FUTURE OF NETWORKS, LOCAL RADIO QUESTIONED

Green Paper Calls For Radical Changes At BBC

by Mike McGeever

The UK government is ready to contemplate radical changes to the BBC, including rationalization of network and local radio, according to the consultation document about the corporation's future.

Presented to the House of Commons by Secretary of State for National Heritage Peter Brooke on November 24, the 44-page "Green Paper" opens public debate on the BBC's royal charter renewal in 1996. The document, the first stage in the charter renewal process, raises questions about the structure and operations of the corporation, as well as the continued existence of Radio 1, Radio 2, and the hundreds of BBC local stations.

The document states, "Further rationalization may be necessary [in radio]." It suggests that "given the variety of other [commercial] services... [it can be argued that] BBC radio should no longer try to broadcast such a wide range of programmes. If the BBC was not expected to broadcast popular music, it could have three national radio channels rather than five. Another possibility would be for the BBC to lose its local radio stations."

Another suggestion is that the BBC could focus its attention on narrowcasting rather than broad-casting. "Each television or radio channel could concentrate on a single type of programming likely to appeal to people of a particular age group or with particular tastes or interests," says the document. However, it says that if the BBC's goal is to broaden its audience tastes, "this is less likely to be (continues on page 21)

Radio 1 Survival Vital, Says BPI

Privatizing, substantially altering or axing BBC Radio 1 would be a severe blow to the UK record industry, says the British Phonogram Institute (BPI) in response to the government's Green Paper.

The BPI said it was "surprised to read..." the document, "which suggests radical changes to the BBC."

The BPI believes that the BBC's "radio channel is unique in that it no longer serves only the educated minority..."

"It is vital that the BBC, especially BBC 1, is maintained as an essential part of the terrestrial [radio] service," the BPI says.

(continues on page 21)

No. 1 in EUROPE

European Hit Radio

European Hit Top 100

End Of The Road

BoyZ II Men

ABBA

Gold - Greatest Hits

(continues on page 21)

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Record Sales Strong At Both EMI Music, Sony

by Steve Wonsiewicz

**EUROPE**

Thorn EMI turned in a strong performance in the first half of the year due to a four-month contribution from the Virgin Music Group, while Sony’s sales were boosted by a sharp increase in the company’s music and filmed entertainment divisions.

At Thorn EMI, pre-tax operating profits at EMI Music increased 15.8% to £60.6 million (app. US$92.2 million) on a 24.6% jump in turnover to £641.4 million for the fiscal year ended September 30, 1992. Operating margins slipped to 9.9% from 10.6%, primarily because of the Virgin acquisition. For the company overall, pre-tax profits rose 10.9% to £69.2 million on a similar 10.5% rise in sales to £715.9 billion. Forecasted pre-tax profits by financial analysts had been in the £70-95 million range.

Thorn EMI chairman Sir Colin Southgate says the purchase of Virgin is fulfilling the company’s expectations. “Virgin will make a significant contribution to EMI’s full-year results,” says Sir Colin in a written statement. “The work to integrate it with EMI Music is proceeding well and relationships with its major artists have been safeguarded.”

In music retailing, turnover at the company’s HMV Group grew 15.8% to £20.8 million; operating losses improved to £6.3 million from £9.9 million.

Sir Colin says there is “little sign” of an end to the depressed trading environment in most world markets," and that the “climate remains difficult in the short term.” However, he says, “We believe that as a result of the policies which we have pursued, together with the additional contribution of Virgin Music for 10 months, the current year should show some improvement over the last two.”

As Sony, sales on a local currency basis increased 14% in the Music Entertainment division for the second quarter ended September 30, 1992. On a yen-denominated basis, however, sales were flat, at ¥108.9 billion (app. US$915 million) versus ¥109.7 billion during the same period last year because of currency fluctuations. (Sony does not break out operating income for the division.)

Overall for the company, net sales increased 5.4% to ¥1 trillion while operating income dropped 24.2% to ¥273.1 billion. For the six-month period, net sales increased 4.8% to ¥1.9 trillion and operating income fell 39.6% to ¥164.5 billion. During the same period, sales at the music division rose 4.1% to ¥209.8 billion.

In a written statement, Sony says “its business environment is expected to become even more severe due to the slowdown in personal album spending.” The company is now forecasting that full year sales will increase 3% to about ¥3.95 trillion and that consolidated operating income will fall 20% to about ¥1.33 trillion for the fiscal year ended March 31, 1993.

Financing for the project came from performing rights society SACEM, professional organisations ADAMI and Fonds de Soutien, as well as the Ministry of Culture.

Batzen says the idea came from his “obsession” to create a flow of artists throughout the European community and to create greater public awareness of the diversity of European talent. Says Batzen, “Even though progress has been accomplished, the European project remains vague when it comes to young generations, and culture, which has been left aside since the Rome Treaty in 1955, could turn it into something concrete.”

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**FRANCE**

The arrival of 1993 and the single European market will be celebrated in Paris on December 19-20 with a series of five concerts under the banner “Tous de Européens” (“We Are All Europeans”).

“Tous de Européens” is a way to celebrate this moment by allowing French artists to welcome other European artists in Paris. Bands to perform include Kent, Britsch, Les Naufragés, Les Immocents and Jad Wio (all from France), The Nits (Holland), Terrem Quartet (Russia), Bobo In White Wooden House (Germany), the Cropdusters (UK) and Rosario (Spain). All the concerts will be recorded by France’s international service Radio France International (RFI) for a forthcoming special on public stations which are members of the European Broadcasting Union. French music channel MC.Euromusique will also film the concerts.

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**DENMARK**

Face Holdings Liquidates CNR Denmark

Dutch entertainment company Face Holdings officially shut the doors and liquidated its CNR Denmark subsidiary on November 1 after 10 months in business. Face Holdings president Cees Baas says the move has "no effect on the rest of the CNR group. The decision was taken because of a lack of confidence that the state of the Danish CD market would provide sufficient financial support for continuation. For the future the management foresees a permanent establishment of CNR on a minimal cost base directed from Sweden.”

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**FRANCE**

Retailer FNAC Sales Up 11%

Net profits at FNAC, one of the country’s largest music retailers, increased 9.4% to Ffr156 million (app. US$28.9 million) on an 11.1% jump in sales to Ffr68.25 billion for the fiscal year ended August 1992. Most of the growth in net profits was a result of exceptional earnings from property sales.

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**UK**

Country Music Channel CMT Inks UK Cable Deals

Country music cable/satellite channel CMT Europe has signed deals with UK cable operators to put the service into over one-third of all cable homes in the UK. CMT, which was introduced in the UK on October 19, will now reach more than 123,000 cable households in England and Scotland. The service started the first week of November. SW

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**POLAND**

RMF To Broadcast Via Satellite

Polish EHR private Radio RMF/Cracow has become the country’s first station to be broadcast via satellite, sub-leasing MTV Europe’s radio frequency on Astra. The move greatly broadens the station’s reach, with over five million Poles watching satellite TV regularly. Radio, RMF has also become part of the European music channels affiliate network.

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**UK**

Sayer: Receives Out Of Court Settlement

Singer/songwriter Leo Sayer has reached an out of court settlement with Chrysalis Records over the ownership rights to his entire repertoire ending a contractual dispute which has been on going since the mid-80s. Under the terms of the deal, Chrysalis records will return to Sayer all of his masters, increase the royalty rate and pay him an undisclosed six figure promotional commitment for his greatest hits compilation album scheduled for release on the label in March 1993.

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**FRANCE**

Radio. RMF has also become part of the European music channels affiliate network.

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**SW**

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**SW**

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**SW**

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Breakers Chart Ready To Start Up In January

by Miranda Watson

UK

After months of negotiations between record industry trade group BPI and retail organization BARD, the Breakers Chart has now been given the green light by both parties. The new chart also has the backing of BBC Radio One and the Chart Information Network (CIN) and is set to launch on January 11 next year.

Proposed in May to the CIN Chart Supervisory Committee by chairman of BPI's Chart Committee, Tony Powell, the 20-title Breakers Chart is aimed at focusing on new and upcoming releases. It will concentrate on the fast-moving records outside the Top 40 and is hoped to inject movement into the current singles chart system.

Powell comments, "The aim of the Breakers Chart will be to give retailers, the media and consumers a way of focusing on the best of this country's new talent. Media attention has shifted more and more towards the Top 40, and the industry felt we had to do something to put the emphasis on to new talent coming through."

CIN chief executive Adrian Wistreich says he is delighted that the new chart has finally been given the go-ahead. "It will have a significant impact on the charts and bring public attention to artists outside the Top 40. It will also help bring the Top 40 into a slower mode of operation and lead to more longevity in the charts."

According to Wistreich, the chart will also be offered to all media, including national press and MTV Europe in a big marketing campaign over the next few weeks. CIN will be monitoring the progress of the Breakers Chart over the next six months.

Deejay MD Launches Entertainment Network

by David Stansfield

ITALY

A new venture called CNR (Channel New Radio) has been launched to supply 40 local and regional stations with over three hours of daily news, general entertainment and music programming. The company is controlled by CCR, which owns 96% by the Genoa firm Finradio and 4% by Eleradio, which handles radio business for the major publishing group L'Espresso.

The Milan-based firm Sper, headed by Gianni Misciosca (who also owns Finradio, and is MD at private national network Radio Deejay), will provide all stations involved with national advertising clients. Ten five-minute news slots will be aired by stations on the CNR circuit. These will include international news fed via satellite by US cable channel CNN, translated simultaneously at CCR's Milan newsrooms. Other programming continues to be "Good Morning Italia," a 30-minute early morning entertainment show hosted by Federico L'Olandese Volante, who has left Rete 105, "Contatto Radio," a mid-morning programme presented by Amanda Lear, plus the music show "Rock Cafe" aired from 16.00-17.00.

Sper PR and development executive Bruno Sofia comments, "There's a definite need for CNR. There is no news network in Italy and all the stations involved in the new venture are major players in their particular areas."

Sofo downplays an original CNR claim that its presence would double the annual advertising revenue. "CNR cannot be compared with a small local radio, but he says that, with key stations involved, national advertising clients will be attracted to the new venture. He confirms that companies such as IP (petrol and oil) and Iniziative Media have already invested in campaigns; he also claims that the 40 stations involved provide a daily audience of 2.4 million, according to Audiradio listeners' statistics."

However, a couple of southern regional stations which Sofia maintains form part of the circuit, say at present they are either not committed or have declined to participate.

A spokesperson at Radio Norba/Fuglia says his station was still undecided about CNR, while Mario Coni, PR executive at Radio Club 91/Naples, comments, "We declined the offer. We listened to a tape of CNR news and decided our own production was better. We also air our own early morning entertainment show which we believe is better. Perhaps the only regret is not entering the CNR circuit is that we won't be able to air the music programme Rock Cafe."
EVA Belgium Compilations Prove Great Success

by Marc Moes

BELGIUM Executives at EVA Belgium have every reason to feel opti-
mistic after the company's first year in operation. With sharehold-
ers EMI, Virgin and BMG Arlio-
la, the company was a subsidiary of BMG for some time before it be-
came EVA Belgium on October 1, 1991. EVA has an estimated turnover of US$13.3 million, plus an active Belgian sales record on compilation albums.

One of the main factors of EVA Belgium's success, apart from the regular Hit-Connection TV compilation, is the over one-
million-selling Prehistoric collection: A series of 40 CDs released throughout the year containing the territory's chart history from 1950 to 1989.

Comments EVA MD Amaury de Jamblinne, "The series is based on the BRTN radio and TV programme of the same name, which is hosted by Guy De Vos. The whole project, a co-production between us and pubcaster BRTN, became a real phenomenon, with sales of up to 30,000 per week. By the end of this year, we will have released 40 CDs, containing 800 hit-tracks. Our strength lies in the domestic and international top-selling titles, which is unusual on compi-
lation albums."

De Jamblinne is currently aiming at a sales target of 1.5 million units, a considerable proportion of a Flemish-speaking audience of 5.5 million. He adds, "A similar series, also based on a TV show in the south of Belgium, is suffering from the fact that French repertoire has been included on too many compila-
tions in France already."

Asked whether the release of hit compilation albums could have negative effects on single sales, De Jamblinne says that vinyl sales are decreasing very fast in that territory "with or without compila-
tion albums. Until the record industry decided to introduce the two-track CD single here, consumers preferred to spend extra money on hit compilations rather than buy a CD maxi with two remixes and an instrumental version. Compilations can also reach a larger, secondary audience, which may broaden the buyer's group for a particular artist."

De Jamblinne says he regrets to see that industry trade group IFPI Belgium is currently over-
looking the impact of compi-
lation albums. "The CD accounted for 3% of all album shipments last year," he says.

EVA Belgium is now teaming up with its Dutch counterpart IFPI Netherlands, fine调 the 7.500 which had been sold, rather than buy a CD maxi with two remixes and an instrumen-
tal version. Compilations can also reach a larger, secondary audience, which may broaden the buyer's group for a particular artist.

Kyrklebo, Go Go Gorilla Excluded From Sales Charts

by Kjøl Roger Ottesen

NORWAY Artists Sissel Kyrklebo and Go Go Gorilla were dropped from the Dagbladet sales charts for a week after industry organisation GGF discovered inaccurate sales reports supplied by their respective record companies, Stageway/ BMG and Sonet Grammofon.

BMG Arlila, which distributes Kyrklebo's album Gift Of Love, reported 60,000 copies rather than the 45,000 which had been sold, while sales reports of Go Go Goril-
la's album Steep indicated 7,000 over the actual sales figures.

Dagbladet charts are compiled from shipment figures from labels to retailers and wholesalers. Under-
priced or discount products, and those carrying an option to return, are excluded from the figures.

In BMG's case, 15,000 copies of the Sissel Kyrklebo album were purchased by a wholesaler with an option to return. Says BMG Arlila Norway MD Erling Johannessen, "The system of reporting wasn't good enough and I'm very sorry about this. It wasn't an attempt to cheat. Three weeks ago, the album was number two and this week it's back at number two. It makes no sense for us to fake the reports."

Adds Sonet Grammofon MD Terje Engen, "I do not call these cases of hype. The records were delivered to retailers under the same conditions as other records.

Unfortunately we failed to prevent the 7,000 from reporting. On the other hand, Dagbladet's charts have been wrong for two years. We need a strong control system to achieve a representative chart.

GGF secretary Sverre Fidsvik was not available for comment at present.

Reportedly, 7,000 copies of the Go Go Gorilla album were sold with a 30% discount, which was 5% more than what was permitted.

Concerts Jon Erik Iversen Bedeekten, chief pastor of St. Michaelis, and Polymedia MD Helge Adolphsen, chief pastor of St. Michaelis, and Polymedia MD Werner Klose.

Christmas Aid — Karussel Musik is releasing a benefit album "Weihnachten In Hamburg" to raise money for the restoration of the St. Michaelis church, which is one of the city's landmarks. For every CD sold, DM 24 will go towards the work on the church. Picture [of] and Helge Adolphsen, chief pastor of St. Michaelis, and Polymedia MD Werner Klose.

Laserdisc Sales Quadruple

PORTUGAL Portuguese CD sales rose 40% during the last summer, with the largest increase registered for the laserdisc, which jumped 430%, according to the latest figures released by the Portuguese phonographic association the AFP.

A total of 1.351.063 sales in all formats were registered during July, August and September, traditionally the worst sales period in the year, representing a 17% increase on the previous year.

The vinyl market continues to decrease; only 14% of the sales are vinyl.

Secada First Latin Pop Artist To Top Spanish Charts

by Anna Marie de la Fuente

SPAIN Miami-born Latin artist Jon Secada topped the Spanish charts in the first week of November—a first for a Latin American pop artist. Just Another Day, the single from his same-titled bilingual debut album was first released in English late last year.

PD of EHR net Los 40 Principales Luis Merino believes "it was the Spanish version [not end August] that boosted sales from 5,000 units to 125,000 in two and a half months." He had Secada at the top of his playlist for two weeks. Meanwhile state-run EHR station RNE Radio 3, has already played most of the songs in the album. "It is certainly an attractive and

Portuguese market is comprised of vinyl sales, while 35% of the public buys cassettes and 51% buy CDs.

The market leader is EMI with a 24% share, followed by PolyGram (22%), Warner Music (17%) BMG (15%), Sony Music (14%) and Edison, the Portuguese representative of Virgin and Mute and other small record companies (6%).

Meanwhile, the music video market also registered a 40% increase over the summer. The total Portuguese market during this period was valued at almost US$13 million.

LPA
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Belgium: RADIO ROYAL/Hamont-Achel
RADIO CONTACT I/Brussels
Denmark: THE VOICE/Copenhagen
RADIO AMAGER/Brandyby/Kastrup
Europe: STAR 108/Riviera
France: RADIO RIVIERA/Mont Carlo
Germany: ANTIENNE BAYERN/Munich
RADIO SALU/Saarbruecken
RSH/Kiel
RADIO NRW/Oberhausen
SKY RADIO/Bussum
Italy: RADIO DIMENSIONE SUINO/Rome
RTL 102.5 - HIT RADIO/Bergamo
STEREORAL/Rome
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THE UK NO.1 HIT SINGLE
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the new single
WOULD I
LIE TO
YOU?

by Kjølger Ottesen
Private broadcaster EHR Radio 1, originally run by members of communist party AKP-MI, has gone from being the most politically radical station to the most profitable commercial station in Norway. During its 10 years in business the station has evolved into a station that is 24/7 music in 15-35 age group. However, NRK national station P3 (EHR), has a greater share than NRK-Oslo (local) in the 15-35 age group. However, NRK national station P3 (EHR), to be launched next year, could cause competition for the station. It is optimistic, however, saying, "They could be an exciting competitor because they will be catering for the same target audience as we have. With NRK's resources, and no commercials (commercial breaks irritate people here) they will survive. But their problem is radio personalities. It's hard to find good radio personalities, because the industry is still young." On the subject of the private sector, Goldsack observes "Longs of radio stations are going bankrupt. That's a pity, even though it cleans up the industry. In some ways it's good that we get fewer stations, but it is often the professional stations which fall off."

Profile

Goldscack sees his role at the station as that of a coach, with the DJs as players. He stresses the professional attitude of everyone at the station, saying "Everyone agrees that Radio 1 has to be run as a company," adding that "The DJs always want to do something new, and to be ahead of everyone. They listen to stations abroad to get ideas. We're adjusting ourselves all the time within the Radio 1 format. If [DJ] Lars Ekanger moved over to the national broadcaster there would be a lot of public complaints." Music selection at the station is now controlled by Selector software and music director Bjorn Faurland. The next step for the station is to do music research, says Goldsack. One solution is to use the cable-net when Radio 1 is not on the air. Listeners are given a sheet and write down their opinion of a particular song. Concerning music formats, Goldsack adds, "We do our music profile as much as American broadcasters. Radio 1 is a AC/EHR station; it can play both rap and Norwegian popular music. Typical programming might include Bob Marley's Iron Lion Zion. Bryan Adams' Do I Have To Say The Words, Madonna's Fever, Patty Smyth & Don Henley's Sometimes Love Just Ain't Enough, and Jon Secada's Just Another Day."

Goldsack says one of his aims is to "achieve 24-hours airtime, and a stronger broadcasting signal." Whereas other NRK's have private frequencies up to 1 million watt signals, private stations have to share 100 watt frequencies. Even though NRK has a stronger broadcasting signal than Radio 1, Radio 1 commands a greater share than NRK-Oslo (local) in the 15-35 age group. However, NRK national station P3 (EHR), to be launched next year, could cause competition for the station. He is optimistic, however, saying, "They could be an exciting competitor because they will be catering for the same target audience as we have. With NRK's resources, and no commercials (commercial breaks irritate people here) they will survive. But their problem is radio personalities. It's hard to find good radio personalities, because the industry is still young." On the subject of the private sector, Goldsack observes "Longs of radio stations are going bankrupt. That's a pity, even though it cleans up the industry. In some ways it's good that we get fewer stations, but it is often the professional stations which fall off."

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Programmers and promotions executives, send your photo's and details to Julia Sullivan.
Bukht: Classical Music Back To Pop Fame

With the advent in September of the UK's first national commercial radio station, Classic FM, both radio and classical music made bold strides into the future of European broadcasting. The success of the experiment is crucial to the development of private radio in Britain, as well as to the consolidation and continued growth of classical music in the marketplace.

M&M recently spoke with Classic FM programme controller Michael Bukht about the station's origins, its goals, and how it has fared during its first three months on the air. Bukht, the founding programme controller of EHR-formatted Capital FM/London, has worked in broadcasting for over 30 years. Prior to his appointment at Classic FM, he was network programme director for private broadcaster GWR.

Bukht originally put forward the idea of a popular classical FM radio station in a formal proposal while still at Capital in the mid-'70s. The concept was part of a paper on the future of radio in Britain. The idea was that over the next 15 years while the notion of national commercial franchises slowly percolated through the British broadcast bureaucracy. Then, at the beginning of this decade, the certainty grew that the government would finally move to make available national FM frequencies, Bukht was again asked for his opinions and expertise.

M&M: Did investors in Classic FM find you, or did you find them?

Bukht: I'm a programme specialist. I was asked by the Radio Authority [then called the Independent Broadcast Authority] to look at a brief devised by the government to see what formats would be viable within its proposed guidelines for a new national commercial frequency. At the beginning of 1991 I wrote a paper which basically said that under the regulations that the Broadcast music Authority had established, only a popular classical music station was viable.

M&M: What was the basic idea behind the station?

Bukht: The model for this was rock 'n' roll. We believed that classical music was the world's pop music for 350-450 years, and that only very recently has it fallen away from that position. When Handel wrote the Fireworks music in 1753 and rehearsed it in public, 12,000 people came to listen. When Strauss ran waltz afternoons in Vienna in the 1870s people used to fight for the tickets, it was like Madonna concerts. Only recently has classical music become a matter of white-tie and tails and elitism.

M&M: How can radio help to recapture that kind of audience?

Bukht: Our concept was that classical music was popular music, and that if played and presented in that spirit we could win a popular audience. The right way to do that was to present it in a way that lacked the pretension and structures of all the former prescriptive notions of the music. We wanted to present it like pop music is presented, though of course classical music has its own size and weight and style which is very different. The important thing was to present it as a music flow.

M&M: So what are the limits to what you will play?

Bukht: Certainly no composer is excluded. We play music we think will be accessible to the audience. And I'd like to add that we think the audience is a great deal more sophisticated than a lot of people thought we would attract. We would not play a Hindemith wind symphony, for example, but there is Hindemith we would play. There are some 10,000 tracks on our rotation. We have a team of music consultants who review new material and make recommendations. A computer proposes a pattern of music, and controls the frequency of material chosen for any given show. Then the producer and presenter hand tune everything to create a well-rounded programme.

Classic Rosters Keep Heads Above Water

1992 was a year of consolidation for classical music in Europe. Despite a sluggish economy in both the UK and on the continent and uncertainty about the future of Europe's economic union, there were some notable successes, and several markets even saw a healthy spurt of growth. Two obvious trends are the continued popularity of opera and the increasing consumer interest in video. Nevertheless, the recession throughout Europe has affected the entire industry. The overhaul of BBC Radio 3 and the appearance of Classic FM raised expectations in Britain, and helped confirm industry confidence that classical music still has great potential for expansion. To better reach that as yet untapped audience companies continued to search for creative repertoire ideas and inventive marketing strategies. M&M presents a brief round-up of the major labels, their most recent coups and their most promising near-term projects.

BMG CLASSICS

"One of the problems when promoting so-called crossover material," reflects president of BMG Classics Guenter Hensler, "is that it's often felt that an artist who records popular material cannot be taken seriously as a classical artist. Of course that is complete nonsense, and I don't buy it. Nevertheless, unlike the US, where it is quite successful, BMG's crossover label RCA Victor is not yet a major presence in Europe.

Hensler puts this down to a question of promotion. But, he points out, tastes also differ.

This is not to say that there are no crossover successes in Europe. Two major hits came out on RCA this year, both related to Spain's major summer event: Galicia guitar virtuoso. The year's most talked about success was the opening of the Sevilla Opera House just before the Universal Exhibition opened there, and the Caballé/Domingo/Carreras spectacle at the Barcelona Olympic Games. "Opera is not necessarily an area to grow," admits Hensler, "but it is an important one as far as prestige and getting a label back on the right track. And we are back in the opera business."

M&M: Did other classical music stations influence the thinking behind Classic FM?

Bukht: Only negatively. Neither BBC Radio 3 nor the stations we looked at in the US had any determining effect on the format Classic FM finally took. They all tend to play entire works rather solemnly. For us the viability problem was crucial. Both Radio 3 and classical stations in the US survive on minuscule audiences. Radio 3 survives because it's given public money; stations in the US survive because they're used to marketing radio in a very different way, trying to please the masses.

In America radio is marketed by a very sophisticated advertising community that understands segmented targeting for radio, and has done for 45 years. In the UK we're nowhere near segment-cutting, let alone the way we think about the television industry. And that's taken years of Channel 4. Commercial radio is still relatively young here, and so far has not been well positioned and marketed, with few exceptions.

M&M: So in effect you must capture a much larger audience. Bukht: Those stations we looked at can survive with a reach of 2 or 2 1/2%. We're aiming at a much much broader demographic out of necessity. We need to be above 7 or 8% to be viable. Our prime target is 25-55-year-olds of the advertiser-favored ABC 1 category.

M&M: Are these special circumstances that make a classical radio station different from a pop radio station or show?

Bukht: The renewed popularity of classical music is due to a complex range of issues, starting, I suppose, with the advent of digital technology and CD format, but also with the rise of video in a variety of non-associated activities such as advertising everything from bread to motor-cars, and for public events such as the world cup or Olympics. But it can also be traced, I think, to a real decline in the quality of pop music itself, which has been reduced to one or two styles totally lacking melody. And people need and want to hear melody. And that's what Classic FM is trying to provide.

EMI CLASSICS

EMI identifies two general types of consumer with the classical market: the so-called "dabbler," i.e. the occasional buyer of prominent works by well-known composers or musicians, and the specialist who buys an entire collection. EMI's company's release strategy attempts to satisfy demand from both groups. "Most companies are experiencing a sharp decline in sales due to downward against budgets," says European marketing manager Jane Davison, "and the buying patterns of
(continued from page 7) specialists have slowed down with the end of the CD boom. Most of them have now replaced their old vinyl and tapes with CDs, and buy only really special releases. They don’t need another copy of Mozart’s Requiem for instance, it’s truly a special recording.

The good news is that certain smaller markets, such as Portugal and Greece, have shown spectacular growth of late, largely because the CD effect hasn’t really happened in those territories, while in the rest of Europe the CD market is fairly saturated.

EMI is getting into TV-advertised albums for the first time with the release of Callas, La Divina, a 16-track compilation of the singer's most famous arias, coinciding with the anniversary of her death. "We’ve gone for a much more pop marketing approach with this," says Davison. "We’re focusing on Maria Callas the personality rather than on her fame as a great singer. This has proved very successful.”

Nigel Kennedy’s latest, Beethoven’s Violin Concerto, conducted by Klaus Tennstedt, was released in mid-November, and will also be supported by a number of in-store appearances and a promotion to happy customers. Composers In Person, a new series aimed at the specialist, will be launched in January, highlighting 20th century composers conducting their own works. "This is a big growth area," claims Davison, who mentions also that activities are planned for the centenary of Tchaikovsky’s death.

POLYGRAM’S CLASSICAL LABELS

Decca has had several significant sellers this year, including the Cecilia Bartoli albums Rossini Heroines, and Arie Antiche. The Pavarotti In The Park CD (which came out on video last year), and a James Levine/The Philadelphia Orchestra/Emil Gash production of La Traviata, accompanied by a large promotional campaign, were a successful attempt to alleviate the perception of 'the bottom is falling out'. An important release in another is the January release of Lucia di Lammermoor with Domingo and Studer.

The cellist Mischa Maisky has followed his best-selling album with another big seller, Adagio. Also, among this year’s major releases for the company was Leonard Bernstein’s last public appearance in August of 1990, issued as The Last Waco Concert. Also to come are a series of stage works by Bernstein, including Mass, Candide and West Side Story.

In January Archiv Produktion is releasing a 2-CD set of a seventeenth century Venetian ves-

tiary, arranged by Philippe Herreweghe. The first batch of the legendary pianist’s recordings was released on October, to be followed by another set this spring.

Prototype CD sets seem to be the rage, both for record companies and for consumers, who seem consistently attracted to the thematic packages. The Royal Bernstei collection is a deluxe 37 disc set of the conductor’s many facetted work. And a series of Gold CDs have begun to appear that will also be concentrating on quality rather than quantity.

The period performance label, Veritas, continues to be an important part of the release schedule. Their two issuings between now and early spring; including three Bach cantatas directed by Philippe Herreweghe.

WARNER CLASSICS

Warner Classics International marketing GM Michael Letchford notes, “We are working on improving our repertoire and artist roster. Obviously this takes a large investment, but we are definitely seeing the results both in our increased market share and sales. At the same time, we have been concentrating on quality rather than quantity.”

As for the present quarter, Letchford maintains international marketing and production teams are planned for this autumn.

Magic is an album featuring Kiri Te Kanawa singing songs by Michel Legrand, while Symphonic Tangos was recorded in Argentina with the Quinteto Buenos Aires and arranged for orchestra by Jorge Caudiel. These two issuings are carried by both the classical and non-classical sales force.

Although Teldec has sold over 200,000 copies of its Ultimate Opera collection, the label is releasing its first two complete Italian operas ever—Donizetti's Lucia di Lammermoor and Verdi’s La Traviata, both with Edita Gruberova and Neil Shicoff. The label is also relaunching its respected early music series Das Alte Werk, the first early music label ever. The series will release work from its extensive back catalogue as well as new recordings.

Like Philips Classics, Teldec is releasing a series of Wagner operas recorded live at Bayreuth, this time under Daniel Barenboim. To follow up Gramophone’s 1992 Recording of the Year for his cycle of Beethoven symphonies, Nikolaus Harnoncourt will release the same composer’s Missa Solemnis early next year.

Meanwhile, Erato also continues to grow as a label, and has just signed the young American conductor Kent Nagano. Both Barenboim and baroque specialist Ton Koopman, who leads the Amsterdam Baroque Orchestra, have major releases planned.

"The classical video market continues to have great potential," affirms Letchford, "and in the US laser disc now outsells VHS in this area."
New York celebrates Masur

"Fresh air blowing through the corridors of Fisher Hall." (Stereo Review / May 1992)
THE CHRISTIANS
Father - Island
PRODUCER: The Christians/Loveje Latham
Father Christmas brings one of the most deli-
cate ballads of the season. Bring in the snow and
tingle bells and go for this modern X-mas carol.

CLUB 96
Let Me Be Your Underwear - ltr
D/EHR
PRODUCER: Peter Rukhove
The spoken intro to this musical striptease
on a dance beat is ideal for DJs to add some
extra talk. Agrees Veronica/Radio 3/Hil-
versum PD/Pro Dieren van Inkel. "There's
always the risk that such a possibility is the
only reason to play it. In this case, however,
I play it because it is already an absolute
smash in the clubs, that should do well on
radio too."

THE RAMONES
Poison Heart - Radioactive/Chrysalis
AC/EHR
PRODUCER: Ed Stasium
The punk survivors have always had a clear
idea about rock 'n roll radio. In a way they
are the male version of '60s girl groups like
the Ronettes in a concrete world. Turtles
Flo & Eddie clench on the wall of sound to
sing backups. Cadena 100/Madrid PD
Carlos Finet underlying the band's striking
popularity in Spain, "We think this song is
classic. The crucial difference is that this is
more beaty."

WAYNE ARNOLD
Tough Life - About Time $3 £3 (UK)
AC/EHR
PRODUCER: Various
Yes, those classy R&B singers still exist.
Arnold has the potential to come a long way,
because he can handle both ballads and up-
tempo material. As a whole the set resembles
Marvin Gaye's comeback 1982 album
Midnight Love. Contact Mike Ward at tel
(+44) 712.879 892; fax: 71.982 3444.

BRENDAN MURPHY
I Don't Know How To Love Him
AC/EHR
PRODUCER: Phil Ramone/Sinead O'Connor
The second Andrew Lloyd Webber/Tim
Rice contribution to this page. Finally
O'Connor has recorded the first song—a hit
by Julie Covington in 1977—she sung in
her life.

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DIANA ROSS
If We Hold On Together - EMI
AC/EHR
PRODUCER: Peter Asher
Ross is the boss when it comes to romantic
ballads. This one will have to share the air
with all those flying angels during the Christmas period.

SINÉAD O'CONNOR
Don't Cry For Me Argentina - Ensign
AC/EHR
PRODUCER: Phil Ramone/Sinead O'Connor
"I'm not a natural rock singer. I have no
songwriting ability, although my singing
ability is pretty good." This is how Irish
singer Sinéad O'Connor describes herself.

EVE
I Don't Know How To Love Him - Alabanza D/EHR
PRODUCER: R.J. Geertanland
"I have no rules in my life. I can do what I like.
There's no one who can tut or tell me."

SINGLES

THE 4 OF US
Man Alive - Columbia
A/D/EHR
PRODUCER: The 4 Of Us/Wick Glossary/Mark Fenda
Current young UK bands seem to be unable
to exist without the use of the so called
"madchester" beat. Mostly used as a handy
means to cover up poor compositions, here
these omni-present rhythms add extra colour
to already rich melodies. "I Miss You and
Man Alive put these youngsters right be-
teen INXS and World Party. Singer
Brendan Murphy is the hope for England.
No modern beat can ever be used as a smart
disguise.

DAN BAIRD
Love Songs for The Hearing Impaired - Def American R/EHR
PRODUCER: brendon O'Byan
A very logic addition to Rick Rubin's Def
American Recordings, meant to be a '70s rock
specialised label. The one time frontman of
the Georgia Satellites—best known for their
1980's US number 2 hit Keep It To Yourself—has
the same influences as stable mates the
Black Crowes. There's also more than a hint of Stones and Faces
in his music, but approached from a Status Quo,
like "good-time rock" angle. A high singing
along factor is therefore guaranteed. The sin-
gle I Love You Perpetual and What You
Started will generate uncontrolled beer runs
in the bars of rock stations.

MARY J BLIGE
What's the 411: Upfront/MCA
D/EHR
PRODUCER: D. Holt/D. Swing/M. Marques/M.C.
Roozey/S. Combs/Date
Today America, tomorrow the world? After
having reached the platinum status at home
with this album, the swing beat soundstry is
ready for real big things to come. The single
"Real Love" is currently gaining ground on
European dance stations. The opening track
Leave A Message features potential lovers
queuing up in vain on the tape of her answer-
ing machine, introduced by the grand lady
herself. If some extra musical snippets are
added, this highly original idea might be
good enough for a novelty hit.

THE JEFF HEaley BAND
Feel This - Arista
R/A/EHR
PRODUCER: Joe Hardy/Jeff Healey Band
When a blind man cries... Canadian power-
bass styles as only Healey can play them. Already
legendary for his style and ability, Healey
knows how to pick a song. His signature gui-
tar style, obvious vocal ability and well
developed sense of melody work wonders with self-penned efforts and covers alike.
Whether in the irresistible R&B of first
single Crucial Little Number, the tender acoustics
of Tom Petty's Lost In Your Eyes or the '70s
hit revival And Here To Stay, Healey's style has it's
undeniable way with the composition. There
is no use offering here to most day ready
parts of a Healey-ing done, whatever the
format.

A L B U M S

NEW TALENT

MISS WORLD

THE WATCHMANN

W/4/EHR
PRODUCER: Peter Vicente/Ad van Meurs
Until recently a one-man band consisting of
Dutch singer/songwriter Ad van Meurs, the
Watchman is now a complete combo. His
outstanding position on UK music at its best recalls
the peak days of Texan singer/songwriter
Guy Clark. Contact Bobbie Rossini at tel:
(43) 35.211 25; fax: 35.212 666.

MISS WORLD - Anxious/East West
A/R/EHR
PRODUCER: Dave Stewart
Take the retro rocket to the mid '70s. Captain
Jonathan Perkins (ex-Original Mirrors) steers
his jet airliner comfortably among the star gear
as formed by flying heroes Reed, Bowie and Pop. Engineer Dave Stewart has
control over sound and vision like no one else.
Thanks to Martin Chamber's (ex-
Pretenders) rhythmic interventions, you'll
arrive right on time. On the way you'll come
along fine checkpoints such as The First
Female Serial Killer and Highway Of Dead
Roads. Looking out of the window you'll see
Louis Armstrong's What A Wonderful World!

D/EHR
PRODUCER: Guy Clark. Contact Bobbie Rossini at tel:
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AmericanRadioHistory.Com
Keith Richards: The Mega Star That Doesn't Chart

In the 12 months up to the release of Main Offender, the British quality newspapers published 99 articles over Keith Richards. Add the over 10 million a day sales of the British tabloids and publications throughout Europe, and it's puzzling that one of the most important people in 20th century music is unable to chart a single or even push his new solo album into a top slot. "Around 30" was as high as it got in the UK.

by David Longsom

Supported by Richards' first European tour under his own name—started in Copenhagen on November 27—would have thought Main Offender might climb a little higher, but it seems destined to go the same way as 1972's Rolling Stones masterpiece Exile On Mainstreet and his first solo album Talk Is Cheap from 1989. Although steady sellers in the long term, these were no chart hits. The latter album is said to have sold one million copies worldwide—a respectable quarter of the total achieved by Steel Wheels, the last Stones studio album released in 1989.

Four years ago, after his first solo tour in the US with his hobby band the X-Pensive Wins, Richards said, "It's a long time since I even bothered looking at the charts. To me they're more help to the radio and record industries than to anybody else."

Richards, has an interesting theory about charts. "Some records go into the charts and some just bubble under. Dirty Work [Stones album out of 1986] is still selling incredibly well. It just stays there at let's say number 152, but the charts are just peak interest. What actually happens is another thing. It's the same with Exile On Main Street, which didn't stop selling for five years after its release. It just kept selling a solid 50,000 copies a week. These albums have been selling consistently. Nothing will ever put them back into the charts again, but these things go on."

Richards agrees that some albums, including Stones albums and his solo outings, don't sound special on first listening, but the more you listen to them, the more you like them. "There's a depth to them. Exile was like that. If you read the reviews, it was universally panned when it came out, and it was a double album. People get overloaded with double albums. There's so much to listen to. My solo work is like that in a way. There's far more depth to it than you can possibly catch on first listening, and it does take a few lists."

Talk Is Cheap did particularly well in Germany, Holland, France, Italy, Scandinavia and Japan. In Richards' own words: "It has been a blockbuster." That was the incentive to take the band on the road—as is to be heard on this year's album release Live At The Hollywood Palladium. "There's a lot more interest out there than I thought there would be."

As a solo artist Richards has always been signed to Virgin America. The Virgin-Rolling Stones multi-million dollar deal was signed earlier this year following the Stones' long relationship with Sony Music. Virgin is now learning how to cope with the Stones collectively and individually, and also why the "human riff" Richards doesn't sell hit singles.

Talking American product manager with Virgin's London-based international division, is very enthusiastic about working with Richards. "Keith is a godsend to work with. He's an amazing character, and there's such a richness of history there. I mean, this is Mr. Rock 'n' Roll, isn't it?"

"As far as marketing is concerned," she continues, "I think each individual market territory has its specific blockbuster. Virgin is now learning how to cope with the Stones collectively and individually, and also why the "human riff" Richards doesn't sell hit singles.

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Station Reports

Station reports include all new additions to the playlists indicated by the abbreviation "AD," reports from second sources will also be included. A "Power Play" (PP) is a track which requires special emphasis for the week, as well as breaks from new albums indicated by the designation "AL." While all other station reports are grouped by station and bands alphabetically, rankings include Platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13:00 hours CEC.

GERMANY

ANTENNE BAYERN/Munich P 1/8
Matthias Behrendt - Producer
Power Play
Galilea Grammy
Suede/Marillion Somewhere
Stone Cold Soul
Charles & Eddie Music
Whiting Music

Hit Radio 11/November
Colin Yaman - Prog Dir
Power Play
AD Kites I'll Fly
AD
Charles & Eddie Music
Stevens, Who's Love Me
Hans-Peter Fromm
Nina Gory

HUNDEIST/246
Robert Graf - Music Dir
Power Play
Shyn John Bong
Duo 4 Basis November Rain
Udo Elktor
Love Oh
Schefflen Hair System
Extended More Chose My Dream
Min Die
Whitney Houston: Will I

AD
Basket One
One Of The Cats
Robin Who
Supermax
Freddie Mercury Queen
Howard Cornfield Dance Deluxe
Jorgen Von Der Lippe Don't
Polly Singer
Do You
Ray Bower Hits
Right Field Fred Love For All
Tuba Las Million
Terry Stramats: Animates

On Radio Hamburg
Oliver Wolberg - Head Of Music
Power Play
Right Field Fred Love For All

AD
Bryan Adams
Dave Paris
Julia Rock
In
Magnum
Jenny Jordan
The Right Prince

AD
Jeff Healey

AD
Franklin
Underground
The
Lumberjack Club
Cheeky Trick
Propagation
You & Simon
To You
Happy Vox

VARIAZIONI: Wann

AD
Radio AAR L/Berlin
Kurt Heinz Schneider - Prog Dir

AD
Andrea Berlin
Siedler
Christine Ahne: White Horse
Emily Beiger: Hello:汽油
Cheeky Trick: Dino-Terol
Peter Belinsky: Light Up
Valentine's Garden Edition

RADIO FANT/Frankfurt

AD
Andreas Konsenwald
Head Of Music

AD
Michael Jackson
Tasmania: Author

AD
Heightfield: How Do You
Right Field Fred Love For All
Smokes: Don't Play

RADIO FTV/Bochum

AD
Peter Behms: Prog Dir
Frank Eckardt: Head Of Music

AD
Bryan Adams
Dave Paris
Shyne
Blue Carroll:
Smile
Playmoum: Silver Star
Rosemary: Queen Of

RADIO GOS/Niedersachsen
P 1/8
Peter "Marc": Single: Music Dir
Power Play
AD: Tevinus Matt

Antenne Brandenburg
Radio Brandenburg
NDR 2
RB 4
RSH
R.S.2
Radio NRW
WDR 1
HR 3
Radio Regenbogen
Radio Saal
SWF
Radio 7
SDR 3

New Additions:

...another sure hit!
After just one week new entry
Top 100 airplaycharts!

Antenne Brandenburg
Radio Brandenburg
NDR 2
RB 4
RSH
R.S.2
Radio NRW
WDR 1
HR 3
Radio Regenbogen
Radio Saal
SWF
Radio 7
SDR 3

More added on:

Primary network: AD
Secondary network: AL

inner circle rock with you

WEA Music: A division of

Radio Regenbogen

AD
George Gafford
Melody: You
inner Circle rock
Take That: Howard
AL
Christians

RADIO 51/Nowy

AD
Charles & Eddie Music
Stevens, Who's Love Me
Hans-Peter Fromm
Nina Gory

HUNDEIST/246
Robert Graf - Music Dir

AD
Basket One
One Of The Cats
Robin Who
Supermax
Freddie Mercury Queen
Howard Cornfield Dance Deluxe
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Cheeky Trick: Dino-Terol
Peter Belinsky: Light Up
Valentine's Garden Edition

RADIO FANT/Frankfurt

AD
Andreas Konsenwald
Head Of Music

AD
Michael Jackson
Tasmania: Author

AD
Heightfield: How Do You
Right Field Fred Love For All
Smokes: Don't Play

RADIO FTV/Bochum

AD
Peter Behms: Prog Dir
Frank Eckardt: Head Of Music

AD
Bryan Adams
Dave Paris
Shyne
Blue Carroll:
Smile
Playmoum: Silver Star
Rosemary: Queen Of

RADIO GOS/Niedersachsen
P 1/8
Peter "Marc": Single: Music Dir
Power Play
AD: Tevinus Matt

Antenne Brandenburg
Radio Brandenburg
NDR 2
RB 4
RSH
R.S.2
Radio NRW
WDR 1
HR 3
Radio Regenbogen
Radio Saal
SWF
Radio 7
SDR 3

New Additions:

...another sure hit!
After just one week new entry
Top 100 airplaycharts!

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More added on:

Primary network: AD
Secondary network: AL

inner circle rock with you

WEA Music: A division of

Radio Regenbogen

AD
George Gafford
Melody: You
inner Circle rock
Take That: Howard
AL
Christians

RADIO 51/Nowy

AD
Charles & Eddie Music
Stevens, Who's Love Me
Hans-Peter Fromm
Nina Gory

HUNDEIST/246
Robert Graf - Music Dir

AD
Basket One
One Of The Cats
Robin Who
Supermax
Freddie Mercury Queen
Howard Cornfield Dance Deluxe
Jorgen Von Der Lippe Don't
Polly Singer
Do You
Ray Bower Hits
Right Field Fred Love For All
Tuba Las Million
Terry Stramats: Animates

On Radio Hamburg
Oliver Wolberg - Head Of Music
Power Play
Right Field Fred Love For All

AD
Bryan Adams
Dave Paris
Julia Rock
In
Magnum
Jenny Jordan
The Right Prince

AD
Jeff Healey

AD
Franklin
Underground
The
Lumberjack Club
Cheeky Trick
Propagation
You & Simon
To You
Happy Vox

VARIAZIONI: Wann

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### Station Reports

**A List:**
- Clive Bax - God's Great Banana Skin
- Prince 3
- Sonny Landreth - When You're Gone

**B List:**
- Andy Scott - Head Of Music
- Shokemon - Boss Drum
- Bryan Adams - Do I Have What It Takes?

### A List:
- Clive Dickens - Head Of Music
- Mark Murphy - Head Of Music
- Michael Jackson - Heal

### B List:
- Bob Bozzi - Head Of Music
- Mark Murphy - Head Of Music
- Michael Jackson - Heal

### Power Play:
- John Paul Ballantine - Head Of Music
- Dina Carroll - So Close
- Stone Roses - I Don't Know

### Chartbound Now!!
- "So Close" by Whitney Houston
- "I'll Survive" by Vanessa Williams
- "Liy Your Love" by Special Generation

### Next Week:
- Dina Carroll - Head Of Music
- Prince 3
- Shokemon - Boss Drum

### After the UK, now Europe!!

5 new EHR adds this week!!

(4 into "A" Rotation/3 Gold)

---

**DINA CARROLL**

**SPECIAL KIND OF LOVE**

Her 2nd U.K. hit single from the forthcoming debut album "So Close"
Music & Media

December 5, 1992

Music & Media

MUSIC & MEDIA

AD

Power Ploy: Stereo/Rai/Rome
RR 102.5 HIT RADIO/Bergamo

Trey Loren: Photograph
Stereo MC's Step It Up

Erasure Who Needs Love
Def Leppard Have You Ever

Arrested Dev. kcvolutfon
Carboni/Jovenotti-1992

Christian Father
Celine Dion- Love Con

UN Understand
Nomad. 24 Hours
INXS

Charles & Eddie Would I
Fleetwood Mac. Love Shines
Felix D'On: You II Comes

A List:

Mourizio Maressi
RADIO STAR/Vicenza

Gianni Morandi Ma Tu
Elton John. Last Song
Smyth/Henley

A List:

Maurizio franciosi - Head Of Music

B List:

Atle Breda! Head Of Music

A List:

Maxi Priest Groove' In

Bent Hansen - Prod Dir

A List:

Craig Saffery

Wind Of All The Whole

A List:

Oscar L royalty - DJ/Producer

AD

IGER RADIOEN/Kleppe

A List:

Betty Boo. Em On My

A List:

Rosen Book - DJ/Producer

A List:

Bob Marley. Why

A List:

Rosette Queen Of

Rick Price Walk Away
Lili 8 Susie Ride On
Leonard Cohen. Closing Time
Richard Marx. Chains Around My

B List:

Fred Olsen. Never

A List:

Fredrik Swohn.Rappakallo

A List:

Kesiah Jones Where's Life

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Zapping Me M.
The number of songs listeners are able to recall in many European music departments is even lower. Restricted music lists and frequent exposure of hit music is less common in Europe than in other parts of the world.

The conclusion to be drawn is that libraries with more than 300-400 songs active must inevitably play either neutral, negative or unknown material for the average listener. Play enough of these "misses" in a row or over a 20-minute period and the "average" listener is likely to be considering an alternative, especially when driving in the car. European program makers are realizing more and more that radio is a medium of instant gratification.—Play me a song I like right now or I'll go elsewhere!

Shorter lists do result in a perceived increase of music quality ideally. Favourite songs played regularly means that, for that listener at least, you play great music.

The problem is, of course, that one doesn't play music for just one individual. No two 30-year demographic cells are going to like exactly the same music and probably no two individuals will either. So where does the right balance fall?

Concentrated or repeated airplay of a song an individual does not like will not result in a repetition of negative: But when was the last time one of your listeners complained about hearing Imagine- by John Lennon too much? That's a song that research tells us is positively familiar across a broad age spectrum. It's not too hard to think of other titles that will have a much narrower appeal and many of those will be the ones appearing on the sales charts.

Then there's the question of timing. All songs will go through a current "hit" phase of growth, plateau and decline. It's simply not logical to suggest that just because a record is not purchased because a record is not purchased it means it is not highly regarded. What songs from this era are there is further research that increase the risk for program makers. For example, there may be little awareness of music from the '70s. What songs from this era are even recognized by the market and what consequences does that hold for the formats emerging in those countries? It may mean that stations will need to concentrate airplay of songs from the '70s if their listeners are going to "learn" them. Coax Hotel California is currently a hit all over again.

In summary, the evaluation of format radio in Europe will result in more precise application of research to playlist structure. If your station plays more than 600-800 songs in total keep this in mind: even at these levels most listeners will only love half your music. The remainder is in risk territory.

Stevie Nicks - The Chain (U.S. and Canada)/The Last Thing I Needed, Best Friend (Australia)/The Chain (Europe)
Bon Jovi - Bed Of Roses (U.S. and Canada)/This Left Feels Right (Europe)
Stevie Nicks - Better In A Lifetime (U.S. and Canada)/When I Was Young (Europe)
Wham! - Everything She Wants (U.S. and Canada)/Everything She Wants (Europe)
Elton John - Your Song (U.S. and Canada)/Your Song (Europe)
Prince - When Doves Cry (U.S. and Canada)/When Doves Cry (Europe)
ELO - Can't Get It Out Of My Head (U.S. and Canada)/Can't Get It Out Of My Head (Europe)
Wham! - Last Christmas (U.S. and Canada)/Last Christmas (Europe)
Bruce Springsteen - Born To Run (U.S. and Canada)/Born To Run (Europe)
The Eagles - Hotel California (U.S. and Canada)/Hotel California (Europe)
Bon Jovi - Bed Of Roses (U.S. and Canada)/Bed Of Roses (Europe)
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### European Top 100 Albums

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<tr>
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<th>ARTIST</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Heart Of Rock &amp; Roll: The Best Of - Transcendence</td>
<td>AC/DC</td>
<td>Vertigo</td>
<td>UK, F, D, B, NL, E, CH, S, DK, GR</td>
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<tr>
<td>Hold On...I'm Comin'</td>
<td>Dire Straits</td>
<td>Vertigo</td>
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<td>Asking For Trouble</td>
<td>Dire Straits</td>
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<td>Can’t Stand Losing You</td>
<td>The Police</td>
<td>Capitol</td>
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<td>Make It Last For Ever</td>
<td>Peter Gabriel</td>
<td>EMI</td>
<td>UK, F, D, B, NL, E, CH, S, DK, GR</td>
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<td>No Good ’85</td>
<td>Peter Gabriel</td>
<td>EMI</td>
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<td>Loverboy</td>
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<td>Polydor</td>
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<td>Out Of The Night</td>
<td>Lou Christie</td>
<td>Metronome</td>
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<td>One Step Closer</td>
<td>Madonna</td>
<td>Sire</td>
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<td>Love Is A Battlefield</td>
<td>Joan Jett &amp; The Blackhearts</td>
<td>Liberty</td>
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<td>Somebody Else</td>
<td>The Guess Who</td>
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**Notes:**
- Recognition of pan-European sales of 500,000 units.
- Recognition of sales of 1 million units.
- Multi-million sellers indicated by a numeral following the symbol.
### Germany

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<td>Jeder - Der Du D'Erre Bele</td>
<td>(Columbia)</td>
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<tr>
<td>2</td>
<td>Snap - Rhythm Is A Dancer</td>
<td>(BMG)</td>
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<td>Vanessa Paradiso - Be My Baby</td>
<td>(Remax)</td>
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<td>4</td>
<td>R.E.M. - Drive</td>
<td>(Virgin)</td>
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<td>5</td>
<td>Sade - Love Deluxe</td>
<td>(Warner)</td>
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<tr>
<td>6</td>
<td>AC/DC - Live At Donington - Double</td>
<td>(Epic)</td>
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<tr>
<td>7</td>
<td>Simply Red - Time Flies</td>
<td>(MCA)</td>
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<tr>
<td>8</td>
<td>Metallica - Wherever I May Roam</td>
<td>(Elektra)</td>
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<td>Van Halen - 5150</td>
<td>(Warner)</td>
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<td>10</td>
<td>Cockney - Keep The Faith</td>
<td>(Phonogram)</td>
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<td>R.E.M. - At The End Of The Road</td>
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<td>影音之歌 - 亚洲之歌</td>
<td>(Philips)</td>
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<td>10</td>
<td>The Unity Mixers - Unity Mix No. 2</td>
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<td>10</td>
<td>The Unity Mixers - Unity Mix No. 2</td>
<td>(PolyGram)</td>
</tr>
</tbody>
</table>

### Spain

**Spain**

<table>
<thead>
<tr>
<th>Nr</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Co. Bo - Recuerde The Night</td>
<td>(SINGLE)</td>
</tr>
<tr>
<td>2</td>
<td>Led Zeppelin - Whole Lotta Love</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>3</td>
<td>Willie &amp; Co - If You Leave Now</td>
<td>(MCA)</td>
</tr>
<tr>
<td>4</td>
<td>Los Chiquibotes - La Noche De Los</td>
<td>(EMI)</td>
</tr>
<tr>
<td>5</td>
<td>Sole - Love Deluxe</td>
<td>(EMI)</td>
</tr>
<tr>
<td>6</td>
<td>Sole - Love Deluxe</td>
<td>(EMI)</td>
</tr>
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<td>7</td>
<td>Sole - Love Deluxe</td>
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<td>(EMI)</td>
</tr>
<tr>
<td>9</td>
<td>Sole - Love Deluxe</td>
<td>(EMI)</td>
</tr>
<tr>
<td>10</td>
<td>Bono - I Want You, Bono</td>
<td>(PolyGram)</td>
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### Holland

**Holland**

<table>
<thead>
<tr>
<th>Nr</th>
<th>Song Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Katja - Keep The Faith</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>Madonna - Erotica</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>3</td>
<td>Michael Jackson - The Best Of</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>R.E.M. - Drive</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>Logue - Let Her Slip Away</td>
<td>(Warner)</td>
</tr>
<tr>
<td>6</td>
<td>Van Halen - 5150</td>
<td>(Elektra)</td>
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<tr>
<td>7</td>
<td>Simply Red - Time Flies</td>
<td>(MCA)</td>
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### Belgium

**Belgium**

<table>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>Madonna - Erotica</td>
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<tr>
<td>2</td>
<td>Michael Jackson - The Best Of</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>3</td>
<td>R.E.M. - At The End Of The Road</td>
<td>(Epic)</td>
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<td>Bon Jovi - Keep The Faith</td>
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<td>Joe Cocker - The Best Of Joe Cocker</td>
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<td>6</td>
<td>Bono - I Want You, Bono</td>
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<td>7</td>
<td>Bon Jovi - Keep The Faith</td>
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<td>8</td>
<td>R.E.M. - Drive</td>
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<td>9</td>
<td>影音之歌 - 亚洲之歌</td>
<td>(Philips)</td>
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<tr>
<td>10</td>
<td>The Unity Mixers - Unity Mix No. 2</td>
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### Denmark

**Denmark**

<table>
<thead>
<tr>
<th>Nr</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Ace Of Base - All That She Wants</td>
<td>(Mega)</td>
</tr>
<tr>
<td>2</td>
<td>Metallika - Whoever I May Roam</td>
<td>(PolyGram)</td>
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<tr>
<td>3</td>
<td>Ace Of Base - All That She Wants</td>
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<td>4</td>
<td>Inner Circle - Sweet</td>
<td>(Epic)</td>
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<tr>
<td>5</td>
<td>Erasure - Who's Love</td>
<td>(Virgin)</td>
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<tr>
<td>6</td>
<td>Duran Duran - Gold</td>
<td>(PolyGram)</td>
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<td>7</td>
<td>Duran Duran - Love</td>
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<tr>
<td>10</td>
<td>Bono - I Want You, Bono</td>
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### Norway

**Norway**

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<td>1</td>
<td>Madonna - Erotica</td>
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<td>3</td>
<td>R.E.M. - Drive</td>
<td>(Virgin)</td>
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<tr>
<td>4</td>
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<td>(MCA)</td>
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### Sweden

**Sweden**

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<th>Artist</th>
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<tr>
<td>1</td>
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<td>Michael Jackson - The Best Of</td>
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<td>R.E.M. - Drive</td>
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<td>(MCA)</td>
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<td>ARTIST</td>
<td>TITLE</td>
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<td>--------</td>
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<tr>
<td>End Of The Road</td>
<td>Boys &amp; Men - Motown (Warner Chappell)</td>
<td>UK, D.N.L.A.CH.S.D.R.K.N.</td>
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<tr>
<td>Don't You Want Me</td>
<td>Felix - deConstruction (MCA)</td>
<td>D.N.E.CH.F.</td>
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<td>Sweet (A La La La Long)</td>
<td>Inner Circle - Metronome (Rock Pop/Madhouse)</td>
<td>UK, D.N.E.CH.D.K.</td>
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<tr>
<td>Would I Lie To You?</td>
<td>Charles &amp; Eddie - Capitol (EMI)</td>
<td>UK, N.D.R.</td>
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<tr>
<td>Be My Baby</td>
<td>Veronica Parrish - Remick (Miss Besie/Bobana Rhythm)</td>
<td>UK, B.R.S.</td>
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<tr>
<td>Baker Street</td>
<td>Undercover - PWL Intl. (Island)</td>
<td>D.N.E.CH.D.K.</td>
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<td>Yesterday</td>
<td>Guns N' Roses - Geffen (Warner Chappell)</td>
<td>US, N.E.S.D.R.</td>
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<tr>
<td>Rythym Is A Dancer</td>
<td>De La Soul</td>
<td>D.N.E.L.</td>
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<tr>
<td>The World Is Stone</td>
<td>Cyndi Lauper - EMI</td>
<td>UK, D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>I'll Be Home For Christmas</td>
<td>Michael Jackson - Epic (EMI/WC/Zomba)</td>
<td>US, N.L.S.P.D.K.</td>
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<tr>
<td>Hello! (Turn Your Radio On)</td>
<td>Shakespears Sister - London (EMI/Madigan/BMG)</td>
<td>UK, D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>You're The One</td>
<td>Queen - Blue / Columbia (Sony)</td>
<td>Euro / D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>La Legende De Oochigeas</td>
<td>Brian May - Parlophone (Queen/EMI)</td>
<td>UK, D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>Too Much Love Will Kill You</td>
<td>Brian May - Parlophone (Queen/EMI)</td>
<td>UK, D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>Wheel Of Fortune</td>
<td>Ace Of Base - Mega (Megasongs)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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<td>Birthday Song</td>
<td>Fast Car - Columbia (Warner Chappell)</td>
<td>UK, D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>Das Boot</td>
<td>Andy Borg - Cockney (EMI)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>To Love Somebody</td>
<td>Michael Bolton - Columbia (BMG)</td>
<td>UK, D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>Jump</td>
<td>Kris Kross - Ruthless/Columbia (EMI/Bridgeport)</td>
<td>UK, D.N.L.A.CH.S.G.R.</td>
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<td>Queen Of Rain</td>
<td>Rozette - EMI (EMI/FM/EMI)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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<td>Sweet Lullaby</td>
<td>The Carpenters - A&amp;M Records (Rocket/Unica Don't)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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<td>Knockin' On Heaven's Door</td>
<td>Guns N' Roses - Geffen (Sony)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>Piece Of My Heart</td>
<td>Erma Franklin - Epic (Warner Chappell)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>Supermarioland</td>
<td>Ambush Of Funk feat. MC Mario - Living (Best Music Of Life)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>To Home To Bel Air</td>
<td>Buzzy Jell &amp; Fresch Prince - Zion (Zomba)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>Celebration</td>
<td>Kyle Minogue - PWL International (Warner Chappell)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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<tr>
<td>Love Is All</td>
<td>Butterfly Ball - EMI (EMI)</td>
<td>D.N.L.A.CH.S.G.R.</td>
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</tbody>
</table>

**EUROCHART HOT 100® SINGLES**

The Eurochart Hot 100 Singles is compiled by the European Borderlines Organisation (EBF). It is a collaboration between 40 European music programmes covering most major European countries. The chart is based on the sales and spins of the songs in each country, and is released weekly. The chart is used by radio stations, record companies, and music retailers to determine the popularity of songs in Europe. The chart is also used by music researchers and historians to track the history of European music. The chart is published weekly by Billboard in the United States, and is available in a digital format through various music websites and databases. The chart is also used by record companies to determine the popularity of songs in Europe, and is used by music researchers and historians to track the history of European music. The chart is also used by record companies to determine the popularity of songs in Europe, and is used by music researchers and historians to track the history of European music. The chart is also used by record companies to determine the popularity of songs in Europe, and is used by music researchers and historians to track the history of European music.
OFF THE RECORD

SOFTER POWER? Word is that Agsterns EHR private cablesatellite station Power FM is to change format next year to soft AC and play fewer chart hits to attract older age demo.

HITTING THE GROUND RUNNING: Former Island staffers in France who left the company when it was folded into Barclay are starting to find new homes. Former press manager Anne Lemaire has joined Columbia as label manager for local acts. TV promotion exec Bruno Philippart is now with Carrer Music as director of promotion, replacing Annie Markahan.

PROGRAMMING FOR THE MASSES: Programming guidelines for P4, Norway's first private commercial radio net, are being drawn up and reportedly include plans for niche programmes for religious groups and minority languages and a requirement to serve as many listener groups as possible.

GIRLbildung SCOUTS FOR TALENT: M&M hears that Virgin Radio, the national commercial station due to be launched in the UK in the Spring, has launched a hunt for presenters.

Holiday Playlists (continued from page 1)

The freeze ends after New Year's and "get more of a Christmas feeling." New songs will be added. The PD Cetin Yaman says his station normally freezes its playlist for maybe exceptions. Stations tend to listen to their listeners over the two-week Christmas period, including tongue-in-cheek records like Tarzan Boy by Batlimora, which "will be playing all over the year." Benson says old Beatles tracks are also popular in the festive season. RTL 102.5's playlist goes back to normal on January 2.

Brooke's predecessor David Mellor says the council "would drive a stake through the heart of the BBC. Shadow Secretary for Culture, Media and Sport Philip Smith says the scheme could provide a "Trojan horse" for private enterprises looking for ways to privatize the BBC.

Public views on the government options are welcome until April 30, 1993. No legislation on the future of the BBC is expected until 1994, two years before the present charter expires.

Swedish Radio (continued from page 1)

Radio Deejay will air special party evenings for Christmas. There will be three festive music from international artists though. We plan to charge for the corporation. "Three things will be vital: Efficiency, accountability... and a robust spirit of independence from political pressure and commercial interests," adds new director general John Birt, "We will want commercial radio to continue to withdraw from programmes which are provided in abundance elsewhere; we will not make programmes which are derivative or imitative."
## EHR Top 40

**Week 49/92**

### Most Added

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
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<tbody>
<tr>
<td>TASMIN ARCHER/Sleeping Satellite</td>
<td>(EMI)</td>
<td>98</td>
<td>74</td>
<td>24</td>
<td>2</td>
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<tr>
<td>CHARLES &amp; EDIE/Would I Lie To You</td>
<td>(Capitol)</td>
<td>92</td>
<td>69</td>
<td>23</td>
<td>16</td>
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<tr>
<td>WHITNEY HOUSTON/I Will Always Love You</td>
<td>(Arista)</td>
<td>83</td>
<td>59</td>
<td>24</td>
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<tr>
<td>VANESSA PARADIS/Be My Baby</td>
<td>(Polydor)</td>
<td>88</td>
<td>67</td>
<td>21</td>
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<tr>
<td>BOYZZ U MEN/End Of The Road</td>
<td>(Motown)</td>
<td>82</td>
<td>63</td>
<td>19</td>
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<tr>
<td>BON JOVI/Keep The Faith</td>
<td>(Jamboco/Mercury)</td>
<td>72</td>
<td>52</td>
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<td>MADONNA/ Erotica</td>
<td>(Maverick)</td>
<td>79</td>
<td>54</td>
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<tr>
<td>MICHAEL JACKSON/ Heal The World</td>
<td>(Epic)</td>
<td>71</td>
<td>54</td>
<td>17</td>
<td>16</td>
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<tr>
<td>BOB MARLEY &amp; THE WAILERS/I Lion Zion</td>
<td>(Tuff Gong)</td>
<td>66</td>
<td>44</td>
<td>22</td>
<td>1</td>
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<tr>
<td>BOBBY BROWN/Good Enough</td>
<td>(MCA)</td>
<td>57</td>
<td>30</td>
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<td>SHAKESPEARES SISTER/Hello (Turn Your Radio On)</td>
<td>(London)</td>
<td>59</td>
<td>44</td>
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<td>CHER/Oh No Not My Baby</td>
<td>(Geffen)</td>
<td>47</td>
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<td>EN VOGUE/Free Your Mind</td>
<td>(East West)</td>
<td>40</td>
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<td>BOYZ II MEN/End Of The Road</td>
<td>(Motown)</td>
<td>55</td>
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<tr>
<td>R.E.M./Drive</td>
<td>(Warner Brothers)</td>
<td>62</td>
<td>36</td>
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<tr>
<td>BOBBY DUNN/Did You Never Love Me</td>
<td>(Geek Street/Arista)</td>
<td>34</td>
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<tr>
<td>BOYZ II MEN/End Of The Road</td>
<td>(Virgin)</td>
<td>33</td>
<td>20</td>
<td>10</td>
<td>2</td>
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<tr>
<td>TASMIN ARCHER/Sleeping Satellite</td>
<td>(Mercy)</td>
<td>43</td>
<td>27</td>
<td>16</td>
<td>9</td>
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<td>BOYZZ U MEN/End Of The Road</td>
<td>(Warner Brothers)</td>
<td>22</td>
<td>17</td>
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<tr>
<td>ERIC CLAPTON/A Second Time Around</td>
<td>(Atlantic)</td>
<td>35</td>
<td>25</td>
<td>17</td>
<td>15</td>
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<td>BOYZ II MEN/End Of The Road</td>
<td>(MCA)</td>
<td>21</td>
<td>24</td>
<td>22</td>
<td>20</td>
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<td>BOYZ II MEN/End Of The Road</td>
<td>(Arista)</td>
<td>38</td>
<td>20</td>
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<tr>
<td>VAYA CON DIOS/Heading For A Fall</td>
<td>(Parlophone)</td>
<td>44</td>
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<td>20</td>
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<tr>
<td>ERIC CLAPTON/A Second Time Around</td>
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<td>36</td>
<td>26</td>
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<td>9</td>
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<tr>
<td>BOYZ II MEN/End Of The Road</td>
<td>(Motown)</td>
<td>42</td>
<td>32</td>
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<td>BOYZ II MEN/End Of The Road</td>
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<tr>
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<tr>
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<td>8</td>
<td>5</td>
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### Chart Generation

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by receiving plays at M&M's EHR reporting stations, that target listeners 12-34. The chart tracks what songs are receiving the most airplay in a specific week. Songs in the Top 10 are more likely to receive more airplay than those in the bottom chart. Stations are weighted by market size and by the number of hours per week connected to the format.

### Chart Notes

- The EHR Top 40 chart lists the number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the top 20 songs.

### Chart Rank

- A song with more airplay points is ranked higher than a song with fewer airplay points.

### Chart Definitions

- **Rotation A** - A station that plays a song more than 20 times per week.
- **Rotation B** - A station that plays a song 10-20 times per week.
- **Most Added** - A song that is added to the chart 10 times or more.
- **Most Added** - A song that is added to the chart 5 times or more.
- **Most Added** - A song that is added to the chart 3 times or more.
- **Most Added** - A song that is added to the chart 1 time or more.

### Chart Analysis

- The chart reflects the airplay trends in Europe and provides insight into the popularity of songs at the time.
- The chart is updated weekly and reflects the current state of the music industry.

### Chart Source

- EHR Top 40 chart is compiled by EHR (Europe's Hit Radio), a network of professional radio stations across Europe.

### Chart Contact

- For more information, visit the EHR Top 40 website or contact the chart organizers directly.
## 1. NORTHWEST

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Film</th>
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<th>Peak Position</th>
<th>Week(s) on chart</th>
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