VIVA, the planned German music channel, meet its stated launch date of ever get off the ground, the scepticism that the project would TV channel announced at and entertainment cable/satellite Germany's VIVA channel will have a three year new budget plans for Viva. The start, are said to be discussing whose names have been men-

Warner investing companies actively interested in August 19, 1993.

Plans Investments

by Steve Wonsiewicz

VIVA, the planned German music and entertainment cable/satellite TV channel announced at last year's POPKOMM, hopes to have its financial plan approved by investors by mid-February. Following months of industry scepticism that the project would ever get off the ground, the service now feels confident that it can meet its stated launch date of August 19, 1993.

Thorn/EMI is now among the companies actively interested in investing in the project. Time Warner and Bertelsmann, whose names have been mentioned as potential investors from the start, are said to be discussing new budget plans for Viva. The channel will have a three year start-up capital of an estimated DM100 million, which has led to the industry rumours that Bertelsmann and Time Warner had cold feet about getting involved. Thorn EMI has signed on EMI Music GSA president Helmut Fest as an advisor in its discussions. While he firmly believes in (continues on page 17)

Posible Radio Power Shift In France Angers Europe 1

by Ken Neptune & Mirandas Watson

A deal has been reached between Danish private EHR The Voice/Copenhagen and Swedish media company Kin- (continues on page 17)

Possible Radio Power Shift In France Angers Europe 1

French broadcast regulator the CSA is in heated discussions with the country's three largest radio groups over the proposed acquisitions of ACE net RFM and EHR web Fun Radio. The CSA is currently reviewing plans at pretime from RTL to buy Fun from publishing company Hersant, while NRJ and publisher Alain Ayache plan to purchase RFM from Crown Communications. Europe 1 Communications is strongly protesting against the proposals, which if approved, could shift the balance of power in radio away from the company. Industry insiders say, however, that a green light from the CSA on both transactions is far from sure. Europe 2 GM Martin Brisac is said to have cancelled plans to attend (continues on page 17)


See Page 8.
THE FIRST MAJOR RELEASE OF 1993!

STING

IF I EVER LOSE MY FAITH IN YOU

From his forthcoming album "Ten Summoner’s Tales"

Absolutely Essential for your playlist!

European Tour starts March 8, 1993
French Market Figures Show 3.5% Increase

by Emmanuel Legrand

FRANCE

French record sales for '92 are "honourable," according to industry organization SNEP president Gilles Paire. With a total wholesale value of Fr5.8 billion (approximately US$1 billion), record sales showed a 3.5% increase on 1991's figures. This compares to a 4.6% increase in 1991/90 and 9.9% for 1990 compared to 1989. Comment: 1 программу на Каннессе MIDEM, где кто-то продали, 1992 год's growth has been less than previous years. If we take into account consumer current in a non-executive capacity and will climate, it has not been a bad year. But we have the feeling that the market is slowing down, and we forecast that 1993 will be a year of stagnation, if not recession."

In 1992, CD sales reached 70 million units, while tape sales fell to 32 million units (-15%). Singles, all formats considered, registered in at 15 million units. And although vinyl singles have been severely hit, three-fifths of all sales were against 14.4 in 1991, two formats are now taking off—two-track CDs (five million units) and two-track cassettes (4.2 million). Paire forecasts that 15 million CD two-tracks will be sold in 1993.

New soundcarriers launched at the end of 1992 have not yet made much impact, with MiniDisc sales accounting for 5,000 units and DCC sales standing at 16,000 units. With less than 200,000 units sold in 1992, vinyl albums are visually dead. In value, vinyl accounted for 4.6% of the total turnover (5.3% in 1991), while long formats—LP, MC and CD—represented 93.4% (92.4% in 1991). CD sales accounted for 78.8% of the total value.

In terms of repertoire, classical takes up 10%, French production 40% and international pop 50%. Paire tipped this slight decrease as an "alerting situation." Lack of support from radio stations is cited as one of the reasons of this "collapse."

The net's MD Rafael Revert of the acquisition, Parkinson will continue as chairman of Midlands Radio, which operates seven stations in the UK, including its flagship station BRMB in Birmingham.

The agreed bid of 130 pence per share values Midlands at £17.7 million (app. US$26 million). The friendly takeover will be financed out of Capital's 20 million reserve of cash at hand. The £17.7 million price tag represents almost 40 times what Midland earned — last.
Can Italian Product Break Out Of The Provinces?

by David Stornsfield

As president of the Ricordi group, Guido Rignano is a key figure in Italy's music industry. The company has an annual turnover of around L250 billion (app. US$179 million), controls a major publishing firm first launched in the early 1800s, a large record and musical instrument retail chain, a graphic art publishing company, and the record and distribution company Dischi Ricordi, launched in the early '60s. Dischi Ricordi, with an approximate 12% domestic market share, strengthened its position last year by acquiring a 10% stake in the publisher/record company Nuova Fonit Cetra. Rignano is currently also president of AFT (Italy's IFPI) and vice-president of the Italian authors and composers society SIAE.

M&M: While many industries are being bought out by the majors, Ricordi is holding its position to the extent that it now shares in Nuova Fonit Cetra last year. How are you competing with the multi-nationals today?

GR: In the beginning we distributed and sub-published the majors, but, anticipating harder times, we started offering our services to Italian companies. While industries throughout the world are being bought out by the majors, selling a service allows us to keep quite an important organization going. We are also dedicated to the development of domestic talent. This combination has allowed us to compete with the majors. Dischi Ricordi ended with between L85 and L88 billion in 1992—a 20.9% increase from the previous year. This has not affected our domestic market share.

M&M: Many record companies on the domestic market claim they are not taken seriously when they try to get international deals for their acts because of Italy's cultural image. GR: The image of the country has indeed been ruined by public myths of mafia and corruption. But I think it's a great mistake to judge a country so superficially. Our country is not number one as far as ability to produce, make profit and consume is concerned. But we have many other merits. We should certainly do more to open up the market. The key to the job, he says, is striking the right balance between personal tastes and those of your listeners. "The programme director who programmes purely according to his own tastes is not doing his job properly. You must have somehow combine the two and work out what your audience will like."
10 Ways To Improve Sales Massively In 1993

by Tony Grundy

The start of a new year always brings the chance of a fresh beginning, something radio sales managers should take advantage of in putting the final touches to their training programmes for 1993.

What topics, if covered correctly, would put your sales or radio team on the path to success for your station? With my nearly three years' experience training people throughout the UK to get better results, I have nominated the top 10 items to cover in any training programme.

Back To Basics

All salespeople should be reminded regularly of the basic sales process, those things that make them successful. Far too often, during the course of the year, salespeople get into bad habits. The start of the new calendar is a good occasion to break the sales process back down into its component parts and re-practise the correct skills: prospecting, attitude, setting up the first meeting, etc.

Industry Knowledge

Advertising is also the area radio people are operating in, not just radio. So their knowledge of their industry needs to be detailed and kept constantly up to date. The sheer volume of information being generated by just the radio industry in Europe at the moment means that real effort is required to keep up. The sales manager has to take the lead in creating an easy-to-read summary or cuttings book of the headlines. Airc provides one of radio news in the UK. In a competitive selling environment, knowledge equals power.

Product Knowledge

It is obvious we should know our product of radio well. But how often do we either fail to present to the client all the benefits available, or, worse yet, find out the client knows more about a station than the sales executive does! Regular quizzes might help; get the programme controller to set a weekly one for your sales meetings.

Competitor Knowledge

Again, far too regularly I find sales executives who know who the competition is but don't even know, say, the circulation figures of their main newspaper rival or its readership. If you want to call yourself a 'sales consultant', then it is your responsibility to keep informed. You can only successfully sell the client to "open up" and the meeting becomes peppered with lots of criticism that comes in as you and lots of short replies from the client. The worst egocentric TV interviewers do it all the time. Does this ring a bell? "Tell me, in your long, distinguished career, which as we know has covered some 112 films, three books and gained you 34 Oscars and $5 million, do you still enjoy it?"

Because radio is such a fantastic medium to sell, it's easy for sales executives to get excited about their product and rattle on endlessly about how wonderful radio is. The goal is to listen first so you can select only the most pertinent radio benefits to "marry up" with the needs and subsequently move more quickly to the close.

The Consultant Interview

I have seen sales executives at a first meeting with a new client chatting happily away without making a single point. There is no structure to the meeting and, therefore, in many cases only a very small chance of a successful outcome in business terms.

To be frank, if you have salespeople going out spending their expensive time with clients when there is no hope of a successful business outcome, why are they working for you? Create a "consultant" interview sheet which acts as a sort of questionnaire, although it should never be used that way. It obtains essential information from clients which becomes the basis for future proposals.

It will be accurate and take into account the needs established in this vital first meeting. A sales executive who doesn't even make notes either has a fantastic memory or is missing vital points for the presentation.

I have never known a client object to the fact that you are interested enough in him to make notes.

Questioning And Listening Techniques

Salespeople are usually very poor at either asking good questions or listening to the answers. In some horrible cases they are poor at both. What you get is the salesperson who says, "No problem. I always list out my questions in advance, so I don't miss any." What generally happens, though, is that they are so busy waiting to ask their next fabulous question that they don't listen to the answer to the last one.

Above this, the questions asked are often the wrong sort. The problem is that we are all highly skilled in asking closed questions - probe your clients for yes/no response. They fail to get the client to "open up" and the meeting becomes peppered with lots of criticism that comes in as you and lots of short replies from the client.

Presentation Skills

You can create a wonderful proposal and still lose the business if you don't practise presentation skills. I make my clients work very hard at this aspect because in a more competitive marketplace it is vital to look sharp at all times. Rehearse or role-play with your colleagues before you make an important presentation. The difference when you get in front of the client is staggering.

During 1993 we can return to most of these headings in more detail. May all your orders be big ones in this new year!'

Tony Grundy

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

Athletes spend hours at the basic skills of their sports to become experts. Very often we in radio end up practising our skills in front of the client.

Sport manager if pressed. They are not accurately filled in, and, in all honesty, serve no useful purpose at all. What are important are the three basic but vital ratios: how many presentations you have made on average in the week, what your average order value is and what your closing ratio is (how many people you need to see to close a deal).

Once sales executives realize that the combination of these three pieces of information determines their potential to earn money, they start to listen. If the reporting system is seen as something the sales manager imposes upon them, they are never going to use the ratios to help them plan their business. Review your reporting systems with your teams to see if they work—for both sides.

Barry Grundy

Business Ratios

Contained in those basics is the need for sales executives to be accurately about their own performance. Sales executives often see the call reports as "the enemy" and only hand them in to the manager if pressed. They are not accurately filled in, and, in all honesty, serve no useful purpose at all. What are important are the three basic but vital ratios: how many presentations you have made on average in the week, what your average order value is and what your closing ratio is (how many people you need to see to close a deal).

Once sales executives realize that the combination of these three pieces of information determines their potential to earn money, they start to listen. If the reporting system is seen as something the sales manager imposes upon them, they are never going to use the ratios to help them plan their business. Review your reporting systems with your teams to see if they work—for both sides.

Athletes spend hours at the basic skills of their sports to become experts. Very often we in radio end up practising our skills in front of the client.

Sport manager if pressed. They are not accurately filled in, and, in all honesty, serve no useful purpose at all. What are important are the three basic but vital ratios: how many presentations you have made on average in the week, what your average order value is and what your closing ratio is (how many people you need to see to close a deal).

Once sales executives realize that the combination of these three pieces of information determines their potential to earn money, they start to listen. If the reporting system is seen as something the sales manager imposes upon them, they are never going to use the ratios to help them plan their business. Review your reporting systems with your teams to see if they work—for both sides.
Marketing The Music

Covermania Rules Airwaves

The old adagium in pop music "name me your cover, and I'll tell you what kind of band you are," seems to be more applicable than ever. Numerous pop and dance acts, such as Undercover, Rage, Take That and Sunscreen, are currently flooding the charts with cover versions of proven '70s classic songs. Above all Whitney Houston is the uncrowned queen of the cover with her version of Dolly Parton's "I Will Always Want You." M\&M asked Europe's experts in the field for their explanation of the phenomenon.

Looking at new material to be published, Fishlock concludes he is after real songs. "We're in the game of publishing. Songs should still work 25 years later. Most of the dance hits have a life of only one year on the shelf. Rave tunes will never be covered in my opinion. It would make no sense to cover sound and rhythms. I would be very surprised if there would be a rave revival in about 15 years or so.

EMI Music Publishing UK MD Peter Reichardt is currently in a good mood because his company owns the rights to "earning songs" such as Gerry Rafferty's Baker Street and KC & The Sunshine Band's disco classic "Please Don't Go," both all-time hits on compilations and in new versions massive hits for KWS and Undercover respectively.

Underneath this he remains sceptical, however. "Songwriting talents at the moment are not on par with the past," he says. "Artists have to look for covers to get hits, which I think is not good for the music business. Artistically, however, the music business is not very exciting at the moment. Happily there's still a lot of good original material out there, like Crowded House and Simply Red."

Ironically, the Stax albums, which sold three million copies in the UK, is the first ever by Simply Red featuring nothing but own compositions. Mick Hucknall used to be a great pleaser of soul music listeners in search of new ideas.

Continuing Reichardt, "The bulk of hit songs, however, are producer's records. A production team looks for a good song and the right act to perform it, and bingo! It's nothing new, covers will always be there, it goes in cycles. But it's slightly worrying when the ratio goes up like now."

The current covermania proves to Reichardt that everything in pop music still comes down to the strength of the song, rather than a pretty face or a clever image. "It's a publishers' dream at the moment, and you won't hear me complain," expresses Warner Chappell Music UK MD/senior VP international Robin Godfrey-Cass. "Especially in the UK charts there's a huge amount of cover hits. Seven songs out of the top 20 are covers, of which we publish four, West End featuring Sybil, Sister Sledge, Go West and S.O.U.I.S.Y.S.T.E.M."

"Young bands are looking for the obvious single to sell the album. If they can't write this song themselves, they have to look for it in the back catalogue. It's hard enough for a new band to happen these days. When Warner merged with Chappell, we hoped that this big treasure trove we had would be completely explored. It's a sure-fire launch path. You get the airplay almost automatically because of the history of the song. We're also doing well with freshly written material by the Shamen. What I find most curious, however, is the cover of An Emotional Film Celebrate by Italian arena filler Vasco Rossi, which immediately shot to number one in all Italian charts."

In the world of publishers the tidal wave of covers is getting bigger every year, "The nature of the songs covered these days is more covers than in the last two years, but covers are not a diminishing quality of new, original material," says Simply Red's Nicky Handcock. "On the contrary, our catalogue is getting better every year. I am constantly surprised by the number of songs that do well."

Because of his past at Virgin Music Publishing, McCormack, responsible for signing original songwriters such as Terence Trent D'Arby and the Stereo MC's, points to the changed quality of songwriting. "Unfortunately, I must say that a certain style of songwriting is lacking now. There are probably only a handful of classic songwriters left, like Diane Warren and Desmond Child. Apparently there is no new team of songwriters coming up, but hopefully the cover craze will inspire them to produce cover versions that you can no longer get away with songs which are only half good. Covers can set the standard for new talent."

PolyGram Music Publishing professional manager John Fishlock says a "massive infiltration" of covers in the charts, but is quick to distinguish the pros from the cons. "There's a high density of revamped '70s songs, which is good on the one hand, because they are good songs which should be heard again. It marks a gradual return to real songwriters coming up, but hopefully the cover craze will remain sceptical, however. It would slightly worrying when the ratio goes up like now."

The current covermania proves to Reichardt that everything in pop music still comes down to the strength of the song, rather than a pretty face or a clever image. "It's a publishers' dream at the moment, and you won't hear me complain," expresses Warner Chappell Music UK MD/senior VP international Robin Godfrey-Cass. "Especially in the UK charts there's a huge amount of cover hits. Seven songs out of the top 20 are covers, of which we publish four, West End featuring Sybil, Sister Sledge, Go West and S.O.U.I.S.Y.S.T.E.M."

"Young bands are looking for the obvious single to sell the album. If they can't write this song themselves, they have to look for it in the back catalogue. It's hard enough for a new band to happen these days. When Warner merged with Chappell, we hoped that this big treasure trove we had would be completely explored. It's a sure-fire launch path. You get the airplay almost automatically because of the history of the song. We're also doing well with freshly written material by the Shamen. What I find most curious, however, is the cover of An Emotional Film Celebrate by Italian arena filler Vasco Rossi, which immediately shot to number one in all Italian charts."

In the world of publishers the tidal wave of covers is getting bigger every year, "The nature of the songs covered these days is more covers than in the last two years, but covers are not a diminishing quality of new, original material," says Simply Red's Nicky Handcock. "On the contrary, our catalogue is getting better every year. I am constantly surprised by the number of songs that do well."

Because of his past at Virgin Music Publishing, McCormack, responsible for signing original songwriters such as Terence Trent D'Arby and the Stereo MC's, points to the changed quality of songwriting. "Unfortunately, I must say that a certain style of songwriting is lacking now. There are probably only a handful of classic songwriters left, like Diane Warren and Desmond Child. Apparently there is no new team of songwriters coming up, but hopefully the cover craze will inspire them to produce cover versions that you can no longer get away with songs which are only half good. Covers can set the standard for new talent."

PolyGram Music Publishing professional manager John Fishlock says a "massive infiltration" of covers in the charts, but is quick to distinguish the pros from the cons. "There's a high density of revamped '70s songs, which is good on the one hand, because they are good songs which should be heard again. It marks a gradual return to real songwriters coming up, but hopefully the cover craze will remain sceptical, however. It would slightly worrying when the ratio goes up like now."

The current covermania proves to Reichardt that everything in pop music still comes down to the strength of the song, rather than a pretty face or a clever image. "It's a publishers' dream at the moment, and you won't hear me complain," expresses Warner Chappell Music UK MD/senior VP international Robin Godfrey-Cass. "Especially in the UK charts there's a huge amount of cover hits. Seven songs out of the top 20 are covers, of which we publish four, West End featuring Sybil, Sister Sledge, Go West and S.O.U.I.S.Y.S.T.E.M."

"Young bands are looking for the obvious single to sell the album. If they can't write this song themselves, they have to look for it in the back catalogue. It's hard enough for a new band to happen these days. When Warner merged with Chappell, we hoped that this big treasure trove we had would be completely explored. It's a sure-fire launch path. You get the airplay almost automatically because of the history of the song. We're also doing well with freshly written material by the Shamen. What I find most curious, however, is the cover of An Emotional Film Celebrate by Italian arena filler Vasco Rossi, which immediately shot to number one in all Italian charts."

In the world of publishers the tidal wave of covers is getting bigger every year, "The nature of the songs covered these days is more covers than in the last two years, but covers are not a diminishing quality of new, original material," says Simply Red's Nicky Handcock. "On the contrary, our catalogue is getting better every year. I am constantly surprised by the number of songs that do well."

...
Singles

DURAN DURAN
Ordinary World - Parlophone EHR/ACE
PRODUCER: Duran Duran/John O'Callaghan. Surprise, surprise, Duran Duran is still with us. Simon Le Bon's 'apres teenage idol' career has an encouraging start with this ballad, that could even change the minds of the adult sceptics. Swans and Sound/HOM Rob Pendry could be one of these. 'It's a grower,' he says. 'It's far more laid back than their earlier stuff. It could just as well be another group, they have matured considerably with age.'

SOPHIE HAWKINS
I Went You - Columbia ACE/A/EHR
PRODUCER: Rick Cherry/Ralph Schuckett. Unlike all those trendy copy cats who literally cover a song note by note and add some dance beats to it, Hawkins manages to completely transform the Bob Dylan classic, that sounds like Cyndi Lauper in a Sinad O'Connor setting. Says BRTN West Flanders/Kortrijk producer Peter de Groot, 'She does a really exceptional job, while treating the song with the utmost respect.'

MICK JAGGER
Sweet Thing - Atlantic EHR/R/D
PRODUCER: Mick Jagger/Rick Rubin Jr. 'It's a great move to have a single that changes your sound,' Joe Stilgoe, the jazz singer. Stilgoe is not alone in thinking that. 'Superb,' says London-based radio journalist William Underhill. Incidentally, Jagger has decided to release several of his own records through his own record label Barkin' Mad. The album features only three songs: 'Sweet Thing', 'Out of Sight' and 'Love Is Strong'.

Lenny Kravitz
Are You Gonna Go My Way - Virgin E/R/H
PRODUCER: Lenny Kravitz. A special warning before you fasten your headphones. Kravitz cracks your nut with his hardest rocking single to date. A delicious earache.

LULU
Independence - DoDo/Capitol D/EHR
PRODUCER: Mike Wood/Cary Boyd/Ell Kennedy. In recent years we've seen Sandy Shaw and Dusty Springfield re-emerging in the most unexpected musical contexts. Now another grand lady of 60's pop returns with an up-tempo Lulu Stansfield-type of song.

ALEXANDER O'NEAL
Love Makes No Sense - Tabu/A&M D/EHR
PRODUCER: Lance Alexander/Prof. It's still swing beat that moves O'Neal, although he now takes a back seat, leaving the most memorable part of the song to his backing vocalists.

JOHN PRINE
All the Best - Oh Boy/Sony Music C/R/EHR
PRODUCER: Howie Epstein. Time out for an exceptional country singer. EHR DJs who still suffer from an anti-country prejudice should be notified that this is the kind of music John Mellencamp provided on his hit album The Lonesome Jubilee.

POPPY CHURCH
Sting - A&M/EHR
PRODUCER: Chris Rea. Soft pop, hard mould. The power of Rea's third single from the God's Great Banana Split album is also the theme of the music. Gruber Brothers film - is skimped, maybe because of the reminiscence of outlaw Lee Clayton's Ride Alone.

CHRIS REA
Soft Top, Hard Shoulder - East West ACE/EHR
PRODUCER: Chris Rea. Soft pop, hard mould. The power of Rea's third single from the God's Great Banana Split album is also the theme of the music. Gruber Brothers film - is skimped, maybe because of the reminiscence of outlaw Lee Clayton's Ride Alone.

VAYA CON DIOS
Time Flies - Ariola EHR/ACE
PRODUCER: Doni Klein/Philipppe Alouret. The muse of music has given Dani Klein the talent for bringing a Danish soul variant that's multi-approachable from choque garden parties to long lonely car rides in the rain.

GIPSY SYNTHESIZER
Gipsy Synthesizer - Yoko (LP) (Spain) EHR/A
PRODUCER: A. Jirka. Imagine an edition of 'Come Dancing' staged at high noon outside the OK Korral and you get the picture. If you can't, it's labeled with 'Spain Space.' Contact Alfonso Serra at the tel: (+34) 93.263.3066; fax: 93.263.2414.

ALBUMS

BLUES 'N' TROUBLE
May I Be Blind - CBS EHR
PRODUCER: Blues 'N' Trouble/Brian MacNeill. Pop's incarnation of the blues tradition and the broad choice of subjects that accompanies it: 'Red's Blues', 'One of These Days', 'Poor Moon', 'Common Man', 'Our Time Has Come', 'No More Snakes', 'Mighty Mike', 'I'm No Rhythm, I'm No Blues' etc.

POOR MOON
Our Time Has Come - Columbia C/D/EHR
PRODUCER: Lenny Kravitz. 'Poor Moon' is a worthy successor to the same snake pit from which David Coverdale. The result is trademark American bands in history. Such contradictions and the broad choice of subjects that accompanies it: 'Red's Blues', 'One of These Days', 'Poor Moon', 'Common Man', 'Our Time Has Come', 'No More Snakes', 'Mighty Mike', 'I'm No Rhythm, I'm No Blues' etc.

NEW TALENT

B-JOE
Ready To Ride - Golbath (LP) (Denmark) EHR
PRODUCER: Mike Anderson. Take a ride on the Danish prairie with this rock band which has already toured with big brothers Pretty Maids. With the rock ballad 'Don't Wanna Lose You' they won significant local radio support. Contact Frank Marstokk at the tel: (+45) 3133.3015, fax: 3133.3330.

BLUE STAR
One In A Million - Kelt (Holland) EHR
PRODUCER: Blue Star. There are millions of guitar-driven pop acts but only one like this. Coupling traditional pop with a subtle dance beat, Blue Star is the nova in retro heaven. Contact Wouter Verrijen at the tel: (+31) 30.315.876, fax: 30.343.270.

COOL JAMES & BLACK TEACHER
Undercover Lovers - Stockholm (LP) (Sweden) EHR
PRODUCER: Bass Nation/P. Reitnitz/P. Aronsson/S. Cajander. Check out why Dr. Alan and his manager strongly believe in this pop/dance act. You'll be a believer too when you hear the ballad You Make Me Feel. Contact Erik Hasselqvist at the tel: (+46) 8.667.3803, fax: 8.667.0664.

MIGHTY MIKE
Time Flies When You're A Coach Potato - Van (LP) (Holland) EHR
PRODUCER: Michael Janssen/Dick Schulte. 'This is the man who can beat P膏eyge the sailorman? The omnipotent Dutch singer prefers to use his fists to beat his drums and guitar. As the time flies, add Lies to make your playlist much more funny. Contact Bobbie Rossi at the tel: (+31) 35.211.255; fax: 35.212.666.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, 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 Robbert Tilli/Machgiel Bakker, PO Box 9207, 1006 AA Amsterdam, Holland.

MUSIC & MEDIA FEBRUARY 6 1993
### Station Reports

#### Germany

<table>
<thead>
<tr>
<th>Station</th>
<th>Country</th>
<th>Format</th>
<th>Rank</th>
<th>Power Play</th>
<th>A List</th>
<th>B List</th>
</tr>
</thead>
<tbody>
<tr>
<td>HR 3</td>
<td>Stuttgart</td>
<td>Pop</td>
<td>1</td>
<td>Rolf Harris - Stairway</td>
<td>Lulu - Independence</td>
<td>En Vogue - Give It Up</td>
</tr>
<tr>
<td>SWF 3</td>
<td>Baden-Baden</td>
<td>Pop</td>
<td>2</td>
<td>Boney M. Megamix</td>
<td>Lisa Stansfield - Someday</td>
<td>Bob Marley - Three Little Birds</td>
</tr>
</tbody>
</table>

### Happening!!!

Already Top 100 in the German airplay charts!

And hot on these stations:

**Radio FFN**

<table>
<thead>
<tr>
<th>Format</th>
<th>Power Play</th>
<th>A List</th>
<th>B List</th>
</tr>
</thead>
<tbody>
<tr>
<td>NDR 2</td>
<td>Radio Xanadu, Munich</td>
<td>Radio Berlin, Berlin</td>
<td>Radio Bavaria, Munich</td>
</tr>
<tr>
<td>RB 4</td>
<td>Münchener Freiheit, Berlin</td>
<td>Lisa Stansfield - Someday</td>
<td>Sting - If I Ever</td>
</tr>
<tr>
<td>Rias</td>
<td>SWF 3, Stuttgart</td>
<td>Peter Gabriel - Steam</td>
<td>Guns N' Roses - November Rain</td>
</tr>
<tr>
<td>HR 3</td>
<td>Antenne Bayern, Munich</td>
<td>ENXS - Beautiful</td>
<td>Elton John - Goodbye Yellow Brick Road</td>
</tr>
<tr>
<td>SWF 3</td>
<td>Radio Charrivarri, Berlin</td>
<td>Rolf Harris - Stairway</td>
<td>The Who - Moonlight Mile</td>
</tr>
<tr>
<td>SDR</td>
<td>Radio鹿k, Berlin</td>
<td>Bruce Springsteen - Born To Run</td>
<td>Whitney Houston - I Will Be There</td>
</tr>
</tbody>
</table>

### High class and emotional - ideal for NDR 2's melodic programming!

Dieter Peteret, NDR 2

<table>
<thead>
<tr>
<th>Format</th>
<th>Power Play</th>
<th>A List</th>
<th>B List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio FFN</td>
<td>Radio Xanadu, Munich</td>
<td>Radio Berlin, Berlin</td>
<td>Radio Bavaria, Munich</td>
</tr>
<tr>
<td>NDR 2</td>
<td>Münchener Freiheit, Berlin</td>
<td>Lisa Stansfield - Someday</td>
<td>Bob Marley - Three Little Birds</td>
</tr>
<tr>
<td>RB 4</td>
<td>SWF 3, Stuttgart</td>
<td>Peter Gabriel - Steam</td>
<td>Guns N' Roses - November Rain</td>
</tr>
<tr>
<td>Rias</td>
<td>HR 3, Munich</td>
<td>ENXS - Beautiful</td>
<td>Elton John - Goodbye Yellow Brick Road</td>
</tr>
<tr>
<td>HR 3</td>
<td>SWF 3, Stuttgart</td>
<td>Rolf Harris - Stairway</td>
<td>The Who - Moonlight Mile</td>
</tr>
<tr>
<td>SWF 3</td>
<td>Radio Charrivarri, Berlin</td>
<td>Bruce Springsteen - Born To Run</td>
<td>Whitney Houston - I Will Be There</td>
</tr>
</tbody>
</table>

### Atlantic 233 London

<table>
<thead>
<tr>
<th>Format</th>
<th>Power Play</th>
<th>A List</th>
<th>B List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio</td>
<td>Power Play</td>
<td>A List</td>
<td>B List</td>
</tr>
<tr>
<td>Station</td>
<td>Country</td>
<td>Format</td>
<td>Rank</td>
</tr>
<tr>
<td>NDR 2</td>
<td>Radio FFN, Munich</td>
<td>Power Play</td>
<td>A List</td>
</tr>
<tr>
<td>RB 4</td>
<td>Münchener Freiheit, Berlin</td>
<td>Lisa Stansfield - Someday</td>
<td>Bob Marley - Three Little Birds</td>
</tr>
<tr>
<td>Rias</td>
<td>SWF 3, Stuttgart</td>
<td>Peter Gabriel - Steam</td>
<td>Guns N' Roses - November Rain</td>
</tr>
<tr>
<td>HR 3</td>
<td>ENXS, Munich</td>
<td>Rolf Harris - Stairway</td>
<td>The Who - Moonlight Mile</td>
</tr>
<tr>
<td>SWF 3</td>
<td>Radio Charrivarri, Berlin</td>
<td>Bruce Springsteen - Born To Run</td>
<td>Whitney Houston - I Will Be There</td>
</tr>
<tr>
<td>SDR</td>
<td>Radio鹿k, Berlin</td>
<td>Tore Ehmke - Golden Hook</td>
<td>Sisters Of Mercy - Love Song</td>
</tr>
</tbody>
</table>

### United Kingdom

<table>
<thead>
<tr>
<th>Format</th>
<th>Power Play</th>
<th>A List</th>
<th>B List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio</td>
<td>Power Play</td>
<td>A List</td>
<td>B List</td>
</tr>
<tr>
<td>Station</td>
<td>Country</td>
<td>Format</td>
<td>Rank</td>
</tr>
<tr>
<td>NDR 2</td>
<td>Radio FFN, Munich</td>
<td>Power Play</td>
<td>A List</td>
</tr>
<tr>
<td>RB 4</td>
<td>Münchener Freiheit, Berlin</td>
<td>Lisa Stansfield - Someday</td>
<td>Bob Marley - Three Little Birds</td>
</tr>
<tr>
<td>Rias</td>
<td>SWF 3, Stuttgart</td>
<td>Peter Gabriel - Steam</td>
<td>Guns N' Roses - November Rain</td>
</tr>
<tr>
<td>HR 3</td>
<td>ENXS, Munich</td>
<td>Rolf Harris - Stairway</td>
<td>The Who - Moonlight Mile</td>
</tr>
<tr>
<td>SWF 3</td>
<td>Radio Charrivarri, Berlin</td>
<td>Bruce Springsteen - Born To Run</td>
<td>Whitney Houston - I Will Be There</td>
</tr>
<tr>
<td>SDR</td>
<td>Radio鹿k, Berlin</td>
<td>Tore Ehmke - Golden Hook</td>
<td>Sisters Of Mercy - Love Song</td>
</tr>
</tbody>
</table>

### Capital FM London

<table>
<thead>
<tr>
<th>Format</th>
<th>Power Play</th>
<th>A List</th>
<th>B List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio</td>
<td>Power Play</td>
<td>A List</td>
<td>B List</td>
</tr>
<tr>
<td>Station</td>
<td>Country</td>
<td>Format</td>
<td>Rank</td>
</tr>
<tr>
<td>NDR 2</td>
<td>Radio FFN, Munich</td>
<td>Power Play</td>
<td>A List</td>
</tr>
<tr>
<td>RB 4</td>
<td>Münchener Freiheit, Berlin</td>
<td>Lisa Stansfield - Someday</td>
<td>Bob Marley - Three Little Birds</td>
</tr>
<tr>
<td>Rias</td>
<td>SWF 3, Stuttgart</td>
<td>Peter Gabriel - Steam</td>
<td>Guns N' Roses - November Rain</td>
</tr>
<tr>
<td>HR 3</td>
<td>ENXS, Munich</td>
<td>Rolf Harris - Stairway</td>
<td>The Who - Moonlight Mile</td>
</tr>
<tr>
<td>SWF 3</td>
<td>Radio Charrivarri, Berlin</td>
<td>Bruce Springsteen - Born To Run</td>
<td>Whitney Houston - I Will Be There</td>
</tr>
<tr>
<td>SDR</td>
<td>Radio鹿k, Berlin</td>
<td>Tore Ehmke - Golden Hook</td>
<td>Sisters Of Mercy - Love Song</td>
</tr>
</tbody>
</table>
Station Reports

HISOUND RADIO AND GALAXY

Nigel Keynes and Brian

1. "Lovin' Spoonful" by Peter Tork
2. "John Denver" by John Denver
3. "Bruce Springsteen" by Bruce Springsteen
4. "Cliff Richard" by Cliff Richard
5. "Billy Jackson" by Billy Jackson

B List:

1. "John Lennon" by John Lennon
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

FRANCE

EUROPE'S NETWORK/Paris

Christian Serriigne - Prog Dir

ARCH ZEPHIR

1. "Vanessa Paradis - Sunday" by Vanessa Paradis
2. "Yoko Ono" by Yoko Ono
3. "Stevie Wonder" by Stevie Wonder
4. "James Brown" by James Brown
5. "The Isley Brothers" by The Isley Brothers

BELGIUM

BEL AIR/DOWNtown Brussels/Brussels

1. "Mick Jagger" by Mick Jagger
2. "Stevie Wonder" by Stevie Wonder
3. "McCartney" by Paul McCartney
4. "Phil Collins" by Phil Collins
5. "The Police" by The Police

NETRO RADIO GROUP/Newsweek

Liam Flaherty - Head of Music

1. "Bob Dylan" by Bob Dylan
2. "Elton John" by Elton John
3. "Bruce Springsteen" by Bruce Springsteen
4. "John Lennon" by John Lennon
5. "The Beatles" by The Beatles

HOLAND

HOLAND

1. "Peter Tork" by Peter Tork
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

POD POLKA/Amsterdam

1. "Bob Dylan" by Bob Dylan
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

Dien Dieren - Producer

1. "Peter Tork" by Peter Tork
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

Stuart Pankhurst - Prod Executive

1. "Bob Dylan" by Bob Dylan
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

Dien Dieren - Producer

1. "Peter Tork" by Peter Tork
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

Dien Dieren - Producer

1. "Peter Tork" by Peter Tork
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

Dien Dieren - Producer

1. "Peter Tork" by Peter Tork
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

Dien Dieren - Producer

1. "Peter Tork" by Peter Tork
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

Dien Dieren - Producer

1. "Peter Tork" by Peter Tork
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles

Dien Dieren - Producer

1. "Peter Tork" by Peter Tork
2. "Elton John" by Elton John
3. "Queen" by Queen
4. "Bob Dylan" by Bob Dylan
5. "The Beatles" by The Beatles
Upcoming Album Releases

**ARTIST**

**TITLE**

54.40

- **Title:** Best Of
- **Label:** Elektra
- **Producer:** Mike Chapman

808 State

- **Title:** Accept
- **Label:** Group
- **Producer:** Matt Johnson

Ace Of Base

- **Title:** Aaron
- **Label:** Group
- **Producer:** Joni Mitchell

Toshiko Akiyoshi

- **Title:** The Auteurs
- **Label:** Group
- **Producer:** Joni Mitchell

The Auteurs

- **Title:** Various Artists
- **Label:** Group
- **Producer:** Joni Mitchell

The Auteurs

- **Title:** Malcolm X
- **Label:** Group
- **Producer:** Joni Mitchell

**ITALY**

- **Title:** A List:
- **Label:** Various Artists
- **Producer:** John Giorno

**STATION REPORTS**

**MUSIC & MEDIA**

- **Title:** Power Play:
- **Label:** Various Artists
- **Producer:** John Giorno

- **Title:** Power Play:
- **Label:** Various Artists
- **Producer:** John Giorno

- **Title:** Power Play:
- **Label:** Various Artists
- **Producer:** John Giorno
The Adult Contemporary Europe (ACE) Top 25 chart is based on a weighted-scoring system, it is compiled on the basis of playlists of European stations programming soft pop/new wave tracks for the 25-49 year olds, full-time listeners, specific days. Songs in "A" rotation receive more points than those in "B" rotation or more limited airplay exposure.

**SWITZERLAND**

1. CORINNA /Seymour /G
2. Thierry Cathar /Head Of Music G
3. Natascha /Le Musique Du Jour/ G
4. O.M.K. (Müntinger) /Head Of Music G
5. ANDREAS ROTH /Head Of Music G
6. BASIL /Head Of Music G
7. FLEETWOOD MAC /Love Shines (Warner Brothers)
8. PATRICK BALL /Head Of Music G
9. MICK JAGGER /Sweet Thing
10. JAMES BURGER /Head Of Music G
11. MICHAEL BOLTON /To Love Somebody
12. ABBY BROWN /Head Of Music G
13. ANGELA KANDEL /SUZANNE (Kunda)
14. ANGELA KANDEL /SUZANNE (Kunda)
15. DAVE CALHOUN /Head Of Music G
16. JUDY CANNETTI /Head Of Music G
17. WILLIAM DEAN /Head Of Music G
18. JAMES BURGER /Head Of Music G
19. ANNA LISA /Head Of Music G
20. MARIA NELSON /Head Of Music G

**SWeden**

1. Ola Linnman /Produced G
2. Peter Brink /Airplay G
3. Lars Goren Nilsson /Music Dir.
4. Nicklas Ehring /Music Dir.
5. Roger Knudsen /Music Dir.
6. Mats Aker /Music Dir.
7. Eva Larson /MD
8. James Page /Airplay G
9. Rikard Lindgren /Music Dir.
10. Lucie Butler /Music Dir.

**Station Reports**

**USAD**

1. WHITNEY HOUSTON /I Will Always Love You
2. CHARLIE WATTS /Would I Lie To You?
3. ROD STEVENS /Tom Traubert's Blues
4. MADONNA /Lucky Star
5. PAUL MCCARTNEY /Hope Of Deliverance

**EDR TOP 25**

1. WHITNEY HOUSTON /I Will Always Love You
2. MADONNA /Deeper And Deeper
3. STEVE WINWOOD /I'm Easy On You
4. PRINCE /My Name Is Prince
5. MICHAEL JACKSON /Heal The World

**European Dance Radio (EDR)**

1. WHITNEY HOUSTON /I Will Always Love You
2. MADONNA /Deeper And Deeper
3. STEVE WINWOOD /I'm Easy On You
4. PRINCE /My Name Is Prince
5. MICHAEL JACKSON /Heal The World

**Billboard Singles**

**USA TOP 25**

1. WHITNEY HOUSTON /I Will Always Love You
2. CHARLIE WATTS /Would I Lie To You?
3. ROD STEVENS /Tom Traubert's Blues
4. MADONNA /Lucky Star
5. PAUL MCCARTNEY /Hope Of Deliverance
6. STEVIE WONWOOD /I'm Easy On You
7. PRINCE /My Name Is Prince
8. MICHAEL JACKSON /Heal The World
9. STEVE WINWOOD /I'm Easy On You
10. MADONNA /Lucky Star

**ADULT CONTEMPORARY EUROPE (ACE)**

1. WHITNEY HOUSTON /I Will Always Love You
2. STEVE WINWOOD /I'm Easy On You
3. PRINCE /My Name Is Prince
4. MICHAEL JACKSON /Heal The World
5. STEVIE WONWOOD /I'm Easy On You
6. MADONNA /Lucky Star
7. PAUL MCCARTNEY /Hope Of Deliverance
8. STEVE WINWOOD /I'm Easy On You
9. PRINCE /My Name Is Prince
10. MICHAEL JACKSON /Heal The World

**Music & Media**

February 6, 1993
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Soundtrack - The Bodyguard</td>
<td>The Bodyguard - Arista</td>
<td>A.B.D.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>3</td>
<td>Abba</td>
<td>Gold - Greatest Hits - Polar *A</td>
<td>A.B.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>8</td>
<td>Freddie Mercury</td>
<td>The Freddie Mercury Album - Parlophone *A</td>
<td>A.B.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>9</td>
<td>Michael Jackson</td>
<td>Dangerous - Epic *A</td>
<td>A.B.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>10</td>
<td>Stereo MC's</td>
<td>Connected - Gee Street</td>
<td>A.D.R.S. F.R.U.K.</td>
</tr>
<tr>
<td>12</td>
<td>Sade</td>
<td>Love Deluxe - Epic *A</td>
<td>A.B.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>13</td>
<td>Vaya Con Dios</td>
<td>14 17 14 Time Flies - Arista</td>
<td>A.B.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>14</td>
<td>Jordy</td>
<td>Pochette Surprise - Columbia</td>
<td>A.D.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>15</td>
<td>Charles &amp; Eddie</td>
<td>Da Doo Ron Ron - Capitol</td>
<td>A.B.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>16</td>
<td>Erasure</td>
<td>Pop! The First 20 Hits - Mute</td>
<td>A.B.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>19</td>
<td>Frederick's, Goldman &amp; Jones</td>
<td>Tour Scene - Columbia</td>
<td>B.F.</td>
</tr>
<tr>
<td>20</td>
<td>AC/DC</td>
<td>Live At Donington - Double - Atco *A</td>
<td>A.D.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>21</td>
<td>Arrested Development</td>
<td>5 Years, 5 Months &amp; 2 Days In The Life - Coolelmo</td>
<td>D.W.M. A.L.U.K.</td>
</tr>
<tr>
<td>22</td>
<td>Lionel Richie</td>
<td>Bach To Rock - Motown</td>
<td>B.D.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>24</td>
<td>Simple Minds</td>
<td>Glittering Prize '81 - '92 - Virgin</td>
<td>B.D.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>26</td>
<td>Peter Gabriel</td>
<td>So II - Sony - Columbia</td>
<td>A.F.G.R. A.S.C. N.U.K.</td>
</tr>
<tr>
<td>27</td>
<td>Gloria Estefan</td>
<td>Greatest Hits - Epic</td>
<td>B.D.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>28</td>
<td>The Shamen</td>
<td>Boss Drum - One Little Indian</td>
<td>D.K.R. S.U.K.</td>
</tr>
<tr>
<td>31</td>
<td>Litfiba</td>
<td>Terremoto - CGD</td>
<td>A.B.K.S. F.R.U.K.</td>
</tr>
<tr>
<td>32</td>
<td>Guns N' Roses</td>
<td>Use Your Illusion II - Geffen *A</td>
<td>A.B.K.S. F.R.U.K.</td>
</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BRM Communications BV in cooperation with Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Whitney Houston</td>
<td>I Will Always Love You</td>
<td>A. B. K. (BMI)</td>
<td>UK/R.S.</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Charles &amp; Eddie</td>
<td>'I Wish You Were Here'</td>
<td>Capitol (EMI)</td>
<td>UK/N.A./S. Ch.</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Michael Jackson</td>
<td>'I'm Easy/Be Aggressive (Live)'</td>
<td>Epic (PolyGram)</td>
<td>UK/N.A./S. Ch.</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Bob Dylan</td>
<td>'The Times They Are A-Changin'</td>
<td>Reprise (Warner Chappell)</td>
<td>UK/N.A./S. Ch.</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Linda Ronstadt</td>
<td>'Jolene'</td>
<td>Warner Bros. (Warner Chappell)</td>
<td>UK/N.A./S. Ch.</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>James Taylor</td>
<td>'You've Got A Friend'</td>
<td>Warner Bros. (Warner Chappell)</td>
<td>UK/N.A./S. Ch.</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Carole King</td>
<td>'It's Too Late'</td>
<td>Apple (EMI)</td>
<td>UK/N.A./S. Ch.</td>
</tr>
</tbody>
</table>

The Eurochart Hot 100 Singles is compiled by BPI Communications BV in cooperation with Buma/Sremra and based on the following national singles sales charts: MRIB, B.D.K., D.I.R.L., S.P., N.S., C.H., U.K.
### UNITED KINGDOM

**Whitney Houston** - *I Will Always Love You* (EMI)  
**Charles & Eddie** - *Would You Like To You* (BMG)  
**Ace Of Base** - *Happy Nation* (PolyGram)  
**Metallica** - *Nothing Else Matters* (PolyGram)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Guns N' Roses** - *You Could Be Mine* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### SPAIN

**Jaroby - Dur De O' De Be* (EMI)  
**Co.Ro/Taleesa** - *Because The Night* (Sound Of Music)  
**Felix** - *It Will Make Me Crazy* (BMG)  
**Tony! by Tony! - We Walk Vol.1* (Warner)  
**Genesis - Live - The Way We Walk Vol.2* (Warner)  
**Felix** - *I Will Always Love You* (BMG)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### DENMARK

**Whitney Houston** - *I Will Always Love You* (BMG)  
**Charles & Eddie** - *Would You Like To You* (BMG)  
**Ace Of Base** - *Happy Nation* (PolyGram)  
**Metallica** - *Nothing Else Matters* (PolyGram)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Guns N' Roses** - *You Could Be Mine* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### NORWAY

**Whitney Houston** - *I Will Always Love You* (BMG)  
**Charles & Eddie** - *Would You Like To You* (BMG)  
**Ace Of Base** - *Happy Nation* (PolyGram)  
**Metallica** - *Nothing Else Matters* (PolyGram)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Guns N' Roses** - *You Could Be Mine* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### SWITZERLAND

**Whitney Houston** - *I Will Always Love You* (BMG)  
**Charles & Eddie** - *Would You Like To You* (BMG)  
**Ace Of Base** - *Happy Nation* (PolyGram)  
**Metallica** - *Nothing Else Matters* (PolyGram)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Guns N' Roses** - *You Could Be Mine* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### SINGLES

**Whitney Houston** - *I Will Always Love You* (BMG)  
**Charles & Eddie** - *Would You Like To You* (BMG)  
**Ace Of Base** - *Happy Nation* (PolyGram)  
**Metallica** - *Nothing Else Matters* (PolyGram)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Guns N' Roses** - *You Could Be Mine* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### AUSTRIA

**Whitney Houston** - *I Will Always Love You* (BMG)  
**Charles & Eddie** - *Would You Like To You* (BMG)  
**Ace Of Base** - *Happy Nation* (PolyGram)  
**Metallica** - *Nothing Else Matters* (PolyGram)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Guns N' Roses** - *You Could Be Mine* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### GERMANY

**Whitney Houston** - *I Will Always Love You* (BMG)  
**R.E.M.** - *Automatic For The People* (ATL)  
**Genesis** - *Live - The Way We Walk Vol.1* (Warner)  
**Genesis** - *Live - The Way We Walk Vol.2* (Warner)  
**Felix** - *I Will Always Love You* (BMG)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### FRANCE

**Whitney Houston** - *I Will Always Love You* (BMG)  
**R.E.M.** - *Automatic For The People* (ATL)  
**Genesis** - *Live - The Way We Walk Vol.1* (Warner)  
**Genesis** - *Live - The Way We Walk Vol.2* (Warner)  
**Felix** - *I Will Always Love You* (BMG)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### ITALY

**Whitney Houston** - *I Will Always Love You* (BMG)  
**R.E.M.** - *Automatic For The People* (ATL)  
**Genesis** - *Live - The Way We Walk Vol.1* (Warner)  
**Genesis** - *Live - The Way We Walk Vol.2* (Warner)  
**Felix** - *I Will Always Love You* (BMG)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### SWEDEN

**Whitney Houston** - *I Will Always Love You* (BMG)  
**R.E.M.** - *Automatic For The People* (ATL)  
**Genesis** - *Live - The Way We Walk Vol.1* (Warner)  
**Genesis** - *Live - The Way We Walk Vol.2* (Warner)  
**Felix** - *I Will Always Love You* (BMG)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### FINLAND

**Whitney Houston** - *I Will Always Love You* (BMG)  
**R.E.M.** - *Automatic For The People* (ATL)  
**Genesis** - *Live - The Way We Walk Vol.1* (Warner)  
**Genesis** - *Live - The Way We Walk Vol.2* (Warner)  
**Felix** - *I Will Always Love You* (BMG)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

### PORTUGAL

**Whitney Houston** - *I Will Always Love You* (BMG)  
**R.E.M.** - *Automatic For The People* (ATL)  
**Genesis** - *Live - The Way We Walk Vol.1* (Warner)  
**Genesis** - *Live - The Way We Walk Vol.2* (Warner)  
**Felix** - *I Will Always Love You* (BMG)  
**Baddiel, Skinner & Ross** - *Three Lions* (BMG)  
**Ace Of Base** - *All That She Wants* (BMG)  
**Lisa Nilsson** - *Adjusted* (EMI)  
**Eric Clapton** - *Unplugged* (BMG)  

VIVA (continued from page 1)

the project, Fest is among those who are a little sceptical VIVA with a debut on August 19. He agrees that two things have contributed a large part to delays so far: under-estimating the time needed to gain approval by the law courts and Bel-terman's involvement, which complicates matters because the government is concerned over the company's control over German TV.

However, MD of German production company VAP Michael Oppelsh — one of the initiators in the VIVA project along with DoRo Productions and Me, Myself & Eye — who is overseeing discussions with the government, says that the political hurdles have been cleared and that the channel will launch on schedule. "The major problem is not raising the money, but finding the right investor," he says. "That should be solved soon."

Fest concurs, "It was never the [amount of] money, it's just getting these things through lay-ers of management at those types of companies takes a lot of time."

With the legal and political problems solved, POPKOMM's role in the project has significantly diminished. "POPKOMM has done its job," says one insider. "We have worked with the government to get approval for the cable licences and to win the support of key market stakeholders. Compares now is to raise the money or be actively involved in managing the channel. And people understand that."

Additional reporting by Miranda Watson

MIDEM Update (continued from page 1)

by Sound Solutions at the show. The company, part of the Phonomatic Group, admitted it did not hold a valid licence for the com-pilation, despite it claiming the ownership of Germany's rights body GEMA.

Sound Solutions was one of the largest advertisers at the show, with a name and logo emblazoned on identity tags and promotional cases given to regis-trants. Several trade papers, including MIDEM News, took advertising from the company.

The high profile of Sound Solutions annoyed many of the exhibition's senior members, who made their views known to MIDEM chief executive Sylvia Brandstötter.

Sound Solutions was one of eleven Phonomatic-owned com-panies ordered by Dutch court to cease advertising and distribu-tion of its material after a dispute with the country's mechanical rights body STEMRA. The soci-ety is alleged to have not paid royalties or Phonomatic's appeal will be heard in February. STEMRA's group manager of legal and business affairs Sylvia Brandstötter says the society is "delighted that Phonomatic has to leave," but she expressed regrets that the stand was left intact with the company's presence on site.

Tring International lawyer Nigel Davis said MIDEM's request for Tring to leave "was not necessarily connected with the EMI Music Germany case, although its request and the stand completely, although, says David, "We contend that there is no justification for MIDEM's action."

On the fourth day of the show rumours were circulating that MIDEM was about to take further action against Sun Music. Scan-dianor claims were fuelled by very real fears that product on some stands was in breach of other exhibitors' copyright. One anti piracy expert suggested up to 30% of all origi-nale one stand infringed record companies and possibly authors rights.

IFPI's director general Nic Garnett commented, "A lot of members were expressing con-cern about what they saw on the stands." Garnett hopes that next year MIDEM will take measures to avoid the problems of this year's show. "If MIDEM wants to remain a showcase for legitimate business, it has to get to address some of the problems which have surfaced."

Garnett also said that IFPI would be prepared to assist if asked by MIDEM. He described the events as "disappointing."

Phonomatic Group MD Wil helm Mittler justified Sound Solutions' participation in the show with a CD. "We compiled with GEMA's instructions and offered to pay them in advance. They didn't get back to us within 20 days of the application. It is quite customary that record companies start manu-f acturing after application. GEMA usually takes two to three months to issue an invoice and a licence. A record company should not be punished for the inefficiency of collection soci-eties."

One record company executive confirmed that it was normal for major record labels to manu-facture and ship before a licence is granted, but only because they are covered by blanket agree-ments. Phonomatic is not covered by such a deal.

Editor's note: at presstime M&M learned that the French court has ordered Tring to be reinstated to the MIDEM exhibi-tion on Thursday, January 28.

The Voice (continued from page 1)

nevik. After several months of negotiations, the last details were finalised on January 22, giving the Kinnekveen concern a minority share-holding in the station and a stronger position in the Danish market.

MD at Kinnevik's media company MDX consultant, Jonathan Widdell, says, "We own a minority share in the company, but we have a 50% influence. It is our intention to get a bigger grip on the Danish market and this will help us to do that."

With a 20% share in Norway's first national commercial radio station P4 and a stake in The Voice, including the satellite net-work The Voice Of Scandinavia, Kinnekveen has now positioned itself ready to set-up a Pan-Euro-pen network. Widdell comments, "We are in a unique position. There is so much that is happening right now with radio and in the future I believe the Scan-dinavian radio market will increase its marketing impor-tance."

The Voice MD Otto Reedehtz tells The Record in a deal with DoRo Productions. "We were looking for a strong economically stable partner and we feel that we've found that with Kinnekveen. Both parties have made a good deal and we will be operating fully with our new partner."

The deal follows a troubled year for The Voice. Besides the many legal battles the station has had for breaking the Danish ban on foreign ownership, in early '92 Klaus Petersen, a 50% shareholder in The Voice, filed for bankruptcy. Several media companies expressed interest in buying Petersen's share, including the owners of Radio Uptown-Egmont. Industry sources say that following Petersen's bankruptcy, an authority seized his assets, leaving the Voice Group with a cash problem. The Group decided to extend its partnership in the Scandinavian radio market by 1997, becoming 98% shareholder of the voice, leaving Petersen with just 2%.

The Voice is also rumoured to have large debts, including around DKr12 million and over 10 times that amount in long-term debt.

French Radio (continued from page 1)

MIDEM to be involved in the dicussions. Spokespersons for RTL and Europe 1 were unavailable for comment at press time.

NRJ president Jean-Paul Baudecroux—keeping track of the latest developments while at MIDEM—confirms the negotia-tions are taking place, but declines to comment in more detail. "I'll tell you more when I hear from the CSA," he says. "The main thing is that we are trying to grow while my competi-
EHR Embraces Jagger

Since the beginning of this year, Whitney Houston’s I Will Always Love You has continuously been breaking its own records and this week is no exception as the book a total of 136 stations (128 last week), including 111 A lots (107 last week)—yet another set of M&M records.

EHR seems to be a very warm welcome. Added onto 36 playlists at the same time, his Sweet Thing qualifies as this week’s Most Added. Jagger’s new song also takes the EHR Top 40 with a vengeance at arriving number one on one! It makes this a serious candidate for the highest entry of the year—last year’s winner, Madonna’s Like A Virgin, also entered at #1. Sweet Thing is being played throughout all European countries, but performs in its best penetration in Austria and Sweden (86-100%), followed by Denmark, the UK and Holland (57-62%). No less than 12% of its roster concerns Madame, with 11 stations, and 10% with 23 stations, notably in Belgium, Norway, Denmark, Portugal and Germany. Currently, it enjoys its best airplay in Portugal, the UK, Holland, Norway and Sweden (86-100%).

The EHR “charibound” chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the Top 40. This week, there are 23 stations, including 15 booked by the Beloved, whose Sweet Harmony, their first single to chart on this week, is already top 10 in the Regional EHR Top 20 in the Northwest and the South.

The biggest chart jump of the week, both in terms of chart points and positions, is achieved by Duran Duran, whose song is now the top 10 with a 16-point leap, grabbing the number 9 spot. Closely following Jagger with 33 first-time reports, their Ordinary World is also the second most added record of the week. In the Northwest, the song is already number 1, thanks to a very high penetration in the UK (86%). Other territories where the record is being played include Denmark, Switzerland, Sweden and Austria (50-67%). The rest of Europe is not in line, but now France has joined in too!

Faith No More’s version of I’m Easy is also moving fast, it creeps into the top 10, just below Duran Duran. I’m Easy is expanding its roster with 23 stations, notably in Belgium, Norway, Denmark, Portugal and Germany. Currently, it enjoys its best airplay in Portugal, the UK, Holland, Norway and Sweden (86-100%).

**NEW TOP CONTENDERS**

WEST END/SYLB/’The Love I Lost’ (PWL International) 25
DAN MARSHALL/’Just A Friend’ (Capitol) 28
GARY CLARK/’We Used On The Stormy Waters’ (Capitol) 23
POISON/’Sound’ (Capitol) 21

Note: Top 20 Contenders are those artists that have not yet had an EHR top 20 hit and appear on the top 20 charts for the first time.

**TOP RECURRENTS**

ROXETTE/’Queen Of Rain’ (EMI) 34
BOB MARLEY & THE WAILERS/’One Lion Lion’ (Fuff Gong) 32
BOBBY McFERRIN/’Gad Enough’ (Sire) 21

**MOST ADDED**

MICK JAGGER/Sweet Thing (Atlantic) 36
DURAN DURAN/’Ordinary World’ (Epic) 15
FAITH NO MORE/’I’m Easy’ (Warner Brothers) 14
BELOVED/’Sweet Harmony’ (Capitol) 13
ANNIE LENNOX/’Little Bird’ (Atlantic) 12

**NEW EHR TOP 40**

1 1 11 WHITNEY HOUSTON/’I Will Always Love You’ (Arista) 111 25 2
2 2 12 CHARLES & EDDIE/’Would I Lie To You?’ (Capitol) 88 20 1
3 3 05 PAUL McCARTNEY/’Hope Of Deliverance’ (Parlophone) 122 12
4 4 05 PETER GABRIEL/’Steam’ (Virgin) 89 26 10
5 5 07 MADONNA/’Deeper And Deeper’ (Maverick) 95 23 15
6 6 05 LISA STANSFIELD/’Someday I’m Coming Back’ (Arista) 80 28 22
7 7 09 MICHAEL JACKSON/’Heal The World’ (Epic) 89 15 24
8 8 06 MICK JAGGER/’Sweet Thing’ (Atlantic) 69 22 14
9 9 05 DURAN DURAN/’Ordinary World’ (EMI) 69 15 38
10 10 05 FAITH NO MORE/’I’m Easy’ (Warner Brothers) 60 13 27

**A R OTATION PERFORMANCE**

WHITNEY HOUSTON/’I Will Always Love You’ (Arista) 111
CHARLES & EDDIE/’Would I Lie To You?’ (Capitol) 88
PAUL McCARTNEY/’Hope Of Deliverance’ (Parlophone) 122
MADONNA/’Deeper And Deeper’ (Maverick) 95
NICK CAIRD/’The Love I Lost’ (Jive) 14

**TOP RECURRENTS**

INNER CIRCLE/’Sweet Alkalidolagon!’ (Motown) 86
HANNE BOEL/Der, Der, Bete Bebe (Capitol) 80
INNER CIRCLE/’Rock With You’ (Motown) 78
ANNIE LENNOX/’Little Bird’ (Capitol) 77
BON JOVI/’Bed Of Roses’ (Jambal/Jamco) 52
FRANK & WALTER’s ALL/’I’m Easy’ (Capitol) 45
WEST END/’Love In Fast’ (EMI) 43
PREFAB SPROUT/’A Life Of Surprises’ (Kitchenware) 33
MAFFONA/’Yellow Bird’ (Maverick) 27

**CHARTBUSTER**

FREDDIE MERCURY/’The Great Pretender’ (Parlophone) 37/4
SADE/’Need No Pain’ (Epic) 36/5
EN VOGUE/’Give It Up, Turn It Loose’ (East West) 34/7
TRE LORENZ/Photograph Of Mary (Columbia) 32/7
CAPT. HOLLYWOOD PROJECT/’More’ (Interdisc) 31/7
JON JONES/’The Devil You Know’ (Fon) 30/3
VAYA CON Dios/’Time’ (Ariola) 30/3
THE TWO DOGS OF LUST/’The Love I Lost’ (Capitol) 29/3
TOAD THE WET SPROCKET/’Walk’ (Columbia) 29/3
FANTASTIC VIER/’Die DaDa’ (RCA) 29/1
RAGE/’Run To You’ (Poly) 29/1
ANNIE LENNOX/’Little Bird’ (RCA) 27/15
LEONARD COHEN/’Closing Time’ (Motown) 26/5
SHANICE/’Saving Forever For You’ (Motown) 26/4
PREFAB SPROUT/’A Life Of Surprises’ (Kitchenware) 26/4

**CHARTBENDER**

VERNON MARS/’A Getaway’ (CNR) 25/4
MADGIE REILLY/’Years In The Rain’ (EMI) 25/2
DAVID BAIRD/’I Love You Period?’ (Def American) 24/6
GARY CLARK/’We Used On The Stormy Waters’ (Columbia) 23/11
ACE OF Base/’All That She Wants’ (Warner) 23/8
FRANK & WALTER’s/’After All’ (Capitol) 21/4
WILLY DEWILLE/’Hey Joe’ (KNAC) 21/4
SOUVLISITER/Broken’ (EMI) 20/5
HANNE BOEL/’Don’t Know Much About Love’ (A&M) 20/2
ONE MORE TIME/’Highland’ (CNR) 20/1
STING/’I Ever Lose My Faith In You’ (A&M) 19/17
WHITNEY HOUSTON/’I’m Every Woman’ (Virgin) 19/6

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M’s defining stations, that target 12-34 year-old females with contemporary music following /specific demographics. Songs in an “A” rotation: weekly are more points than those in “B” rotation or some limited airplay exposure. Stations are weighted by market size and by the number of hours per week dedicated to the station.

© BPI Communications BV

AmericanRadioHistory.com
## Regional EHR Top 20

### 1. NORTHWEST

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NORTHWEST (NW): British Isles</td>
<td>1</td>
<td>NORTHWEST (NW): British Isles</td>
<td>1</td>
<td>NORTHWEST (NW): British Isles</td>
<td>1</td>
<td>NORTHWEST (NW): British Isles</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### 2. CENTRAL

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### 3. WEST

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### 4. NORTH

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### 5. WEST CENTRAL

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### 6. SOUTH

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### 7. SOUTHWEST

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### 8. EAST CENTRAL

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
<th>Artist/Title</th>
<th>Position</th>
<th>Label</th>
<th>Radio Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

---

**Notes:**
- **Regional EHR Top 20** charts based on playlists from radio stations playing EHR material.
- **1. NORTHWEST**: British Isles (United Kingdom, Ireland)
- **2. CENTRAL**: Germany, France, Belgium, Netherlands
- **3. WEST**: Scandinavia, Denmark, Norway, Iceland
- **4. NORTH**: Sweden, Norway, Denmark
- **5. WEST CENTRAL**: Dutch-Latin American countries (Holland, Flemish/Belgium)
- **6. SOUTH**: Spain, Portugal, Italy
- **7. SOUTHWEST**: France, Luxembourg, Belgium
- **8. EAST CENTRAL**: Eastern Europe (Czech Republic, Slovakia, Hungary, Poland)

**Additional Information:**
- **Artists/Titles:** Includes popular songs
- **Positions:** Ranges from 1 to 10
- **Labels:** Various music record labels
- **Radio Stations:** Includes major radio networks

---

**Contact:**
- **European Broadcasting Union (EBU)**
- **British Communications**

---

**Publication Date:** February 6, 1993

---

**Music & Media**
WHITNEY HOUSTON

"I WILL ALWAYS LOVE YOU" WAS 1992'S HIGHEST SELLING SINGLE & NO. 1 AROUND THE WORLD.

AND NOW, 1993, THE NEW SMASH HIT

FROM THE BODYGUARD SOUNTRACK

I'm Every Woman
Who needs Creastars?
On March 1, 1993, Creastars Europe - one of Belgium's most active and creative production units - will have seen three years of experimenting and pioneering, three years of scanning the market's possibilities and restrictions, three years and eight Top 3 hits in Belgium as a part of their three-year deal with EMI Belgium as their dance label.

Creastars Europe was founded by Peter Vanderhallen and Jean Bosiers, combining artistic back-grounds with sales and marketing expertise. Vanderhallen worked as a club DJ before he actually owned a club, started producing records and founded the band Confetti's. Belgium's million-selling ambassadors of New Beat. Bosiers achieved high repute as marketing manager in the fast-consumer goods field (Maes Pils beer, Pepsi Cola and 7-Up). "I had the feeling that things in the record industry weren't going like they should," remembers Vanderhallen, "and when eight times out of ten a record failed to catch on with large audiences, artists found themselves in a situation in which they had to find the cause of the failure." Vanderhallen wanted to be sure that people at least had the chance to listen to what he released. "We wanted to create a buzz, make the record jump out of the pack." The record companies Vanderhallen worked with before hardly did anything more than releasing records. In search of financial support for the shooting of Confetti's The Sound of C-video, he came in touch with Bosiers, and after a short, tough discussion, Bosiers agreed to spend sometimes worked out well in the recent boom-period in Belgium, but with single sales dropping, one definitely needs new strategies," explains Bosiers.

THE FIVE KEY PRINCIPLES TO SUCCESS

1) Although they operate under one roof, the artistic department, headed by Vanderhallen, works completely separate from Bosiers' marketing and administration section. "The reason is very simple," explains Vanderhallen. "When I talk to an artist, we discuss his 'baby', his song. My office very often is a messy situation where artists run in and out and call for numerous reasons. We created a 'team spirit' working environment," he adds. "The artist, producer and manager have to feel at home with our company. We try to 'create' music by handing over a demo of a song to different Creastars production teams, each specialised in their own segment of the production process. "The marketing department, headed by Bosiers, follows this creation cautiously and tries to work out a long-term ("not one single, one shot") back up plan. This department works on statistics, advanced marketing techniques and specific below-the-line support. The fact that Creastars Europe's artists work together as a family was illustrated by the 1992 Christmas release of the single Brothers & Sisters, a song co-written and performed by all of the company's artists and producers to support a "drive home safely" campaign together with Petrofina and Tourtel light beers.

return we would generate for the 7-Up brand," says Bosiers, "and we continued to work out campaigns with multinational brands like Pepsi, Panasonic and BiFi (Unilever) to support Confetti's." From that point, Vanderhallen and Bosiers knew they had to create their own record company, picking up the work where most other record companies ended the job. Instead of the regular pop talk in the weekly promo meeting, where sometimes promising talent is hidden between some 17 other releases, Vanderhallen and Bosiers were determined to update the whole process. "Today we see that the regular policy sometimes worked out well in the recent boom-period in Belgium, but with single sales dropping, one definitely needs new strategies," explains Bosiers.

2) The essence of Creastars' philosophy is linking a worldwide sponsor to a brand new artist, bearing in mind a perfect harmony of the target audience. Below-the-line and advertising campaigns are set up and detonated both with record retailers and clubs as well as with the sponsoring brand's own specific sales network. "For us, those companies are the only possible way to achieve full attention between media, retailers and Creastars company's artists, producers and dancers prove themselves in front of club-DJs, club-owners and their audiences. The current collaboration also allows producers to write and compose show music for the sponsoring brands, for use in commercials.

"I had the feeling that things in the record industry weren't going like they should."

weekend in a Dutch "Gran Dorado" holiday resort for an introduction to a new album or to share delicious tropical Passoa cocktails while at work listening to a new Creastars product.

4) "Moreover, sales-teams have to be given something extra to stimulate record sales: giveaways, merchandising and collector's items help retailers boost their sales. These below-the-line campaigns should bring back fun into the record stores," advocates Bosiers. He's also convinced that those activities will strengthen the ties between media, retailers and Creastars Europe: he wants to rebuild confidence between the parties involved and thinks that, in doing so, a platform could be created to solve imminent problems such as the dropping singles market.

5) Creastars Europe also secures touring sponsorship in clubs and supports club dates for its artists, with international brands like Safari (United Distillers), Lucky Strike tobacco and Martini. In 1993, Creastars Europe ignites the first Coca Cola mega-discos shows, an ideal opportunity for the company's artists, producers and dancers to prove themselves in front of club-DJs, club-owners and their audiences. The current collaboration also allows producers to write and compose show music for the sponsoring brands, for use in commercials.
BELGIAN TALENT WITH AN INTERNATIONAL FUTURE

BB JEROME & THE BANG GANG were the first successful act to be signed by Creastars Europe - promising young rappers, street kids from the Brussels ghettos, for whom Bosiers arranged a sponsorship deal with L.A. Gear. "Their 'streetbiking' line perfectly matched the idea behind BB Jerome & The Bang Gang," explains Bosiers. They were also instrumental in launching identical campaigns in different European countries. The band had three Belgian number one singles and their debut album sold out from the store. Abroad their single Shock Rock sold extremely well in Canada, Japan and Scandinavia. A new album is set for release in the summer of 1993. "The single 'My Day Will Come' took the band to the Belgian dance music innovator Jo Bogaert (of Technotronic fame), after a two-year collaboration with the band. Creastars Europe is planning to build a studio in their territories. We're reaching out to their countries and our combined efforts will mutually have positive effects for both sides. And of course our door remains open for artists, producers and record companies from those countries."

We want you to want us!

"We have been training ourselves for three years and today we're more prepared than ever to go ahead with our artists on an international scale," concludes Bosiers. "We're very actively searching everywhere for partners, who want to join us in our proven philosophy: dialogue with both retailers and media plus feedback from club DJ's at the 1992 Belgian DMC convention. Creastars Europe were given the "Most DJ-friendly label" award and the key principles which will help our future international colleagues in breaking promising artists in their territories. We're reaching out to their countries and our combined efforts will mutually have positive effects for both sides. And of course our door remains open for artists, producers and record companies from those countries."

The Dinky Toys

The release of the "Teenage Mutant Ninja Turtles III" soundtrack in the US will become instrumental in breaking Dave De La Parra's international career. This gifted Creastars Europe rapper, whose single "Happy" was used for the movie's soundtrack, was picked up by SBK (US) and is on the edge of a promising career.

Bad Influence

After a two-year collaboration with Jo Baggaert (of Technotronic fame), BC & The Basic Boom opted for Creastars Europe to continue the road to success, following several hits in Belgium. Ready to sign a worldwide sponsorship deal with a major company for BC, Creastars Europe is preparing the international launch of this "master of the beats". As a writer, composer, excellent dancer, producer and studio wizard, BC is undoubtedly heading towards a platinum future.

Just like Confetti's before, the group Wamblee is aiming at a very young audience. Their Sioux-Indian roots and original approach on stage are the key ingredients of their success and the basics of their future career.
You may need Creastars!