The UK commercial radio industry of national commercial radio concept stems from the introduction of a "network" of mostly syndicated music and news/information programming which will be broadcast via satellite during which she dropped in to see the WEA Italy staff. Pictured (l-r) are: TV and radio promotion manager Sandor Mallasz, marketing manager Paolo De Toma, publicity manager Valentina Zucchetti, Madonna, director of promotion Alberto Casella, MD Massimo Giuliani and sales director Dino Fanareo.

Capital's Eyre Heads 'INR4' Network Plans

by Mike McGeever

The UK commercial radio industry is in the early stages of setting up a "network" of mostly syndicated music and news/information programming which will offer national advertising through local stations. Supporters say they hope the concept, dubbed "INR4," will help boost radio's stagnant 2% share of the advertising revenue pie. No decision has been made on whether the venture will be broadcast via satellite or terrestrial.

Capital Radio MD Richard Eyre, who spearheaded the effort, says the logic behind the concept stems from the introduction of national commercial radio and its impact on the industry. "It (national commercial radio) is a good thing for radio overall because it gives agencies another bite into our medium," he says. Eyre says something is needed to augment national advertising along with the three national stations, one of which is already on air, while the others are set to start up within the next few years. "I think INR1 and INR2 together will create a weekly reach which is not necessarily going to satisfy every advertiser's ambition when it comes to a national commercial medium," Eyre comments.

The Capital MD says INR4 will not be an actual network, but an additional 1.5% slice of the advertising revenue pie. No decision has been made on whether the venture will be broadcast via satellite or terrestrial. The Capital MD says INR4 will not be an actual network, but

by Emmanuel Legrand

The major French stations are feeling positive about the SeptembeOctober 1992 Mediametrie ratings. The total radio audience has increased slightly over last year's same period (77.3% against 77.1%), while the majors are on their way to recovery.

Top Five French Networks (Audience Curme %)

<table>
<thead>
<tr>
<th>Apr</th>
<th>Sep</th>
<th>Jun</th>
<th>Oct</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTL (FS)</td>
<td>18.6</td>
<td>18.7</td>
<td>18.7</td>
</tr>
<tr>
<td>Europe 1 (FS)</td>
<td>11.1</td>
<td>11.6</td>
<td>11.6</td>
</tr>
<tr>
<td>Fr. Inter (N/T)</td>
<td>10.7</td>
<td>11.0</td>
<td>11.0</td>
</tr>
<tr>
<td>NRJ (EHR)</td>
<td>9.7</td>
<td>9.3</td>
<td>9.3</td>
</tr>
<tr>
<td>Fr. Info (N/T)</td>
<td>8.1</td>
<td>8.1</td>
<td>8.1</td>
</tr>
</tbody>
</table>

Full-service AM net RTL remains the undisputed leader for the 11th year with an 18.7% audience curve share, despite losing 0.1 points from the second quarter and 0.8 points over the same period last year. Fellow full-service AM web Europe 1 jumped 0.3 points from the second quarter to 11.6%. EHR net NRJ also has lost listeners, but remains the leading FM network with a 9.3% share. NRJ is followed by EHR Fun Radio (5.8%), which has increased its audience on the same period last year (4.8%), but lost audience compared to April-June (6.5%). AC FM net Europe 2 has started to regain some audience (4.5% against 4.3%), and EHR Skyrock jumped to 5.5% versus 5.0%.

EMI Belgium Appoints De Clippeleir New GM

by Marc Moses

EMI Music Belgium continues the reorganisation of its operations with the promotion of marketing manager Dirk de Clippeleir to GM. The move, effective January 1, 1993, follows the appointment of Guy Brulez as Capitol VP International in Los Angeles.

"The promotion is part of a recent streamlining of EMI Music's operations on the Continent (M&M, October 31) where the French and Benelux regions now report to EMI France president Gilbert Ouyon. Commenting on his appointment, de Clippeleir, 30, says, "I would like to honour Guy Brulez for building EMI Belgium to what it has become today. I'm inheriting a well-structured company. Also, with EMI having such a big national artist roster, it is important to have a Belgian on this post." EMI's local roster

Audio-Visual Products Dropped From GATT Talks

US and EC representatives have tentatively agreed to omit audio-visual products from discussions in the GATT global trade negotiations.

US trade representatives had threatened on November 5 to slap 200% levies on US$300 million worth of European goods, mostly agricultural products. Initially targeted for taxation, however, were CDs, prerecorded and blank audio tapes and master tapes.

Despite the headlines over the recent complications over


MTM Spotlights Nena.

See pages 8 & 11.

No. 1 in EUROPE

European Hit Radio TASNIN ARCHER
Sleeping Satellite (EMI)

Eurochart Hot 100 BOYZ II MEN End Of The Road (Motown)
European Top 100 Albums ABBA Gold - Greatest Hits (Feral)
love v. 1. adore, adulate, be attached to, be in love with, cherish, dote on, have affection for, hold dear, idolize, prize, think the world of....

LIONEL RICHIE

UNITED KINGDOM
TRIPLE PLATINUM

FRANCE
PLATINUM

DENMARK
PLATINUM

ITALY
PLATINUM

NEW ZEALAND
DOUBLE PLATINUM

HONG KONG
TRIPLE PLATINUM

AUSTRALIA
DOUBLE PLATINUM

USA
PLATINUM

NORWAY
PLATINUM

IRELAND
PLATINUM

SWITZERLAND
PLATINUM

HOLLAND
DOUBLE PLATINUM

GERMANY
PLATINUM

'LOVE, OH LOVE'

THE NEW SINGLE FROM THE MULTI PLATINUM ALBUM

Back To Front

GIVE MORE LOVE THIS CHRISTMAS
Major Changes Expected In Munich Private Radio

by Miranda Watson

GERMANY Big changes in Munich's private radio scene are expected next year. At a meeting of the Bavarian Media Authority BLM two weeks ago to decide the future of Munich's private radio, it was proposed to transform the city's five private stations into a single broadcasting centre with four out of the five existing private radio stations.

The BLM meeting was called to discuss the reallocation of licences for the city's five private stations: Radio Gong 2000, Charivari Radio, Radio Feierwerke and Jazz-Welle Plus and 89 Hit FM, which all expire this year. The licences could be resold for a period of up to eight years, but the BLM has chosen to extend them for just one year. Some in the Munich radio world claim that this is a deliberate ploy by the BLM to bully stations into going along with the reforms.

BLM says the advantage of having a sixth frequency is that Radio Arabella, which currently hands over its airtime to other groups, can be included in the new operation. The new division will report to Lewis, who will be making both the emotional and economic decisions for the Munich market. "Six frequencies here in Munich would be a catastrophe," he predicts. "Another frequency would mean a smaller market and would put pressure on us all." Schmier says he is not too keen on the idea of the broadcasting centre either. "The BLM likes the idea of grouping all the local frequencies together under one roof, so they can control things more easily," he says. "I don't like the idea of this: One marketing company, one marketing department for all five stations for instance. Also, this proposal has not been made very clear yet, so I can't form more of an opinion."

The next shake-up in the Bavarian radio world will be in the local radio sector, where a decision is to be made shortly about the Antenne Bayern market and whether local and regional stations should get a share of its profits.

Chrysalis Taps Lewis To Rebuild Music Unit

by Mike McGeever

UK Virgin Music veteran Steve Lewis has been appointed world-wide MD and CEO of a new music division created by the Chrysalis Group. The new operation will encompass a new record company, as yet unnamed, which will begin trading next year. It will also include all of Chrysalis Music's publishing activities in Europe and North America, and Chrysalis' interest in the Hit label, the Speaking Rock Company, Air Edel Associates and Wessex Studios.

Lewis will have an equity stake in the new company and will also retain his current investment in the Touchwood label. He has been named to the Chrysalis Group board of directors, and will take up his new position on January 4, 1993. The head of all companies within the newly formed music division will report to Lewis, who in turn will report directly to Chrysalis Group chairman Chris Wright. The new division will be based at Chrysalis' headquarters in London.

Commenting on his appointment, Lewis says, "I hope to build a record company which is both innovative and exciting, but has at its heart of its philosophy certain timeless values; in particular we will be making both the emotional and financial commitment to make it work."

Wright adds, "It was always my intention to rebuild Chrysalis' recording interests on the solid foundation of our music publishing and related activities. There is nothing I enjoy more than being in the record business. I want the buzz of finding an artist, making a record and seeing that career develop."

Wright sold the remaining 50% stake in Chrysalis Records to Thorn EMH last year for US$8 million, including assumption of debt (M&M, November 30). Lewis and Wright say they hope to have a core roster of six to 12 artists within a year, with the first release next spring. They will sign a wide spectrum of acts, rather than focus on any one genre. Wright says, "I began test broadcasting for talent on a worldwide basis.

Lewis, one of the industry's most prominent figures, takes up his new job after 20 years with Virgin, during which time he has built up the Virgin Records for five years. He was instrumental in launching acts such as Phil Collins, Culture Club, Mike Oldfield and Simple Minds.

EUROPE AT A GLANCE

HOLLAND: Harding's Radio 538 Starts Testing

EHR-formatted Radio 538, the newest venture of ex-Radio Veronica director Lex Harding, has begun testing its programmes over Sky's EHJ Hit Radio in mid-November. In a deal with Sky, Radio 538 will acquire some three million Hit Radio cable connections and Hit Radio will go off the air when 538 is awarded its cable licence. The station applied for the licence in early November and hopes to go on air officially at Christmas.

Marlene Edmunds

HOLLAND: Retail Chain Creates Strong Import Muscle

Dutch retail organisation Rotonde Holdings—100% owned by entertainment company Face Holdings (parent company of CNR Records)—has teamed up with Holland's leading record importer Riga Sound to create one of the country's largest recorded music wholesalers. The combined company is claimed to have a total retail turnover of about Dfl 120 million (app. US$67 million) in 1992, representing more than 10% of the Dutch market. The merger is bad news for the Dutch record industry, already plagued by increasing parallel imports.

MB

NORWAY: In Advance Launches First Label

Oslo ad agency In Advance has launched a new record company called In Advance Entertainment. Former PolyGram and Grammophon A/S Electra A&R veteran Jon Erik Iversen will also work with the company. The label's first signing is UK rocker The Fugitives, who will release their debut album Fugitive on November 25.

Kai Roger Ottesen

ITALY: RAI Orders L100b In Cutbacks

Cuts of L1 billion (app. US$73 million) to be made at pubcaster RAI next year will affect its radio stations, as well as TV channels. RAI director general Gianni Pasquarelli says programme production funds at regional stations must now be ploughed into news in an attempt to cut costs and improve its regional news service.

David Stansfield

SWEDEN: Local, National Radio Nets To Merge

In addition to programming changes at radio networks P3 and P4 (M&M November 21), on January 1, 1993 pubcaster Sveriges Riksradiot to merge sister companies Sveriges Riksradio (the Swedish national radio company) and Sveriges Local Radio (the local radio operations). Reason: to improve programme quality and cut costs. Some 100 jobs will be lost.

Kari Helopaltio

UK: Capital Radio Pre-Tax Profits Fall 11%-

Pre-tax profits for Capital Radio slipped 9% to £8.8 million (app. US$9.9 million) for the fiscal year ended September 30, 1992. Turnover at the company, which operates an EHR and a gold service in London, was virtually unchanged at £32.29 million versus £32.54 million last year. Capital Radio stock fell three pence on the announcement.

Mike McGeever

MUSIC FOR THERAPY — Bon Jovi donated £1.00 from each ticket sold for their Astoria gig to the Nordhoff Robbins Music Therapy charity, and at the end were able to present a cheque for £1,100 to the charity. Pictured (l-r) are: Nordhoff Robbins appeals organiser Audrey Balfour, NR chairman Andrew Miller, artist Tico Torres, Richie Sambora, Jon Bon Jovi, David Byran, Alec Jon Such and Phonogram MD David Clapham.

News

MUSIC & MEDIA NOVEMBER 28 1992

3
**Silvestri To Head New CGD International Department**

by David Stensfield

ITALY CGD, the Warner-owned record company with a roster of over 20 domestic acts and artists, has set up a new international department to be headed by former A&R director Tino Silvestri. He is being joined by CGD licensing manager Alda Dury and another staffer yet to be appointed. Fans in exchange for ad space for broadcasting rights.

**Jazz Festival Draws Media Attention**

by Anna Marie de la Fuente

SPAIN The month-long XIII Jazz Festival in Madrid, from October 25 to November 26, is receiving unprecedented media coverage this year.

Private EHR net Cadena 100 has a station on site to broadcast live concerts, while TV pubcaster TVE aired six of the 30 concerts, offering free spots in exchange for extensive ad spots in exchange for ad space coverage.

Says Enrique Calabuig, MD of the festival's private promoter, CP, "This is strictly a private investment effort, and it's been the most daring and most successful festival ever. As important as Montreux." Cadena 100 associate PD Carlos Finaí says the concerts were aired during the network's optional local time slot of 21:00-22:00, where each station chooses to broadcast its own local programming. He adds that the festival had been very well received by the public, although, apart from the Miles Davis Tribute Concert and the Duke Ellington Orchestra, the more commercial acts had been most popular.

The festival includes veteran artists Elia James and the Roots band, B.B. King, Nina Simone, George Coleman Quartet, Kenny Garret Sextet, Felsefio Marsalis and bands Manhattan Transfer, Blood, Sweat and Tears and Emerson, Lake and Palmer. The latter part of the festival featured new acts such as Missimo, who has already achieved crossover success. For the first time in 10 years major artist Adriano Celentano has made himself available to promote new albums by artists such as Gianni Bella and Missimo Ranieri. We're not just exploiting one or two artists on a few markets. Through the administration of the CGD catalogue we are doing business in 42 countries.

Silvestri lists CGD artists Umberto Tozzi and Paolo Conte as two who have already achieved international success and have built up a lot of contacts. He stresses that it's not just the company's current artists roster that is important either. "CGD is a bit different to other firms," he comments. "We have a catalogue of over 3,000 titles and have requests from territories like South Africa and Japan to re-compile albums by artists such as Gianni Bella and Missimo Ranieri. We're not just exploiting one or two artists on a few markets. Through the administration of the CGD catalogue we are doing business in 42 countries."

Silvestri lists the new TV program "Las Vegas" night with live appearances by the Four Tops, Donna Summer and Barry White; a Diamond Awards TV show on November 27, with artists such as London Beat, the Christians, Bannarama, Van Pelt, de Leeuw and project coordinator Marcel van Rooyen.

**Radio Awaits 6th Diamond Awards**

by Marc Moes

BELGIUM The Diamond Awards resume on November 26-28, in Brussels after a one-year sabbatical. Originally conceived as a one-week multi-media event with live concerts, TV recordings, award ceremonies, interviews and industry seminars, the event has now slimmed down to three days of concerts and appearances in the city's Sportpaleis.

This year's sixth edition (organised by City 7) features a "Las Vegas" night with live appearances by the Four Tops, Donna Summer and Barry White; a Diamond Awards TV show on November 27, with artists such as London Beat, the Christians, Bannarama, Beckie Bell and Belgians The Dinky Toys, Blue Blot and Mama's JasJe. A live November 28 '92 show will also be featured, with headliners Little Richard, Chuck Berry and Jerry Lee Lewis, as well as Bobby Vee, Lloyd Price and Little Eva.

The three days will be recorded by pubcaster BRTN TV for later broadcast purposes. Both the BRTN's Radio Donna and Radio 21 (French-language RTBF) will be supporting the festival.

The November 28 show will be hosted by BRTN radio personality Guy Depre, while Radio Donna producer Mark Pinte adds that the station will have three days of live broadcasts, interviews and spotlights on the performing artists.

**Tarsem Attends Launch Of New Video Encyclopedia**

by Kari Helopolho

FINLAND Some 30,000 to 40,000 music videos have been released worldwide, according to a newly released encyclopedia of music video "Sakkoset Unet (Electric Dreams)."

Special guest at the launch of the book, held at Finnish publishing house VAPK Kustannus, was Indian-born video and film director Tarsem, best known his MTV Award-winning video for Losing My Religion by R.E.M., and the much acclaimed Levi's "The Swinger" TV ad. Tarsem addressed some 400 journalists and record and video business personnel at a new press conference, and gave interviews for local radio, TV and press. "I don't believe in making notes and sketches," he commented on his method of working, "because once I get to work things change fast and what I see and feel becomes the main factor."

The 350-page encyclopedia, is hailed as the next authoritative reference book since "The Rolling Stone Book of Music Video" by Michael Shore, and, at US$35, comes complete with a 45-minute video cassette featuring video excerpts and an interview with Tarsem.
EMI Absorbs Publishing Arm
Editions Virgin Musique

by Emmanuel Legrand

FRANCE

The effects of the EMI acquisition of Virgin are beginning to show, and the Virgin publishing arm Editions Virgin Musique has been fold under the EMI umbrella.

Editions Virgin Musique has been one of the most active publishing companies in France, with a strong local catalogue which includes the artists Rita Mitsouko, Khaled, Mano Negra, Liane Foly and Manu Dibango, developed under the management of Emmanuel de Barriere, President of Virgin Records France.

Comments EMI Music Publishing president Olivier Huret, "The two companies are going to remain separate from a legal and artistic point of view, each with a specific team; but we are merging the management and administrative departments. The Virgin computer system will be transferred to EMI's.

For the moment, both systems operate in parallel. Huret maintains that with the combined catalogues, EMI -Virgin will publish around 30% of the singles and the albums charted in France. "That's 15% to 20% more than any of our competitors," comments Huret.

He says that three out of the ten Virgin Music staff will remain in the new structure. Marc Thomson, who was Virgin Music A&R director and responsible for daily decisions, moved to Barclay. Staying within EMI are Elena Norbedo (A&R) and Elisabeth Cortnation, who will be in charge of the financial and copyright checking departments for both catalogues.

Huret has hired Fabrice Benoit, who previously worked for subscription charter, Canal Plus, to be in charge of the Virgin local catalogue. Meanwhile, Virgin Sound, the department specialised in music soundtracks, has been folded. Instead, he says he is going to put more emphasis on the "new" catalogue developing both catalogues.

Huret says that his priority for the moment is "to meet with all the artists signed to the Virgin catalogue, explain what we are planning, and answer all their questions. If problems arise, we'll try to solve them. Even if there is a change in management, the contracts remain. It's a fact that has to be taken into account. I know it is not easy to work with artists you haven't signed, but I think we have been very clear with them that can interest them. I am not ashamed of the work we have been doing at EMI these past years. It's up to me to convince the artists and build a relationship with them. The Virgin artists have a lot of international potential and EMI can bring them an international network that Virgin didn't have."

For the future, Huret says he plans to have an "active policy of signing French acts and developing a local catalogue. Our turnover is currently 80% of international sales and the local catalogue is going to get a better balance between the local and international catalogue."

Public P3 Grabs Local Listeners

by Kai Roger Ollesen

DENMARK

Public Art Radio Denmark's hit radio outlet P3 has become one of the most appealing outlets in Denmark, according to in house ratings released on October 29.

The survey shows P3 with a 40% audience share, compared to traditional talk stations like TV2 P1's 35% and news talk P1's 12%. A recent Gallup Survey showed a general slump in listener figures for key outlets such as EHF-oriented

The Voice/Copenhagen, Odense, Hot AC Radio Uptown/Copenhagen and an increase for AC/RO Radio A/B/Ostjylland (M&M, November 21).

Gallup head of research Christian Arblee, who had expected these drops, says, "Younger listeners are tuning in to P3 instead of the locals. Formerly aimed at adults, it moved to another frequency on January 1 and switched to a younger profile."

The Voice PD Lars Kjaer says station power and reception might have been a key factor in the ratings. "P3 broadcasts on 3,000 watts, while the local stations broadcast with six. It's easier to listen to Radio Denmark in the car and on cable nationwide, while the local stations are only allowed to be on cable in the licence area. It's no wonder P3 gets more listeners."

Kjaer calls some of the results in Gallup survey "strange," adding, "Low quality stations are gaining listeners, while quality stations like Radio Uptown and The Voice are going down."

Meanwhile, the Voice plans to implement another diary-based monthly survey, starting from next year, he says.

Radio ABC was one of the positive surprises in the survey. "It's a matter of time. Besides being attributed to the work put in by programme controller Stig Hartvig Nielsen, "He has done it before; he made Radio Viborg, the number one station. The man is a genius. Radio ABC also has three outlets in Denmark, two of which opened this year."

Adds Harvig Nielsen, "It's just a question of the man who is program director. We haven't had any special marketing campaigns."

CONGRATULATIONS TO COCKER — Joe Cocker, who has just released his Best Of album, was recently presented with a platinum disc by EMI Germany for sales of over 500.000 copies of his previous album "Night Calls." Pictured (l-r) are: EMI Germany divisional MD Erwin Bach, Cocker and EMI Elektron President Helmut Fest.

Neigel Is First Act On Rooster roster

by Miranda Watson

GERMANY

The recently launched Red Rooster Records, formed by BMG and Peter Maffay, has signed its first artist — female rock/poart star Julie Neigel. Franz von Auersperg left BMG Arlola/Hamburg in June to become MD of the label.

Rooster now holds the worldwide rights to Neigel, who is to release six albums with the company after her new contract. Comments Auerperg, "It's very exciting for us to have signed Neigel against major competition. I think she decided to sign with us because she feels at home here and we have a real understanding of what she wants."

Clouseau Announces Club Tour In Germany

by Marc Maes

BELGIUM

Following successful concerts as opener for Roxette's German dates in cities such as Berlin, Bielefeld, Stuttgart and Dortmagn, Belgian band Clouscu is now taking its music to the clubs. As from November 22, the band will visit smaller venues in Cologne, Hamburg, Berlin, Bielefeld, Erlangen and Frankfurt. The shows will be promoted by concert promoters Mama Concerts & Rau.

Says EMI international manager Benelux repertoire Danny Friedruchs, "The English language Close Encounters single entered the Top 20 in Germany and both Anna and Louise achieved good air play. We think the band has established a firm basis for a future in Germany."

Friedruchs adds that EMI will release a new version of "Nathalie," plus "official live bootleg" versions from other Close Encounters concerts earlier this year. The band is now recording live during the Roxette "Joyride" tour in Berlin and Budapest.
Until now, a national broadcaster in the new communication law? the positive changes announced been won, our priorities include CSA. Our main concern was group, detailed in the white paper by the radio audience in France, and three national commercial radio stations a year ago, which regroups the president of the private generalist RMC's MD Jean-Noel Tassez as owned leading radio station in Remi Sautter, VP/GM of CLT-Sautter Applauds New Concentration Law Antena 3, following Antena 3's Radio de Galicia, owned 50% by and Javier Gimeno have been Parga, Manuel Martin Ferrand III SPAIN: Rafael Jimenez de that Simon Draper, chairman of mond replaces International MD UK: Virgin Records UK com- Sony Business Unit.

Programmer Of The Week

Elias Xynopoulos
Antena 97.1 FM
Greece

Sautter Applauds New ConcentrationLaw

by Emmanuel Legrand

Remi Sautter, VP/GM of CLT-owned leading radio station in France RTL, took over from RMC's MD Jean-Noel Tassiez as president of the private generalist syndication group SRGP, created a year ago, which regroups the three national commercial radio stations RTL, Europe 1 and RMC. These full-service stations commanded over 35% of the total radio audience in France, and more than half of the total radio advertising revenues.

M&M: Will your arrival at SRGP mean a change in policy?
RS: Not at all. I will continue to implement the strategy decided by the three members of the group, detailed in the white paper we presented last year to the CSA. Our main concern was advertising on pubcaster Radio France. Now that this fight has been won, our priorities include the new communications law—which we wholly support—and Europe. It would really like give more strength to the newly-formed European Radio Association.

M&M: What are, in your view, the positive changes announced in the new communication law?
RS: First of all, the modification of the anti-concentration ceiling. Until now, a national broadcaster couldn't own a second network reaching more than 15 million potential listeners. That is why CLT was blocked in the expansion of the Maximum network. The SRGP pleaded for a measure which would allow any group to own directly up to 100% of two national networks and an unlimited number of minority partnerships. The government has chosen the system of a maximum potential reach of 100 million inhabitants by the total number of stations in each group. Other positive aspects of this law include the simplified bidding methods for frequencies and the fact that the CSA will publish the map of available frequencies for the region concerned before the call-for-offer. We also view positively the fact that the CSA has to take into account the economic viability of bidders before granting a frequency licence. In other words, if 10 potential frequencies are available in one city, the CSA might just grant five, or six stations if it believes the market can sustain no more that this number of stations.

M&M: Are there any points that are missing in this law that you would have liked to see?
RS: One thing missing is a reform of the system under which frequencies are granted to Radio France. We want Radio France to be part of the process of each call-for-frequency rather than being treated separately. We also want it to justify its programme proposals. We want a renewal of the map of frequencies allocated to Radio France, because we feel that the public broadcaster benefits from a huge amount of frequencies for historical reasons—they were the only ones to use FM frequencies during the monopoly years. In some cities, the same programme from Radio France can be heard on two or three different frequencies.

M&M: Are you asking the CSA for a priority treatment for historical reasons, as you have been operating already for years?
RS: Absolutely not. We do not consider that our historical background give us the right to any privilege. On the other hand, we are asking the CSA that for some historical reason to do with the areas covered by our AM transmitters, RTL, and Europe I should be confined to the North of France and RMC to the South.

Since 1987, when the Greek government allowed private stations to operate, 62 local stations have been launched in Athens alone. This proliferation caused problems, according to Elias Xynopoulos program director at Athens-based commercial station Antenna 97.1 FM Stereo.

"Anyone can own a radio station now, but many don't follow the rules of the market," he comments. "We are forced to be very commercial and competitive and that's not good for radio. Many of the small stations will close down within the next three years."

With a national audience share of 19.5%, Antenna 97.1 FM Stereo is Greece's second most-listened-to station. It captured around 30% of the national advertising market, which roughly translates to the country's lead station Sky 100.4 FM Stereo, according to Xynopoulos. Antenna 97.1 FM Stereo programmes news and information in its morning slot, Le Soir, 7-10 a.m., which is 700-1,400 minutes of music, with Greek artists accounting for 75% of the playlist and international product 25%. The station has changed its format since it launched in May 1987. "We originally targeted a young audience with music programmes dominated by international talent," says Xynopoulos. "Our ratings were slipping and we were forced to change our policies. Our main target is now 25 to 54 year-olds."

The station's main competitor, Sky 100.4 FM Stereo, programmes an all-news format, as news is very important in Greece says Xynopoulos. "We've increased our own commitment to news without losing faith with our listeners. We've retained music and when the world is a quieter place more once we'll go back to programming even more."

Antenna 97.1 buys in the UK programme Rock Over London and the 'Freddy Mercury Memorial Concert' and Elton John's recent Wembley gig and bucked up both events with a week dedicated to each act and artist. Xynopoulos admits that unexpected problems can arise with scheduled concerts. "We had some great things to do with Michael Jackson, but his concert in the Olympic Stadium Athens was cancelled."

The station programmes most interna- tional music on the weekends when young people are not at school. But Greek music is also becoming increasingly popular with a younger audience, a trend which surprises Xynopoulos. "That's why we decided to playlist more," he explains. "The bulk of our listeners may be between 25 and 54 but we are not about to for- get kids when it comes to music."

Xynopoulos, 38, worked at Greece's pubcaster station ERA as soon as he felt college. He later spent short spells at the BBC and stations in the US, and joined Antenna 97.1 as a DJ when it launched in 1987. He was later promoted to programme director.

David Stansfield
After 2.5 million album sales in the UK, the first single from their forthcoming album, produced by Steve Osborne and Paul Oakenfold.
Nena Takes European Market Step By Step

Translations of continental European hits into English can turn local heroes into world stars. And then...? Does that mean that an artist should completely switch to English-language repertoire, simply because it worked once? German singer Nena, who struck it big worldwide with 99 Red Balloons (99 Luft Ballons), has chosen the "Zucchero way." On her new album "Bongo Girl" she recorded three tracks in English for the international market and the rest is in German for the domestic market. Once Sony Music has re-established her first at home, crossborder exploitation is next.

"We felt that would be the best start for the album. We secured many TV shows, and it also became a radio hit. To a lesser extent it was a sales hit too." Further radio spots and billboards across the republie were used to focus the people's attention on Nena's comeback after her maternity leave. The continental cover photo on the October issue of the German edition of Max magazine, showing a body painting of Nena, was also vital in this respect.

Phase two of the campaign looks over the borders of the German speaking countries with the international release of the album -- out in the GSA territories from September 28. Adds Reisig, "It is out in the Benelux already, while we're waiting for release commitments from France, Greece, Spain, Hungary, Portugal and Japan." Around the new year phase three comes in action with the international release of Conversation, the second single (out in Germany on December 1), meant to break the European borders. Nena will sing the English language song--almost a tropical version of the Everly Brothers classic Love Of The Common People best-known in Paul Young's rendition--in a special Eurovision broadcast 1 Europe, to celebrate the "united states of Europe" in 1993. A clip for the single has been filmed in Barbados, where the album was mixed as well in Eddie Grant's Blue Wave studio.

Programmers who want to stick to original ones should try the pop tune Much Die Keine Sorgen with one of the best chorusses of the year. Those who want to air another English song should check out You Don't Have To Cry, a duet with the writer of this reggae song, Jonny Pazzo. Another good option is the title track with its tribal overtones and heavy percusion.

Nena's return to the front will be backed up by touring, starting with the GSA and Japan in February and March. Concludes Reisig, "An expansion of the tour to more European countries depends on the reaction on the singles."

Conte Contemporises Jazz

One of the iron rules in music is: the higher the artistic level of a work, the lower the ranking in the charts. The Italian singing lawyer Paolo Conte is the exception that proves the rule. Mass and snob appeal go hand in hand. On the one hand he manages to reach the people in the streets with predominant-ly jazz-tined music, which is a miracle in itself. On the other hand as a lyricist he enjoys the recognition of the literary fraternity.

Last year he won the prestigious Montele prize for poetry in pop music, named after the one time Nobel prize winner. The Sorbonne University in Paris, Conte is regarded as an important modern poet. Find out for yourself; the lyrics of the new album 900 are printed in various languages--English, French, Spanish, German and Dutch.

In 1988 the man with the dark gravelly voice definitively broke through outside his native Italy with the single Max, a song which presented Conte's art in a nutshell. Cabaret, Bitch & Weil and pre-war jazz, those are the main ingredients Conte "contempossed." By touring extensively he found himself a very stable market for his "Euro jazz," especially in France, Germany and Holland. His music works very well in the plush surroundings of the theatres, and so the new album will be promoted with a lengthy European tour.

You don't have to be a jazz programmer to play a Conte composition. EHR and AC shouldn't miss out on some tracks. The hidden dixieland of Gong-Oh--the European single--is an instantly hummable tune. Raptgime pops up on the track Brillantina Bengalese, while Novcento could be a delayed 3.30-minute soundtrack to the Bertolucci seven-hour motion picture. The elegantly stepping jazzy track Il Treno Ya is so light that, if aired, it will lift the programmer into the air as well.

Go West Back In Shape

Out of sight, out of mind. Does this expression apply to Go West? Not so, the blue-eyed soul duo in a Hall & Oates vein may have been lost for quite a while, but suddenly they're to be found back in shape in the upper regions of the UK singles chart with the gospel-styled song Faithful, featuring the late Toto drummer Jeff Porcaro.

As album artists the absence took some five years, while their last single hit was registered two years ago. That was The King Of Wishful Thinking, recorded for the Pretty Woman soundtrack, and now included on the new album Indian Summer. That title underlines the fact that the two believe in a second chance. Now the success of the weeks of We Close Our Eyes has somewhat died away, they take another bite of the cherry.

The reason for their longevity is that Richard Drummie and Peter Cox are perfectionists who spend a lifetime in the studio, just like another duo--Steeleye Dan--in the past did. Administer manager John Glover: "These guys work slowly. They wrote 43 songs, of which they only recorded 13 for the album. The thing is we all only like an album as long as we've got the idea that it is really finished. Another reason for the long wait is that the recording sessions had to be interrupted because of a seven-month promotion for the Pretty Woman single in the US."

The album, produced partly by their former A&R man Ron Fair, is a gold mine from a publishers point of view. You can imagine the likes of Freddie Jackson and Luther Vandross queuing up for parts like Will We, The Sun And The Moon and What You Won't Do Four Love, the next single to be released in January.

Glover acknowledges that the two songwriters are very much in demand, "Since the album is available, I get lots of phone calls. Although we can shop around with a lot of songs now, promotion for the album comes first."

Short Takes

- A bold statement by a bald head. Former Hot Chocolate frontman Errol Brown's solo debut Secret Rendezvous is now out on East West.
- EMI has released a Stranglers four CD-box set, entitled The Old Testament (The United Artists Recordings 1977 - 1982), containing songs out of their punk days up to the first out of their next, the winning bid from the Sothebys auction for No More Heroes to Golden Brown.
- After last year's re-release of Phil Speeter's Christmas Album, more soulful songs from the rich 60's were to be expected.
- The German Metronome label has won the bidding war for the European rights (excluding Scandinavia) on Mega Records pop reggae act Ace Of Base from Sweden--recently spotlighted on M&M's MTM, for occupying the first two slots in the Danish singles chart.
- For some jute box history help yourself to The Singles Collection 1974-1979 by teeny boppers the Rubettes, who still exist and who have a brand new album out as grown ups, called Riding On A Rainbow (Aris).
The Sony UX-S Talent Award 1992 was launched this year under the motto "Don't judge, discover!" with the aim of supporting young talent in Germany and helping new acts enter the music industry. The awards are supported by Sony's Recording Media Group, Fachblatt Musik Magazin, Sony Music, Kick Musikverlag, Electrola, Maarweg Studios and POPKOMM. Eight bands were chosen this year for their originality, character, musical and technical ability—At The Movies from Frankfurt, No Harms from Berlin, Rude Poets from Cologne, Suckspeed from Hannover, Tech Ahead from Aindling and Eric "IQ" Gray and Die Sterne from Hamburg. The winning bands have all received DM 4,000, free use of the Maarweg studios in Cologne and a free 24-track digital recording. In addition, the bands have also been set up with contacts in record companies, publishers and agencies, given support gigs on major tours and also marketing and promotion support. The bands are still free for signing, however—Rude Poets and At The Movies are totally free, Tech Ahead, Suckspeed and No Harms have all released records but are looking for a major deal, as are Die Sterne and Eric "IQ" Gray, which have both released records on the independent scene.
**New Releases**

**SIMPLY RED**
*Montreux EP: East West*

*PRODUCER: Stewart Levine*

This moody live EP recorded at this year's edition of the Montreux Jazz Festival proves that Mick Hucknall's own composition (*Lady Godiva's Room*) easily holds its own among classics such as Bill Withers' *Grimma's Hands* and Cole Porter's *Love For Sale.*

**SONIC YOUTH**

*New Releases* (2LP)*

*PRODUCER: Richard Willeman*

The Naked Truth - Columbia

R/AC/EHR

**GOLDEN EARRING**

*Over The Wall (I Can't Get This Feeling)*

*PRODUCER: John Sonneveld/Golden Earring*

Should the rock fraternity ever have to face a long power cut, it should be now with all these "unplugged" sessions. The reason this Dutch band is so good is playing acoustically is probably that they were already on the scene before Edison invented electricity. Stripped to the bone, their 1973 world hit *Radar Love* still has it.

**K-CREATIVE**

*Q.E.D. - Talkin' Loud*

*PRODUCER: K-Creative*

It's been puzzling why more Talkin' Loud vans haven't invaded the radio charts. After all, accessible jazz dance is storming the clubs like nobody's business. Inject some new blood into your playlist with this album on its way.

**NEW TALENTE**

**SUZY ANDREWS**

*Quai De La Sene - Ulysses (France)*

*PRODUCER: Raphold Gimenez-Fauvet*

On deck on a nightboat to Paris. A sailors choir with deep voices backs up a mysterious canteuse singing a soulful tune on top of a catchy keyboard riff punctuated by a wailing guitar. Already playlisted on France Inter. Contact Elizabeth Blair at tel: (+33) 1.4355 2525; fax: 1.4355 1838.

**BRAAM & WOLTERS**

*Braam & Wolters - Van (LP) (Holland)*

*PRODUCER: Michel Janssen/Braam/Wolters*

In his "younger days" with Fatal Flowers, Marco Braam was Holland's best harmonic vocalist. Together with Erwin Wolters he sits around the campfire for a set of fragile pop songs of which *Take It As It Comes* is the most uplifting. Contact Bobbie Rossini at tel: (+31) 35.211 255; fax: 35.212 666.

**THE RAGGED BOYS**

*Rat Tail (Who Are You) - Timbuktu (UK)*

*PRODUCER: The Ragged Boys/John Comfield*

Marshmallows will catch fire with this '70s rock-style lead track. Time for recuperation will be provided by the sound of a dobro at sunset on the track *Lord I'm Calling.* Contact Peter Bond at tel: (+44) 71.436 3371; fax: 71.436 2837.

**UNDER THE INFLUENCE**

*The Original Versions Of The Songs The Beatles Covered - (LP) Sequel Records (UK)*

*PRODUCER: Various*

In their official album career, The Beatles recorded 24 covers, all included on this great package. Supported by some great liner notes, programmers might like to unearth the origins of songs like *Chains* (by The Cookies) and *Act Naturally* (by Buck Owens). Contact Bob Fisher at tel: (+44) 71.433 1641; fax: 71.431 4368.

**SCREAMING TREES**

*Sweet Oblivion - Epic*

*PRODUCER: Duane Donnellan*

What sets Screaming Trees apart from most other members of the Seattle brigade is their finally tuned sense of melody. Let yours be haunted by tracks like *Butterfly* and *A Heaven.* On *Sweet Oblivion,* they ride the same "crazy horse" like Neil Young. The poor animal gets the spurs on in *Shadow Of The Season* and *Nearly Lost You.*

---

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, AC, R (Rock); D (Dance); C (Country); J (Jazz); EZ (Easy Listening); NAC (New Adult Contemporary); A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robert Till/Michael Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

---

**MUSIC & MEDIA**

**NOVEMBER 28 1992**

---

*AmericanRadioHistory.com*
As Europe begins to loosen its broadcasting regulations, more and more private stations are launching, rapidly turning the airwaves into a battleground for listeners. Although the success of these new privates depends on several factors, the software selected—assisting managers in everything from music scheduling to accounts receivable—could just make that difference.

Several of the major stations in Europe have found that formatted programming could be an answer to attracting a loyal audience. And keeping this consistency may be easier than it sounds, with the help of computer software created with just this purpose in mind.

Besides music programming, software packages are available to help a station with its accounts and billing, control the placement of advertisements, as well as packages for research and the sales department.

Capital FM/London programme director Richard Park says his station is dependent on software for its daily operation. For music programming Capital FM has chosen Selector. An in-house network system was created for the sales department.

"You can't really put a price figure on what a station should spend on software," says Park. "It really depends on the requirements and size of your particular station."

Although he acknowledges software is an invaluable addition to a station, Park finds negative points in relying on the software.

"Training people how to use the software is, of course, always a hassle and rather time-consuming. In addition, we are constantly calling the company in America concerning bugs in the programme, and support services can be rather annoying."

Park says, however, that all of this is outweighed by the time-saving abilities of such a programme. "This is definitely the number one plus. Such programmes also offer a great amount of convenience."

With the number of private stations increasing, thus creating stiffer competition, Park doesn't see how stations can survive without some type of music programming software. "I would say that it is wise to set up a 24-hour formatted station without some type of music software. I'm not saying that it should be Selector; something like Colombine is also good, of course. But stations just getting off the ground, such as the wave of new stations in Eastern Europe, should really invest in software for programming before coming on air."

Europe 2/Paris programme director Marc Garcia uses several commercial software programmes at his station. For programming, Europe 2 has chosen Selector, and Songtrack for music research. The sales department adopted Radio Pilot, and the management branch makes use of Easy and Excel.

Although Garcia is content with his decision in software for music programming and sales, he does see room for improvement. "Selector has one big advantage: It has been thought out by programmers for programmers, and that makes it the answer for almost all our needs. On the other hand, it is not adapted enough to French musical programming. For example, the software does not make a distinction between Anglo-Saxon hits and their French versions. Another problem we have to face is the incompatibility of Selector and Songtrack."

On Radio Pilot, Garcia says that software's main advantage is its data updating capabilities. "It permanently recalculates space availability. It also meets all our demands concerning the planning, marketing, administration, statistics, broadcasting and the message service between operators and the airing."

Employees do complain, however, that the software is often not compatible with other programmes.

The decision to buy software before sending a signal depends on the type of station, according to Garcia. "If you are starting up a local station, I don't think buying software would be one of the first things you would do. With smaller stations, you don't have so much work that you can't do it yourself. But if you are starting up with national radio, I would say it has more of a priority. It all depends on the structure you have. The first thing to study is whether the software will answer your problems."

RTL 104.6/Berlin PD Arno Müller has also decided to use Selector for music management, utilizing the Novell network, while the sales department is managed by Daccord software. For editorial purposes the station uses News/R-Wire and Agenda software. RTL depends on Digispot software for digital audio processing/editing and Audio file management for on-air use.

"For a first investment," says Müller, "a station should calculate about DM5,000 (app. US$3,500) per work station/user. To stay updated, I suggest investing DM1,500 every year per work station."

Müller is convinced the biggest difficulty in getting involved with this kind of software is making the systems compatible with each other, but he believes the hassle is worth the result. "First installations of data processing systems always cause problems with regard to user training and adjusting, but these things vanish after a while. The advantages of time saving and more extensive and faster accessibility of data is what remains, which makes it easier to realize creative ideas."

In case of a new installation, he says it is important to make sure there is someone around who is able to make all the individual adjustments required by the station.

In Poland, Radio RMF/Cracow head of music Piotr Metz has already learned the importance of software from his western neighbours. Radio RMF uses Selector and Linker, and is planning to implement Master Control in the near future. Metz is hesitant about stating a price stations should be willing to give out for such programmes. "Determining an amount of money one should invest in software is difficult to say. I think the answer lies partly in what software a station needs and what one expects to get out of it," he says.

However, Metz is loyal to the products he has decided upon. "After considerable research, we found that only RCS products [Selector, Master Control] are difficult to improve upon, in addition to the excellent support we receive from the company. The software gives us the ability to start from a very basic application, and then as the station grows, to expand it into the most sophisticated system. Not to mention how time-saving this software is."

The station also has software programmes for the newsroom, commercial airing and sales/accountancy, but has decided to depend on local programmers for these projects.

"Ready-made packages in these areas tend to either do too much of what's unnecessary for your needs or lack some features you want. And in Polish there's an additional problem of different letters—most programmes do not offer this feature."

When asked to make a suggestion for those considering buying software, Metz replies, "Buy music and sales/commercials software first. Don't go for cheap solutions, consider what you really need and think ahead."

By Mary Weller

**RADIO PROGRAMMING RESEARCH JOINT VENTURE OPPORTUNITY**

Broadcast Programming & Research are based in Sydney, Australia. We offer international programming and research consultation, including a fully featured software package to enable our clients to carry out a complete range of in-house music, tracking and attitudinal research projects.

BPR currently has clients in Australia, New Zealand, Singapore, Ireland, The United Kingdom, Sweden and Czechoslovakia. Our intention is to expand our client base in Europe and we seek expressions of interest from companies and individuals interested in a joint venture partnership to service the region.

**BPR will supply:**

1. A fully featured research software package offered for sale, rent or lease to prospective client stations.
2. Full training and installation with the expectation that our partner will take increasing responsibility for these functions in the future.
3. Where appropriate, full programming consultation.
4. Full software support and development to stay at the forefront of radio research in the region.

**Our associate will need:**

1. Office and equipment, including fax, word processing and computing facilities.
2. The ability to act as sales agent for the BPR software.
3. The ability to act as first point of contact for software operation and research support.
4. Multilingual capacity in the major European languages.

Interested companies or individuals should initially write or fax detailing your current situation and the levels of sales and support you are able to provide.

**Address correspondence to:**

Attn: Inez Landwier
BPR Communications
PO Box 9027
1006 AA Amsterdam
Radio star.

For further information contact:

Amsterdam: 020 6581911 Athens: 01 2818273 Basingstoke, UK: 0256 483666 Brussels: 02-7241711 Cologne: 0221 59660 Copenhagen: 02 506900 Dubai: 04 373472 Helsinki: 0 50291 East Central Europe (others): 0256 55011


Vienna: 0222 61051 Zurich (Schlieren): 01 733 3511
The new PCM-7010 — a brilliant radio performer

Ideal for broadcast radio applications, the new PCM-7010 professional DAT recorder from Sony offers quick loading, instant start, fader start and simple remote or direct control. The recorder has four heads for simultaneous confidence monitoring and its modular architecture provides options for digital I/Os, memory start, timecode interface and an RS-232 interface option for PC control.

Like all Sony products, the PCM-7010 is robust, reliable and versatile and, like all DAT recorders, offers substantial cost and performance benefits compared with ¼" analogue.

DAT is a well established and proven professional format, now being used across a wide range of broadcast and production applications.

Backed by the EBU recommendation of DAT as an exchange medium, broadcasters have been quick to realise its benefits.

Sony has pioneered DAT technology and in 1991, with the PCM-7000 series, launched its first DAT recorders designed purely for the professional. Since then over 1500 units have been delivered to customers in Europe alone, a clear sign of success.

Now, with the PCM-7010, Sony can offer an unmatched range of five studio models, two portables and two remote controls, to cover all the requirements of field and studio recording, post production and transmission.

Sony DAT — brilliant performance, unmatched range.
Majors Take Long-Term View In Eastern Europe

by Machgiel Bakker

The Eastern European record market is quickly gaining in importance. Partly due to strengthened economies and a brighter outlook on copyright legislation and the fight against piracy, the major record companies are stepping up their investments. Particularly in Hungary, the Czech Republic/Slovakia and Poland, Western record companies share enthusiasm, but warn against being over-optimistic.

Hungary is economically the most advanced market. IFPI figures over 1991 (see table on page 17) show that CD sales jumped by 50% compared to the year before, yet total unit sales dropped 36%. Similar statistics for Poland (significant CD growth; total sales down by 84%) and the Czech Republic/Slovakia (growth for both CD/cassette; overall drop by 28%) demonstrate that despite market potential, short-term return on investment is unlikely.

Unified by taking the long-term view, operating philosophies for the region, however, differ markedly. Whereas both PolyGram and Warner Music sell finished product to licensees, BMG Music and Sony Music favour the approach of establishing affiliated companies. EMI Music, on the other hand, made a relatively big splash by buying into Budapest-based Quint (M&M July 4).

DISCREET COURSE
PolyGram has been trading with Eastern Europe for at least two decades and has steered a discreet course towards the region, cautious not to scare off established contacts.

Through its Hamburg-based Direct Export office, run by GM Lothar Steyer, it has been selling finished product, as well as making second and third-option arrangements with customary licensees. PolyGram Continental Europe president Allen Davis says now the time is ripe to set up local subsidiaries. "Through Steyer's office, we've gained a lot of intelligence," says Davis. "But we're not in a hurry. I would rather do it slow than making mistakes. Our philosophy is to establish a presence in as many countries as we feel the prospects are good, both in terms of local A&R and in the development of international artists. You have to be a local company, not just for spreading out international talent."

Due to the unstable political and social situation in the area, priorities for PolyGram have been shifting around. However, Hungary is the company's immediate target and Davis confirms he is aiming to have two PolyGram offices open by next year. "Eventually, we want to establish our own, 100%-owned company and that may or may not start with a joint venture. The main objective at the moment is to get paid and not to hurt any licensees in the process of setting up [own companies]."

AFFILIATED COMPANIES
The most active record company operating in the Eastern European territories is BMG. It runs fully owned affiliates in Poland, Hungary and the Czech Republic/Slovakia. The launch of its Budapest-based office, BMG Music International Service Kft, on January 1, 1991, made BMG the first major global record company to be represented in Eastern Europe.

It has also opened BMG International Prague, while on September 1 it launched BMG Poland. Following the servicing of local companies, BMG stopped selling licenses to third parties on July 1 and is now actively involved in marketing its own repertoire and making the first steps in the build-up of a local roster.

BMG's Eastern European operations are directed by senior VP central Europe Arnold Bahlmann and manager European licensees Michael Braun. Bahlmann says record companies should be committed to serving the area and to building a strong presence, although never at the expense of the local people. "BMG wants to support national cultures," he says. "But you have to build from the inside with the
Arnold Bahlmann

local people. Western-style marketing and promotion has not existed before.

What is most needed now, says Bahlmann, is to lobby for copyright protection, to fight piracy and to establish an efficient distribution system. "We should compete for artists, not on distribution," he says. "I would love to set up a joint-venture distribution system, comparable to [Holland-based] RSB."

PolyGram's Davis says he feels Bahlmann's suggestion is "worth investigating. I know of a pirate who has a fleet of 20 trucks serving the market. I can't afford that. So, yes, we should talk together about the non-competitive areas. Relatively, we're all doing business in the same way."

BMG's Braun says it is very important to be actively involved in the marketplace rather than take a "wait and see" stance. "You have to be present in the market," says Braun. "You can't conduct business by just flying in for a few days and cash some easy money. We want to build market share as soon as possible. If you're there early enough, it gives you the best opportunities. But we don't want to take too much of a risk. So far, we've made a little money out of our operations."

All three affiliates of BMG currently have a staff of approximately five people mainly in the marketing, promotion and A&R fields, whereby financial/administration and distribution expertise is often sought outside. Eventually, Braun aims to have a staff of 10 people.

LOCAL A&R

"In all three markets BMG has moved into local A&R. Of Czech rock band Mnaga & Zdorp's second album, BMG has sold some 12,000 copies in the first four weeks following its early October release. Braun is aiming to sell 60-70,000 units in the end (40,000 copies qualifies for gold in the Czech/Slovak market)."

Another act BMG has set high hopes on is Pullnoc ("Midnight"), a dissident band under the former communist regime, and a favourite of president Vaclav Havel. The band's debut album City Of Hysteria will be released on November 24 on the Arista label. Another act is Latvia ("New Moon"), who will have an album out next year.

On the chances for such talent to be exploited outside, Braun says expectations for A&R managers are very high. "Everything here has been heard before in the West and especially the language barrier is immense. But chances are actually not that bad," he says. "It depends on the product. As studio time is not very expensive here, we have bands making English-language vocal versions of their songs."

BMG has also signed Hungarian pop/rock act Lu Boros and is ready to move into Polish music. "If you wanna sign Eastern European acts, go to Poland," says Braun. "It's a big and wild market; very rock and roll. We expect to get great repertoire from Poland and we have four projects lined up at the moment."
EUROTON is a major Hungarian MC duplicating and a MC, LP and CD distributing private company with a sophisticated high capacity MC duplicating facility, a 700 sq m, music media wholesale shop, and an ever increasing network of contract shops all over Hungary.

IT IS REWARDING TO DO BUSINESS WITH US IN HUNGARY, SO PLEASE COME AND HAVE A WORD WITH US SOON. IF YOU HAVE THE WILL, WE PROVIDE THE LOCAL KNOWLEDGE. TOGETHER WE SHALL HAVE SUCCESS.
FULLY INTEGRATED COMPANY

EMI had to face some stumbling blocks before it could move into Eastern Europe. In 1989, they were close into entering a US$25 million joint-venture agreement with Hungari- an state-owned Hungaraton, but the deal fell apart when Jeno Bors was suddenly dismis- sed by the ministry of culture.

Bors, however, reluctant to sit still, estab- lished the private owned Quint Kft in 1990 and quickly gained market share. Two years later, the time seemed to be ripe and EMI bought 60% of Quint. Headed by Bors, who reports to EMI Music development director for Eastern Europe Tony Salter, the company employs 20 people. Comments Salter, "[EMI-Quint] has a salesforce, distribution, warehouse, local A&R, the whole works. It is currently the only place where we are intend in making such big commitment."

For the Czech/Slovak market, EMI has made a licensing agreement with Monitor Records, a company founded in 1990 and claimed to have a local market share of 20%-27%. Salter is quite confident about the deal and calls the relationship one of "a partnership. Monitor is very confident about the deal and calls it a licensing agreement with Monitor Records, Quint. Headed by Bors, who reports to EMI Music development director for Eastern Europe Tony Salter, the company employs 20 people.

EXCLUSIVE LICENSING

Warner Music has not yet moved into Eastern Europe and works with exclusive licensing agreements: MMC (Hungary), Popron (Czech/Slovak), Polton (Poland) and Kroatische Records (Kroatia). Warner Music Austria MD Manfred Lappe says the market is quickly moving forward. "Things are catching up," he says. "It stopped being a supplier market. There is now a bigger variety of product available and you now have to start marketing your records, instead of merely releasing." Lappe cites a report by the Media Market Observer in which a comparison in media expenditure over the first half of 1992 was made between the Austrian, Hungarian and Czech/Slovak markets. In Austria, 27% of marketing expenditure went to TV, while daily newspapers earned a 33% share, radio grabbed 12% and the rest was for print. In Hungary, TV dominates with a 62% share, while radio only gets 2% of the advertising pie. In the Czech/Slovak market, the majority (60%) went to the daily newspapers; TV seized 31% and radio 2%.

Based on the report, Lappe says, "Each market demands its own style of marketing. There's not one model that works for all the territo- ries."

Sony Music was the first major record compa- ny to employ a full-time staffer in Prague, Suzanne Smetana who joined in June 1990. Now operating a small-sized office in Prague, Sony intends to move into Hungary very soon (currently its product is distributed by Quittner). Sony Music's Eastern European operations is overseen by business development manager David Main.

1991 SALES IN THREE EASTERN EUROPEAN MARKETS

<table>
<thead>
<tr>
<th></th>
<th>CDS</th>
<th>Cassettes</th>
<th>LPS</th>
<th>TOTAL</th>
<th>RETAIL VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Czech Slovak</td>
<td>1.5 (50%)</td>
<td>3.7 (+19%)</td>
<td>3.6 (-56%)</td>
<td>8.8 (-28%)</td>
<td>27.8</td>
</tr>
<tr>
<td>Poland</td>
<td>0.8 (+333%)</td>
<td>3.0 (-86%)</td>
<td>1.0 (-88%)</td>
<td>4.8 (-84%)</td>
<td>15.0</td>
</tr>
<tr>
<td>Hungary</td>
<td>0.3 (+50%)</td>
<td>2.7 (-21%)</td>
<td>0.4 (-76%)</td>
<td>3.4 (-36%)</td>
<td>23.6</td>
</tr>
</tbody>
</table>

Source: IFPI. Figures in millions. The comparison with 1990 is put in brackets. Retail value in US$. Singles sales are negligible.
Station Reports

### Germany

**Cetin Taman** - Pros Dir

**Garse**

**HIT RADIO N 1**

**Nuremberg**

**G**

**List:**

- AD
- ENERGY/Berlin

**A List:**

- Notionot

**AD**

**List:**

- Jorg Lange - Producer

**AD**

**Power Ploy:**

- ANTE|ENNE BAYERN/Munich

**B List:**

- All.

**List:**

- Inge Annette Schneiders - Prog Dir

- AD

**List:**

- Michael Walther: Head Of Music

**AD**

**List:**

- Ziggie Hoga - Prog Dir

**AD**

**List:**

- Andy Mann - Head Of Prog

**Power Play:**

- Franziska/garde: Head Of Music

**List:**

- Elektra Music: Head Of Music

**Power Play:**

- Peter Park - Prog Dir

**List:**

- Michael Jackson: Prod Dir

**AD**

**List:**

- Michael Jackson: Prod Dir

**_NOW TOP 50 AIRPLAYCHARTS ON NO. 37!_**

**POWER ON:**

**Radio Regenbogen**

**Antenne Das Radio**

**NDR 1 und 2**

**RB 1**

**SWF1**

**RIAS**

**WDR 1**

**Radio 100.6**

**Radio FEH**

**RPR**

**SRN**

**Antenne Bayern**

**SR 1**

**Radio 7**

**Radio Victoria**

**Radio Regional**

**NEW ENTRY:**

**German Top 100 Single Charts No.**

### United Kingdom

**JON BRADLEY** - Head Of Music

**G**

**List:**

- Al.

**List:**

- Roy Pendleton: Head Of Music

**List:**

- Phil Blackmore: Head Of Music

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>KISS FM</td>
<td>L.A. Woman</td>
<td>Love Hurts</td>
</tr>
</tbody>
</table>

**KISS FM**

**London**

**G**

**List:**

- Paul Blackmore: Head Of Music

**List:**

- ABBA: Waterloo |

**List:**

- ABBA: The Winner Takes It All |

**List:**

- ABBA: The Day Before You Came |

**List:**

- ABBA: Money, Money, Money |

**List:**

- ABBA: Dancing Queen |

**List:**

- ABBA: The Name Of The Game |

**List:**

- ABBA: Fernando |

**List:**

- ABBA: Knowing Me, Knowing You |

**List:**

- ABBA: Chiquitita |

**List:**

- ABBA: I Have A Dream |

**List:**

- ABBA: The Name Of The Game |
Midem. The international show of shows. For every aspect of music, Pop, Rock, Jazz, Classical and Contemporary.

For every international music industry professional who's into rights, distribution, new deals, partnerships, products, promos and artists.

It's strictly business. In Cannes, with live television, live performances, concerts, showcases and loads of opportunities to do deals.

Take a stand. It's your headquarters away from home. The brilliant way to profile your operation.

Music and Strategy. A vantage point to see where the profession is going with Midem's conferences and seminars which constitute a unique forum with leading experts reflecting on the likely future of the music industry.

If the music industry needs you, you need MIDEM

For more details, contact: Christophe Blum or Susan Dyevre.
Are you ready for another Roman World Domination?
### Station Reports

**Greece**
- **RADIO 3 (Athens)**
  - A List:
    - Iannis Kotsopoulos - DJ
    - Christos Vassilopoulos - DJ
  - Power Play:
    - Sotiris Vassilopoulos - DJ

**Greece**
- **RADIO 5 (Athen)**
  - A List:
    - Takis Zervakis - DJ
    - Yiorgos Papadimitriou - DJ
  - Power Play:
    - Panos Rousis - DJ

**Estonia**
- **Tallin FM (New)**
  - A List:
    - Andres Kaur - DJ
    - Margarita Kaur - DJ
  - Power Play:
    - Mihkel Kaur - DJ

**DENMARK**
- **DJKig (Kolding)**
  - A List:
    - Mette Pedersen - DJ
    - Peter Christiansen - DJ

**FRANCE**
- **RADIO 1 (Montpellier)**
  - A List:
    - Christophe Bailleul - DJ
    - Laurent Bourgeais - DJ
  - Power Play:
    - Jean-Pierre Marais - DJ

**Belgium**
- **RADIO 3 (Brussels)**
  - A List:
    - Stéphane Vanhooren - DJ
    - Yves Van Herreweghe - DJ
  - Power Play:
    - Francine Van Den Broeck - DJ

**SWITZERLAND**
- **RADIO VIVA (Fribourg)**
  - A List:
    - Christian Frey - DJ
    - Simon Geiger - DJ
  - Power Play:
    - Ueli Rüegmi - DJ

**Netherlands**
- **RADIO 2 (Amsterdam)**
  - A List:
    - Marijn van der Knaap - DJ
    - Patrick van den Dungen - DJ
  - Power Play:
    - Geert-Jan van den Berg - DJ

**IRELAND**
- **RADIO 2 (Dublin)**
  - A List:
    - Donal Cusack - DJ
    - Colm O'Connell - DJ
  - Power Play:
    - Paul Murphy - DJ

**UK**
- **RADIO 2 (London)**
  - A List:
    - Jo Whiley - DJ
    - Chris Evans - DJ
  - Power Play:
    - Jeremy Vine - DJ

---

**Norway**
- **RADIO 2 (Oslo)**
  - A List:
    - Per Stenmark - DJ
    - Terje Nyberg - DJ
  - Power Play:
    - Steinar Varnes - DJ

**ROMANIA**
- **RADIO 2 (Bucharest)**
  - A List:
    - Carmen Andronic - DJ
    - Ion Mihai - DJ
  - Power Play:
    - Ilie Radulescu - DJ

**Czech Republic**
- **RADIO 2 (Prague)**
  - A List:
    - Petr Jelinek - DJ
    - Jan Vesely - DJ
  - Power Play:
    - Petr Cerny - DJ

---

**MUSIC TELEVISION**
- **MTV Europe**
  - A List:
    - Janet Street-Porter - DJ
    - Jo Whiley - DJ
  - Power Play:
    - Simon Cowell - DJ

---

**EUROPE**
- **Belgium**
  - A List:
    - Bart De Ketelaere - DJ
  - Power Play:
    - Steven Van den Broeck - DJ

---

**Venezuela**
- **RADIO 2 (Caracas)**
  - A List:
    - Carlos Fuentes - DJ
    - Juan Carlos Venezuelan - DJ
  - Power Play:
    - Jorge Luis - DJ

---

**Italy**
- **RADIO 2 (Milan)**
  - A List:
    - Giorgio Armani - DJ
    - Gianni Versace - DJ
  - Power Play:
    - Giuseppe Zanotti - DJ

---

**France**
- **RADIO 2 (Paris)**
  - A List:
    - Patrick Morgen - DJ
    - Jean-Pierre Elie - DJ
  - Power Play:
    - Christian Courtin-Clarins - DJ

---

**Spain**
- **RADIO 2 (Madrid)**
  - A List:
    - Luis Miguel - DJ
    - Enrique Iglesias - DJ
  - Power Play:
    - Alejandro Sanz - DJ

---

**Germany**
- **RADIO 2 (Berlin)**
  - A List:
    - Udo Lindenberg - DJ
    - Klaus Wunderlich - DJ
  - Power Play:
    - Martin Solveig - DJ

---

**Greece**
- **RADIO 2 (Athens)**
  - A List:
    - Sakis Rouvas - DJ
    - Giorgos Dalaras - DJ
  - Power Play:
    - Yiannis Maroulis - DJ

---

**Denmark**
- **RADIO 2 (Copenhagen)**
  - A List:
    - Jakob Kudsk - DJ
    - Morten Harket - DJ
  - Power Play:
    - Mads Løwik - DJ

---

**Finland**
- **RADIO 2 (Helsinki)**
  - A List:
    - Kalevi Siltanen - DJ
    - Jari Markkula - DJ
  - Power Play:
    - Vesa Voitto - DJ

---

**Sweden**
- **RADIO 2 (Stockholm)**
  - A List:
    - Björn Ulvaeus - DJ
    - Agnetha Fältskog - DJ
  - Power Play:
    - Ronnie Wood - DJ

---

**Russia**
- **RADIO 2 (Moscow)**
  - A List:
    - Alexander Popov - DJ
    - Oleg Radyakin - DJ
  - Power Play:
    - Igor Larionov - DJ

---

**Italy**
- **RADIO 2 (Rome)**
  - A List:
    - Matteo Germani - DJ
    - Fabio Fazio - DJ
  - Power Play:
    - Claudio Baglioni - DJ

---

**United Kingdom**
- **RADIO 2 (London)**
  - A List:
    - Gary Barlow - DJ
    - Elton John - DJ
  - Power Play:
    - Robbie Williams - DJ

---

**Germany**
- **RADIO 2 (Berlin)**
  - A List:
    - Udo Lindenberg - DJ
    - Helene Fischer - DJ
  - Power Play:
    - Markus Freidrich - DJ

---

**Spain**
- **RADIO 2 (Madrid)**
  - A List:
    - Alejandro Sanz - DJ
    - Pitbull - DJ
  - Power Play:
    - David Bisbal - DJ

---

**Canada**
- **RADIO 2 (Toronto)**
  - A List:
    - Michael Bublé - DJ
    - Sarah McLachlan - DJ
  - Power Play:
    - Alanis Morissette - DJ

---

**United States**
- **RADIO 2 (Los Angeles)**
  - A List:
    - Chris Martin - DJ
    - Taylor Swift - DJ
  - Power Play:
    - Bruno Mars - DJ
M&M Reporter Roster

A Guide To M&M's Radio Station Reporting Rankings

M&M's EHR, ACE and EDR charts are based 100% on airplay reported each week by M&M's Reporter team. Stations are selected as reporters and participate in the charts. More detailed information can be found at AmericanRadioHistory.com.

Regions

1. NORTHWEST (NW): British Isles (United Kingdom, Ireland), elsewhere in this issue.
2. CENTRAL
3. WEST (W): Francophone areas
4. NORTH (N): Scandinavian (Sweden, Denmark, Norway, Finland).
5. WEST CENTRAL (WC): Dutch-language areas
6. SOUTH (S): Italian-Language areas
7. SOUTHWEST (SW): Iberian (Spain, Portugal)
8. EAST CENTRAL (EC): East Central area
9. SOUTHEAST
10. EAST
11. PAN-EUROPEAN

Music & Media November 28, 1992

23
### UNITED KINGDOM

- **Albums**
  - AC/DC - *Live At Donington - Double* (Virgin)
  - 52, Lie To You? (One Little Indian)
  - Various - *The Conquest Of Paradise* (Warner)
  - Peter Gabriel - *Us* (Virgin)
  - Bobby Brown - *Bobby* (BMG)
- **Singles**
  - Madonna - *Erotica* (Virgin)
  - Various - *The Dal?!* (BMG)
  - Various - *Nova* (EMI)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)

### GERMANY

- **Albums**
  - Alfons - *Lie To You?* (One Little Indian)
  - Various - *The Conquest Of Paradise* (Warner)
  - Peter Gabriel - *Us* (Virgin)
  - Bobby Brown - *Bobby* (BMG)
- **Singles**
  - Madonna - *Erotica* (Virgin)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)

### SPAIN

- **Albums**
  - Jon Secada - *Just Another Day* (EMI)
  - Sade - *Love Deluxe* (Virgin)
  - Various - *End Of The Road* (PolyGram)
  - Madonna - *Erotica* (Virgin)
  - Una Historia De Ellegibo (Blanco Y Negro)
- **Singles**
  - Madona - *Erotica* (Virgin)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)

### DENMARK

- **Albums**
  - Jon Secada - *Just Another Day* (EMI)
  - Sade - *Love Deluxe* (Virgin)
  - Various - *End Of The Road* (PolyGram)
  - Madonna - *Erotica* (Virgin)
  - Una Historia De Ellegibo (Blanco Y Negro)
- **Singles**
  - Madona - *Erotica* (Virgin)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)

### SWITZERLAND

- **Albums**
  - Jon Secada - *Just Another Day* (EMI)
  - Sade - *Love Deluxe* (Virgin)
  - Various - *End Of The Road* (PolyGram)
  - Madonna - *Erotica* (Virgin)
  - Una Historia De Ellegibo (Blanco Y Negro)
- **Singles**
  - Madona - *Erotica* (Virgin)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)

### NORWAY

- **Albums**
  - Jon Secada - *Just Another Day* (EMI)
  - Sade - *Love Deluxe* (Virgin)
  - Various - *End Of The Road* (PolyGram)
  - Madonna - *Erotica* (Virgin)
  - Una Historia De Ellegibo (Blanco Y Negro)
- **Singles**
  - Madona - *Erotica* (Virgin)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)

### AUSTRIA

- **Albums**
  - jon Secada - *Just Another Day* (EMI)
  - Sade - *Love Deluxe* (Virgin)
  - Various - *End Of The Road* (PolyGram)
  - Madonna - *Erotica* (Virgin)
  - Una Historia De Ellegibo (Blanco Y Negro)
- **Singles**
  - Madona - *Erotica* (Virgin)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)

### GREECE

- **Albums**
  - jon Secada - *Just Another Day* (EMI)
  - Sade - *Love Deluxe* (Virgin)
  - Various - *End Of The Road* (PolyGram)
  - Madonna - *Erotica* (Virgin)
  - Una Historia De Ellegibo (Blanco Y Negro)
- **Singles**
  - Madona - *Erotica* (Virgin)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)

### ITALY

- **Albums**
  - jon Secada - *Just Another Day* (EMI)
  - Sade - *Love Deluxe* (Virgin)
  - Various - *End Of The Road* (PolyGram)
  - Madonna - *Erotica* (Virgin)
  - Una Historia De Ellegibo (Blanco Y Negro)
- **Singles**
  - Madona - *Erotica* (Virgin)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
  - Various - *The Dal?!* (BMG)
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
<th>WEEKS CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guns N' Roses</td>
<td>Geffen</td>
<td>US, UK, CAN, AUS, SWE, FIN, DEN, NLD, NOR, ISR</td>
<td>35</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Geffen</td>
<td>US, UK, CAN, AUS, SWE, FIN, DEN, NLD, NOR, ISR</td>
<td>36</td>
</tr>
<tr>
<td>John Lee Hooker</td>
<td>Columbia</td>
<td>UK, IR, CH, DK, SF, GR</td>
<td>37</td>
</tr>
<tr>
<td>Belinda Carlisle</td>
<td>Virgin</td>
<td>UK, NL, DK, IR, CH, SF</td>
<td>38</td>
</tr>
<tr>
<td>Elton John</td>
<td>A&amp;M</td>
<td>UK, NL, DK, IR, CH, SF</td>
<td>40</td>
</tr>
<tr>
<td>Bonnie Tyler</td>
<td>A&amp;M</td>
<td>UK, NL, DK, IR, CH, SF</td>
<td>41</td>
</tr>
<tr>
<td>Paolo Conte</td>
<td>FGO</td>
<td>UK, NL, DK, IR, CH, SF</td>
<td>42</td>
</tr>
<tr>
<td>Inner Circle</td>
<td>Tuff Gong</td>
<td>UK, NL, DK, CH, SF</td>
<td>43</td>
</tr>
<tr>
<td>Roachford</td>
<td>Europe</td>
<td>UK, NL, DK, IR, CH, SF</td>
<td>45</td>
</tr>
<tr>
<td>Dr. Alban</td>
<td>One Love</td>
<td>UK, NL, DK, IR, CH, SF</td>
<td>46</td>
</tr>
<tr>
<td>Renzo Arbore</td>
<td>Napoletano E Capo</td>
<td>UK, NL, DK, IR, CH, SF</td>
<td>48</td>
</tr>
<tr>
<td>The Police</td>
<td>Greatest Hits</td>
<td>UK, NL, DK, IR, CH</td>
<td>51</td>
</tr>
<tr>
<td>Nirvana</td>
<td>Nevermind</td>
<td>UK, NL, DK, IR, CH</td>
<td>48</td>
</tr>
<tr>
<td>The Police</td>
<td>Talk Is Cheap</td>
<td>UK, NL, DK, IR, CH</td>
<td>49</td>
</tr>
<tr>
<td>Sinead O'Connor</td>
<td>Am I Not Your Girl</td>
<td>UK, NL, DK, IR, CH</td>
<td>50</td>
</tr>
<tr>
<td>The Smiths</td>
<td>The Queen Is Dead</td>
<td>UK, NL, DK, IR, CH</td>
<td>51</td>
</tr>
<tr>
<td>The Smiths</td>
<td>Best Of The Smiths</td>
<td>UK, NL, DK, IR, CH</td>
<td>55</td>
</tr>
<tr>
<td>Chris Rea</td>
<td>Am I Not Your Girl</td>
<td>UK, NL, DK, IR, CH</td>
<td>52</td>
</tr>
<tr>
<td>Mike Oldfield</td>
<td>Tubular Bells II</td>
<td>UK, NL, DK, IR, CH</td>
<td>53</td>
</tr>
<tr>
<td>Lionel Richie</td>
<td>St. Comback</td>
<td>UK, NL, DK, IR, CH</td>
<td>54</td>
</tr>
<tr>
<td>Gloria Estefan</td>
<td>Greatest Hits</td>
<td>UK, NL, DK, IR, CH</td>
<td>55</td>
</tr>
<tr>
<td>Joe Cocker</td>
<td>Time Of Your Life</td>
<td>UK, NL, DK, IR, CH</td>
<td>56</td>
</tr>
<tr>
<td>Zucchero</td>
<td>Ciao Bella</td>
<td>UK, NL, DK, IR, CH</td>
<td>57</td>
</tr>
<tr>
<td>Alannah Myles</td>
<td>Rockingham</td>
<td>UK, NL, DK, IR, CH</td>
<td>58</td>
</tr>
<tr>
<td>Tasmin Archer</td>
<td>Greatest Expectations</td>
<td>UK, NL, DK, IR, CH</td>
<td>59</td>
</tr>
<tr>
<td>Jimi Hendrix</td>
<td>The Ultimate Experience</td>
<td>UK, NL, DK, IR, CH</td>
<td>60</td>
</tr>
<tr>
<td>Munchener Freude</td>
<td>Die Geschichte Der Welt</td>
<td>UK, NL, DK, IR, CH</td>
<td>61</td>
</tr>
<tr>
<td>Didier Barbelivien</td>
<td>Vandel</td>
<td>UK, NL, DK, IR, CH</td>
<td>62</td>
</tr>
<tr>
<td>Elsa</td>
<td>Douce Violence</td>
<td>UK, NL, DK, IR, CH</td>
<td>63</td>
</tr>
<tr>
<td>Mina</td>
<td>Mali</td>
<td>UK, NL, DK, IR, CH</td>
<td>64</td>
</tr>
<tr>
<td>Peter Maffay</td>
<td>Freundin Und Propagandisten</td>
<td>UK, NL, DK, IR, CH</td>
<td>65</td>
</tr>
<tr>
<td>Toto</td>
<td>Kingdom Of Desire</td>
<td>UK, NL, DK, IR, CH</td>
<td>66</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Dirty Dancing</td>
<td>UK, NL, DK, IR, CH</td>
<td>67</td>
</tr>
<tr>
<td>Extreme</td>
<td>More</td>
<td>UK, NL, DK, IR, CH</td>
<td>68</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BR Communications BV in cooperation with Buma/Swerus. BR Communications BV/Buma/Swerus. All rights reserved. Compiled from the national album sales charts of 16 European territories. Recognition of pan-European sales of 500,000 with a recognition of sales of 1 million unites, with multi-week sales indicated by a numeral following the symbol.  

- **UK**: United Kingdom  
- **IR**: Ireland  
- **FR**: France  
- **NL**: Holland  
- **BE**: Belgium  
- **DE**: Germany  
- **ES**: Spain  
- **IT**: Italy  
- **DK**: Denmark  
- **NO**: Norway  
- **SE**: Sweden  
- **FI**: Finland  
- **PT**: Portugal  
- **GR**: Greece  

**ABBR:** 

- **UK**: United Kingdom  
- **IR**: Ireland  
- **FR**: France  
- **NL**: Holland  
- **BE**: Belgium  
- **DE**: Germany  
- **ES**: Spain  
- **IT**: Italy  
- **DK**: Denmark  
- **NO**: Norway  
- **SE**: Sweden  
- **FI**: Finland  
- **PT**: Portugal  
- **GR**: Greece  

**NEW ENTRY**: 

- **UK**: United Kingdom  
- **IR**: Ireland  
- **FR**: France  
- **NL**: Holland  
- **BE**: Belgium  
- **DE**: Germany  
- **ES**: Spain  
- **IT**: Italy  
- **DK**: Denmark  
- **NO**: Norway  
- **SE**: Sweden  
- **FI**: Finland  
- **PT**: Portugal  
- **GR**: Greece  

**RE-ENTRY**: 

- **UK**: United Kingdom  
- **IR**: Ireland  
- **FR**: France  
- **NL**: Holland  
- **BE**: Belgium  
- **DE**: Germany  
- **ES**: Spain  
- **IT**: Italy  
- **DK**: Denmark  
- **NO**: Norway  
- **SE**: Sweden  
- **FI**: Finland  
- **PT**: Portugal  
- **GR**: Greece  

*AmericanRadioHistory.Com*
THE NEW SINGLE
OUT NOW!!

NOVEMBER
Sat 7 BERLIN/Die Halle
Sun 8 HAMBURG/Docks
Mon 9 COPENHAGEN/Pumpehuset
Tue 10 STOCKHOLM/Concert House
Thu 12 NUREMBERG/Resi
Fri 13 MUNICH/Metropolis

Sat 14 STUTTGART/Kongresshalle
Mon 16 FRANKFURT/Hugenottenhalle
Tue 17 COLOGNE/E-Werk
Thu 19 NEWPORT/Centre
Fri 20 BRADFORD/St Georges Hall
Sat 21 MANCHESTER/Apollo
Sun 22 SHEFFIELD/City Hall
Tue 24 GLASGOW/Summersets
Wed 25 NEWCASTLE/City Hall
Thu 26 BIRMINGHAM/Alexa Villa Leisure Centre
Sat 28 BRIXTON/Academy
Sun 29 BRIXTON/Academy

DECEMBER
Tue 1 ROTTERDAM/Abay
Wed 2 DENZER/B-fal Paart
Fri 4 PARIS/Elysee Montmartre
Sun 6 BARCELONA/Zelotea
Mon 7 MADRID/Sala Canceller

MUSIC TELEVISION
BUZZ BIN
Americanradiohistory.com
<table>
<thead>
<tr>
<th>ARTIST/Song</th>
<th>Original Label (Publisher)</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>35 31 11</td>
<td>To Love Somebody</td>
<td>UK, DE, N, FR, CH, SE</td>
</tr>
<tr>
<td>36 25 5</td>
<td>Who Needs Love (Like That) (Remix)</td>
<td>UK, DE, N, FR, CH, SE</td>
</tr>
<tr>
<td>37 39 10</td>
<td>Heading For A Fall</td>
<td>UK, DE, N, FR, CH, SE</td>
</tr>
<tr>
<td>38 23 9</td>
<td>Invisible Touch (Live)</td>
<td>N, SE</td>
</tr>
<tr>
<td>39 23 8</td>
<td>November Rain</td>
<td>N, SE</td>
</tr>
<tr>
<td>40 23 7</td>
<td>Yesterday's Guns N' Roses - Geffen (EMI/WMC/Moody)</td>
<td>UK, N, SE</td>
</tr>
<tr>
<td>41 32 4</td>
<td>Jam</td>
<td>UK, SE</td>
</tr>
<tr>
<td>42 55 3</td>
<td>Highlander</td>
<td>UK, N, SE</td>
</tr>
<tr>
<td>43 34 16</td>
<td>Too Much Love Will Kill You</td>
<td>UK, N, SE</td>
</tr>
<tr>
<td>44 35 17</td>
<td>Supermariorland</td>
<td>UK, SE</td>
</tr>
<tr>
<td>45 36 19</td>
<td>Montreux E.P.</td>
<td>UK, SE</td>
</tr>
<tr>
<td>46 37 4</td>
<td>Les Maries De Vendee</td>
<td>UK, N, SE</td>
</tr>
<tr>
<td>47 38 27</td>
<td>Knockin' On Heaven's Door</td>
<td>UK, N, SE</td>
</tr>
<tr>
<td>48 59 2</td>
<td>She's Like The Wind</td>
<td>UK, SE</td>
</tr>
<tr>
<td>49 60 2</td>
<td>Hello (Turn Your Radio On)</td>
<td>UK, SE</td>
</tr>
<tr>
<td>50 61 2</td>
<td>Keep The Faith</td>
<td>UK, SE</td>
</tr>
<tr>
<td>51 42 15</td>
<td>This Used To Be My Playground</td>
<td>UK, N, SE</td>
</tr>
<tr>
<td>52 55 10</td>
<td>Sweet Lullaby</td>
<td>UK, SE</td>
</tr>
<tr>
<td>53 63 15</td>
<td>Free Your Mind</td>
<td>UK, SE</td>
</tr>
<tr>
<td>54 43 7</td>
<td>Layla (Acoustic)</td>
<td>UK, SE</td>
</tr>
<tr>
<td>55 64 3</td>
<td>Connected</td>
<td>UK, SE</td>
</tr>
<tr>
<td>56 76 1</td>
<td>La Legenda De Ochohegas</td>
<td>UK, SE</td>
</tr>
<tr>
<td>57 40 1</td>
<td>My Destiny</td>
<td>UK, SE</td>
</tr>
<tr>
<td>58 65 2</td>
<td>Talk On A Day (Wanger Chappell)</td>
<td>D, CH, SE, UK</td>
</tr>
<tr>
<td>59 73 2</td>
<td>Wheel Of Fortune</td>
<td>UK, SE</td>
</tr>
<tr>
<td>60 58 2</td>
<td>Birthday Song</td>
<td>UK, SE</td>
</tr>
<tr>
<td>61 37 1</td>
<td>Where I May Roam</td>
<td>UK, SE</td>
</tr>
<tr>
<td>62 62 4</td>
<td>Heal The World</td>
<td>UK, SE</td>
</tr>
<tr>
<td>63 60 2</td>
<td>Love Is All</td>
<td>UK, SE</td>
</tr>
<tr>
<td>64 51 1</td>
<td>Piece Of My Heart</td>
<td>UK, SE</td>
</tr>
<tr>
<td>65 65 2</td>
<td>Le Lion Est Mort Ce Soir</td>
<td>UK, SE</td>
</tr>
<tr>
<td>66 22 4</td>
<td>Zucchini &amp; Luciano Pavarotti - London (PolyGram/Irish)</td>
<td>UK, SE</td>
</tr>
<tr>
<td>67 49 1</td>
<td>Sometimes Love Just Isn't Enough</td>
<td>UK, US, D, CH, SE</td>
</tr>
<tr>
<td>68 61 17</td>
<td>Achy Breaky Heart</td>
<td>UK, US, D, CH, SE</td>
</tr>
</tbody>
</table>

**NOTE:** The Eurochart Hot 100 Singles is compiled by the Official Charts Company and published by the Různí autorové, setky světových hitů. Eurochart Hot 100 Singles is published by the Official Charts Company and published by Různí autorové, setky světových hitů. Eurochart Hot 100 Singles is published by the Official Charts Company and published by Různí autorové, setky světových hitů. Eurochart Hot 100 Singles is published by the Official Charts Company and published by Různí autorové, setky světových hitů.
**European Dance Radio (EDR Top 25)**

**BILINGUAL AIRPLAY**

**Most played records on AM stations. Compiled by Media Control/Bremen.**

| 1. | Madonna* - La Madonna |
| 2. | Bon Jovi - Keep The Faith |
| 3. | Michael Jackson - Heal The World |
| 4. | Whitney Houston - I Will Always Love You |
| 5. | Puff Daddy - Rain |
| 6. | Shania Twain - You're Still The One |
| 7. | Aretha Franklin - Respect |
| 8. | Boyz II Men - End Of The Road |
| 9. | R.E.M. - Drive |
| 10. | Whitney Houston - I Will Always Love You |

**Most played records on FM stations. Compiled by Media Control/Bremen.**

| 1. | Madonna* - Madonna |
| 2. | Bon Jovi - Keep The Faith |
| 3. | Michael Jackson - Heal The World |
| 4. | Whitney Houston - I Will Always Love You |
| 5. | Puff Daddy - Rain |
| 6. | Shania Twain - You're Still The One |
| 7. | Aretha Franklin - Respect |
| 8. | Boyz II Men - End Of The Road |
| 9. | R.E.M. - Drive |
| 10. | Whitney Houston - I Will Always Love You |

**Most played records on national stations. Radio 5 and Radio 2. Compiled by the Federation of National Radios.**

| 1. | Madonna* - Madonna |
| 2. | Bon Jovi - Keep The Faith |
| 3. | Michael Jackson - Heal The World |
| 4. | Whitney Houston - I Will Always Love You |
| 5. | Puff Daddy - Rain |
| 6. | Shania Twain - You're Still The One |
| 7. | Aretha Franklin - Respect |
| 8. | Boyz II Men - End Of The Road |
| 9. | R.E.M. - Drive |
| 10. | Whitney Houston - I Will Always Love You |

**Most played records on national stations Radio 5 and Radio 2. Compiled by the Federation of National Radios.**

| 1. | Madonna* - Madonna |
| 2. | Bon Jovi - Keep The Faith |
| 3. | Michael Jackson - Heal The World |
| 4. | Whitney Houston - I Will Always Love You |
| 5. | Puff Daddy - Rain |
| 6. | Shania Twain - You're Still The One |
| 7. | Aretha Franklin - Respect |
| 8. | Boyz II Men - End Of The Road |
| 9. | R.E.M. - Drive |
| 10. | Whitney Houston - I Will Always Love You |

**Most played records on national stations Radio 5 and Radio 2. Compiled by the Federation of National Radios.**

| 1. | Madonna* - Madonna |
| 2. | Bon Jovi - Keep The Faith |
| 3. | Michael Jackson - Heal The World |
| 4. | Whitney Houston - I Will Always Love You |
| 5. | Puff Daddy - Rain |
| 6. | Shania Twain - You're Still The One |
| 7. | Aretha Franklin - Respect |
| 8. | Boyz II Men - End Of The Road |
| 9. | R.E.M. - Drive |
| 10. | Whitney Houston - I Will Always Love You |

**Most played records on national stations Radio 5 and Radio 2. Compiled by the Federation of National Radios.**

| 1. | Madonna* - Madonna |
| 2. | Bon Jovi - Keep The Faith |
| 3. | Michael Jackson - Heal The World |
| 4. | Whitney Houston - I Will Always Love You |
| 5. | Puff Daddy - Rain |
| 6. | Shania Twain - You're Still The One |
| 7. | Aretha Franklin - Respect |
| 8. | Boyz II Men - End Of The Road |
| 9. | R.E.M. - Drive |
| 10. | Whitney Houston - I Will Always Love You |

**Most played records on national stations Radio 5 and Radio 2. Compiled by the Federation of National Radios.**

| 1. | Madonna* - Madonna |
| 2. | Bon Jovi - Keep The Faith |
| 3. | Michael Jackson - Heal The World |
| 4. | Whitney Houston - I Will Always Love You |
| 5. | Puff Daddy - Rain |
| 6. | Shania Twain - You're Still The One |
| 7. | Aretha Franklin - Respect |
| 8. | Boyz II Men - End Of The Road |
| 9. | R.E.M. - Drive |
| 10. | Whitney Houston - I Will Always Love You |
INR4 (continued from page 1)

rather a facility to purchase national network advertising through local radio. For example, national buyers are currently available with products such as "New Link" and the "Network Chart Show," both originated from Capital. But INR4 will be made up of a large number of programmes.

"We are not talking about becoming a network like ITV, where the majority of programming comes from one centralized source," he says. "In fact, we think there is a limited scope for long-form national programmes. Short three-minute segments, such as new's on new record releases, concert information or financial advice, could be attractive sponsorship opportunities." Eyer says several major advertisers are "buying into the idea of INR4" and are now working on some programming ideas. "The ultimate goals of INR4 will be to satisfy the advertisers' needs," he says. "At the same time it is not something that individual local programmers see as an intrusion into their programme schedules." The response to INR4 on the industry has been positive, says Eyer. "By and large the response has been 'This is a great idea. We do need more techniques to win national advertisers'."

He strongly emphasizes that INR4 will not be exclusively Capital-owned and operated, but that the resources of the industry and syndicators will pull together. "The important thing for me is that it does not all come through Capital, but rather that all the stations are involved," he says. "I am very aware that historically there has been concern among some of the larger stations that Capital Radio tries to dominate everything."

"This idea won't work if we can't convince them [radio executives] that this is an initiative that has come out of very logical thinking, about how the industry goes about increasing our share of national advertising revenue."

French Radio Ratings (Audience Cum %)

<table>
<thead>
<tr>
<th>Year</th>
<th>1991</th>
<th>1992</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sep</td>
<td>18.6</td>
<td>18.7</td>
</tr>
<tr>
<td>Oct</td>
<td>11.7</td>
<td>11.6</td>
</tr>
<tr>
<td>Nov</td>
<td>16.8</td>
<td>18.8</td>
</tr>
<tr>
<td>Dec</td>
<td>9.7</td>
<td>9.3</td>
</tr>
<tr>
<td>Jan</td>
<td>8.1</td>
<td>8.1</td>
</tr>
<tr>
<td>Feb</td>
<td>4.8</td>
<td>5.8</td>
</tr>
<tr>
<td>Mar</td>
<td>5.2</td>
<td>4.5</td>
</tr>
<tr>
<td>Apr</td>
<td>4.2</td>
<td>4.2</td>
</tr>
<tr>
<td>May</td>
<td>4.5</td>
<td>4.5</td>
</tr>
<tr>
<td>Jun</td>
<td>4.0</td>
<td>4.5</td>
</tr>
<tr>
<td>Jul</td>
<td>2.6</td>
<td>2.3</td>
</tr>
</tbody>
</table>

Source: Mediametrie

Andrew Manderstam calls his station's jump from 1.7% to 1.9% share 'a nice surprise. Meanwhile, M40 MD Javier Pons acknowledges it will be hard to reach the planned year-end goal of a 2% share, but says there is no reason to panic. "We will analyse this drop and try to find the reasons," he says. "Many FM networks have suffered a similar drop, so it looks like a trend. We will look closely at our programmes, but we don't plan changes in format, which will remain focused on new releases, with a dominant French content."

The rise in audience of Europe 2 has been welcomed by GM Martin Brucat, who is especially pleased that the station has increased its penetration in the 24-34 age demo. Europe 2 programme director Marc Garcia comments: "After a series of downturns which date back to the Gulf War, and a stabilization during the past months, it seems that Europe 2 is starting to pull up again. Garcia considers that the changes implemented during the year "show that we are on the right track."

The French music industry is facing a double-edged sword when it comes to including audio-visual products in the GATT talks. On the one hand, there is a welcome relief for European recorded music exporters to the US, who feared being priced out of the world's largest single market because of threatened tax levies. On the other hand, higher tariffs for US product could curtail the rise of parallel imports and sales through other channels. The GATT talks, which originate from the World Trade Organization, is believed to be interested in introducing a new voting system to make the results more consistent. The French Radio ratings, the group which includes Inter, France Info, France Culture, France Musique, Radio Bleue, 39 local stations and nine urban stations, have gained its share from 13.7% to 15.3%.

Meanwhile, newcomer EHR web Europe 2 is starting to pull up its share from a 1.7% to a 3.2%.

The Brussels—Montreal Coopérative de la Musique has been in operation since 1964, with the objective of protecting recording artists and their families against exploitation and abuse. The Brussels—Montreal Coopérative de la Musique has been in operation since 1964, with the objective of protecting recording artists and their families against exploitation and abuse.

Music & Media November 28 1992
100 x Archer

For four consecutive weeks at the top of the EHR ranks, Madonna's Evita is delivered by EMI artists Tamzin Archer, who is now leading by many chart-watchers. It marks the first time in the history of the EHR Top 40 that a debuting artist rules that chart. In addition, Archer is the third woman to score a top-flight single from the original soundtrack (1990). The first two were Elvis John (issue 29) and Madonna (issue 32). The latter reached the highest ever in issue 15 when 109 EHR stations reported This Used To Be My Playground to M&M.

Highest new entry this week goes to Michael Jackson, whose Main Event, The World, the sixth single from the Dangerous album, grabs the top position of Most Added with no less than 28 adds, throughout Europe in one go. Thus, The World performs a promising 54% spreading angle. It enjoys its best penetration in Holland, France, Austria and Switzerland. In Denmark, however, along the same lines, it's already entering chart's upper half next week. The UK (86% EHR coverage), Austria and Spain are her strongest supporters at the moment. As yet, however, France hasn't joined in.

Also fast moving is Cher's rendition of Oh No Not My Baby, bumping up from #40 to #22, with 15 adds under her belt. Cher looks ready to shoot into the chart's upper half next week. The UK (86% EHR coverage), Austria and Spain are her strongest supporters at the moment.

"A" Rotation Leaders

1. TASMIN ARCHER/"Sleeping Satellite" (EMI) 100 73 27 7
2. MADONNA/"Evita" (Maverick) 97 67 30 3
3. BON JOVI/"Keep The Faith" (Jambeco/Mercury) 71 50 21 5
4. VANESSA PARADIS/"Be My Baby" (Polydor) 88 67 21 7
5. BOYZ II MEN/"End Of The Road" (Motown) 82 64 18 6
6. CHARLES & EDIE/"Would I Lie To You" (EMI) 79 58 21 18
7. WHITNEY HOUSTON/"I Will Always Love You" (Arista) 71 54 17 11
8. S.A.D./"No Ordinary Love" (Epic) 74 47 26 3
9. R.E.M./"Drive" (Warner Brothers) 75 41 34 3
10. MICHAEL BOLTON/"To Love Somebody" (Columbia) 71 43 28 2

Most Added

1. MICHAEL JACKSON/"The Last Song" (Epic) 33 29 12 8
2. GRACE/"Baby" (Maverick) 30 29 25 3
3. BETTY BOO/"I'm On My Way" (Geffen) 32 30 18 2
4. PW DAWN/"I'd Die Without You" (Motown) 44 40 27 10
5. BOB MARLEY & THE WAILERS/"Iron Lion Zion" (Tuff Gong) 72 64 26 5
6. INXS/"Taste It" (Ariola) 22 44 22 1
7. ELTON JOHN/"The Last Song" (A&M) 43 37 4 0
8. CHAD & EDIE/"Would I Lie To You" (Capitol) 29 28 2
9. MIKE JENKIN/"Put The Bottle Down" (Atlantic) 29 27 10 1
10. DE LA SOUL/"3 Times That We Can't Take It" (Epic) 45 44 27 8
11. THE PRODIGY/"Hypercolour" (Mute) 30 24 9 1
12. P. SMYTH & D. HENLEY/"Sometimes Love Just Ain't Enough" (MCA) 29 22 5 3
13. JOHNNY HALLYDAY/"Je M'Aime" (Virgin) 30 20 2 5
14. DR. ALBAN/"One Love" (EMI) 29 20 1 5
15. RAG'N-BONE Man/"Tough Love" (Chrysalis) 27 19 4 3
16. SONGWRITERS/"Nothing's Gonna Stop Us Now" (EMI) 26 18 2 5
17. AURORA/"Lilac" (Atlantic) 26 17 1 4
18. ROY ORBISON/"Heartbreak Radio" (EMI) 26 15 1 4
19. LIONEL RICHIE/"My Destiny" (Motown) 26 14 1 4
20. ALANNAH MYLES/"Song Instead Of A Kiss" (Atlantic) 26 13 1 4

TOP RECURRENTS

Total Stations
JON SECADA/"Just Another Day" (SBS) 38
JIMMY NAIL/" Ain't No Doubt" (East West) 28
BILLY RAY CYRUS/"Anybody Break Your Heart" (M&M) 20
STING/"A Possible Me" (EMI) 16
L. VANDROSS & J. JACKSON/"The Best Things..." (EMI) 16

"A" Rotation Performance

UNDERCOVER/"Never Let Her" (Virgin International) 97
INNER CIRCLE/"Sweat (Aalalalalaloong)" (Motown) 50
HEIGHTS/"How Do You Talk To An Angel" (Capitol) 85
BARRY AGAIN/"A Little Respect" (MGP/Midas) 80
ERASURE/"Who Needs Love" (Platinum) 78
LIONEL RICHIE/"My Destiny" (Motown) 77
CHER/" Oh No Not My Baby" (Capitol) 76
ONE MORE TIME/"Highland" (CNR) 73
BETTY BOO/"I'm On My Way" (WEA) 72

"A" Rotation Leaders is a listing of those records that have achieved the best A rotation performance, currently in progress. Records barred are those which have the lowest number of stations playing them 14% or less at any time during the week. Records defined as A by the Network are those which are charted on all stations. In the case of A, songs are listed alphabetically by artist.

NEW Top 20 Contenders

MARIE FREDDRIKSSON/"5 Love Lenge Dat" (Medley) 24
BIZARRE INC./"I'm Gonna Get You" (Voyage) 22
HEIGHTS/"How Do You Talk To An Angel" (CNR) 20
NEL YOUNG/"Harvest Moon" (Reprise) 20

ARRESTED DEVELOPMENT/"People Everyday" (Chrysalis) 32
BOYZ II MEN/"End Of The Road" (Motown) 30
THE CURE/"A Letter To Elise" (Capitol) 28
DR. ALBAN/"One Love" (EMI) 26
CURE/"I'm Gonna Get You" (EMI) 25

"A" Rotation Leaders is a listing of those records that have achieved the best A rotation performance, currently in progress. Records barred are those which have the lowest number of stations playing them 14% or less at any time during the week. Records defined as A by the Network are those which are charted on all stations. In the case of A, songs are listed alphabetically by artist.

CHARTBOUND

TREY LORENZ/"Someone To Hold" (Columbia) 31/4
ROY ORBISON/"Heartbreak Radio" (r) (Vinyl) 30/9
R.E.M./"On The Moon*" (Waver Brothers) 28/18
EXTREME/"Stop The World" (A&M) 28/7
ERASURE/"Who Needs Love" (M&M) 28/5
RICHARD MARX/"Chains Around My Heart*" (Capitol) 27/12
UNDERCOVER/"Never Let Her..." (PW International) 27/9
RAGE/"Run To You" (EMI) 27/3
GENESIS/"Tell Me Why" (EMI) 26/10
ONE MORE TIME/"Highland" (CNR) 26/4
DR. ALBAN/"One Love" (Swe/Midas) 26/0
CURE/"I'm Gonna Get You" (Voyage) 25/2
BETTY BOO/"I'm On My Way" (WEA) 25/1
EMMA FRANKLIN/"Piece Of My Heart" (EMI) 25/0
MARIE FREDDRIKSSON/"5 Love Lenge Dat*" (ME) 24/6

The EHR Top 40 chart is based on a weighted-averaging system. Songs score points by achieving chart entry at #1 of #28 reporting stations, that target 12-24 year old listener with contemporary主要内容

The EHR chartbound chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The chartbound chart represents how many stations entered if it was ranked at the #1 position. Songs which have achieved a new top 20 entry for consecutive weeks are listed from the chart, but may re-enter at any time. If the song is added by a station that has added the song in past weeks, it may re-enter at any time.
### 1. NORTHWEST (NW)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEF LEPPARD</td>
<td>Have You Ever Needed Someone So Bad</td>
<td>(Epic)</td>
</tr>
<tr>
<td>SANDMAN</td>
<td>5 Minutes Past Loneliness</td>
<td>(Polydor)</td>
</tr>
</tbody>
</table>

### 2. CENTRAL (C)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>R.M.J.</td>
<td>Drive</td>
<td>(Warner Brothers)</td>
</tr>
<tr>
<td>RUSH</td>
<td>Masquerade</td>
<td>(Capricorn)</td>
</tr>
</tbody>
</table>

### 3. SOUTH (S)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA</td>
<td>Erotica</td>
<td>(Maverick)</td>
</tr>
<tr>
<td>BOBBY BROWN</td>
<td>Good Enough</td>
<td>(RCA)</td>
</tr>
</tbody>
</table>

### 4. NORTH (N)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRINCE</td>
<td>My Name Is Prince</td>
<td>(Paisley Park)</td>
</tr>
<tr>
<td>MICHAEL BOLTON</td>
<td>To Love</td>
<td>(Columbia)</td>
</tr>
</tbody>
</table>

### 5. WEST CENTRAL (W)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHARLIE B &amp; THE RAHBOYS</td>
<td>I'm So Tired</td>
<td>(Motorhead)</td>
</tr>
<tr>
<td>TASMIA ARCHER</td>
<td>Sleeping Satellite</td>
<td>(Island)</td>
</tr>
<tr>
<td>BOBBY MARLEY &amp; THE WAILERS</td>
<td>Smalltown Doctor</td>
<td>(Island)</td>
</tr>
</tbody>
</table>

### 6. SOUTH (S)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA</td>
<td>Cuba</td>
<td>(Warner Brothers)</td>
</tr>
<tr>
<td>LIONEL RICHIE</td>
<td>Hello There</td>
<td>(Motown)</td>
</tr>
</tbody>
</table>

### 7. SOUTHWEST (SW)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHARLIE B &amp; THE RAHBOYS</td>
<td>I'm So Tired</td>
<td>(Motorhead)</td>
</tr>
<tr>
<td>TASMIA ARCHER</td>
<td>Sleeping Satellite</td>
<td>(Island)</td>
</tr>
</tbody>
</table>

### 8. EAST CENTRAL (E)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOBBY BROWN</td>
<td>Good Enough</td>
<td>(RCA)</td>
</tr>
<tr>
<td>R.M.J.</td>
<td>Drive</td>
<td>(Warner Brothers)</td>
</tr>
</tbody>
</table>
KIM WILDE.

MILLION MILES AWAY

EARLY BELIEVERS ACROSS EUROPE!!

Austria
CD INTERNATIONAL
Vienna

Belgium
RADIO CONTACT N
Brussels

Denmark
RADIO VIBORG
Viborg
RADIO HERNING
Herning
RADIO MOJN
Aabenraa & Sønderborg
RADIO VICTOR
Esbjerg
RADIO SYDKYSTEN
Copenhagen

Germany
WDR 1: SCHLAGERRALLYE
Cologne
RB 4
Bremen
RADIO REGENBOKEN
Mannheim
RADIO T.O.N.
Bad Mergentheim
NDR 2 [DAYTIME PROG.]
Hamburg

Switzerland
RADIO PILATUS 104.9
Luzern

Sweden
EAST FM
Norrköping
HT FM
Stockholm

THE NEW SINGLE

CROSS FORMAT CLIMBER