

RTBF Slashes Staff, Shows To Survive

by Marc Moes & Marlene Edmunds

Belgian French-language state broadcaster RTBF will make around 10%-20% of its 2,800 employees redundant over a four-year period and cut several radio and TV programmes in order to fight a worsening financial position. The pubcaster also scrapped plans to sell-off a majority stake in generalist-formatted network Radio 21 (M&M, February 20). A bloated payroll, higher production costs, increasing competition from private broadcasters and a shift in funding to education and away from the media are key reasons cited for RTBF's financial position.

RTBF employees went on strike on March 9 to protest the economising plan, in which the pubcaster will pension off anyone over 58 years old, no matter what their role or position. That could mean between 250-550 employees. More strikes are expected.

RTBF faces a Brf1 billion (app. US$31 million) loss this year if no measures are taken to cut costs, and the deficit could increase to Brf4 billion by 1997. Around Brf4.6 billion alone is expected to be spent in 1993 on personnel.

Comments RTBF director general Robert Stéphane, "We have to step back in order to get ahead and to send 500 workers on retirement. It is not easy, but necessary."

Stéphane adds that at first the news programme broadcast at 13.00 will be stopped, with several programmes slimmed to the bone in radio and TV, plus the commissioning of more radio programmes to RTBF's regional production centres. TV will be.

RFM Bidding Down To Two: Ayache/NRJ, RFM Management

by David Roe

French broadcast regulator the CSA and government liquidators narrowed the offers for troubled ACE net RFM on March 6 to two bidders. The two plans upon which the government has to decide are proposals by Alain Ayache/NRJ/Radiolina and RFM management, which is backed by several financial groups and investors. A final decision is expected to be made in early April.

The talks follow months of speculation as to whether an acceptable solution can be found concerning the future of RFM after its principal shareholder Crown Communications went.


Sony France Plans New Adult Label

by Emmanuel Legrand

Sony Music France hopes to build on a banner 1992 by launching a new "adult audience" label, as well as continuing its expansion into such areas as video games and electronic publishing.

President Henri de Bodinat announced the new label while discussing 1992's financial results, in which turnover increased 8% to Ffr1.4 billion (app. US$259 million). He declines to disclose operating profits for the company, but it is believed to be in the 10%-12% range. Sony Music France's fiscal year ends February 28. In terms of revenue, the French company.

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PPL Considers Appealing Copyright Tribunal Decision

by Mike McGeever

The Copyright Tribunal's ruling in favour of the commercial radio industry over broadcast royalty payments. In that ruling, the Tribunal set the new rate payable to the PPL at 5% of broadcast revenue, including income from sponsorship, bumper and contra deals (M&M, March 13). The old rate is 4%-7% of the station's net advertising income.

Comments PPL head of legal affairs Trevor Faure, "Our appeal consideration is still going on. Our legal options are being reviewed at this time." Faure points out that the PPL has 28 days from the date of the March 9 ruling to launch an appeal. If the PPL decides to go ahead with such a move, it would go before the High Court where only points of law, not the decision itself, would be argued. If the High Court were to agree to hear an appeal, it could take years before a ruling is handed down.

Meanwhile, the AIRC, the group representing the 79 commercial radio companies, will most likely apply to the tribunal to recoup from the PPL its legal costs incurred during the two-year dispute, says AIRC director Brian West. "I have a very strong feeling that the advice to us from counsel will be to apply for costs, and I think the PPL is bracing itself for that," he says. The lengthy battle cost each side more than £1 million (app. US$16 million) each.

Over the next few weeks, barring an appeal by the PPL, the two sides will hold discussions to hammer out a licensing agreement when points such as sponsorship will be defined.

The tribunal's decision means the PPL's total yield from the broadcasters remains virtually unchanged at about £4.1 million per year. Larger stations, such as Capital Radio, will benefit with lower payments. Capital reported it will pay about £500,000 to the PPL this year. Smaller stations, such as London's RTL, will be expected to be the hardest hit.

EHR.net Skyrock Goes For Older Demo

French group Skyrock is making shifting programme changes in order to expand its core audience from 15-35 years old to 20-35, without losing the 15-25 group. Programme director Laurent Bouneau says the move is dictated by "advertising purposes." He declines to specify with regard to the playlist, but says the change will be implemented slowly and tested and will be reflected in the music programming of key shows. The new 06.00-09.00 morning drive-time slot hosted by Arnold will be backed by a March 15-30 TV ad campaign on TF1, M6 and MCM-Eumurosique.

Virgin, PolyGram Team Up In Video Games/Album Promotion For "Mega-Lo-Mania" In April

by Mike McGeever

Virgin and PolyGram debuts a dance video game and dance album as way to bridge the gap between computer games and pop music. Virgin will release the game "Mega-Lo-Mania" on Sega Megadrive on April 5, the same time PolyGram debuts a dance compilation album of the same name. The two will also share the same artwork.

The single of Mega-Lo-Mania by Duberry, featuring Elaine Vassel and remixed by Joey Negro, was released on March 22. Hidden in the track on the album are coded clues for players of the game. Calling it another entertainment "first," the PolyGram broadcast division says it "welcomes the phenomenal growth in the video game market. We don't see it as a threat to pop programming Pascale Mosset says, Nostalgie/Namur head of promotion. "You can find Joe Dassin, Christophe or Gerard Lenor. The audience is more than just support of the release of an album. The record really shows what the network stands for musically, and I believe that the compilation is a perfect introduction to the programming we have on air.

Nostalgie recently launched its 20th station 06.00-09.00 morning drive-time slot hosted by Emmanuel Legrand.

EUROPE AT A GLANCE

BULGARIA: Three New Private Stations Debut

First it was gold-formatted Radio FM Plus, then there was an explosion. Private radio has taken off in Sofia, with three other private stations hitting the airwaves this year. New are EHR, NewsTalk, Radio Express, AOR, Alternative Rock and Radio Tangra and EHR Radio 99. Preliminary ratings show Radio FM Plus and Radio Express currently have 60% of the listeners.

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U.S.: Trans World Breaks Into Pre-Tax Profits

Group owner Trans World Communications (TWC) says pre-tax profits were £1.13 million (app. US$17.8 million) for the year ended December 31, 1992, compared to a £1.83 million loss. The group reports turnover rose 6.6% to £12.12 million. Airtime sales grew 3% to £9.92 million. At the same time, independent radio's gross ad revenue for the second half of the year ended September 30, 1992, increased 3.2% to £67 million. Total advertising for the year was up 4.1% to £131.1 million.

ITALY: New Music Releases LP By Scotland's Jean Rich

Italian indie dance label New Music continues its commitment to producing international talent with the release of the album Love Is Amore by Scottish singer Jean Rich. The artist, who once fronted UK group Wall Street Crash, includes a cover version of the John Lennon song Imagine, with the sampled voices of Dr. Martin Luther King, John F. Kennedy and Pope Giovanni XXIII.

GUNS 'N' GOLD — MCA Germany MD Heinz Canibol joined in recently to celebrate Guns N' Roses albums "Use Your Illusion I & II" collectively selling two million copies in Germany. BMG Video joined in as well, seeing the band's two "Live Videos" both reached the gold (25,000 units) mark one week after release. Featured (fig. r-l) are: BMG Munich head of sales Matthias Gilson, MCA marketing manager Jörg Elben, BMG Munich sales manager Paul Köhl, MCA regional promotion south Stephanie Reisinger, Canibol and BMG Video manager Michael Korrek.

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**News**

**Italy's Music Sales Up 5%; Total Unit Volume Declines**

by David Stansfield

**ITALY**

Music sales rose 4.9% last year to L621.9 billion (app. US$339.9 million) on a 5.5% drop in unit sales to 55.3 million, according to statistics compiled by music industry magazine *Music & Disco*.

The figures, which include retailer discounts, returns and taxes, are not regarded as official. IPI statistics. It is not known if, or when, those will be compiled following the split from industry association AFI by the major companies which formed their own federation, FIMI, last year.

The Music & Disco statistics, however, are regarded as accurate by the music industry.

CD sales rose 22.3% to 25.2 million units, but cassettes were down by 7.8% to 22.4 million.

**U2's Mother Records Moves To London; Names Dunbar MD**

**UK**

U2-owned label Mother Records is moving its base to England with the appointment of a Londobased MD Malcolm Dunbar.

The move comes on the eve of a long-awaited joint venture with former U2 producer Jimmy Iovine's Interscope label in the US and PolyGram for the rest of the world. The new deal is expected to bring a huge injection of cash to the tiny Irish label.

Dunbar, formerly East West Ireland A&R director, is well known to U2 manager and Mother Records chairman Paul McGuinness, who knew Dunbar since days as A&R director at Island Records.

**Pubcaster RTE Goes Ahead With IRMA Show Coverage**

RTÉ has decided to broadcast live the Irish music industry awards, the IRMAs, next month after protracted negotiations between the IPI and the pubcaster.

The annual Irish music showcase will take place on April 14 in the National Concert Hall in Dublin and will be televised live on RTÉ 2 between 20.00 - 21.30. Last month Sony Music Ireland MD and IRMA organizing committee chairman John Sheehan vowed the show would go ahead despite the withdrawal of the award's sponsor of eight years, the National Dairy Council.

Live TV coverage of the event had been threatened because of the strain the Eurovision Song Contest has placed on RTÉ's resources.

The pubcaster announced its own withdrawal from the awards following the departure of NDC, but later reversed that decision.

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**LITTLE ANGELS IN HOLLAND** — Toby Jepson and Bruce John Dickson of the Little Angels appeared on new Dutch music programme "Music City" while touring the country. The two performed an acoustic version of their single "Woman Died". Picture by [Dickinson, Music City presenter Annika van Santen and Jepson.**

**Whale Of Deal; Antler/Subway, ARS Launch Dance Label ORCA**

**BELGIUM**

Belgian indies Antler/Subway and ARS have joined to launch the new dance label ORCA. The imprint's first project is the album *Bang To The Rhythm by Cold Sensation*, and was scheduled for release on March 15.

ARS's former promotional efforts with Antler-signing Flemish artist Yasmine proved successful, helping launch her as one of the leading local acts with ARS distributed on Sony Music here.

Says Antler/Subway MD Roland Beeten, "ORCA will feature dance product with chart cross-over potential. The collaboration with ARS will add support, marketing and promotion."

ARS MD Patrick Buschots, "Where Antler/Subway are very strong in tracking new talent, we can add our cross-over experience to the product. We have been looking for some time now to find new talent and resources and are happy to continue working with Antler/Subway.

Buschots says ORCA will release about 10 singles this year.

**Euromusique Names Key Staffers During Transition**

by Emmanuel Legrand

French cable/satellite music channel MCM Euromusique hopes to increase its efficiency and competitiveness in what its president Frederic Vinzia calls a "period of transition.

The move includes the arrival of two new executive staff members and the increased influence of parent company pay-channel Canal + in the channel's decision-making.

Euromusique is part of Canal Satellite, the group of seven channels operated by Canal + which are broadcast by satellite since November 1992.

Although still awaiting the go-ahead from the board, Vinzia has appointed Thierry Laval to monitor the channel's international ratings and Alexandre Dubrini to handle programmes.

The current GM Francois Thiellet will oversee a new approach to be set up in partnership with state financial holding company Sofiradn—which will control the channel's international development.

Former programme director Catherine Costa left the channel at the end of 1992. Laval previously worked for a communications agency while Dubrini hosted a TV programme.

Comments Vinzia, "Thiellet's brief will be to consolidate the international exploitation of the channel through different cable, satellite or terrestrial broadcasting systems. Short transmissions of Euromusique are currently available in more than 15 countries and we believe there is room for growth in Scandinavia, southern Europe and eastern Europe."

The channel is transmitted to Belgium, Germany, France, most Scandinavian countries, many eastern European countries and the US by cable.

Rumours that the channel would be dropped from the basic (non-pay tier) service on the cable systems run by Lyonnaise de Eaux are about to be resolved, says Vinzia. Lyonnaise de Eaux is a shareholder in Euromusique and in terrestrial TV channel M6.

"Nothing has really changed," he says. "We are still on the basic service in Paris and we are looking for solutions on the other systems."

The move to drop the channel from its basic service was more due to Euromusique trying to reform its range of services than a measure against the music channel, he says. "The good thing is that this fear served to put some focus on the channel. We need time and support."

Euromusique was created in 1989 and is currently available in 100,000 households in France. Its programmes consist of clips, specialised programmes (heavy metal, live concerts, etc.), with a dominant French and European content. It is owned by the three main cable operators (Lyonnaise de Eaux, Com-Dev et Générale d'Images), Canal +, (which is about to acquire the shares previously owned by Radio Monte Carlo), national EHR net NRJ, and record companies Sony Music and PolyGram. It operates with a yearly budget of Fr60 million (app. US$11 million).
EHR DT 64 Now MDR's Sputnik; Debuts On Cable

by Miranda Watson

GERMANY Former Berlin-Senator and EHR public station DT 64 is resurfacing under the name of MDR Sputnik as part of the east German public net Mitteldeutscher Rundfunk. The station will continue to be geared towards young east Germans, and MDR says the station will retain its mix of EHR, rock and newstalk programming.

MDR Sputnik is still based in Berlin at present, but will move to Halle in June along with the rest of MDR when the station will also switch from its current medium wave transmission (134 Kw) to satellite radio. MDR plans to boost the reach of MDR Sputnik by establishing satellite and cable links. MDR Sputnik will begin a test transmission on the Astra 1B satellite on March 1.

When listeners were told in 1991 that DT 64 was to be closed, a series of demonstrations and protests took place in Berlin. Launched in 1964, the youth station had built up a huge following and was part of the DDR (Berlin public radio) until it was dissolved in 1991. MDR radio representative Gabrielle Jautz says MDR recognized that the station had established a real niche in the Berlin radio market and this was one of the reasons why MDR decided to continue it.

"DT 64 offers great potential," he says. "It is the only youth rock station in Germany. It was decided that MDR would continue DT 64 on satellite, however, without changing its name. DT 64 had become almost a brand name, so it didn't make sense for us to keep it."

Jautz says cable penetration in eastern Germany has been on the increase since the fall of the Berlin Wall and is much greater than is apparent. MDR will be offering listeners satellite dishes for under DM400, (app. US$240) she says, and there will be an advertising campaign later this year for MDR Sputnik.

Warner Music Moves Into Hungary; Buys Magneton

by Machgiel Bakker

HUNGARY Hungary is quickly shaping up to become a legitimate European market now that Warner Music International (WMI) has announced the acquisition of local label Magneton Kft as an affiliate of the major.

The purchase of one of Hungary's leading independents marks WMI's first wholly owned company in Eastern Europe. Apart from PolyGram, WMI was the last major to move into the East and previously worked with exclusive licensing agreements only; the one for Hungary, with MMC Records, has now been terminated.

All of WMI's current repertoire and back catalogue will be handled by the newly created Warner Hungary music company, while Magneton will continue to operate as a production and marketing company for domestic repertoire. Founded in March 1990, Magneton claims to be the market leader with an 18% share.

Warner Music Austria MD Manfred Lappe will serve as MD of Warner Music Hungary and Magneton.

WMI becomes the third major record company to operate a fully staffed marketing company in Hungary, following the launch of BMG International Hungary on January 1, 1991, and EMI-Quint last year summer. Sony Music is reportedly close in starting its own affiliate in the market next month, while PolyGram Continental Europe president Allen Davis said last year (M&M, November 28, 1992) that the company is aiming to open a Budapest-based PolyGram office this year.

Observers agree that Hungary is economically the most-advanced market of Eastern Europe. IFPI figures in 1991 show CD sales to have jumped by 50% (to 300,000 units), although total unit sales dropped by 36% to 3.4 million. Cassettes are the most popular formats seeing 71% of the market, with vinyl albums grabbing 20% and CDs 8%.

In a press statement, Warner Music Europe senior VP Manfred Zunkeller points to Hungary as being "a stable, fast developing market with much improved copyright legislation."

TV-am Says Goodnight To Virgin Radio; Sells Stake

by Mike McGeever

UK Richard Brandon, TV-am's Virgin Group has increased its stake in Virgin Radio to 75% after buying out half of the 50% holding owned by failed breakfast UK TV franchise TV-am. The other half of TV-am's station was bought by Apax Partners and Companies, a worldwide venture capital company with US$1.5 billion of money under management. Until the March 5 sale, TV-am and Virgin were 50-50 partners with US$1.5 million in the station which is set to debut as Virgin 1215 AM on April 30. He will be replaced by Robert Devereux, currently chairman of Virgin Communications.

The sale came as no surprise, even though TV-am previously said it would be involved with Virgin Radio for the "long term." TV-am has been liquidating assets since it lost its ITV franchise last year. Virgin was its only major asset left.

Commenting on the sale, Devereux says, "We are so much behind Virgin 1215 that we are delighted to have increased our stake, and we are pleased to have brought alongside such a strong financial partner as Apax."

Another executive change as a consequence of the sale is the resignation of Paul Vickers from Virgin Radio's board. Vickers, formerly assistant MD of TV-am, will be replaced by a representative from Apax. Meanwhile, Tony Vickers, formerly sales director at TV-am and now sales director of Sky TV, will remain on the board as a non-executive director.

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Private Radio Struggling for Airspace in Russia

by Vadim D. Yurchenko

Radio station Novy Petersburg ("New St. Petersburg") was dramatically and unexpectedly forced to suspend broadcasting on January 1, 1993, when TRK Petersburg—an affiliated branch of the state-run Russian federal TV/radio service on Moscow—terminated a contract with the station concerning studio and transmitting facilities rental. But that hasn't stopped the station's plans for continuing to broadcast on Russia's airwaves.

State-run or state-supervised structures are still very powerful in Russia and, being afraid of soaring competition from non-state, independent or private enterprise, do their best to hinder the competitors.

their best to hinder the competitors. Novy Petersburg (NP), on air since April 1992, was replaced by a 16-hour classical programme. With a tiny classical audience, the programme is not supported by advertising, but another striking example of how Russian taxpayer money is being wasted (and has been wasted for years) by numerous state-budgeted institutions for the benefit of top executives and even minor employees of the huge propaganda and bureaucratic machine of the former Soviet Union.

State-run or state-supervised structures are still very powerful in Russia and, being afraid of soaring competition from non-state, independent or private enterprise, do their best to hinder the competitors.

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Publication date: July 1, 1993
3,000 radio stations
6,000 radio related companies

Broadcasting market statistics
Market - Frequency - Station index
Station - Page number index

V. Epp
C. Ulf-Hansen

HOLLAND: Sylvia van Loven, PR manager of Conamus, the foundation for the promotion of national music, has left to join Strengholt Hotelvideo International as assistant manager.

UK: East West A&R manager Marc Fox has been appointed new head of A&R. Fox was co-founder of Haircut 100 and session musician, and later worked for Zomba Music Publishing. He joined East West as A&R manager in 1987.

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Taking The Risk Out Of Your Contests, Events and Promotions

Although contests, events and other promotions can and should help build station audiences and profits, they can also mean bad news if they’re poorly planned and managed. To make your activities a success, take these three areas into account before making plans: governmental regulations, civil liability (i.e. lawsuits seeking awards of monetary damages) and propriety interests.

By Barry Skidelsky

Governmental regulations vary, of course, from one jurisdiction to another. Although I can’t list all regulations and laws involved in one piece, the following tips should nonetheless be helpful.

Find someone locally who can counsel you on what local laws you should take into account, such as permits you may need for an event or an approval for a contest. Keep in mind, however, that this person may not be familiar with national laws applicable to radio station operations or practices. To avoid this, ask your local counsel to associate with a radio–familiar attorney. Pass along a copy of this article to serve as an outline for discussion.

Better Safe Than Sorry

Anti-hoax rules have recently been enacted as well, which prohibit the false broadcast of a crime or other public disaster. One station got into trouble when it staged an apparent on-air murder. Also, avoid contests or broadband on stations for not conducting contests as promoted. To ensure compliance, stations must fully disclose and follow all material contest rules and terms, allow participation without any purchase or other consideration required and make the announced prize available for the winner.

Get It Down In Writing

Apart from avoiding promotions that may adversely affect the public, such as scare announcements and contests that expose participants and bystanders to unreasonable risks, preventative measures include the use of a written policy statement distributed to all station personnel, which requires that all contests be cleared with top management in advance.

Better planning also means, in part, that when you promote outdoor events, you should inspect the premises in advance; and, eliminate, or at least provide adequate warnings or post notices about possible hazards.

Whenever there is a risk of injury in a station-sponsored promotion, it is also good practice to require that participants read and sign a written release beforehand. By signing, the participant assumes the risk or injury and any liability to the station is limited. A release should contain clear and concise language, which is easily understood and plainly describes the claims being waived. A signed release can go far to help reduce the likelihood of litigation of such claims. A release should also include a statement of "consideration" to ensure binding effect (rather than be considered merely a revocable license). Offering a chance to participate and/or win a prize may be sufficient. Lastly, releases signed by minors (generally persons under the age of 18) should also be signed by the minor’s parent or guardian.

In addition, a good general liability insurance policy is desirable; but, careful review is necessary to ensure coverage under particular circumstances. For example, if the station is participating with others in promoting an event, it may be found to be a joint venture, resulting in an unintended extension of liability or a denial of insurance coverage. Check with your insurance agent and secure a special policy for the event, if necessary.

As a result, when (not if) things go wrong, disaster will not follow; as is well known, prevention should be identified and managed.

London, England

As you ask yourself lots of questions, such as what can go wrong or who will have control of the event? If responsibilities are split among various parties, make sure that you use one or more written agreements which clearly define the parties respective rights and obligations.

Lastly, it is also necessary to consider the protection of a station’s proprietary rights. Are exclusive sponsorship or broadcast rights possible or desirable? How vulnerable is the event and any purported exclusivity to being ambushed or otherwise undercut by a competitor? Have you taken adequate insurance coverage or taking other appropriate action.

To be successful, station contests, events and other promotions require careful planning; and, in the process, the risks involved should be identified and managed.

Fortunately, most problems arising in station-sponsored contests, events or other promotions can be addressed through advance planning, insurance and other written agreements.

Finally, you must have an attorney who is conversant in several foreign languages. Call him in New York at 212.832.4800.

-- Barry Skidelsky

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AmericanRadioHistory.Com
Singles

AMINA
Waadileh - Phonogram
PRODUCER: M. Massonier/W. Disip
After the Spanish-influenced Atame, Phonogram releases Waadileh, the second single and one of the best songs from the album Wa Di Ye released last year. This time, Amina sings this Egyptian song in Arabic with synth-driven arrangements and a complete rhythm background. The children's choir which sings the chorus adds a touching note to this fine tune.

MARIE CARMEN
L'Aigle Noir - EMI
PRODUCER: not listed
A big hit in Quebec last year, this song is not available in France. It is a typical version of that most acclaimed song by French singer Barbara in the early '70s, this time performed by a young Franch-Canadian artist. It doesn't match the original but is pleasant to hear.

LES INNOCENTS
L'Aute Finistere - Virgin
PRODUCER: Philippe Deletrez
This band has been around for quite some time already and has always enjoyed good support from radio stations, although to date they just had one hit (Jodie, four years ago). This ballad, where the distinctive voice of the singer Jipé dominates, sounds like it will open them the doors of the Top 50 again.

Albums

DAVID DEXTER D.
L'Histoire De Jack Le Jazzman - Dreyfus
PRODUCER: A. Granat/Patrick Marek
For his first record, David Dahan refers to some of the most renowned themes in jazz, through the story of Jack the Jazzman. He raps to music played by real musicians (D. J.) while sometimes using samples of great Duke Ellington, Dizzy Gillespie or Miles Davis tunes. The first single in France, Jack Le Jazzman, created some buzz and was promoted by a French pop music band. The second single Je Tu Lis will come to open the doors of the Top 50 again.

NOMINKA BI & NDIAXAS BAND
Immigré - Boucheerie Productions
PRODUCER: J.P. Trombert/N. Bi
When reggae meets African music on the land of France, it's like Mary Kante meets Bob Marley. Nominka Bi, in fact the stage name of Senegalese frontman Souleymane Sarr, who sings in Wolof, is backed by a multi-racial band. If sometimes the musical backing and the arrangements sound weak, Immigré is a truly danceable and enjoyable record, mainly thanks to Nominka Bi's, whose voice is full of soul. Jah no dead, mon!

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Making Or Breaking French Talent

The French music industry faces increasing difficulties to expose new acts, forcing them to review their A&R, marketing and promotional strategies. Emmanuel Legrand reports.

Last year, industry body SNEP monitored that of the 500 Francophone singles released by its members (excluding independent label members of the APPi association), 30% were from new acts. According to SNEP, a new act which has not yet had two gold albums (gold album = 100,000 units). An average of 70% of these tracks were serviced to radio stations and 60% supported by either a video or TV exposure.

During the same period, the share of national products among total singles sales fell from 65% to 46%. Some links to the coinciding of a strong decline in airplay of French products on the main FM networks.

The problem coincided with a random survey made by performing rights society Sacsé, showing that new acts represent a very limited part in the programming of the three main EHR networks, NRJ, Fun and Skyrock. For example, in September 1992, NRJ played a total of 450 different songs for a total of 9190 rotations, only 11 songs being new acts. In December 1992, Skyrock played a total of 10,862, of which 13 tracks—representing 488 rotations—were from new acts. In December 1992, Fun played seven songs of new acts for 126 rotations, compared to a total of 837 titles for 10,469 rotations for that same month.

Main new acts which have emerged in 1992 receiving strong airplay include MC Solaar, Pow Wow, Les Infinides, Pascal Obispo, Axel Bauer and Les Negresses Vertes. All these acts have made it in the Top 50 sales charts. A limited list of acts was also played by FM networks but failed to make it in the charts.

Although it is given that not yet available, it appears that the situation for French repertoire has improved since the beginning of the year, as radio stations with commitments with SNEP and CSA have started to increase the share of French acts they play. However, labels keep on lamenting the lack of support form radio stations.

Taking Action

Says Négère, "what makes it harder is the Top 40 formats, which really limit the number of acts exposed. On the other hand, says Négère, "A new release from an artist with a single recorded for Ffr 50,000. Now everything is more complicated and more expensive, but I am convinced that there is no such thing as unknown talent. If someone has talent, sooner or later, it will surface and explode."

For Négère, the quality of French production has improved these past months. "Radio programmers have always 50,000 good reasons not to play a song. There is no room," or "It doesn't please our listeners," or "The panel says no. There are a few exceptions, such as the AM stations, the media which exposes the most new talents, or station M40, although that is still limited. I'd rather have a radio station with a 13% national rating that immediately plays my artist than a radio station reaching a 10% audience that test a new song in their panel only after it is already in the Top 30 rotation chart."

Négère feels that radio stations have a collective responsibility, seeing they are using limited public good. "They also have a cultural and social function," he adds. "Will people stop listening to the radio all of a sudden if some day there is a 50% quota for French songs on all radio stations? I doubt it; radio stations should think about it."

If programming local talent had any real impact, M40 would have better ratings than what it actually does, believe several of the radio programmers, claiming that people who want to listen to French music can tune in to M40.

M40 GM Javier Pons finds the argument "short." Says Pons, "The principal of pointing at our station to get rid of a problem they have with CSA and SNEP is simply short-sighted and not relevant. They should remember how long it took their own station to take off and simply reach a 2% audience. We do what we do because we believe there is a market and an audience for this format. There are people who want to listen to music sung in their own language. And we'll continue doing that because we are stubborn. There are young talents of quality and we are convinced that one day they will be big. When this day comes, we will be entitled to say that we have been part of their success. It's an investment in the future, in a new generation of local acts."

by Emmanuel Legrand

| Share Of Francophone Products On The Main FM Networks in 1992 (in %) |
|-----------------------------|-----------------------------|
|NRJ | Skyrock | Fun |
|January | 17.0 | 18.7 | 12.0 |
|February | 15.4 | 7.1 | 7.1 |
|March | 14.3 | 8.0 | 6.0 |
|April | 16.8 | 10.6 | 7.1 |
|May | 13.9 | 10.6 | 6.2 |
|June | 13.2 | 8.2 | 7.5 |
|July | 13.3 | 8.3 | 8.6 |
|August | 9.5 | 5.7 | 6.7 |
|September | 9.6 | 6.0 | 4.9 |
|October | 8.1 | 6.2 | 8.2 |
|November | 10.6 | 10.6 | 9.0 |
|December | 13.4 | 10.9 | 8.1 |

[Share Of Francophone Products On The Main FM Networks in 1992 (in %)]

Tight Budgets

De Souza says that the current situation forces labels to reconsider their choices. "We concentrate on less artists," says De Souza. "We have the capacity to simultaneously work eight to 12 acts. About two-thirds are established artists. After that, there isn't much room left for more than two new acts we can break. Usually, it's one international and one local act. This means that we have to seriously tighten our signing policy. Not only is it more difficult to break new acts, it is also more costly and it takes much longer."

De Souza also suggests that the industry "should desintoxicate itself from the Pavlovian reflex to always count on TV advertising to push sales. We have given the retailers the habit to rely solely on this marketing tool. There should be a better balance between the investments."

Négère says it is hard to release an album from a new act without investing less than Ffr 1 million (approx. US$18,000) for recording and a minimum of marketing expenses. "Actually, the right figure is closer to two million," adds Négère. "Before, you could test the potential of an artist with a single recorded for Ffr 50,000. Now everything is more complicated and more expensive, but I am convinced that there is no such thing as an unknown talent. If someone has talent, it will surface and explode."

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Jazz

France Musique's Jazz Club Carries Jazz Torch

by Terry Berne

Jazz, almost since its beginnings, has found a special acceptance in France. Perhaps due to its origins in turn-of-the-century New Orleans, with its mixture of African and French cultures, the music's second home has always been Paris, and the history of jazz could not be written without frequent mention of the French capital.

With events such as the arrival of Josephine Baker in 1925, and the establishment of Le Hot-Club De France in 1932, the links became more fully established. Sixty years later the tradition is more firmly rooted than ever, and radio plays an important part in nurturing and disseminating the music.

From the Sunday evening concerts presented by head of jazz production André Financials, to the many hours of music programmes that feature jazz, Radio France, through its broadcasts on Radio France International (RFI), France Musique, France Inter and France Culture, helps keep jazz alive on the airwaves.

Among the most enterprising of these programmes is France Musique's "Jazz Club", produced by Claude Carrière in collaboration with Jean Delmas. Begun in 1982, Jazz Club is a weekly show broadcast live on Friday nights from 11.00 to 1.00 from different clubs in and around Paris. Nearing their 500th broadcast, over the years the show has featured performances by such well-known musicians as Bob Brookmeyer, Stan Getz, and Dexter Gordon. This year alone "Jazz Club" has captured dates by the likes of Clark Terry, Carla Bley and Hank Jones.

Carrière, who was recently elected president of France's Academy of Jazz, has been with France Musique since 1975. Before that he worked for 12 years as a writer for Jazz Hot magazine. His first project at the station was to produce and present "Tout Duke", a half-hour show covering the entire career of Duke Ellington that ran in week-long monthly installments and took nine years to complete.

"The station buys the rights to a single broadcast," says Carrière. "We never rebroadcast. The 'live' aspect is of utmost importance. The unexpected reigns, and neither the musicians, nor the audience, nor we the presenters ever know what will happen. And we insure that the performers forget that we are even there."

France Musique programmes about 12 hours a week of jazz, apart from irregularly scheduled specials, with one afternoon and one nighttime show each day. At the moment the afternoon programmes are dedicated to the history of jazz, with a different producer each day. Carrière has the be-bop spot on Wednesdays. About the didactic role of public radio Carrière asserts, "The music played on public stations is essentially subsidized culture." He compares it with other public services. "The cost of running the metro, for instance, is much higher than the city receives from the number of passengers who ride it. The city pays the difference. It's the same with public radio. Our role is not to think solely of the number of people listening, but with a private station, to but to offer the highest quality we can."

"The problem with a public station," he continues, "is that the direction changes every time there's an election, and the danger is that each new administration has their own ideas about how to run a radio station and wants to implement new policies."

Apart from his duties at France Musique, Carrière also fronts two shows on RFI. Carrière does think the increasing number of jazz releases says something about the healthy state of jazz in general.

GERI ALLEN
Manouso - Blue Note

After several early trio recordings, the pianist, here as on her 1991 debut for Blue Note, performs with a larger ensemble. Her compositions are correspondingly more complex but amid the sometimes furious exchanges, her playing too is lilted, and both Marcus Belgrave and Wallace Roney on trumpets provide authoritative counterpoint to her searching, flowing, rhythmical patterns. On tunes such as Dopp's Dance (reptised from a previous album), Allen displays beautifully that the core of her very contemporary art connects directly with the more daring explorations of her predecessors. Contact Felix Cromey at tel: (+44)71.486 6022; fax: 71.465 0714.

KENNY BARRON
Sambao - Emarcy/ GITanes Jazz

Barron knows how to give shape to a song, both rhythmically and melodically, better perhaps than any other contemporary pianist. His style continues to evolve, most notably in the direction of colour. Although never predictable, the way he structured a solo always seems inevitable—the mark of a true master. When coupled with a musician the caliber of Victor Lewis, that music of balance and wit will result is nearly guaranteed. The rather cool mood of the Brazilian themes upon which the music rides (Barron wrote seven of the eight tunes) belies the often dazzling piano pyrotechnics, as on Ritual or the abstract Encounter.

MY FRIEND LOUIS - Colombia/DIW

Although sax player Oliver Lake has some first-rate solos on this far-ranging set of edgy and risk-taking straight-ahead jazz, the album really belongs to trumpeter Han-Nibhi, whose inventiveness and flair are extraordinary. His horn seems to break through the groove every time it enters, lifting the whole group to a somehow more intensely felt level. On Soul Brother Lake's more restrained tone gives way to the trumpeter's incandescent blowing and wonderful trills in the high registers Drummer Cyrille is consistently imaginative. His meticulous falls and wandering accents remind us that rhythm is not so much created as it is revealed. Contact Monica Martin at tel: (+44) 71.629 5555; fax: 71.491 1392.

JOHN HICKS

This veteran pianist has a varied palette that is often more restrained than the group's approach. Surrounded by bassist Nico Assumpcao and percussionist Mino Cinelu, his playing is a model of economy and taste. His approach is of the "I'll ride it. The city pays the difference." variety. Contact Cathie Oudemans at tel: (+44)98.457 1201; fax: 89.477 608.

YASUKE YAMASHITA

Kurdish Dance - Verve

This touring veteran pianist has a varied palette that within a single composition can dissolve from an almost melodic simplicity to an abstract chordal tone-pœn. He seems less interested in defining a personal style than in ensuring that his music contains the elements it needs to work on its own terms. Both drummer Pherooan akKaff?? and bassist Cecil McBee, far from merely supporting the rousing assertions of Yamashita, are integral to how each tune is put together. Joe Lovano plays on every other song and adds more excitement to an already exciting album. Contact Wolf Miller at tel: (+44)71.493 8800; fax: 71.499 2596.

Phillip Bent

The World Is A Ghetto - FIM

radio edit & album version • 7 & ' 12 from the album

The Pressure

JASON REBELLO

permanent love

featuring jocelyn brown vocals

7 and ' 12 remix (gout) from the album keeping time

NOVUS
JOE HENDERSON
SO NEAR, SO FAR
(MUSINGS FOR MILES)
VERVE 517 674-2/5/4
The world's leading tenor-saxophonist in company of John Scofield, Dave Holland and Al Foster. Another masterpiece to follow the critically acclaimed "Lush Life".

YOSUKE YAMASHITA
KURDISTAN DANCE
VERVE 517 708-2/5
Pianist Yosuke Yamashita's New York Trio, featuring Cecil McBee and Pheroan Akall, delivers an outstanding album!
With special guest Joe Lovano.

WOLFGANG MUTHSPIEL
BLACK & BLUE
AMADEO 517 653-2/5
Austrian guitarist Wolfgang Muthspiel makes a great step forward in his career with this sensational sextet recording, with contributions from Tom Harrell and Don Alias!
New Releases

**SINGLES**

**DAVID BOWIE**  
Jump They Say - Softage  
**PRODUCER:** David Bowie/Nile Rodgers  
This current European tour should be reason enough to air the Italian jazz cat with the coffee brown voice. This dixieland sound is the tasty cookie with your listeners' coffee.

**ROBBERT DUFFY**  
**PRODUCER:** Renzo Fontinii  
His current European tour should be reason enough to air the Italian jazz cat with the coffee brown voice. This dixieland sound is the tasty cookie with your listeners' coffee.

**POACO CONTE**  
Gong-Oh - CGD  
**PRODUCER:** Ian Brodie  
Turn, turn, turn up the volume! This Byrds-type of song will lift up retro pop fans at least eight miles high.

**EDEN**  
Keep On Pushing Your Love - ARS  
**PRODUCER:** Bruce Forrest  
Female vocal groups are in again with En Vogue and reborn Sister Sledge. In their stream Eden practices the sophisticated pop/dance variant. Push those girls forward.

**DODGY**  
Water Under The Bridge - A&M  
**PRODUCER:** Ian Brodie  
Torn, turn, turn up the volume! This Byrds-type of song will lift up retro pop fans at least eight miles high.

**PAUL MCCARTNEY**  
C'Mon People - Parlophone  
**PRODUCER:** P. McCartney/J. Mendelsohn  
What's so funny about love, peace and understanding? Maccu asks us to take care of the world. In return we get a heavenly melody. Good bargain, we say. It's played on City FM/Liverpool, where else? Says music coordinator Sue Taylor, "There's no way around such records." As a bonus there's a dance (!) mix of Hope Of Deliverance that knocked UK club DJs off the ground.

**THE NITS**  
Tng - Columbia  
**PRODUCER:** The Nits  
In Holland it rains quite a lot, and the masters of sound have conceived a melancholy piece of music that comes across like "raindrops set on music." It takes a few spins to fully appreciate it.

**SCREAMIN' JAY HAWKINS**  
Heart Attack & Vine - Demon/Epic  
**PRODUCER:** Robbert Duffy  
The blues shoutor now practices his voodoo witchcraft on the Tom Tom walks song. Coupled with the original version of I Put A Spell On You, it's issued under the Levy's logo. See if he'll burst out his Jones like the "Vooch."

**WENDY JAMES**  
The Nameless One - MCA  
**PRODUCER:** Chris Kimsey  
The bubble gum popped and out came a fully transformed Janes who is going alternative. Their screams, sighs and whispers her way through this Elvis Costello-written song within a funk idiom.

**ALBUMS**

**JELLYFISH**  
The Ghost At Number One - Chrysan  
**PRODUCER:** A. Geluten/J. Puig/A. Sturm/F. Manning  
Psychelic music is in the air. Hoping for a number 1 hit single, the ghost in the closest is dressed in Stepp's hippy wardrobe, with his instruments tuned in a similar way.

**MARCO MASINI**  
Vaffanculo - Dischi Ricordi  
**PRODUCER:** Giancarlo Bigozzi  
When an Italian sings "Vaffanculo" you better "f*ck off," because that's what Masini deserves the "street credibility" trophy for this dramatic song.

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**TAL GOLAN**  
A Deux Pas Du Ciel - Ace/J/EHR  
**PRODUCER:** Stewart Levine  
Vince Young is going after the music "greenhouse effect" is expanding. These Duhliners were last heard assisting both Mica de la O and Ronnie Wood. Apart from the Dave Stewart-co-written single An Emotional Time, you won't find anybody but themselves in the songwriters' credits. The band plays with such an allure and soul, following their natural position on the map. Never forget their hometown is so close to speak right in between Glasgow and New Jersey, if you still dig us. Isn't Amazing is an enchanting song that should make you reserve the top spot for quite some weeks on your playlist. And don't forget to water the most precious flower, the 24-carat golden ballad Good For You.

**LENNY KRAVITZ**  
Are You Gonna Do My Way - Virgin  
**PRODUCER:** Lenny Kravitz  
The stage is an altar for Kravitz who no longer keeps it a secret who moves him. God. On top of a Hendrix-like guitar he lives his life on stage, his way, leading us to paradise, "Eleutheria" in his own words. Doubting Thomasses will have a hard time, because the music is more tempting than the forbidden fruit. "You just can't believe," he sings, and agnostics will be converted. The '60s-drenched music is still there with clear references here and there to John Lennon (Just Be A Woman), Curtis Mayfield (Black Girl and Sugar) and Bob Marley (Eleutheria). Take a bite out of this apple.

**MOMO LOVE**  
In A Word Or 2 - Cooltempo  
**PRODUCER:** M. Marini/Proy/lfes/P. Gottel/M. Love  
With Prince, Momo revives the Chic sound on the Angie Born 2 B.R.E.E.D., like Betty Boos she handles various styles—but not as tongue in cheek—from slow rap on the title track to swing beat on Full Form Love. Best of both worlds is There's A Better Way, a guarantee for a future hit.

**MATURALISSUE**  
Destination Universe - Mercury  
**PRODUCER:** Materialise  
Whereas Dave Edmunds didn't understand Girls Talk, these lads seem to be the undisputed experts. What Girls Want—"tips like Mugger Jupiter"—is an instant pop classic, at least in the lowlands where support for this single is massive. The album contains more of such gems, like Destination You, Who Needs Love and Next Big Thing—a prophecy?

**DOLLY PARTON**  
Blow Dancing With The Moon - Columbia ACE/C/EHR  
**PRODUCER:** Steve Buckingham/Dolly Parton  
"Good Golly Miss Molly," what have you done this time? It's a Dolly with guests album. Stations who are still a bit hesitant about country can overcome their prejudice with the track Romeo. Five Juliets—Tanya Tucker, Mary Chapin-Carpenter, Kathy Mattea, Pam Tillis and Dolly herself—all seem to play into their dream man, Billy Ray Cyrus. This should work on radio. Our suggestion for Whitney is to pick out the ballad What Will Baby Be.

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Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, B, Rock, D (Danish), C (Country), J (Jazz), A (Adult), R (Rock), 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 Till/Machgel Bakker, PO Box 9207, 1006 AA Amsterdam, Holland.
Rossi Explores Europe

Take the unlikely tale of an Italian rocker getting so into a song by an Irish band that he transforms it into a number one single hits in his home market. In the case of Vasco Rossi it's true!

by David Stonsfield

Vasco Rossi, an eager listener to all new rock talent, discovered the song Celebrate by An Emotional Fish (East West) while speeding along the highway in his car. Writing his own angry Italian lyrics and speeding along the highway in his car. Preparing to record the song, Rossi obtained the rights for the Italian version to Gli Sparsi Sopra (Celebrate), a limited edition four-track single which sold 150,000 units and guaranteed him the top slot in the national charts for a good number of weeks. Rossi is widely regarded as Italy's undisputed king of rock. Surprisingly enough he has only recorded for a major company for three years, since signing with EMI in 1989. Liberi Liberi, his debut album for the company released that same year, sold 850,000 units. "Fronte Del Palco," a double live album released in 1991, sold one million units of each piece.

Rossi stuck to his principles with the promotional video Gli Sparsi Sopra (Celebrate), shot at the Lincoln Heights prison in Los Angeles at a cost of $200 million (US$187,050). 'Lincoln Heights prison is where the Clint Eastwood movie 'Alcatraz' was shot," explains his manager Maurizio Lotti. 'It's now a museum, so we had to wait until there were no visitors. We had a cinema troupe headed by Italian director Stefano Salati and because the video is packed with special effects, US officials, quite rightly, insisted on strict safety precautions, which involved teams of firemen and police.'

MTV Europe liked the video and picked up on it according to Lotti, but TV on the domestic market didn't figure in the promotional plan. Lotti comments, "There's a track on Vasco's new album Gli Sparsi Sopra entitled Non Appari Mai. It's about how reality is invented by TV or by those who control it. Vasco didn't want to use TV, which he believes to be one of the most hypocritical media."

Lotti maintains that the video was not shot with TV in mind anyway, and it was decided to screen it in around 180 cinemas on the domestic market. "It wasn't easy for EMI to accept such an alternative promotional idea, but we had quality and not just quantity in mind. Obviously we wanted to capitalise on the imminent release of the artist's new album Gli Sparsi Sopra, but we wanted to get the message across by word of mouth. We informed the press about the cinema screenings and had wall posters which simply read Gli Sparsi Sopra in graffiti style. There was none of that 'the latest album by...available on CD, MC and album' and there was no EMI logo. The play seems to have worked out fine. The album has sold 400,000 units since its release on February 4 and the single was the biggest seller for at least a decade on the domestic market. Radio support was vital in the campaign, according to EMI Italian head of marketing Giuseppe Ceraldi. "The only problem was to make sure that everybody received the album on the day of release." Lotti adds. "We opted for radio this time. It is much safer. The TV presenter is bigger than the artist these days. You can't go on TV and just sing a song. You have to take part in a silly sketch or answer stupid questions."

The Gli Sparsi Sopra album was launched with a reception in a hotel in Bologna, where Rossi gave interviews to small groups of journalists. The event was simpler than usual, with no free gifts only the album in all formats and a candelabra—something which surprised the journalists, says Lotti.

Rossi, one of the most popular live performers in Italy, will embark on an extensive domestic tour starting in April, with three radio interview sessions in northern, central and southern Italy. Having performed European concerts in the past, Cerdali believes it is now time for Rossi to break on other markets. "We first wanted to consolidate Rossi's success with EMI. That's been done and the Gli Sparsi Sopra album will be released throughout continental Europe in April. We'll focus on GSA initially with performances at some of the summer festivals. These will be followed by a full-scale tour." Lotti concludes that Rossi is eager to succeed on the international market but on his own terms. "Dave Stewart produced the song 'Hai Ragione Tu on the album,' he says. "We could have capitalised on his involvement for marketing purposes but, while Stewart's contribution as a musician was precious, we had no intention to exaggerate his presence. Italy is our first priority and when Rossi's tour is finished here, we'll go to Europe where he's willing to play for 1,000 people. But we're not interested in a TV slot here or radio interview there. It's all got to be done properly with the right kind of groundwork."

Marketing The Music: Artists featured have achieved Top 15 chart status in their country of origin.

Dutch Dulfer Goes Sax-A-Global

HOLLAND

'We're expecting world-wide success with the new Candy Dulfer album Sax-A-Go-Go,' says BMG Ariola Holland marketing manager Gerard Kostermans. After Dulfer's first record Saxuality (1990) was received very well in many countries, expectations seem to be very high for this one too. Strong chart action is expected in the US, the UK, and on the continent especially in Germany. 'That's our goal, even though you can never know for sure. Anyhow, there are some countries we are quite certain of. Germany for instance is very important. Dulfer's music is always doing very well there.'

Listening to the new album, several potential hits immediately stand out from the rest. The mid-tempo song 'Mister Marvin' is certainly one, with its oh so smooth atmosphere and a rhythm which qualifies it for both the EHR and dance formats. The ballad 'I Can't Make You Love Me' also has the potential to become a smash. The Prince-styled Average White Band cover 'Pick Up The Pieces' plus the track 'Sunday Afternoon'—especially written for her in the period of purple reign—make it exceedingly obvious that this record shows her from more sides than one.

According to Kostermans, BMG Ariola has invested a lot of time and energy in this project. "Candy has done lots of interviews with major magazines, has also performed for several TV and radio stations all over Europe. Besides that we of course advertised a great deal. This was all possible because Sax-A-Go-Go was launched as a priority act for BMG International."

The single 'Sax-A-Go-Go' is clearly a playable track for EHR, but some other songs from the album might as well be right for that market too. Dulfer began touring Holland on March 12. Her personal manager and mother Inge Dulfer has busy times ahead. "Candy and I make all decisions about the tour. It sure is a lot of work, but we have an assistant and a booker who both take care of a lot of things."

Signed to BMG Ariola
Publisher: BMG/TWO

Pieters Music:
Management: D-Sharp/Ingel Dulfer
Amsterdam

New album: Sax-A-Go-Go released across Europe on March 1. At preseitme it entered at number 16 in Holland.

New single: 'Sax-A-Go-Go released on April 4, currently, it is at number 15 in Holland.

Recorded at Zeericht/Hasleen and Wisseloord/Hilversum.

Producer: Uko Bed/Candy Dulfer.

Promotion: A lot of TV performances, highlighted by her special appearance in German national broadcaster ZDF's prestigious "Kulturschau" show on April 16.

Concerts: Dulfer is in the middle of a Dutch tour, from March 12 until mid April, followed by a short European tour which goes on till late May, after which she will do a few festival appearances.

Wally Carson.
Station Reports

Station reports include all new additions to the playlist ("A" list for heavy station and "B" list for medium stations) indicated by the abbreviation "AD". Reports from other stations include range on "Power Play", tracks which cause special emphasis for the week, as well as new albums indicated by the designation "AL". Within each country, stations are grouped by ranking and shown alphabetically. Ratings include: Platinum (5), Gold (4), Silver (3) and Bronze (2). All playlists must be received by Monday at 13.00 hours CET.

SEAMANN
ANTONI
AD
Gloria Estefon - I See Jurgen Lumen - Head Of Musk AD
A List:
Wolfgang Roth - Producer AD
Ace Of Bose - All That She Wants Hans Engel - Producer AD
SWF 3: POPSHOP/Boden Baden
A List:
RADIO NRW/Oberhausen
AD
Music
AD
A List:
ACE NIEDERSACHSEN/Hannover
AD
Wiebke Schriider - Ohne Dich
Chyp Nobs - When I Dream
Cat - Captain Right
Robert Hart - Boys On Memphis Blue - Every Little
Julian Dawson - Guidance
Vanessa Paradis - Sunday
Peter Richter - 71 Siunden
IL.d. long Consort - Craving
Graduates - It's A Mystery

Station Reports

Constant Craving is rapidly moving up the German airplay charts — now at number 36! It's a smash!

These gold and platinum stations are playing it:

NDR
BR
SWF
HR
Antenne Niedersachsen
RSH

B2
Radio 7
Radio FFH
Radio Regenbogen
Radio NRW
Radio Bremen
Radio 104.6
Radio Charvari
R.S. 2

ATLANTIC 232/Dunfan
Paul Kinsington - Pray For Rain
Armin Lasla - Ice
Bryan Adams - Before The Fall
Diana Demore - Candy
The People Must Know
Pat Jackson - Give Me Love
Whitney Houston - I'm Every Woman
AD

KIDS FM/teleLiverpool

Anthony Kemp - Head Of Music
AD
A List:
Tom Green - Head Of Music
AD
Perianne Pullen - Head Of Music
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Levee Sprat - Head Of Music
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### Copenhagen:

- **Station Reports**

#### DAMMAM RADIO/Copenhagen

**A List:**
- Duran Duran
- Boney M

**B List:**
- IMKINS - Beefour
- Extreme - Tragic Comic
- Annie Lennox - tide

**PAUL KAGELIANI**

#### EUROPA 2 PRAHA/Prague

**A List:**
- ACE

**B List:**
- John Blomberg - DJ/Producer

#### TROS RADIO 3/Hilversum

**A List:**
- John Hampton
- Swing

### Hamont-Achel:

- **Station Reports**

#### RADIO ROYAAL/Hamont-Achel

**A List:**
- AC/DC

**B List:**
- Ticket

### Prism:

- **Station Reports**

#### RADIO VEST/Stavanger

**A List:**
- AC/DC

**B List:**
- Ticket

### Enland:

#### Radio 89.1/Helsingor

**A List:**
- AC/DC

**B List:**
- Ticket

#### Radio 1 FM/Bergen

**A List:**
- AC/DC

**B List:**
- Ticket

### Norway:

#### Radio Fredrikstad/Fredrikstad

**A List:**
- AC/DC

**B List:**
- Ticket

### Ireland:

#### Radio 1

**A List:**
- AC/DC

**B List:**
- Ticket

### Denmark:

#### Danish Radio/COPE/Radio 3

**A List:**
- AC/DC

**B List:**
- Ticket

### Music & Media

**Radio Show**

**Radio Show**
Two Of America's Hottest Singles Now Breaking Across Europe

Bon Jovi: Bed Of Roses

Top 10 on the Billboard Hot 100
# 4 at CHR Radio
No. 1 most requested video on U.S. MTV
In Europe: Playing on 32 gold and platinum stations
EHR No. 18 this week active rotation on MTV
Taken from the multi-platinum album Keep The Faith
On tour in Europe 31st March-22nd May

Ugly Kid Joe: Cat's In The Cradle

Top 20 on the Billboard Hot 100
# 14 at CHR Radio
No. 1 most played video on U.S. MTV
In Europe: Playing on 28 gold and Platinum Stations
EHR Top 40 Chartbound Now!
Taken from the smash hit album America's Least Wanted
On tour in Europe with Def Leppard
30th April-30th May
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### JAZZ Station Reports

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### THE HOOTERS

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</table>
ACE OF BASE
ALL THAT SHE WANTS
No. 1 "A" Rotation Performance, 3 weeks running
No. 1 in Germany
DENMARK NO. 1 NORWAY NO. 1 SWEDEN NO. 2 FINLAND NO. 8 AUSTRIA NO. 4

now playing everywhere:

Austria
Ö 3/Vienna
Belgium
RADIO MOL/Mol
RADIO ROYAL/Hanont-Achel

Czech Republic
GONTON RADIO/Prague
Finland
RADIO 1 (Helsinki)

Germany
HR 3/LEDER GUT/Frankfurt
RADIO FFL/Frankfurt
SWF 2/POPSHOP/Baden Baden
WDR 1/Cologne
WDR 12-SCHELAGERRALLYE/Cologne
194.5 RTI BERLIN/Berlin
ENERGY/Berlin
OK RADIO/Hamburg
ORB/FRITZ/Berlin
RADIO GONG/Nuremberg
RB 4/Bremen
RSH/Kiel
RADIO GONG 2000/Munich
RADIO REGENBogen/Mannheim
NRD 2 (DAYTIME PROG.)/Hamburg
HUNDERT 6/Berlin
RADIO 7/Ulm

Greece
ANTENNA 97.5 FM STEREO/Salonika
POP 92.4 FM/Athens
STAR FM STEREO/Thessaloniki

Holland
TROS RADIO 3/Hilversum
Italy
RADIO SOUND STEREO/Codigoro

Luxembourg
ELDORADIO/Luxembourg

Norway
RADIO 102/Haugesund
JERENIDEN/Klappe
RADIO VEST/Stavanger

Poland
RADIO RMF/Krakow
RADIO ZIELONA GORA/Zielona Gora

Sweden
RIKS RADIO P3: KLANG & CO/Stockholm

Switzerland
RADIO 24/Zurich
RADIO PLATUS 104.8/Luzern
RADIO ZENSSE/staefa
DRS 3/Basel

Taken from the album "Happy Nation"
A Guide To M&M's Radio Station Reporting Rankings

M&M's EHR, ACE and EDR charts are based 100% on airplay reported each week by M&M's reporter teams. Participating stations are selected as reporters and their charts are based on the total airplay reported by M&M's reporters in that market. The charts are divided into four regions: 1. North West (NW), 2. Central (C), 3. South (S) and 4. East (E).

1. NORTHWEST (NW): British Isles (England, Scotland, Wales), Belgium, and Netherlands.
2. CENTRAL (C): German, French, Italian, and Spanish-speaking markets.
3. SOUTH (S): Italian, Spanish, and Portuguese-speaking markets.
4. EAST CENTRAL (EC): Czech, Slovak, and Hungarian.
5. WEST CENTRAL (WC): Dutch-language areas.
6. SOUTH (S): South European
7. EAST CENTRAL (EC): Russian
8. SOUTHEAST (SE): Southeastern Europe
9. SOUTHWEST (SW): Italian, Spanish, and Portuguese
10. NORTEAST (NE): Baltic areas
11. PAN-EUROPEAN (PE): Stations targeting listeners throughout Europe.

For more specific details, please see the Regional EHR Top 20 page, elsewhere in this issue.

Music & Media
MARCH 20, 1993

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<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
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<tr>
<td>1</td>
<td>Soundtrack</td>
<td>The Bodyguard</td>
<td>RCA</td>
<td>A.B.D.K.D.N.E.U.K</td>
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<tr>
<td>2</td>
<td>Sting</td>
<td>If There's Someone</td>
<td>A.B.D.K.D.M.I.R.N.E.S.U.K</td>
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<td>4</td>
<td>Eric Clapton</td>
<td>Unplugged</td>
<td>Epic</td>
<td>A.B.K.D.M.I.K.E.S.U.K</td>
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<tr>
<td>5</td>
<td>Mick Jagger</td>
<td>Wandering Spirit</td>
<td>Atlantic</td>
<td>S.F.D.G.R.U.K</td>
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<td>8</td>
<td>Michael Jackson</td>
<td>Dangerous</td>
<td>Epic</td>
<td>A.B.K.D.M.I.R.N.E.S.U.K</td>
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<td>10</td>
<td>Rod Stewart</td>
<td>The Vinyl Collection</td>
<td>Columbia</td>
<td>A.B.D.K.D.G.R.I.N.U.K</td>
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<td>17</td>
<td>Charles &amp; Eddie</td>
<td>World in Motion</td>
<td>EMI</td>
<td>A.B.D.K.F.D.G.R.I.N.E.S.U.K</td>
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<td>18</td>
<td>Van Halen</td>
<td>Live</td>
<td>Right Here, Right Now</td>
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<td>19</td>
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<td>26</td>
<td>Ace Of Base</td>
<td>Happy Nation</td>
<td>Mega</td>
<td>D.K.F.D.S.N.U.K</td>
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<td>28</td>
<td>The Cult</td>
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<td>Reprise</td>
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<td>Stereo MC's</td>
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<td>Geewiz</td>
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<td>34</td>
<td>El Ultimo de La Fila</td>
<td>Astronomia Razonable</td>
<td>EMI</td>
<td>A.B.D.K.F.D.G.R.I.N.E.S.U.K</td>
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</table>

The European Top 100 Albums is compiled by BMI Communications BV in cooperation with Buma/Stemra. BMI Communications BV/ Buma/Stemra. All rights reserved. Compiled from the official album sales charts of 16 European territories. *Recognition of European sales of 500,000 units. **Recognition of sales of 1 million units, with million-seller indicated by a numeric following the symbol.
<table>
<thead>
<tr>
<th>ARTIST</th>
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<tr>
<td>Michael Jackson</td>
<td>24 11 16</td>
<td>Epic (Warner Chappell)</td>
<td>B.D.N.S.U.K</td>
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<tr>
<td>Madonna</td>
<td>22 16 5</td>
<td>Maverick (MCA/WC)</td>
<td>B.D.N.S.U.K</td>
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<tr>
<td>Iron Maiden</td>
<td>24 11</td>
<td>EMI (Zomba)</td>
<td>B.D.N.S.U.K</td>
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<tr>
<td>Lenny Kravitz</td>
<td>21 13</td>
<td>Virgin (Miss Bessie/EMI)</td>
<td>B.D.N.S.U.K</td>
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<tr>
<td>Captain Hollywood Project</td>
<td>23 21</td>
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<td>B.D.N.S.U.K</td>
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<td>Charles &amp; Eddie</td>
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<td>Capitol (EMI)</td>
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<td>16 5</td>
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<td>Us 3, Rashaan &amp; Gerrard Prescencer</td>
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<td>ordinary world</td>
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<td>Jordan - Columbia [Gavroche]</td>
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<td>Sing - A&amp;M (Mega)</td>
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<td>Peter Kingsbery - Epic (EM)</td>
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<td>Heal The World</td>
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<td>Falas - No Double Construction (MC)</td>
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<td>Stick It Out</td>
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<td>Right Side Fred - Tug (Rondor)</td>
<td>B.F</td>
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</tbody>
</table>
### UNITED KINGDOM

**Singles**

1. Unlimited - No Limit (EMI/Arista)
2. Whitney Houston - I Will Always Love You (BMG Ariola)
3. Depeche Mode - People Are People (Mute)
4. Charlie & Eddie - Love You To Pieces (Ariola)
5. Whitney Houston - I Will Always Love You (BMG Ariola)
6. Living Colour - Stain (Elektra)
7. Paul McCartney - Live At Donington - Double (EMI)
8. Tinie Tempah - Don't Let The Sun Go Down On Me (Sony)
9. Dido - Stay With Me (BMG Ariola)
10. Pugwash - If I Was (三星)

**Albums**

1. Beulah - So Beautiful (Dorothy)
2. Whitney Houston - I Will Always Love You (BMG Ariola)
3. Whitney Houston - The Bodyguard (Columbia)
4. Whitney Houston - The Bodyguard (EMI)
5. Whitney Houston - The Bodyguard (BMG Ariola)
6. Whitney Houston - The Bodyguard (BMG Ariola)
7. Whitney Houston - The Bodyguard (BMG Ariola)
8. Whitney Houston - The Bodyguard (BMG Ariola)
9. Whitney Houston - The Bodyguard (BMG Ariola)
10. Whitney Houston - The Bodyguard (BMG Ariola)

### GERMANY

**Singles**

1. Whitney Houston - I Will Always Love You (BMG Ariola)
2. Whitney Houston - I Will Always Love You (BMG Ariola)
3. Whitney Houston - I Will Always Love You (BMG Ariola)
4. Whitney Houston - I Will Always Love You (BMG Ariola)
5. Whitney Houston - I Will Always Love You (BMG Ariola)
6. Whitney Houston - I Will Always Love You (BMG Ariola)
7. Whitney Houston - I Will Always Love You (BMG Ariola)
8. Whitney Houston - I Will Always Love You (BMG Ariola)
9. Whitney Houston - I Will Always Love You (BMG Ariola)
10. Whitney Houston - I Will Always Love You (BMG Ariola)

**Albums**

1. Soundtrack - The Bodyguard (BMG Ariola)
2. Soundtrack - The Bodyguard (BMG Ariola)
3. Soundtrack - The Bodyguard (BMG Ariola)
4. Soundtrack - The Bodyguard (BMG Ariola)
5. Soundtrack - The Bodyguard (BMG Ariola)
6. Soundtrack - The Bodyguard (BMG Ariola)
7. Soundtrack - The Bodyguard (BMG Ariola)
8. Soundtrack - The Bodyguard (BMG Ariola)
9. Soundtrack - The Bodyguard (BMG Ariola)
10. Soundtrack - The Bodyguard (BMG Ariola)

### FRANCE

**Singles**

1. Whitney Houston - I Will Always Love You (BMG Ariola)
2. Whitney Houston - I Will Always Love You (BMG Ariola)
3. Whitney Houston - I Will Always Love You (BMG Ariola)
4. Whitney Houston - I Will Always Love You (BMG Ariola)
5. Whitney Houston - I Will Always Love You (BMG Ariola)
6. Whitney Houston - I Will Always Love You (BMG Ariola)
7. Whitney Houston - I Will Always Love You (BMG Ariola)
8. Whitney Houston - I Will Always Love You (BMG Ariola)
9. Whitney Houston - I Will Always Love You (BMG Ariola)
10. Whitney Houston - I Will Always Love You (BMG Ariola)

### ITALY

**Singles**

1. Enrico Ruggeri - I Vagabondi (Sony)
2. Enrico Ruggeri - I Vagabondi (Sony)
3. Enrico Ruggeri - I Vagabondi (Sony)
4. Enrico Ruggeri - I Vagabondi (Sony)
5. Enrico Ruggeri - I Vagabondi (Sony)
6. Enrico Ruggeri - I Vagabondi (Sony)
7. Enrico Ruggeri - I Vagabondi (Sony)
8. Enrico Ruggeri - I Vagabondi (Sony)
9. Enrico Ruggeri - I Vagabondi (Sony)
10. Enrico Ruggeri - I Vagabondi (Sony)

### SWEDEN

**Singles**

1. Atomic Swing - A Car Crash In The Bronx (BMG Ariola)
2. Soundtrack - The Bodyguard (BMG Ariola)
3. Soundtrack - The Bodyguard (BMG Ariola)
4. Soundtrack - The Bodyguard (BMG Ariola)
5. Soundtrack - The Bodyguard (BMG Ariola)
6. Soundtrack - The Bodyguard (BMG Ariola)
7. Soundtrack - The Bodyguard (BMG Ariola)
8. Soundtrack - The Bodyguard (BMG Ariola)
9. Soundtrack - The Bodyguard (BMG Ariola)
10. Soundtrack - The Bodyguard (BMG Ariola)

**Albums**

1. Various - A Woman's Heart (EMI)
2. Various - A Woman's Heart (EMI)
3. Various - A Woman's Heart (EMI)
4. Various - A Woman's Heart (EMI)
5. Various - A Woman's Heart (EMI)
6. Various - A Woman's Heart (EMI)
7. Various - A Woman's Heart (EMI)
8. Various - A Woman's Heart (EMI)
9. Various - A Woman's Heart (EMI)
10. Various - A Woman's Heart (EMI)

### DENMARK

**Singles**

1. CurT'Move - Give It Up (EMI/Arista)
2. Depeche Mode - People Are People (Mute)
3. Captain Hollywood Project - More And More (EMI)
4. Eric Clapton - Unplugged (Warner)
5. Soundtrack - The Bodyguard (BMG Ariola)
6. Tinie Tempah - Don't Let The Sun Go Down On Me (Sony)
7. Various - A Million Dreams (Warner)
8. Red Stewart - Ruby Tuesday (Warner)
9. Leïla K - Open Sesame (Maxin)
10. Mick Jagger - Wandering Spirit (Warner)

**Albums**

1. Soundtrack - The Bodyguard (BMG Ariola)
2. Soundtrack - The Bodyguard (BMG Ariola)
3. Soundtrack - The Bodyguard (BMG Ariola)
4. Soundtrack - The Bodyguard (BMG Ariola)
5. Soundtrack - The Bodyguard (BMG Ariola)
6. Soundtrack - The Bodyguard (BMG Ariola)
7. Soundtrack - The Bodyguard (BMG Ariola)
8. Soundtrack - The Bodyguard (BMG Ariola)
9. Soundtrack - The Bodyguard (BMG Ariola)
10. Soundtrack - The Bodyguard (BMG Ariola)

### AUSTRIA

**Singles**

1. Depeche Mode - People Are People (Mute)
2. Whitney Houston - I Will Always Love You (BMG Ariola)
3. Us 3 - Kontakte (BMC)
4. Mireille Mathieu - Deine Musik (BMG Ariola)
5. Enrico Ruggeri - La Giostra Della Memoria (BMG Ariola)
6. Enrico Ruggeri - I Vagabondi (Sony)
7. Enrico Ruggeri - I Vagabondi (Sony)
8. Enrico Ruggeri - I Vagabondi (Sony)
9. Enrico Ruggeri - I Vagabondi (Sony)
10. Enrico Ruggeri - I Vagabondi (Sony)

**Albums**

1. Soundtrack - The Bodyguard (BMG Ariola)
2. Soundtrack - The Bodyguard (BMG Ariola)
3. Soundtrack - The Bodyguard (BMG Ariola)
4. Soundtrack - The Bodyguard (BMG Ariola)
5. Soundtrack - The Bodyguard (BMG Ariola)
6. Soundtrack - The Bodyguard (BMG Ariola)
7. Soundtrack - The Bodyguard (BMG Ariola)
8. Soundtrack - The Bodyguard (BMG Ariola)
9. Soundtrack - The Bodyguard (BMG Ariola)
10. Soundtrack - The Bodyguard (BMG Ariola)
**Off the Record**

**FNAC to Join Singles Chart?** French industry sources are confident that the 38-store FNAC chain will soon be added to the panel of the national Top 50 singles chart. However, the retailer group is still blocking its inclusion on the albums chart, resented by many executives. It is felt that FNAC—representing some 25% of France's music sales—could bring the chart a greater dynamism and rapidity.

**Afi Future Unclear:** What will be the next official IFPI association in Italy? An equivalent body has not existed since the five majors split from the previous IFPI association AFI last year to form their own territory federation FIMI. A number of key companies have since joined FIMI and rumours are that the federation has applied to fly the full IFPI colours on the domestic market. It is said that AFI is unsure of what to do about its future status.

**German Market Figures:** M&M hears that German soundcar sales over 1992 are down 13% in unit sales. Turnover, however, is believed to have increased by more than 3%. Official sales will be announced by the BPIW on April 22 in Hamburg.

**Arboresigning to Elettra?** Is Italian artist Renzo Arbores about to sign a recording contract with US label Elettra? Arbores' L'Orchestra Italiana managed to sell over 500,000 units of the debut album Napoli Punto E Capo (Punto Costit) domestically.

**Compilations Don't Count?** Swedish retailer association GLF is planning to exclude compilation records from its 'Topplistan' top 50 albums chart by April 1, relegating it to a separate listing.

**Ice Ice Baby:** Oslo's leading EHR outlet Radio I is sending a station crew and one listener to the North Pole for a live three-hour broadcast. DJs Stein Johnson, Jill Bottolfsen (if she succeeds, she will be the second woman to have reached the North Pole) and chief engineer Jan Dalchow will represent Radio I on the journey, sponsored by Master Card. The trip is part of Radio I's 10-year anniversary celebrations.

**Beware of Headhunters:** Sony Music France has hired a headhunter to review all the potential candidates for the position of president of Sony Music France. The label does not yet have a president, and what I would call the 'Manon Plan.'

**Sony Music**

The station has also opened up a special telephone line to let the listeners decide the hits and compile the 'Listeners' Hitparade.'

The station was originally to be called Radio Ems Nordfilm, but public network NDR intervened saying that it would cause confusion as the names were too similar. NDR also didn't like theRadio Ems Nordfilm billing, indicating it was the top station in the region. So the name Radio Alpha was chosen instead.

The Alpha Radio team consists of 55 people, most of them radio professionals, headed by MD Peter Völpi. Head of music is Uwe Arkuszewski and in charge of the editorial side of programming is news chief Maren Minde. Around DM8 million (app. US$13 million) has been invested into the project by 10 companies, most of them based on Schleswig-Holstein.

Radio Alpha will carry out its own ratings survey in May/June this year.

**Rtfb**

limited to eight hours a day. In addition, most networks, on the radio side RTBF operates Radio 21, Radio 1 (newtalk, ACE), Radio 2 (full-service), Radio 3 (classical), Bruxelles Capitale and several regional services.

**Commenting on radio, RTBF director of radio Marcel Major, says, 'As from 20.00 we will**

**Columbia Tristar and Have**

merge some of RTBF's programmes. Radio 1 and Radio 2 will become one evening programme. Bruxelles Capitale and Radio 3, as well as some specialised items, such as Twin Peaks. So if we only take into account the music sector, our growth exceeds 8%.

He says earlier plans of the RTBF to sell off part of Radio 21 have been put in the drawer. 'We might include some private support, though,' he adds.

**Radio Alpha**

(continued from page 1)

in Schleswig-Holstein with a 34% share; pubcaster NDR (includes EHR, ACE formats) and Hamburg private stations, none of which are being played.

Nus says the format is not modelled on US classical rock stations, but has been specially developed to suit the German market. Radio Alpha will play a wide mix of classic rock from artists like The Rolling Stones to ballads from Elton John. Harder rock material will be played on the weekend show 'Reinhart,' though no trash or def metal will be featured. The station will also cover German-language rock by artists such as Peter Maffuy and Marius-Müller Westenhergen. Alpha has 40,000 rock titles in its music archive.

The station has also opened up a special telephone line to let the music fans decide the hits and compile the 'Listeners' Hitparade.'

The station was originally to be called Radio Ems Nordfilm, but public network NDR intervened saying that it would cause confusion as the names were too similar. NDR also didn't like the Radio Ems Nordfilm billing, indicating it was the top station in the region. So the name Radio Alpha was chosen instead.

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Radio Alpha will carry out its own ratings survey in May/June this year.

**Music & Media**

March 20, 1993

25

AmericanRadioHistory.com
Durian Durian On Top

After a three-week reign of the EHR Top 40, I'll Ever Lose My Faith In You by Roxette has been pushed from the top spot by Durian Durian's Ordinary World. The Parolee act has held the chart's second position for the past two weeks, and are now closing in on saturation point. It is therefore questionable if the British band will be able to maintain the number one position for long, taking in consideration that other acts are persisting. Bryan Ferry for instance is making the right moves. His polished version of I Put A Spell on You makes a big leap (from number 21 to 19) and is now a book Most Added leader (21 adds) and fourmost

<table>
<thead>
<tr>
<th>EW</th>
<th>WO</th>
<th>Artist/Title</th>
<th>Original Label</th>
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<td>66</td>
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<td>7</td>
<td>FAITH NO MORE</td>
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<td>BRYAN FERRY</td>
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<td>BELIEVED</td>
<td>Sweet Harmony</td>
<td>(East West)</td>
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<td>ANNIE LENNOX</td>
<td>Little Bird</td>
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<td>Bed Girl</td>
<td>(Maverick)</td>
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<td>16</td>
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<td>R.E.M.</td>
<td>Sidewinders Tonite</td>
<td>(Virgin)</td>
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<td>36</td>
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<td>17</td>
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<td>VANESSA PARADIS</td>
<td>Sunday/Mondays</td>
<td>(Remark/Polydor)</td>
<td>65</td>
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<td>BON JOVI</td>
<td>Bed Of Roses</td>
<td>(Jamboc/Mercury)</td>
<td>52</td>
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<td>19</td>
<td>11</td>
<td>CHARLES &amp; EDDIE</td>
<td>N.Y.C. (Do You Believe This City?)</td>
<td>(Capital)</td>
<td>61</td>
<td>39</td>
<td>22</td>
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<td>INXS</td>
<td>Beautiful Girl</td>
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<td>PETER GABRIEL</td>
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<tr>
<td>23</td>
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<td>2 Unlimited</td>
<td>Limit</td>
<td>(Byte)</td>
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<td>24</td>
<td>31</td>
<td>CHRISTIANS</td>
<td>The bottle</td>
<td>(Island)</td>
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<td>27</td>
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<tr>
<td>25</td>
<td>22</td>
<td>CHARLES &amp; EDDIE</td>
<td>Would I Lie To You?</td>
<td>(Capitol)</td>
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<td>40</td>
<td>16</td>
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<tr>
<td>26</td>
<td>32</td>
<td>EAST 14</td>
<td>Deep</td>
<td>(London)</td>
<td>43</td>
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<td>27</td>
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<td>ANNIE LENNOX</td>
<td>Lovesong For A Vampire</td>
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<td>27</td>
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<td>28</td>
<td>27</td>
<td>TAKE THAT</td>
<td>Could It Be Magic</td>
<td>(A&amp;M)</td>
<td>48</td>
<td>33</td>
<td>15</td>
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<td>29</td>
<td>28</td>
<td>SNAP</td>
<td>Extemporize</td>
<td>(Logic)</td>
<td>40</td>
<td>26</td>
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<tr>
<td>30</td>
<td>37</td>
<td>GENESIS</td>
<td>Tell Me Why</td>
<td>(Virgin)</td>
<td>42</td>
<td>29</td>
<td>13</td>
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<td>31</td>
<td>28</td>
<td>LISA STANSFIELD</td>
<td>Someday I'm Coming Back</td>
<td>(Arista)</td>
<td>46</td>
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<tr>
<td>32</td>
<td>36</td>
<td>ACE OF BASE</td>
<td>All That She Wants</td>
<td>(Megar)</td>
<td>39</td>
<td>34</td>
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<td>33</td>
<td>29</td>
<td>PM Dawn</td>
<td>Looking Through Patient Eyes</td>
<td>(Jee Street)</td>
<td>34</td>
<td>22</td>
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<tr>
<td>34</td>
<td>34</td>
<td>BOYZ II MEN</td>
<td>In The Still Of The Night</td>
<td>(Motown)</td>
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<td>19</td>
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<td>35</td>
<td>35</td>
<td>SOULSISTER</td>
<td>Broken</td>
<td>(EMI)</td>
<td>43</td>
<td>32</td>
<td>11</td>
</tr>
<tr>
<td>36</td>
<td>34</td>
<td>POISON</td>
<td>Stand</td>
<td>(Capitol)</td>
<td>49</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>37</td>
<td>42</td>
<td>MICHAEL BOLTON</td>
<td>Reach Out, I'll Be There</td>
<td>(Columbia)</td>
<td>26</td>
<td>38</td>
<td>13</td>
</tr>
<tr>
<td>38</td>
<td>29</td>
<td>CAPTAIN HOLLYWOOD PROJECT</td>
<td>More And More</td>
<td>(Intercord)</td>
<td>39</td>
<td>40</td>
<td>11</td>
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<tr>
<td>39</td>
<td>6</td>
<td>DR. ALBAN</td>
<td>Sing Halleykaty</td>
<td>(SweMusic)</td>
<td>39</td>
<td>27</td>
<td>12</td>
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<tr>
<td>40</td>
<td>14</td>
<td>DINA CARROLL</td>
<td>This Time</td>
<td>(A&amp;M)</td>
<td>33</td>
<td>20</td>
<td>13</td>
</tr>
</tbody>
</table>

The EHR Top 40 chart is based on a weighted scoring system. Songs are scored according to a weighted system of playlist additions during the week. The number of stations playing a song is listed alphabetically by artist.

**Most Added**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>DURAN DURAN</td>
<td>Ordinary World</td>
</tr>
<tr>
<td>PACIFIC COAST</td>
<td>SUNRISE</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Bed Girl</td>
</tr>
<tr>
<td>BRIAN MAY</td>
<td>Life In The House Of The Rising Sun</td>
</tr>
<tr>
<td>SUZANNE VEGA</td>
<td>After The War</td>
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**A Rotation Leaders**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>DURAN DURAN</td>
<td>Ordinary World</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>WHITNEY HOUSTON</td>
<td>I'm Every Woman</td>
<td>(Arista)</td>
</tr>
<tr>
<td>STING</td>
<td>If I Ever Lose My Faith In You</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>PAUL MCCARTNEY</td>
<td>Hope Of Deliverance</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>MICK JAGGER</td>
<td>Sweet Thing</td>
<td>(Atlantic)</td>
</tr>
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**A Rotation Performance**

<table>
<thead>
<tr>
<th>Artist/Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>ACE OF BASE</td>
<td>All That She Wants</td>
</tr>
<tr>
<td>LULU</td>
<td>Independence</td>
</tr>
<tr>
<td>SOULSISTER</td>
<td>Broken</td>
</tr>
<tr>
<td>CAPTAIN HOLLYWOOD PROJECT</td>
<td>More And More</td>
</tr>
<tr>
<td>SISTER SLEDGE</td>
<td>We Are Family '93</td>
</tr>
<tr>
<td>PRINCE</td>
<td>Mothers Day</td>
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</table>

**Top Recurrents**

<table>
<thead>
<tr>
<th>Total Station</th>
<th>Artist/Title</th>
</tr>
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<tbody>
<tr>
<td>GO WEST</td>
<td>What You Won't Do For Love</td>
</tr>
<tr>
<td>MADONNA</td>
<td>Desire And Desper</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>He's The Devil (Anarch)</td>
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</table>

**New Top 20 Contenders**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total Station</th>
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<tbody>
<tr>
<td>CAPT. HOLLYWOOD PROJECT</td>
<td>Only With You</td>
</tr>
<tr>
<td>VIVA CON DIOS</td>
<td>To Long Ago</td>
</tr>
<tr>
<td>SUZANNE VEGA</td>
<td>When Heroes Go Down</td>
</tr>
<tr>
<td>M. CHAPIN CARPENTER</td>
<td>Passionate Kisses</td>
</tr>
<tr>
<td>SHAGGY</td>
<td>Ch Canada</td>
</tr>
<tr>
<td>CANDY DUFER</td>
<td>Sowąai Soi</td>
</tr>
<tr>
<td>DIANE WARWICK</td>
<td>Friends Can Be Lovers</td>
</tr>
</tbody>
</table>

The EHR chartbound lists the total number of EHR reporting stations playing new songs during the week. The number of stations playing a song is listed alphabetically by artist.
## Regional EHR Top 20

### 1. NORTHWEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
<th>Station</th>
<th>Week</th>
<th>Added</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Paul McCartney</td>
<td>Hope</td>
<td>(Parlophone)</td>
<td>12/93</td>
<td>4120</td>
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<tr>
<td>2</td>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>(A&amp;M)</td>
<td>12/93</td>
<td>2412</td>
</tr>
<tr>
<td>3</td>
<td>Michael Jackson</td>
<td>Beat It</td>
<td>(A&amp;M)</td>
<td>12/93</td>
<td>1916</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>Paul McCartney</td>
<td>Give Life a Break</td>
<td>(Parlophone)</td>
<td>12/93</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>Paul McCartney</td>
<td>Live and Let Die</td>
<td>(Parlophone)</td>
<td>12/93</td>
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### 2. CENTRAL

<table>
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<tr>
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<th>Artist</th>
<th>Song</th>
<th>Station</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Depeche Mode</td>
<td>Enjoy The Silence</td>
<td>(Parlophone)</td>
<td>12/93</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Michael Jackson</td>
<td>Bad</td>
<td>(A&amp;M)</td>
<td>12/93</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Michael Jackson</td>
<td>Beat It</td>
<td>(A&amp;M)</td>
<td>12/93</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Paul McCartney</td>
<td>Forever Changes</td>
<td>(Parlophone)</td>
<td>12/93</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Paul McCartney</td>
<td>Live and Let Die</td>
<td>(Parlophone)</td>
<td>12/93</td>
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### 3. WEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
<th>Station</th>
<th>Week</th>
<th>Added</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Sting</td>
<td>I Love My Life in You</td>
<td>(A&amp;M)</td>
<td>12/93</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Paul McCartney</td>
<td>Another Day</td>
<td>(Parlophone)</td>
<td>12/93</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Paul McCartney</td>
<td>Live and Let Die</td>
<td>(Parlophone)</td>
<td>12/93</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Paul McCartney</td>
<td>Forever Changes</td>
<td>(Parlophone)</td>
<td>12/93</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Sting</td>
<td>I Love My Life in You</td>
<td>(A&amp;M)</td>
<td>12/93</td>
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### 4. NORTH

<table>
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<th>Song</th>
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<tbody>
<tr>
<td>1</td>
<td>Sting</td>
<td>I Love My Life in You</td>
<td>(A&amp;M)</td>
<td>12/93</td>
<td>1510</td>
</tr>
<tr>
<td>2</td>
<td>Michael Jackson</td>
<td>Bad</td>
<td>(A&amp;M)</td>
<td>12/93</td>
<td>1510</td>
</tr>
<tr>
<td>3</td>
<td>Michael Jackson</td>
<td>Beat It</td>
<td>(A&amp;M)</td>
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### 5. WEST CENTRAL

<table>
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<th>Song</th>
<th>Station</th>
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### 6. SOUTH

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DINA CARROLL

THIS TIME

Her U.K. smash hit single
GOLD & PLATINUM SUPPORT ACROSS ALL FORMATS
ENTERING EHR TOP 40 THIS WEEK!

Czech Republic
BONTON RADIO/Prague
RTL CITY RADIO/Prague

Germany
RADIO GONG/Nuremberg
HUNDERT & Berlin
BERLIN 88.8/Berlin

Ireland
2 FM/Dublin

Italy
RADIO CLUB 91/Naples
RADIO CLUB 91: DANCE/Naples

Sweden
RADIO CITY/Stockholm

United Kingdom
ATLANTIC 252/London
BBC RADIO 1/London
BEACON RADIO/Wolverhampton
BRMB FM/Birmingham
CAPITAL FM/London
CHILTERN NETWORK/Dunstable/
Northampton/Gloucester
METRO RADIO GROUP/Newcastle
PICCADILLY RADIO/Manchester
DOWNTOWN RADIO/Belfast
FORTH RPM/Edinburgh

Taken from the NO. 2 U.K. album So Close
Now in excess of GOLD status in the U.K. within only 2 weeks of release