
**Germany's First Music Centre Opens In NRW**

by Miranda Watson

It has been a good year for the German music industry. The fourth 'Popkomm' was a success, the industry's first music awards, the Echoes, were established and now the Centre for Music and Communications Technology (CMCT) for North Rhine Westfalia has been officially opened. Presiding over the launch of the Wuppertal-based centre was NRW economics and technology minister Günther Einert and Peter Zombik, MD of record industry organization BFW.

The brainchild of the centre is 'Popkomm' founder Dieter Gorny, who set up Germany's first Rock Centre (also in Wuppertal) in 1985. The CMCT is aimed at promoting and encouraging new talent in Germany and is being supported by the NRW ministry for economics and technology. Gorny says the idea behind the CMCT is that the barriers between pop music, culture, economics and politics can be lifted by bringing creative, commercial and political forces together in one project. 'Pop music depends very much on

**Shaky Future For Europe's Cable/Satellite Stations?**

by Miranda Watson & Mike McGeever

The announcement last week that one of radio's pioneers, Radio Luxembourg, will close its European network of radio operators in December highlights the problems faced by many cable/satellite radio operators in Europe. The EHR station, which launched in 1933, closed its medium wave frequency one year ago to concentrate on cable and satellite. It has since had significant problems attracting advertising despite being available to two million homes in the UK. The station's owner, Luxembourg-based media group CLT, earlier this year had launched a big advertising campaign to persuade cable and satellite operators to run the service. Ten staff, including six DJs, will be made redundant.

Radio Luxembourg is not the

**Continental Product Crosses The Borders**

by Miranda Watson

The borders are beginning to open up more in continental Europe with international crossovers becoming increasingly common. Major record companies are leasing and expanding on their continental European artist rosters, and the dominance of Anglo-American product is slowly being eroded away.

That work is starting to pay dividends. During the third quarter, continental artists held a 38.5% share of the top 10 records in the Eurochart Hot 100 Singles chart, up from 15.4% during the first quarter of the year.

EHR programmers are also beginning to take notice. Of the top 10 songs in the EHR Top 40, the share of continental repertoire quadrupled from a paltry 2.2% during the first quarter to 9.2% during the third quarter.

EMI Spain MD Rafael Gil says he thinks national artist crossover is a trend which will continue in the future. "National artists are crossing borders and cultures now and European repertoire has become increasingly important for us. Although some product is not up to international standards, there is a lot which is. I think the media is finally waking up to the fact that there are quality national acts around"

(continues on page 3)

**Classic FM Helps Boost UK CD Sales**

UK network Classic FM, on air for little more than a month, is already affecting classical CD sales, according to labels, researchers and station spokesmen.

Programmes such as Paul Gambaccini's Saturday morning chart show and the "Classic Verdict Sureshot" slot, where a best release of the week is chosen, have proven valuable in the promotion of Gherkin's Symphony No. 3, says its label, Elektra Nonesuch. Comments label press manager Harriet

(continues on page 33)

**No. 1 in EUROPE**

European Hit Radio

BOB MARLEY & THE WAILERS
Iron Lion Zion
(Tuff Gong)

Eurochart Hot 100

DR. ALBAN
It's My Life
(Sweminik)

European Top 100 Albums

ROXETTE
Tourism
(EMI)
EHR AIRPLAY SMASH!

SADE
NO ORDINARY LOVE

Now Playing On 72 Stations In All Formats
Added This Week To These
Platinum And Gold Stations:

- Czechoslovakia
  BONTON RADIO/Prague
- France
  NRJ NETWORK/Paris
  SKYROCK NETWORK/Paris
- Holland
  POWER FM/Hilversum
- United Kingdom
  BRMB FM/Birmingham
  CHOICE FM/London
- Norway
  RADIO OSLO/Oslo
- Poland
  POLSKIE RADIO 3/Warsaw
- Sweden
  RADIO HUDDINGE/Stockholm
  RADIO P4/Lund
  RADIO MALMOHUS/Malmö
- Germany
  RADIO 7/Ulm
  7" · 12" · CD · MC

HIGHEST NEW
ENTRY ON THIS
WEEKS ACE TOP 25!

STORMING UP
TO NO.14 ON THIS
WEEKS EHR TOP 40
WITH A BULLET!

AGAIN ON MOST
ADDED LIST
THIS WEEK!

Breakout Rotation

W/ ROGER DAVIES MANAGEMENT

MTV Music Television
Havas’ Possible Purchase
Of RMC Raises Concern
by Emmanuel Legrand

FRANCE
The possibility that advertising
and media group Havas could take
a 51% share in financially troubled
AC AM network Radio Monte Carlo
is raising strong concern in the
French radio community. RMC is
currently owned by M0ntrou (17%) and
the French State holding Sofrad (83%). President of Havas
Pierre Dauzier says his group is
ready to make the move and that
the deal should be completed
“before the end of the year” if
it receives the approval of broadcast-
ing authority the CSA and the
French Competition Council.

Technically, the operation will
consist of an increase in capital—
from Havas—which will lower
Sofrad’s share in RMC. According
to sources, it is estimated that
Havas will pay “well over” Ffr100
million (approx. US$220 million).

Contemporary Artists Crossing Borders
(continued from page 1)

...and we are seeing Spanish, Italian and
French acts, for example, get-
ing the exposure they deserve.
This is vital, because it’s the only way
the consumer can get to know about
new artists.’

Gil says it is not language, but
quality recordings, that make the
difference now. As long as you make
good, professional recordings
and the artist has appeal then you
are in with a chance.’

EMI has already had cross-over
success with Heroes del Silencio,
who are building up a following in
Germany, Italy, Switzerland and
France.

David Munn, senior VP at
PolyGram International, agrees
that country of origin is not a major
factor. ‘For a record to be an inter-
national hit it has to have interna-
tional appeal and be a quality pro-
duction. It doesn’t particularly
matter where it’s from.’

‘We always encourage reper-
toire to travel outside its borders,
wherever it’s from. I think that now
we are seeing more and more inter-
national product on the move. Zuc-
chero’s new album is getting a lot of
interest from many companies
outside Italy and Vanessa Paradis is
one of our major priorities now.
She has a lot of cross-over potential
as her music appeals to everyone.’

U96 hit techno anthems ‘Dance
That’ on Polydor was a top 10 hit
across the GSA territories and Scandi-
navia, and has now crossed over to
the UK. For Bono the hype, after
first topped the charts in Germany,
a sharpener club mix in the re-released
version has been key to the UK,
says Munn.

However, there is a lot of language
barrier, through continental
Europeans are more likely to accept
foreign language product than UK
buyers. English-language songs by
contemporary artists topped the top
three spots in the October 3
Eurochart Hot 100 Singles:
Snap’s ‘Rhythm Is A Dancer,’ Dr.
Alton’s ‘It’s My Life,’ and Roxette’s
‘How Do You Do. Add to that
Vaya Con Dios’ ‘Heading For A
Fall and Vanessa Paradis’ ‘Be My
Baby.’

Grant Benson, head of music
at Italian EHR network RTL102.5
Hit Radio, says his station’s pro-
gramming is not influenced by the
nationality of the artist. ‘I’m not
really interested where the music is
from. I’m just interested in whether
it’s a good record.’

I think international cross-over
is a trend which will continue sim-
ple because the quality of national
product is really improving. In Italy
there’s been a lot of strong national
product recently, which means I
programme more—about 25-30%.
Benson says he thinks the music
industry will continue to be
 dominated by the UK and the US
for the forseeable future. ‘Tradition-
tion dictates that these places are
gerger in the music industry.’

Adam Hahne, PD of EHR
Radio in Telemania, which is
situated on the German-French
border, says the location of his station
dictates that he play a good mix of
national artists: ‘We play one Ger-
man-language and one French-lang-
guage song each hour, but other-
wise our decision to put a record
into our playlist is not filtered by
language, but by musical quality.
The problem is that a lot of national
product doesn’t come up to interna-
tional standards in terms of produc-
tion and sound.’

Hahne cites Roxette, Patrick
Bruel, Clouseau, Eros Ramazzotti,
BAP, Grönemeyer and Western-
hagen as artists which he feels can
be played comfortably alongside
international product. Hahne adds,
‘As we like to see radio as a local
business, we support local bands in
our area. One of these groups Flan-
et Claire has now made it into the
German charts.’

EMI Sweden MD Rolf
Nygren is more sceptical. ‘Sweden
traditionally has a very open atti-
dude towards national acts, but
the current dominance of MTV
Europe means that national acts
have declined in popularity, if any-
thing.’

Nygren says he thinks the
 Anglo-American dominance in the
music market is there to stay. ‘It’s
sad, but national artists have to
match up to Anglo-American stan-
ards and have the money to make
videos to cross borders. Because
of this I don’t think we’ll see a big
cross-over in the future. The prob-
tem is that the quality of national
productions has really improved now.’

Nygren says EMI Sweden has
been very conservative in trying to
break national artists abroad. ‘We
haven’t recorded much in English.
We really have been focusing on
our own market. The success of
Roxette means we are looking at
this with more optimism now.

Conclusively, we live in a world where
the borders are coming down and it
is easier to exchange information,
so national artists are finding it easi-
er to cross over.’

Hervé Lemaire, programme
director at French EHR FM net-
work Fun Radio, says his playlist is
very much dominated by Anglo-
American music. ‘I don’t play
much European music unless it’s
from the UK. Our format is EHR
and we play the best music in the
calendar. Record companies complain
all the time that we don’t play
each French national music, but
that’s because most of it isn’t good
eough. I am, however, playing
Etienne Daho, Alpha Blondy and
Zaza. I also play some Mecano and
Zucchero.’

THROUGH THE NEWS

UK: Ad Revenue Increases
Independent radio’s gross advertising revenue for the first half of
the fiscal year ended September 30, 1992, was £64.1 million (app.
£US$110 million), an increase of 5.1% over the same period last
year, according to the Association of Independent Radio Companies
(AIRC). AIRC marketing executive James Galpin says by the end
of the financial year the gain could reach 10%.

Mike McGeever

CZECHOSLOVAKIA: Kiss 98 FM Starts In Prague
Kiss 98 FM/Prague made its October 2 debut featuring an AC format
with a “60s edge.” The station, financially backed by Irish radio
services company Radio Investments, which owns a 50% stake in
the venture, faces competition from 11 other stations in the city,
including partnerships involving Eurokom 2 and CLT.

IRELAND: Govt Discusses Local Radio Subsidy
The Irish government may vote to subsidize local radio stations, using
the annual TV license fee tax to finance the programme. A committee
in Parliament is currently examining the legislation, which is part of
the broader Radio Bill expected to pass by the end of the year.

MMc

TURKEY: IFPI President Shot
Tragedy struck the Turkish record industry on September 25 when
IFPI Turkey president Yasar Kekeva was killed. He was shot six
times by a gunman while stopped in traffic in his car. Kekeva worked
to combat piracy in the country, helping to reduce the amount of ille-
gal product sold in the country from about 90% to 15% of total
turnover. He was also a co-owner of MM, the Turkish licensee
for BMG and Warner. Contrary to published reports, IFPI Turkey
believes the act was not music-piracy related.

SWEDEN: Programming, Format Top Radio Meeting
The Swedish radio industry will meet on October 20 in Stockholm to
discuss programming and formats. The session, arranged by
the Swedish Radio Academy, is part of the preparation for the launch of
commercial radio in Sweden in 1993. The Radio Academy has invited
four radio executives from outside Sweden: Valerie Geller (US con-
sultant), Mia Brodin (with VLT of Finland), Colin Mason (MD of
the Chiltern Radio Network in the UK) and Steven Salzman (MD of
syndicator Rock Over London).

Kai Roger Ottesen

CONGRATULATIONS ON 25 YEARS — At a recent management
conference in Estoril, Portugal, Peter Mambini, EHM Records Switzerland
MD, was presented with a watch as a token of appreciation for his legal
support over the years in the service of the company. Pictured congrati-
lating him on his achievement were EMI Music Continental Europe MD
Alexis Rotelli (l) and EMI Music GSA president Helmut Fest (r).
News

"Year Of Spain": Music Execs Say No Immediate Benefits

by Terry Berne

SPAIN

So far, 1992 could be called the "Year of Spain" in the European record industry. The world's attention has been focused on the country as it hosted the Summer Olympics in Barcelona, the World Exhibition in Sevilla and the celebrations for the 500th anniversary of Columbus's voyage to the New World. Now that the Olympics are over and Expo '92 is drawing to a close, the entertainment industry in general, and the music industry in particular, is asking itself what effect in real terms all this attention and exertion has had on Spanish culture outside the country.

Perhaps surprisingly, opinions within the popular music field are guarded. Yann Barbot, international exploitation manager of Warner Music Spain, has had some success with singer Alejandro Sanz and Germany. "There is no doubt that we've had more coverage in the media abroad and in the rest of Europe because of the Olympics and Expo," says Barbot. "We have also seen sales increase, but this has certainly been a result of long preparation."

Ana Garcia Villas-Boas, assistant international marketing manager for EMI Hispano, agrees, saying, "The Olympic year has helped in a general way to promote Spain and Spanish music, but not in any significant or concrete manner." Both their primary successes outside the country, rock, singer Luz Casal for Warner and rock group Heroes De Silencio for EMI, began their ascendancy well before the start of this year's events, and owe their popularity to other factors. In the case of Casal, the film "High Heels," in which she single is featured, was the main motor for touring and word of mouth. Radio support in both Germany and Italy were responsible for their recognition.

The feeling that the year's events had only marginal influence on sales is widely shared within the industry. "The year offered many opportunities for Spanish music to be heard abroad, but it was certainly not the key to open all doors to foreign markets," says a spokesperson at BMG Airola. The record company was involved with projects directly linked with the Olympics, including the worldwide release of the inaugural concert and the closing ceremony version of the official song Friends For Life by Los Manolos.

Notes Felix Buget, international manager for Blanco Y Negro, the Spanish language itself is perhaps our biggest obstacle to success outside Spain. It simply is not an important enough language in Europe to easily cross borders."

With a group such as the very popular O.B.K., breaking chart records in Spain, he stresses the words are as important as the music, and this creates difficulties with marketing abroad.

Adds Warner Music's Barbut, "Europe is often not even our primary or first objective. With Alejandro Sanz Mexico and the rest of Latin America were our first priorities. With a group like Presuntos Implicados, however, Europe was our principle target."

Some positive results were reported, though. "MTV Europe is beginning to present more and more Spanish groups," says Barbut. "If anything, this attention has helped to broaden the image of Spanish music beyond the mere folkloric elements. People are more aware now that there are many serious and progressive rock south of the Pyrenees, and that they are definitively exportable." Concludes Garcia Villas-Boas, "The myth that all the good music is Anglo-American is being ended. Frontiers are falling. It's a wonderful moment for European music in general, sung not only in Spanish, but in French, Italian, and German."

Radio Topp 20 Starts First Norwegian Radio Airplay Chart

by Kai Roger Ottesen

Radio Topp 20, Norway's first radio airplay chart, has started.

Egil Houeland

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It's a small world with MARKEN!!
Vive La Radio Meeting Set To Focus On Europe

by Emmanuel Legrand

Europe will be the main theme of the second edition of Vive La Radio, the French radio gathering that will take place in Paris La Défense on December 16-18. Last year's edition was the first time the French radio industry had met since deregulation. Organizers expect 5000 people to attend (2000 in 1991), including radio station staffs, Benoît Sillard, radio/management consultants, regulators, record company executives and hardware/software manufacturers.

The event will begin with opening sessions that will feature, among others, French president François Mitterrand, EC president Jacques Delors, French minister of culture Jack Lang and several other officials from Europe. What is the future for transborder and bilingual radio? Benoît Sillard, president of Vive La Radio, who is also president of the FM network Fun Radio, says it seemed natural to focus on the European situation 10 days before the opening of EC's single market and to evaluate its effects on the radio industry. "Last year, it was very much French-oriented," he says. "We were celebrating 10 years of French FM. It was also the first time we regrouped all the radio operators. This year, we wanted to put the emphasis on the European challenge 10 days before January 1, 1993."

Compared to last year, the organizers have reduced the number of panels and have concentrated all the meetings in one 400-seat room. Comments Sillard, "We have learned from last year's experience. There are fewer, but more informative, panel topics. Our ambition is that whoever attends the meeting, from [RTL president] Jacques Rigaud to the operator of a local station, must leave the place with the feeling that he has learned something.

Sillard says he is conscious that this event will take place in a busy calendar. Last year was the first NAB Radio Montreux European radio conference, and MIDEM Radio will be held this January in Cannes. "With NAB, we don't feel there is unfair competition. After all, we were there before them. We are a non-profit organization; they are business-oriented. We are a European event of French origin; they are an American export. I don't think we are following the same strategy. But it is not decided that in the near future that the NAB could take place in Paris. You know, they already share their offices with Vive La Radio."

Commenting on MIDEM Radio Sillard says, "The proximity of the two events is unfortunate, and we are very much aware of it. The main reason is that there were very few other available times for it. Besides, we really wanted to be as close as possible to the day of the opening of the single market. And I think that MIDEM is much more music industry-oriented than radio."

A series of exclusive research studies will be unveiled during the event. The number of participants to the panels has also been reduced to about 45-50. Panels have not yet been announced, but Sillard says they will be of international quality. The panel topics scheduled are:

- Evolution in listener audience and habits.
- Evolution in European advertising markets over the last two years and its effects on radio.
- Jobs in European radio. What qualifications? What training?
- The relationship between programming and music production and publishing.
- Public service versus private stations.
- Closing session: Innovation in broadcasting and production technologies. An evaluation of the financial and human resource investment for the next five years.
- An interesting panel to follow will be on the sometimes confrontational relationship between the radio and record industry. Sillard says that he expects the discussion will follow two different paths: Authors' rights in Europe and the questions of harmonization; and a European overview of the situation of radio stations versus record companies.

PolyGram's Wemcken Succeeds Friedberg As IFPI President

AUSTRIA

PolyGram Austria president Chris Wemcken has been named president of record industry organization IFPI Austria. He replaces long-time president Stephan von Friedberg, who is retiring.

Wemcken, 43, first joined the record industry as a sales representative at Deutsche Grammophon Gesellschaft (DG) in Cologne in 1975. He was soon promoted to sales manager in 1978 and repertoire manager in the sales division of DGG in Hamburg in 1979. In 1981, he joined PolyGram as product manager for International A&R. In 1984, he became senior product manager International A&R. In 1988 he moved to New York and became the first vice president of marketing at BMG Classics. Wemcken has been joined PolyGram Austria president since 1992.

Wemcken is the second major appointment at IFPI Austria this year. Earlier, Franz Medwentsch was named MD of the organization (M&M, June 27). He replaced Harald Büchel, who became MD of BMG Ariola Austria. In honour of von Friedberg, IFPI has launched the Stephan Friedberg Foundation for the advancement of the Austrian Record Industry. A jury, headed by von Friedberg, has awarded Asch100.000 (app. US$10.000) to individuals, institutions or projects. The first projects are scheduled for 1993.
Four New Nets To Debut In Luxembourg

by Marc Maes

Four new networks have been granted a licence to broadcast for a four-year period in Luxembourg following a government decision taken by the radio council (Commission Indépendante de la Radiodiffusion) on July 27 (M&M, August 15).

In addition to the existing RTL 92.5 and a government-operated socio-cultural non-commercial station, the four networks—Den Neie Radio, Radio ARA, Eldorado and Radio Latina—will operate one main 1,000-watt station each, plus three major "national" operations. The new legislation also allows for about 40 purely local frequencies in villages and small townships. Ad income on the "locals" is limited to Lux$500,000 (approx. US$16,500).

Den Neie Radio debuted first on September 14 with a 24-hour mix of music and news aimed at the 15-65 age group. Den Neie Radio plans to go for direct competition with RTL 92.5, and offer a young, up-market mainstream EHR/AC mix, with 70% and 30% speech. Backing the station are press group Imprimeries De St. Paul (25% shareholder) and leading Luxembourg newspaper (Luxemburger Wort), as well as several financial groups, banks and private investors. Start-up capital is Lux$80 million.

At press time, Eldorado was set to launch on October 1. The EHR station is owned by Luxradio, a group of private investors and newspaper groups, and headed by co-MD's Guy Ludig and Fernand Weides. Head of music Jim Devan and programme co-ordinator Luc Melsen manage eight staffers, plus 16 freelance hosts and journalists. Melsen says from day one programmers decided to keep the format broad. "We supply a mix of current chart hits and gold repertoire for a 15-35 age group," he comments. "We do not want to be a star-styled station like (EHR) Bel-RTL, but one could say we are more heading towards the horizontal programming of Belgium's EHR (Radio Contact). We are very low on speech." Radio Contact Brussels will supply technical back-up, playlist and format information and logistical support to Eldorado.

Although there are no specific legal obligations with regard to language, Eldorado and Den Neie opted for Luxembourgish. "Our country is already small enough as it is, and audiences can capture foreign stations easily enough," says Melsen. "We wanted to make a truly domestic product for our population.

The station broadcasts 06.00 to 22.00 hours; the remaining programming is computer operated. The station consists of 70% Anglo-American material, with records supplied by either Belgian or German sources. Station executives are currently negotiating with IFPI Belgium to disallow company's private labels. "We recruited some TV personalities to host shows here, but there's no reciprocity. It would help us if we could have some of our staffers on TV," says Melsen, adding that the station's market profile is in the 16-35 age bracket. He hopes to attract a slightly older audience and thinks that the predominant male profile will be adjusted by a more soft-style programming.

Radio Profile of the Week

Erik Strieleman
Station Manager Radio Donna

The BRTN's youngest station, Radio Donna, came about because of the Flemish pubcaster's fear of competition from private broadcasters, plus an awareness of a slight dissatisfaction among the younger Radio 2 listeners. There was also felt to be a considerable "floating audience," which it aimed to capture.

Before the BRTN's final go-ahead in December 1991, station manager Erik Strieleman was mandated to elaborate a programme outline and music profile. Together with a trio of Radio 2 producers, he recruited the necessary staff, mostly from within the BRTN, and managed to keep the whole project a secret until two days before Radio Donna was born April 4 of this year.

With an 8.7% share of the Flemish audience in week 34, Radio Donna is exactly where it started in April. Strieleman explains that, during the summer holiday, the station lost its "curiosity listeners" but boosted its core audience, with programmes like "Jabbedabladde", the morning show from Mauro Minelli and "De Laatste Manne", now airing on Wednesday night and hosted by singer Walter Brotaers and writer Herman Brusselmans.

"Studio Brussel has evolved towards a recognisable profile," comments Strieleman when Radio Donna's nearest competitors are discussed, "and as for the privates, save for a few major stations who are quite close to what we do, they are all too individual and diverse. If the privates carry on like they do, Radio Donna will not become a threat for them. Our audience is slightly above the 20% of Radio 2 listeners who are not completely happy."

"If we didn't create a few more programmes, they would have more news. "We do have more news. "Other than that I believe that an alternative programme can survive. A Belgian former pirate 'green' station in Aachen has already been broadcasting for 10 years now so I think we have a future ahead."

"We recruited some TV personalities to host shows here, but there's no reciprocity. It would help us if we could have some of our staffers on TV," says Strieleman, adding that the station's market profile is in the 16-35 age bracket. He hopes to attract a slightly older audience and thinks that the predominant male profile will be adjusted by a more soft-style programming.

Marc Maes

Operations Manager Radio Donna
THE GRADUATES
TWO VOICES IN CLOSE HARMONY—
GREAT SONGS

NENA
GERMANY'S MOST POPULAR FEMALE SINGER—
BETTER THAN EVER!

DIE FANTASTISCHEN VIER
DEUTSCHER HIP-HOP RULES
THE AIRWAVES!

THE SLACS
THE SOUND IS HEAVY,
THE BAND IS FEMALE

DEPP JONES
THE ART OF PROGRESSIVE METAL

FOR POWER AND STRENGTH,
LOOK TO GERMANY!

Sony Music Germany
**New Releases**

**SINGLES**

**BUST IT**  
Your Love Is Mine - Electrola  
PRODUCER: Bost It  
Even though primarily produced with the dancefloor in mind, this smooth and somewhat ethereal hip hop tune could do well on the airwaves as well, especially on the strength of its chorus, which really sets them apart from the competition.

**CCHIP-NOTIC**  
I Do It All For You Baby - Coronat/EMI  
PRODUCER: Don Cheevey/Ton Janski  
What do you get when you cross the Pet Shop Boys with just about anything by Stock, Alten & Waterman in their heyday? You get this most danceable ditty with extremely strong hit appeal.

**EDELWEISS**  
Raumschiff Edelweiss - WEA  
PRODUCER: M. Gletschermayer/Bingoboys  
Edelweiss. Even though primarily produced with the album a video directed by Ariola (via JVC), the track is also the title track of the album Busted. The CD and audio cassette will be released worldwide via BMG Ariola International except the Far East (via JVC). In conjunction with the album a video directed by Larry Johnson with film clips carefully selected and compiled from four of the most "beloved Lean world-famous orchestra will be released on video and laser disc by BMG Home Video in the beginning of October. Says Milan Records MD Emanuel Chamboredon, "I firmly believe that this sight-and-sound experience for the music lover will be the record of the future."

**SARGEANT FURY**  
You Don't Know - WEA  
PRODUCER: Sargeant Fury/Tommy Newton  
As the airwaves have always been friendly to well-crafted rock ballads, Sargeant Fury deserves a more than warm welcome, because this lush but powerful song has all the ingredients to become a staple on AOR stations all over the world.

**BONNIE TYLER**  
Fools Lullaby - Hansa/EMI  
PRODUCER: Howard Houston  
The woman with the gravel voice is back with a vengeance. With this, the first single from her forthcoming album Angel Heart, she once again makes clear why she has found such broad acceptance with this instantly recognizable mid-tempo ballad.

**JOACHIM WITT**  
In Die Falsche Welt Geboren - Metronome  
PRODUCER: Annette Humpe/Joachim Witt  
A singer/songwriter who deals mainly with up-tempo material sings in German in a voice that covers the ground between David Byrne and Bryan Ferry's. It makes clear that it can work really well with this gem in a very convincing manner.

**ALBUMS**

**DIE FANTASTISCHEN VIER**  
4 Geniet - Columbia  
PRODUCER: Andreas Rieke  
Even though some people still think otherwise, coming up with good rap is by no means the privilege of English-speaking, oppressed kids from the Bronx. These four Germans do an excellent job in their own language. Propelled by sparse and often danceable grooves, they execute their hilarious lyrics with great zeal. Most remarkable are the spontaneity Die Da, Diese Ihr Präsident and the outrageously funny Hip Hop Musik.

**MARIAN GOLD**  
So Long Celeste - WEA  
PRODUCER: The Kid/Jon  
After a long and successful career as lead singer with German synth pop outfit Alphaville, Marian Gold strikes out on his own. The first single And I Wonder has already made some inroads at radio and not only the progressively oriented. He also proves that he can rock with the best, as evidenced by Peace On Earth and especially the Mott The Hoople cover Roll Away The Stone. Another recommendation is the upcoming single Today.

**DIE PHRIZEN**  
Kissers Verloren - Hansa/EMI  
PRODUCER: Annette Humpe  
These fellows are perhaps best described as the German equivalent of the Austrian Erste Allgemeine Verunsicherung (E.A.V.), with whom they share both the sense of humour and the hooks. The current single which is also the title track is a prime example of this. Another trophy is the a capella Allein Gemacht, while Warum Hast Du Das Getan und Ich Brauch Dich Gar Nicht Mehr are also noteworthy choices from the album.

**TERRY HOAX**  
Freedom Circus - Metronome  
PRODUCER: Jens Krause/Peppermint Park  
This is the eagerly awaited second album by the up-and-coming alternative rockers, and it shows a great deal of progress both in their songwriting and musicianship. The set kicks with the bright up-tempo rocker Freedom Circus and never really loses momentum onwards. Some of the highlights encountered on the way are the INXS-like From Love To Hate And Back, When Love's Gone and the cheerful Hot Heyday, which has already been featured on MTV Europe.

**News**

Maurice Jarre First Promotion Trip at 67

by Elfie Weinert

One of the most prolific composers of film music who wrote such Oscar-winning musical themes as Lawrence of Arabia (1962), Doctor Zhivago (1966) and Passage To India (1985) is undertaking his first promotion trip to Germany in his career at the age of 67.

Maurice Jarre is coming to Germany to promote his latest project—a musical tribute to the late filmmaker David Lean with whom he collaborated since 1962 until Lean's death in 1990. The album entitled Lean By Jarre—including works from the mutual film project plus the suite from Ryan's Daughter—was recorded live by the Royal Philharmonic Orchestra under the direction of Jarre.

The CD and audio cassette will be released worldwide via Milan Records and distributed by BMG Ariola International except the Far East (via JVC). In conjunction with the album a video directed by Larry Johnson with film clips carefully selected and compiled from four of the most "beloved Lean world-famous orchestra will be released on video and laser disc by BMG Home Video in the beginning of October. Says Milan Records MD Emanuel Chamboredon, "I firmly believe that this sight-and-sound experience for the music lover will be the record of the future."

Jarre was born in Lyon, France and studied at the Sorbonne and the Conservatorium National de Musique and started writing music for the theatre and for radio. In 1951 he composed his first film soundtrack for Hotel des Invalides. His collaborations include Alfred Hitchcock, Elia Kazan, Lucino Hofn Huston, Shintaro Ito and Jerry Zucker. In addition to the three Oscars, Jarre has accumulated one Cesar, two British Academy Awards, one Japanese Oscar, the Critics Award (Australia) and various awards from Italy and Germany. It is no wonder that his son Jean-Michel is endowed with such musicianship.

His biggest-selling album to date is the soundtrack to the film Ghost which sold in excess of four million albums worldwide. Jarre hopes this new release will become equally successful. The promotion trip takes Jarre to the key cities of Munich, Hamburg and Berlin where Jarre will perform a medley of his works live conducting the German Air Force Music Corps on the prime time TV show ZDF Hitparade.

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Publication Date:  
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A BLEDE GSCHICH'T...
(Das neue Album)

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VOA EUROPE IS ON THE AIR IN MUNICH, BUDAPEST, MILAN, SOFIA, TURIN, PRAGUE, MOSCOW AND MORE THAN FIFTY OTHER LARGE EUROPEAN CITIES.
The independent music trade fair Berlin Independence Days (BID) takes place for the fifth year running in Berlin from October 26-29, incorporating the international forum for World and roots music Worldwide Music Days. The event includes seminars, panel discussions and live performances and aims to attract delegates from all over the world.

Organizer of BID Wolfgang Döbeling says BID is aimed as a platform for independent companies to meet people and present their artists. "There is a need for a conference which focusses on the off-mainstream side of the industry and this is precisely what BID has set out to do. We offer small companies the chance to meet people on a similar level from different territories around the world." Döbeling says that there are now more independent companies than ever before and most are very specialist. "As long as minority music genres are ignored by the majors, there will be more and more independent companies springing up every year. Blues music for instance has really made a comeback over the last two years and there is a worldwide audience for things like cajun and rockabilly. But the only people representing this sort of music are independents." In the future, Döbeling thinks BID will have to specialize more. "We've already started to specialize more with the inclusion of the World Music Days which has been a tremendous success. We are now trying to branch out into the roots music scene, into blues, country, folk and reggae. These music genres are not represented at any other conference in the world. Basically, I would say my aim is to keep BID on a grassroots level, but to cater more towards specialist labels." BID is subsidized by the Berlin senate, which means BID is affordable for everybody, according to Döbeling. "Companies with artists performing in showcases at BID don't have to pay to send their artists here; it's all paid for and the registration fees for BID are far less than for other conferences." Döbeling says the conference boasts the most artist showcases of any conference in the world.

Some of the seminars confirmed at the BID conference include a "Mock European Nightmare Record Negotiation", with all roles being taken by professionals who play the same parts in real life and know how much can go wrong in pan-European dealings. "The 'Other' Pan-European Independents" will discuss whether labels like Pickwick, Arcade and Castle Communications moving from packaging and telesales into more artist-oriented areas will act as a threat to more traditional independents. Another panel looks at the "Designer Indies" set up by majors. The panel "CIS - The Sleeping Giant" looks at the enormous potential in the former Soviet Union, while "The Buffer Zone" looks at the bright future for Poland, Hungary and Czechoslovakia. Other seminars include an examination of "The Trade Press", the problems of "Developing New Artists" and creating "The Vinyl Network" in a predominantly digital industry. There will also be daily demo-listening sessions with panels of industry professionals giving their views on unmarked demo cassettes.

Die Prinzen collected a gold award for their album Das Leben ist Grausam at the BMG conference. The album has since reached platinum status. Pictured: (back row) Die Prinzen with Thomas Stein (front row) The Hansa team: David Brunner, Christian Wolff, Nina Deckert, Petra Schuhmann, Elke Richter, Hans Blume, Albert Czapski and André Selleneheit.
SUICIDAL TENDENCIES

THE ART OF REBELLION

NEW ALBUM AND EUROPEAN TOUR 1992:

OCTOBER
7 LONDON Town & Country
8 LONDON Town & Country
9 PARIS Elysee Montmatre
10 PARIS Elysee Montmatre
12 GENT Vooruit
13 AMSTERDAM Paradiso
14 HAMBURG Docks
15 BERLIN Neue Welt
16 Bielefeld PC69
18 COLOGNE E-Werk
19 FRANKFURT Music Hall
20 MUNICH Nachtwerk
21 STUTTGART Longhorn

AmericanRadioHistory.com
The current hard rock invasion into the international charts appears to be unstoppable. Even the more "difficult" bands cross over to mainstream audiences. **Suicidal Tendencies** are undergoing the same artistic development as Metallica or Faith No More. From champions in their own "hardcore" division they have grown out to a more all-around metal band with a much wider appeal.

Talking about the Suicidal Tendencies from L.A.—the only town ready to compete the happening Seattle scene—you get images of stage-diving fans who completely go berserk. The new Peter Collins-produced album *The Art Of Rebellion* sees a band that has managed to streamline its energy a little in order to make it more "living room friendly," and subsequently more suitable for daytime radio.

Repeated plays of the single *Nobody Hears*—a CD-insert in this week's M&M—will convince the most stubborn programmer of the band's potential. The smooth tempo changes, the high tone solo guitar and Cyco Miko Muir's lead vocals make a winning combination.

That's not all; *Asleep At The Wheel*, the second track on the CD-insert is equally good. It's accessible—almost "pop" metal—but at the same time it should be said that hardcore aficionados shouldn't fear a loss of impact. This band won't lose fans; it will only win new souls.

Epic international marketing manager Monica Marin thinks the future looks bright for the Suicidal Tendencies. "We and the band itself know who the core fans are, a mainly teenager audience, but also everybody involved feels that the time is right to try to broaden the market. Media-wise we have received good reactions. MTV Europe is showing the video of *Asleep At The Wheel*. Now we're curious to know what the people will think after the European concert tour in October."

The dates of that European victory tour with newcomers, Epic label mates Rage Against The Machine, are printed on the back of sleeve of the CD single.
The first single from the new album "III SIDES TO EVERY STORY" (which stormed from 90 to 20 in this weeks Media Control Top 100 LP's!!)
Now playing on these ehr and rock stations:

**Belgium**
- RADIO 21/Brussels
- HIT-FM 106.1/Hasselt
- RADIO MOL/Mol

**Czechoslovakia**
- BONTON RADIO/Prague

**Russia**
- RADIO MAXIMUM/Moscow

**Finland**
- RADIO CITY/Helsinki
- YLE 2/RADIONAFIA/Helsinki

**Germany**
- SWF 3: POPSHOP/Baden Baden
- RADIO 4U/Berlin
- RADIO 106/Munich

**Holland**
- TROS RADIO 3/Hilversum
- VERONICA/Hilversum
- CFNB/Brunssum

**Portugal**
- RFI/Lisbon
- RADIO ENERGIA/Lisbon

**Norway**
- RADIO OSLO/Oslo
- RADIO FREDRIKSTAD/Fredrikstad

**Hungary**
- RADIO DANUBIUS/Budapest

**Italy**
- PETER FLOWERS FM/Milan
- RADIO CLUB 91/Naples
- RADIO RAI VERDE/Rome
- RETE 105 NETWORK/Milan
- RTL 102.5-HIT RADIO/Bergamo
- 101 NETWORK/Milan

**Spain**
- CADENA 100/Madrid
- 40 PRINCIPALES/Madrid
- RADIO MADRID/Madrid
- CANAL SUR RADIO/Andalucia

**United Kingdom**
- BEACON RADIO/Wolverhampton
- INVICTA RADIO/Canterbury
- RADIO LUXEMBOURG/London
- RADIO TRENT/Nottingham
- RED ROSE RADIO/Peter/Blackpool

**Sweden**
- CITYRADION UPPSALA/Uppsala

**Poland**
- RADIO RMF/Krakow
- POLSKIE RADIO 3/Warsaw
- RADIO ZIELONA GORA/Zielona Gora
- RADIO GDANSK/Gdansk
Rocking The Boat On Europe Radio

Even in the fairly conservative world of radio programming in Europe, hard rock is beginning to make international inroads, although its chances of survival vary from market to market.

by Chris Morlowe

In England, for example, the BBC's Radio One allots several hours. PD Tony Wilson explains, "I programme the 'Friday Rock Show,' which is from 21.00 to 23.00 with Tommy Vance, and the 'Saturday Rock Show,' from 18.00 to 20.30 with Allan Freeman. I would welcome more time, but you have to accept a pragmatic balance on a station like this." He thinks that hard rock deserves to be more integrated throughout Radio One, because, "I don't feel that rock music is the marginal type of music; it is made out to be on the network; it's very much more mainstream." It's not a case of having to defend himself, he says, "But I do fight, normally unsuccessfully, for more airtime."

His programming is a blend of records, interviews and live recordings. Wilson is cautious about using speech-based features, because, "With so much terrific music, there is a constant question of priorities. For years we chose to not do any interviews, and just to cram in as much music as possible."

Live music is important too, particularly in maintaining relevance. Wilson says, "We're always going to see band competition where we play demo tapes and have computerized phone-in voting, and we have bands in the studio for recording sessions whether or not they have records out. It's not so much how to keep up with trends, it's more that you can't avoid it."

Even though it is somewhat of a case of David and Goliath, Radio One is not without some regional competition. Mick Wall is happy with his time slot on London's GLR, "It's from 20.00 to 22.00 on Friday evening, and I love it. I don't think I have anything to complain about."

Artists do get brought in to Walls' show, but not to be interviewed. "Interviews are so often boring," he believes. "What we try to do instead is get the artist in as a guest, to play a couple of songs acoustically and answer calls. We try not to be ingratiating." He similarly refuses to propitiate record companies. Wall says, "With a few exceptions like Richard Perry at RCA, who treats everything with enthusiasm, they're disappointing. They send me the records that I ask for, which I think is about the most you can really hope for."

When making programming decisions, Wall therefore depends mainly on his ears, "I always listen to the records. It sounds simple, but it's so hard to do. And I end up appreciating loads of good songs that I would never have listened to otherwise." He does attend live concerts, but adds, "Not as much as I used to!"

Wall believes that his listeners are eager to be led towards new musical discoveries, and looking into the future suggests, "People are getting away from pimple-free, 'corporate' rock. It's going to be Pearl Jam and Soundgarden and Nirvana, a move back to what I would call rock music not stylized."

Shifting to a Norwegian perspective, Roger Peterson at Radio 102 works in an entirely different situation. He explains, "My programme is once a week from 19.00 to 20.00. That might not seem like much, but Peterson is content. "I think an hour is enough for that kind of programme, because it's a radio station that's supposed to have a wide coverage of all kinds of music and all age groups. It's not what you'd call a regular commercial radio that does a lot of pop music."

Radio 102 is based approximately 500 kilometers from Oslo, so the question of whether or not to incorporate interviews rarely arises. "We don't have the opportunity to do the interviews ourselves, unless it's local," Peterson points out, "unless we get the taped interviews from record companies."

His relationship with the record companies is very good. This is important, since it is Peterson's main method for keeping up with trends. He says, "We get written information, we get the records and the CDs, we get the demos. And there's a lot of promotional stuff that comes out, and we use that."

Peterson's forecast for hard rock's future proves that his outlook is not as restricted as his airtime. "I think it's going to be more dirty, more in the vein of Guns 'N Roses. It came along, and Metallica; they showed a new way. You can see it in Red Hot Chili Peppers and The Black Crowes. These bands get back to something that rocks, rather than something that is technically perfect."

Radio programming in The Netherlands is different in yet another way. Henk Westbrook from VARA explains, "We don't have stations in Holland; I work for a Socialist broadcasting organization. I broadcast hard rock one hour a week, on the VARA day, Tuesday night from 20.00 until 21.00. It's the only hard rock programme on Dutch radio. So it's the best one as well!" His quip notwithstanding, Westbrook agrees that hard rock is adequate. "I'm privileged," he believes, "because out of the 24 hours that my broadcasting organization has I do five hours, and from a personal point of view I would rather do my other genres as well."

He feels that interviews help give his programme exclusivity, and incorporates them every week. "By telephone if necessary—mostly in English. I had a world premiere of Metallica with an interview, for instance." Westbrook also relies heavily on listener feedback when making programming decisions, and considers record companies mainly as simple providers of material. "Since we have no competition," he points out, "everybody who makes a hard rock album sends it to me. I get far more records than I could possibly listen to in a week, so I take my listeners very seriously when they send me tips."

Looking for future trends, Westbrook perceives, "It's developing towards more 'singalong' songs; melody is coming back. And they're slowing down. I think we will see the return of the classic song again."

Contrary to popular opinion, hard rock radio apparently does exist. It's just that, as this overview shows, the programming is as diverse as the genre itself.
MUSIC & MEDIA'S RADIO PROGRAMMERS: If you are interested in receiving this promo CD, please call Inez at Music & Media, tel. (+31) 20.669 1961.

Star Star is a real attitude band, at least as provocative as fellow citizens the New York Dolls were in their days, while veteran producer Richard Gottehrer (of Blondie fame) has given it the right, credible sound. What to think about a singer/guitarist named Johnny Holliday or a bass player self-christened to Weeds. The "sex, drugs and rock 'n' roll" trinity has found its true defenders again, and the highest ideal, permanent vacation is within reach.

Roadrunner international marketing manager Frank Stroebele says that all of this was reason enough to sign the band. "Young kids can easily identify themselves with these guys. That's why we made them top priority of our fall releases. We have prepared a six-track promo give-away CD—Breaking Barriers—for retail featuring six different bands. For obvious reasons we made Star Star the opening track."

Roadrunner pressed 15,000 copies of this freebie for distribution across Europe. It is available to customers who present the coupon cut out of the press ads the Amsterdam-based head office has distributed all over.

Other bands on the Breaking Barriers CD include "grunge" outfit Gruntruck and hardcore extremists Sick Of It All, thus showing the widest possible variety. Explains Stroebele, "We like the people to know that Roadrunner is more than just 'death' metal and 'trash' metal. Star Star is our—call it—'commercial' band."
THE HIT SINGLE

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SOUTH EAST RADIO/Wexford

Norway
RADIO 102/Haugesund
RADIO TØNSBERG/Tønsberg

Sweden
CITY RADIO/Gothenburg
RADIO HUDDINGE/Stockholm
RADIO CITY/Stockholm

United Kingdom
BEACON RADIO/Wolverhampton
CHILTERN NETWORK/Dunstable/Northampton/Gloucester
METRO RADIO GROUP/Newcastle
INVICTA RADIO/Canterbury
RADIO CLYDE/Glasgow

RADIO FORTH/Edinburgh
RADIO LUXEMBOURG/London
RADIO TRENT/Nottingham
FOX FM/Oxford
GWR FM/Bristol/Swindon
RADIO BROADLAND/Nottingham
RED DRAGON FM/Cardiff
RED ROSE RADIO/Preston/Blackpool

Germany
NDR 2 (EVENING PROG.)/Hamburg
RADIO GONG/Nuremberg
RB 4/Bremen

Switzerland
RADIO PILATUS 104.9/Luzern
RADIO 24/Zurich

Belgium
HIT-FM 106.1/Hasselt

Slovenia
STUDIO D/Novo Mesto

EHR CHARTBOUND STATUS THIS WEEK!!

FROM THE HIT ALBUM

ADRENALIZE

BLUDGEON RIFFOLA LTD.
BLACK SABBATH

Dehumanizer - I.R.S.

PRODUCER: Mark Marking the return of that "other" classic Sabbath line-up, Dehumanizer has been eagerly awaited. Although not as instantly overwhelming as their early '70s heritage, it is a convincing return to form. Sabbath reclaim any territory lost as the one and only rightful rulers of British Heavy Metal and gothic rock are mixed into music to accompany lyrics about God, the devil, angels, death and evil. Glenn Danzig, with a voice more than slightly reminiscent of that of the Cult's lead singer Ian Astbury, creates an atmosphere cold and eerie as a derelict medieval cathedral, but beautiful as its stained glass windows.

DONOR

Triumph Of The Last - Massacreeum

PRODUCER: R. Weissruck. usa Dale Donor's music, which they themselves describe as prog metal, is a crafty kind of trash/hard metal with very melodic influences. The music is more condensed with the sudden changes and layers upon layer of sound, so typical for the genre, but due to excellent musicianship and song writing it never becomes uninteresting or overconstruckt. Definitely a promising debut.

MAGADETH

Counter To Extinction - Combat/Capitol

PRODUCER: D. Mustaine/M. Norman

Somewhere this summer rockers everywhere were pleasantly surprised by the lead-off single Symphony Of Destruction which even made some inroads at the EHR format. The rest of the album is certainly no disappointment either as a whole with the current single Foreclosure Of A Dream and Psychotran among the highlights.

MOTORHEAD

March Of The Dead - Epic

PRODUCER: Peter Solley

With their 15th album Motorhead once again deliver proof of why they have been around long enough to make that many records in the first place. Apart from the Ted Nugent cover Cat Scratch Fever, Lemmy's signature is firmly written all over, making it a very recognizable, solid and hard-rocking album. Highlights: Bad Religion, Name In Vain and the ballad(I Ain't No Wise Guy which is one of the songs featuring guest appearances by Ozzy and Slash.

SAXON

Faster - Virgin

PRODUCER: Bill Bruford/Heather Um

Once they belonged to the forefront of "New Wave Of British Heavy Metal." Then they compromised a bit too much to the American taste, but with last year's Solid Ball Of Rock—their first album for Virgin Germany—they returned to their roots. The successor is again no disillusion for diehard metal programmers. That means a lot of "balls to the wall" hard rock with a few original exceptions, I Just Wanna Have Fun: An Interpretation of the Willy Dixon-written blues classic. The ballad Iron Wheels sees Byford and his cohorts surprisingly go acoustic.

SCAM ZU

The Power Of Live - Metronome

PRODUCER: Steen Laux/Uwe Beckelt

Same sleeve as their debut album Heading For The Dream, but in a different colour. The same could be said about the music that has changed tinge as well towards "living colour." On stage the Dutch/German rock/funk crossover demonstrates an unbelievable power for a trio. Where Am I shows that Hendrix didn't die, but for nothing, and that Vernon Reid is not the only keeper of the flame.

STILLBORN

State Of Disconnection - Radion/MVW

PRODUCER: Rabe Johanson/Silber

This, the third album by one of Sweden's most promising death metal units, really sees them developing their own style even further. The sets ticks off in full gear with the title track and songs like Bubble and Question Of Time. For a change, they close with their first ballad committed to record, the haunting Court Of Absence.

IZZY STRADLIN & THE JUJU HOUNDS

In The Hands - Geffen

PRODUCER: Ivy Startup/Eldie Johowth

After Stradin left Guns 'N' Roses and hid his guitar under his bed. Completely recuperated he now returns to the rock scene with his own band, featuring ex-Georgia Satellites guitarist Ricky Richards. The music is very much like that Southern band (Shuffle It All), and it locker the L.A. rebel's pose. Stones and Faces influences are omnipresent. That probably explains the guest appearance of "Stone Face" Ronnie Wood on his own composition Take A Look At The Guy. Vocal-wise and as a guitarist Izzy has a great resemblance to Keith Richards (Cutting The Rug). Stradlin straddles the borders with reggae conffidiently with his version of Pressure Drop of Toots & The Maytals, just like the Clash rendition with guest Mikey Dreaed.

BOWES

Loud 'N' Proud Albums

PRODUCER: Various

Apart from ex-Replacements mainstay Paul Westerberg this soundtrack album is the sound of beatle, with Nirvana being the odd man out. Pearl Jam is present with two passionate rockers—Breath and State Of Love and Trusts and Tutan on their hit album Ten. Chlo Dancer/Crown Of Thorns is a "ballad-growing-towards-climax" out of the heritage of the bands, Opus and Mother Love Bone. It almost defines the climate out there. When Soundgarden lead vocalist Chris Cornell sing the acoustic songs, you suddenly understand why it always rains in the state of Washington. He could cause a shower in the Sahara. Please don't forget that Ritual when the whole band shows up. This is a crucial record; don't miss out!}

TREAT

Trew - Vertigo

PRODUCER: Joey Balboa

These Swedish hard rockers are best described as Europe with an edge. That means choruses with a high sing-along factor. Try out for yourself with an easy "woohoo" on Blood And Guts and the lead singer. Matts Leven is the right master of cer- mony. His yells rip off your ears. Learn To Fly is the right cross-the-formats ballad. Respect is due for production and mixings, the latter done by Erwin Mus- per (of Scorpions/Def Leppard fame).

TROUBLE

Music Depression - Def American

PRODUCER: Rick Rubin/Trouble On this, their second album for Def American, the Chicago rockers are a even more in the direction from their last effort one step further by opting for a little more variety. This leads to some interesting results, such as the up-tempo Rock of Sleepy and Threatened Man, and the ballads Rain and Breathe....

VARIOUS ARTISTS

Singles - Epic

PRODUCER: Various

Apart from ex-Replacements mainstay Paul Westerberg this soundtrack album is the sound of beatle, with Nirvana being the odd man out. Pearl Jam is present with two passionate rockers—Breath and State Of Love and Trusts and Tutan on their hit album Ten. Chlo Dancer/Crown Of Thorns is a "ballad-growing-towards-climax" out of the heritage of the bands, Opus and Mother Love Bone. It almost defines the climate out there. When Soundgarden lead vocalist Chris Cornell sing the acoustic songs, you suddenly understand why it always rains in the state of Washington. He could cause a shower in the Sahara. Please don't forget that Ritual when the whole band shows up. This is a crucial record; don't miss out!}

WARRIOR SOUL

Thank You From The Other Nation - Geffen

PRODUCER: Kory Clarke

This is already the third album by these uncompromising political rockers, and they are even more outspoken than before. Embold- ened by a full-bodied but bone- dry production they ram their points home with a vengeance. Especially noteworthy are Punk And Belligerent, Trip Rider and Ghetto Nation.
by Terry Berne

Nicholas Kenyon, former freelance cultural writer and music critic for The Observer, was chosen in March to become controller of BBC Radio 3. His mandate: bring change to the UK’s most important classical music broadcaster — tradition-ridden — broadcaster and patron of music and the arts.

The station, celebrating its 25th anniversary, supports four full orchestras: the BBC Symphony, the BBC Philharmonic, the BBC Welsh Symphony and the BBC Scottish Symphony. Its budget is nearly £50 million (approximately $100 million) a year. And it forms part of a long and illustrious history within UK, indeed, world broadcasting. Explains Kenyon, "This is a large and elaborate piece of machinery. But the money we spend is to a great extent an investment in the cultural life of the country. We employ many musicians, actors, writers and so forth. And this ultimately stimulates cultural life. But it is a lot of money to spend on a limited audience. We ought to make it accessible to the large audience we know is out there." Hence the recent transformation, implemented in two phases.

The modifications are of two types. The first includes entirely new programmes, along with major schedule changes. The second type focuses on a new, more informal style that includes information and so forth. And this ultimately is the audience caused controversy. "My declaration that for the first time in its history the station should actually have an audience and seek an audience caused controversy. That was never part of Radio 3's brief in the past."

The question on most people's minds, of course, has to do with the advent of Classic FM, the country's first national commercial station, which went on air September 7. The new station is aggressively courting a purported seven million potential new listeners, of the same population, of course, whose classical music fans now listen to Radio 3. Was the launch of this new entity behind the changes at the BBC? "There is no question," states Kenyon, "that the inauguration of Classic FM made it internally easier to argue the case that we should sharpen our act pretty quickly," denies, however, that the commercial station's start-up was directly responsible for these changes.

Kenyon is eager to emphasize that Radio 3's alterations were not made against a backdrop of budget problems, as might be easily assumed, and that stresses that recent proposed cuts would be made only "in the face of all these full-length swings of the pendulum."

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The Magic Voice

Michel Legrand conspires with Kiri Te Kanawa to produce moments of intimate beauty and passion.
Marketing The Music

**A Human Touch For Cornelius & Cretu**

With the October 2-released album "Cornelius & Cretu"—where a cult hero meets a hit machine—East West Germany has opted for the more personal approach in promoting the artists towards radio.

by Robbert Tilli

**GERMANY**

The genres of singer/songwriter and dance may seem to be incompatible, but not for German Peter Cornelius and Michael Cretu. The two joined forces and worked out a completely new musical idiom that combines the first's distinctive voice and guitar and the latter's production inputs—these classic beats so well known from his Enigma project (Sadeness Part I) and to a lesser extent from the recordings of his wife Sandra.

The result. the album Cornelius & Cretu—another "C&C Music Factory"—is a typical exponent of Central European pop that doesn't need to borrow stylistic elements from Anglo-American music. Sung in their mother tongue, it has the same attraction of other sides of German culture, such as Goethe's works and the films by Fassbinder.

"It's not the first time that these musicians are working together. Cretu produced the first five albums of Cornelius, but now the collaboration goes much further. The Indian head band on the artwork symbolizes their blood brothers friendship. The main issue on the lyrical side is 'hope,' making it almost a concept album."

Stewart And Hall
Meet in Vegas

**UK**

Normal mortals need a good night's sleep. But what about workaholics like Prince or Dave Stewart who spit out new records all the time? The latter has found the time for another interesting project, Vegas, a collaboration with ex-Specials/Pun Boy Three singer Terry Hall.

Stewart is the type of old-fashioned craftsman who writes a song on the back of a beer coaster just like that. This talent offered him numerous hits not only with Eurythmics but also as the sought-after producer he is (Feargal Sharkey, Londonbeat and Mick Jagger fame). In the meantime he also manages to run his own record company Axiom.

In spite of the fact that he has spread himself rather thin, it hasn't affected his skills as a songwriter in any respect. The first single taken off the eponymously titled debut album is a slow-stepping monumental song that grows on you with every spin. Programmers will find out that patience pays off.

Vegas—further consisting of Swedish computer programmer Oline Ronno and French engineer Manou Guist—doesn't mark the end of the Spiritual Cowboys, Stewart's 'hobby band.' Comments BMG UK international marketing manager Esther Attard: "Stewart is the backbone of the project and the producer of the album. Although it's a co-involvement between the two, Hall is on the forefront for the time being in respect to press and promotion, while Vegas doesn't exclude Stewart's involvement in other projects."

- Signed to RCA.
- Publisher: BMG.
- Management: Steve Blackwell/London.
- New album: Vegas released simultaneously across Europe on October 5.
- New single: Possessed released on September 7; currently, it is at number 29 in the UK and at number 90 in the Eurochart Hot 100 Singles.
- Recorded at Church Studios/London.
- Producer: Dave Stewart.
- Marketing: The various territories have set up individual campaigns.

Packaged in a brown bag with a Indian feather attached to it, the single was sent out to radio, but not in the regular way by through the mail.

East West Germany's marketing/ exploitation manager Gerd Dietrich says that the company decided to deliver the single personally as well. "On September 7 six promotion managers from our company traveled the whole republic. They were temporarily strengthened with people from Jürgen Thurnau's Manmo Musik, the management for Cretu. We felt we had to start with radio on the biggest possible scale, and we wanted to make sure that everybody received the single on the same day. With nine plays the next day divided over as many stations we were quite content."

The whole operation was co-ordinated by Manmo head of promotion Axel Tauser, who is based at the Hamburger office of the company (the other office is in Munich). "C&C-day' as we named it needed a lot of preparation," he says revealing the strategy, "because we wanted to cover all the major stations across Germany in only one day, both publishers and private.

Handling this way guaranteed the quickest reaction of the audience and the company," he adds. "We decided to visit all 40 stations that are in the panel out of which Media Control compiles the weekly airplay charts. We had to make our appointments with the programme or DJs in time, because we didn't want to miss out on one single person. We didn't say in advance why we came or what for. It had to be kept secret."

The new leg of the campaign included four promo days in the key cities. Those who attended these interview sessions received an E.P.K., Adds Dietrich. "You could say the whole campaign so far has been based on meeting the media in person."

Antonsen Hits Norway
With Trumpet Album

**NORWAY**

The history of Ole Edvard Antonsen is the story of a young man who first blew his trumpet for the classical audience and who later was accepted by the mainstream record buying public, EHR and AC stations. In week 38 he debuted at number three on the Norwegian album sales charts (VG) with his second album Tour De Force, and went to number one the week after, with virtually no promotional activities and no commercial single.

The album contains both his own material and new covers of rock songs, none more so than the Ultimate Experience. It's not the first time that these musicians have collaborated in the type of old-fashioned hits thrown over the last few decades, to a lesser extent from the recordings of his wife Sandra.

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Music & Media: Artists featured have either achieved Top 15 chart status in the Eurochart or in their country of origin.
**Sales Promos That Get Attention**

by John Irwin

One of the conversations radio people seem to have on a regular basis these days concerns ways to promote their stations without spending a lot of money.

I originally thought I'd try to categorize these campaigns I've observed through the years based upon their individual marketing objectives. However, quickly discovered that most accomplish multiple objectives.

First of all, I like promotions that get attention. The connection creates an emotional bond for all involved (stations and listeners) and newsworthy for the target audience. It's also the strongest plus when the charitable organization has leadership and staff as dedicated as your people in making the relationship successful.

Before blasting away with some ideas, let me emphatically say that it's a must for internal credibility and good morale that you honestly state the intent of the promotion/event. If it's to build time-spent-listening, image, or a new listener, then say so! And once you commit, do it right.

**Sales Promos That Get Attention**

Remember, successful events don't have to be on-air-sized. Any type of activity offers enormous attention and advertising opportunities. Stage tournaments for your guests, billboards, etc. Taverns, bowling alleys and golf courses will usually provide exchange for the promotion effort. Get a beer, party food, soft drinks, promotional giveaways/ equipment manufacturer to sponsor.

Sponsorship should include a spot schedule, promo mentions, on-site signs and possibly product distribution. You have a lot to offer listeners and the sponsor, not to mention that the facility probably can also purchase a spot schedule. Charge participants a nominal entry fee with a portion going to the charity. Charitable organizations can also promote these via their newsletters.

For those with a lot of lakes and rivers in your area, try a fishing tournament. Take an insurance policy (small cost) against anyone catching the designated fish. You offer a big top cash prize and a lot of smaller prizes for specific catches, biggest fish, etc.

A famous attention-getting campaign was WMMR FM/Philadelphia's "Undy 500," as a take-off on the Indianapolis 500 automobile race. Contestants paraded in creative underwear from the station's offices to the event, which gained the station all kinds of free television and newspaper coverage. For a more family audience, make "Under 500" a "Diaper Derby." Stage it in a big shopping complex, where it can include all kinds of non-radio advertisers.

To draw extra attention to your music, consider holding a contest called "Count The Music." Ask listeners to count the number of songs you play during a specific time period. The first caller with the correct number wins a prize (movie, sporting event or concert tickets, dinners, food, or drink product.)

Monthly winners are eligible for a weekly grand prize (resort weekend getaway, a year's supply of something). There's also a sponsorship here that won't clutter "Station 999 and Pepsi Light want you to count the music." Possible tie-in's could be with a diet drink or any advertiser who makes an issue out of time, calories, etc.

Consider special artist weekends, in which stations play clusters of songs by their core artists and give away the artist's product. It's another way to drive home to the listener which artist your station supports.

I'm all for stations associating with restaurant and sports (schedule & arena) guide publications. This is a great opportunity to get station listeners before consumers, point-of-purchase exposure and a sales opportunity with clients who want "value added" print support. Publications are usually willing to give point-of-purchase exposure, as well as space in the guide in exchange for on-air mentions.

A good charity fundraiser is the car dealership recipe book. Get your DJs, core artists, local celebrities and politicians to donate favourite recipes on behalf of a charity. Interested parties will purchase the books and proceeds go to the charity. Stage a big client by giving them a page or two in the book in exchange for a charitable donation to help cover publication costs. It's a real "win" for everyone.

Finally, start your own book. Get others in your group or station format to give ideas to a central person once a week, monthly, or quarterly. Compile and fax out to all.

As you can see, there are many promotions that through sales tie-ins can help both your station's image and your community. Give a little, and you'll be amazed how much you'll get in return.
<table>
<thead>
<tr>
<th>Station</th>
<th>Country</th>
<th>Time</th>
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<td>RADIO AMAGER/Brøndby/Kastrup</td>
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| | | | | | Paul Royer |
| | | | | | Ornella Vanoni |
| | | | | | Paul Young |
| | | | | | Peter Gabriel |
| | | | | | R. Stevie Moore |
| | | | | | Bob Marley |
| | | | | | Prince |
| | | | | | Billy Joel |
| | | | | | Jackson Browne |
| | | | | | Robbie Robertson |
| | | | | | David Bowie |
| | | | | | Alan Stivell |
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| | | | | | Billy Idol |
| | | | | | Midnight Oil |
| | | | | | Guns N' Roses |
| | | | | | Udo Lindenberg |
| | | | | | AC/DC |
| | | | | | Genesis |
| | | | | | Meat Loaf |
| | | | | | John Denver |
| | | | | | Tom Petty |
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| | | | | | John Farnham |
| | | | | | Chicago |
| | | | | | Jackson Browne |
| | | | | | Bruce Springsteen |
| | | | | | Tom Cochrane |
| | | | | | Foreigner |
| | | | | | Aerosmith |
| | | | | | Bob Marley |
| | | | | | B.B. King |
| | | | | | Rick James |
| | | | | | The Following |
| | | | | | The Isley Brothers |
| | | | | | The Police |
| | | | | | The Eagles |
| | | | | | Elton John |
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| | | | | | The Rolling Stones |
| | | | | | The Who |
| | | | | | The Doors |
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| | | | | | The Eagles |
| | | | | | Pink Floyd |
| | | | | | The Rolling S... |
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 reporters. Participating stations are selected as reporters and "weighted" as "Silver" or "Silver*" on "Bronze" stations based on the following criteria: market population, location, weekly reach and estimated 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 the same four groups. For example, some Platinum stations have an estimated average weekly reach of 1 million listeners and are regarded as having moderate to heavy level of retail influence.

Gold 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 stations in smaller markets can be considered as second-tier 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 stations in smaller markets or secondary broadcasters in medium markets. Most of these stations have an estimated average weekly reach of 3,000 to 50,000 listeners. Stations from smaller markets usually have a low level of retail influence.

Selecting stations/networks/dominant programmes in major markets or large market areas. Most of these stations have an estimated average weekly reach of 1 million listeners and are regarded as having moderate to heavy level of retail influence. Gold 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.

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<th>Week</th>
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<th>Title</th>
<th>Original Label</th>
<th>Countries Chatted</th>
<th>Sales</th>
</tr>
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<td>Roxette</td>
<td>Tourism - EMI</td>
<td>UK, D, N, E, CH, D, S, F, D, GR, SE</td>
<td>99,800</td>
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<td>2</td>
<td>Peter Gabriel</td>
<td>Us - Virgin</td>
<td>UK, D, B, N, CH, F, D, FR, SE</td>
<td>99,800</td>
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<tr>
<td>3</td>
<td>Eric Clapton</td>
<td>Unplugged - Reprise</td>
<td>UK, D, B, N, E, CH, D, S, F, GR, SE</td>
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<td>Michael Jackson</td>
<td>Dangerous - Epic</td>
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<td>Mike Oldfield</td>
<td>Tubular Bells II - WEA</td>
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<td>Lionel Richie</td>
<td>Back To Front - MCA</td>
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<td>Abba</td>
<td>Gold - Greatest Hits - Polar</td>
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<td>Genesis</td>
<td>We Can't Dance - Virgin</td>
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<td>9</td>
<td>R.E.M.</td>
<td>Automatic For The People - Warner Brothers</td>
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<td>Guns N' Roses</td>
<td>Use Your Illusion II - Geffen</td>
<td>UK, D, B, N, E, CH, D, S, F, GR, SE</td>
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<td>11</td>
<td>Sinead O'Connor</td>
<td>A I'm Not Your Baby - Ensign</td>
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<td>Toto</td>
<td>samt - Island</td>
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<td>13</td>
<td>Elton John</td>
<td>The Cure - Rocket</td>
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<td>14</td>
<td>Queen</td>
<td>Greatest Hits I - Parlophone</td>
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<td>Doctor Albin</td>
<td>One Love - SwedMix</td>
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<td>17</td>
<td>Yaya Con Dios</td>
<td>Time Flies - Analo</td>
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<td>18</td>
<td>Roger Waters</td>
<td>Amused To Death - Columbia</td>
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<td>19</td>
<td>Brian May</td>
<td>Back To The Light - Parlophone</td>
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<td>20</td>
<td>INXS</td>
<td>Welcome To Wherever You Are - Mercury</td>
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<td>21</td>
<td>Snap</td>
<td>The Madison's Return - Logic/Ariola</td>
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<td>Michael Bolton</td>
<td>Timeless - The Classics - Columbia</td>
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<td>23</td>
<td>Bobby Brown</td>
<td>Baby - RCA</td>
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<td>24</td>
<td>Belinda Carlisle</td>
<td>The Best Of Belinda Vol. I - Epic</td>
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<td>Nirvana</td>
<td>Nevermind - DGC</td>
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<td>Ugly Kid Joe</td>
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<td>27</td>
<td>Annie Lennox</td>
<td>Diva - RCA</td>
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<td>28</td>
<td>Jon Secada</td>
<td>Jon Secada - EMI</td>
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<td>29</td>
<td>Pav Paw</td>
<td>Ragazze L'inverno - Remax</td>
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<td>30</td>
<td>Inner Circle</td>
<td>Bad To The Bone - Matronomo</td>
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<td>31</td>
<td>Suzanne Vega</td>
<td>92 Degrees - Arista</td>
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<td>32</td>
<td>The Shamen</td>
<td>Boss Drum - One Little Indian</td>
<td>UK, D, B, N, E, CH, D, S, F, GR, SE</td>
<td>99,800</td>
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The European Top 100 Albums is compiled by BP Communications BV in cooperation with Buma/Sterreu. © BP Communications BV/Buma/Sterreu. All rights reserved. Compiled from the national album sales charts of 16 European territories.

Notes:
- = recognition of pan-European sales of 300,000 units
- = recognition of sales of 1 million units
- = multi-million sellers indicated by a numeral following the symbol.
### Top 10 Sales in Europe

#### Germany

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Country</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Inner Circle - Sweet</td>
<td>(Warner Music)</td>
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<tr>
<td>2.</td>
<td>Felix - Don't You Want Me</td>
<td>(Ariola)</td>
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<td>3.</td>
<td>Dr. Alban - Life</td>
<td>(BMG)</td>
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<tr>
<td>4.</td>
<td>Jen Secada - Just Another Day</td>
<td>(EMI)</td>
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<tr>
<td>5.</td>
<td>Erasure - Abbaqueque (Mercury)</td>
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<tr>
<td>6.</td>
<td>Dr. Alban - One Love</td>
<td>(BMG)</td>
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<td>7.</td>
<td>Undercover - Bad Street (Warner Music)</td>
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<tr>
<td>8.</td>
<td>Double You - We All Need Love (Sony Music)</td>
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#### France

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Country</th>
<th>Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>R.E.M. - Automatic For The People</td>
<td>(Warner Music)</td>
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<tr>
<td>2.</td>
<td>Peter Gabriel - Us</td>
<td>(Virgin)</td>
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<td>3.</td>
<td>Xuxa - Sensation De Vivir</td>
<td>(Fontana)</td>
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<td>Erasure - Unplugged</td>
<td>(Warner Music)</td>
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<td>5.</td>
<td>Genesis - We Can't Dance</td>
<td>(Virgin)</td>
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<td>6.</td>
<td>Queen - Greatest Hits II</td>
<td>(Columbia)</td>
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<td>Roxette - Tourism</td>
<td>(EMI)</td>
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<td>8.</td>
<td>Peter Gabriel - Us</td>
<td>(Virgin)</td>
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<tr>
<td>9.</td>
<td>Michael Jackson - Dangerous</td>
<td>(PolyGram)</td>
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#### Belgium

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<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Country</th>
<th>Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>Sudden - You Don’t Know Me</td>
<td>(EMI)</td>
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<tr>
<td>2.</td>
<td>Undercover - Baker Street</td>
<td>(Warner Music)</td>
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<td>3.</td>
<td>Sting/Eric Clapton - It’s Probably Me (Mercury)</td>
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<td>4.</td>
<td>Vaya Con Dios - Headin’ For A Fall (Mercury)</td>
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<td>5.</td>
<td>Civilles &amp; Civele - A Deeper Love (Ariola)</td>
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#### Holland

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<tbody>
<tr>
<td>1.</td>
<td>Bamse - Singles</td>
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<td>2.</td>
<td>Elton John - The One</td>
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<td>3.</td>
<td>Genesis - We Can’t Dance</td>
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<td>4.</td>
<td>Tom Jones - It’s My Life</td>
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<td>5.</td>
<td>Bobby Brown - Humpin’ Around</td>
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#### Spain

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<tr>
<th>Single</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1.</td>
<td>Elphino - Unico Historico De Elflitido (Blanco Y Negro)</td>
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<td>2.</td>
<td>Snup - Rhythm Is A Dancer</td>
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<td>3.</td>
<td>O.B.K. - Historia De Amor (Blanco Y Negro)</td>
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<td>4.</td>
<td>Double You - We All Need Love (Blanco Y Negro)</td>
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<td>5.</td>
<td>Xuxo - Sensation De Vivir (Warner Music)</td>
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<td>6.</td>
<td>Brandi - Back To The Light (PolyGram)</td>
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<td>7.</td>
<td>Bobby Brown - Hummin’ Around</td>
<td>(Ariola)</td>
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<td>8.</td>
<td>Double You - I Need You</td>
<td>(BMG)</td>
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<td>9.</td>
<td>Meeno - Una Rosa Es Una Rosa (Sony Music)</td>
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#### Denmark

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<th>Artist</th>
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<tbody>
<tr>
<td>1.</td>
<td>Ace Of Base - All That She Wants</td>
<td>(Virgin)</td>
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<td>2.</td>
<td>Inner Circle - Sweet</td>
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<td>Erasure - Abbaqueque</td>
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<td>4.</td>
<td>Ace Of Base - Million Of Fortune</td>
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<td>Erma Frankline - Peace Of My Heart</td>
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<td>6.</td>
<td>Dr. Alban - It’s My Life</td>
<td>(BMG)</td>
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#### Norway

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<tbody>
<tr>
<td>1.</td>
<td>Michael Learns To Rock - The Actor</td>
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<td>Dr. Alban - It’s My Life</td>
<td>(Sony)</td>
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<td>Bonnie Tyler - Fast Luggage</td>
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<td>Jen Secada - Just Another Day</td>
<td>(EMI)</td>
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<td>Brian May - Too Much Love Will Kill You</td>
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<td>6.</td>
<td>Roxette - How Do You Do</td>
<td>(EMI)</td>
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<td>Tote - Kingdom Of Desire</td>
<td>(EMI)</td>
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<td>9.</td>
<td>Vaya Con Dios - Headin’ For A Fall</td>
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#### Finland

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<td>Pearl Jam - Ten</td>
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<td>Madonna - This Used To Be My Playground</td>
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<td>3.</td>
<td>Sting/Eric Clapton - It’s Probably Me</td>
<td>(PolyGram)</td>
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<td>INXS - Welcome To Wherever You Are</td>
<td>(PolyGram)</td>
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<td>5.</td>
<td>Dr. Alban - It’s My Life</td>
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#### Sweden

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<tbody>
<tr>
<td>1.</td>
<td>Ace Of Base - All That She Wants</td>
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<td>2.</td>
<td>Snap - Rhythm Is A Dancer</td>
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#### Ireland

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<tr>
<td>1.</td>
<td>Sinead O'Connor - Am I Not Your Girl</td>
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#### Belgium

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<th>Artist</th>
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<tbody>
<tr>
<td>1.</td>
<td>Roxette - Tourism</td>
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<td>2.</td>
<td>Vaya Con Dios - Time Files</td>
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#### Italy

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<th>Artist</th>
<th>Country</th>
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<tbody>
<tr>
<td>1.</td>
<td>Madonna - This Used To Be My Playground</td>
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<td>Sting/Eric Clapton - It’s Probably Me</td>
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<td>U2 - Where The Streets Have No Name</td>
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<td>INXS - Welcome To Wherever You Are</td>
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<td>Michael Jackson - Dangerous</td>
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#### Greece

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<td>1.</td>
<td>Kholoud - Didi</td>
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<td>2.</td>
<td>K.W.S. - Please Don’t Go/Game Beny</td>
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<td>Snap - Rhythm Is A Dancer</td>
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<td>Oasis - Can’t Buy Me Love</td>
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<td>Erasure - Abbaqueque</td>
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#### Switzerland

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<tr>
<td>1.</td>
<td>Inner Circle - Sweet</td>
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<td>Snup - Rhythm Is A Dancer</td>
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<td>Dr. Alban - It’s My Life</td>
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<td>4.</td>
<td>Vaya Con Dios - Headin’ For A Fall</td>
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<td>5.</td>
<td>Roxette - How Do You Do</td>
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<td>Guns N’ Roses - Knockin’ On Heaven’s Door</td>
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<td>8.</td>
<td>Snup - Rhythm Is A Dancer</td>
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<td>2.</td>
<td>Guns N’ Roses - Use Your Illusion II</td>
<td>(EMI)</td>
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<td>3.</td>
<td>Lillmeter Ershfräser - Trec Arntak</td>
<td>(BMG)</td>
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<td>4.</td>
<td>Erasure - Unplugged</td>
<td>(Warner Music)</td>
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<td>5.</td>
<td>Rammstein - Melancholy</td>
<td>(BMG)</td>
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#### Austria

<table>
<thead>
<tr>
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<th>Artist</th>
<th>Country</th>
<th>Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>K.O.R. - Giga Chopper</td>
<td>(BMG)</td>
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<tr>
<td>2.</td>
<td>Guns N’ Roses - Use Your Illusion II</td>
<td>(EMI)</td>
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<td>Lillmeter Ershfräser - Trec Arntak</td>
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<td>4.</td>
<td>Erasure - Unplugged</td>
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<td>5.</td>
<td>Rammstein - Melancholy</td>
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#### Greece

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<tr>
<td>1.</td>
<td>Kholoud - Didi</td>
<td>(PolyGram)</td>
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<tr>
<td>2.</td>
<td>K.W.S. - Please Don’t Go/Game Beny</td>
<td>(EMI)</td>
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<tr>
<td>3.</td>
<td>Snap - Rhythm Is A Dancer</td>
<td>(BMG)</td>
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<tr>
<td>4.</td>
<td>Oasis - Can’t Buy Me Love</td>
<td>(BMG)</td>
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<tr>
<td>5.</td>
<td>Erasure - Abbaqueque</td>
<td>(Virgin)</td>
<td></td>
</tr>
</tbody>
</table>

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THE NEW SMASH HIT SINGLE
NOW STORMING CONTINENTAL EUROPE
FROM THESE EHR STATIONS:

Belgium
RADIO CONTACT N/Brussels
HIT-FM 106.1/Hasselt
RADIO ROYAL/Hamont-Achel

Denmark
THE VOICE COPENHAGEN/Copenhagen
ANR/Aalborg
RADIO VIBORG/Viborg
RADIO ABC/Randers
THE VOICE NÆRUM/Nørum
THE VOICE NORDJYLLAND/Aalborg

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

Germany
SDR 3/Stuttgart
HR 3: EXTRA/Frankfurt

Hungary
RADIO DANUBIUS/Budapest

Holland
STATION 3/Hilversum
TROS RADIO 3/Hilversum
HIT RADIO/Bussum

Italy
RADIO CLUB 91/Naples
RTL 102.5 - HIT RADIO/Bergamo
STEREO/1/Rome
ANTENNA DELLO STRETTO/Messina

Norway
RADIO GRENLAND/Skiens
RADIO OSLO/Oslo
JÆRRADIOEN/Kleppes
RADIO VEST/Savanger
RADIO FREDRIKSTAD/Fredrikstad
RADIO OSLOFJORD/Oslo
RADIO 102/Haugesund

Poland
POLSKIE RADIO 3/Warsaw
RADIO ZIELONA GORA/Zielona Gora
RADIO LODZ/Lodz
RADIO GDANSK/Gdansk
RADIO RMF/Krakow

Portugal
RFM/Lisbon

Sweden
CITY RADIO/Gothenburg
CITY RADIO/Malmö
RADIO CITY/Stockholm
RADIO HUDDINGE/Stockholm
RADIO P4/Lund
RADIO RYD/Linköping
CITYRADION UPPSALA/Uppsala

Finland
RADIO 1/Helsinki

Bulgaria
RADIO VARNA/Varna

Czechoslovakia
BONTON RADIO/Prague

Greece
ANTENNA 97.1 FM STEREO/Athens
ANTENNA 97.5 FM STEREO/Salonika

COLUMBIA

FROM THE NEW ALBUM "KINGDOM OF DESIRE"
TOURING EUROPE EXTENSIVELY NOW!!
PLAYING IN POWERPLAY OR "A" ROTATION FROM THESE GOLD AND PLATINUM STATIONS:

Austria
Ö3/Vienna

Belgium
RADIO 21/Brussels
RADIO CONTACT N/Brussels

Czechoslovakia
RTL PRAHA 93.7/Prague

Spain
CADENA 100/Madrid
RADIO MADRID/Madrid

Denmark
ANR/Aalborg
UPTOWN FM/Copenhagen
DANMARKS RADIO/Copenhagen

Germany
RB 4/Bremen
RSJ/Kiel
RADIO GONG/Nürnberg
NDR 2 (DAYTIME PROG)/Hamburg
RADIO 7/Ulm
SFB 2/Berlin
RADIO XANADU/Munich

France
EUROPE 2 NETWORK/Paris

Norway
RADIO 102/Haugesund
RADIO MOSS/Moss

Italy
PETER FLOWERS FM/Milan
STEREORAI/Rome

Switzerland
RADIO FOERDERBAND/Bern

11 WEEKS ON EHR TOP 40
8 WEEKS ON GERMANY'S MEDIA CONTROL TOP 20

FROM THE RECORD BREAKING ALBUM: "SOME GAVE ALL"
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
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<tbody>
<tr>
<td><strong>UK</strong></td>
<td><strong>NIR</strong></td>
</tr>
<tr>
<td><strong>35</strong></td>
<td><strong>33</strong></td>
</tr>
<tr>
<td><strong>Who Is It?</strong></td>
<td><strong>Michael Jackson</strong> - Epic (Warner Chappell)<strong>C</strong></td>
</tr>
<tr>
<td><strong>Jump</strong></td>
<td><strong>Kris Kross</strong> - Ruffhouse/Columbia (EMI/Bridgeport)<strong>F</strong></td>
</tr>
<tr>
<td><strong>Piece Of My Heart</strong></td>
<td><strong>Enya</strong> - Epic (Warner Chappell)<strong>UK</strong></td>
</tr>
<tr>
<td><strong>Theme From M.A.S.H./Everything I Do</strong></td>
<td><strong>Meat Spice Preachers - Columbia (VARIOUS)</strong></td>
</tr>
<tr>
<td><strong>The Best Things In Life Are Free</strong></td>
<td><strong>Dr. John &amp; Joel Rosenberg - EMI/CAP/Badil (UK)</strong></td>
</tr>
<tr>
<td><strong>Sexy MF</strong></td>
<td><strong>Prince &amp; The New Power Generation - Paisley Park (Warner)</strong></td>
</tr>
<tr>
<td><strong>L.S.I.</strong></td>
<td><strong>The Shamen - One Life Indian (Warner)</strong></td>
</tr>
<tr>
<td><strong>Dancing Queen</strong></td>
<td><strong>Abba - PolyGram (Robex)</strong></td>
</tr>
<tr>
<td><strong>Mile Oldfield - Virgin (EMI)</strong></td>
<td><strong>Abchy Break Heart</strong></td>
</tr>
<tr>
<td><strong>Billy Ray Cyrus - Mercury (PolyGram)</strong></td>
<td><strong>The One</strong></td>
</tr>
<tr>
<td><strong>Damn I Wish I Was Your Lover</strong></td>
<td><strong>Sophie B. Hawkins - Columbia (EMI)</strong></td>
</tr>
<tr>
<td><strong>Reste Avec Moi</strong></td>
<td><strong>Francis Lalanne - Treqa (Pegasus)</strong></td>
</tr>
<tr>
<td><strong>Sometimes Love Just Ain’t Enough</strong></td>
<td><strong>Brother John &amp; Don Harvey - EMI/WC (USA)</strong></td>
</tr>
<tr>
<td><strong>Perché La Fai</strong></td>
<td><strong>Marco Massino - Ricordi (Biloba/Fonteva)</strong></td>
</tr>
<tr>
<td><strong>I Just Want To Dance With You</strong></td>
<td><strong>Donnie Donaldson - Z (Roger Cooke Bug)</strong></td>
</tr>
<tr>
<td><strong>Raumschiff Edelweiss</strong></td>
<td><strong>Edelweiss - Wheat (Brain Music)</strong></td>
</tr>
<tr>
<td><strong>House Of Love</strong></td>
<td><em><em>South</em> London</em> London - Notting Hill (PolyD)**</td>
</tr>
<tr>
<td><strong>Even Better Than The Real Thing</strong></td>
<td><strong>The Prodigy - Beastie Boys (Warner)</strong></td>
</tr>
<tr>
<td><strong>Freddie Mercury &amp; Montserrat Caballe - EMI (EMI)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Liberace - PolyGram (France)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Lamp Love/Alive And Kicking</strong></td>
<td><strong>Simple Minds - Virgin (EMI/WC)</strong></td>
</tr>
<tr>
<td><strong>Keep It Comin’</strong></td>
<td><strong>C&amp;C Music Factory - Columbia (EMI)</strong></td>
</tr>
<tr>
<td><strong>Have You Ever Needed Someone So Bad</strong></td>
<td><strong>Def Leppard - Bluejean Ribbons (Bluejean Ribbons)</strong></td>
</tr>
<tr>
<td><strong>I’m Gonna Get You</strong></td>
<td><strong>Bizzare Inc. feat. Angie Brown - Vinyl Solution (Schonza)</strong></td>
</tr>
<tr>
<td><strong>I Love Rock N’ Roll</strong></td>
<td><strong>Joan Jett &amp; The Blackhearts - Touch Of Gold (Fonteva)</strong></td>
</tr>
<tr>
<td><strong>I Feel Love</strong></td>
<td><strong>Meltos feat. Precious Wilson - Kikin (Warner Chappell)</strong></td>
</tr>
<tr>
<td><strong>A Money Shot (Live)</strong></td>
<td><strong>Weird Al Yankovich - EMI (EMI)</strong></td>
</tr>
<tr>
<td><strong>Take That - RCA (Virgin)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Sweet Lullaby</strong></td>
<td><strong>Deep Forest - Dance Pool (Celme/Unco De)</strong></td>
</tr>
<tr>
<td><strong>Shake Your Head</strong></td>
<td><strong>Vince Johnson &amp; Tonio - Fontana (WC/50</strong></td>
</tr>
<tr>
<td><strong>The Music Got Me</strong></td>
<td><strong>Bass Bumpers - Corno (Eye And Ear)</strong></td>
</tr>
<tr>
<td><strong>Could’ve Been Me</strong></td>
<td><strong>Billy Ray Cyrus - Mercury (Universal/EMI)</strong></td>
</tr>
<tr>
<td><strong>No Ordinary Love</strong></td>
<td><strong>Sada - PolyGram (PolyGram)</strong></td>
</tr>
<tr>
<td><strong>Walking On Broken Glass</strong></td>
<td><strong>Anna Linnx - RCA (EMI)</strong></td>
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<tr>
<td><strong>Connected</strong></td>
<td><strong>Stereos MC’s - 4th &amp; Broadway (EMI)</strong></td>
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<tr>
<td><strong>All That She Wants</strong></td>
<td><strong>Ace Of Base - Maga (Megason)</strong></td>
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<tr>
<td><strong>Ellegido - Blanco Y Negro (Warner)</strong></td>
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<tr>
<td><strong>Don’t Let The Sun Go Down On Me</strong></td>
<td><strong>Boy George &amp; Michael Stipe - Epic (Big Pig)</strong></td>
</tr>
<tr>
<td><strong>Tetris</strong></td>
<td><strong>Doctor Spin - Carper (Really Usefull/Sketch)</strong></td>
</tr>
<tr>
<td><strong>Success Has Made A Failure Of Our Home</strong></td>
<td><strong>Sinead O’Connor - EMI (EMI)</strong></td>
</tr>
<tr>
<td><strong>Come As You Are</strong></td>
<td><strong>Nirvana - DGC (Virgin)</strong></td>
</tr>
<tr>
<td><strong>Start Me Up</strong></td>
<td><strong>N America - Munich (EMI)</strong></td>
</tr>
<tr>
<td><strong>Rendez-vous</strong></td>
<td><strong>Alpha Blondy - EMI (EMI)</strong></td>
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<tr>
<td><strong>Runaway Train</strong></td>
<td><strong>Elton John &amp; Eric Clapton - Rock (Big Pig/Annoius)</strong></td>
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<tr>
<td><strong>You Bring On The Sun</strong></td>
<td><strong>Long Island - Anxou (Warner)</strong></td>
</tr>
<tr>
<td><strong>Is It Natural</strong></td>
<td><strong>Crowded House - Capitol (EMI)</strong></td>
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<tr>
<td><strong>Weather With You</strong></td>
<td><strong>Michael Learns To Rock - EMI/Green Lantern/Casablanca</strong></td>
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<tr>
<td><strong>The Crying Game</strong></td>
<td><strong>Koto Yamada - PolyGang (Polystar)</strong></td>
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<tr>
<td><strong>Bohemian Rhapsody/These Are The Days</strong></td>
<td><strong>Queen - PolyGram (France)</strong></td>
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<tr>
<td><strong>Rest In Peace</strong></td>
<td><strong>Extreme - A&amp;M (Rondor)</strong></td>
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<tr>
<td><strong>Jesus He Knows Me</strong></td>
<td><strong>Genesis - Virgin (Genesis)</strong></td>
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<td><strong>Hanno Uccico L’Uomo Ragno</strong></td>
<td><strong>B107 - WC (Conde/3/DJ’s)</strong></td>
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<td><strong>True To You</strong></td>
<td><strong>Johnny Holloway - Philips (Deapdread)</strong></td>
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<td><strong>Roadhouse Medley (Arrivw Watzl Pt. 25)</strong></td>
<td><strong>Status Quo - PolyGram (EMI/Volley)</strong></td>
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<td><strong>Layla (Acoustic)</strong></td>
<td><strong>Eric Clapton - Dog (Warner Chappell)</strong></td>
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<td><strong>Historias De Amor</strong></td>
<td><strong>Oscar Blashe Y Negro - EMI</strong></td>
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<tr>
<td><strong>It’s My Life (Remix)</strong></td>
<td><strong>Dr. Alban - SweMix (SweMix)</strong></td>
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<tr>
<td><strong>Anarchy In The UK</strong></td>
<td><strong>Sex Pistols - EMI (Warner)</strong></td>
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<tr>
<td><strong>Diddi</strong></td>
<td><strong>Klondil - Barclay (Virgin)</strong></td>
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<tr>
<td><strong>Vie Que De L’Eau</strong></td>
<td><strong>Mestre D’ene - WAX (Plano Blanco/SweMix)</strong></td>
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<tr>
<td><strong>Do It To Me</strong></td>
<td><strong>Lionel Rich - Motown (Rondor)</strong></td>
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## Adult Contemporary Europe

### ACE TOP 25

<table>
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<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>LIONEL RICHIE</td>
<td>My Destiny</td>
<td>Motown</td>
</tr>
<tr>
<td>2</td>
<td>JIMMY NAIL</td>
<td>Ain't No Doubt</td>
<td>(East West)</td>
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<tr>
<td>3</td>
<td>ANNE LENNOX</td>
<td>Walking On Broken Glass</td>
<td>RCA</td>
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<tr>
<td>4</td>
<td>SADIE</td>
<td>No Ordinary Love</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>CAMERON</td>
<td>Used To Be My Playground</td>
<td>(EMI)</td>
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<tr>
<td>6</td>
<td>BILLY RAY CYRUS</td>
<td>Achy Breaky Heart</td>
<td>[Mel/Max]</td>
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<td>7</td>
<td>INNER CIRCLE</td>
<td>'Sweet'</td>
<td>(Motorhead)</td>
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<td>8</td>
<td>LINDSEY BUCKMASTER</td>
<td>Buckingham/Countdown</td>
<td>(Mercury)</td>
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<td>9</td>
<td>VANESSA PARADIS</td>
<td>Je M'appartiens</td>
<td>(Virgin)</td>
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<td>10</td>
<td>STING</td>
<td>'95-Probably Me</td>
<td>(A&amp;M)</td>
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<td>11</td>
<td>ELTON JOHN</td>
<td>Running Income</td>
<td>(Rocket)</td>
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<tr>
<td>12</td>
<td>P. SMITH &amp; D. HENLEY</td>
<td>Sometimes Love Just...</td>
<td>(MCA)</td>
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<tr>
<td>13</td>
<td>PETER GABRIEL</td>
<td>Digging In The Dirt</td>
<td>(Virgin)</td>
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<tr>
<td>14</td>
<td>ROXETTE</td>
<td>'How Do You Do'</td>
<td>(East West)</td>
</tr>
<tr>
<td>15</td>
<td>2</td>
<td>(Epic)</td>
<td></td>
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<tr>
<td>16</td>
<td>19</td>
<td>(Island)</td>
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<tr>
<td>17</td>
<td>16</td>
<td>(Epic)</td>
<td></td>
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<tr>
<td>18</td>
<td>11</td>
<td>(Atlantic)</td>
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<tr>
<td>19</td>
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<td>(Atlantic)</td>
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<tr>
<td>20</td>
<td>9</td>
<td>(Atlantic)</td>
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### European Dance Radio

### EDR TOP 25

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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>SNAP</td>
<td>'Rhythm Is A Dancer'</td>
<td>(Larry/Arielle)</td>
</tr>
<tr>
<td>2</td>
<td>BOBBY BROWN</td>
<td>'Humpin' Around'</td>
<td>(MCA)</td>
</tr>
<tr>
<td>3</td>
<td>SOUL II SOUND</td>
<td>Just Right</td>
<td>(Fontana)</td>
</tr>
<tr>
<td>4</td>
<td>SHAMEN</td>
<td>'Feel It'</td>
<td>(Fontana)</td>
</tr>
<tr>
<td>5</td>
<td>A Flock Of Seagulls</td>
<td>'The Story Of My Life'</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>6</td>
<td>OMA</td>
<td>'Music Of Love'</td>
<td>(Universal)</td>
</tr>
<tr>
<td>7</td>
<td>DR. ALBAN</td>
<td>'It's My Life'</td>
<td>(Fontana)</td>
</tr>
<tr>
<td>8</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>'One Love/People Get Ready'</td>
<td>(em)</td>
</tr>
<tr>
<td>9</td>
<td>MAXI PRIEST</td>
<td>'Gimme It'</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>10</td>
<td>FELIX</td>
<td>Don't You Want But A Thing</td>
<td>(Fontana)</td>
</tr>
<tr>
<td>11</td>
<td>BOY II MEN</td>
<td>End Of The Road</td>
<td>(Motown)</td>
</tr>
<tr>
<td>12</td>
<td>MICHAEL JACKSON</td>
<td>'Say'</td>
<td>(A&amp;M)</td>
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<tr>
<td>13</td>
<td>T.CLY</td>
<td>'Baby-Baby-Baby'</td>
<td>(Motown)</td>
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<tr>
<td>14</td>
<td>C&amp;M MUSIC FACTORY</td>
<td>Keep It Comin'</td>
<td>(C&amp;M)</td>
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<tr>
<td>15</td>
<td>EUROPE</td>
<td>'The Kids Are Back'</td>
<td>(Atlantic)</td>
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## Billboard Singles

### USA TOP 25

<table>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>BOYZ II MEN</td>
<td>'End Of The Road'</td>
<td>Bay 10</td>
</tr>
<tr>
<td>2</td>
<td>P. SMITH &amp; D. HENLEY</td>
<td>Sometimes Love Just...</td>
<td>MCA</td>
</tr>
<tr>
<td>3</td>
<td>HOUSE OF PAIN</td>
<td>'Jump Around'</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>4</td>
<td>BOBBY BROWN</td>
<td>'Humpin' Around'</td>
<td>MCA</td>
</tr>
<tr>
<td>5</td>
<td>H-FIVE</td>
<td>'She's Playing Hard To Get'</td>
<td>Jive</td>
</tr>
<tr>
<td>6</td>
<td>K.W.S.</td>
<td>'Please Don't Go'</td>
<td>Next Plateau/K</td>
</tr>
<tr>
<td>7</td>
<td>FIREHOUSE</td>
<td>'What I Look Into Your Eyes'</td>
<td>Epic</td>
</tr>
<tr>
<td>8</td>
<td>TLC</td>
<td>'Baby-Baby-Baby'</td>
<td>LaFace</td>
</tr>
<tr>
<td>9</td>
<td>ARRESTED DEVELOPMENT</td>
<td>'People Everyday'</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>10</td>
<td>THE ELEVATORS</td>
<td>'How Do You Talk To An Angel'</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>11</td>
<td>EN VOGUE</td>
<td>'Free Your Mind'</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>12</td>
<td>MADONNA</td>
<td>'Erotica'</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>13</td>
<td>DEF LEPPARD</td>
<td>'You Have Ever Needed...'</td>
<td>Mercury/UK</td>
</tr>
<tr>
<td>14</td>
<td>MARY J. BLIGE</td>
<td>'Real Love'</td>
<td>Uptown</td>
</tr>
<tr>
<td>15</td>
<td>BRYAN ADAMS</td>
<td>'Do I Have To Say The Words'</td>
<td>A&amp;M</td>
</tr>
</tbody>
</table>

## European Country of Origin

### NATIONAL AIRPLAY

### UNITED KINGDOM

Most played on BBC stations and major independent.

1. (1) Bob Marley & The Wailers - Iron Lion Zion
2. (3) Tears For Fears - Shout
3. (1) Dire Straits - Money For Nothing
4. (2) Dire Straits - 'Money For Nothing'
5. (2) Dire Straits - 'Money For Nothing'
6. (3) Dire Straits - Money For Nothing
7. (4) Dire Straits - Money For Nothing
8. (5) Dire Straits - Money For Nothing
9. (6) Dire Straits - Money For Nothing
10. (7) Dire Straits - Money For Nothing

### GERMANY

Most played on ARD stations and major independent. Compiled by Media Control/Ibbaden Radio.

1. (1) Max Headroom - 'All Night Long'
2. (2) U2 - 'Where The Streets Have No Name'
3. (3) U2 - 'Where The Streets Have No Name'
4. (4) U2 - 'Where The Streets Have No Name'
5. (5) U2 - 'Where The Streets Have No Name'
6. (6) U2 - 'Where The Streets Have No Name'
7. (7) U2 - 'Where The Streets Have No Name'
8. (8) U2 - 'Where The Streets Have No Name'
9. (9) U2 - 'Where The Streets Have No Name'
10. (10) U2 - 'Where The Streets Have No Name'

### FRANCE

Most played on AM stations. Compiled by Media Control/Stereowave.

1. (1) Vangelis Parides - 'Me My Baby'
2. (2) Jimi Hendrix - 'The Wind Cries Mary'
3. (3) Sting - 'It's Just Me'
4. (4) Sting - 'It's Just Me'
5. (5) Sting - 'It's Just Me'
6. (6) Sting - 'It's Just Me'
7. (7) Sting - 'It's Just Me'
8. (8) Sting - 'It's Just Me'
9. (9) Sting - 'It's Just Me'
10. (10) Sting - 'It's Just Me'

### FRANCE FM

Most played on FM stations. Compiled by Media Control/Stereowave.

1. (1) Vangelis Parides - 'Me My Baby'
2. (2) Jimi Hendrix - 'The Wind Cries Mary'
3. (3) Sting - 'It's Just Me'
4. (4) Sting - 'It's Just Me'
5. (5) Sting - 'It's Just Me'
6. (6) Sting - 'It's Just Me'
7. (7) Sting - 'It's Just Me'
8. (8) Sting - 'It's Just Me'
9. (9) Sting - 'It's Just Me'
10. (10) Sting - 'It's Just Me'

### NORWAY


1. (1) John - 'D.C. 08 Publ.!
2. (2) Pink Floyd - 'The Wall' (World Box)
3. (3) Sting - 'It's Just Me'
4. (4) Sting - 'It's Just Me'
5. (5) Sting - 'It's Just Me'
6. (6) Sting - 'It's Just Me'
7. (7) Sting - 'It's Just Me'
8. (8) Sting - 'It's Just Me'
9. (9) Sting - 'It's Just Me'
10. (10) Sting - 'It's Just Me'

### SPAIN

Most played records on Compa\'nti\'s, covering the major stations.

1. (1) Serio Da\' - 'Vida Em Esp\'irito...
2. (2) Ne Inter - 'Lady
3. (3) OBK - 'Heb\'nte Amor De Amor...
4. (4) Cafeman - 'La Lluna
5. (5) Alejandro Pena - 'Vicenta...'
6. (6) Jimmy Nail - 'Ain't No Doubt
7. (7) Colin Carter - 'Je Tu T'es Rien
8. (8) Promodos - 'Cr\'me Chocolat
9. (9) Fr\'ncisco de la Torre - 'Se Tu No Miras...
10. (10) Santiago - 'Yo Soy Tu Amante

### FRANCE

Most played records on national station DR3 and major private. Compiled by Sticking NeedleTop 40.

1. (1) Bob Marley & The Wailers - Iron Lion Zion
2. (2) U2 - 'Where The Streets Have No Name
3. (3) U2 - 'Where The Streets Have No Name
4. (4) U2 - 'Where The Streets Have No Name
5. (5) U2 - 'Where The Streets Have No Name
6. (6) U2 - 'Where The Streets Have No Name
7. (7) U2 - 'Where The Streets Have No Name
8. (8) U2 - 'Where The Streets Have No Name
9. (9) U2 - 'Where The Streets Have No Name
10. (10) U2 - 'Where The Streets Have No Name

### FINLAND

Most played records on radio stations compiled by Discopress.

1. (1) Max Headroom - 'All Night Long'
2. (2) U2 - 'Where The Streets Have No Name
3. (3) U2 - 'Where The Streets Have No Name
4. (4) U2 - 'Where The Streets Have No Name
5. (5) U2 - 'Where The Streets Have No Name
6. (6) U2 - 'Where The Streets Have No Name
7. (7) U2 - 'Where The Streets Have No Name
8. (8) U2 - 'Where The Streets Have No Name
9. (9) U2 - 'Where The Streets Have No Name
10. (10) U2 - 'Where The Streets Have No Name

### SWEDEN

Most played records on Swedish national and local stations. Compiled by Airplay Sweden.

1. (1) Papa Doe - 'Ain't No Sub\'cha
2. (2) Mike Oldfield - 'Tubular Bells
3. (3) Michael Jackson - 'Tell Me I'm Not Dreaming
4. (4) Peter Gabriel - 'Digging In The Dirt
5. (5) Linda Thompson - 'Here Comes The Sun
6. (6) Abba - 'The Winner Takes It All
7. (7) ABBA - 'The Winner Takes It All
8. (8) ABBA - 'The Winner Takes It All
9. (9) ABBA - 'The Winner Takes It All
10. (10) ABBA - 'The Winner Takes It All

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**Music & Media**

**OCTOBER 17 1992**

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**AmericanRadioHistory.Com**
Two top management personnel at BMG Records UK were sacked on October 5. Yvonne Fletcher, senior international manager UK and Miller Williams, international manager UK, were dismissed on short notice. Both were responsible for exploiting international product in the UK. No one has yet been named to fill the vacancies. BMG Records UK chairman MD John Preston was unavailable for comment at press time.

No deal yet: Sources close to the AIRC/PPL copyright dispute say the two sides came within £200,000 of reaching an agreement during the early stages of the tribunals. The offer was rejected by the record companies, claim the sources. The Tribunal's decision on the dispute is expected around the end of the year.

Make or break?: Remember the proposed Breakers chart in the early stages of the Copyright Tribunal. But the offer was said the two sides came within £300,000 of reaching an agreement during the early stages of the Copyright Tribunal. But the offer was

Smaller plans for smaller: M&M hears Sony Music UK was sacked on October 5. Yvonne Fletcher, senior international manager UK, was unnamed for comment at press time.

Off the record

Classic FM

(continued from page 1)

Capaldi, "We have just been told by Gallup that Gorecki shot up from 29 to 10 on the classical chart. We are very pleased. I think it is a direct result of being on those shows on Classic FM."

She says she hopes this example will be a springboard to further develop the relationship between the record company and the station. "The more we can work together the better."

Capaldi says, however, it is too early to tell the exact number of units sold as a result of airplay or as part of an overall promotion.

NRW

(continued from page 1)

is the case of the wrong kind of product. "People listen to cable radio in their cars or on the beach. This is their goal. "Radio has to be mobile."

"I think that cable radio can be very profitable. We have a market share of between nine and 10%," says Tony Cooke, radio promotions at Chrysalis UK, who deals with RL. "People in our industry realize the potential for further growth."

"Power Radio, Cable One, Radio 10 all had to stop due to heavy SAAB rates," he says. "Sky Radio, Cable One, Radio 10 had to stop due to heavy SAAB rates."

Cooke says cable and satellite broadcasters need to raise their profiles, but should not have to go it alone. "They could do more for themselves than they do, but obviously record companies have to back them as well," he maintains.

Adds head of radio promotion at EMI Germany Winfried Ebert, "Radio has to be mobile. Many listeners tune in while in their cars or on the beach. This is one of the major problems faced by cable/satellite broadcasters. Star'Sat ran a very good promotion by giving us some terrestrial frequencies in Bavaria."

"I think that cable radio can do the job in bringing back RL," says Tony Cooke, radio promotions at Chrysalis UK, who deals with RL. "People in our industry realize the potential for further growth."

"They could do more for themselves than they do, but obviously record companies have to back them as well," he maintains.

Additional reporting by Mark Mues

Einet also said that the centre is already known about in the former East German states. The state of Saxony has worked very closely with the centre to set up its own Rock Music Support organization.

BWP MD Zornhik said in his speech that "music is just as important an economic and employment factor as it is a cultural factor. The music industry provides around 100,000 people with their livelihoods and it still has potential."
Wailing To The Top

This week the upper area of the EHR Top 40 is full of movement. Three tracks shift into the top 10, one of them grabbing the top spot in its third week on chart. Iron Lion Zion from Bob Marley & The Wailers is the rather unexpected successor of Lionel Richie's 'My Destiny,' which topped the chart for only two weeks. This also marks the first time that a brandnewly released song reaches the EHR number one slot.

One should notice that Iron Lion Zion has a smaller roster of stations reporting it to M&M (4) than the song on number two, Brian May's 'Too Much Love Will Kill You.' And so it goes with the song that has the largest roster of stations — Undercover's 'Ruber Slender,' which is reported by a total of 74 radio stations. These songs are basically the main force behind the greatest amount of new numbers.

In the case of Iron Lion Zion, an extra number of 45% of the EHR stations come from platinum stations.

E.R.M.'s Drive is by far this week's fastest mover. It storms into the top 10 with a roster that is increasing very quickly (41% new adds).

Most market are in the UK and also in both EHR territories. Most other territories are also promising. Only in Germany and Belgium does airplay kick off at bit hesitatingly.

This week's highest new entry is for Prince, whose 'My Name Is Prince' is already EHR top 10 in the West Central, South, and Southeast regions.

The masto of Paisley Park also gets this week's most adds. With 29 first-time reports, 'My Name In Prince shares a tie with Bruce Springsteen's 'Human Touch' as the fourth most-added record this week. Only Madonna's 'This Used To Be My Playground' and 38 adds in two consecutive weeks, and Lionel Richie's 'Do It To Me' (32 adds) had larger numbers.

Prince

The 'A' Rotation Leaders

LIONEL RICHIE/My Destiny (Motown) 60
BOB MARLEY & THE WAILERS/iron Lion Zion (EMI) 57
P. SMYTH & D. HENLEY/Sometimes Love Just Ain't... (Capitol) 51
MODERN JUKEBOX/How Do You Do (E.M.I.) 41

The 'A' Rotation Leaders are those songs which reached the highest number of platter additions during the week. In the case of a tie, songs are listed alphabetically by artist.

The 'A' Rotation Performance

SUSANNE VEG/In Liverpool (A&M) 83
TASMIN ARCHER/Sleeping Satellite (EMI) 80
INNOCENTS/Don't Do It To Me (Columbia) 76
DOUBLE YOU/We All Need Love (Robyn) 75
SNAP!/Rhythm Is A Dancer (A&M) 75
NENEH CHERRY/Money Love (Clair) 74
CROWDED HOUSE/It's Only Natural (Capitol) 71
DEF LEPPARD/You Need Someone (Columbia) 71
DEL AMIRI/Just Like A Man (A&M) 71
MADONNA/Eros (Sony) 71

*The 'A' Rotation Leaders are those songs which reached the highest number of platter additions during the week. In the case of a tie, songs are listed alphabetically by artist.

The week 42/92 EHR Top 40 chart is based on a weighted scoring system: Song score points are derived by adding overall EHR reporting stations, that target 12-35 year-old listeners with contemporary music flavors. The songs are listed alphabetically by artist.

**New Top 20 Contenders**

JOE COCKER/All I Know Feels Like Yesterday (Capitol) 24
ACE OF BASE/All That She Wants (Mega) 37
GO WEST/Forthright (Chrysalis) 15

New Top 20 Contenders are those tracks that have not yet had an EHR top 20 position and qualified for the chart. The original adds are based by tert si number of stations. In case of a tie, records are listed alphabetically by artist.

**Chartbound**

ERMA FRANKLIN/Peice Of My Heart (Epic) 33/11
MAXI PRIEST/Groove In The Midnight Hour (A&M) 31/6
SHAMEN/Eeeeenogger Beace (One Little Indian) 31/6
MAXI PRIEST/Groove In The Midnight Hour (A&M) 31/6
BILLY JOEL/No Small Day (Capitol) 29/9
MICHAEL BOLTON/To Love Somebody (Columbia) 28/13
CHRISTOPHER CROSS/In The Blink Of An Eye (Ariola) 28/5
BILLY JOEL/No Small Day (Capitol) 27/5
B-T-S/S I'll Take It (Parlophone) 26/6
SOPHIE B. HAWKINS/California Here I Come (Capitol) 26/5
JOE COCKER/All I Know Feels Like Forever (Capitol) 24/12
MAGGIE REILLY/Wait (EMI) 24/3
KYLIE MINOGUE/What Kind... (Polydor) 24/3
TOM COCHRANE/How Life Is (Capitol) 24/1
JIMMY NASH/Used To Be My Playground (Capitol) 23/1
REMBRANDTS/Johnny Have You Seen Her Face (Atlantic/New West) 22/6

Some of the most popular artists and songs from this period are included in the EHR Top 40 chart. This chart reflects the number of EHR reporting stations playing the songs during the week, with a focus on the most requested songs in the EHR network. The chart is updated weekly to provide an up-to-date reflection of the current music trends in the EHR network.
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MOST ADDED

1. BONNIE TYLER/Fools Lullaby

20 18

2. GO WEST/Faithful

13 12

3. BANANARAMA/Movin' On

6 5

4. BILLY JOE/All You Do (EMI)

19 17

5. SHAMEN/Ebeneezer Goode

8 7

6. UNDERCOVER/Baker Street

5 4

7. ROBерт ADAMS/Do I Have

7 6

8. SHAMEN/Ebeneezer Goode

5 4

9. ROXETTE/How Do You Do

4 3

10. ROXETTE/How Do You Do

6 5

11. ROYAL TRUANT/Countdown

3 2

12. UNDERCOVER/Baker Street

6 5

13. ROXETTE/How Do You Do

3 2

14. ROXETTE/How Do You Do

5 4

15. ROXETTE/How Do You Do

4 3

REGIOINAL EHR TOP 20

charts based on playlists from radio stations playing EHR material

1. NORTHWEST (NW): British Isles

2. CENTRAL (C): German-language areas (excluding Germany & Austria)

3. WEST (W): French-speaking areas

4. NORTH (N): Scandinavia (Sweden, Denmark, Norway, Iceland, Finland)

5. WEST CENTRAL (WC): Dutch-language areas

6. SOUTH (S): Italian-language areas

7. SOUTHWEST (SW): Spain (excluding Andorra)

8. EAST CENTRAL (EC): Eastern European countries

9. EAST (E): Eastern European countries

10. NORTH EAST (NE): Baltic areas (no chart compiled)

11. EAST (E): Eastern European countries (no chart compiled)

1. NORTHWEST (NW): British Isles

2. CENTRAL (C): German-language areas (excluding Germany & Austria)

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4. NORTH (N): Scandinavia (Sweden, Denmark, Norway, Iceland, Finland)

5. WEST CENTRAL (WC): Dutch-language areas

6. SOUTH (S): Italian-language areas

7. SOUTHWEST (SW): Spain (excluding Andorra)

8. EAST CENTRAL (EC): Eastern European countries

9. EAST (E): Eastern European countries

10. NORTH EAST (NE): Baltic areas (no chart compiled)

11. EAST (E): Eastern European countries (no chart compiled)

1. NORTHWEST (NW): British Isles

2. CENTRAL (C): German-language areas (excluding Germany & Austria)

3. WEST (W): French-speaking areas

4. NORTH (N): Scandinavia (Sweden, Denmark, Norway, Iceland, Finland)

5. WEST CENTRAL (WC): Dutch-language areas

6. SOUTH (S): Italian-language areas

7. SOUTHWEST (SW): Spain (excluding Andorra)

8. EAST CENTRAL (EC): Eastern European countries

9. EAST (E): Eastern European countries

10. NORTH EAST (NE): Baltic areas (no chart compiled)

11. EAST (E): Eastern European countries (no chart compiled)

1. NORTHWEST (NW): British Isles

2. CENTRAL (C): German-language areas (excluding Germany & Austria)

3. WEST (W): French-speaking areas

4. NORTH (N): Scandinavia (Sweden, Denmark, Norway, Iceland, Finland)

5. WEST CENTRAL (WC): Dutch-language areas

6. SOUTH (S): Italian-language areas

7. SOUTHWEST (SW): Spain (excluding Andorra)

8. EAST CENTRAL (EC): Eastern European countries

9. EAST (E): Eastern European countries

10. NORTH EAST (NE): Baltic areas (no chart compiled)

11. EAST (E): Eastern European countries (no chart compiled)
BOYZ II MEN
END OF THE ROAD
THE HIT SINGLE FEATURED ON THE
ORIGINAL SOUNDTRACK ALBUM
BOOMERANG

FEATURES ALL NEW MUSIC BY
BABYFACE (FEATURING TONI BRAXTON) • BOYZ II MEN • TONI BRAXTON • JOHNNY GILL
AARON HALL (FEATURING CHARLIE WILSON) • GRACE JONES • P. M. DAWN • SHANICE
A TRIBE CALLED QUEST • KENNY VAUGHAN & "THE ART OF LOVE" • KEITH WASHINGTON
THE LAFACE CARTEL:
DAMIAN DAME • HIGHLAND PLACE MOBSTERS • TLC
INTRODUCING TONI BRAXTON