EMI Makes Second Bid For RFM

Second time a charm? After being shot down by broadcast regulator the CSA in its first bid, network operator NRJ and French publisher Alain Ayache announced they have teamed together to buy the financially troubled AC net RFM (M&M September 19).

Ayache reportedly has offered Frf30 million (app. US$6.5 million) to Crown Communications for a 32.5% stake in RFM. Also as part of the deal, NRA president Jean-Paul Baudercroix will hold a share of 22.5%, Crown retains a 20% stake while Crédit Mutuel d’Artois keeps its 25% share. The CSA had not publicly commented on the announcement at press time.

Like the NRJ’s first attempt, this one has also not been pre-
...continues on page 25

PolyGram Tops 3rd Qtr. Euro Album Chart

by Mark Sperwer

PolyGram leads M&M’s third-quarter chart share album survey with 24.4%, up from 20.9% from the second quarter.

Over 22.5% of the company’s share can be attributed to the Rocket label responsible for Elton John’s The One album. A further 17% is contributed by labels like Motown (Lionel Richie’s Back To Front compila-
tion) and London (Shakespeare’s Sister and Slash act Faith No More). Other product sources contributing were Island (sales of U2 in the UK and French mar-
tests), Mercury (INXS, Ugly Kid Joe), Phonogram’s Bludgeon Riffola imprint (Def Leppard), Vertigo (Metallica, Dire Straits) and Fiction (The Cure).

BMG is second-best album company with 22.6% (versus 17.6% in the second quarter), largely due to its partnership with Geffen/DGC and its flagship acts Guns N’ Roses and Nirvana. The respective albums, Use Your Illusion I and Nevermind, rank as the company’s overall number three, number one and number four-charting records. Snap’s The Madman’s Return (Logic) is...continues on page 25
The record breaking single 'END OF THE ROAD' remains at No. 1 for the 12th week on Billboard's Hot 100 Chart, breaking all American chart records, held since 1956 when Elvis Presley's double-sided smash 'Don't be cruel'/'Hound dog' topped the charts for 11 weeks.

"BE A PART OF MUSICAL HISTORY"
Moving up to 14 EHR TOP 40
Now playing on more than 60 EHR stations.
Sony Restructures Columbia, Small

by Emmanuel Legrand

FRANCE  Sony Music's flagship label Columbia has joined the growing list of French record companies which have restructured. The changes, implemented by Sony Music France president Henri de Bodinat, came into effect on October 5. De Bodinat has integrated the A&R and marketing operations at the Barclay label. He will remain operating manager until one is appointed.

De Bodinat says he restructured the label because he "felt the classic split between A&R, marketing and promotion was outdated." He comments, "It is becoming increasingly difficult to differentiate between artistic and marketing decisions. For example, choosing a remix, a sleeve cover, or a music video are as much marketing decisions as artistic ones. It seemed suitable to put an end to this artificial split and mix the artistic and marketing team."

The label will be split between two departments: one for national acts and one for the international roster. Those will be managed, respectively, by Frederic Rebet, formerly assistant A&R manager, and Virginie Auclair, who was marketing manager for international and national artists. It is still undecided who will handle marketing decisions for the top acts of the label (mainly Jean-Jacques Goldman and Francis Cabrel), with whom Auclair has been working for years. De Bodinat says he is still discussing this matter with the label and its artists.

"We are going to adapt ourselves to the artists' point of view and we will not exclude any solution," says de Bodinat.

HOLLAND  A DJ war has broken out on the Dutch radio front as ex-Radio Veronica director Lex Harding gears up to begin broadcasting in December on his new cable station Radio 538.

Popular DJs Adam Curry (ex-MTV VJ) and Jeroen van Inkel have signed contracts with public broadcaster Veronica which together are worth over Dfl 2.3 million (US$2 million) over a three-year period to stay on at the pubcaster.

Curry had made a tentative agreement to join Harding's new station to present an "American Hit Parade" programme. After Harding heard of the Veronica offer, he reportedly told Curry, "Adam, you are stealing from your own wallet if you don't accept it."

The Curry contract for over Dfl 2 million is unprecedented for DJ talent in the Netherlands. Van Inkel's Dfl 200,000 salary was promptly doubled when Veronica management heard he might also defect to Radio 538.

Harding calls the contract "too crazy for words." Asked if there was a sense of panic at the station as a result of the possible defections, Harding said, "If they panic about losing DJs, they are fools. Popular DJs can be replaced. You can educate good DJs if you trust yourself enough."

Radio 538 will be "mainly a top 40 format," with some oldies and rock programmes, "whatever the market demands," says Harding, who plans to do some night-time presenting himself at the station. The talent line-up includes PD and presenter Eric de Zwart, DJs Wessel Van Diepen, Michael Pilarczyk, Will Lukkinga, Kees Schippersoort and Corne Klijn, many of whom acquired their reputations working at Harding's former employer Radio Veronica.

Sky Radio, owned by Rupert Murdoch's News International, is one of the bigger investors in the station. Harding says he expects to sign up some 1.5 million cable subscribers in the next two months—enough to qualify for a cable licence. As part of the deal with Sky Radio, however, commercial pop station Hit Radio and its 3.5 million cable connections will be incorporated into the new station and Hit Radio will effectively disappear from the cable. Radio 538 will be operating out of the former Hit Radio studios.

In addition to Sky, Harding had previously approached the Radio 10 Group and RTL Radio in Luxembourg with efforts to put together his cable operation.

"We had to cooperate with one of the existing stations. If we started all over at this moment, we wouldn't have time to get enough connections," says Harding. "Murdoch is one of the biggest share-holders. That's the price we had to pay for the cable connections. But they will certainly not have the majority, because no one will."

Harding says Hit Radio was absorbed into Radio 538 because they wanted to keep the new station Dutch-based, a factor which is expected to help when Radio 538 applies for a scarce terrestrial frequency.

Regulations in Holland require that a station acquire some 60% of possible cable subscribers in its first year of operation in order to keep its cable licence. It also stipulates that broadcasting companies first go commercial cable before being allowed a terrestrial frequency. Harding is one of the original founders of Radio Veronica. Radio 538 took its name from the frequency used by Radio Veronica in the early 70s when it was broadcasting as a pirate station off the coast of Holland.

EASTERN EUROPE: Music Sales Down In The East

Bad news for the record industry in Hungary and the Czech Slovak Federal Republic, where total unit sales dropped 33.3% and 35.9%, respectively. The bright spot was CDs, where unit sales increased 50% in each territory. Overall, the value of recorded music in Hungary jumped 23.6% to US$23.6 million, while in the Czech Slovak Federal Republic it fell 15.5% to US$27.8 million mostly due to currency fluctuations.

ITALY: Reversi claims Rondo Veneziano name

A dispute over the name of Italian act Rondo Veneziano will be settled in Milan's Civil Tribunal. The battle is between the group's creator, Gian Piero Reversi, and Baby Records. The label has released 12 albums by the act since 1980, with European sales, including the UK, totaling 15 million units. Reversi claims he owns the name Rondo Veneziano.

SONY UK ANNUAL CONFERENCE — Pictured at Sony UK's annual conference held in London last month are (l-r): head of the Heavenly label Jeff Barrett, Sony Music UK chairman Paul Russell, head of the Creation label Alan McGee, head of licensed repertoire division Jeremy Pearce and head of the Rhythm King label Martin Hecht.
i’ve been thinking about you
– was the no.1 radio airplay record in the USA.

BMI Awards Winner
1992 Song of the Year

Londonbeat.

and now the
new single

that’s how
i feel about
you

from the album
harmony
Export Needs Domestic Support, Say CIR Members

by David Roe

FRANCE Exporting French talent topped the agenda at the Centre d’Information du Rock (CIR)’s first conference in its six-year history. On one of the panels at the event, on October 6 were BMG France president Bernard Carbonzé, performing rights society SACEM professional relations manager Eric Dufaure, Gipsy Kings producer Claude Martínez, Jean-François Michel, president of the French Music Office and assistant to Jack Lang, minister of culture, and Luc Nattaï, responsible for the international Boucherie label.

Dufaure called for a more dynamic home market to stimulate exports of French music, saying, ‘There have to be more venues, videos, buses and clubs where people at home can hear music.” Carbonzé supported his point, saying, ‘We now have to push local production more. Economically, things are dangerous and the mediat isn’t pushing artists the way it should. All in all it costs one million francs to produce an album. This means a lot of records have to be sold to pay for a record.”

But would the success of an album abroad pay for the costs of a record? No, according to Martínez. ‘The problems in exporting are not economic,” he said. ‘We’ll never make a fortune from exports, and only very few cases have ever made money abroad.” Nattaï said the costs of exportation have a discouraging effect. ‘We did make an impact in the States (referring to the Garçon Boucheurs tour of the US), but it was only a drop in the ocean and it could take up to four years to pay back the expenses,” he said.

“So we have to ask ourselves about our own creativity and its relationship to the markets.”

“Europe is our obvious target and it is clear that in this respect steps have been made. The success or failure of a group does not depend on the existence of any given institutions, but they are there and they can help.” Dufaure agreed and pointed out that the industry has already united to create a promotional office for French Music Office (FMO) in New York. ‘The FMO is a relatively new thing however, and we will have to see whether it will be used or not.” Michel also pointed out that in several countries there were representatives in the French embassies who were there to help, but that people didn’t seem to be very aware of them. ‘We must train people in the other embassies and inform other people in the industry of their existence.” He pointed out that he had been charged by Lang to come up with proposals about the exportation of French music and to see under what conditions it was actually possible to send people abroad.

Carbonzé suggested that what might be possible is a joint effort by all parties concerned, independent of normal commercial competition, to create a body that could be used by everyone, both industry and artists alike.

The discussion was chaired by Music & Media’s French correspondent Emmanuel Legrand.

Stockholm Celebrates First Anniversary

by Kai Roger Ottesen

SWEDEN Stockholm Records will celebrate its first birthday one month early with a party for 1,000 members of the music industry. The party, scheduled for December 7, will also feature all of the label’s 30 artists.

Kinnevik-owned EHR formatted Z-Radio and Z-TV have signed an exclusive contract with Stockholm Records to broadcast the event live to most major cities in Sweden, while three companies, as yet unnamed, will support the event.

The record company has plans to release an 18-track promotion CD with songs performed at the party, such as Hasta Manana by the Army Of Lovers, whose vocalist, Alexander Bard, is one of the co-owners of Stockholm Records. Other acts include Cool James & Black Teachers (album Undercover Lovers out in November), while the man who produced Dr. Alban’s One Love (SweMix), Douglas Carr, goes solo with his November album Read My Rights. All of the label’s artists are Swedish, except for the Norwegian band Cool New Sound.

Z-TV started promoting the event on October 12, airing four advertising spots daily. Z-Radio is also running advertising spots and competitions with CD prizes. Z-TV will broadcast the event between 20.00-22.45 and 23.15-01.00, with presenters such as Rob’s Raz and Sven Hallberg, while Z-Radio will cover the event. Z-TV reaches 90,000 households, Swedish producer Ola Hikansson launched Stockholm Records on January 1 along with PolyGram International with the aim of boosting Scandinavian acts singing in English. PolyGram holds a 50% stake of Stockholm records. The rest is owned by a number of Swedish producers.

The first single Runaway by Annette, was released in Sweden in March, and was released in Holland by Polydor in early October. Stockholm Records has two separate labels, Stockholm Records and 5 Records.

COLUMBIA remercie celles et ceux qui ont contribué au succès de l’album

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Albums vendus

Music & Media October 31, 1992

LION AWARDS — RTL Radio Luxembourg is running its 56th annual Lowen (Lion) Awards ceremony on October 17 in Dortmund’s Westfalenhalle and the event is to be televised on RTL Plus. The Lowen awards have been going since 1959 and were originally awarded twice a year, but became an annual event some 10 years ago. The Gold Lowen trophy is to go to Motown artist Shonice for her smash radio single “I Love Your Smile”, while a silver trophy goes to American Curtis Stigers for his ballad “I Wonder Why” and two bronze awards will be awarded to Matronome signing Uwe Ochsenknecht for his debut single “Only One Woman” and dance act Londonbeat for “You Bring On The Sun”.

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RADIO SALU/ Saarbruecken
Holland
HET STATION/Hilversum
Italy
PETER FLOWERS FM/Milan
RETE 105 NETWORK/Milan
RADIO CLUB 91/Naples
Norway
RADIO 102/Haugesund
RADIO GRENLAND/Skien
RADIO TONSBERG/Tønsberg

Poland
RADIO LODZ/Lodz
RADIO RMF/Krakow
RADIO GDANSK/Gdansk
RADIO ZET/Warsaw
Russia
RADIO MAXIMUM/Moscow
Spain
CANAL SUR RADIO/Andalucia
Sweden
RIKSRADIO P3: TRACKS/Lund
CITY RADIO/Gothenburg
RADIO HUDDINGE/Stockholm
RADIO P4/Lund
RADIO OREBRO/Orebro
Switzerland
RADIO 24/Zurich
RADIO LAC/Geneva
BMG Launches Archive Roster, Melting Pot

ITALY

BMG Italy is launching a series of CD-only releases of rare RCA archive material from national and international artists. Entitled Jazz From The Boot, a series of 14 albums is expected to be released, scheduled to start in October with three titles Jazz From The Boot (ampler), Armando Trovajoli Trio & Quartet plus Italian Trad. Graffiti, a compilation album featuring Italian Dixieland repertoire.

Alberto Salini, label manager for BMG's jazz repertoire, comments: 'I've been involved in the promotion of jazz, new age and world music on various distributed labels. I thought, Why not also take care of our own repertoire like companies as Polygram UK or France?

Salini says that material released on the Jazz From The Boot series will range from the end of 1950 until today. Some is unreleased product, while some has only been released in mono on reel-to-reel. He's earmarked publicist RAI radio as the main target for promotion.

Salini also confirms the October launch of Melting Pot, a new product line which he regards as "an end of the century." Gehhardt said the powerful release schedule, including new albums from the company's biggest stars Madonna, Prince, R.E.M. and Betty Boo, would guarantee a bright outlook for the company and put an end to hard times. The current economic situation and the future development of radio distribution soundcarrier market were the main topics of discussion, with newly appointed distribution director Udo Lauen reflecting on the general stagnation of the national market and the possibilities in the current WEA repertoire. According to Lauen, it was good inhouse cooperation which kept the company going through the economic depression, as well as an improved distribution system. Marketing director Berrad Dopp pointed to the success of Westernhagen's album Ja Ja, which spent 12 weeks at the top of the national album charts. He said this proves that significant revenue can be achieved with a national artist 'WEA's creative marketing, good promotion and powerful distribution will boost the whole German record industry.' Dopp also pointed to releases from Heinz Rudolf Kunze and Juliane Werding on the way, as well as newcomers like Charade (a female pop duo, which WEA will be working on very hard), Casanova and Twice As Nice. 1992 is also the year in which Warner Music Vision has established itself on a world-wide basis, delegates were told. During the first day of the conference five members of the company were awarded with the "Warner Award 1992" for their outstanding contributions, including Michael Hochhausen for his contribution to the success of The Sisters Of Mercy and Hans Peter Sprenger for his share in shifting 250,000 copies of the latest album by Achtin Reihe.

Melting Pot launches this month with the jazz/fusion flavoured With & For all albums, pianist, composer and arranger Ernesto Vitolo. Salini expects the album to be released on the Italian market of DS

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remercex celles et ceux qui ont contribué au succès de l'album

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MAJOR NETWORKS CONTINUE BATTLE FOR AUDIENCES

by Anna Marie de la Fuente

Spain

Church-owned newstalk netCOPE is already reaping the benefits of the arrival from Antena 3 of sports presenter Jose Maria Garcia and news presenter Antonio Herrero, putting it at the top of the newstalk ranking in the first ICP radio audience results, with a 15% audience share, against Antena 3's 14%.

This is compared to a 7% share in the second quarter '92 survey, ranking it in fourth place among news/stalk stations. The recent survey covered only the second fortnight in September. Among the EHR nets, SER Los 40 Principales maintains its lead position, while Cope Cadena 100 has gained 200,000 listeners since the launch of its TV, press and poster campaign mid-September. Sated to last until November 7, the US$4 million budget campaign complements other promotional projects including a live broadcast of the 30th anniversary tribute to Bob Dylan from New York.

Meanwhile, Los 40 Principales continues its aggressive campaign, boasting the exclusive retransmission of Michael Jackson's concert in Romania, the end of his European tour and the sole rights to the official presentation of Madonna's latest album Erotica. The perennial leader has already featured the official world presentations of R.E.M., Peter Gabriel, Bon Jovi, Garth Brooks and Prince.

Spanish Top 5 Stations (Work Days, Second Half September '92)


Top 5 Spanish Stations (Work Days, Second Half September '92)

Listeners Share* (1000s) (%)

Los 40 Principales(EHR) 3,427 19

Antena 3(N/T) 2,859 15

SER(N/T) 2,628 14

RNE(NT) 2,175 12

Source: ICP

COLUMBIA

Columbia

Columbia

Columbia
Newsmakers

John Mair

Eric Wordsworth

- Ireland: Donnack O’Driscoll, head of development at CLT, has been appointed as chairman of its Dublin-based station Atlantic 252. He will retain his other position with CLT.

- UK: Nicki Hill and Jeremy Scott have been appointed to the board of Southern Sound as sales director and programme director, respectively. Hill comes form the Observer newspaper, while Scott was previously responsible for all the company’s station output since SK’s merger with Invicta in 1991.

- UK: John Mair, former PolyGram UK sales and customer service director, has been appointed director of distribution at Hendricks Records Ltd. Former PolyGram UK operations director Eric Wordsworth joined the company the previous week in the same position.

Profile

Radio Should Think Big, Says Capital MD Eyre

By Mike McGeever

M&M: Where do you want to take Capital Radio in the long term?

RE: Our goal is to remove the constraint on radio’s revenue. This often quoted 2% of total ad revenue is dramatically lower than a lot of European countries. For a while the industry has been saying it is a relative newcomer by comparison to commercial radio in other countries. That was probably a factor, but we are near to being 20 years old now. We have to start to address some of the root causes with the advertisers.

M&M: Why do advertisers hesitate when it comes to buying radio?

RE: My view is that advertisers tend to regard the medium as being second best for many advertising purposes. Radio is used when television is unaffordable.

The other reasons I think are very often “mobile goalposts” erected by media decision-makers who basically don’t want to write radio ads. They raise questions about the complexity of the medium: that to buy a national campaign you need to be buying in so many different centres; that it’s very hard to know precisely what you’re buying at the far end of the country, etc. I think these points will fall into perspective once we’ve addressed the creative difficulties.

M&M: How much of this is the industry’s fault and what does it have to do to improve it?

RE: I think we have to start thinking a bit bigger. For years now, radio has been the 2% medium, I think we should start to think of ourselves as a 5% medium for starters. The beauty of radio is that it is made up of lots of small component parts. The medium communicates with local communities in a way that no other medium does, whether it’s London or Ludlow. The stations waste no opportunity to ensure that dialogue with the community goes on all times. At Capital, barely a half-hour goes by without someone getting on air. They are perpetually invited to pick up the telephone, come into the foyer, meet the Capital rig at various events. That process creates a dynamic relationship with the community.

M&M: Has your market reached its growth peak and has Capital peaked in terms of audience and revenue?

RE: I don’t think either is the case. We fell pretty hard as a result of the recession, and we will bound out of it pretty fast. The Advertising Association’s latest forecasts reckon that radio will grow faster than the average of all other media in 1993, and I think it really depends if you can persuade the Radio Authority to introduce the incremental programme format for those regions. For example, I don’t know if a melodic format would be considered much of an incremental change in Central Scotland where you have Clyde 1 & 2. I think the Authority is going to look for something which represents a genuine increase in listener choice. I don’t know if they are going to be licences to print money.

M&M: What are your plans regarding the entrance of new competition, such as cable, satellite, DAB and new stations?

RE: I approach them with a degree of caution because any new competitor in your market has to be approached with a degree of respect. However, I’m also confident, because the last JICRAR gave us the highest combined reach over the last few years, although we have had nine new entrants in the market. We are taking them seriously, but we shall not be making panicky changes to accommodate new competition.

M&M: What role does Capital Radio play in promoting new British music?

RE: Capital is in business to be a great radio station, not specifically to launch new acts. However, those two things overlap sometimes. The charge levelled by the record companies that we sit here and wait for the charts to come in and then put the top 40 on the playlist is wrong. There are some songs which get into the top 40 which we never play except for the chart show, while there are others which we play despite the fact they are not being pushed terribly hard by the record companies. We happen to believe that if we play our own music as a service for the music industry, the radio wouldn’t be so good.

M&M: What can be done to improve the relationship between radio and record industries?

RE: I see no reason why we shouldn’t have constructive talks with the record industry about what more they would like to see us doing and where we continue to frustrate them.
Finding Alternative Revenue Opportunities For Your Station

by Thomas Hoppensperger

Airlines fly all over the world, but where does their business really come from? Do Airlines make more money in filling the first-class section from London to Sydney, for commissioning commercial cargo from Tokyo to New York or, in the case of American Airlines, by never leaving the ground?

American claims over 25 percent of the airline's value is in its "Sabre" KKSF Radio creates revenue through database marketing. The "Talk Radio Club Card," this program, creates station income. Dubbing or other audio projects clock for creative work, outside in-house production capabilities, nearly 25% of overall station revenues. In 1992, seven copywriters kept the station's airwaves in order. The harsh reality is that the majority of stations aren't profitable and the growing number of radio competitors makes it increasingly difficult for stations to survive through traditional sources of income. Relying on advertising revenues from spot sales and airtime will not serve radio stations to "unscrew every other light bulb," says Jonathan Booth, creative director of Broadstar Creative Consultants. But as American Airlines has shown, you may not have to fly for customers to buy.

Booth recalls his days at Metro Radio/Northampton. A staff of seven copywriters kept the station's production facilities constantly at work and brought in nearly 25% of overall station revenue. Virtually all radio stations have in-house production capabilities that could be used around the clock, for creative work, outside dubbing or other audio projects creating station income.

As for alternative advertising sources, KABC/Los Angeles finds new business through its "Talk Radio Club Card." This marketing tool matches up listeners' product needs with preferences with station clients through the KABC Info Line, an interactive phone system. KABC general sales manager Dina Silverman feels database marketing proves a unique way for advertisers to reach customers. "When a listener calls the Info Line, we collect the data needed to join the club. If a caller is interested in travel, they can speak directly to an agent and book the trip all in one call," says Silverman.

Since radio stations often reach groups of people with similar interests and tastes, it is a perfect complement to magazines. The marriage of radio and targeted print can be so strong that many stations produce their own publications.

KQED/San Francisco is a non-commercial radio/television property whose programming guide has grown into a publication called Fokus Magazine. With a large circulation of its own, the qualitative profile of Focus readers perfectly matches that of the KQED audience. This same multimedia synergy can be achieved by radio stations through newsletters or promotional pieces carrying display ads or client coupons.

WITCH/Hartford places client coupons inside folders decorated with hot album covers which are distributed at concerts in the area. Such promotional ideas create strong station identity, image and investment by advertisers. Pop 92/Athena profits on its primary listener appeal. Programme manager Isaac "Easy" Coutykel negotiates placement of the POP logo on current cassette and CD releases and then auditions the new music through Wendy's restaurant chain and during intermission at local movie theatres.

Another example of cross-promotion between a radio station and the record industry is a audio sampler tape produced by KKSF/San Francisco. Side A of this tape contains 15 minutes of KKSF music and promotional information. Side B carries two-minute and a half-minute snippets from albums available at a sponsoring record chain. The audio sampler is then direct mailed throughout the area with all costs underwritten by various record labels and additional revenue earned aside from commercial spots.

All of the above can and do make money through unique approaches to broadcast advertising. These radio stations no longer sell commercials alone—they sell products. In their book 2020 Vision, Stan Davis and John Davidson look ahead in the food industry. They write, "Some supermarkets are beginning to pay suppliers only when an item is bought, not when it is delivered to the store." The immediacy of radio creates such consumer action and helps vendors get paid faster.

Vendor Programmes

Vendor programmes, co-op advertising and key market funds are increasing in the US. As an example, KRKO-FM/Oklahoma City joined a food manufacturer and a clothing retailer in a co-funded programme. Says KRKO director of new business Ronda Sherman, "You have to understand that vendors don't only want air time from radio stations. Help them get shelf and display space at grocery store chains. They'll see the products that your listeners are buying."

The Katz Radio Group works on the same premise with their Point of Purchase (POP) Radio in-store marketing plan. The programme offers a DJ hosted "live radio" format customized to air in grocery, drug or toy stores. Each hour includes 12 minutes of adversentials and infomercials for featured products on display in the store.

Manufacturers will often create "key market" funds to support retail tie-ins with the media. From Renault's Superking NRJ (NRJ/Paris helped sell 22,500 cars) to full lines of clothing bearing station logos, many companies use imaging on radio to develop consumer awareness and brand identity. Perhaps the most traditional radio source of incremental spending is event marketing. National and, increasingly, local and campaigns often lack "advertising accountability," thus broadcasters are asked for tangible proof of response. To make "added value" requests more producive for stations, promotional support built around timely issues tends to wear better on the air.

Christine Burke, editor of US-based Inside Radio magazine, offers a series of "environmentally correct" sales ideas such as the Underwater Fest for the Environment held each year in Loom Kay, Florida. While hundreds of scuba divers enjoyed the sound of special underwater speakers, sponsored placards carried ecological messages to help save the living coral reefs. Station-sponsored "green" trade shows attract large numbers of environmentally-conscious businesses.

Staying Relevant

Leisure events like a lifestyle fair held by Gold-formated KCBO-FM/San Diego attracts clients such as spa centers, gourmet food vendors, health and dance clubs, luxury car dealers and at galleries. KCQB charges for booth space and earns the proceeds from food and drink concessions at the fair. Pop 92.4 hosts and end-of-sum-mer party on a rented Greek island, then sells travel packages instead to the event.

Capital Radio/London sales director David Lees looks beyond the commercial aspect of marketing. "We try to assign promotional partners that are relative to our audience. The activity must come full circle to the benefit of both parties."

The annual Capital Radio/Coca-Cola Music Festival is a good example. Lees says, "Coke gains an on-air occasion with Capital Radio and merchandising opportunities on-site that make the station a business ally, not just another advertising outlet."

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900,000
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THOMAS HOPPENSPERGER is a broadcast advertising specialist, whose client portfolio includes the largest ad agencies and media buying companies in the US. A lecturer at the International Broadcast Institute of Switzerland and advisor to Antenne Bayern/Munich, Hoppensperger is also the founder of "Brown Broadcasting's KKSF/San Francisco."
THE NEW EMOTIVE BALLAD FROM THE WORLD'S GREATEST FEMALE RECORDING ARTIST

WHITNEY HOUSTON

“I WILL ALWAYS LOVE YOU” FROM THE FORTHCOMING SOUNDTRACK OF THE FILM THE BODYGUARD STARRING KEVIN COSTNER AND WHITNEY HOUSTON
French Radio Premiers Local Talent

Music & Media has asked some key radio programmers in France, representing the variety of stations—public, local and national—to answer a series of questions regarding their policy towards new talent. Their answers give a wide perspective on this crucial question for the music industry. The four questions were:

1. Name some new upcoming francophone acts or bands your station has decided to push these recent months. Why have you picked these specific artists? Apart from airplay, how far are you involved with these acts?

2. What is your station's policy regarding new upcoming acts?

3. If your station has signed a deal with industry organization SNEP regarding the share of French acts you will play, has it changed in any ways your programming policy, especially with regard to new acts?

4. How do you evaluate the work done by record companies regarding new artists?

Javier Pons
Managing director, M40

1. For some time already we have been pushing the band Love Bizarre [XIII Bis], because their musical style represents a new fresh trend in pop music, in the tradition of the Negresses Vertes [Dela] or Elmer Food Beat [Off The Track]. Love Bizarre brings some new blood to the French pop music scene. And the band confirms their good live reputation on record, with energy, good melodies and high technical standards. We are pushing them with a very high rotation. They have an as yet unpublished album that takes a part in a huge show we organized in the city of Dunkerque.

2. The M40 programme is different from its competitors in the sense that it gives a significant room to music of French origin. It will represent 30% of its musical programme this year. We consider ourselves as a radio starter in the current French musical playground. Nevertheless, it doesn't mean that we play nothing but confirmed artists that are backed by strong and powerful marketing campaigns. Young artists, spotted either by our local operators or by some record companies, benefit from extensive airplay and will have a strong promotional support.

3. We have not signed any sort of deal with SNEP, but our personal policy regarding the share of francophone music matches and even exceeds any sort of deal we could sign with them.

4. Record companies are very demanding when it comes to airplay of their top priorities. For example, if a station gets the idea of playing a song other than the single, the record company doesn't like it. Labels pay their artists to have radio airplay of their top priorities controlled. For example, currently, apart from Les Inéférées, our playlist includes Pascal Obispo, Art Mengo, Love Bizarre and Les Innocents. On the other hand, it happens that the production doesn't answer the needs of RFM. In this case, new francophone releases are less present in our programmes.

Christian Savigny
Music programmer, Europe 2

1. We have been very active these past months playing new acts such as Pow Wow [Remark]. They are a very talented vocal band who can perform their own compositions with the same ease as standards. Their voices have brought back the freshness of a "live" sound, that contrasts with most of current products that are "overproduced." We have also played a lot of Nilda Fernandez [EMI]. On stage, he's a real artist who can convey emotions to the public. He's got everything: the look, the voice, the attitude. On record, the quality of the arrangements and his sound can match with any international production. In each case, we have programmed them as soon as their album was released. They have been picked as our "Heart Crush." We have backed them for several months and then they started being played by other stations, into the Top 11 in the album charts; eventually late-comers decided to play them as well.

2. I don't wish to have a pre-established policy and act only by taking into account the quality of the production. But we are caught in between two contradictory forces. On one hand, there is a preconceived negative feeling of part of the public towards everything that is not of Anglo-American origin. If we were giving way to nothing but marketing priorities, we would be playing only established acts, such as Francis Cabrel or Gainsbourg, and once in a while, like twice a year, we would fall for something that would be number 1 in the Top 50. That's what some stations do. On the other hand, French songs are more difficult to establish and become the victim of burn-out sooner than others.

3. If the deal we have inked with SNEP [a minima of 28% of francophone songs] has not changed anything in our programming policy which is much more "francophone-oriented" than most of the national networks, it penalizes us compared to our competition and prevents from any flexibility. A programmer could take risks (it is always a risk for an FM network to programme a new francophone artist) and stand on his artistic choices, without quotas to force him. It is in the interest of any programmer to do anything within his power to fight against the uniformity of FM programming.

4. Record companies don't implement to themselves the quotas they have imposed to radio stations. Some of them send us more than 99% of Anglo-Saxon new releases. Let's push this absurd demonstration to the absurd and impose quotas to record companies! They will quickly understand that is not a good solution. Young artists like Luc De La Rochelière, Art Mengo [Columbia], Fabian, Pascal Obispo [Epic], Zazie, Véronique Rivière or Les Innocents deserve our support. We are proud to have contributed to their success.

Jean-Paul Michel
Music programmer, RFM

1. RFM had recently a "heart crush" for the band Les Inéférées [Tréma]. Our listeners have discovered their album in our programme "L'Album De Minuit." The single is programmed once a day, for a starting period. The rotation will be increased as things go by.

2. The policy of RFM regarding new acts is very open, but certainly not linked to any mandatory share. When the quality of the production is good, our programme is opened. For example, currently, apart from Les Inéférées, our playlist includes Pascal Obispo, Art Mengo, Love Bizarre and Les Innocents. On the other hand, it happens that the production doesn't answer the needs of RFM. In this case, new francophone releases are less present in our programmes.

3. RFM has not signed any deal with SNEP.

4. When it comes to the promotion of new acts, record companies are relatively active but, to my opinion—and I know that some of my colleagues share this view—they are clumsy. Or, at least, they don't seem to be working in the best interests of the artist. Labels usually release a single that becomes a priority for them. They send it to the stations and ask them to play the song. The album—if there is an album—always arrives later and if a station gets the idea of playing the single, the record company doesn't like it. Labels pay a lot to have radio airplay of their top priorities controlled. For example, I have a track in my playlist each week, which is a new release pushed forward as "this week's favourite" and is played once every four hours. Therefore, it represents 42 weekly rotations, of which 28 are taken into account by Media Control. When I tell the record company that I have decided to put this new record as our week's favourite, the answer is usually, "Super, but can't you wait a week or two? Then we can have better Media Control impact." Labels are not concerned any longer with music but by money. The marketing has the upper hand on artistic values. To me, playing the single of a new artist or another track from his album has the same impact: at least something is
happening with him. But maybe record companies prefer to be known for their market share and not because of their new artists!

Dominique Farran
Music programmer, France Inter
1. France Inter has a long tradition of commitment to local artists. Recently, we have been very active in playing new artists such as Pierre Schott (Virgin) or Pascal Obispo, who looks more and more as the flagship of a new generation of artists.
2. France Inter is a bit different from the other stations in that we are not rating-oriented and therefore we can take risks and play a larger scope of music.
3. I want to even increase and broaden the choices offered to the listeners. We have a natural tendency to push local artists and, more so, new acts. Inter is a major window for new local artists and we have a dynamic role to play.

Mikael Bourgeois
Programme director, RVS
1. Three new songs have recently benefitted from our support like David Dexter D with Jack Le Jazzman [Dreyfus Jazzline]. It's a good French dance/groove/jazz/rap tune. We play it four times a day. We are ready for special operations but we have no news from the record company. We also like the dance/house song Dur Dur D'Être Un Bébé by Jordy (Columbia). It has a lot of humour and the rotation rate is six times a day. Anyway, when it will be a hit, eight months from now, a network will certainly claim this song as its discovery.
2. Our contract with SNEP has no effect because we haven't waited for the record companies to establish our programming strategies. For RVS, radio is looking for tomorrow and not yesterday.
3. It is obvious that record companies consider us a sucker, especially radio stations from the province. We are just there to play new songs and shut our mouth. This time is over. At least at RVS, we are making a lot of efforts, and those who usually benefit from it are the networks. For example, province stations will add new songs three, four or even five months before the networks. The cumulative number of rotations is very important and our audience tends to be saturated. In the meantime, networks wait, and once the song starts to take off, they add it in their playlist, never missing an opportunity to say they were the starters of the title.

And even more so, it sometimes happens that they add it with the backing of the record company that has agreed to run an advertising campaign on the network. Where is the interactivity between the stations who are trying to push new talents and these record companies? Who are they trying to fool? Regarding new talents, I feel that record companies don't know how to develop them. There is no search for a synergy. Getting airplay by offering the radio stations three t-shirts and five concert tickets is no longer enough, so how will the record companies do now? The old anthem: first the province, then the networks. Province stations are not the operating panel of the networks.

Emmanuel Legrand
Les In fidèles
and Charliélle Couture are back with strong albums, but I'd like to see more new acts. My goal is also to find the right mix between the different music styles. As we are not a formatted station, we are open to any style, and our playlist is closer to 180 titles than 40!

VOA EUROPE is on the air in Munich, Budapest, Milan, Sofia, Turin, Prague, Moscow and more than fifty other European cities.

Daytime. Nighttime, Overnight, VOA Europa's exciting rock music format is available via satellite - for rebroadcast by your radio station. Whether you need 24 hours or just a few hours a day VOA Europe is the solution to your programming needs. And it's absolutely free! Call Dick Bertel in Munich at 49 89 28 60 91 or send him a fax at 49 89 280 9210.

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COLUMBIA remercie celles et ceux qui ont contribué au succès de l'album

FREDERICKS GOLDMAN JONES

1.600.000 Albums déjà vendus au 1/10/92 Présent au Top Album pendant 92 semaines

6 titres ont été extraits de l'album, tous se sont classés dans les 12 premiers du Top 50 : Nuit, A nos actes manqués, Né en 17 à Leidenstadt, C'est pas d'l'amour, Un, deux, trois et Tu manques.
New Releases

SINGLES

AC/DC

Highway To Hell - Ac/dc
PRODUCER: Bruce Fairbairn

The best live band in the world on a live recording—you can't find better. All the excitement, the sweat, the booze, it’s “in the grooves” as they called it in the days when blues rock was invented. This will make the rock demographic hungry for the upcoming album.

TASMIN ARCHER

Sleeping Sandles - EM

This number 1 hit single in the UK started off as a “sleepier.” Will continental programmers also wake up now for this brilliant soulful pop song with a slightly spacey production? It’s strongly recommended by Swansea Sound HOM Rob Pendry. It’s a strong song and very well produced. She has great career prospects.

BOY GEORGE

The Crying Game - Polydor

PRODUCER: The Pet Shop Boys

The theme song to the to the Neil Jordan-directed motion picture has the same ethereal ambiance as the one to TV series Twin Peaks, punctuated by a similar big twanging guitar.

CLAW BOYS CLAW

Rooie - EMI

PRODUCER: Magic Stick

Amsterdam’s wildest bunch slow down for a change. Normally this fiercely rocking four-some virtually causes powercuts in its home town, but now, by introducing a fragile African-styled guitar sound it helps to save energy.

THE FARM

Don’t You Want Me - End Product/Sony Music

PRODUCER: Mark Sounders

The man-to-woman verbal fight has been left intact as on the original version of the indestructible Human League song from 1981. The guitar solo towards the end is new.

JEFF HEALEY

Cruel Little Number - Anja

PRODUCER: Joe Handy/The Jeff Healey Band

On the first single off his new album Fred This, the blind blues rock guitarist moves into Amsterdam’s wildest bunch slow down for a change. Normally this fiercely rocking four-some virtually causes powercuts in its home town, but now, by introducing a fragile African-styled guitar sound it helps to save energy.

INDIGO

Head Over Heels - Phonogram

PRODUCER: John Smy/Peter de Wijn

The first half of the title of their debut single Din The Light (And Put On Some Barry White) remains the guideline for the follow-up. The Dutch female duo has dropped the White sound in favour of a smooth Wilson Phillips direction. Don’t blow out the candle!

NIAGARA

Le Fin Des Blancs - Polydor

PRODUCER: Daniel Chenavas

Muriel Moreno’s voice lingers in your ears with the first single of the new album La Vérité. Intensively appealing, Niagara flawlessly incorporates metropolitan tastes and styles in a surefire AC/EHR hit.

ROBERT PALMER

Mystigistics

Wattisham - EMI

PRODUCER: Teo Macero/Robert Palmer

Again the singing gentleman puts a crooner’s hat on, and it’s tailor-made. You might recognize this torch song from the rendition by Frank Sinatra.

CHRIS REA

Nothing To Fear - East West

PRODUCER: Chris Rea

A nine-minute single with the impact of Private Investigations and with a cinematic slide guitar intro of Paris, Texas-like proportions. For impatient programmers, there are also edits of respectively 4:28 and 6:35 minutes, while the fearless ones should go for the full length variant.

SHAKESPEARS SISTER

Hello (Turn Your Radio On) - London

PRODUCER: Shakespears Sister/Alan Moulder

Hello out there in radio land, stay for a while for another ballad by the biggest sisters around. Enthuses NOS Radio 3/Hivisum DJ Frits Spits, “It’s automatic for us. Especially that line turn your radio on! It’s straight from the heart of course.

CHOCOLATE OVERDOSE

Everybody Likes Chocolate - WEA (LP) (Norway)

PRODUCER: Chocolate Overdose

Although one of the songs by this Norwegian foursome is entitled Nouslafiga, it’s more than just a sentimental journey to the psychedelic pop sound of the ’60s. It’s Travelling Into Outer Space as is revealed by another track. Contact Ellen Heiden at: tel: (+47) 2.374 520; fax: 2.370 761.

DJ RECKLESS

Redneck EP - Pulse 8 (UK)

PRODUCER: DJ Reckless

Feel the vibe of the triple winner of the UK DMC (Disco Mix Club) championships. Don’t touch the pitch control of your turntable, the side A of this 45 is intended to be this quick. Contact Debbie Bennett at FBA at tel: (+44) 81.964 1177; fax: 961 9393.

GOLDEN LIFE

Midnight Flowers - Zuzie (LP) (Poland)

PRODUCER: Maciej Kupkowiak

On the front line of the central European alternative scene you can find this Polish quartet bringing hands to mind as varied as U2, Big Black and Batucuda Surfers. Try the title track and Isolation Time. Contact Piotr Kubala/zezefax (+48 22 397 512.

ALBUMS

CLAUDIO BAGLIONI

Assieme - Columbia

PRODUCER: Paolino Minieri

The Ramazzotti of the older generation performs live in front of a most thankful audience. Every song gets warm applause of recognition and appreciation. Your listeners could do with a dose of this music in the late hours. Try Uomini Peri with a guest appearance of his own fans on backing vocals.

J

We Are The Maityory - Polydor

PRODUCER: Ron Jack

Pictured on the artwork like the new Messiah with scars all over his body, German rapper J is indeed a modern prophet. His anti-racial Public Enemy-moulded raps come right on time after the recent Roxstrot riots. Born On The Wrong Side Of Town should appeal to vocals make Don’t This Royal Look Rough And Rocky irresistible. Contact Marc Deboutier at tel: (+32) 2.534 2323; fax: 2.537 6357.

SUZANNE RHATIGAN

To Hell With Ego! - London

PRODUCER: Fred Mohr

Already found a sticker on your car with the words “Who The Hell Is Suzanne Rhatigan?” And do you know the answer by now? She’s a hell of a rock singer with a lot of soul à la Sam Brown (singing Melissa Etheridge), with a similar lift in her voice. Lou Reed’s stickman Fred Mohler has found the right sound, comes with guitar for both dance and rock radio (Open Up), which is an achievement in itself. She’s a natural, confidently handling various genres. Hear how easily she shifts gear from a ballad like The Purpose and The Good to the ’80s-yong country rhythms on Nearly 18 and then to the rocking title track, the first single.

PAUL SMITH

Put Me Up! - RCA

PRODUCER: Guy Utton

With the lead off single Sometimes Lost Love Ain’t Enough, a duet with ex-Eagles Don Henley, the new album by the former Scandal lead singer Snyth gets a flying start on the AC and EHR formats. Watch out, this ballad is not directly representative of the rest of the album. Because of the solid foundation laid by John Mellencamp’s drummer Kenny Aronoff and bass player Tim Pierce, rock radio should come aboard too. With Out There and River Of Love they’ll stay on the right course.

Soul Asylum

Grave Dancers Union - Columbia

PRODUCER: Michael Beikman

Knows primarily as Prince’s residence, in the mid ’80s Minneapolis was seen as the happening place by the rock fraternity, with hands the Replacements and Hisker Dii on top of the iceberg. Fellow citizens Soul Asylum operate in the shadow of the latter, now, funk band. Somebody To Shove is a fine melodic song with guitars fuzzing at waist high.

NEIL YOUNG

Harvest Moon - Reprise

C/A/EHR

PRODUCER: Neil Young/Dan Keef

Unlike other big artists cashing in on old school, Neil’s new album is a boost to the reference to the 1972’s Harvest album, which marked Young’s breakthrough as a solo artist. This 10-track set is a valuable addition to the man’s more country-folk-tinged works such as Comes A Time (1978) and Old Ways (1985). You And Me captures the desolate atmosphere of The Needle And The Damage Done on “volume 1.” Backed by the Stray Gators, it’s not meant to be a happy album, making it the best match with today’s zeitgeist. The orchestrated ballad Such A Woman, with Neil’s characteristic off-key vocals is so sad that it can’t stand the light of the day. Dreamin’ Man comes closest for those in search of “Heart Of Gold Part 2.”
Zucchero Forniciari Builds On International Success

Italian artist Zucchero Forniciari broadened his appeal considerably with his 1990 album "Zucchero," which was prepared for the international market. Now it's a matter of building on that international success without losing his original fans at home. The solution for this is another half-English, half-Italian-language studio album "Miserere."

by Robbert Tilli

The breakthrough of Zucchero Forniciari on an international level has always been only a matter of time. Admired by the crème de la crème of the international scene, headed by guitarist hero Eric Clapton, he was regarded as a real "musician's musician." Senza Una Donna, the duet with Paul Young, finally earned him a well-deserved pan-European hit single early last year.

Miserere, the title track and first single off the new album—apart from the UK (London) on Polydor across Europe—is another striking duet. Zucchero has found a highly unlikely teammate in the person of tenor Luciano Pavarotti. The only common factor is the country of origin and the amount of success, but the two represent completely different worlds. The "best-of-boths" record is bilingual, operatic pop, with Zucchero singing in the English lyrics written by U2\'s Bono and Pavarotti taking care of the Italian part.

At first hearing the single is a difficult one to put on the air. That's why Zucchero developed another promotional strategy that in the end will lead back to radio. Says international manager John Reed, "We decided not to take the normal route because it's a difficult single for radio. The idea is to get him on as much prime-time TV as possible, like the Des O'Conner show on BBC 2, which we already had. Then radio will come to the party, but it will be charted on a TV base, that's for sure. That's the best way to set up the album. The second single, to be released around Christmas, will be Zucchero on his own track, to be followed by a tour in the new year." At presstime the single is on the A-list of AC BBC Radio 2.

Wouldn't a completely English-language album be a better idea for the international market? Not so, says Anna Tosi, who handles Zucchero\'s international affairs at the London office of Michele Torpedini\'s 50/7/Blues management (with the head quarters in Bologna). "We saw no reason to do that," says Tosi. "No matter in what language foreign artists sing, in English or in their mother tongue, it\'s always difficult to break them in the UK anyway. Don\'t forget the cultural differences. We kept the balance Italian/English 50-50. At the end of the day he\'s Italian. The people should also listen to his Italian songs.

Tosi comes back with the rhetorical question, "D\'Gloria Estefan do the same in the past by releasing half English/half Spanish albums? In a way it\'s the same strategy, but it worked in Italy when Zucchero started. The first reaction was: \'An artist singing the blues in Italian? That\'s impossible.\' Since then he sold in excess of 1.5 million albums in Italy alone.

Blues-related music is still the core of Zucchero\'s material. The tracks Brick and Miss Mary are hot, American-styled R&B songs. On Come Bert, The Sun we hear the man—who at home outsells hands down international superstars like Madonna and Michael Jackson—confidently go zydeco. Of the Italian tracks, Povero Christo, with a strong guitar riff, dance beats and a jubilant gospel choir, and L\'Urlo—rock on a jungle beat—should not be overlooked in any corner of Europe.

HOLLAND

Pigeonhole Sanatiques too easily file American guitarist Walter Trout under blues. Although his CV is mainly built up as a respectable sidekick of legendary blues acts such as John Mayall and John Lee Hooker, his music is definitely more rockier than blues.

With each album the blues content diminishes. Blues purists will have no mercy with the new, third album Transition, which is less bluesy than its 1991 predecessor Prisoner Of A Dream, that record was also less blues-oriented than the 1990 debut album Life In The Jungle. Meanwhile, the rock factor has increased significantly, with Trout more on songs on the same road as Gary Moore, but in the opposite direction.

With Kevin Beamish at the helm—a man with productions for Reo Speedwagon and Y&T on his track record—radio potential looks better than ever. Running In Place is an excellent FM ballad that will even give Bryan Adams the shivers.

The Blues promotion/marketing manager Ron Ensor is not afraid of being criticized of the old blues fan base. "Production-wise speaking, there\'s a difference," he says. "Regarding the music itself, there\'s really no change, as he will prove on stage."

Euser says a breakthrough is near in territories other than Holland and Scandinavia, where Trout is big anyway. "Judging by the good pre-sales in the UK, we expect a chart entry for the album for the first time ever," says Euser. "Also, it is a top priority for SPV, our distributor in Germany."

UK

The credo of pop music is best summarized in the one-liner 'Sex and drugs and rock 'n' roll.' While Madonna concentrates on the first word, UK alternative dance act the Shamen are the opium for the people who thought that Grace Jones' Pull Up To The Bumper was a song about cars. Apart from some smart guys who finally woke up, censors everywhere overlooked the drug connotations.

Whatsoever the moralists may say—"naughty, naughty" like the lyrics in the intro—it's a brilliantly constructed pop song with both radio and club appeal as proved before by other Euro-crossover hits such as Move Any Mountain and Love Sex Intelligence. The next hit by Colin Angus and rapper Mr. C, Boss Drum, the title track of the album, is in the waiting room ready to shake the charts once more. To paraphrase Karl Marx: "The Shamen are the opium for the masses."

SIGNED TO ONE Little Indian.

Publisher: Warner Chappell.

Management: Molotov/London.

New album: Boss Drum released on September 27.

Recorded: Orlando and Matrix/ London.

Produce: The Shamen.

Marketing: Poster and billboards with the "Who The Hell Is Ebeneezer Goode?" tag line easily file American guitarist Walter Trout under blues. Although his CV is mainly built up as a respectable sidekick of legendary blues acts such as John Mayall and John Lee Hooker, his music is definitely more rockier than blues.

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SHORT TAKES

Mix: Jagger's new solo album is rumored to be postponed to early next year. The reason? The Rolling Stones frontman has reunited with his wife, Jerry Hall, and for the time being marrying is his main concern.

When Guns N' Roses and Bruce Springsteen delivered their twin albums, they joined jazz guitarist Harry Connick, Jr., the pioneer in this. For the second time in his career, the pianist comes up with two simultaneously released CDs, Eleven and Twentysive. Well, Boss and Axl, what's next?

Techno act 808 State has remixed and totally reworked UB 40\'s 1981 hit single One In Ten. With the uplifting "space reggae," smoking ganja is unnecessary.

M\&M has spotted the first Christmas album of the year. It is Weihnachten Mit Nicole—by German singer Nicole before Eurovision Song Contest winner Nicole, out on Jupiter.

Will Madonna\'s Erotica single keep "Who The Hell Is Ebeneezer Goode?" on the charts? On the A-side, the track is by Boss Drum. The title track of the album is in the waiting room ready to shake the charts once more. To paraphrase Karl Marx: "The Shamen are the opium for the masses."

Piglet completed its run from November 14 to December 20.
Station Reports

Station reports include all new information in the playlist, indicated by the abbreviation "AD" for "Add". Stations will not play within this area. Each station will be" off" for the week, as well as featured on the playlist. The direction of the page is determined by the designation "AL". Within each station, entries are listed by "AL" (Alpha) for charting and listed alphabetically. Each station reports separately. All playlists must be recast by 3:00 hours CET.

UNITED KINGDOM

**4 Station**: Nobody's Fool - Steve Huari

**1 Trainman**: East 17 - Don't Want To Be Alone

**2 Atlantic**: Annie Lennox - Here We Go Again

**3 East 17**: Nothing's Gonna Stop Us Now

**4 New Rose**: The Smiths - There Is A Light (That Never Goes Out)

**5 Hit FM**: Backstreet Boys - I Want It That Way

**6 Virgin**: Haddaway - What Is Love?

**7 Capital**: East 17 - Don't Want To Be Alone

**8 Kiss**: CDs - Dream Come True

**9 The Hits**: East 17 - Don't Want To Be Alone

**10 Smooth**: East 17 - Don't Want To Be Alone

**11 Classic FM**: East 17 - Don't Want To Be Alone

**12 LBC**: East 17 - Don't Want To Be Alone

**13 Capital**: East 17 - Don't Want To Be Alone

**14 Heart**: East 17 - Don't Want To Be Alone

**15 BBC**: East 17 - Don't Want To Be Alone

**16 TalkSport**: East 17 - Don't Want To Be Alone

**17 BBC Radio 1**: East 17 - Don't Want To Be Alone

**18 Capital**: East 17 - Don't Want To Be Alone

**19 LBC**: East 17 - Don't Want To Be Alone

**20 Heart**: East 17 - Don't Want To Be Alone

**21 TalkSport**: East 17 - Don't Want To Be Alone

**22 BBC**: East 17 - Don't Want To Be Alone

**23 Capital**: East 17 - Don't Want To Be Alone

**24 LBC**: East 17 - Don't Want To Be Alone

**25 Heart**: East 17 - Don't Want To Be Alone

**26 TalkSport**: East 17 - Don't Want To Be Alone

**27 BBC**: East 17 - Don't Want To Be Alone

**28 Capital**: East 17 - Don't Want To Be Alone

**29 LBC**: East 17 - Don't Want To Be Alone

**30 Heart**: East 17 - Don't Want To Be Alone

**31 TalkSport**: East 17 - Don't Want To Be Alone

**32 BBC**: East 17 - Don't Want To Be Alone

**33 Capital**: East 17 - Don't Want To Be Alone

**34 LBC**: East 17 - Don't Want To Be Alone

**35 Heart**: East 17 - Don't Want To Be Alone

**36 TalkSport**: East 17 - Don't Want To Be Alone

**37 BBC**: East 17 - Don't Want To Be Alone

**38 Capital**: East 17 - Don't Want To Be Alone

**39 LBC**: East 17 - Don't Want To Be Alone

**40 Heart**: East 17 - Don't Want To Be Alone

**41 TalkSport**: East 17 - Don't Want To Be Alone

**42 BBC**: East 17 - Don't Want To Be Alone

**43 Capital**: East 17 - Don't Want To Be Alone

**44 LBC**: East 17 - Don't Want To Be Alone

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**46 TalkSport**: East 17 - Don't Want To Be Alone

**47 BBC**: East 17 - Don't Want To Be Alone

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**49 LBC**: East 17 - Don't Want To Be Alone

**50 Heart**: East 17 - Don't Want To Be Alone

**51 TalkSport**: East 17 - Don't Want To Be Alone

**52 BBC**: East 17 - Don't Want To Be Alone

**53 Capital**: East 17 - Don't Want To Be Alone

**54 LBC**: East 17 - Don't Want To Be Alone

**55 Heart**: East 17 - Don't Want To Be Alone

**56 TalkSport**: East 17 - Don't Want To Be Alone

**57 BBC**: East 17 - Don't Want To Be Alone

**58 Capital**: East 17 - Don't Want To Be Alone

**59 LBC**: East 17 - Don't Want To Be Alone

**60 Heart**: East 17 - Don't Want To Be Alone

**61 TalkSport**: East 17 - Don't Want To Be Alone

**62 BBC**: East 17 - Don't Want To Be Alone

**63 Capital**: East 17 - Don't Want To Be Alone

**64 LBC**: East 17 - Don't Want To Be Alone

**65 Heart**: East 17 - Don't Want To Be Alone

**66 TalkSport**: East 17 - Don't Want To Be Alone
**AUSTRIA**

**Power Play:**

Guy Janssens - Producer

**BRUSSELS**

**B List:**

- Radio BR Studio Brussel/Brussels
- Konstantin Kolev - DJ

**B List:**

- Radio Royaal/Hanovre
- Konstantin Kolev - DJ

**DENMARK**

**A List:**

- Radio 24/Oslo
- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**FINLAND**

**A List:**

- Radio 24/Oslo
- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**Greece**

**A List:**

- Sioneer
- Sioneer

**B List:**

- Sioneer
- Sioneer

**MALAYSIA**

**A List:**

- Radio 24/Oslo
- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**POLAND**

**A List:**

- Radio 24/Oslo
- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**ROMANIA**

**A List:**

- Radio 24/Oslo
- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**SLOVAKIA**

**A List:**

- Radio 24/Oslo
- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**SLOVENIA**

**A List:**

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- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**SWEDEN**

**A List:**

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- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**SWITZERLAND**

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- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**UNITED KINGDOM**

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- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**US**

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- Radio 24/Oslo
- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**WINTER REPORTS**

**A List:**

- Radio 24/Oslo
- Radio 24/Oslo

**B List:**

- Radio 24/Oslo
- Radio 24/Oslo

**SLEEPING SATELLITE**

No. 1 UK single. Fastest-moving song in the EHR TOP 40 this week. Amongst Europe's Most Added and "A" Rotation Leaders. 18 more adds this week. NOW PLAYING ON 80 STATIONS IN ALL FORMATS!!!
Modern Talking - You Can Win If You Really Want

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Power Play:

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**Power Play:**
- Alice Nilsson - Head Of Music
- Michael Jackson - Today
- Van Halen - Jump
- Genesis - Jesus He Knows
- Erasure - Take A Chance
- Culture Club - Rise
- Frankie Goes To Hollywood - The Power Of Love

**Radio Swiss 1**
- Dave Stewart - Head Of Music
- James Brown - Living In America
- Bon Jovi - Keep The Faith
- Michael Jackson - Beat It
- U2 - Ordinary Love

**Radio 2001**
- Wendy Mathieson - Head Of Music
- R.E.M. - Drive
- The Police - Every Breath You Take
- Genesis - Land Of Confusion
- Def Leppard - Have You Ever

**Radio 2**
- Cat Stevens - Signature
- Tom Jones - Tom Jones
- Barbara Streisand - No More Love Songs
- Des'ree - Don't Leave Me

**Radio 5**
- John Denver - Thank God I'm A Country Boy
- Fleetwood Mac - Don't Stop
- Pink Floyd - Another Brick In The Wall
- Elton John - Your Song

**Radio 1**
- Ziggy Marley - Strange Fruit
- Mani - The Last Of Our Kind
- Sinead O'Connor - Nothing Has Changed
- Massive Attack - Protection

**Radio 2**
- America - A Horse With No Name
- The Police - Roxanne
- The Eagles - Hotel California
- The Eagles - Life In The Fast Lane

**Radio 4**
- Jimmy Nail - Laura
- Genesis - Tonight
- Slade - Seasons
- The Who - My Generation

**Radio 1**
- Queen - Don't Stop Me Now
- Led Zeppelin - Stairway To Heaven
- The Who - Won't Get Fooled Again
- Eagles - Lyin' Eyes
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<th>COUNTRIES CHARTED</th>
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<td>Us - Virgin</td>
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<td>Live At Wembly '86 - Parlophone</td>
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<td>Inspiral Carpets</td>
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<td>Joaquin Sabina</td>
<td>Fino Ya Guemesa - Ariola</td>
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<td>4 Gewielt - Columbia</td>
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<td>Ten - Epic</td>
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<td>Pas Leben Ist Grausam - Hansa</td>
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<td>Erotico - Maverick</td>
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<td>Coaco - Diesel Music</td>
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<td>I Am Not Your Gift - Ensign</td>
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<td>Engels - Ranby</td>
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<td>Genesis</td>
<td>We Can't Dance - Virgin A &amp; O</td>
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<td>Pow Wow</td>
<td>Non Reggiona Le Plaines - Rerock</td>
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<td>Nine Inch Nails</td>
<td>Broken - Intercap</td>
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<td>Billy Ray Cyrus</td>
<td>Some Gave All - EMI</td>
<td>UK, D, N, S, F, Ch, Gr</td>
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<td>Panik-Parton - Polydor</td>
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<td>Roger Waters</td>
<td>Amused To Death - Columbia</td>
<td>D, B, Nl, Ch, S, P, Dk</td>
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<td>Guns N' Roses</td>
<td>Use Your Illusion II - Geffen</td>
<td>F-D, N, E, A, Ch, S, F, Gr</td>
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<td>The Christians</td>
<td>Happy In Hell - Island</td>
<td>D, N, S, F, Gr</td>
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<td>Bob Marley</td>
<td>Legend - Island</td>
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<td>Ill Sides To Every Story - A&amp;M</td>
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<td>Belinda Carlisle</td>
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<td>Stouxsie &amp; The Banshees</td>
<td>Twice Upon A Time - The Singles - Wonderland</td>
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<td>Esquisse - Dee</td>
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<td>Nirvana</td>
<td>Nevermind - DGC</td>
<td>D, N, F, D, K, N, S, Gr</td>
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<td>Simply Red</td>
<td>Stars - Emi West A &amp; S</td>
<td>D, B, N, E, Ch, S, F, Gr</td>
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<td>Maggie Reilly</td>
<td>Touched - EMI</td>
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<td>Die Prinzen</td>
<td>Back To The Sun - Metronome</td>
<td>D, N, I, S, F, Gr</td>
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<td>Tom Waits</td>
<td>Bone Machine - Island</td>
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<td>Bad To The Bone - Metronome</td>
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<td>Anne-Marie Odé</td>
<td>Saila Kysar - Fiddlely</td>
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<td>Vanessa Paradis</td>
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<td>F-B</td>
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<td>Udo Lindenberg</td>
<td>Dancing Queen - Ariola</td>
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<td>Kylie Minogue</td>
<td>Kylie Greatest Hits - PWL</td>
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<td>INXS</td>
<td>Welcome To Wherever You Are - Mercury</td>
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<td>Lucio Battiatti</td>
<td>Casa Suicidera' Alla Ragazza - Columbia</td>
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<td>Uomo Suono - Blanes Y Negro</td>
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<td>Abracadabra - Epic</td>
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### UNITED KINGDOM

**Singles**

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<tr>
<td>Madonn A</td>
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<td>Warner</td>
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<td>Bruce Springsteen</td>
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<td>Good Vibes</td>
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<td>The Police</td>
<td>Every Breath You Take</td>
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<td>Wham!</td>
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<td>Foreigner</td>
<td>I Want To Know What Love Is</td>
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**Albums**

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<td>George Michael</td>
<td>Faith</td>
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<td>Wham!</td>
<td>Wait For Me</td>
<td>London Records</td>
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<td>Brothers In Arms</td>
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<td>The Police</td>
<td>Ghost In The Machine</td>
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<td>Peter Gabriel</td>
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<td>Virgin</td>
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<td>The Dire Straits</td>
<td>Love Over Gold</td>
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### GERMANY

**Singles**

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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>Udo Lindenberg</td>
<td>Die Wahrheit</td>
<td>Odeon</td>
</tr>
<tr>
<td>Peter Gabriel</td>
<td>Sledgehammer</td>
<td>Virgin</td>
</tr>
<tr>
<td>The Police</td>
<td>Money For Nothing</td>
<td>EMI</td>
</tr>
<tr>
<td>The Eagles</td>
<td>Hotel California</td>
<td>Asylum</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>Brown Sugar</td>
<td>Decca</td>
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<thead>
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<tr>
<td>Udo Lindenberg</td>
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<tr>
<td>Peter Gabriel</td>
<td>So</td>
<td>Virgin</td>
</tr>
<tr>
<td>The Police</td>
<td>Ghost In The Machine</td>
<td>EMI</td>
</tr>
<tr>
<td>The Dire Straits</td>
<td>Love Over Gold</td>
<td>EMI</td>
</tr>
<tr>
<td>Pink Floyd</td>
<td>The Final Cut</td>
<td>Sigma</td>
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### FRANCE

**Singles**

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<tbody>
<tr>
<td>Johnny Hallyday</td>
<td>Vieille Chanson</td>
<td>Disques Patricia</td>
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<tr>
<td>The Rolling Stones</td>
<td>Exile On Main Street</td>
<td>Decca</td>
</tr>
<tr>
<td>The Who</td>
<td>Quadrophenia</td>
<td>Decca</td>
</tr>
<tr>
<td>Bob Dylan</td>
<td>Like A Rolling Stone</td>
<td>Reprise</td>
</tr>
<tr>
<td>The Beatles</td>
<td>Yesterday</td>
<td>Parlophone</td>
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**Albums**

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<tbody>
<tr>
<td>Bob Dylan</td>
<td>Like A Rolling Stone</td>
<td>Reprise</td>
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<tr>
<td>The Beatles</td>
<td>Revolver</td>
<td>Parlophone</td>
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<tr>
<td>The Rolling Stones</td>
<td>Exile On Main Street</td>
<td>Decca</td>
</tr>
<tr>
<td>The Who</td>
<td>Quadrophenia</td>
<td>Decca</td>
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<tr>
<td>John Lennon</td>
<td>Imagine</td>
<td>Apple</td>
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### ITALY

**Singles**

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</tr>
<tr>
<td>Beppe Grillo</td>
<td>La Mia Italia</td>
<td>Ariola</td>
</tr>
<tr>
<td>The Daily Sketch</td>
<td>Gli Italiani</td>
<td>RCA</td>
</tr>
<tr>
<td>Il Volto</td>
<td>Un Giorno Di Lutto</td>
<td>RCA</td>
</tr>
<tr>
<td>Andrea Bocelli</td>
<td>Amore</td>
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<tr>
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### SPAIN

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<tbody>
<tr>
<td>Los Del Follo</td>
<td>No Me Pido La Llave Que Te Dije</td>
<td>RCA</td>
</tr>
<tr>
<td>Mecano</td>
<td>Una Rosa Es Una Rosa</td>
<td>Warner</td>
</tr>
<tr>
<td>Los Teenage</td>
<td>Algo Tengo Que Encontrar</td>
<td>Sony</td>
</tr>
<tr>
<td>La Macanita</td>
<td>En El Ave Del Deseo</td>
<td>Warner</td>
</tr>
<tr>
<td>Marisol</td>
<td>Algo Tengo Que Encontrar</td>
<td>Sony</td>
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<tbody>
<tr>
<td>Los Del Follo</td>
<td>Soy Locura</td>
<td>RCA</td>
</tr>
<tr>
<td>Mecano</td>
<td>Una Rosa Es Una Rosa</td>
<td>Warner</td>
</tr>
<tr>
<td>Los Teenage</td>
<td>Algo Tengo Que Encontrar</td>
<td>Sony</td>
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### DENMARK

**Singles**

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<tbody>
<tr>
<td>Michael Learns To Rock</td>
<td>Reality</td>
<td>EMI</td>
</tr>
<tr>
<td>Stig BRO</td>
<td>You're My Hero</td>
<td>PolyGram</td>
</tr>
<tr>
<td>Boogs</td>
<td>You're My Hero</td>
<td>PolyGram</td>
</tr>
<tr>
<td>Lise</td>
<td>You're My Hero</td>
<td>PolyGram</td>
</tr>
<tr>
<td>Trisha</td>
<td>You're My Hero</td>
<td>PolyGram</td>
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</tr>
<tr>
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### BELGIUM

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<td>Tu Me Manques</td>
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<td>Luc Delave</td>
<td>Tu Me Manques</td>
<td>Virgin</td>
</tr>
<tr>
<td>Johnny Hallyday</td>
<td>Assez Pour Un Homme</td>
<td>Philips</td>
</tr>
<tr>
<td>Alain Bashung</td>
<td>Tu Me Manques</td>
<td>Virgin</td>
</tr>
<tr>
<td>Annie Cordy</td>
<td>Tu Me Manques</td>
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### NETHERLANDS

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<td>Yvonne van der Meij</td>
<td>Live</td>
<td>PolyGram</td>
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<tr>
<td>The Cardigans</td>
<td>Love Is All</td>
<td>Interscope</td>
</tr>
<tr>
<td>The Cranberries</td>
<td>Zanzibar</td>
<td>Interscope</td>
</tr>
<tr>
<td>The Smashing Pumpkins</td>
<td>C'mon audi la neve</td>
<td>Interscope</td>
</tr>
<tr>
<td>The Stone Roses</td>
<td>Love Is All</td>
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<td>Love Is All</td>
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<tr>
<td>Roxette</td>
<td>The Look</td>
<td>Epic</td>
</tr>
<tr>
<td>ABBA</td>
<td>The One That You Love</td>
<td>Epic</td>
</tr>
<tr>
<td>Roxette</td>
<td>The Look</td>
<td>Epic</td>
</tr>
<tr>
<td>ABBA</td>
<td>The One That You Love</td>
<td>Epic</td>
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<td>The Look</td>
<td>Epic</td>
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<tr>
<td>ABBA</td>
<td>The One That You Love</td>
<td>Epic</td>
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### FINLAND

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<td>Eicca Toppinen</td>
<td>The Poet</td>
<td>Sony</td>
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<tr>
<td>Lehtonen</td>
<td>The Poet</td>
<td>Sony</td>
</tr>
<tr>
<td>Kari Halonen</td>
<td>The Poet</td>
<td>Sony</td>
</tr>
<tr>
<td>Jari Rättö</td>
<td>The Poet</td>
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<tr>
<td>Pertti Ottoson</td>
<td>The Poet</td>
<td>Sony</td>
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<td>Sony</td>
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<tr>
<td>Kari Halonen</td>
<td>The Poet</td>
<td>Sony</td>
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<tr>
<td>Jari Rättö</td>
<td>The Poet</td>
<td>Sony</td>
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### PORTUGAL

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<tr>
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<td>Pink Floyd</td>
<td>Another Brick In The Wall</td>
<td>EMI</td>
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<tr>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>Decca</td>
</tr>
<tr>
<td>U2</td>
<td>Sunday Bloody Sunday</td>
<td>Island</td>
</tr>
<tr>
<td>The Who</td>
<td>Magic Bus</td>
<td>Decca</td>
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<td>Island</td>
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<tr>
<td>The Who</td>
<td>Magic Bus</td>
<td>Decca</td>
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<td>Erotica</td>
<td>1 &amp; 2</td>
<td>Madonna - Maverick (WC/EMI)</td>
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<td>Sweet (A la La la La Long) Inner Circle - Matronik (Rock Pop/Hadhouse)</td>
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<td>3</td>
<td>4 &amp; 11</td>
<td>Don't You Want Me Felix - Columbia (Epic)</td>
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<td>4</td>
<td>5 &amp; 11</td>
<td>Baker Street Undercover - Vertigo (EMI)</td>
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<td>27 &amp; 7</td>
<td>Rhythm Is A Dancer Snap - Logic (Hanseatic/颂 Songs Of Logic)</td>
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<td>6</td>
<td>1 &amp; 25</td>
<td>It's My Life Dr. Alban - Smash (Swedish)</td>
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<tr>
<td>7</td>
<td>10 &amp; 6</td>
<td>End Of The Road 5 Th Mas - Motown (Warner Chappell)</td>
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<td>8</td>
<td>7 &amp; 5</td>
<td>Sleeping Satellite Tassim Archer - EMI (EMI)</td>
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<td>9</td>
<td>13 &amp; 6</td>
<td>Just Another Day Jon Secada - SBK (EMI)</td>
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<td>10</td>
<td>8 &amp; 15</td>
<td>My Name is Prince Prince &amp; The New Power Generation - Paisley Park (MPC)</td>
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<td>12 &amp; 5</td>
<td>Dur Dur D'etre Bebe Jody - Columbia (Eurowax)</td>
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<td>12</td>
<td>11 &amp; 5</td>
<td>This Used To Be My Playground Madonna - Warner Chappell (MCA)</td>
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<td>13 &amp; 12</td>
<td>It's Probably Me Sting &amp; Eric Clapton - ADAM (Magnetics/Blue Turkie-W-T)</td>
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<td>14</td>
<td>13 &amp; 11</td>
<td>Abba-escape Abba - Polydor (DGS)</td>
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<td>13 &amp; 16</td>
<td>Iron Lion Zion Bob Marley &amp; The Wailers - Self Gong (Bob Marley &amp; Blue Mountain)</td>
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<td>18 &amp; 16</td>
<td>Ebenezer Goode The Shamen - One Little Indian (Copyright Control)</td>
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<td>19 &amp; 17</td>
<td>Keep The Faith Bon Jovi - Vertigo (PolyGram)</td>
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<td>20 &amp; 19</td>
<td>We All Need Love Oasis - D'NaW (Eammona)</td>
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<td>20 &amp; 14</td>
<td>I'm Gonna Get You Buzzcocks - New West (EMI)</td>
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<td>20 &amp; 14</td>
<td>Be My Baby Vanessa Paradis - Remis (Mickie Baez/Bohemia Rhythm)</td>
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<td>21 &amp; 10</td>
<td>The World Is Stone Cyndi Lauper - Epic (PolyGram/CC)</td>
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<td>22</td>
<td>22 &amp; 4</td>
<td>Drive East 17 - Warner Brothers (Warner Chappell)</td>
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<tr>
<td>23</td>
<td>23 &amp; 8</td>
<td>How Do You Do? Roxette - EMI (Fiji Fun/EMI)</td>
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<td>24 &amp; 4</td>
<td>Too Much Love Will Kill You Brian May - Paraphone (Queen)</td>
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<td>25 &amp; 7</td>
<td>Jam Michael Jackson - Epic/WC/Zomba</td>
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<td>26 &amp; 3</td>
<td>Please Don't Go! Double D - DWB (Robby/Mikulski)</td>
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<td>27 &amp; 30</td>
<td>Heading For A Fall Yayo Con Dios - Ariola (Sonique/BMG)</td>
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<td>28 &amp; 8</td>
<td>One Love Dr. Alban - Smash (Swedish)</td>
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<td>29 &amp; 17</td>
<td>The Chat Power News - Remark (Peakaboo Productions)</td>
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<td>30 &amp; 4</td>
<td>My Destiny Lionel Richie - Motown (Rondor)</td>
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<td>31 &amp; 3</td>
<td>Love Song/Alive And Kicking Simple Minds - Virgin (EMI)</td>
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<td>32 &amp; 7</td>
<td>November Rain Guns N' Roses - Geffen (Warner Chappell)</td>
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<td>33 &amp; 23</td>
<td>Knockin' On Heaven's Door Bob Dylan - Reprise (Columbia)</td>
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<td>34</td>
<td>34 &amp; 10</td>
<td>Humpin' Around Bobby Brown - MCA/WC/CC (EMI)</td>
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**EUROCHART HOT 100 SINGLES**

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<thead>
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<td>Kris Kross - Ruffhouse/Columbia (EMI/Bridgeport)</td>
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<tr>
<td>Sometimes Love Just Ain't Enough</td>
<td>Patty Smyth &amp; Don Henley - MCA (EMI)</td>
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<tr>
<td>A Million Love Songs (EP)</td>
<td>Toto The Thirt RCA (Virgin)</td>
<td>UK, D, NL, CH, IR, SE, FI</td>
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</tr>
<tr>
<td>Achy Breaky Heart</td>
<td>Billy Ray Cyrus - Mercury (PolyGram)</td>
<td>D, CH, IR, SE, FI</td>
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</tr>
<tr>
<td>Dancing Queen</td>
<td>Abba - Polydor (DGS)</td>
<td>D, NL, CH, IR, GR</td>
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<tr>
<td>The Magic Friend</td>
<td>2 Unlimited - Bootshouse (MCA)</td>
<td>D, NL, SE, GR</td>
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<tr>
<td>Tetris</td>
<td>Doctor Spin - Copet (Really Useful/Scratch)</td>
<td>UK, R</td>
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<tr>
<td>Digging In The Dirt</td>
<td>Peter Gabriel - Virgin (Real World)</td>
<td>FB, GR, SE, FI</td>
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<tr>
<td>Orb - Big Life</td>
<td>The Orb/Big Life</td>
<td>UK, R</td>
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</tr>
<tr>
<td>The Best Things In Life Are Free</td>
<td>U2 - Warner Bros (MCA/Telekom/Royal Road)</td>
<td>FB, GR, SE, FI</td>
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</tr>
<tr>
<td>Highway To Hell (Live)</td>
<td>AC/DC - EMI (EMI)</td>
<td>UK, D, NL, CH, IR, SE, FI</td>
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<tr>
<td>Sexy MF</td>
<td>Prince &amp; The New Power Generation - Paisley Park (Warner Chappell)</td>
<td>D, NL, SE, GR</td>
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</tr>
<tr>
<td>I Wish I Was Your Lover</td>
<td>Sophie B. Hawkins - Columbia (EMI)</td>
<td>FB, GR, SE, FI</td>
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<tr>
<td>Skin O' My Teeth</td>
<td>Megadeth - Capital (EMI)</td>
<td>D, NL, SE, GR</td>
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<tr>
<td>Ain't No Doubt</td>
<td>Jimmy Nail - East West (Strada/Zomba)</td>
<td>UK, R</td>
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</tr>
<tr>
<td>Toofunky</td>
<td>George Michael - Epic (Morison Lachy)</td>
<td>UK, NL, SE, GR</td>
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<tr>
<td>Piece Of My Heart</td>
<td>Frankie Ford - Epic (Warner Chappell)</td>
<td>D, NL, SE, GR</td>
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<tr>
<td>Perchê La Foi</td>
<td>Marc Anthony - Ricard (Bigozzo/Flock)</td>
<td>D, NL, SE, GR</td>
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<tr>
<td>Birthday Song</td>
<td>Power Pack - Club Play (Warner Chappell)</td>
<td>D, NL, SE, GR</td>
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<tr>
<td>Om Du Var Min</td>
<td>Marco Sassoli - Diesel Music (Topco Music)</td>
<td>UK, R</td>
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<tr>
<td>Nothing To Fear</td>
<td>Chris Rea - East West (Warner Chappell)</td>
<td>UK, R</td>
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<tr>
<td>Raumschiff Edelweiss</td>
<td>Edelweiss - WEA (Warner Chappell)</td>
<td>D, NL, SE, GR</td>
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</tr>
<tr>
<td>No Ordinary Love</td>
<td>Sade - Epic (Angel)</td>
<td>UK, D, NL, SE, GR</td>
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<tr>
<td>Sweet Lullaby</td>
<td>Deep Forest - Columbia (Celine/Unicef/Don't)</td>
<td>D, NL, SE, GR</td>
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<tr>
<td>People Everyday</td>
<td>Erasure - Ish (A Little Respect/Stop!)</td>
<td>UK, D, NL, SE, GR</td>
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</tr>
<tr>
<td>Die Da! Die Da!</td>
<td>The Fastestonki Viir - Columbia (EMI)</td>
<td>D, NL, SE, GR</td>
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<tr>
<td>House Of Love</td>
<td>East 17 - London (Not Listed)</td>
<td>D, NL, SE, GR</td>
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<tr>
<td>She's Like The Wind</td>
<td>Patrick Swazay - RCA/EMI/BMG (Spaghetti Fork Music)</td>
<td>D, NL, SE, GR</td>
<td></td>
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<tr>
<td>Who Is It</td>
<td>Michael Jackson - Epic (Warner Chappell)</td>
<td>D, NL, SE, GR</td>
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<tr>
<td>L.S.I.</td>
<td>The Shamen - One Little Indian (Warner Chappell)</td>
<td>D, NL, SE, GR</td>
<td></td>
</tr>
<tr>
<td>Special Kind Of Love</td>
<td>Dina Carroll - A&amp;M (EMI)</td>
<td>D, NL, SE, GR</td>
<td></td>
</tr>
<tr>
<td>Could've Been Me</td>
<td>Billy Ray Cyrus - Mercury (English Town/VW-T)</td>
<td>D, NL, SE, GR</td>
<td></td>
</tr>
<tr>
<td>Perfect Motion</td>
<td>Sunsee - Sony Soho Square (BMG)</td>
<td>D, NL, SE, GR</td>
<td></td>
</tr>
</tbody>
</table>

**Music & Media October 31 1992**

**Eurochart Hot 100**

- **Jump**
- **Achy Breaky Heart**
- **The Things In Life Are Free**
- **Highway To Hell**
- **Nothing To Fear**
- **Raumschiff Edelweiss**
- **No Ordinary Love**
- **Die Da! Die Da!**
- **House Of Love**
- **She's Like The Wind**
- **Who Is It**
- **L.S.I.**
- **Special Kind Of Love**
- **Could've Been Me**
- **Perfect Motion**
MISGUIDED TERRORISTS: Last month's Anti-Racism concert in Berlin was called off due to a bomb scare. The terrorists were not named. However, they were protesting the inclusion of a National Galerie signed to Sony Germany's Dragnet label in the line-up. Rather stupid, considering that the band is described by Dragnet as 'a pop band with unpatriotic motivations' and their participation in an anti-fascist event surely makes it clear where their sympathies lie.

NEW BACKERS AT CENTURY?: Century FM/Dublin is considering the appointment of a new top management position. A New Orleans based company, which has been notified of the changes, is considering the appointment of a new top management position.

The news has observers wondering why the band, with no radio background, would enter the bidding. His press group consists mostly of popular magazines such as the horse racing daily Le Monde du Cheval and the racing magazine à Tout. He also surprised sceptics when he said his goal was to double RFM's ratings from 1.7% to 3.5% and that he thought RFM was complimentary with Réponse à Tout. Ayache and Baudoucru did not seem too enthusiastic.

There are conflicting reports as to the likelihood that the deal will be approved by the CSA. Published reports in London say Crown can complete a syndication deal with Southern Comfort. A New Orleans based company, which has now been notified of the changes, is considering the appointment of a new top management position.

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Madonna Reigns EHR

After two weeks of reggae leading the EHR Top 40, Bob Marley & The Wailers have been replaced by Madonna, whose debut album now jumps to the chart's highest position, only two weeks after its first appearance on EHR (Chartbound, issue 42). The song's impressive spending power continues, as "Like a Virgin" sits atop Most Added for the second consecutive week, thanks to 30 more new adds (33% of its total stations). "Like a Virgin" is scattered around Europe, supporting being the strongest in Italy, the UK and Belgium.

Second most added song on EHR in Rossetti's Queen Of Rain, the second single from their Silverline album. With 18 additions and a total roster of 25 stations under its belt, the record has a good chance of entering the next chart. As yet, however, reports are coming from a limited number of countries. In the UK, the album is standing, with Germany and Denmark standing next in line. In Holland and Italy airplay is beginning to start. In the band's homeland, Sweden, airplay is on the follow-up to the still charting "How Do You Do It," has chance to kick off.

Other contenders for a chart entry next week include Gloria Estefan's Always Tomorrow (now topping Chartbound) and Snog Instead Of A Kiss (Mercury) on the AmericanPop label.

**Most Added**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation</th>
<th>Mobile</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALANNAH MYLES/Song Instead Of A Kiss</td>
<td>(Atlantic)</td>
<td>27</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLES &amp; EDDIE//I Would Lie To You</td>
<td>(Capitol)</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE MORE TIME/Highland</td>
<td>(CNR)</td>
<td>21</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

**New Top 20 Contenders**

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

"A" Rotation Leaders

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Sales</th>
<th>A%</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALANNAH MYLES/Song Instead Of A Kiss</td>
<td>(Atlantic)</td>
<td>(Capitol)</td>
<td>(CNR)</td>
</tr>
<tr>
<td>CHARLES &amp; EDDIE//I Would Lie To You</td>
<td>(Capitol)</td>
<td>(CNR)</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>ONE MORE TIME/Highland</td>
<td>(CNR)</td>
<td>(Atlantic)</td>
<td>(Capitol)</td>
</tr>
</tbody>
</table>

**Most Added**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation</th>
<th>Mobile</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA/Erotica</td>
<td>(Sire)</td>
<td>89</td>
<td>63</td>
<td>26</td>
<td>30</td>
</tr>
<tr>
<td>R.E.M./Drive</td>
<td>(Warner Brothers)</td>
<td>80</td>
<td>60</td>
<td>20</td>
<td>15</td>
</tr>
<tr>
<td>BOB MARLEY &amp; THE WAILERS/Iron Lion Zion</td>
<td>(Tuff Gong)</td>
<td>72</td>
<td>54</td>
<td>18</td>
<td>14</td>
</tr>
<tr>
<td>LIONEL RITCHIE/My Destiny</td>
<td>(Motown)</td>
<td>78</td>
<td>60</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>TASMIN ARCHER/Sleeping Satellite</td>
<td>(EMI)</td>
<td>68</td>
<td>56</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>P. SMYTH &amp; D. HENLEY/Sometimes Love Just Ain't Enough</td>
<td>(MCA)</td>
<td>78</td>
<td>48</td>
<td>30</td>
<td>2</td>
</tr>
<tr>
<td>SADE/No Ordinary Love</td>
<td>(Epig)</td>
<td>71</td>
<td>47</td>
<td>24</td>
<td>10</td>
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<tr>
<td>BRIAN MAY/Too Much Love Will Kill You</td>
<td>(Parlophone)</td>
<td>75</td>
<td>49</td>
<td>26</td>
<td>3</td>
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<tr>
<td>PETER GABRIEL/Digging In The Dirt</td>
<td>(Virgin)</td>
<td>73</td>
<td>49</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>PRINCE/My Name Is Prince</td>
<td>(Paisley Park)</td>
<td>67</td>
<td>47</td>
<td>20</td>
<td>7</td>
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<tr>
<td>CHRISTIANS/What's In A Word</td>
<td>(Island)</td>
<td>67</td>
<td>46</td>
<td>21</td>
<td>3</td>
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<tr>
<td>UNDERCOVER/Baker Street</td>
<td>(PWL International)</td>
<td>75</td>
<td>50</td>
<td>25</td>
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<tr>
<td>VANESSA PARADIS/Be My Baby</td>
<td>(Polydor)</td>
<td>71</td>
<td>50</td>
<td>21</td>
<td>6</td>
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<tr>
<td>BOYZ II MEN/End Of The Road</td>
<td>(Motown)</td>
<td>60</td>
<td>43</td>
<td>17</td>
<td>4</td>
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<tr>
<td>JON SECADA/Just Another Day</td>
<td>(SBK)</td>
<td>59</td>
<td>40</td>
<td>19</td>
<td>1</td>
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<tr>
<td>ANNIEM LENNOX/Walking On Broken Glass</td>
<td>(RCA)</td>
<td>57</td>
<td>35</td>
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<tr>
<td>MICHAEL BOLTON/To Love Somebody</td>
<td>(Columbia)</td>
<td>52</td>
<td>34</td>
<td>18</td>
<td>17</td>
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<tr>
<td>NENEH CHERRY/Money Love</td>
<td>(Circo)</td>
<td>44</td>
<td>31</td>
<td>3</td>
<td>4</td>
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<tr>
<td>BON JOVI/Keep The Faith</td>
<td>(Jambco/Mercury)</td>
<td>46</td>
<td>32</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>INNER CIRCLE/Sweet (Alalalalolong)</td>
<td>(Metronome)</td>
<td>53</td>
<td>41</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>ERIC CLAPTON/Layla</td>
<td>(Duck/Reprise)</td>
<td>49</td>
<td>28</td>
<td>27</td>
<td>1</td>
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<tr>
<td>BOBBY BROWN/Humpin' Around</td>
<td>(MCA)</td>
<td>48</td>
<td>32</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>JIMMY NAIL/Ain't No Doubt</td>
<td>(East West)</td>
<td>52</td>
<td>31</td>
<td>21</td>
<td>1</td>
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<tr>
<td>VAYA CON DIOS/Heading For A Fall</td>
<td>(Ansonia)</td>
<td>51</td>
<td>30</td>
<td>24</td>
<td>0</td>
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<tr>
<td>ROXETTE/How Do You Do</td>
<td>(EMI)</td>
<td>52</td>
<td>37</td>
<td>15</td>
<td>0</td>
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<tr>
<td>TOTO/Don't Chain My Heart</td>
<td>(Columbia)</td>
<td>41</td>
<td>25</td>
<td>16</td>
<td>2</td>
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<tr>
<td>BRYAN ADAMS/Do I Have To Say The Words</td>
<td>(A&amp;M)</td>
<td>47</td>
<td>32</td>
<td>15</td>
<td>5</td>
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<tr>
<td>REMBRANDTS/Johnny Have You Seen Her</td>
<td>(Artox/Aerc West America)</td>
<td>47</td>
<td>30</td>
<td>17</td>
<td>3</td>
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<tr>
<td>INXS/Baby Don't Cry</td>
<td>(Mercury)</td>
<td>38</td>
<td>27</td>
<td>11</td>
<td>2</td>
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<tr>
<td>BILLY RAY CYrus/Achy Breaky Heart</td>
<td>(Mercury)</td>
<td>46</td>
<td>32</td>
<td>14</td>
<td>3</td>
</tr>
<tr>
<td>L. VANDROSS &amp; J. JACKSON/The Best Things In Life...</td>
<td>(A&amp;M)</td>
<td>37</td>
<td>26</td>
<td>11</td>
<td>0</td>
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<tr>
<td>SHAMEN/Ebenesee Goode</td>
<td>(Little Indian)</td>
<td>45</td>
<td>25</td>
<td>20</td>
<td>9</td>
</tr>
<tr>
<td>MICHAEL JACKSON/Jam</td>
<td>(Epic)</td>
<td>42</td>
<td>29</td>
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<td>3</td>
</tr>
<tr>
<td>MADONNA/This Used To Be My Playground</td>
<td>(Sire)</td>
<td>37</td>
<td>28</td>
<td>9</td>
<td>0</td>
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<tr>
<td>EXTREME/Rest In Peace</td>
<td>(A&amp;M)</td>
<td>30</td>
<td>18</td>
<td>12</td>
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<tr>
<td>GO WEST/Flightless</td>
<td>(Chrysalis)</td>
<td>34</td>
<td>26</td>
<td>8</td>
<td>6</td>
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<tr>
<td>GENESIS/Jesus He Knows Me</td>
<td>(Virgin)</td>
<td>37</td>
<td>23</td>
<td>14</td>
<td>0</td>
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<tr>
<td>BOBBY BROWN/Good Enough</td>
<td>(MCA)</td>
<td>39</td>
<td>22</td>
<td>17</td>
<td>14</td>
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<tr>
<td>JOE COCKER/All I Know</td>
<td>(Capitol)</td>
<td>40</td>
<td>21</td>
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<tr>
<td>LONDONBEAT/Lover You Send Me Colors</td>
<td>(Anxious)</td>
<td>34</td>
<td>16</td>
<td>18</td>
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</tbody>
</table>

**Chartbound**

The EHR Top 40 chart is based on a weighted-sharing system. Songs score points by being added to EHR's reporting stations, which target 12342 yearly listeners with contemporary music flavoring. Songs in "A" rotation receive scores that range from 5/8 of a station or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation</th>
<th>Mobile</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>GLORIA ESTEFAN/Always Tomorrow</td>
<td>(Epic)</td>
<td>31</td>
<td>16</td>
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<td></td>
</tr>
<tr>
<td>BILLY JOEL/All Shook Up</td>
<td>(Capitol)</td>
<td>31</td>
<td>9</td>
<td></td>
<td></td>
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<tr>
<td>ERMA FRANKLIN/Piece Of My Heart</td>
<td>(Epic)</td>
<td>30</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALANNAH MYLES/Song Instead Of A Kiss</td>
<td>(Atlantic)</td>
<td>27</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DINA CARROLL/Special Kind Of Love</td>
<td>(A&amp;M)</td>
<td>27</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAXI PRIEST/Groove'n In The Midnight Hour</td>
<td>(Columbia)</td>
<td>26</td>
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<td></td>
</tr>
<tr>
<td>GERRY RAPPERT/Don't Give Up On Me</td>
<td>(Polydor)</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROXETTE/Queen Of Rain</td>
<td>(EMI)</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PM DAWWN/Did I Die Without You</td>
<td>(Motor)</td>
<td>25</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLES &amp; EDDIE//I Would Lie To You</td>
<td>(Capitol)</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOE SECADA//Do You Believe In Us</td>
<td>(Capitol)</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEAN MARTIN//Just Like A Man</td>
<td>(A&amp;M)</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BILLY RAY CYrus//Could've Been Me</td>
<td>(Mercury)</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALBAN/Love Once</td>
<td>(Swiss/Mix)</td>
<td>23</td>
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</tbody>
</table>

The Data in Chartbound chart lists the total number of EHR reporting stations playing巡查 songs, but do not yet have enough airplay points to rank among the HM Top 40. The second number represents how many stations reported it to AIMM for the first time. Songs which have received new airplay for two consecutive weeks will be deleted from the chart, but may reappear with new airplay. In the case of a tie, songs are listed by new adds. Asterisks indicate new entries in Chartbound.
## 1. NORTHWEST

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## Additional Notes

- **Regional EHR Top 20**: Week of October 31, 1992, chart based on playlists from radio stations playing EHR material.
- **Regional Charts**: Breakdowns include:
  - **Northwest**: British Isles
  - **Central**: French-Language areas (France, Wallonia), languages of Switzerland, Monaco
  - **Southwest**: Norwegian/Swedish/Dutch
  - **East Central**: English

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**Regional Charts**

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<td>Northwest</td>
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<td>Hello (Turn Your Radio On)</td>
<td>Warner Brothers</td>
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<td>MADONNA</td>
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<td>Warner Brothers</td>
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<td>East</td>
<td>R.E.M./CLIVE</td>
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**Additional Notes**

- **Most Added**
  - **Northwest**: CHARLES & EDDIE
  - **Central**: ANNE LENNOX
  - **South**: MADONNA
  - **Southwest**: SHAKESPEARES SISTER
  - **East**: BILLY JOEL

**Rotation Changes**

- **Northwest**: BILLY JOEL
  - **Central**: ROSETTI/Girls Of Eden
  - **South**: EDDIE BUSH
  - **Southwest**: ROXETTE/Queen Of Pain
  - **East**: BILLY JOEL

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P.M. DAWN
I'LL DIE WITHOUT YOU
THE HIT SINGLE ALSO 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 LFACE CARTEL:
DAMIAN DAME • HIGHLAND PLACE MOBSTERS • TLC
INTRODUCING TONI BRAXTON
sade love deluxe
In these days of short-lived careers, an artist shouldn't stay away from the scene too long for fear of being forgotten. Only the most persistent can permit themselves to take a lengthy but harmless time out, like Bruce Springsteen and Def Leppard. Sade, the grande dame of sophisticated soul, is about to prove that a four-year absence did her no harm at all either. Radio stations all over Europe have already added her comeback single No Ordinary Love—previewing her fourth album Love Deluxe—"out of the box." With new manager Roger Davies she's ready to reclaim any territory lost during her temporary residence in Madrid.

In 1984 Nigerian-born but London-raised singer Sade (full name Helen Folasade Adu) was rocketed to international stardom, because she did something completely different from anybody else at the time. And she did it very well. In the wake of the "doom period" of pop—the post-Falklands war era—she put the soul back into music. With her debut single Your Love Is King she was the first artist who dared to come up again with dreamy, sensual and soulful music. Radio reacted to this new act as if struck by lightning. The eight million copies worldwide selling debut album Diamond Life spawned a string of hit singles, of which Smooth Operator is probably still one of the most played "re-currents" on the AC-format. Sweetest Taboo, a single off the 1985 follow-up album Promise was the most aired 45 for two years in the US. Analysing her success is quite easy. People also want to enjoy life, and she understood that as well as anyone. Let's be straight: there's nothing wrong with music for romantic candle-lit dinners for two; music that is also very comforting on sun-drenched beaches, calming in the daily traffic jams and it even makes the housework a whole lot lighter. In short, Sade provides versatile music for the widest possible audiences. Open up the bottle of wine, because there's a new single, No Ordinary Love, and a new album Love Deluxe, the successor of the Stronger Than Pride album of 1988.

The Mike Pela co-produced album is made according to the "never change a winning team" credo. The fragile singer is still accompanied by guitarist Stuart Matthewman, keyboard player Andrew Hale plus bassist Paul Spencer Denman. One thing has changed however; there's a new manager, and none other than Roger Davies, who was instrumental in the relaunch of Tina Turner's career in the '80s, and who also takes care of the business of Janet Jackson, Joe Cocker and Tony Joe White. Some people always catch the big fish.

The champion-maker—"You can't work magic if the act doesn't support you"—was present during the making of the album in Venice, which took a year. There are no drastic changes to Sade's typical style of Moody soul either. Recalling the process Davies says, "There was no need to revamp her career like Tina Turner's. The difference is that Sade writes her own songs. For Tina my main concern was to find good song material for her, while for Sade I see it as my top priority to make people aware that the album is out via a proper promotion campaign. In this age you can't just put albums out and expect people to buy them, especially in her case, with a four year-gap between her new album and the last. For Stronger Than Pride she only did one interview in..."
A Music & Media Advertising Supplement
the UK. Now we have set up a much tighter promotion schedule. People who first didn’t believe there was a new Sade release, suddenly got excited. Sade herself is convinced that she has to talk to the people, otherwise nobody will know about the album. She and the band are proud of the album, so I foresee no problems. Nowadays even Madonna embarks on major European promo tours."

October 26 sees the release of Love Deluxe on Epic supported by a marketing campaign of global dimensions befitting any artist who has sold in excess of 20 million albums. A full European promo trip in October included visits to Holland, France, Germany, Italy and Sweden, in addition to media days for those territories she was unable to visit. For late October/early November further promotion in Canada, the US, Japan and Australasia is on the agenda, culminating in a proposed tran-galactic concert tour scheduled to start in March 1993.

So Love Deluxe is no departure from the proven music recipe. On the multi-format smash single No Ordinary Love she has updated the rhythm a little and added a raw guitar sound. The track Feel No Pain has an interesting reggae beat in disguise. Cherish The Day builds atmosphere with a lonely drum on a synth background—the best evidence of the deliberate approach of "under-producing."

A Spanish guitar dominates the relaxed tune Like A Tattoo, "the sweetest tattoo." Kiss Of Life is slightly more upbeat and would make a good future single candidate. A good contender for the Christmas period seems to be the song Pearls with its lovely string arrangement. The instrumental Mermaid, sounding so cinematic and atmospheric, is like a song in search of a film score. Indeed one of Sade's secret wishes is writing a soundtrack someday.

Talking of "mermaids," that's how Sade is dressed in the video directed by old school mate Sophie Muller, the same woman behind stunning videos of the likes of Annie Lennox and Shakespears Sister. More eyecatching imagery is to be found on the artwork of the album sleeve, a picture shot by Albert Watson (of Rolling Stone/Vogue-fame) showing a gold-sprayed Sade—symbolising the certain upcoming gold awards? Other famous photographers involved are Ellen Von Unwerth and Chris Roberts. Those pictures reveal one thing that has been modified; her looks. The Sade as we all know her, with a long plait, now wears her hair down.

Is there another thing that has changed in the four years during which Sade seemed to have faded away? Yes, CD has meanwhile become the most important sound carrier. And the music of Sade is just made for CD, it's hard to deny. Confirms Davies, "In America her first three albums combined still sell 500,000 a year. And again, our hopes are high for this market."

SADE DISCOGRAPHY:

- Diamond Life 1984
- Promise 1985
- Stronger Than Pride 1988
- Love Deluxe 1992

(released on Epic Records on October 26)

Photo credits:
cover picture: Albert Watson
top left (left hand page, middle and back cover: Ellen Von Unwerth
top left and right (right hand page): Chris Roberts