Country, EZ Formats Opted For UK North West Licence

by Mike McGeever

Several major UK radio groups are among the 11 companies competing for the North West "regional" independent commercial radio (ILR) licence advertised by the Radio Authority. Country, easy listening or a combination of the two formats are included in more than half the number of bids submitted to the regulator on its March 16 deadline. Among those bidding include a Radio Clyde/NJR/ Media Venture consortium, Southern Radio, Trans World Communications, The Chrysalis Group and David Prowse, former chairman of ITV franchise Granada Television.

The franchise is the second and largest of five regional ILR licences to be awarded this year. With a potential audience of 4.3 million adults, the North West service will be the largest commercial station outside of London. Although the services are not awarded on the size of cash bids, it is an integral part of the Authority's review process. Sources say the bids range from £600,000 (app. US$950,000) to £2 million per year for the eight-year licence. The Authority expects to announce the winner within three months.

The FM licence is for the provision of a service which is expected to cover most parts of greater Manchester, Merseyside, south and central Lancashire and the northern districts of Cheshire.

Jonathan Arndt of Hallett Arentd, a London-based radio research and consultancy company, says it makes sense that most applicants are applying for a country or easy listening format. "First, the service has to be one that compliments the existing services in the area," he says. "You can't say what would be the most popular service and go with that. Easy listening would be new to the area and country is a strand of programming that is not on offer."

Arentd adds that the idea of country formats or country woven into an easy listening service stems from research of the region. He contends the other formats submitted, such as jazz, news/talk (continues on page 29)

No. 1 in EUROPE

European Hit Radio
WHITEY HOUSTON
I'm Every Woman
(Arista)

Eurochart Hot 100
2 UNLIMITED
No Limit
(Byte)

European Top 100 Albums
OST - THE BODYGUARD
The Bodyguard
(Arista)
Fewer Knock-On Album Sales After '93 Brit Awards

by Steve Wonsiewicz

The UK record industry says it is pleased with the knock-on sales effect of the 1993 Brit Awards despite a 10% drop in fewer copies being sold after the event this year and a slight dip in audience viewing.

During the three days after the February 16 gala in London, an estimated 255,000 albums were purchased, while last year during the period consumers bought around 355,000 albums, say industry sources. Over a 17-day period around the award, an estimated 433,000 albums were sold, according to Gallup. The ceremony, which was carried live on ITV's Carlton Television for the first time, was viewed by an average 8.5 million British TV viewers. Last year 8.7 million viewers tuned in.

The results are "more than acceptable," says Jeff Clark-Meads, director of communications for the UK record industry trade group the BPI. Clark-Meads says the industry braced itself for a drop in sales figure because of the continued recession in the UK.

The BPI says another benefit will be increased international sales by British artists through the sale of the show by Radio Vision International to broadcasters in more than 25 countries. More programme sales are expected.

Commenting on the show, John Nelligan, MD of main sponsor Britannia Music, says the show was "without doubt the best" since the company's sponsorship started five years ago. In addition to Britannia Music, the Brit Awards 1993 enjoyed cooperations with Levi Strauss, Topshop/Top Man and Rodial. All sponsors say they are happy about the event's impact on business.

"A substantial increase in sales of the nominated artists and winners is still being achieved," says Nelligan. "I am sure that the lessons learned at every event go to make each year's show even better than the last and Britannia Music is proud to be able to make a contribution."

Adds Roy Edmondson, marketing manager of Levi Strauss (UK) "I think we all learned a tremendous amount on how to get this to work and where further opportunities are, which will be of benefit for any future activities."

Brits in France managing director Lisa Anderson says the show improved dramatically and that there was an entirely new focus of marketing surrounding the event. "The event is now expanding to encompass activities across a number of industries," she says. "It is interesting to note from a music industry point of view that the clothing and retail industries take this event and the amount of importance they attach to it."

Virgin France Debuts New Weekend Label

by Emmanuel Legrand

FRANCE

Virgin France is launching a new in-house label called Weekend to concentrate on new French acts. The imprint is the brainchild of international manager Alain Artaud, who will manage the label in addition to his current duties. Weekend will operate under the wings of Virgin, using the Label Group structure, created a few years ago to handle the marketing and promotion of indie labels signed to Virgin such as 4AD, Beggars Banquet, Creation (before they sold it to Sony Music France) and, more recently, Seattle-based Sub Pop.

Comments Artaud, "This label is something I have wanted to do for quite some time, but the situation with the sale of Virgin slowed the process. Now that it is clear that Virgin is an entity separate from EMI Music in France, Emmanuel de Buret and Patrick Zelnik (respectively, president and MD of Virgin Records and president and MD of the Label Group in France), gave me the go ahead."

"I wanted to create within a major a small entity that would work like a UK independent label, doing the same kind of spirit and rigor. With a limited team, we'll sign, develop, market and promote local acts. If needed, we'll use the promotion team of Virgin."

Already signed are the band Les Occidentaux (an album will be released this month) and Philippe Pascal, former frontman of the Virgin Group. All sponsors say they are happy about the event's impact on business.

FRANCE: Europe 1 Founder Floirat Dies

FRANCE: Europe 1 Founder Floirat Dies

UK: BBC Radio 1's Vance Jumps To Virgin Radio

PORTUGAL: Commercial's Sell-Off Set; Gold Net Debuts

GERMANY: Kick Musik Goes Classical

ITALY: Radio Deejay Raises Money For AIDS

Famous Moves Into Europe; Stack Named Creative Dir.

by Michael Stack

For the Record

In our story on the licensing deal between Telereign Records and Warner Music Sweden (M&M February 27), Telereign MD Klaus Lunding says he did not sign the deal purely for financial reasons. He says the financial side was important, but that "Warner complements Telereign in a positive way creatively" and that as a large company "Warner can offer the kind of support we need on the administrative side."
RAI, Private Stations Team For Joint Promo

by David Stansfield

ITALY

Peubester RAI Radio has teamed up with the private radio sector to launch Club Della Radio (Radio Club), a project which aims to improve services and create a better image for Italian radio on the domestic and international markets. Club Della Radio is currently at discussion stage, but a full organisational structure is expected to be formalised soon.

National private radio network

association RNA is involved in the club, as well as local station association AER. Comments RNA secretary Sergio Nattucci, "The idea was born out of the need for the private sector and RAI to reach an agreement on a number of issues. It is a positive move which will enable us to confront issues such as frequency problems, advertising and audience research together."

AER secretary Carlo Degl'comi claims the image of the Italian radio sector has been destroyed over the last year. He places much of the blame on the indecisions of parliament to implement broadcast legislation such as the law "Dagli " which is encouraged about the decision of Telecommunications Minister Maurizio Pagani to speed up the reallocation of broadcasting licences (M&M, March 6). "It's now time for the Italian radio sector to wake up," he says. "There are so many things to do and we can follow some of the examples set by radio sectors in France and the UK. We need a good PR service, research facilities and major personalities to back radio and some kind of annual 'Oscar' awards system for programmes. We need professionalism, inventiveness and intelligent investment. We've had a difficult rapport with RAI in the past, but we both realise the great potential for radio on the domestic market."

RAI's involvement is being headed by Corrado Guerzoni, vice-director general of Radio RAI, Enzo Viggiani, director at RAI's Rome-based Radio Centre and Antonio Pierschiet, coordination director for all RAI radio stations. Comments Pierschiet, "Club Della Radio is the first initiative of this kind in Italy which will aim to defend the interests of the whole radio sector and not just one station against another. Radio has been undervalued on the domestic market if you compare the situation with the US, the UK or France. It's been given a 'poor sister' status compared with TV and, while that's not entirely true, as the sectors have different audiences, the situation had led to a series of adverse consequences both in political and technical terms."

Pierschiet also admits too many stations have been operating on the market and the resulting "frequency chaos" has affected advertising badly. RAI decided it would be constructive to collaborate with all stations which operate professionally," he says. "Our main objectives will be to bring some order to the frequencies, to improve the quality of programming and to attract more advertising clients."

Meanwhile, despite criticism RAI will be willing to exchange programming, service and technical know-how with the private sector in an effort to achieve these ends.

NRJ, SIRTI Exchange Fire Over Communication Law

by Emmanuel Legrand

FRANCE

NRJ is continuing to fight against the proposal in France's never-voted-but-much-discussed communication law suggesting that local advertising be limited to local stations. In a recent open letter addressed to CSA president Jacques Bouvet, NRJ president Jean-Paul Baudoucrex contends that if such a system was implemented, it would lead to an impoverishment of commercial stations in the regions as advertisers simply wouldn't be interested by such a limited offer.

Baudoucrex attacks the CSA and the local commercial radio organisation SIRTI, arguing that blocking local stations from being affiliated is a national policy in order for the rest of their choice is a "failure." He cites a study by government organisation SJTI that "70% of these stations are in a very bad financial condition and 30% of them are about to call in the receivers." As a sign of how NRJ helps local radio, Baudoucrex says the network "promoted 5,000 local events in 1992, and created over 400 jobs to produce or sell the

20% local programming." He concludes, "Only large operators have the technological and financial means to develop quality programmes. Local and national stations are not incompatible. Only collaboration between local stations and national networks can ensure the development of attractive local programmes and the future of local commercial stations. Considering that, it is hard to understand why the CSA continues to prefer to let stations die rather than let them ink deals with national networks."

Meanwhile, on February 26, Bouvet received a brief open letter from SIRTI president Eric Hauville, also the founder of regional EHR network RVS based in Rouen. Writes Hauville, "The economic reasoning of the National Group is really the following: Local commercial stations are in such a bad situation that it is better to kill them all and force them to be affiliated to a national network."

He continues, "The truth is quite the opposite, it is because national networks have expanded savagely that independent stations are in a critical condition."

Calling Baudecruex's comments "propaganda," Hauville raises the question of whether all the stations affiliated to NRJ or the FE FM are also expected to respect the 20% rule of local programming. He also asks how many of the 400 employees mentioned by Baudecroux are "professional journalists." "There is reason to believe that ad sellers are much more numerous," he writes.

"NRJ forgets the audiences refused by programmes Vibration, RVS or Scoop," he adds regretting Baudecruex's statement that local programmes can't deliver quality. Hauville then notes that the relentlessness of NRJ is evidence of how important the issue is and how crucial the outcome.

In a subsequent interview, Hauville says, "NRJ forgets that Baudecruex is going too far. But this is only the beginning and I fear the worst is yet to come. Any government will have to address the issue of the radiodrome which, until now, in the interests of RAI has been under the law [prepared but never discussed by parliament] will resurface. It is an issue which will be discussed in the EU.C."

"In the interest of Baudecruex to lobby on this issue. But I don't think that many will follow him." Hauville admits that independent commercial stations are "in a sticky condition, especially when national networks sell local advertising for almost peanuts to wipe out the market."

He adds that the situation is hard for everyone, but that if the local market is reserved for local operators, the chances of survival for independents would be better. "This is the last chance," he says, "If nothing is changed, we'll survive for two or three years, and we'll all be eaten. If only B and C stations are allowed to collect local advertising, however, we can be viable."

"We must be able to work along side each other."
Report Offers Alternatives For Swedish Radio, TV

by Ken Neptune

SWEDEN

The Swedish public broadcaster Radio AB, which includes Swedish Radio, Swedish TV and Educational Media, is currently in the process of expanding in the future as individual AB corporations, according to a recent report on the future of Swedish radio drawn up by business lawyer Claes Beyer.

The paper, handed over to Minister of Culture Birgitt Friggensbo proposes three alternatives for ownership of Swedish radio:

- Transferring Swedish radio to a different government foundation, or
- Take-over by the state.

The paper was commissioned early this year in anticipation of conflict of interest among share-holders planning to invest in commercial radio. The conglomerate is currently owned 20% by the press, 26% by trade and industry groups, and 60% by a group of 12 special interest organisations.

While Beyer's report does not suggest one alternative over the other, as present mother company, Swedish Radio AB would become owner for the radio and television operations.

The proposal has been structured to meet the directive to strengthen radio and television operations and preserve their independence from state control. There is also a stipulation that Swedish parliament, the Riksdag, should be able to determine at the end of each contract period whether the operations will continue and in what form.

According to Ministry of Culture secretary Louise Bonbeck, the next phase is a parliamentary committee study of Beyer's proposals. Recommendations will then be passed on to another parliamentary body which will have until March 31 to make a final decision on the matter before it is put to a vote.

Power To Handle In-Shop Ads

by Marc Moes

BELGIUM

As March 1, radio ad sales company Transistor (subsidiary of the multimedia advertising company IP) and Distriuph, (headed by Radio Contact founder CEO Francis Lemaire and Axel Defort), joined forces to handle point of sales advertising in a new company entitled Radio Power.

Distribution launched in May 1990 by Lemaire, supplied computer-operated music systems for warehouses and megastores, playing background music based on

Tussle Surrounds Rights To Lyricist

by Kai Roger Ottesen

NORWAY

PolyGram Records Norway has taken out legal proceedings against state broadcaster NRK and independent record company Kerkelig Kulturverksted following their decision to

jointly release a compilation album by the late lyricist Alf Pryseen. PolyGram claims to have an exclusive contract with Pryseen dating back to 1954 when he was signed to Philips. A judgement is expected in mid-March.

NRK and Kerkelig Kulturverksted released Original Pryseen in the beginning of March, cataloguing the lyricist's career from 1946-1970.

_comments by PolyGram chairman and MD Jorn Johnsen, "We demand that the album be withdrawn from the market. We began discussions a year ago regarding releasing an album by Pryseen, and this will be released in September.

Spokespeople for NRK and Kerkelig Kulturverksted were unavailable for comment at press time. NRK MD Carl Henrik Grondahl, however, said, in an interview in Norwegian newspaper Aftenposten that all legal aspects were cleared for NRK's part. In the same interview, Kerkelig Kulturverksted MD Erik Hillested claimed he was unaware of a contract with PolyGram. He added, "It's important that Pryseen, as a part of Norwegian culture, is not placed under restricted contracts with multinational companies."

Irish IFPI Chairman Attacks Classic Hits Radio

by Dermott Hayes

IRELAND

The role of commercial radio was the subject of fierce discussion at a recent meeting of the Irish Marketing Institute in Dublin, where Irish IFPI chairman and MD of Warner Music Ireland Peter Price accused stations with a classic hits format of "crapping the future of Irish music." Price pointed the finger in particular at Dublin's two commercial radio stations: Classic Hits 98FM and FM 104, for what he called their lack of support for new Irish music.

Radio was the traditional tool for promoting new music, said Price, and today's generation will not want to listen to the hits of the '60s and '70s in the next decade. He added that those Irish acts who had won Grammy and Brit awards recently had been given their breakthrough support from media and radio in particular. He picked out public M60/gold 2FM as an exception, however, for its continued support for new music.

The criticism was defended by the bosses at 98FM and FM 104, however. "The reason a record company chooses to sign a new band is because it recognises the group's commercial potential," contested FM 104 MD Dermot Hanrahan. "We must be allowed the same privilege, to play music that will get us more listeners."

Ninety percent of radio is spent on the 14 most popular songs. "FM 98FM PD Derek Anthony said, "98FM plays music the audience says it wants to hear."

Hanrahan commented that FM 104 wanted success for the Irish music scene, but that the station had to appeal to a broad listenership for its commercial survival. He added that targeting a narrow audience had not worked for the stations. Both MDs pointed to ratings as proof that they were playing what their audience wanted: FM 104's audience share increased from 16% in the last year, while 98FM enjoys a 33% market share.

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MUSIC & MEDIA MARCH 27, 1993

News
Newsmakers

Profile

Uwe Frigg
erliner Rundfunk
Germany

PD of soft ACE Berliner Rundfunk Uwe Frigg says that much has changed in the Berlin radio scene since the fall of the Wall. "The Berlin radio market was also divided by the Wall, although radiowaves don't actually know any borders. Many people in the former DDR tuned in to Western programs to learn about events in West Germany."

With the fall of the Berlin Wall, consumer and radio trends in eastern Germany are now becoming more similar to those in the West, says Frigg. However, research shows that East Germans use radio much more as an information service than their West German counterparts and this is something Berliner Rundfunk takes into account in its programming. Friggs forecasts that format radio stations will start springing up in the former East Germany.

Berliner Rundfunk is Germany's oldest radio station (since 1923) in the former DDR, but in 1990, media commission. It is hoped that regular conferences will be started again, and in particular to end the romantic dream of each person having his or her own radio and TV station. It must be prepared to demand respect and responsibility from the media and its opportunities and must demand that the airwaves be put to efficient use.

The Joint Council For Electronic Media in Denmark, which includes the three leading national organisations, FAEM, Den Kristne Produserende and COMOD, is now working huge efforts to illustrate the problems and establish the objectives work out a specific model which can form the basis for a new bill. One of the priorities is to adjust the existing frequency plan, which will include the frequencies which have been reserved for an additional Danish radio network.

It is hoped that regular commercial conditions will be established on a local basis. In terms of the application procedure and the operation of local stations, which will be financed primarily by commercials. Another stumbling block in Danish broadcasting is the ban on networking. There are several instances of broadcasting breaches being confiscated as a consequence of a breach of this ban.

New Danish Gov't Faces Knotty Media Legacy

by Glenn Lou Rentius

The recent fall of Conservative Danish prime minister Poul Schléfter after 10 years in office was in many ways the end of an era. It was the end of a period of efforts to reduce consumer expenditure and to lowest inflation and unemployment. It was also a regression in which media options opened up, and pustbac Danmarks Radio's monopoly of the airwaves was broken by privately-owned commercial local radio and TV.

The first non-commercial or "grass roots" local radios appeared in 1983, beginning the struggle for licences, broadcasting time and permission to run advertising. The media law authorising its existence was conceived with the intention of offering religious and political groups a voice on the air, not of permitting or supporting commercial music radio stations.

However, memories of the popular Radio Mercur, broadcasting between 1959-1963 from international waters off Copenhagen, stoked Danish hopes of a more liberal media law which would authorise an informal radio station more popular with the young generation. Danmarks Radio's P3, seen as a possible substitute, was never a success.

In August 1988 it was concluded that there was insufficient national and regional support for local to survive, and local radio was granted permission to broadcast commercials as long as 10% of the income from the commercial station was deposited in a fund to help finance non-commercial local stations. This was a paradoxical compromise devised to authorise commercials. The fund was discontinued in 1990.

Problems arose from the fact that the 1983 local media law did not cover or protect commercially-financed enterprises, and these soon fell victim to a new law intended to take advantage of stations on an independent or voluntary basis. Meanwhile, a greater threat loomed in the form of the new national commercial TV channel, TV 2, part of a prestigious political project which included one national and eight regional TV stations in a country with a population of only five million.

Since then, local stations have fought for broadcasting licences, airtime hours and advertising budgets. This has left Danish broadcasting caught in a political compromise which has developed into a grotesque farce. Politicians have repeatedly been put in the awkward position of demonstrating against the apparent boundless inadequacy of the law. Meanwhile, the law has been repeatedly adjusted with ad hoc supplements.

There have been tussles over the last 10 years regarding the permission to use the Danish airwaves more or less commercially and more or less as a local media. And only a few, if any, have succeeded in operating a commercial radio station entirely "legally," with a reasonable balance between income and expenses. Radio, otherwise an excellent media, has become a dispensable business to be involved in professionally. And the inefficient use of the Danish FM band is not due to a lack of good trade conditions, advertiser interest or good radio managers.

To do nothing about this situation means that radios formed from both a moral and a financial point of view. The new Government must be prepared to start all over again, and in particular to end the romantic dream of each person having his or her own radio and TV station. It must be prepared to demand respect and responsibility from the media and its opportunities and must demand that the airwaves be put to efficient use.

The Joint Council For Electronic Media in Denmark, which includes the three leading national organisations, FAEM, Den Kristne Produserende and COMOD, is now working huge efforts to illustrate the problems and establish the objectives and work out a specific model which can form the basis for a new bill. One of the priorities is to adjust the existing frequency plan, which will include the frequencies which have been reserved for an additional Danish radio network.

It is hoped that regular commercial conditions will be established on a local basis. In terms of the application procedure and the operation of local stations, which will be financed primarily by commercials. Another stumbling block in Danish broadcasting is the ban on networking. There are several instances of broadcasting breaches being confiscated as a consequence of a breach of this ban.

New, however, social democrats are considering permitting networking to a limited degree, eg. for news. There is already a legal "network" between a number of stations owned by the Labour unions and the social democratic newspaper Politiken.

Politically there has never been much interest in solving operational problems in local radio, seeing this as a potential test case which offers minimal political benefit. Nevertheless, the new social democratic minister of culture Jytte Hilden has requested a hearing of the problems, while Prime Minister Poul Nyrup Rasmussen has suggested setting up a media commission.

It is time for a new media policy. Pressure from those working in the media, along with the help of the Joint Council could help towards change and the introduction of a new law which certain-ly not before the end of 1993.

If, on the other hand, a Media Commission were set up, this would imply a deep and extensive examination of the media, and it would be a long time before any solution was reached.

It is time now for courage, vision and drive in Danish media politics, and it ought to be a priority for the new Government to carry through a decent Bill for local radio.

-- The station aired a transitory programme which Frigg says was "too unstructured to be very successful in the Berlin-Brandenburg market." A programme relaunch on October 5 set out to change this, targeting younger listeners in the 30-49 age-bracket and turning to a Gold-based soft AC format. When the EMA Ost '92 ratings came out in December, Berliner Rundfunk scored a 43.6% increase in listeners yesterday since the summer MA '92 ratings with 414.000 daily listeners.

Berliner Rundfunk originally had a relatively old target group of 50+ years. Now that it is also targeting younger adult listeners, Frigg says Berliner Rundfunk is filling a gap in the market. He says that Berliner Rundfunk does have competition, however, from ACE Hunder and EHR/ANTV Arbejderbund.

The station plays a large share of titles which were hits in former East Germany. A typical hour of Berliner Rundfunk's playlist included Don McLean Heart Breaker, R.B. Greaves Take A Letter Maria, Barbara Dickson January February, Paul McCartney Hope Of Deliverance, Gerry Rafferty Baker Street and Paul Anka 'Sam Tog.'
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EXAMPLE:

1992—Singer Jimmy Buffet and wife Jane Slagsvol have their second child, which they name Sarah Delaney, in Nashville, Tenn.
1992—Billy Idol is fined $2,000 by a Beverly Hills, Calif., judge after pleading no contest to charges he hit a woman in the face as they left a restaurant together the previous October.
1984—Marvin Gaye is shot to death by his father during an argument, one day before his 45th birthday.
1974—No. 1 Billboard Hit: "Hooked on a Feeling," Blue Suede. The song is originally a hit in 1969 for B.J. Thomas, who hit No. 1 with "Raindrops Keep Fallin' on My Head."
1969—The Beach Boys sue Capitol Records, claiming unpaid royalties and production fees.
1956—A Paramount Studios screen test by Elvis Presley leads to a three-film contract guaranteeing $450,000.
1939—Rudolph Isley of the Isley Brothers is born in Cincinnati.
1932—Singer/actress Debbie Reynolds is born in El Paso, Texas. Her biggest pop hit is "Tammy" in 1957.

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At last, Swedish airwaves are set to go commercial. As perhaps the last hurrah of a once obscure airwaves, the battle for its own slice of the airwaves is about to begin. Even the State broadcaster P3 recently admitted, in a mid-sentence of a press release that rapping in French really works. Traditional jazz arrangements taken from Dizzi Gillespie and the Count Basie Orchestra are likely to be very much a taste making, because, as Grossman admits, finding some of the records that Bill with his Top R&B chart charts "can be difficult at times. We've been on air for 11 years now, and it's just in the last two or three years that the other stations have started playing our sort of music. For a long time nobody would touch dance, but now we're beginning to develop our own world beating acts like Night Porter and US rapper Positive K. Nobody would touch dance, but that's changing now."

In Gothenburg, only City Radio's "Party Pleasure" offers a mix of dance and soul. (Sundays 17.00-20.00) with a small amount of rap. Current tracks on the "Party Pleasure Top 10" include Cut & Move's "Give It To You. Once a month the show's producer (and also club and radio DJ) Morton Soderstrom also includes a reggae show from Papa Dee and acid-jazz DJ Paul Hemmingsson. "It's difficult to say whether commercial radio will help dance. Fringe formats never fare well on commercial radio and dance is still a fringe format. (Right now the trend in dance is towards house music, but with that "90s 'taste' about it.) So I think dance is likely to suffer. But you have to remember the underlying trend. The kids are ready to mix more and more dance music and they're going to do it on their own." State broadcaster P3 recently began playing considerably more upfront dance music in preparation for the commercial reality of its audience seeking rivals, after April. Should this be a good sign? "I don't think it's a taste of things to come," says Wallin, "but there is some good news, because before the move towards commercial radio, P3 played a bizarre mix of folk music and rock music. Now it's looking more at the youth audience that it has been told to attract i.e. those 15-20 year-olds. The station even plays house and techno music now."

Yet commercial radio offers an open door, rather than a closed one, to the more open-minded listener. Because as ever, the dance-mad youth audience of today is set to become the radio audience of tomorrow. Though for the time being dance, it seems, will have to prove its popularity before Swedish pop radio will prove dance.

**European Dance Radio top 25**

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| 2 | 1 | 6 | 2 UNLIMITED/No Limit (Rhythm)
| 3 | 5 | 6 | Matthew Wildman/How Can I Love You More (deConstruction) |
| 4 | 6 | 6 | NAUGHTY BY NATURE/Hip Hop Hoary (Epic) |
| 5 | 14 | 6 | SHINEHEAD/Jamicon In New York (Elektra) |
| 6 | 2 | 6 | U.S.A.R./Open Your Mind (deConstruction) |
| 7 | 11 | 2 | WHITNEY HOUSTON/I'm Every Woman (Arista) |
| 8 | 13 | 2 | SHAGGY/Oh California (Greenstream) |
| 9 | 16 | 7 | MARY J. BLIGE/Reminisce (Uptown/MCA) |
| 10 | 6 | 2 | DR. ALBAN/Sing Hollahey (SwedMix) |
| 11 | 13 | 2 | RAPINATION/KYM MAZELLE/Love Me The Right Way (Arista) |
| 12 | 3 | 2 | BIZARRE INC./Tek My Love (Vinyl Solution) |
| 13 | 2 | 3 | MAXXMAN/All About Eve (Fakin' Love) |
| 14 | 16 | 4 | BOBBY BROWN/Get Away (MCA) |
| 15 | 15 | 2 | CATHY DENNIS/Falling (Polydor) |
| 16 | 16 | 2 | DIGABLE PLANETS/Rebirth Of Sick (Pendulum/Island) |
| 17 | 8 | 8 | ALEXANDER O'NEAL/Love Makes No Sense (MCA) |
| 18 | 7 | 4 | MARSHA WHITE/Give It To You (RCA) |
| 19 | 24 | 5 | U.S. 3/Cantstop (Blue Note) |
| 20 | 20 | 2 | GLOWWORM/L My Cup (Polydor) |
| 21 | 7 | 2 | SHAMEN/Pocono People (One Little Indian) |
| 22 | 21 | 2 | LULU/Independence (Parlophone) |
| 23 | 21 | 2 | ARRESTED DEVELOPMENT/Revolution (Chrysalis) |
| 24 | 23 | 2 | CAPT. HOLLYWOOD PROJECT/More And More (Interchied) |
| 25 | 9 | 3 | S.O.U.L. S.T.Y.E.M./My Grass Is Greener (Motown) |

The European Dance Radio (EDR) top 25 chart is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations playing various styles of dance music. Danish DJ and radio DJ, Per Wallin for the radio DJ, Per Wallin for the The European Dance Radio (EDR) top 25 chart is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations playing various styles of dance music. Danish DJ and radio DJ, Per Wallin for the

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**Music & Media**

MARCH 27, 1993
Some Thoughts On Security

by Andy Bontok

It is a sad reflection on modern European society that vandalism and senseless damage is on the increase and that radio stations, especially their transmitter sites, are often the target. While it is generally the case that organized terrorists normally leave TV and radio installations alone, mindful of the fact that they provide the very publicity that they require, this is an element of anarchic and mindless thugs for whom nothing is sacred.

Particularly vulnerable are AM (medium wave) mast sites. Because they are often quite large mast-radiators (the mast itself is the aerial) with guy wires holding them up, the total ground area taken up by them is uneconomical to fence off in its entirety. The guy wires are particularly tempting to hacksaw-wielding attackers and, of course, it only takes the cutting of three or four wires to topple the entire thing.

It is impossible to protect sites from concerted attack. The professional vandal will bypass everything to gain access and stop at nothing to reach the goal. However, the amateur or part-time vandal can be quite easily deterred. 'High visibility, low cost' is the phrase that pays in this case. While it is normally not practical to fence the entire site it could be possible to fence around the base of every guy wire with a two-meter high chain link fence topped by razor wire. Of course, if one of your station's advertising clients is a fencing company the phrase contra-deal springs to mind.

As most attacks are liable to happen at night, the provision of floodlights activated by passive infra-red detectors can aid the deterrent. These are very expensive, a pair of lamps with a detector retails for about £20. If your site is on farm land, however, you might find that livestock grazing around the base of the mast will set the lights off.

A more sophisticated system, but one that will be no more expensive than the average home burglar alarm, could incorporate an audible alarm or even an automatic alarm to the police or to your studios.

You might find that a liberal sprinkling of "DANGER—HIGH VOLTAGE" signs with graphic pictures of little men getting killed by giant sparks will be enough to deter the nervous vandal. Mast sites are dangerous, especially the AM mast-radiators which have high voltages on them. A letter sent to all the local schools or even better a visit by one of your DJs to explain to the kids how dangerous they are (just like railway lines and electricity pylons) may just dissuade any potential prankster before they do anything stupid.

Because of their remoteness from your studios, mast sites are a potential security problems. You don't need to expend huge amounts of money to reduce the risks but it is worth protecting yourself as well as you can—the loss or damage of an antenna could have you off the air for quite a long time.

There are many places to secure mast sites. A more secure mast site, which is often the case, is a fencing company the phrase contra-deal springs to mind. As most attacks are liable to happen at night, the provision of floodlights activated by passive infra-red detectors can aid the deterrent. These are very expensive, a pair of lamps with a detector retails for about £20. If your site is on farm land, however, you might find that livestock grazing around the base of the mast will set the lights off.

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Let CEDAR DC-1 Clean Up Your Act!

Recently introduced by and available though HHB, the DC-1 de-clicker allows real-time de-clicking based on the unique "4-pass" system developed by CEDAR. Capable of removing 2,500 scratches per second per channel, it has numerous uses in today's radio and production studios for CD re-mastering and the playout of archive material.

The DC-1 will accept digital (AES/EBU or SP-DIF) or analogue (balanced or unbalanced) signals. The CEDAR system detects even the finest clicks and replaces them with a carefully calculated judgement of the genuine signal that existed before the recording was damaged. While all the clicks are removed, the power of the CEDAR system means that all the ambience and natural life of the original recording is maintained.

HHB - London, UK; Tel: (+44) 81.960.2144

West Turns Back To Tannoy

West has worked with TEAC and Hill Audio over the last five years. Says West of his new post back at Tannoy, "To create the right products it is very important to work alongside the end-user and understand their requirements. Our research within the pro audio market has revealed a number of opportunities which we are now actively targeting."

Tannoy - Coatbridge, UK; Tel: (+44) 2364 20199.

(continues on page 10)
Station Operations

(continued from page 9)

**Otari "Move"**

**Euro HQ To Germany**

In what is described as a drive to improve efficiency and to meet the opening EC market, Otari Inc. Tokyo has announced the formation of Otari Europe. This is the new name for Otari Deutschland GmbH near Dusseldorf where a new 200-square meter central warehouse has been constructed.

The announcement has been received with some perplexity by the European pro-audio industry who have hitherto regarded Otari UK as its first point of call. As if to stave off any problems the press release goes on to say the UK as its first point of call. As if to stave off any problems the press release goes on to say the UK as its first point of call. As if to stave off any problems the press release goes on to say the UK as its first point of call. As if to stave off any problems the press release goes on to say the UK as its first point of call. As if to stave off any problems the press release goes on to say the UK as its first point of call. As if to stave off any problems the press release goes on to say the UK as its first point of call. As if to stave off any problems the press release goes on to say the UK as its first point of call.

**APEX Launches CDR 40**

After an initial limited launch, APEX, the Belgian pro audio manufacturer, has officially launched the CDR 40 Compact Disc from either an analogue or digital input with both inputs and outputs available unbalanced on phono (RCA) connectors or balanced on XLRs. The CDR 40 has been designed with ease of operation in mind. The main front panel controls are all large illuminated push buttons and remote control is also available. Track increments can be either manually or automatically controlled and data about all tracks is kept in the programme memory area until the engineer is satisfied with the recording when the disc is transferred from Orange to Red Book standard.

APEX have also announced upgrades to their successful Parametric range of equalizers. The Parametric was the first standalone unit to combine graphic and parametric equalizer sections. Now APEX have added further upgrades to enhance the performance of the Parametrics including change to an asymmetrical filter design on the parametric section with more boost than cut. Additionally each parametric section now handles the full 20Hz to 20kHz frequency range.

APEX - Hasselt, Belgium, Tel: (+32) 11.280171

**IDB Introduce IDAT From France**

IDB Communications continues its move into the European marketplace with the introduction of IDAT (International Digital Audio Transmission) duplex service from the MDIEM convention in Cannes recently.

Los Angeles-based KISS FM's morning show hosted by Rick Dees used the service from MDIEM and then Euro Disney in Paris, transmitting live shows via ISDN to France Telecom's uplink station in Paris onto Intelsat 307 to IDB's International Teleport at Staten Island, New York.

The signal was then sent by domestic satellite to IDB's Culver City, California Teleport and thence by landline to KISS FM.

**Audionics Ace Goes Modular After Feedback From Users**

Following the success of the ACE console since its launch in 1991, Audionics has announced the launch of the Mark 3 version. Standard and special versions of the Mark 1 and 2 ACE are in use at the BBC and independent radio stations throughout the UK. It was the feedback from users and potential clients that led to the development of the Mark 3 ACE.

The single piece front panel of the Mark 2 has been replaced by conventional individual channel modules interfacing with the standard modular units in the back of the desk. The original VCA circuitry remains the same with minor updates but the ACE's internal construction has been rationalized. New exterior styling has lent a more graceful appearance to the ACE and the first two Mark 3's are due for installation at UK ILR SGR Fm/Pipeworth.

Audionics has also recently produced bespoke audio test sets for National Transcommunications Ltd. which provides transmission services to UK broadcasters. The sets are portable, mains powered modular systems of plug-in amplifiers with a standard peak programme meter. The units have been added to Audionics' range of audio products available to the industry at large.

Audionics - Sheffield, UK; Tel: (+44) 742.422333

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4. We are also licensing our original master recordings of international artists to any part of the world.

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AmericanRadioHistory.Com
Japanese Music Industry Takes Closer Look At European Market

The Japanese music industry is slowly but surely adopting a higher profile in Europe, as more Japanese record companies and music publishers look for business opportunities in the region.

One firm that has been doing a fair degree of deal-making in Europe of late is Pony Canyon (PC), ranked number 5 among Japanese record companies. Tatsuo Ozu, general manager of Pony Canyon's international A&R department, says the company is currently looking for European artists with the potential to sell in the Japanese market, although until recently PC's European activities have focused on dealing with UK indie labels.

"If we keep our ears open, we can pick up good artists, get the master rights, and have some success in Japan," he says. Ozu goes on to explain that becoming "big in Japan" can have a rebound effect for European bands, in which interest in a band increases in its home country after it scores some success in nippon.

At least that's the scenario for the next album by British hard rockers Praying Mantis, to which Pony Canyon has the master rights. The album is to be released in Japan in April. Following that, Ozu says PC will license the album's European release through UK indie Music For Nations, for whose product Pony Canyon has the master rights.

One recent UK licensing deal that has worked out well for Pony Canyon is that with JamStyle Council alumnus Paul Weller, whose solo album was released in Japan and Southeast Asia by PC in spring 1992. So far it has sold 60,000 copies, which is not quite in the same league as multi-million-selling domestic acts such as Dreams Come True and Chage And Aska, but quite respectable for a foreign release.

Pony Canyon has also achieved a fair degree of success in Japan with the laid-back pop/jazz of British band Workshy, moving 45,000 copies of the band's album Ocean last year. As with the group Praying Mantis, Pony Canyon (whose deal with Workshy covers the master rights to the band's next few albums) will try to license Workshy's release to European record companies.

Although the Japanese economy is going through a tough period, things aren't quite as bad as in some European countries, and for this reason Ozu thinks companies like Pony Canyon are in a good position to pick up acts dropped by belt-tightening major labels.

Right now Pony Canyon's main priority in terms of European artists is UK metal outfit Lionsheart, whose latest album Lionsheart sold 35,000 units in Japan in the five days after its February 19 release. Ozu says that a crucial factor in the album's success was the enthusiastic reception it got from influential music critic Masa Itoh in the pages of heavy metal magazine Burrn!

Ozu says that Pony Canyon is now trying to move beyond its concentration on British bands and labels. "We're trying to find new European artists, as Japanese record companies get into new European music," he says. "We contacted several French and German companies at MIDEM, but we haven't made any deals yet. We hope to introduce some European artists to Japan in a couple of months."

In Eastern Europe Pony Canyon is quite active in the classical field. The firm has master rights deals with the Czech Philharmonic Orchestra and the Moscow Philharmonic Orchestra. Ozu says PC is now looking to license the orchestras' recordings in Europe.

"Pony Canyon's involvement in Eastern Europe started a couple of years ago with licensing deals," says Ozu, "but we couldn't sign any good orchestras through smaller companies, so we started to do our own recordings."

Yamaha Music Foundation (YMF), a non-profit music education body that funds its activities through music publishing and production of master recordings, the focus is on northern Europe, specifically Denmark. That's where Paradox, winners of YMF's 1991 Band Explosion contest for unsigned bands from around the world, hail from.

Following the band's victory in the competition, Yamaha offered to produce their first album, and Paradox accepted. In May 1992 the band (whose hometown is the Danish town of Koge) went into the studio with British producer Mark Wallis in London, releasing their first single Over and Over on October 30, 1992.

Their album Games in Wonderland was released November 17 in Scandinavia on Replay Records. Hiro Murakami, international director of YMF's pop music department, says Yamaha is now negotiating licensing deals with other European record companies for the album.

"The most important thing in making the album was the pre-production and rehearsal in a summer house in Denmark," says Murakama. "The band developed a lot during that time. We were very happy with the standard of the music after the rehearsal," he says. "The only suggestion (continues on page 15)
PARADOX, who emerged from over 23,000 bands from 27 countries to become winners of Yamaha's Band Explosion 1991 World Final, have released their debut album, produced and mixed by Marc J. Wallis and distributed by Replay Records in Denmark. Following the success of the first single, "Over and Over," Games in Wonderland is now climbing the Danish album charts, and headed for pan-European breakthrough.

"The Danish band Paradox are poised on the brink of international breakthrough."
Mads Kastrup, Berlingske Tidende

"There are straight ideas, straight songs, and no doubts in Games in Wonderland, and that makes this a perfect album."
Marc Girelli, Politiken

"Paradox' hallmark is their wonderfully finished choir, with vocal arrangements you won't find anywhere else - even if you compare them to the Beatles, Eagles, and ELO."
Lars B. Jørgensen, Berlingske Tidende

"The rock surprise of the year." Danmark's (National) Radio 3

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that was made by us was regarding the sound of the vocals—apart from that we trusted Marks, and the result was fantastic." The Yamaha group of companies, well-known internationally for making musical instruments as well as music education, has been holding music competitions since 1969 when it launched the "Popular Song Contest" (Popcon) for aspiring domestic acts. In 1987 the group's domestic talent-spotting contests became part of "Band Explosion", in which unsigned foreign artists took part in Yamaha competitions for the first time. The competition, now global in scope, became known in 1992 as "Music Quest."

Through the years, Yamaha has helped discover many of Japan's top recording artists and through "Music Quest" hopes to find and develop international talent. Much of that activity inevitably centers on Europe. As in the case of Pony Canyon, YMF sees the UK as a good base from which to work in order to develop more of a presence in Europe.

"Britain is the center of the whole European market," says Murakami. He says YMF is now trying to set up a UK-based advisory panel comprising key music industry figures to support future "Music Quest" competitions.

"We're also approaching people in France and Germany," Murakami adds. "Last summer we started a publicity campaign in Europe for 'Music Quest,' and now the European music industry is more aware of the contest. We're getting a lot of support for the competition from French and German publishing and record companies."

Besides helping to nurture up-and-coming European bands, YMF also tries to promote in Europe songs by Japanese artists whose publishing it handles. For example, singer/songwriter Miyuki Nakajima's song Akuyo has been covered by various European artists in French, Italian, Spanish and Portuguese (there are also Cantonese and Mandarin versions of the song).

Murakami explains that YMF makes sub-publishing deals with European music publishers to promote its artists' material in the region.

"Any major publishing company can represent our songs through one-shot deals," he says.

Alfa Records takes an altogether different approach to the European market. The independent Tokyo-based record company, for example, has released no fewer than 40 Eurobeat dance-track compilations in Japan. Alfa international A&R (pops) manager Kiyoshi Nishigai says that some of the albums on Alfa's "That's Eurobeat" series have sold as many as 200,000 copies each in Japan.

"Eurobeat's popularity has peaked in Japan, but there are still many enthusiastic fans of this kind of music here," he says. Nishigai is less than sanguine about the prospects of selling Japanese music in Europe, although he notes that Alfa did license an album of product without chart action," Nishigai says. Since Alfa has no branch office overseas, Nishigai says the company is willing to jointly finance recording projects with European companies and share the master rights. Currently Alfa is looking for a European partner with whom to produce the second album by Paris-based duo Silent Voices, whose single Freedom saw its sales boosted by being used in a TV commercial for cosmetics company Shiseido last year.

At present Alfa has only one label deal, with Mute in the UK. Other European deals are on a one-shot basis. European artists whose music Alfa has released in Japan include Mama's Boys and Red Dogs from Britain; the Obsessed and Railway from Germany; and Sweden's Beware and Snakepit Rebels.

Alfa maintains an active presence in the European jazz market. The company has a label deal for Japan with the Netherlands' Timeless Records, whose product—including recordings by Art Blakey, Dizzy Gillespie and Chet Baker—is distributed in Japan by Alfa. The Japanese company also distributes music from its Alfa Jazz label through Timeless in Europe, as well as through Germany's Enja Records.

Jazz artists for whose material Alfa has the master rights include Michel Legrand, Kenny Drew and Barney Wilen.

by Steve McClure
Marketing New Talent

How To Break New Talent - The Handbook To Radio Hits

How does a label distinguish itself in the hundreds of records released every month? How can it be sure radio prioritises its product? Which marketing tools work best and how does it manage to cross product from one region to the other? In this special section of Marketing The Music, M&M highlights the various promotional strategies employed by the labels to break new talent.

by Robbert Tilli

New talent is defined as a first-time appearance in M&M's different airplay-derived charts over the last six months. These listings, appearing weekly in M&M, include the EHR Top 40 and Regional EHR Top 20, the European Dance Radio (EDR) Top 25 and the Adult Contemporary Europe (ACE) Top 25. New talent which appeared for the first time in these listings were grouped according to regional impact and format domination.

From the early stages of regional success, to the

which have broken through in one region over the last six months, based upon M&M's Regional EHR Top 20 listings. Europe is grouped according to 11 socio-graphic regions that (often) share a common language. For eight of them, M&M produces regional charts (for details see the full-colour map on the inside back page).

A good example of a regional smash is a capella group Pow Wow. Massive in the West Central region (France and the French-speaking areas of Belgium and Switzerland), success is so far limited to one region only.

Signed to Paris-based label Remark, the group enjoyed a national number 1 hit single with Le Chat for six consecutive weeks in the summer of (continues on page 18)

Chapter I: The Regional Smash

New acts that have broken through in one region over the last six months. Acts mentioned are listed by song, label, region of airplay activity and peak position.

Take That
A Million Love Songs
Take That
Could It Be Magic
Pow Wow
Le Lion Est Mort Ce Soir
Die Fantastischen Vier
Die Da
Roots Syndicate
Mackin' Bird Hill

Chapter II: The Regional Crossover

New acts that have crossed over from one region to the other in the last six months. Acts mentioned are listed by song, label, cross-region airplay activity and peak position(s).

Jordy
Dur Dur D'Etre Bebe
Ace Of Base
All That She Wants
Khaled
Didi

Chapter III: The Format Smash

New acts that have dominated a particular format in the last six months. Acts mentioned are listed by song, label, format and peak position.

Jimmy Nail
Ain't No Doubt
Billy Ray Cyrus
Achy Breaky Heart
Digable Planets
Rebirth Of Sick

Chapter IV: The Multi-Format Smash

New acts that have dominated more than one format in the last six months. Acts mentioned are listed by song, label, formats and peak positions.

Jon Secada
Just Another Day
Boyz II Men
End Of The Road
Tasmin Archer
Sleeping Satellite
Charles & Eddie
Would I Lie To You

Other Regional Ral Hits

Dinah Carroll
Special Kind Of Love
El Ultimo De La Fila
El Que Canta
Beckie Bell
Stepping Out Tonight
Zypher
Swinging
Frank And Walters
After

Other Regional Crossovers

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RCA
Northwest/4
RCA
Northwest/3
Columbia
Central/2
Polydor
West Central/1

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Other Regional Crossovers

Please note that some of these acts have crossed over to another region without having first appeared in their home region EHR Top 20.

Shaggy
Oh Carolina
Tori Amos
Crucify
One More Time
Rage
Run To You
West End feat. Sybil
The Love

Other Format Smashes

Sophie B. Hawkins
I Wish...
Arrested Development
People Everyday
Arrested Development
Revolution
Vivienne McCone
Revolution
TLC
Baby-Baby-Baby
Felix
Don't You Want Me
Sunscreen
Perfect Motion
Prodigy
Out Of Space
Mary J. Blige
Reminisce
Wreckx-N-Effect
Rumpshaker
Apache Indian
Arranged Marriage

Other Multi-Format Breakers

Stereo MC's
Step It Up
Shai
If I Ever Fall In Love
Heights
How Do You Talk...

4th & Broadway
EHR/20 EDR/3
Gasoline Alley/MCA
EHR/22 ACE/15 EDR/20
Capitol
EHR/13 ACE/13

by Robbert Tilli

next level of cross-regional impact, eventually culminating in a format smash: a promotion dream comes true. The next stage? Scoring on multiple formats. These four chapters—Regional Smash, Regional Crossover, Format Smash and Multi-Format Smash—lead you through the 'Handbook Of Radio Hits.' The input comes from the playlists M&M processes every week and the resulting airplay activity is monitored by skilled label executives who reveal their promotional and marketing tactics in establishing new talent.

I: The Regional Smash
In this chapter we look at some of the new acts

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Sophie B. Hawkins
I Wish...
Arrested Development
People Everyday
Arrested Development
Revolution
Vivienne McCone
Revolution
TLC
Baby-Baby-Baby
Felix
Don't You Want Me
Sunscreen
Perfect Motion
Prodigy
Out Of Space
Mary J. Blige
Reminisce
Wreckx-N-Effect
Rumpshaker
Apache Indian
Arranged Marriage

Other Multi-Format Breakers

Stereo MC's
Step It Up
Shai
If I Ever Fall In Love
Heights
How Do You Talk...

4th & Broadway
EHR/20 EDR/3
Gasoline Alley/MCA
EHR/22 ACE/15 EDR/20
Capitol
EHR/13 ACE/13
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NO 1 IN HONG KONG
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AND THE STORY CONTINUES:
BELGIUM NO 1, FRANCE NO 1...

Sony Music International
Marketing New Talent

Data Base Takes Take That To The Masses

"You may already be a winner," is something we read regularly in our mail. "Just fill in the coupon, mail it, and you'll get $1,000,000." This direct mailing technique is no longer restricted to quacks, but it is also employed by contemporary bonafide pop stars and their record companies. As a matter of fact, the incredible success of teeny boppers Take That in the UK is fully linked to the database of its fan club. With every single release, a bulletin was included to keep the fans updated about future projects. The combination of the well-organised fan club (boasting a professional staff of 12 people), the band's manager Nigel Martin-Smith and label RCA, makes a fine promotion team.

BMG Records (UK) international marketing director Chrissie Harwood gives us an inside look in the band's marketing the act. Meanwhile, the band's audience has increased dramatically. For the current, second tour in support of this album, they're already in the 2,000-3,000 seated venues. In August they'll go to the 5,000-7,000 seaters. The single and album sold 300,000 and 600,000 units respectively, and in the slipstream, another bonus, they'll find enclosed with the package a letter from a British fan, a potential pen pal, who tells that band member he or she loves most.

Take That

1992. Looking back at the lengthy chart domination by the quartet, international exploitation manager Sophie Bramley puts the success down to the right type of music and...radio.

"The music is so different to anything that the French people are used to," she says. "There's no such thing as an a capella tradition here, and I guess that's what did it. Normally it takes ages to break a new act, but Until the Bandpaper it was incred-ibly fast. We didn't need an expensive campaign, it all came down to radio, especially the influen-
tial major networks like RTL, Europe 1, Sud Radio and RMC." The follow-up singles, Le Lion Est Mort Ce Sain (a cover of the classic track The Lion Sleeps Tonight) and Devenir Cheyenne as well as the album Regagner Les Planes are still enjoying impressive chart positions.

After having completed the national ground-
work, European releases followed in Spain, Italy, Austria, Switzerland, Holland, Sweden, Finland and Israel. Will the success story in other markets start with radio again?

For the last one and a half year, Sony Music Germany director artist marketing Hubert Wandjo had a tough, but eventually fruitful job in breaking German-language rap act Die Fan-
tastischen Vier. At the time that Die Da, the first single of the band's second album 4 Gewinnt, first appeared in the Central (GSA) Regional EHR Top 20 (week 39, 1992), Wandjo's team had moved mountains.

"This is a classic case of artist development. In January 1991 we signed them with their great live performing abilities in mind. It was not your aver-
age faceless producer's project; this was a band. When we discovered its debut album Jetzt Geht's Ab in August of that year, we knew that the media—apart from the press—would have prob-
lems with such an unique act, which raps in its mother tongue.

"Our one-formatted [hit] radio didn't touch the first single Hausmeister—using a sample out of Brickhouse by the Commodores. German radio always prefers to play it safe, too afraid of hurting their audiences. Meanwhile, at the gigs we got tremendous feedback, telling us that we should break them through touring. After they played at our yearly sales convention, we got the whole company behind the plan."

Only after Sony Music bought the guys a 'boom car," an Opel Admiral painted in loud colours and equipped with a powerful stereo, media picked up on the act. The rappers did some real street promotion, playing live in front of retail shops, and selling lots of records along the way. The album never made the charts but steady-
ly sold 20,000 copies.

But that wasn't all. Continues Wandjo, "For the next album we needed a more radio-friendly sin-
gle, and Die Da was that golden tune. MTV Europe jumped on it, and so did German TV and radio. "Touring continues to be the key tool in mar-
ket the act. Meanwhile, the band's audience has increased dramatically. For the current, second tour in support of this album, they're already in the 2,000-3,000 seated venues. In August they'll go to the 5,000-7,000 seaters."

CASE STUDY REGIONAL SMASH

The band has done special high school lunch showcases, that drew the attention of national TV shows, like NBC's "Weekend Today Show" and "Entertainment Tonight". In addition, prestigious mag-
azines such as Time Magazine and Rolling Stone have already queued up for cover stories. Robbert Tili

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Ace Of Base

one slot in the Dutch sales chart. The song evokes a similar effect as Inner Circle's Sweat—reggae with a high "sing-a-la-la-la-la-long" factor. Polydor Holland A&R/marketing director national product Paul Brinks has been living on the brink lately, having to work twice as fast due to the immediate radio response to the song. "With only six CD-worms pressed, we already got 14 plays in one week on [pubcaster] Het Station/Radio 3/Hitversum before the actual release. Before we knew it, it was a powerplay, and the song reached beyond platinum.Outside France figures have amounted to 240,000 copies for the single, and 300,000 for the album. In Geiser's explanation, "The work on the international side was fully based on the French sales chart success. It's quite a phenomenon, a baby who sings. That gimmick did it."
The single reached the top slot in the sales charts of the following countries: Belgium (15 weeks on top), Italy (3), Spain (4), Greece (2) and Hong Kong (3). The album is still number one in Taiwan, Korea and last but not least in Mexico with sales reaching 100,000 copies.

The next cross-regional success also comes from France. In the last half year world music star Khaled crossed over from his residency in Paris to radio stations across Europe. The Algerian singer was already well known in as a performer in the club circuit in the Benelux and the UK, but after his collaboration with top producer Don Was (B-52's, Ace Of Base) the formatted-airwaves and whereby solid airplay results in Asia are most surprising, especially in India, where Khaled's album is double platinum (120,000 music cassettes sold) and sales even surpassed Michael Jackson MTV Asia aired Didi over 400 times, and he recorded a special version of Didi in Hindi. A follow-up album, again with Was in the producer's chair, is due for release on September 1. A couple of tracks are especially written for the original soundtrack to the upcoming Bertrand Blier film Un, Deux, Trois, Soleil (scheduled for August 18).

The EHR Smash

When crossing regional borders has been established, the next step is to dominate a format (EHR, ACE or Dance). This chapter looks at those new artists who have managed to take command of the formatted-airwaves and whereby solid airplay has most often been translated into sales success.

II: The Regional Crossover

Even better than a regional radio hit is of course a regional crossover. In our definition, that happens when a band crosses over from one Regional EHR Top 20 to the other. A remarkable fact accomplishing this feat was four-year old baby boy Jordy from France, who managed to slip out of kindergarten to record thecharming single "Dur Dur D'Étre Bébé. Set up by Sony Music France's "special marketing" department, the novelty single almost instantly got picked up by radio in the bordering "West Central" region in the autumn of last year. Comments Sony Music France international promotions coordinator Annick Geiser, "In France itself we never got radio support. It was all based on club play, while in the Benelux, Spain and Italy we got radio behind us just like that. It's kind of strange, bearing in mind that the song was at number one for 15 consecutive weeks in France, selling 750,000 copies. With 350,000 copies sold, the album Pochette Surprise ('Lucky Dip') reached beyond platinum."

The secret? Quite simple, says Brinks. "The only way to sell records is still to get played on radio." Polydor now hopes to extend the success to the German and Spanish markets, which brings us to the next chapter.

III: The Format Smash

"Who the hell is Jimmy Nall?" This was a question on many lips when the British actor unexpectedly penetrated the airplay charts of many continental EHR stations in August with the single Ain't No Doubt. East West head of international Ian Grenfell says that his department had hit a gold mine. (continues on page 20)
Marketing New Talent

**Boyz II Men**

"Out of the dark it became an organic hit. That song is just one of those records—like Tasmin Archer's Sleeping Satellite—that radio in all territories responds to immediately as soon as it is presented to them.

"In the UK we had the big advantage that Niall was a household name for his acting work. Also, he was not totally new to singing. In the mid '80s he already enjoyed a UK hit with Love Don't Live Here. Any more recorded for Virgin. There was no need to introduce him to the UK market, and subsequently Club House Public reached gold [100,000 copies]. For continental Europe, where Niall was a new name, we had one problem. When the single was really hitting, Niall was not available for promotion and TV appearances, due to his acting commitments. Unfortunately we missed the chance to put a memorable face to the song."

**The ACE Smash**

Talking about memorable faces, what to think about country singer Billy Ray Cyrus who shook his hips seriously on the playlists of ACE stations in the summer of 1992? Especially the female demographic—the core audience of many ACE stations—fell collectively for this long-haired heart breaker. Achy Breaky Heart became a true ACE smash in the fall of the year.

**PolyGram international marketing manager Peter Shultz** believes Cyrus to be a very marketable artist. "The important thing was to treat the single as a pop record, rather than a country record. We wanted to ensure that radio people would never refuse it on the ground that they never play country artists. We were helped that Billy Ray himself didn't fit within the traditional image of a country artist. To put it in a cliché, he didn't wear a hat.

"We were able to bring the man over to promote the whole thing. We put him on TV, so that the radio programmers could see with their own eyes: 'here's that guy with the long hair in a pony tail, in jeans and on sneakers, as opposed to the rhinestone cowboy on boots.' We managed to get that image across very well."

**The Dance Smash**

"The jazz had a baby, and they named it hip hop." The new generation of artists is effortlessly mixing these two ingredients. A new name on the US charts in the UK as a positions back. In January, we organised a special showcase in London. We flew in European media to convert them.

"In France we got video channels M6 and MCM behind us. The other special showcase followed in February in Germany. Journalists from territories not covered by us were brought to this territory. The plan was to let as many people as possible see the band. Creating this element of visibility paid off. In Holland, Digable Planets made the A-list of Het Station/ Radio 3/Hilversum and they got rave reviews in the press. A full scale European concert tour is slated for May.

**IV: The Multi-Format Smash**

You can't go on further on the ladder of radio hits than here. In this epilogue we look at those acts which have managed to dominate all formats. Wherever or whenever you tune in, you hear that one tune all of the time—the Multi-Format Smash. SBK artist Jon Secada was one of such acts. Just Another Day proved to be effective for EHR, ACE and Dance-formatted stations.

After a false start on the continent, things finally clicked in September of last year. "We were persistent with Secada," says former EMI Music Europe international marketing manager Jean-Michel Coletti. "Too often we give it up too quickly, but not this time."

**Capitol duo Charles & Eddie,** however, did it right the first time. Would I Lie To You shot to the top at a multitude of formats in the period from November last year to mid-February 1993.

Coletti shines his light on both cases. "Apart from all the hard work, it all comes down to a good melody. That's what people really care about, both radio programmers and the general public. It's something of all times. We didn't spend more money on these artists than on anybody else. Another clue was that the artists were willing to work and come over to Europe for promotion. Usually American artists are not that cooperative."

Another EMI artist who made multi-format impact last year was Tasmin Archer, whose Sleeping Satellite occupied the EHR Top 40 for two consecutive weeks—the first debut single to have achieved such a feat in the history of the formatted all-singles chart. After a lengthy stay at number one in the UK singles chart in the autumn, continental radio couldn't do anything else but follow and play this natural radio record.

EMI international marketing manager UK product Tony Harlow distinguishes two elements in Archer's success. "First of all, we had a superb campaign orchestrated by [EMI Records (UK)'s divisional MD] Jean-François Cecillon and Tracey Connolley. That gave us a UK number one hit single to work from. Secondly, we had a great commitment from manager Ian McAndrew in the pre-Christmas promotion. He handled the timing perfectly. With major TV shows in Italy, Germany, Holland and Scandinavia, we got all the support we needed.

"We addressed European radio with a three-week campaign in M&M. In the first week, we announced the UK number one. In week three we showed all the radio additions across Europe. And in week five we presented the new number one in the EHR Top 40. Everything fell into place, because it happened as planned. Radio feedback was incredible. The bottom line was of course, that Sleeping Satellite was a great radio track. The recent Brit award gave further proof of that."

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**CASIOLOGY: Multi Format Smash**

**Boyz II Men Harmonises The Formats**

Harmony vocals are the biggest asset of Motown act Boyz II Men, who have made it big with their aptly-titled 1991 debut album Cooleyhighharmo. In the US, the four talented youngsters were an instant success. Motownphilophy, the first single of this soul act—released in the spring of 1991—reached number one position in the US in no time.

In Europe it all took a little bit longer; finally, with their sixth single, End Of The Road, they reached the masses. That global hit single was also included on the soundtrack to the Boomerang film.

By the end of last year, all radio formats in Europe jumped on the sugar-coated ballad, making it an original 'multi format smash.'

The staff at the European Motown office in London was convinced of the band's potential. Following a summer 1992 US tour as support act of Hammer, things started to fall in place. recalls (PolyGram international-based) Motown international manager Marvin Lynch. "The tour of the band with Hammer was due to finish in September which meant they would be available for promotion in October. By that time we were certain that End Of The Road would be another number one in the US. So what we did was re-packaging their already existing album to include End Of The Road and treat the new product as straight out of the box."

According to Lynn it wasn't very difficult to get in-house priority for the promotion of Boyz II Men. In the first place the act was very big in the US. They had already had three Top 20 pop hits and two number one. Besides that, their debut album had sold in excess of three million units. Important tools for marketing an act like this are the availability of the group and to have the world see them perform.

"We had the support from different radio stations right from the start, not in the least helped by the fact that at that time the single End Of The Road was the record-holding number one in history [13 weeks]."
M&M Reporter Roster

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

M&M's EUR, ACE and BR ratings are based 100% on stations surveyed each week by M&M's reporter teams. Participating stations are selected as reporters and "weighted" as "Platinum," "Gold," "Silver" or "Bronze" stations based on the following criteria: market population, location, weekly reach, and overall share of the available audience. More detailed definitions follow below. It should be noted that points awarded for airplay may vary slightly from one station to another with each one of these four groups. For example, some platinum stations are weighted slightly more than other Silver stations. However, all platinum stations will be weighed more than Gold, Silver, or Bronze stations. Individual station classifications are subject to regular review as ratings and station policies change. Broadcasters interested in placing M&M's Reporter Roster should call the M&M Station Reports Manager Pat Koga at (+1) 212-699-1941 x 101 or Pat Koga at (+1) 212-699-1941 x 101.

Platinum (1): Komplett, comprehensive coverage of the available audience, policy of programming current music, retail sales influence and stable format. More detailed definitions follow below. It should be noted that points awarded for airplay may vary slightly from one station to another with each one of these four groups. For example, some platinum stations are weighted slightly more than other Silver stations. However, all platinum stations will be weighed more than Gold, Silver, or Bronze stations. Individual station classifications are subject to regular review as ratings and station policies change.

Bronze (3): Small broadcast operations, individual programs at smaller stations, certain suburban stations, and/or dispersed stations of programming on market radio stations. Most of these stations are located in areas with smaller markets usually have an above-average level of station influence. Bronze stations may have little or no market share in their immediate areas.

Silver (2): Leading stations in smaller markets or secondary broadcasters in major markets. Most of these stations have an above-average weekly reach of 2 million to 20 million listeners. Stations from smaller markets usually have an above-average level of station influence. Silver stations may have little or no market share in their immediate areas. For listeners, M&M's Silver stations are usually the most popular, but they may not have the highest level of station influence.

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3. EAST (E): Eastern Europe
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6. SOUTH (S): Italian-language areas
7. SOUTHWEST (SW): Iberian peninsular
8. EAST CENTRAL (EC): East Central Europe
9. SOUTHWEST (SW): Balkan (Bosnia, Serbia, Montenegro, Kosovo)
10. NORTH (N): Nordic-language areas
11. SOUTH (S): South American-language areas
12. EAST (E): Eastern European-language areas
13. PAN-EUROPEAN (PE): Southern Europe (Southern Europe)

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13. PAN-EUROPEAN (PE): Southern Europe (Southern Europe)
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Radio Hamburg RSH
WDR 2
Radio Regenbogen Radio RPR
S R
SWF
SDR

»This is the best new single out now!!«
Dieter Pfefefret, NDR 2
MUSIC & MEDIA MARCH 27, 1993

A List
Merrill Crawford - Head Of Music

B List.

AD
BRMB FM: DANCE/Birmingham

B List:

Dance
Milton Keynes and Bristol
HORIZON RADIO AND GALAXY RADIO/EHR
DOWNTOWN RADIO/Belfast

PM Dawn
Looking Through
Bluebells- Young At Heart
Run DMC- Down With
Royden Foster- In Your Eyes
Porn Hall- I Will
Kreuz- When You Smile
Berrie Besse- My Pride
Asia Blue- Hope Boy
En Vogue rove Don't Love You
Bryon Powell- IRs Alright

AD

AD

B List:

Power Play:

Dave Brown - Head Of Music

AD

AD

B List.

RED ROSE RADIO/Preston/Blackpool

B List
Joe Cocker New That
PM Dawn. looking Through
Hue & Cry. labour Of Love RMX
Sunscreen,. Pressure
Cliff Richard- Peace
Mica Paris- DInfluena, Good Lover
Almighty- Addiction
Hot Chocolate. It Started With
Sister Sledge- Lost In Music
PM Dawn Looking Through
Peter Gabriel- Blood
Joan Baez. Stones
Go West- Still
Sybil When Pm Good..
Shaggy- Oh Carolina

AD

AD

B List.

Monique Le Morris - Head Of Prog
ACE

AD

A List:

Jan Houtekiet - Preducer
BRTN STUDIO BRUSSEL/Brussels

B List
Peter de Groot - Head Of Musk
BRTN RADIO 2 - WEST FLANDERS,

A List:
RADIO EXPRES/Antwerp

B List
RADIO ROYAAL/Hamont-Achel

B List.

RADIO POWER ZUIDERKEMPEN/Geel

CZECH

Lenny Kravitz
Eric Clopte Tears
Mick Jagger
Paul McCartney. Coon People
Bea Lea. Oublie-Moi
Hothouse Flowers Anything For Love

AD

AD

B List.

Power Play:

RADIO ROYAAL/Hamont-Achel

B List.

RADIO POWER ZUIDERKEMPEN/Geel

B List.

Kasper Lange  Prog Dir

Kaj Jensen - Head Of Music

AD

George Skordias - Producer

AD

TROS RADIO 3/Hilversum

AD

JERONIMO GROOVY/EHR

AD

Station Reports

HOLLAND

 Stations

30

FRANCE

ROUSNO & JACQUES DE COSTER

Power Play

CI

PATRICE BIEN COLLECTION

BELGIUM

BELGIUM

BELGIUM

BELGIUM

BELGIUM

BELGIUM

NEDERLANDS

VLAANDEREN

ANNA EN BLEU

STATION REPORTS
Arista International Marketing Co-ordinator

West London

Arista is a young and dynamic company representing top artists mostly in the pop and dance field, from Whitney Houston to the WFW Superstars; David Bowie to Lisa Stansfield. The International department is responsible for promoting Arista UK's artists throughout the world.

This is a new position assisting the Head of International Marketing to promote our UK artists, worldwide. It is an exciting opportunity to join a new department which offers tremendous career prospects to a self starter with the drive and energy to reach for the stars.

You will co-ordinate all marketing and promotional activities; communicate with artists' management; liaise with our worldwide network of subsidiaries and licensees and provide efficient administration and back-up.

It is likely that you are working in international marketing with at least 2 years relevant knowledge and experience of the international market. You will be a good communicator who works enjoying independently and will have the first-class planning, organising and WP skills essential to succeed in this key role.

If you have the dynamism and imagination to grasp this opportunity, please write, enclosing a full CV to our consultant Sarah Green at Lee Golding Advertising and Communications, 136-138 New Cavendish Street, London W1M 7FG.

BMC

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Station Reports

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Tangierine D. N e w s 1 e v e l

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### Billboard Singles USA Top 50

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<td>Black &amp; Right Here, Right Now - Warner Brothers</td>
<td>A.B.O.D.K.N.L.U.K</td>
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<td>Pink Floyd</td>
<td>The Dark Side Of The Moon - 20th Anniversary - EMI</td>
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<td>Vasco Rossi</td>
<td>Ogni Spiri Sopra - EMI</td>
<td>A.B.O.D.K.N.L.U.K</td>
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<td>Living Colour</td>
<td>Stain - Epic</td>
<td>A.B.O.D.K.N.L.U.K</td>
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<td>Marco Sinanini</td>
<td>&quot;Pinamonti&quot; - Record</td>
<td>A.B.O.D.K.N.L.U.K</td>
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<tr>
<td>The Cult</td>
<td>Pure Cult - Beggar's Banquet</td>
<td>A.B.O.D.K.N.L.U.K</td>
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<td>I Feel</td>
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<td>I Will Always Love You</td>
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<td>Give In To Me</td>
<td>Michael Jackson - Epic (Warner Chappell)</td>
<td>B, D, K, R, I, S, UK</td>
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<td>I'm Your Woman</td>
<td>Whitney Houston - Arista (Island)</td>
<td>B, D, K, R, I, S, UK</td>
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<td>Open Sesame</td>
<td>Leila K. - Songs Of Logic/Honiterate</td>
<td>A, B, D, K, R, I, S, E, UK</td>
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<td>Open Your Mind</td>
<td>U2 - deConstruction (Warner Chappell)</td>
<td>A, B, D, K, R, I, S, UK</td>
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<td>Carolina Shaggy - Greensleeves (Greensleeves)</td>
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<td>Hope Of Deliverance</td>
<td>The Prodigy - Butterfly (MIDI)</td>
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<td>Ordinary World</td>
<td>Dunique - YokoShow (Copyright Control)</td>
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<td>Sing Hallelujah</td>
<td>Al. Al - SwamiX (SwamiX/Songs Of Logic)</td>
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<td>I'm Easy/Be Aggressive (Live)</td>
<td>B.D.K.S.F.D.I.R.L.N.S.CH</td>
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<td>Only The Very Best</td>
<td>Lisa Maffia - Polydor (Peer)</td>
<td>A, B, D, K, R, E, UK</td>
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<td>Sad But True</td>
<td>Metallica - Vertigo (Polygram)</td>
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<td>Only With You</td>
<td>Christina Aguilera - Epic (Warner Chappell)</td>
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<td>If I Ever Lose My Faith In You</td>
<td>Sting - A&amp;M (Magnet)</td>
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<td>Dur Dur D'Ettere Bebe</td>
<td>Jordy - Columbia-Giovoche</td>
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<td>My Loverman</td>
<td>Shabba Ranks - Epic (Ancho/Greenlee)</td>
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<td>Stick It Out</td>
<td>Right Said Fred - Tag (Hit &amp; Run)</td>
<td>D, K, S, R, I, M, S, UK</td>
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<td>Sweet Harmony</td>
<td>The Young Turks - World (East) (EMI)</td>
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<td>Good Thing</td>
<td>Mick Jagger - Zombie (Soma)</td>
<td>A, B, D, K, R, I, S, UK</td>
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<td>Because The Night</td>
<td>Co To feat. Talaesa - Poppas (Topaz)</td>
<td>PL, FIX</td>
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<td>Cat's In The Cradle</td>
<td>Sixpence None The Richer (MCA/WC)</td>
<td>A, B, D, K, R, I, S, UK</td>
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<td>Looking Through Patient Eyes</td>
<td>P.M. Dawn - Gee Street (MCA/Morgan Leahy)</td>
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**EUROCHART HOT 100® SINGLES**

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<tr>
<td>Fear Of The Dark (Live)</td>
<td>Iron Maiden - Enter The Void (Soma)</td>
<td>B, D, K, R, I, M, N, S, UK</td>
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<td>Sweet - Nude</td>
<td>Animal Nitrate</td>
<td>B, D, K, R, I, S, UK</td>
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<td>Sweet (A La La La Long)</td>
<td>Inner Circle - Metronome (Rock Pop/Madhouse)</td>
<td>B, D, K, R, I, S, UK</td>
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<td>Don't You Want Me</td>
<td>Depeche Mode - Construction (MCA)</td>
<td>B, D, K, R, I, S, UK</td>
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<td>Run To You</td>
<td>En Vogue - Ondas (Cord)</td>
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<td>Sleeping Satellite</td>
<td>Jamiroquai - Acid Jazz (EMI/CC)</td>
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<td>Snow - East West America (PolyGram/CC)</td>
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<td>U2 - Redeem (EMI)</td>
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<td>Lost In Music (Sure Is Pure Remixes)</td>
<td>Sister Sledge - Dance Up (PolyGram/OG)</td>
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<td>Too Young To Die</td>
<td>Haddaway - Coconut (A La Carte)</td>
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<td>Inner Circle - Metronome (Madhouse/Warner Chappell)</td>
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<td>Mic'N'Move - Soulpower (EMI Songs)</td>
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<td>Power Of America-N.A. lves</td>
<td>Fenech-Soler - Franch (Franch)</td>
<td>A, D, E, F, G, I, R, L, S, UK</td>
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<td>Dance With Me</td>
<td>Boyz II Men - LMN (Motown)</td>
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<td>Somebody Dance With Me</td>
<td>Boyz II Men - LMN (Motown)</td>
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<td>Sleep With Me</td>
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<td>Run To You</td>
<td>En Vogue - Ondas (Cord)</td>
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**RE-ENTRY**

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<td>Pasopasso Per Fonopoli</td>
<td>B.B. King - Love Memoria (Zampions)</td>
<td>B, D, K, R, I, S, UK</td>
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<tr>
<td>Hello (Turn Your Radio On)</td>
<td>Shakespear Sister - London (EMI/ISLAND)</td>
<td>B, D, K, R, I, S, UK</td>
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<td>It Will Make Me Crazy</td>
<td>Felix - deConstruction (Copyright Candal)</td>
<td>D, K, S, R, I, M, S, UK</td>
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<td>End Of The Road</td>
<td>Boyz II Men - Motown (Warner Chappell)</td>
<td>D, K, S, R, I, M, S, UK</td>
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<td>Love Is All</td>
<td>Kula Shaker - Deconstruction (MCA)</td>
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<td>Let Me Be Forever</td>
<td>Divine - B.P.R.D.</td>
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<td>When I'm Good And Ready</td>
<td>Sybil - PWL (All Boys Music)</td>
<td>B, D, K, R, I, S, UK</td>
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<td>Labour Of Love</td>
<td>America - Epic (Warner Chappell)</td>
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<td>Them Bones</td>
<td>Alice In Chains - Columbia (Sony)</td>
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<td>In The Beginning</td>
<td>The Beautiful World - WEA (Phil Sawyer)</td>
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<td>Viceroyera - Max (Not Listed)</td>
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<td>Iron Lion Zion</td>
<td>Bob Marley &amp; The Wailers - Stu (Bob Marley/Isle Mountain)</td>
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<td>Reach Out I'll Be There</td>
<td>Michael Bolton - Columbia (Jabotek/EMI)</td>
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<td>Born 2 B.R.E.D.E</td>
<td>Montreux - Cooltempo (Chrysalis/Controversy/Anthony)</td>
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<td>She Hits Me</td>
<td>4 Of Us - Columbia (Rondor)</td>
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<td>In The Still Of The Nite (I'll Remember)</td>
<td>B.B. King - Love Memoria (Zampions)</td>
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<td>Heart (Don't Change My Mind)</td>
<td>Diana Ross - EMI/EMI/ATV</td>
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<td>I Will Always Love You</td>
<td>Janet Jackson - Epic (Warner Chappell)</td>
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<td>It Started With A Kiss</td>
<td>Hot Choccy - EMI (Chocolate/EMI)</td>
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<td>N.Y.C. (Can You Believe This City?)</td>
<td>Charles &amp; Eddie - Capital (PolyGram/EMI/WC)</td>
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<td>Dina Carroll - A&amp;M (PolyGram/WC)</td>
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<td>The Mission - Vertigo (BMG)</td>
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<td>Vasco Da Gama - CDK - Record (Not Listed)</td>
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<td>Opus - Black Y Negro (K-Tel)</td>
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<td>Chimo Boys - Black Y Negro (Copyright Control)</td>
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<td>Grid - Virgin (EMI)</td>
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<td>Take That - RCA (BMG)</td>
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<td>Butterfly Ball - POM (POM)</td>
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<td>Depeche Mode</td>
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</tbody>
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SANDRA SNUBBED: You could have heard a pin drop during Germany's Echo awards when leather-clad singer from East West Band Extrabreit decided to announce the winner of the National Female Artist Rock/Pop category as Nicole instead of the real winner Sandra. He introduced Sandra as an artist who sings about Hiroshima and comforts the Catholic Church by singing about Maria Magdalena. Though Sandra took the nasty turn of events very well, her husband and producer Michael Creutz stormed up on stage, looking like he was going to punch a punch and told the audience that next year more care should be taken with the choice of presenters.

THE WONDERS OF PERSPEX: And whose idea was it to have girls wearing Bung & Olufson-style perspex skirts sweeping the pavement with stools at the Echo awards? The noise they were making reminded M&M of chalk being slowly scraped across a blackboard.

GOODBYE, FAREWELL: BMG Ariola Media deputy MD Andreas Scheuermann and local A&R director Georg Berghem are both leaving the company shortly to start up their own production and A&R company. The parting is said to be friendly.

SONY BUYS INTO TREMA: It's done. As expected, Sony Music France has bought a 15% stake in indie label Tremè. Tremè is France's biggest independent label with a roster which includes Michel Sardou, Charles Aznavour, Francis Lalanne and Toure Kunda. It is believed to have grossed over Fr150 million (app. US$27 million) in 1992.

WEILLER RESURFACES: Jean-Pierre Weiller, former president of Island France who was sacked by PolyGram last year following the label's merger with Barclay, is busy setting up in Paris a new imprint called Uno Mundo. As the name will be open, it will not be a "world music" label. Weiller is currently spending a lot of time in the US with record executives and presenting some of the projects he is working on.

RADIO ITALIA'S LIVELY NIGHTS: National-music-only network Radio Italia Solo Music Italiana has broken with its automated programming policy by appointing DJ Francesco Catuldi to host the web's late-night shows. He will interview guest artists and have a call-in show as well. M&M hears more live evening programming is in the future.

TRUE OR FALSE?: Both parties aren't saying anything, but M&M hears that the Virgin Group paid around £1.5 million (app. US$2.2 million) for half of the 50% stake in Virgin 1215 AM from former partner TV-am.

Austrian Sales (continued from page 1)

1.7 million units worth Sch79.2 million, up 10.6% mostly due to a 12.5% jump in unit sales of CD singles.

Total album sales dropped 6.0% to 121 million units worth Schl.32 billion, up 2.2%. Austria is western Europe's largest album sales, according to IFPI.

PolyGram/Amadeo remained market leader with a 24.2% share (up from 23.9% last year), while BMG Ariola held onto its second place with a 24.2% share (up from 23.9% last year), while PolyGram/Amadeo remained market leader with a 24.2% share (up from 23.9% last year), while PolyGram/Amadeo remained market leader with a 24.2% share (up from 23.9% last year), while PolyGram/Amadeo remained market leader with a 24.2% share (up from 23.9% last year). The CD strengthened its hold on the market, according to IFPI, for 75% of soundcarrier sales in '92. If CD single sales are also included, then the CD configuration holds an 80% share of the total market.

CD player penetration in Austria rose from 20% in '91 to 27% in '92, with a further 7% in the form of portable CD players. In comparison, Germany and Switzerland have a 50% penetration.

Austrian Record Sales

<table>
<thead>
<tr>
<th>Format</th>
<th>Units (thousands)</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singles</td>
<td>1926</td>
<td>17.1</td>
</tr>
<tr>
<td>Albums</td>
<td>1636</td>
<td>15.1</td>
</tr>
<tr>
<td>Cassette</td>
<td>3335</td>
<td>30.1</td>
</tr>
<tr>
<td>Live</td>
<td>7041</td>
<td>63.8</td>
</tr>
<tr>
<td>Total</td>
<td>14131</td>
<td>100%</td>
</tr>
</tbody>
</table>

Source: IFPI Austria

North West License (continued from page 1)

After a long struggle by pirate stations, IFPI and potential investors, the government has at last given in to pressure groups and agreed to launch a private radio. The government has always argued against private radio in the past, saying that legalising pirate radio would lead to overcrowding of the airwaves and put even the biggest economic climate unable to support hundreds of small stations.

Concern was also voiced by the government, pointing out that the media scene could result with major investors buying large stakes of shares in private stations. IFPI and the lobbyists argued that these concerns are unfounded. After the launch, firstly by awarding only two license frequencies for each major city and secondly by setting limits on share percentages.

One of the last countries in Europe to legalize private radio, Austria's radio landscape is currently dominated by public network ORF. Austria is western Europe's sixth largest radio market, with US$145 million in advertising.

The decision by the government means commercial stations currently only broadcasting from outside the Austrian borders, such as EHR Radio CD International, will be able to apply for licenses in the country, probably resulting in a stronger frequency.

While media experts are not sure about the domestic market's capacity, they have a strong interest in applying for licenses and frequencies, even if it means fighting for survival. EHR Radio CD International's Walter Schneider Schwarzauer says, "At the moment we are taking care of our financial problems, but we will apply for an Austrian license when it is opened. Additional confirmation of interest comes from Radio Zirog and Radio Tirol. Says Radio Zirog MD Klaus Reiter, 'Of course we will apply. But first we have to check the financial suppositions very carefully.'

Radio CD International has similar plans, but MD Walter Tributsch adds, 'We will have to see under which terms ORF will abandon some of its technical units. Unless they do, it will be very difficult for us to survive as ORF currently occupies the best stands.'

EMI Austria marketing manager Erich Krapfensbacher advises private stations to check the market instead of applying for a license. 'Stations should refrain from hiring American media experts who read them the private stations news,' he said. "You should know the local situation in Austria. Private radio in Austria always ends up sounding the same as ORF3.

Thomas Madersbacher, known for his involvement in pirate radio, and a pressure group for free Austrian radio are working on a concept called Kanal 4. Madersbacher comments, 'We aim to produce quality radio with a cultural flavour quite unlike either of the ORF's of the sort of commercial radio we sometimes hear.' Stations are currently being carried out on how to finance Kanal 4 and various cultural institutions, including the Austrian Academy, are already showing interest in the project.

ECHO (continued from page 1)

Still in the early stages of development, the Echo, however, didn't escape criticism. Last year the awards were labelled by technical hitches, whereas this year one of the biggest criticisms was that the venue was not large enough; there were 60 more seated places at last year's Echo held in City-Halle. There were also complaints that the media were confined to a small balcony in the upper balcony, where much of the view was obscured by lighting and sound equipment. The opening drinks at 18.30 and the award presentation not getting underway until 22.00 may people said that there was a need to hold the event earlier.

Gebhardt says industry reaction to the awards has ranged from the critical to the very complimentary. 'We have already heard plans for change for next year's Echo, to be held at the Alter Oper in Frankfurt. 'It will be held in a bigger venue, we'll probably improve our production facilities for next year's show. This year we had TV and press, whereas last year in Cologne the press didn't see anything as they were outside. Last year we didn't have any live acts. This year we had Die Fantastischen Vier and Die Prinzen. We had more awards this year, too. The Echo Awards improve still next year.'

Gebhardt adds, 'We will have to the optimum show in two years time. We don't want to be too public for the Echo for too long. This year we had TV and press, whereas last year in Cologne the press didn't see anything as they were outside. Last year we didn't have any live acts. This year we had Die Fantastischen Vier and Die Prinzen. We had more awards this year, too. The Echo Awards improve still next year.'

Critiquing the event, EMUElectric Television's Gerhard Gebhardt, chairman of the Phonokademie, which organises the Echo, was pleased, however, with how the awards went. He congratulated the technicians for the awards. We are still in the process where we can change things we don't like. This way we'll end up with the optimum show in two years time. We don't want to be too public for the Echo for too long. This year we had TV and press, whereas last year in Cologne the press didn't see anything as they were outside. Last year we didn't have any live acts. This year we had Die Fantastischen Vier and Die Prinzen. We had more awards this year, too. The Echo Awards improve still next year.'

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Houston Reigns Again

After only one week on top of the EHR Top 40, Duran Duran's Ordinary World has been topped by Whitney Houston's Every Woman. It is the third time that the Artista artist holds the EHR racks and it was only four weeks ago that Houston's version of I Will Always Love You lost its way for Sting's If I Ever Lose My Faith In You. The revival of Chaka Khan's Every Woman marks the second time that a cover has the EHR top spot.

There is much upward movement in the top 10. Michael Jackson, Bryan Ferry and Lenny Kravitz all gain substantial support on their respective songs. Bryan Ferry is now poised to become the first artist to become a number one in the UK, Sweden, Holland, Italy and Norway. With 25 additions, Jump They Say has a 53% spreading angle, making a straight entrance at the chart's 15th position.

Peter Kaye

MOST ADDED

DAVID BOWIE/Jump They Say
PRINCE/Nothing
PM DAWN/Looking Through Patient Eyes
MADONNA/Bad Girl
PETER GABRIEL/Steam
UGLY KID JOE/In The Cradle
HOOVERS/Five Hundred Hours A Day
MICHAELE JACKSON/Give It To Me
SNOW/Inner Circle

"A" ROTATION LEADERS

WHITNEY HOUSTON/ I'm Every Woman
DURAN DURAN/Ordinary World
STING/If I Ever Lose My Faith In You
MICHAEL JACKSON/You Are Not Alone
PAUL MCCARTNEY/Have You Got It All

"A" ROTATION PERFORMANCE

ACE OF BASE/All That She Wants
HOOVERS/Twenty Five Hours A Day
MADONNA/Bad Girl
BRYAN FERRY/Can I Have Some
UGLY KID JOE/In The Cradle

"A" TOP RECURRENTS

TASHIN ARCHER/Sleeping Satellite
MADONNA/Open And Unhinged
GO WEST/What You Do For Love
MICHAEL BOLTON/Reach Out I'll Be There
ARRESTED DEVELOPMENT/W. Wendell

NEW EP TOP 20 CONTENDERS

HADDAYAW/What Is Love
SNOW/Informer
MONIE LOVE/Born To B.E.E.D.
SYDNEY YOUNGBLOOD/This Time
MARTHA WASH/Give It To You

The EHR Top 40 chart is based on a weighted-reaching system. Songs can be separated into 10 spots of equal time, depending on the amount of airplay they receive. Each position is based on the number of hours that a song is heard on the airwaves. The top spot is heard the most.

The "A" Rotation Performance Leaders are those songs which have the highest number of stations playing. in "A" Rotation order during the week. Further selections are made on the basis of the artists. In the case of a tie, the songs are listed alphabetically by artist.

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<th>2. CENTRAL</th>
<th>3. WEST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SEPT. CHARTS</strong></td>
<td><strong>CHARTS</strong></td>
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<tr>
<td><strong>Artist/Title</strong></td>
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</tr>
<tr>
<td>1. MADONNA/Bad Girl</td>
<td>1. PAUL McCARTNEY/Hey Jude</td>
<td>1. VANESSA PARIS/Sunday’s Paradise</td>
</tr>
<tr>
<td>2. PAUL McCARTNEY/Hey Jude</td>
<td>2. RYAN RAPP/Oh You Biatch</td>
<td>2. CHARLES &amp; EDDIE/Would I</td>
</tr>
<tr>
<td>3. DR. ALBAN/Hey Holloway</td>
<td>3. JIMMY PAGE/Yellow</td>
<td>3. PATRICK JARRE/Only The Very</td>
</tr>
<tr>
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<td>4. JAMES BROWN/Think</td>
<td>4. BILL TAYLOR/Take That</td>
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<tr>
<td>5. STEVIE NICKS/Don’t Stop</td>
<td>5. THE BEATLES/In The Name</td>
<td>5. MADONNA/Bad Girl</td>
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<td>8. BILL WASHINGTON/So Long</td>
<td>8. THE CURE/Wish</td>
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<tr>
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<td>9. JAMES BROWN/Think</td>
<td>9. MADONNA/Bad Girl</td>
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**REGIONAL EHR TOP 20**

**1. NORTHWEST**

- **Artist/Title**
  - 1. MADONNA/Bad Girl
  - 2. PAUL McCARTNEY/Hey Jude
  - 3. DR. ALBAN/Hey Holloway
  - 4. MICHAEL JACKSON/Give In To Me
  - 5. STEVIE NICKS/Don’t Stop

**2. CENTRAL**

- **Artist/Title**
  - 1. PAUL McCARTNEY/Hey Jude
  - 2. RYAN RAPP/Oh You Biatch
  - 3. JIMMY PAGE/Yellow
  - 4. JIMMY PAGE/Yellow
  - 5. THE BEATLES/In The Name

**3. WEST**

- **Artist/Title**
  - 1. VANESSA PARIS/Sunday’s Paradise
  - 2. CHARLES & EDDIE/Would I
  - 3. PATRICK JARRE/Only The Very
  - 4. BILL TAYLOR/Take That
  - 5. MADONNA/Bad Girl

**4. NORTH**

- **Artist/Title**
  - 1. NORTHWEST: Swedie, Denmark, Norway, Iceland, Finland, and Ireland
  - 2. CENTRAL: Belgian and Luxembourg
  - 3. WEST: France, Belgium, and Switzerland

**5. WEST CENTRAL (WC): Dutch-Langue languages (Netherlands, Belgium, Luxembourg, Germany, Austria, and parts of Switzerland, Luxembourg)**

**6. SOUTH**

- **Artist/Title**
  - 1. MADONNA/Bad Girl
  - 2. PAUL McCARTNEY/Hey Jude
  - 3. DR. ALBAN/Hey Holloway

**7. SOUTHWEST**

- **Artist/Title**
  - 1. MADONNA/Bad Girl
  - 2. PAUL McCARTNEY/Hey Jude
  - 3. DR. ALBAN/Hey Holloway

**8. EAST CENTRAL**

- **Artist/Title**
  - 1. MADONNA/Bad Girl
  - 2. PAUL McCARTNEY/Hey Jude
  - 3. DR. ALBAN/Hey Holloway

**9. SOUTH (S): Italian-Langue languages (Italy, Switzerland, and Monaco)**

**10. SOUTHWEST (SW): Iberia (Spain, Portugal)**
ACE OF BASE
ALL THAT SHE WANTS
No. 1 "A" Rotation Performance, 4 weeks running
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FINLAND NO. 8 AUSTRIA NO. 2 SWITZERLAND NO. 5
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Austria
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Belgium
VRT RADIO 2: EAST FLANDERS/Gent
RADIO MOL/Mol
RADIO ROYALA/Hamont-Achel

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DONTIY RADIO/Prague

Finland
RADIO 1/Helsinki

France
NRJ: LEIDER GUT/Frankfurt
RADIO FFH/Frankfurt
SWF: POPSHOP HITLINE/Baden Baden
SWF 3: POPSHOP/Baden Baden
WDR 1: SCHLAGERRALLYE/Cologne
104.6 RTL BERLIN/Berlin
ENERGY/Berlin
OK RADIO/Hamburg
ORB/WNTZ/Berlin
RADIO SAL/Starbruecken
RB 4/Bremen
BSH/Kiel
RADIO RECENZIEN/Mannheim
NDR 2 (DAYTIME PROG.)/Hamburg
RUNDST/3/Berlin
RADIO 7/1/Amsterdam

Greece
ANTENNA 97.5 FM STEREO/Salonika
POP 82.4 FM/Athens
STAR FM STEREO/Thessaloniki

Holland
TRG5 RADIO 3/Universum
RADIO 538/Bussum

Italy
RADIO SOUND STEREO/Codiporo
Luxembourg
ELDORADIO/Luxembourg

Norway
RADIO 102/Narpesund
J/FERRADIGEN/Kleppe
RADIO VEST/Stavanger

Poland
RADIO RMF/Krakow
RADIO ZIELONA GORA/Zielona Gora

United Kingdom
GWR FM/Bristol-Swindon
COOL FM/Belfast

Sweden
RIKSRADIO P2: KLANG & CO/Stockholm

Switzerland
RADIO 24/Zurich
RADIO BAURACK/Liestal
RADIO PILOTUS 104.9/Luzern
RADIO ZUERISEE/Staefa
DRS 3/Basel

Turkey
RADIO NUMBER ONE FM/Istanbul

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