BMG, tend to focus attention on albums. But we also take the dance music market seriously. We may not have tapped the techno market, but have received great radio support for acts like Snap, Dr. Alban and Curiosity."

Martelli says the rest of Europe takes careful note of Italy's dance music and he tips tribal house as a possible new dance music trend. With its African influences, some of it could well spill over into world music, he says.

Radio promotions manager at Sony Music's Columbia division, also admits his firm can't beat indie companies on the 12" mix market. Despite the competition, Usuelli still enjoys a good rapport with radio stations and he cites Radio Deejay as the leader for dance music. "It dictates the trends. Discotheques note what the station plays and follow its lead."

With a major player like Rete 105 devoting around 70% of its music format to dance, it must still be hot on the domestic market. Angelo De Robertis, Rete 105 head of music, says techno is dead and that '70s dance music will return to popularity. Gianni Simioli, programme director at the Naples-based EHR Radio Kiss Kiss Network, agrees. Simioli is also tipping a '70s-style funk and soul to become a major trend. Alberto Castelli, programme director at Radio Centro Suono, says the popularity of garage music will grow. "It's not new," he says. "But I think that artists like Frankie Knuckles and Mr. Fingers will shape its future."

United Kingdom

Not too long ago, a UK number one single received significant airplay. But after prolonged domestic recession and a long-term progression towards a fractionated singles market, sales have become more thinly spread among an ever larger number of titles; and airplay is tumbling as a result.

"We've just had a number two record [Sesame Street by Smarties] in the UK, and it has been big internationally. We've had no daytime plays at all and only a few evening plays," says East London-based independent Suburban Base MD Danny Donelly. The label has scored a number of top five singles this year.

"It's very helpful to get any radio play we can. If we got the same radio support as a lot of the rock-based acts, then we would consistently be in the top 10," Donelly says.

The UK's recent top selling chart single, The Shamen's Ebeneezer Goode, has so far failed to attract attention of programmers at London's largest independent local radio station, EHR Capi.
Dance

Radio isn't dancing if the last three years in Germany are any indication. Because there are few, full-powered private commercial franchises available in many German states, most private station owners have opted for an ENR/AC format. That's a noticeable lack of influential dance stations like Kiss FM; London, say label executives looking for airplay. Only a few stations, like Radio 2 Day Munich, OK Radio/Hamburg or N1/ Nuremberg dare to play dance. N1's head of music Cetin Yaman, who presents new shows with rap, reggae, house and techno, says the record industry doesn't support his station. He characterizes the politics of the record industry as "schizophrenic" because the industry in turn complains about dance radio in Germany.

The relative freedom of public radio from advertising holds some promise in programme development, especially Radio 4U/Berlin or HR3/Frankfurt, which are programming more dance. Not to be outdone are the biggest public stations, like WDR and NDR, which are creating new youth programmes like "WDR 1" or "NDR V." At the same time, people like Markus Hertle at HR3 or Helmut Lehnert at Radio 4U are trying within the bounds of existing programme structures to air more dance. Both have established new dance shows.

Streetheat Music MD John Taylor is taking advantage of the increasing sales of dance by picking up GSA rights to Kool & The Gang's album Unite. The first single Get Up On The Rhythm & Ride has already been released.

At Polydor, the jazz and dance oriented progressive music department, which is responsible for 35% of the company's turnover, doesn't advertise its product on radio. Even the techno hit Das Boot by U 96 or the new product from popular German DJ producer Westbam was mostly ignored by radio. Head of Polydor's progressive music department Tim Renner is hoping for "more youth-oriented formats," but doesn't see the possibility for a change because of the lack of new stations being awarded franchises.

Gareth Davies, A&R international at Metronome, says he feels a victim of the same circumstances. He's working on dance products from two British dance labels, ffr and Go Beat, and doesn't get support from the radio in breaking critically acclaimed artists like the Utah Saints. He has had better experiences with more pop-oriented music. "When I want good radio airplay, I advise the promotion department to treat a dance record like a pop record." But Davies knows that a hard club-oriented record won't work on radio even when it's promoted in the best way. "We need a station like Kiss FM in England and a revolution at other stations. I think it wouldn't do any harm to programmers if they were more creative and played more new songs instead of the old material," he says.

by Rüdiger Kutz

Sources:
- "Schulterklopper,"music magazine; "Frontier," magazine of the modern music; "Reichsmusik," magazine of the German music industry; "Dance," a music magazine.
40 YEARS
DURECO
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Forty Years And More

"The key words within our company are flexibility and quality, and I'm convinced that we have a sunny future ahead of us if we maintain this adage." Those are the words of Dureco GM Hans Vatter, describing future possibilities for the "major" independent companies.

Dureco (Dutch Record Company) was founded in 1952 when Ton and Wim Brandsteder became the first directors of the new company, which was born out of a small Amsterdam-based record shop handling the Belgian Decca label. The rights to the label were given to Brandsteder two years earlier by Xavier Pelgrims de Bigard. After having concentrated initially on the distribution of material from sister companies Fonior (Belgium) and Sofrason (France), the young company also started working with local talent, including artists like organ player Guus Jansen and Flemish singer Bobbejaan Schoepen, and the youth choir De Karakieten.

In the late '60s, a new label was brought into that today still forms an integral part of Dureco's turnover. CID, later called Te Diem, handles religious church choir and organ music. Dureco also was very active in distributing foreign labels like Metronome and Barclay, with artists such as Charles Aznavour and Jacques Brel as well as Jorge Ingmann, who won the 1963 Eurovision Song Contest together with his wife Grethe. From 1965 onwards, Dureco became a constant force in the record industry, with hits by the Righteous Brothers (You've Lost That Lovin' Feelin'), the famous Zorba Dance, culminating in the worldwide success of Shocking Blue's Venus, the first international hit and US number 1 hit from the independent company. Dutch-language product became Dureco's forte when producer Pierre Kartner started working with acts such as Corry & De Rekels, Ben Cramer and many others. Kartner's creation, Father Abraham & The Smurfs—a grey-bearded father figure surrounded by many small blue creatures—had a worldwide impact, and the Smurf Song became one of the most recorded and covered songs during the '70s. In Holland, Kartner (under the name Father Abraham), scored no less than 36 hits during the '70s-early '80s in the national Top 40 chart, of which eight are in the top 10.

Holiday In China

Dureco moved to Weesp (a small city 20 kilometres outside Amsterdam) in 1971 and completely revamped its headquarters, building a recording studio and record manufacturing facilities. During that time, the company also started distributing labels like the legendary CTI and Kudu, later followed by other international jazz labels such as GRP and ECM. Suddenly, pop hits also started to pour in through licensed labels (Fun Fun, Salt 'n Pepa), or Dureco's own production, the Eurochart Hot 100 number 1 hit single by MC Mike & The Rascals called Holiday Rap. Today, holding company CID-Omega, headed by the founder's son Pelgrims de Bigard, contains several companies that are specialized in various aspects of the music industry. First of all, there's the record label Dureco, headed by Vatter, an integrated company with distribution, sales, promotion, A&R and import/export departments; plus the independent studio in Holland, combined with operations in Belgium (sales, local A&R and promotion), China and France.

"We decided to launch a project in China [Dureco China] because we are confident that the country could become an important export basis for us," says Vatter. "Whereas Japan is fully covered by the industry, China is still pretty much a blind spot on the music map. But, with a population of over 1.2 billion, with one million CD players manufactured in 1991 and another million imported in the same period, China is not just too big to neglect."

In France, Dureco subsidiary Prova distributes Dureco product shipped directly from the Dutch headquarters to French retailers. Another important part of the Dureco group of companies is its manufacturing arm. In addition to its CD plant in Holland—headed by Cees Stam and the first of its kind on national territory—Dureco has been active both in France and Norway in acquiring CD manufacturing plants to cater to the northern and southern European regions. Two plants are based in France: CDV-Dureco/Montigny-le-Bretonneuse and Dureco France/Lorraine and both are headed by Pierre Antoine Berthold. In Norway, Eve Kiffen leads Dureco.
Dureco's four plants (including glass mastering and pre-mastering facilities) have a total capacity of over 45 million units, occupying a specific niche on the European market as the company's flexibility guarantees both quality and quick delivery.

Finally, Dutchy Publishing, headed by Rob Ebbers, handles the group's publishing operations, administering the catalogues of artists like Father Abraham and repertoire from Kassner—Page One Music, Performance Music, Kubany, SGO Music, ENJA and Edition Tutu.

"Our most important asset alongside the multinational one is our horizontal structure. As the company is owned by majority shareholder and president Pelgrims de Bigard who is CEO in all of the group's subsidiaries, as well as the holding company, we maintain a high speed in decision making. Just below the CEO level, we have four general managers—two in Holland and one each in France and Norway—assisted by either label managers or operational managers, depending on what line of business is being involved. The essence of the whole structure is that, for me, it only takes two phone calls to kick off a new project. If the CEO and the group's financial controller give the green light, things can happen very fast at Dureco."

As an example, Vatter points to the "Friends For Life" concert registration in Amsterdam held at Concertgebouw on July 22 to coincide with the 10-day World Aids Conference. A classical concert featuring artists such as Thomas Hampson, Elly Ameling, Carmen Linares and Roberta Alexander, the record was released throughout the country less than one week after the event. "We were asked to record the concert only one week before it happened," says Vatter. "Two days after the live TV broadcast [on BRTN and NOS TV], we had already supplied the streamers to the retailers and handed out leaflets to our national chart organization for their weekly mailing. Meanwhile, we had set up an advertising campaign and a consumer-competition to back up the release. The albums were in the racks within one week after the show."

Licensing & Distribution

When it comes to signing licensing and distribution deals, Dureco continues to play a pioneering role in breaking talent in the Benelux and the rest of Europe. This is best illustrated by the company's international exploitation of popular French band Gipsy Kings in territories like Germany, the UK and Scandinavia (before they were signed worldwide to Sony Music).

The end of 1991 meant a "bull's eye" again for Dureco when both Army of Lovers and Right Said Fred hit the charts in the Benelux. "We signed both acts on the same day," remembers Vatter. "When I went to see Sonet London MD Rod Buckle he offered us the Benelux licence for..."
Right Said Fred; but when I returned to Holland, we immediately took Army of Lovers along, and with excellent results. "Vatter is convinced that rather than investing huge amounts of money in impressive projects, a healthy artistic balance, combined with craftsmanship and keen investments on the talent side, is the key to success. "Yes, we did have a Flemish new scene developing in Belgium and those who were in it did very well," he says. "But don't expect to see me scraping through the Flemish market in desperate search for new talent. We've left all this behind us and use the red pencil wherever necessary to concentrate on what's really strong product."

While being in the middle of the Los Reyes's European concert and promotion tour ("They were the logical follow-up to what we did with Gipsy Kings, as they both topped the charts simultaneously with Bamboleo," he says), Vatter is already concentrating on priorities like Humphrey Campbell, Maria de Lourdes and La Camila, the singer of Army of Lovers. The company has also stepped into the dance-house scene where Interactive is currently charted in the Belgian charts although, as with all dance product, airplay lags significantly behind.

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DURECO

Right Said Fred

cerned, Vatter takes a bright stance. "If our company boosts such significant [1991] turnover despite the collapsing market, I think we're not doing bad at all," he says. "We managed to survive the downward trend in the industry."

Aware that the dropping singles market is becoming a serious problem for the record industry, Vatter feels that the future lies with the 2-track CD single. "I'm just being very logical. Vinyl is disappearing and the cassette single, especially in the Benelux, has not been the ideal replacement. CD will become the soundcarrier par excellence and it is obvious that the CD single is being developed alongside the CD album. The bottleneck of the story remains the price/value breakdown. Today we are witnessing the maxi-CD single as an intermediate phase before arriving at the more streamlined situation of two-track CD singles and albums. The

Army Of Lovers

ARCADE congratulates everyone at DURECO on their 40th anniversary!
"Dureco wants to have a place in the industry as a flexible company, without any ties with major companies, but working with international partners based on the same structure as ours and earning its position on the international market."

- Hans Vatter

CD single has a future when production and manufacturing are speeded up and prices are adjusted to a more normal level.

Dureco is ready to tune in to whatever the consumer prefers, and Vatter thinks that, after a normal "boom" following the introduction of the new soundcarriers, DCC and MiniDisc, things will stabilize. "Dureco wants to have a place in the industry as a flexible company," he says, "without any ties with major companies, but working with international partners based on the same structure as ours and earning its position on the international market."

Marc Maes
WHEN ANY MISTAKE IS FATAL

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Training: A Positive Commitment For The Future

by Tony Grundy

During October 21-23, the UK commercial radio industry gathers in Deauville, France for "Radio '92." In spite of the recession, which could have cast a gloomy shadow over the occasion, I believe UK commercial radio has a lot to celebrate in '92. Just think about the advances that have been made:

- Classic FM, the first independent national radio (IRN) station is up and running.
- IMR, the classic rock-formatted second IRN station in which Virgin and TV AM are partners, will launch in the Spring.
- RAJR, the commercial sector and the BBC have come together to produce joint audience research with different methodologies.

The franchise renewal process: From Autumn '92 onwards stations will have to really work when it is approached on a structured basis, rather than a "quick fix" to help a company over a short-term crisis. Train from the top down. It is impossible to give from the top of a mountain.

Any training has to put the basis in the franchise in mind: it is forward. For instance, it is no good in management terms dealing with disciplinary procedures if you haven't first gone back to look at recruitment, induction training, monitoring and appraisals, reporting systems, incentives and analysis of performance. Be brave enough to have a detailed look back before creating the forward movement.

Allow the managers who have been on a development course to breathe. Very often managers go back to their stations to try out new ideas and techniques. Give them your support, otherwise it could have a denaturing effect. The manager who has never made a mistake has never made a decision.

What you should be trying to achieve is a balance between the company that is training to innovate and the public that is training to manage a plan to create a proper culture for the company. It takes years to create that kind of feeling. That is why patience is needed in the early stages of creating a structured programme.

Training is one way to help in the top performers, who risk being tempted away by outside competition. That is why investment in training needs to be approached as part of a fundamental review of how the company goes about its business and a commitment to improvement.

Hopefully, that sort of belief and commitment will be evident at Deauville. I think the next 12 months are going to be a very exciting time for UK commercial radio and "Radio '92" is just the right sort of platform. Hope to see you there.

TONY GRUNDY owns broadcast sales specialist and management consultancy Communicate Now. Grundy has been in the broadcast industry for 18 years, during which time he was sales director at Radio Arnos/Leeds and MD at Radio 210/Reading. He was also named deputy MD when Radio 210 merged with GWB/Bristol in June 1989. He can be contacted at: tel (+44) 491.873.185 or fax (+44) 491.875.180.

Station Operations

Station Reports

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**THE CHRISTIANS**

**ACROSS THE AIRWAVES IN ALL FORMATS**

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<td>RADIO KISS KISS NETWORK/Naples</td>
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<td>Norway</td>
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<td>RADIO 1/Oslo</td>
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<td>RADIO OSLO/Trondheim</td>
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<td>RADIO MOSS/Moss</td>
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<td>RADIO VEST/Valen</td>
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<td>RADIO OSLO/FORD/Oslo</td>
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<td>RADIO ZELONA GORA/Zelona Gora</td>
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<td>Lugano</td>
<td>RADIO PILATUS 104.9/Luzern</td>
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<td>RADIO HAUPUR/Liazza</td>
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<td>RADIO ZURIS/Istria</td>
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<td>COULEUR 3/Lausanne</td>
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<td>RSR LA PREMIERE/Geneva</td>
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<td>RETE 3/Lugano</td>
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<td>RADIO FRAMBOSIE/Verdon Les Bains</td>
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</tbody>
</table>

**WHAT'S IN A WORD**

**EHR TOP 40-UP TO NO. 4 THIS WEEK!!**

**ACE TOP 25**

**NEW ENTRY NO. 19 WITH A BULLET!!**
<table>
<thead>
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<th>Station Reports</th>
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<tr>
<td><strong>MUSIC &amp; MEDIA</strong></td>
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<td><strong>A List:</strong></td>
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<tr>
<td><strong>RADIO RIVIERA/Monte Carlo</strong></td>
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<tr>
<td>Laurent Bouneau  Prog Dir</td>
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<tr>
<td><strong>VOLTAGE FM/Rosny-sous-Bois</strong></td>
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<tr>
<td>NW NETWORK/Paris</td>
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<td><strong>A List:</strong></td>
</tr>
<tr>
<td><strong>RADIO if/O./Tampere G</strong></td>
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<tr>
<td>Joke Linnamaa  Prog Dir</td>
</tr>
<tr>
<td>Jukka Haarma - Music Co-Ord</td>
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<tr>
<td>Helsinki</td>
</tr>
<tr>
<td><strong>AD Bob Marley, on</strong></td>
</tr>
<tr>
<td>Claudia Stampa- Senorita</td>
</tr>
<tr>
<td>Johnny Hallyday- El Puis</td>
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<tr>
<td>Sex Pistols- God Save The Queen</td>
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<tr>
<td>Tote Don't Chain</td>
</tr>
<tr>
<td>J.J. Cale- Lonesome Train</td>
</tr>
<tr>
<td>Christopher Cross- In The Blink Of An Eye</td>
</tr>
<tr>
<td>Bob Marley- Iron Fist</td>
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<tr>
<td>Neumann- Grand Hotel</td>
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<tr>
<td>Love Shop- Casanegra</td>
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<tr>
<td><strong>OCTOBER 10 1992</strong></td>
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<tr>
<td><strong>Wolfgang Roth - Producer</strong></td>
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<td>EHR</td>
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<td><strong>A List:</strong></td>
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<tr>
<td><strong>IFIR Lang - Producer</strong></td>
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<td><strong>AD Iardy</strong></td>
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<tr>
<td>Alain Liberty - Prog Dir</td>
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<tr>
<td>Lionel Richebourg</td>
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<td>Georges Lang</td>
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<tr>
<td>RTL: WRTL/Paris</td>
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<td>AC</td>
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<tr>
<td><strong>AD Bryan Adorns- Do I Have To</strong></td>
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<tr>
<td>Lutz Ackermann - Head Of Music (PROG)/Hamburg G</td>
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<tr>
<td><strong>Power Play:</strong></td>
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<tr>
<td><strong>AD Charly Garcia- Layla</strong></td>
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<td><strong>A List:</strong></td>
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<tr>
<td><strong>Music Dir</strong></td>
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<td><strong>Radio 4U/Berlin</strong></td>
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<tr>
<td>Thomas Dolby- Silk</td>
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<tr>
<td>Mamas &amp; Papas- California</td>
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<tr>
<td>Potty Smyth &amp; Don Henley- Sometimes I Still Wonder</td>
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<tr>
<td>Mitch Malloy- Nobody Wins</td>
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<tr>
<td>Peter Sebastian- Ein Bikhen</td>
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<tr>
<td>Salt-N-Pepa- Start Me Up</td>
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<tr>
<td><strong>R.H. TREMBLAY/Montreal</strong></td>
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<tr>
<td>Germania - Music Co-Ord</td>
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<td>Clemens Fiebig</td>
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<tr>
<td><strong>RADIO TWW/Rome</strong></td>
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<tr>
<td>Carla Versloot - Co-Ord</td>
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<tr>
<td><strong>AD Giovanni Amendola- Head Of</strong></td>
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<tr>
<td>DM Entertainment</td>
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<td><strong>A List:</strong></td>
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<tr>
<td><strong>WELLE FIDELITAS/Karlsruhe</strong></td>
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<tr>
<td>Ludwig Schieffer - Prog Dir</td>
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<tr>
<td>Cologne</td>
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<td><strong>A List:</strong></td>
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<tr>
<td><strong>Wiley Lay- Producer</strong></td>
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<tr>
<td><strong>AD Hanley</strong></td>
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<tr>
<td><strong>AD A. L. SPAGNO</strong></td>
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<tr>
<td>Alain Benet &amp; Alain Benet, Photographer</td>
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<tr>
<td>Asia Who Will You Love Today</td>
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<tr>
<td><strong>AD Franco Mory Russo - Prog Dir</strong></td>
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<tr>
<td>Rembrandts- Johnny Have You Seen My Face</td>
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<td>Prince- My Name Is Prince</td>
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<td><strong>AD Franco Lazzari - Head Of Music</strong></td>
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<td>EHR</td>
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<td><strong>Power Play:</strong></td>
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<tr>
<td><strong>AD Billy Joe</strong></td>
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<tr>
<td><strong>AD Stuart Hamblett- Baker Street</strong></td>
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<td><strong>A List:</strong></td>
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<tr>
<td><strong>WORLD/Radio Berlin</strong></td>
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<tr>
<td>Carla Versloot - Co-Ord</td>
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<td><strong>AD Bobby Brown- Honey Love</strong></td>
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<tr>
<td><strong>AD Johnny Have You Seen</strong></td>
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<td>My Face</td>
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<tr>
<td><strong>AD Caron Wheeler- I Adore You</strong></td>
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<td><strong>AD Betty Boop- I Wanna Dance</strong></td>
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<tr>
<td><strong>AD Oscar Moore</strong></td>
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<tr>
<td><strong>AD Bon Jovi- Keep The Faith</strong></td>
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<tr>
<td><strong>AD Undercover- Baker Street</strong></td>
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<td><strong>A List:</strong></td>
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<tr>
<td><strong>WYR-AM/FM San Francisco</strong></td>
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<tr>
<td>Ken Steiner &amp; John Calloway</td>
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<tr>
<td><strong>AD John Hodge- Head Of Music</strong></td>
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<tr>
<td><strong>AD Emilio Estefan- I Need Your</strong></td>
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<tr>
<td>Lovin' Spoonful- Do You Know What It Means To Miss New Orleans</td>
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<tr>
<td>Bob Marley- Redemption Song</td>
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<tr>
<td>Chris Norman -1 Need Your love What A Wonderful World</td>
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<td><strong>A List:</strong></td>
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<td><strong>WUN-AM/Atlanta</strong></td>
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<td><strong>AD Bon Jovi- Keep The Faith</strong></td>
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<td><strong>AD Undercover- Baker Street</strong></td>
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<tr>
<td><strong>BINGO/Atalanta</strong></td>
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<tr>
<td><strong>AD Bill Anderson- Baker Street</strong></td>
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<td><strong>WIN/AM Chicago</strong></td>
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<tr>
<td><strong>AD Bon Jovi- Keep The Faith</strong></td>
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<td><strong>AD Undercover- Baker Street</strong></td>
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<td><strong>K-LOVE/FM Dallas</strong></td>
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<td><strong>JOY/AM San Francisco</strong></td>
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<td><strong>K-Rock FM/AM Cleveland</strong></td>
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<td><strong>KEDJ/AM Dallas</strong></td>
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<td><strong>KQBT/AM Dallas</strong></td>
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<td><strong>AD Undercover- Baker Street</strong></td>
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<td><strong>KSL/AM Salt Lake City</strong></td>
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<td><strong>KÜF/AM San Antonio</strong></td>
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<td><strong>KRBK/AM Knoxville</strong></td>
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<td><strong>KPEW/AM Seattle</strong></td>
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<td><strong>KUCI/AM Irvine</strong></td>
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<td><strong>KUSI/AM San Diego</strong></td>
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<td><strong>KXNM/AM Albuquerque</strong></td>
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<td><strong>KJOL/AM Salt Lake City</strong></td>
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<td><strong>A List:</strong></td>
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<td><strong>KZON/AM Omaha</strong></td>
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<td><strong>AD Undercover- Baker Street</strong></td>
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<td><strong>A List:</strong></td>
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</tbody>
</table>
**Power Play**

**Polskie Radio 2 Warsaw**: P. Smektala
**Polish Radiostacja**: D. P. Smektala

**Radio City/Stockholm**: C. Ekberg
**Radio City/Sweden**: E. W. F. Medley

**Radio Odin/Gold**: S. Halvorsen
**Radio Odin/Gold**: R. K. Solheim

**Sweeden**

**Radio 24/Zurich**: F. W. Rigali
**Radio City/Bavaria**: J. C. J. van der Made

**Switzerland**

**Bassotet**: D. Singer

**B. S. S.**: D. Smith

**Power Play**

**Radio RTL 2 Paris**: D. J. van der Made
**Radio RTL 2 Paris**: T. A. van der Made

**Radio RTL**: B. S. S.
**Radio RTL**: D. D. van der Made

**Radio RTL**: B. S. S.

**Roger Waters**: D. G. van der Made

**Stereo MC's**: D. D. van der Made

**Take That**: D. D. van der Made

**Tina Turner**: D. D. van der Made

**Cure**: D. D. van der Made

**MC Galaxy**: D. D. van der Made

**Red Hot Chili Peppers**: D. D. van der Made

**Rembrandts**: D. D. van der Made

**Bob Dylan**: D. D. van der Made

**Blondie**: D. D. van der Made

**David Bowie**: D. D. van der Made

**Eddie Money**: D. D. van der Made

**Eric Clapton**: D. D. van der Made

**Elvis Presley**: D. D. van der Made

**Eric Clapton**: D. D. van der Made

**Fleetwood Mac**: D. D. van der Made

**George Michael**: D. D. van der Made

**Guns N' Roses**: D. D. van der Made

**Hank Williams**: D. D. van der Made

**Harrison**: D. D. van der Made

**Hendrix**: D. D. van der Made

**Howard Stern**: D. D. van der Made

**Jimi Hendrix**: D. D. van der Made

**Led Zeppelin**: D. D. van der Made

**Metallica**: D. D. van der Made

**Mick Jagger**: D. D. van der Made

**The Rolling Stones**: D. D. van der Made

**The Who**: D. D. van der Made

**U2**: D. D. van der Made

**Van Halen**: D. D. van der Made

**Van Morrison**: D. D. van der Made

**Wishbone Ash**: D. D. van der Made

**Ziggy Stardust**: D. D. van der Made

**American Radio History**

**30**
new single from
the multi plantinum
album wish

cure
a letter to elise

21st September
23rd
25th
26th
28th
1st October
2nd
3rd
4th
6th
7th
8th
9th
10th
11th
12th
13th
14th
15th
16th
17th
19th
20th
21st
25th
26th
27th
29th
30th
31st
2nd November
4th
6th
8th
11th
12th
13th
15th
16th
20th
21st
23rd
24th
26th
27th
28th

Oslo
Helsinki
Stockholm
Gothenburg
Copenhagen
Rotterdam
Rotterdam
Ghent
Dusseldorf
Hamburg
Berlin
Bremen
Essen
Innsbruck
Munich
Stuttgart
Zurich
Lyon
Paris
Paris
Paris
Lausanne
Tunis
Florence
Rome
Treviso
Milan
Marseille
Barcelona
Madrid
Bilbao
Toulouse
Bordeaux
Rennes
Lille
Birmingham
Edinburgh
Edinburgh
Manchester
Manchester
London
London
London
### A Guide to M&M's Radio Station Reporting Rankings

M&M's EHR charts are based 100% on airplay reported each week by M&M's reporter team. Participating stations are selected as reporters and "weighted" as "Platinum," "Gold," or "Bronze" stations based on the following criteria: market population, location, weekly reach, and/or average share of the available audience, policy of programming current music, retail sales influence and ability to report in a timely, consistent and accurate manner. More detailed definitions follow below.

It should be noted that points awarded for airplay may vary slightly from one station to another within one of these four groups. For example, some Platinum stations are weighted slightly more than or less than other Platinum stations. However, all Platinum reporting stations will be weighted with more than Gold, Silver, or Bronze stations.

Individual station classifications are subject to regular review as ratings and station policies change. Broadcasters interested in joining M&M's Reporter Roster should call or fax M&M Station Reports Manager Pieter Kops; tel: (+31) 20.669.1961; fax: 669.1951 or 1941.

#### Platinum (P)
Leading stations/networks/dominant programmes in major markets. Most of these stations have an estimated average weekly reach of at least 1 million listeners and are regarded as having moderate to heavy level of retail influence.

#### Gold (G)
Leading stations/networks/dominant programmes in medium markets or secondary broadcasters in major markets. Most of these stations have an estimated average weekly reach of 200,000 to 1 million listeners. Stations from smaller markets usually have an above-average level of retail influence.

#### Silver (S)
Leading stations in smaller markets or secondary broadcasters in medium markets. Most of these stations have an estimated average weekly reach of 50,000 to 200,000 listeners. Stations from smaller markets usually have an above-average level of retail influence.

#### Bronze (B)
Smaller broadcast operations, individual programmes at larger stations, certain cable-only stations, and/or daypart blocks of programming on small market stations. Most of these stations' programmes reach between 13,000 and 50,000 listeners weekly. Small market stations have at least a moderate level of retail influence; larger stations in this group may have a low level of retail influence.

### M&M EHR Reporter Roster

<table>
<thead>
<tr>
<th>Region</th>
<th>Station/Network</th>
<th>City/Area</th>
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</thead>
<tbody>
<tr>
<td><strong>PLATINUM</strong></td>
<td>O 3/Vieno, C</td>
<td>40 PRINCIPALES/Madrid, SW</td>
</tr>
</tbody>
</table>

### Regions

- **C** = CENTRAL (Germany, Austria, German-language stations in Switzerland, Luxembourg)
- **E** = EAST (Russia)
- **EC** = EAST CENTRAL (Czechoslovakia, Hungary, Poland)
- **N** = NORTH (Sweden, Denmark, Norway, Finland)
- **NW** = NORTHWEST (United Kingdom, Ireland)
- **PE** = PÆN-EUROPEAN
- **S** = SOUTH (Italy, Toscana/ Switzerland)
- **SE** = SOUTHEAST (Greece, Slovenia)
- **SW** = SOUTHWEST (Spain, Portugal)
- **W** = WEST (France, Wallonia/Belgium, Francophone stations in Switzerland, Monaco)
- **WC** = WEST CENTRAL (Holland, Flanders/Belgium)

For exact specifications on particular regions, see Regional EHR Top 20 page, elsewhere in this issue.
BILLY RAY CYRUS

ACHY BREAKY HEART

UK GOLD SINGLE - NO.2 IN UK GALLUP CHART!!
US PLATINUM SINGLE - TOP 5 IN BILLBOARD HOT 100!!
NO. 7 ON THIS WEEKS ACE TOP 25 WITH A BULLET!!
THE CYRUS VIRUS NOW SPREADING ACROSS EUROPE
FROM THESE STATIONS IN ALL FORMATS:

Austria
Ö 3/Vienna

Belgium
RADIO 21/Brussels
RADIO CONTACT V/Brussels
BRT RADIO 2-EAST FLANDERS/Ghent
HT-FM 106.1/Hasselt
RADIO EXPRES/Anvers
RADIO MOL/Mol

Spain
40 PRINCIPALES/Madrid
Cadena 100/Madrid
RADIO MADRID/Madrid

Europe
STAR 108/Riviera

Denmark
ANR/Aalborg
RADIO VIBORG/Viborg
RADIO AIRPORT FM/Copenhagen
RADIO KOLDING/Kolding
UPTOWN FM/Copenhagen

Germany
HR 3: EXTRA/Frankfurt
104.6 RTL BERLIN/Berlin
RB 4/Bremen
RSI/Kiel
RADIO FFH/Frankfurt
RADIO REGENBogen/Mannheim
RADIO GONG/Nuremberg
RTL GERMANY/Luxembourg
NDR 2 (DAYTIME PROG.)/Hamburg
RADIO 7/Ulm
SFH 2/Berlin
RADIO XANADU/Munchen

Hungary
RADIO DAB/BUIS/Budapest

Ireland
SOUTH EAST RADIO/Wexford

France
EUROPE 2 NETWORK/Paris

Norway
RADIO 102/Haugesund
RADIO MOSS/Moss
RADIO OSLO/Oslo
JARR RADIOEN/Kloppen
RADIO NORD/Harstad
RADIO UNG/Oslo
RADIO FREDRIKSTAD/Fredrikstad

Poland
RADIO LODZ/Lodz

Italy
PETER FLOWERS FM/Milan
STEREOITAL/Rome
PRIMARADIO/Naples
RADIO DIMENSIONE SUONO/Rome

Sweden
CITY RADIO/Malmö
RADIO HUDDINGE/Stockholm
RADIO MALMÖ/HUS/Malmö

Switzerland
RADIO BASILISK/Zürich
RADIO FUERDERBAND/Bern
RADIO ZUEISSE/Staefa

Finland
RADIO CITY/Helsinki

FROM THE RECORD BREAKING ALBUM: "SOME GAVE ALL"
17 CONSECUTIVE WEEKS AT No. 1 BILLBOARD 200
THE LONGEST STRAIGHT RUN BY A DEBUT ALBUM IN US CHART HISTORY

Personal Management
JACK McFADDEN
818 Eighteenth Avenue South
Nashville, TN 37203
615/242-1500

AmericanRadioHistory.Com
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>COUNTRIES CHARTED</th>
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<tbody>
<tr>
<td>1</td>
<td>Roxette</td>
<td>Tourism - EMI</td>
<td>UK, NL, IE, CH, S, DK, SF, GR, IR</td>
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<td>2</td>
<td>Eric Clapton</td>
<td>Unplugged - Reprise</td>
<td>UK, US, NL, CH, DK</td>
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<td>3</td>
<td>Michael Jackson</td>
<td>Dangerous - Epic</td>
<td>US, UK, BR, NL, CH, DK, GR, IR</td>
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<td>Mike Oldfield</td>
<td>Tubular Bells II - WEA</td>
<td>UK, US, NL, CH, DK, GR</td>
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<td>Lionel Richie</td>
<td>Back To Front - Motown</td>
<td>UK, US, NL, CH, DK, GR</td>
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<td>6</td>
<td>Genesis</td>
<td>We Can't Dance - Virgin</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>7</td>
<td>Abba</td>
<td>Gold - Greatest Hits - Polar</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>8</td>
<td>Guns N' Roses</td>
<td>Use Your Illusion II - Geffen</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>9</td>
<td>Elton John</td>
<td>Your Song - Polydor</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>10</td>
<td>Sinead O'Connor</td>
<td>A Thousand Miles - Emi</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>11</td>
<td>Toto</td>
<td>Old Is Old - Columbia</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>12</td>
<td>Extreme</td>
<td>III Sides To Every Story - A&amp;M</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>13</td>
<td>Queen</td>
<td>Greatest Hits - Parlophone</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>14</td>
<td>Belinda Carlisle</td>
<td>The Best Of Belinda Vol. 1 - Offside</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>15</td>
<td>Guns N' Roses</td>
<td>Use Your Illusion I - Geffen</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>16</td>
<td>INXS</td>
<td>Welcome To Wherever You Are - Mercury</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>17</td>
<td>Roger Waters</td>
<td>A Momentary Lapse Of Reason - Columbia</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>18</td>
<td>Nirvana</td>
<td>Nevermind - DGC</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>19</td>
<td>Snap</td>
<td>The Madman's Return - Ariola</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>20</td>
<td>Bobby Brown</td>
<td>Baby - RCA</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>21</td>
<td>Dr. Alban</td>
<td>One Love - Swix</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>22</td>
<td>Annie Lennox</td>
<td>Diva - RCA</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>23</td>
<td>Ugly Kid Joe</td>
<td>America's Least Wanted - Mercury</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>24</td>
<td>The Shamen</td>
<td>Boss Drum - Little Indian</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>25</td>
<td>Pow Wow</td>
<td>Ragga Love Plains - Remark</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>26</td>
<td>Böhse Onkelz</td>
<td>Heilig Leiter - Bellaphon</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>27</td>
<td>Queen</td>
<td>Live At Wembley '86 - Parlophone</td>
<td>UK, US, NL, CH, DK, GR</td>
<td></td>
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<tr>
<td>28</td>
<td>Julio Iglesias</td>
<td>Color - Columbia</td>
<td>UK, US, NL, CH, DK, GR</td>
<td></td>
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<tr>
<td>29</td>
<td>Simply Red</td>
<td>Stars - Epic</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>30</td>
<td>Metallica</td>
<td>Ride The Lightning - SABB</td>
<td>UK, US, NL, CH, DK, GR</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Mecano</td>
<td>Aispa - Ariola</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>32</td>
<td>Jan Secadora</td>
<td>Jon Secadora - CW</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>33</td>
<td>Red Hot Chili Peppers</td>
<td>Blood Sugar Sex Magik - Warner Brothers</td>
<td>UK, US, NL, CH, DK, GR</td>
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<tr>
<td>34</td>
<td>Pur</td>
<td>Live - Intercord</td>
<td>UK, US, NL, CH, DK, GR</td>
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</tbody>
</table>

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

The European Top 100 Albums is recognized by over 200,000 units and recognition of sales of 1 million units, with multi-week sales released by a number following the symbol.

EUROPEAN
TOP 100
ALBUMS

MUSIC & MEDIA

OCTOBER 10 1992

35
### Adult Contemporary Europe

<table>
<thead>
<tr>
<th>Country</th>
<th>Chart Title</th>
<th>Station</th>
<th>Artist</th>
<th>Title</th>
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### European Dance Radio

<table>
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<tr>
<th>Country</th>
<th>Chart Title</th>
<th>Station</th>
<th>Artist</th>
<th>Title</th>
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</thead>
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### Billboard Singles

<table>
<thead>
<tr>
<th>Country</th>
<th>Chart Title</th>
<th>Station</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
</table>

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© 1992, BPI Communications, Broadcast Data Systems and SoundSource. This chart is constructed by Billboard magazine from information collected, compiled and provided by SoundSource, Inc. and Broadcast Data Systems.

---

**National Airplay**

**United Kingdom**

- Most played records on BBC stations and major independents.
- Compiled by Media Control/Baden Baden.
- 

**Germany**

- Most played records on ARD stations.

**France**

- Most played records on FM stations.
- Compiled by Media Control/Strasbourg.

**Norway**

- Most played records on NRK stations.

**Spain**

- Most played records on Cadena Principales, covering the major markets.

**Holland**

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

**Switzerland**

- Most played records on the national stations DRS and 3.
- Compiled by Media Control/Bruggen.

**Sweden**

- Most played records on national radio stations.

**Finland**

- Most played records on national and local stations.
- Compiled by Arv a Radiojuontakunta.

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**Music & Media**

**October 10, 1992**

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**ECO**

- © ECO European Country Of Origin

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AmericanRadioHistory.com
THE HIT SINGLE
HAVE YOU EVER NEEDED SOMEONE SO BAD
NOW PLAYING RIGHT ACROSS EUROPE FROM THESE EHR STATIONS

Denmark
ANR/Aalborg
THE VOICE NÆRUM/Nærum
THE VOICE NORDJYLLAND/Aalborg

Holland
HIT RADIO/Bussum

Ireland
SOUTH EAST RADIO/Wexford

Norway
RADIO 102/Haugesund
RADIO TØNSBERG/Tønsberg
RADIO TRONDHEIM/Trondheim

Poland
POLSKIE RADIO 3/Warsaw
RADIO RMF/Krakow

Russia
RADIO MAXIMUM/Moscow

Sweden
CITY RADIO/Gothenburg
RADIO HUDDINGE/Stockholm

Czechoslovakia
BONTON RADIO/Prague

United Kingdom
BBC RADIO 1/London
BEACON RADIO/Wolverhampton
BRMB FM/Birmingham
CAPITAL FM/London
CHILTERN NETWORK/Dunstable/Northampton/Gloucester
METRO RADIO GROUP/Newcastle
INVICTA RADIO/Canterbury
RADIO CLYDE/Glasgow
RADIO FORTI/Edinburgh
RADIO LUXEMBOURG/London
RADIO TRENT/Nottingham
FOX FM/Oxford
GWR FM/Bristol/Swindon
RADIO BROADLAND/Norwich
RED DRAGON FM/Cardiff

Germany
WDR 1:
SCHLAGERRALLYE/Cologne
NDR 2 (EVENING PROG.)/Hamburg
RADIO GONG/Nuremberg
RB 4/Bremen

Switzerland
RADIO PILATUS 104.9/Luzern
RADIO 24/Zurich

EHR CHARTBOUND STATUS THIS WEEK!!

FROM THE HIT ALBUM
ADRENALIZE

BLUDGEON RIFFOLA LTD.
## Eurochart Hot 100 Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Publisher</th>
<th>Countries Challenged</th>
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<tr>
<td>1</td>
<td>Dr. Alban</td>
<td>SwaMix</td>
<td>SwaMix</td>
<td>UK, D, NL, CH, S, DK, SFR</td>
<td>8</td>
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<tr>
<td>2</td>
<td>Snap!</td>
<td>Snap!</td>
<td>Interspace</td>
<td>UK, D, NL, CH, S, DK, SFR</td>
<td>8</td>
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<tr>
<td>3</td>
<td>Tescoochew</td>
<td>EMI</td>
<td>EMI</td>
<td>UK, D, NL, CH, S, DK, SFR</td>
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<tr>
<td>4</td>
<td>Sweet (A La La La Long)</td>
<td>Inner Circle</td>
<td>Metronome (Rock Pop/Madhouse)</td>
<td>UK, D, NL, CH, S, DK, SFR</td>
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<tr>
<td>5</td>
<td>This Used To Be My Playground</td>
<td>Madonna</td>
<td>Sire (Warner Chappell/ECM)</td>
<td>UK, D, NL, CH, S, DK, SFR</td>
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<tr>
<td>6</td>
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<td>UK, D, NL, CH, S, DK, SFR</td>
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<tr>
<td>7</td>
<td>Roxette</td>
<td>54°40'</td>
<td>Epic (EMI)</td>
<td>UK, D, NL, CH, S, DK, SFR</td>
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<th>Singles</th>
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LOCATION, LOCATION, LOCATION: Rome is the cite of Vir-
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Marley (continued from page 1)

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**EHR Top 40**

**Week 41/92**

**TW** | **WOC** | **Artist/Title** | **Original Label** | **Total Stations** | **Rotation A** | **New Adds**
--- | --- | --- | --- | --- | --- | ---
1 | 18 | LIONEL RICHIE/My Destiny | (Motown) | 79 | 60 | 19
2 | 3 | 7 | ANNIE LENNOX/Walking On Broken Glass | (RCA) | 81 | 52 | 29
3 | 9 | 5 | PETER GABRIEL/Digging In The Dirt | (Virgin) | 69 | 50 | 19
4 | 5 | 6 | CHRISTIANS/What's In A Word | (Island) | 71 | 47 | 24
5 | 4 | 8 | BRIAN MAY/Too Much Love Will Kill You | (Parlophone) | 68 | 49 | 18
6 | 2 | 13 | MADONNA/This Used To Be My Playground | (Sire) | 70 | 53 | 17
7 | 4 | 11 | JIMMY NAIL/ Ain't No Doubt | (East West) | 78 | 55 | 23
8 | 15 | 7 | JON SECADA/Just Another Day | (SBK) | 72 | 52 | 20
9 | 6 | 8 | BOBBY BROWN/Humpin' Around | (MCA) | 66 | 49 | 17
10 | 13 | 5 | UNDERCOVER/Baker Street | (P-FW, International) | 70 | 44 | 26
11 | 12 | 5 | INXS/ Baby Don't Cry | (Mercury) | 54 | 39 | 15
12 | 26 | 2 | BOB MARLEY & THE WAILERS/Iron Lion Zion | (Tuff Gong) | 49 | 43 | 16
13 | 20 | 2 | P. SMYTH/D. HENLEY/Sometimes Love Just Ain't Enough | (Columbia) | 59 | 41 | 18
14 | 14 | 3 | MICHELLE JACKSON/Jam | (Epic) | 51 | 33 | 18
15 | 10 | 12 | ROBERTO ROSS/How Do You Do | (EMI) | 67 | 54 | 13
16 | 16 | 4 | BOY Z I/Men/End Of The Road | (Motown) | 52 | 36 | 16
17 | 11 | 2 | ERIC CLAPTON/Layla | (WEA) | 52 | 37 | 15
18 | 17 | 10 | L. VANDROSS/J. JACKSON/The Beat Things In Life | (A&M) | 47 | 30 | 17
19 | 18 | 18 | GEORGE MICHAEL/Too Much Love | (Epic) | 48 | 28 | 20
20 | 23 | 3 | TOM T. CROMER/Guilty | (Columbia) | 48 | 30 | 17
21 | 24 | 6 | INNER CIRCLE/Sweat (Alaldalolango) | (Metronome) | 49 | 37 | 12
22 | 27 | 2 | BILLY RAY CURTIS/Achy Breaky Heart | (Mercury) | 35 | 35 | 10
23 | 27 | 2 | ERIC CLAPTON/Layla | (WEA) | 39 | 27 | 12
24 | 13 | 8 | BETTY BOO/Let Me Take You There | (EMI) | 51 | 30 | 21
25 | 19 | 4 | SNEAD O'CONNOR/Success Has Made A Failure | (Wendy) | 41 | 27 | 14
26 | 26 | 2 | R. E. M./Drive | (Warner Brothers) | 31 | 24 | 17
27 | 22 | 13 | MICHAEL JACKSON/Who Is It | (Epic) | 39 | 25 | 14
28 | 31 | 2 | EXTREME/Rest In Peace | (A&M) | 36 | 26 | 10
29 | 39 | 2 | VANESSA PARADIS/Be My Baby | (Polydor) | 51 | 32 | 19
30 | 25 | 18 | SNAP/Rhythm Is A Dancer | (Epic) | 38 | 28 | 10
31 | 31 | 1 | BRYAN ADAMS/Do I Have To Say The Words | (A&M) | 41 | 28 | 13
32 | 32 | 2 | VAIYA CON DIOS/Feeling For A Fall | (A&M) | 40 | 25 | 15
33 | 31 | 2 | SNEAD O'CONNOR/Success Has Made A Failure | (Wendy) | 36 | 21 | 15
34 | 29 | 11 | DR. ALBAN/It's My Life | (SweMix) | 44 | 28 | 16
35 | 30 | 12 | LONDONBEAT/Lover Send Me Colors | (A&M) | 40 | 20 | 20
36 | 30 | 4 | DOUBLE YOU/All We Need Love | (Robby) | 39 | 29 | 10
37 | 35 | 3 | SIMON CLINIQUE/Soul Inspiration | (A&M) | 39 | 21 | 18
38 | 35 | 3 | BOB GEORGE/The Crying Game | (EMI) | 39 | 23 | 25
39 | 38 | 5 | BILL JOE/All Shook Up | (EMI) | 35 | 19 | 16
40 | 28 | 9 | ELTON JOHN/Runaway Train | (Rocket) | 38 | 22 | 16

**Most Added**

Sade/No Ordinary Love | (EMI)
R.E.M./Drive | (Warner Brothers)
Bob Marley & The Wailers/Iron Lion Zion | (Tuff Gong)
Prince/My Name Is Prince | (Disco)
Rembrandts/I Love You | (Atlantic)
Neneh Cherry/Money Love | (Island)
Vanessa Paradis/Walking On Broken Glass | (RCA)
Jon Secada/Just Another Day | (A&M)

**A Rotation Leaders**

Lionel Richie/My Destiny | (Motown)
Jimmy Nail/Ain't No Doubt | (East West)
Roxy/How Do You Do | (EMI)
Mozart/King Of The World | (EMI)
Annie Lennox/Walking On Broken Glass | (RCA)

**A Rotation Performance**

R.E.M./Drive | (Warner Brothers)
Boy George/The Crying Game | (Virgin)
Incubus/Circle (Alaldalolango) | (A&M)
Maggie Reilly/Everything We Touch | (EMI)
Double You/All We Need Love | (EMI)
Snap/Rhythm Is A Dancer | (EMI)

**Top Recurrents**

Sting/It's Probably Me | (A&M)
Banarama/Movin' On | (London)
Eton John/The One | (Rocket)
David Bowie/Real Cool World | (RCA)
Marlais Care/ I'll Be There | (Columbia)
Bette Midler/Wishes Come True | (Polydor)
U2/Even Better Than The Real Thing | (Island)

**New Top 20 Contenders**

Neneh Cherry/Money Love | (Island)
Helenna Hoff/Summer Of Love | (Mercury)
Gerry Rafferty/Don't Give Me Up On Me* | (EMI)

**Chartbound**

Dee Løffer/Have You Ever Needed | (Parlophone)
Tasmin Archer/Sleeping Satellite | (EMI)
Maxi Priest/Groovin' In The Midnight Hour | (Ten) 33/6
Rembrandts/Johnny Have You Seen Her | (A&M) 31/11
Skae B. & Q. B. Tones/Dam It Was You | (EMI) 37/2
U2/Even Better Than The Real Thing | (Island)

**R.E.M. Drive Up Chart**

R.E.M. nowadays appears to stand for Rapid Empty Movements, as their lead-off single from their eagerly awaited new album "Automatic For The People," skips the Chartbound section and goes straight to the middle of the chart. The song is added to playlists everywhere, except for France, where airplay has kicked off yet. Germany is lagging a bit behind.

It is interesting to see that R.E.M. also tops the "A" Rotation Performance section; 77% of all the reporting stations have added this song. This song is added to playlists everywhere, except for France, where airplay has kicked off yet. Germany is lagging a bit behind.

**Footer**

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### 1. NORTHWEST

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<td>VANESSA PARADIS/A Baby</td>
<td>Polydor</td>
<td>S</td>
<td>VANESSA PARADIS</td>
<td>A Baby</td>
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<tr>
<td>2</td>
<td>NENEH CHERRY/Money Love</td>
<td>Ensign</td>
<td>S</td>
<td>NENEH CHERRY</td>
<td>Money Love</td>
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<td>3</td>
<td>ROXETTE/How Do You Do</td>
<td>Circuit</td>
<td>S</td>
<td>ROXETTE</td>
<td>How Do You Do</td>
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<td>4</td>
<td>INXS/Baby Don't Cry</td>
<td>Wea</td>
<td>S</td>
<td>INXS</td>
<td>Baby Don't Cry</td>
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<td>5</td>
<td>MICHAEL JACKSON/What's In A Word</td>
<td>MCA</td>
<td>S</td>
<td>MICHAEL JACKSON</td>
<td>What's In A Word</td>
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<tr>
<td>6</td>
<td>TOTO/Don't Chain My Heart</td>
<td>EMI</td>
<td>S</td>
<td>TOTO</td>
<td>Don't Chain My Heart</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>BRYAN ADAMS/No Doubt</td>
<td>Polydor</td>
<td>S</td>
<td>BRYAN ADAMS</td>
<td>No Doubt</td>
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<tr>
<td>8</td>
<td>GEORGE MICHAEL/Packetry</td>
<td>Virgin</td>
<td>S</td>
<td>GEORGE MICHAEL</td>
<td>Packetry</td>
<td>8</td>
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<tr>
<td>9</td>
<td>SIMON CLARKE/Love Is All Around</td>
<td>POLAR</td>
<td>S</td>
<td>SIMON CLARKE</td>
<td>Love Is All Around</td>
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<tr>
<td>10</td>
<td>SHAMPOO/Echo</td>
<td>POLAR</td>
<td>S</td>
<td>SHAMPOO</td>
<td>Echo</td>
<td>10</td>
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</tbody>
</table>
WHEREVER YOU'RE LISTENING, OUR MUSIC IS THERE.

ALICE IN CHAINS - DIRT
MICHAEL BOLTON - TIMELESS, THE CLASSICS
MARIAH CAREY - MTV UNPLUGGED / EMOTIONS
SIMON CLIMIE - SOUL INSPIRATION
DEEP FOREST - DEEP FOREST
CELINE DION - Celine Dion / Des Mots Ou! Sonnent
BOB DYLAN - Good As I Been To You
GLORIA ESTEFAN - GREATEST HITS
THE FARM - Love See No Colour
GIpsy KINGS - Gipsy Kings Live
SOPHIE B. HAWKINS - Tongues & Tails
JULIO IGLESIAS - Calor
MICHAEL JACKSON - DANGEROUS
KRIS KROSS - TOTALLY KROSSED OUT
REY LORENZ - Trey Lorenz
MANIC STREET PREACHERS - GENERATION TERRORISTS
NED'S ATOMIC DUSTBIN - ARE YOU NORMAL?
NITS - TNG
ORIGINAL SOUNDTRACK - HONEYMOON IN VEGAS
(Featuring BILLY JOEL, BRYAN FERRY, BONO etc)
SINGLES ORIGINAL SOUNDTRACK
(Featuring PEARL JAM, ALICE IN CHAINS, SOUNDGARDEN etc)
PEARL JAM - TEN
PREFAB SPROUT - A LIFE OF SURPRISES (Greatest Hits)
RICK PRICE - HEAVEN KNOWS
PUBLIC ENEMY - GREATEST MISSES
RAGE AGAINST THE MACHINE - RAGE AGAINST THE MACHINE
SADE - LOVE DELUXE
JOE SATRIANI - THE EXTREMIST
SCREAMING TREES - SWEET OBLIVION
SHABBA RANKS - ROUGH 'N' READY VOL I
BRUCE SPRINGSTEEN - HUMAN TOUCH / LUCKY TOWN
SUICIDAL TENDENCIES - THE ART OF REBELLION
TOAD THE WET SPROCKET - FEAR
TOTO - KINGDOM OF DESIRE
WARRANT - DOG EAT DOG
ROGER WATERS - AMUSED TO DEATH
JEFF WAYNE'S MUSICAL VERSION OF SPARTACUS

Sony Music International