Virgin Radio Launch
Impacts UK Programming.
Swiss Talent Resists Anglo-American Domination.
See Pages 4 & 11.


Radio Authority Studies Radio 1 Privatisation

by Mike McGeever

Independent radio's regulatory body the UK Radio Authority has commissioned a feasibility study on the prospect of turning pop/rock national service BBC Radio 1 FM into a commercial network. The study, announced as the Authority joined the debate on the future of the station's format, has been made on the proviso that the industry's share of advertising and drive down rates, threatening the viability of some services.

The transfer of 1 FM's format to the commercial sector would clearly produce a "quantum leap" in the share and reach of commercial radio, the Authority contends. (continues on page 25)

EMI Continues First Quarter Chart Reign

EMI Music leads M&M's 1993 first quarter European Top 100 Albums chart share survey with 21.9%, up from 20.4% over the same period last year. As expected, vinyl is dead, with only 4.9 million units shipped in 1992, down from last year's 23.4 million.

The CD format—now accounting for 75% of the market—has grown by 20.8%, booking in at 125.9 million units. Album shipments declined 9.7% this year to 186.4 million units, showing the increase of the CD couldn't compensate for the drop of MCs and vinyls formats.

No. 1 in EUROPE
European Hit Radio
DAVID BOWIE
Jump They Say
(Arista)

Eurochart Hot 100
2 UNLIMITED
No Limit
[Bye]

European Top 100 Albums
DEPECHE MODE
Songs Of Faith & Devotion
(Mute)

Coming back for more
the album by
JOE DE LUCA
is Coming your way!
hothouse flowers

the new single

one tongue

taken from the album

songs from the rain

now on tour in europe

April
25th Hanover, Music Hall
27th Frankfurt Alte Oper
28th Koln, E-Werk
30th Glasgow, Barrowlands

May
1st Glasgow, Barrowlands
3rd London, Royal Albert Hall
4th London, Royal Albert Hall
5th Birmingham, NEC
7th Manchester, Apollo
10th Gothenburg, Concert House
11th Lund, Olympan
12th Copenhagen, Falkon Theatre
14th Bergin, Maxim
15th Stavanger, Folken
16th Oslo, Sentrum
18th Stockholm, Circus
20th Helsinki
23rd Utrecht, Music Centrum
24th Paris, La Cigale
25th Antwerp, Queens Theatre
27th Hamburg, Stadpark
29th Rock at the Ring
31st Vienna, Danube Island

June
2nd Munich, Circus Krone
3rd Koblenz, Rhein-Mosel-Halle
4th Nuremburg, Serenadenhul
6th St. Wendel, Salibau
7th Mannheim, Masensaal
8th Ludwigsburg, Forum
10th Zurich, Concert House
12th London, Fleadh
13th Roma, Teatro Tendo
14th Modena, Vox Populi
15th Milano, Rolling Stone
17th Barcelona
18th Madrid
19th Lisbon, De Deportees
26th Glastonbury
27th St. Gallen
Europe Developpement Shuffles Domestic, Foreign Management

by Julia Sullivan

FRANCE Europe Developpement, the international development arm of French group Europe 1 Communications is reorganising its domestic and international management structure in an effort to minimize the effects of recession. In what Martin Brisac, GM of Europe Developpement and president of its French ACEgold network, Europe 2 calls a classical restructuring aimed at increasing efficiency, responsibilities for international and French affairs will now be divided between three operation directors, who will report directly to Brisac.

Former programming director at Montreuil's Cité Rock Détente Guy Banville will start on June 1 as programming director for Europe 2, and programming supervisor for the other countries; Alain Perez becomes operation manager for France, moving from his position as head of affiliate relations, while a new position of head of international operations will be set up to supervise international operations. The post is expected to be filled within two weeks.

The move follows news of the departure of former programming director Marc Garcia, who is leaving for personal reasons. "Marc had done a remarkable job in creating a basis for success of Europe 2," says Brisac, who adds that Garcia will be advising the shareholders and GM of Fréquence 1, the full-service national service awarded for the new Czech Republic, due to launch on October 10.

The main reason behind the changes is to improve the company's first two years by being more organised, says Brisac, although the rapid growth of the company was making it increasingly necessary to have one person responsible for international development. Brisac continues to oversee both international and domestic operations.

Pere's priority will be to help local affiliates fight against the recession hitting local markets. Ways to save money and increase revenues may include increasing sales staff to sell advertising for some stations, introducing new ways of organising sales, more promotional joint ventures and exchanges with other media. There are no plans to cut staff.

Although declining to give details of media exchanges, Brisac cites an event in St Petersburg as an example of the type of programming exchanges Europe 2 stations will be taking part in. "Europe Plus/St Petersburg is organising a special event called White Night on June 21, when St Petersburg has 24 hours of daylight. We are broadcasting a contest on every one of our stations in Europe, and the winners will be flown to St Petersburg to take part in the celebrations." There will be more than just a few winners, he says, estimating that UK radio operator Allied Radio will send around 90 people.

As far as programming at Europe 2 is concerned, Brisac comments that Banville's first priority will be to carry on what Garcia had done. "Europe 2 doesn't need any surgery. The most important thing for him is to take the time to see which direction French radio is going. Banville made a beautiful success of City Rock Détente and he knows Europe very well."

Nozema Loses Monopoly On Foreign Channel Transmission

by Marlene Edmunds

HOLLAND Holland's Supreme Court has ended a long monopoly on the establishment and operation of transmitters in the country. The court ruled that Nozema, the Dutch group responsible for allocating terrestrial radio and TV transmitters, no longer has the preferential right to transmit foreign commercial channels.

The decision is the result of legal action brought against Nozema by Dutch private broadcasting company De Vrije Ether and its founders Wouter Hins and Peter Bernt Hugenholz. The case was initiated to test access to the Dutch airwaves for potential commercial broadcasters.

As a result of the ruling, in the future, any foreign commercial stations wishing to be awarded a Dutch terrestrial licence will be allowed to operate independently of Nozema. It is unclear whether the decision will affect the freedom of Dutch-based commercial broadcasters to set up their own stations, but a spokesperson for the Dutch transport and public works ministry said media lawyers were currently studying the ruling.

Formerly an integrated part of the Dutch public broadcast system, Nozema is now 59% government-owned, 40% owned by the Dutch public broadcasting system the NOS, and 1% by Radio Holland.
Stations Anticipate Virgin Impact On Older Demos

by Mike McGeever

Many UK stations are adjusting their playlists to include more album tracks, while some have totally revamped their formats in attempts to stem the erosion of older listeners predicted to follow the April 30 launch of AOR Virgin 1215 AM.

ACE/classic tracks 210 FM/Reading has axed rap, techno and dance from its playlist. The former EHR outlet relies less on charts and singles and more on music from the '70s, '80s and '90s. Its emphasis on classic tracks is evident, as often the station comes out of news or commercial breaks with tracks from early Fleetwood Mac, Dire Straits, Elton John or Boomtown Rats. 210 FM is on the same position on the FM band as Virgin 1215 is on the AM band.

210FM, which now targets the same 25-44 age group as Richard Branson's national outlet, will change its format because that is what the market demands, according to the station's programme controller Graham Ledger. 'Before we were 50% according to de Bodinat (r) recently at a Sony controller meeting held in Paris,' he says. 'Before we were 50% according to de Bodinat (r) recently at a Sony controller meeting held in Paris, we were aiming at a wider spectrum, but we have to concentrate on the 25-44 year olds.'

He claims the emergence of Virgin was only one factor in the station's decision to switch formats on February 23. 'We are looking at the market place all the time. It just wasn't Virgin. This was planned sometime ago.'

Virgin wasn't taken into consideration more than anybody else. We have 31 other services which overlap into our TSA,' he says.

Johnny Beering, controller at BBC Radio 1 FM, which recently added an album chart show, concedes it will lose some of the over-35 year olds. 'The over 35s are the sort who will defend our music.'

He must attract the 15-35 year olds as we have outlined in our mission statement. They are our core audience.'

Coincidentally or not, M&M's monitoring of stations over the past few weeks, including EHR Capital FM/London, resulted in a noticeable increase in the number of album tracks played.

EHR and gold station Piccadilly Radio/Manchester PD Mark Story claims his station's addition of album tracks is the result of in-house research, not just the launch of Virgin. 'I'm not being complacent, but our playlist and what we play generally is determined largely by [research system] BPR. That tells us what we should be playing. There isn't a mad scramble to add album tracks because of Virgin, or for the sake of it,' he says, adding, 'We have consistently been adding album tracks. Our reliance on the singles charts is almost zero.'

Story predicts the new national service will chip away at all the stations' older demographics, but more particularly the other national networks. 'Virgin will take away from everybody, including Piccadilly. Obviously we hate the idea of losing any audience, but if it broadens the market and adds to the advertising revenue, it is a good thing for the radio industry.'

Story points out that recently launched services such as Classic FM have taken audiences from other national networks (such as the BBC) more than ILR stations. 'I think with Virgin this will follow suit,' he adds.

Story explains that the ratings success of Dublin-based ACE Long Wave Atlantic 252 is partially due to its national networks, including BBC Radio 1 FM. Meanwhile, he warns the stations that efforts to meet Virgin 1215 head on by featuring more country music with album tracks, will be damaging Citiing 210FM's format switch. Story contends, 'I think that goes against the benefit of Virgin. The benefit is that we have to add more choice. If your format is wrong now and doesn't stand up, then it was wrong before. It's a little late to start reacting to something like Virgin.'

Holland Introduces New Neighbouring Rights Law

HOLLAND A neighbouring rights law will come into place in Holland on July 1 this year. The law has been drawn up by SENA, the organisation elected by the Ministry of Justice to control the collection and distribution of funds.

The legislation will protect record producers and performing artists involved in records used for commercial purposes (so-called 'secondary use'), says SENA MD Hans van Berkel, while secondary rights cover the use of illegally recorded material for public use (on media, in bars and restaurants etc.). This law is being introduced for the protection of performing artists and record producers in Holland, says Berkel. 'Artists will now have secondary rights, which they didn't have before.'

Holland is one of the last countries in Europe to adapt a neighbouring rights law—only Belgium and Portugal still have to do so. Comments Van Berkel, 'Now that we are part of the European Community we are obliged to ratify in line with other EC countries.'

SENA is working in close cooperation with industry body NVPI and the performing unions, both of whom are represented on the board of SENA.

CMA Meets In Frankfurt

by Miranda Watson

GERMANY The Country Music Association (CMA) held its second quarterly meeting in Frankfurt on April 16-17, following on from its major industry seminar in London last week. A reception was held on April 15 for the leading directors of the German music industry and members of the CMA.

Comments CMA European operations director Martin Satterthwaite, 'We held the meeting in Frankfurt in recognition of the importance of the German music market and to show our commitment to our German colleagues. What's happening with country music in Germany is similar to the situation in the UK-labels are looking closely at individual artists rather than marketing them specifically as 'country.' There is a lot of interest in Germany for the new breed of country acts like Sony Music's Mary-Chapin Carpenter and MCA's Vince Gill.'

Everyone at the meeting came to the same conclusion according to EMI/Electrola MD marketing Erwin Bach, who says that the way to market country music now is artist by artist. Bach says that EMI Music sees country music as an umbrella idea, and that as a company it has to invest in individual artist careers. For the last two years, EMI has been concentrating on Garth Brooks and Bach reports "good sales reactions". These, he says, are not down to Brooks being a country artist, but to him being a good musician. Another priority is German country artist Tom Astor. One problem in breaking country artists in Germany, says Bach, is not having "real format radio." 'This means you have to get airplay on the pop stations, which is a good reason for not branding as 'country.' We want to hear Garth Brooks next to John Leuschner agrees, 'There are so many misconceptions in Germany about what country music is today and how it should be marketed. I believe that country music in Germany has a relatively small but firm core market of real die-hard country fans complete with cowboy hats. I think that the traditional country music that this market listens to has lost much of its importance, however. There is a new generation of country artists coming out of Nashville which need to be marketed individually, rather than together under the 'country' banner.'

He says country artist Mary-Chapin Carpenter is a priority for Germany. Sony is working Carpenter as an individual artist and Leuschner says this has resulted in good radio airplay.
To improve your connections to the German pop music market, please connect the dots.

Heiße Nächte
Kühle Rechner
Glänzende Geschäfte
Zeitgemäße Musik
Viel Vergnügen

It's simple as that: POPKOMM. is the name of a fair for the pop music industry which is held annually in Cologne, Germany. Over the course of the last four years, POPKOMM. has grown to be the second biggest meeting for the music industry in the world. As you might know, Germany ranks third place worldwide in terms of record sale; moreover, due to the overwhelming demand, POPKOMM.93 will for the first time also feature stands representing other European countries and their respective companies and institutions. POPKOMM.93 will be held from August 19 - 22nd, 1993. And natürlich we would like to invite you.

So what exactly can you expect from coming to POPKOMM.93? Well, for starters, more than 7,000 people from all areas of the pop music industry participated in last year's POPKOMM., representing more than 2,000 companies. Major and independent record companies, music publishers, TV and radio stations, the trade and fan press, production companies, and institutions all had their stands at the fair. You'll have every opportunity to make new business contacts and reinforce older ones, and do it the easy way, too: Executives, managers, producers, artists - all will be present right on the trade fair complex. Sehr nützlich.

But there's more: POPKOMM. isn't just a fair but a congress, too, with a program that, by means of open talks, discussions, lectures, and presentations covers a wide range of topical issues that affect today's pop music in Europe. Plus, the POPKOMM. Festival will give you a comprehensive overview of the current state of pop music in Germany. Last year, more than 200 bands and solo acts performed there; German as well as international artists representing the whole of modern pop music. Because, despite all the dots, it's not true that we're just about polkas.

For more information about POPKOMM.93 as well as your registration form (complete with a dotted line for you to sign on), please write or fax to POPKOMM.Office, Rottscheidter Str. 6, D-5600 Wuppertal 11, Germany, Fax (0049) 202 78 91 61
**News**

There's No Limit For Scandi Records' First Quarter

by Kai Roger Otlesen

**DENMARK** Copenhagen-based Scandivian Records is beginning to see the first results since it was set up in January. The independent label was formed as a joint project between executives at Deutsche Schallplatten Berlin (DSB)/(Germany), Toco International/Holland and CNR/Denmark.

DSB MD Jorgen Larsen, Toco MD Ton van den Bremer and former CNR marketing /International A&R manager Gert Holmfred each own an undisclosed percentage of the venture. Holmfred was appointed MD of the company, with responsibility for A&R.

The first project for the label was Dutch act 2 Unlimited's "7/12" smash hit No Limit, which reached number one in the Danish charts in week 14. 2 Unlimited is signed to Byte, handled in turn by Toco International. The label has licensing deals with DSB and Toco International, while it has inked agreements for distribution of repertoire from K-Tel/Imageland and Blue Martin Records.

Upcoming projects for the label include come-back albums from DSB-signed artists Ultravox and Robin Beck. DSB is represented by Scandivian Records in the whole of Scandinavia, while the Toco International licensing deal is valid for Denmark only. For DSP-repertoire, Scandivian Records is working with CNR Nonstop Records Sweden and Fazer Music (Finland). In Denmark,

Belgium correspondent: Marc Maes
(+32) 3 568 8082

**CHICAS DE ROCK CELEBRATE RECORDING DEAL IN STYLE** - Dutch female rock act Chicas Del Rock recently signed a production and publishing deal with EMI Music. Their first album will be recorded in June/July in Hamburg and released in the autumn. Pictured (l to r): Jacques van Dijl (PEERMUSIC), artists Natalia Fineberg, Gwen, TV Pequena, Bobbie Rossini, E.L. Jones and John van Vueren (Rock In Waterland).

**BELGIUM** Radio Advertising Up By 45% in 1992

by Marc Maes

**BELGIUM** Total radio advertising investments in Belgium for 1992 rose by 45% on the previous year, totalling some Bfr2.8 billion (about US$93 million), according to research company Media Mark.

The list of Radio Broadcasters is headed by BRTN Radio (Bfr1.1 billion), followed by the French-language state broadcaster RTBF (Bfr660 million). The total of private stations in Belgium amounted to Bfr733 million.

The major factor in the ad increase in North Belgium has been BRTN's extra share of the market, according to VAR research manager Bruno Kneup. He adds that the reason the figure was no larger was that the BRTN had restricted itself to an average two minutes of advertising per hour on all its channels. The legal limit is 20% per hour. Kneup compares the BRTN with the current situation among private stations, where advertising blocks are taken up as much as possible, and revenues are now heading towards a stabilisation.

Meanwhile, private stations in the south of Belgium did very well, according to IP-Transistor advertising manager Birgitta de Smet. In Flanders, private stations fared 10% better than last year, she says, adding that the Radio Contact network has registered a 30% boost, while Bel-RTL has completed its first full year. Radio made up a 7.3% share of a total advertising budget of Bfr38 billion in 1992.

De Smet is realistic about the results, rightly above the European 5-6% average. "I have just received the year-to-date figures for Belgian radio for January 1992/1993, and they only show a 0.5% increase, so I think the market is stabilising."

At Carat Crystal, Belgium's leading media buyer and advertising agency (with a market share of 16%), marketing director Pierre Vanderbeck agrees that Belgium has reached the European level where networks are concerned, and he believes the market has reached its point of maturity. "But you cannot compare the situation in the north of Belgium [where the BRTN's ad-space is booked up months in advance without any real competition] to the French community, where networks like Bel-RTL and Radio Contact are real competition to the RTBF. If the BRTN became more flexible, radio advertising income would certainly go up."

**Radio Hi Five Plans To Hit Berlin Airwaves**

by Miranda Watson

**GERMANY** The fight is on for five newly distributed frequencies in Berlin. Three new frequencies are being issued by the Berlin/Brandenburg media authority — 105.5, 106.8 and 107.5 MHz, and two which used to be occupied by Sender Freies Berlin (SFB), 98.2 MHz and BBC 90.2 MHz.

A total of 46 bidders have applied [unlike the 47 mentioned in the Groove Mix page, M&M April 24], including Jazz FM, OK Radio/Hamburg, Kiss FM and Radio Hunder.D6 is a decision is expected in the next month. Inforadio, RTL 104.6, Radio 2000 (Energie), Berliner Rundfunk and R.S2 have all had their licences extended for seven years.

A strong contender for the 105.5 frequency is new private station Radio Hi Five. It operates say the station plans to fight off the tough Berlin radio market competition by playing a mix of music styles with a focus on dance. Shareholder in Radio Hi Five, former SFB journalist and presenter Christine Heise, says the station will play a broad mix of pop, heavy, country, folk, dance, ambient and techno music.

What will distinguish the station from its competitors, says Heise, is that it will play specialist music, up front, presented by experts. She doesn't rule out heavy metal music. "If we can find a decent presenter who really knows his stuff, then we'd play it." In its application to the media authority, the station claims, "The target group of Hi Five is the mass of young people who have quit listening to radio because they do not want to be forced-fed the same old hits on every channel. While Berlin stands for innovation and creation, the existing radio stations here pay no respect to this at all. Hi Five will fill this gap in the radio market."

Radio Hi Five has applied to the Berlin/Brandenburg media authority for a licence to share the 105.5 frequency currently occupied by Radio Fritz/ORB and Radio B2/ORB, both playing only music. The shareholders in the station are Heise who has been with SFB for over ten years, Monika Dietl a journalist and presenter at Bayerischer Rundfunk and SFB, and Wolfgang Merten.

**MUSIC & MEDIA MAY 1, 1993**
ATTENTION radio programmers at EHR and ACE stations, synchronise watches. At "Ten Sharp" to be more precise. Last spring the Dutch pop duo by that name stayed at the number two position in the Eurochart Hot 100 Singles with You for six consecutive weeks. The fact that the song was a hit in various territories at various times—in Holland for instance it was happening almost a year before the rest—was the only reason that held it from the top slot. The single went gold in Sweden, while the debut album Under The Water-Line reached the same status in Holland, France, Germany, Switzerland, Norway and Finland. With the simultaneous pan-European release of the new single Dreamhome (Dream On) Sony Music Holland is determined to counter the previous problem of lack of synchronisity. This lead-off single from the May 24 released new album The Fire Inside is M&M's insert CD this week. Don't expect a "You Part II", it's different. Singer Marcel Kapteijn and keyboards player Niels Hermes have opted for a blue-eyed soul tune in a dry Earth Wind & Fire-like production, including honking horns and a funny synth solo in the middle.

The home made album—the final production took place in the Wisseloord studios in Hilversum—is a deep one, boasting lots of potential singles. Where Love Lives is a lovely orchestrated ballad in the Simon & Garfunkel tradition. Kapteijn is a true balladdear who goes all the way on Lines On Your Face and Wild Flower. He switches back to higher gear on the vintage Ten Sharp number As I Remember, with a keyboard fill verging on the street organ. Based on a hard hammering funky bassline and a striking string intermezzo, Rumours seems to be a major contender for a multitude of formats. A true ace for the ACE format—causing a Sting-effect— is the jazzy tune Say It Ain't So, enhanced with subtly brushed drums and exquisite oboe. As before all the music is composed by Hermes, while the lyrics are written by "third man" Ton Groen.

Augmented to a full band, Ten Sharp will embark on a European tour in the autumn. In May and June the duo will pay promotional visits to practically all European territories. More plans for a second European tour in 1994 are already in the can.

Instead of looking at the future, we now call your attention back to the Michiel Hoogenboezem co-produced soulful single Dreamhome (Dream On). When the clock strikes "Ten Sharp," you guys know what to do. Well, just play it 24 hours a day. May this single be the alarm clock that wakes up radio listeners in every European dreamhome.

A MUSIC & MEDIA ADVERTISING SUPPLEMENT
Profile

While programme director Jesse Wallin admits that rock-formatted Radio City/Stockholm doesn’t compete on equal terms with the competition because of a weak transmitter, that has not stopped the station from becoming a potent force in the market. In a recent survey done by PUB opinion research, Radio City had at least 250,000 listeners several times during the week. All in all, the number of listeners has jumped from 14 to 18% since April of last year.

Started in 1986 with the financial backing of SAF (The Swedish Employers Confederation), Radio City lays claim to 39% of their target group of 20–40 year-olds in its broadcast area. With competition from local stations, Radio Stockholm and national state-owned P3, Wallin attributes Radio City’s success to the profile of the station. “What makes us stand out from Radio Stockholm, which is mostly ACE, is that we have a livelier tempo, a livelier music format where we play more and better music and we put more emphasis on the personality of our DJs,” he says. “Being a local station gives us certain advantages over Swedish Radio (P3). Even if their format is mostly EHR, we are in a better position to zero in on our target group. Besides being a national station, P3’s biggest disadvantage is that they are in a very good one. “Sweden is a little country where everybody knows everybody. I know the record company people and I meet with them but it is actually our music director, Niklas Ehring, who is the station’s contact person.” Over the years there has been a lot of mutually beneficial cooperation between Radio City and the record companies. “There are three things that I think make Radio City the success that it is. I think I know what the people want to hear, I have a friendly relationship with the other radio personalities and the personnel, and we have a good team here at the station. I’m the coach.”

Radio City operates currently on three frequencies in the Stockholm area—88.9, 90.5 and 95.3—on a transmitter with a 20-50 watt capacity. Radio Stockholm, by comparison, with one frequency, transmits 60,000 watts over the same area. This doesn’t worry Wallin. “In the near future we will be able to compete on equal terms with a much larger transmitter. The law has been changed to make it possible for community radio stations to transmit over a larger broadcast area.”

Known by some as “Stockholm’s music station,” and even as “Stockholm’s first music station,” Radio City lives up to its name. A typical Radio City hour includes Hadday “What Is Love,” John Miles Slow Down, Lenny Kravitz Are You Gonna Go My Way, Midnight Oil Tragedy, Prince And The New Power Generation The Morning Papers, Shaggy Oh Carolina and Swedish acts Ace of Bass Happy Nation, Eric Gadd Wish I and Atomic Swing In The Dust. News at the top of the hour is never more than three minutes long.

Both Radio City’s PD and one of the station’s personalities, Wallin says his relationship with the record companies is a very good one. “Sweden is a little country where everybody knows everybody. I know the record company people and I meet with them but it is actually our music director, Niklas Ehring, who is the station’s contact person.” Over the years there has been a lot of mutually beneficial cooperation between Radio City and the record companies. “The record companies have helped us to get together our concerts. We had a big summer concert last year in Kingsträdgården park in the centre of Stockholm, which attracted about 45,000 people. It was a huge success and gave the station a lot of attention. The companies give us the same kind of help with artists who perform at our club night parties. Our successful CD compilation series Radio City Hits was a joint promotion with some of the record companies. We at Radio City pick out the repertoire and the record companies sell them.” So far this collaboration has resulted in five Platinum and one Gold record.

Wallin started his radio career between 1980 and 1981 when he and some friends started the P4 radio station (now a part of the Z Radio network) in Lund in the south of Sweden. He was about to fly off to Spain to start a radio station when he accepted an invitation to work on cable television in Stockholm. The show, “Nightfly”, was initially broadcast by satellite over French TV5 in the Scandinavian countries and later was sold to Swedish commercial station TV3.

Wallin began working with Radio City three years ago as a DJ, and for a period of time worked three jobs: for “Nightfly”, Swedish national radio and Radio City. Wallin became technical chief for Radio City with the responsibility for designing the new station where it is located today. At the same time, he managed to find time to host the popular Swedish Top 20 chart programme on Swedish TV4. He became PD at the beginning of this year and says that all his energy now goes into Radio City.

Wallin attributes his success as PD to a friendly management style. “There are three things that I think make Radio City the success that it is. I think I know what the people want to hear, I have a friendly relationship with the other radio personalities and the personnel, and we have a good team here at the station. I’m the coach.”

Ken Neptune
"Israelism", the first single from the forthcoming album "The Gods Of Earth And Heaven" incorporates elements from five traditional Jewish folk hymns in an updated arrangement. "Israelism" is intended as an anthem for young people around the world, proving there is much pride and joy to be found in Jewish lifestyle. The song should be seen as a powerful statement against racism and bigotry in Europe today."

Army Of Lovers

**CHART POSITIONS ACROSS THE CONTINENT**

- **Finland** 9 (single sales charts)
- **Norway** 13 (single sales charts) 3 (airplay charts)
- **Sweden** 10 (single sales charts) 11 (dance charts) 3 (airplay charts)
- **Switzerland** 31 (entry single sales charts)
- **Denmark** 12 (single sales charts)
- **Germany** 97 (entry single sales charts)
- **Belgium** 59 (entry single sales chart)
- **Europe** 48 (Eurochart Hot 100 singles) (EHR Chartbound)
- **Israel** 3 (airplay charts)!

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Switzerland

Swiss Talent Hold Up Against All Odds

Swiss pop and rock artists can look back at 1992 as the country's most successful year in music, as Swiss authors, composers and artists claim that the potential of Swiss repertoire and artists has hardly been tapped. But will one year of success lead to another?

by Willy Vlieko and Mary Weller

Looking at a summary of last year's chart positions, one can't help but notice high rankings for national groups such as Patent Ochsner, Gotthard, Stephan Eicher, Züri West and Polo Hofer And The Schmetterband—all Swiss dialect rock groups which have reached triple platinum sales (50,000 copies sold). Swiss artist Stephan Eicher sold more than 60,000 copies of his album Engellero and his single Himmegie—sung in Swiss German dialect—also entered the French national charts.

This is quite a feat coming from a country with four official languages, a couple dozen dialects and a population comparable to that of greater London. This, coupled with the influences of neighbouring countries, creates a varied and colourful music scene in Switzerland, but makes the road to success one of the most difficult in Europe. Says EMI Records MD Peter Mampell, "The fact that Switzerland is split into three language markets does not simplify the development of local artists. Usually it is very difficult to break through, but once Swiss artists can get themselves established, they can sell gold and platinum, sometimes even more."

Even with these odds against them, Swiss author's society organisation SUISA, executive director Fabio Hugel claims 1992's success rate proves that Swiss artists have found their mark nationally. "We have seen significant successes for locally produced titles, especially in the rock and pop fields. Swiss groups which for years have been considered hard to sell have done astounding well."

Mampell backs up Hugel's comments, adding, "Local artists are now enriching our Media Control charts," he says, "where they now represent approximately 10% of the Top 40. And the trend is only growing."

Association Of Swiss Music Producers (ASMP) vice-president Jean-Yves Leroy sees his country's local talent as not only growing, but as setting a standard. Says Leroy, "Just when everybody is noticing a lack of creativity which disturbs certain large companies in the music industry, it is encouraging to see that Switzerland is in the process of establishing itself on a national as well as international scale. Artists like Andreas Vollenweider, Stephan Eicher, Yello and Sensunik are proof of this development."

A Boom Or A Blessing?

Although Swiss artists and composers aren't complaining about the release of Platinum albums over the past year, several can't help but ask what the reason is for this boom. SUISA's Hugel has his own opinion. "The boom is possibly a reaction against the gigantic structure of the multinational. During this period of recession, the consumer is looking for something close, something familiar, in his or her language and from his or her world of emotions. The trend is also most likely linked with a general insecurity surrounding issues such as the position of Switzerland in the Europe of the future. When one's political identity is shaky, cultural identity often takes over."

Others attribute the increase of talent to Switzerland's local radio stations which began broadcasting in 1983. Says Radio Z producer Christoph Romer, "Local radio stations have provided a great stimulus to the Swiss pop scene. Only since these local stations exist have Swiss pop productions become part of the daily music programmes. This again resulted in an increasing number of promising young groups, whose productions can easily compete with international groups. One can only hope that the international record and music industry will take notice of this development."

Not Quite Convinced

However, not all Switzerland is under the impression that Swiss talent is increasing. Says Radio Basilisk producer Nick Schulz, "I repeatedly receive calls from managers of Swiss acts, complaining that I won't programme their latest release. But these [artists] take their music too seri-

Stephan Eicher

Andreas Vollenweider

oulsly; they don't even smile on the photograph of the album sleeves, so people don't think they're having fun. Come on, wake up! It's a business. If you want success and a bit of money for your hard work, record something that people want to listen to. We programme ACE music, not 'arty egos.'"

Schulz says he can't put all the blame on the artists, however. "Some of the major companies aren't much better. Even though my station's format is ACE, I come under fire because I don't programme rapdance or hard rock. Snap's Rhythm Is A Dancer was number 1 for about 12 weeks in Switzerland, yet we didn't play it once because it didn't fit our format. Give me something that fits our station and then start reading the double figures in the airplay charts."

Even with the complaints from radio, the record industry is generally sticking to the ingredient that has got them to the status they are now. Says PolyGram Switzerland marketing and A&R director Victor Pelli, "We have no current plans of splitting into three language markets does not simplify the development of local artists. Usually it is very difficult to break through, but once Swiss artists can get themselves established, they can sell gold and platinum, sometimes even more."

EMI's Mampell isn't complaining about the year, either, as he boasts about EMI artists Cabaret Rotstift and the Schlierener Chind, receiving Gold and Platinum respectively.

Help From Above

As though to correspond with the increasing amount of records sold, Switzerland's government has hardly been left behind in that field. The Swiss stand at MIDEM under the auspices of SUISA and the Swiss Foundation of Music Not only has the annual polygram diary published by the Ministry of Culture and Education included a number of groups, but has also organized concerts in the spirit of the creative turning points at this venue. Meanwhile, Swissperform, a newly created society, will look after the collection of licences emanating from neighbouring rights as from July 1 this year.

ASMP's Leroy finds these organisation's support a vital part of local talent's growth. "Our foundation is an important and significant step in developing the producers' profession throughout most of the so-called 'developed' countries in the world. It is vital that Switzerland will not be left behind in that field."

EEA Side Effects

Since Switzerland's refusal to participate in the European Economic Area (EEA) in the referendum of December 6, 1992, great efforts have been needed to mobilise the country's creative potential. This could happen either through a series of the best-ever productions or via Swiss organisations fighting for Switzerland's due music recognition.

Says Radio Z's Romer, "The Swiss 'no' to the EEA will have an indirect influence on our music scene, albeit: more from a stylistic than an economic aspect. "Swiss artists will encounter more difficulties working abroad for a longer period of time, because of restrictions for residence and work permits."

Regardless of the effect the EEA decision will have on the music industry in Switzerland, one thing is clear: without international success, the country will remain a runnner-up in the music scene. However, with a number of Swiss groups producing international mainstream poprock songs in English, the chances are there, and have been taken by successful Swiss acts such as Krokus, Gotthard and Stephen Eicher. This year, Andreas Vollenweider will release a new album, Eligible, which features new albums from Yello and Stephan Eicher. And with such a line-up, Switzerland may be in for another record-breaking year.
Mining New Talent In The Former GDR

Realising the potential gold mine of untapped talent in the new Bündesländer, German companies are increasingly looking eastward for the hits of tomorrow. Most of the majors already have their foot in the door, with A&R and promotional offices in Berlin.

by Miranda Watson

BMG Ariola is represented in Berlin with the Hansa label, EMI/Electrola has opened a small A&R base there using the Harvest imprint, while Sony Music, Warner, Virgin and all three PolyGram labels have promotion offices in Berlin.

But most still treat the former GDR with caution. There’s a long way to go before contact networks and communication within the new Bündesländer reach the same level as in western Germany. East Germany is also still very much in a period of transition and a melting pot of musical styles. Since the fall of the Wall, most artists are still eager to absorb every Western influence they can.

Nina Hagen (now with Phonogram) was the first East German artist to achieve success across the border, shooting to international fame with her offbeat pop/soul in the 70’s/early 80’s. Sony Music Germany MD Jochen Leuschner who signed Hagen to CBS says she was a unique case. Part of the Wolf Biermann clan (East German political singer who became an exile in the west—he lived with Hagen’s mother), Hagen was let out of East Germany by the authorities and later made a deal with CBS. According to Leuschner her success followed an appearance on a national talk show—her first gig in Berlin two weeks later was packed. She has never looked back since.

Phonogram MD Louis Spillmann who signed Nina Hagen from CBS in 1989 puts her success down to her “phenomenal personality.” “Nina Hagen is a real individual and is in a sense a genius. Once you’ve met her you’d understand why she was the only East German for so long to achieve international success. She’s most popular in Germany. I don’t think Hagen would love her because she’s got such a creative, eccentric image.”

Although Hagen is perhaps not quite so popular now as in her heyday, CBS, Hansa and Phonogram still are selling. Nina Hagen and Street sold a respectable 300,000 and 200,000 copies across Europe respectively. Hagen is currently in the studio recording a new album, due out early autumn—she will be recording both songs for the album with Dave Stewart.

Princely Success

Leipzig alternative-a-capella band Die Prinzen is the first East German act since Hansa to achieve real success outside the former GDR. Signed just over a year ago to Hansa, Die Prinzen were recently awarded platinum and gold discs for their last two albums Das Leben Ist Grausen and Küssen Verboten, and the group scored a further coup, winning Best National Group at this year’s Echo Awards.

Hansa marketing manager Christian Wolff says that the band had already achieved medium success in East Germany, when they were signed to Hansa in 1990, just after “die Wende.” He adds, “They signed them because they were in the last 20 new acts. We were busy with new music...”

The decision to sign them was purely A&R and had nothing to do with where they came from.

Die Prinzen have already had cross-over success in Austria and Switzerland, and to a lesser extent in Holland. Now Wolff reveals the band has recorded a track in English to see if they can score hits in other European territories too. Wolff thinks having a base in Berlin is essential for record companies in Germany now, “there are lots of good bands and artists in East Germany and I think most companies realise this.”

Also signed to Hansa is East German rock band Keine Zeit. The group has been hugely successful in East Germany, but so far has not had any success in the West. Wolff is certain that that will change very soon, however. The band’s third album, Bunte Scherben (sung in German) is being released at the end of April via East Berlin record company K&P. MD Tony Krah says that success in the West won’t be easy though, “The difficulty for East German bands is that they are very dependent on electronic media, especially radio. But radio stations in West Germany aren’t always interested in listening to anything out of East Germany, thinking that it’s inferior. The fact is, there’s lots of very successful bands in East Germany, which haven’t been ‘discovered’ by the majors yet.” Sony’s Leuschner is also confident that the company will be seeing a lot more new acts coming out of the former GDR. “I can only assume there must be a lot more talent in East Germany, which couldn’t develop until after the reunification. One problem, however, is that many GDR artists are not familiar with who were forced to sing in German under the old system and who now want to sing in English. We are trying to convince them not to, as the quality of their lyrics is so much better in German.”

Spillmann is surprised that there aren’t more artists breaking through from the old Bündesländer yet, especially on the heavy metal scene, which he says is tremendously popular in East Germany. One of the most promising new bands, in Spillmann’s view, is Bobo In White

Wooden Houses signed to Polydor, which he describes as “one of the few East German bands with a really fresh sound.”

Bobo, a neo-folk-rock group, was previously signed to the East German Polydor label. Their debut album—combining crystal-clear production, transparent vocals by classically-trained singer, Bobo, and music with some “hot” guitar-picking by the group’s Frank Heise—won the much-coveted Echo Award, but because it was originally released by Pilgmin only in East Germany and only on vinyl and MC formats, the album didn’t chart. Polydor signed up Bobo six months after the album was first released, distributing it all over Germany in CD and MC formats. Head of progressive music at Polydor Tim Renner says that the album has sold around 40,000 units altogether—for enough for it to have charted!

Now Bobo has brought out a new album Passing Stranger from which the first single Hole In Heaven was met with very favourable radio reaction, according to Renner, entering the Top 200 Airplay chart. Renner expects the album to chart as far as cross-border hit potential. Renner says that Bobo is already getting good reactions in Holland (the first album also got a lot of media interest) and in Scandinavia. Comments Renner “East Germany is a totally new area for all of us. It’s not very easy to exploit the scene, as A&R works by going through your own established network of contacts. We still need to build up these contacts in East Germany. Another problem is that a lot of the bands are still too fascinated with West-German poprock culture and tend to have a copycat style.”

Words For The Times

Another Polydor artist, East German rapper J., signed to Polydor France, hit the headlines last year with his debut album Are We The Majority featuring socially-aware lyrics hitting out at the current spate of racist violence in Germany. The album is now being released in Japan, New Zealand and Australia. The second single Green Hill Over Here is now being released in Europe and the US. Polydor France MD Nagi Baz says he signed up J. because he realized the artist’s worldwide potential as soon as he heard his music. “J. is perhaps the first true European artist, a unique multi-talent who will be a major force in the international music industry for years to come.”

According to Polygram France international director Nanou Lambin, reactions to J. have been good, but the widening economic crisis in Europe is making things even more difficult than ever to break new artists. “Building J. is a slower process than we might like, but we know that he will definitely succeed in the long term.” Lambin says that J. “would be very happy to see more talent come out of Eastern Germany.”

Manager of Electrola Berlin label, Harcourt Lothar Meinerzhagen is currently working on an English-language rock ‘n’ roll act from Erfurt, East Germany. Green Hill are currently touring with Bobo—16 dates in the former GDR in April and a further 16 dates in June in West Germany. Comments Meinerzhagen, “We will never give up on this little band until their fingers bleed. It is the only chance of breaking a band like this, as their music doesn’t fit into German format radio. We’ve concentrated on touring in East Germany over the last year and I’m surprised at how quickly they’ve built up a fan-base.”

Green Hill have had favourable reactions from pubcasters NDR and WDR however, he says. The group’s second album (the first with Harvest) was released in February—Meinerzhagen thinks it will take another two albums before strong sales are seen.

Meinerzhagen expects to see many other new bands emerge from the former GDR over the next two years. “That’s why we are here in Berlin—it means we can be closer to what’s happening.”
New Releases

SINGLES

DOB RUSKIN
The Fist - WEA
PRODUCER: Betterman
The string section, which normally serves as a means to bloat and embellish otherwise fine material, here helps carry an already extremely strong melody. This midtempo ballad with it's driving rhythm and poignant theme should win the two some admirers everywhere.

DORO
Lost Day Of My Life - Vertigo
PRODUCER: Jack Ponti
Germany's undisputed number one rock chanteuse tries her hand at a powerful ballad and succeeds hands down with this winner. With its instant singalong chorus and well executed production, it might even win her some fans in the Bonnie Tyler camp.

LAID BACK
I Can't Live Without Your Love - Ariola
PRODUCER: Laid Back
Laid Back has always had the knack of coming up with tunes that are at first somewhat unobtrusive, then slowly but surely worm their way into the back of your head. This new single by these Vikings is certainly no exception. Also check out the bluesy bonus track Hoot Nat Noot.

Hazel O'CONNOR
My Friend Jack - Columbia
PRODUCER: J. Rimson
Mixing theatre with rock has always been the real forte of this British singer, and with this song from the forthcoming album To Be Freed she scales new heights and should be able to reestablish herself at the forefront of this genre.

PAPERMOON
Tell Me A Poem - Chlodwig/BMG
PRODUCER: R. Ponger/Papermoon
The likes of Suzanne Vega and Joni Mitchell have proved time and again that singer songwriters are never really out of fashion even though it sometimes might appear otherwise. This duo neatly carries the flame with this sparse and tasteful acoustic ballad. It should do well at both rock and AC formats.

PINK CREAM 69
Keep Your Eye On The Twisted - Epic
PRODUCER: D. Stelfox/Pink Cream 69
Don't except any compromise from this foursome because they serve hard rock the way it should be served. Bright and straight forward, this uptempo rocker should swing well with both the crowds at live gigs as well as rock radio. EHR programmers: check it out!

ALBUMS

JOAL
Who's Got That Feeling - WEA
PRODUCER: T. Hansen/Joal/M. Gerlach
There are not many women around in rock and blues music, but those who are often seem to surprise a lot of people. Joal, with the help of 15 musicians and a strong, pure voice, recorded a blues rock album that gives a lot of male performers something to think about. I Got This Feeling refers to some hit singles by Gary Moore, while the piano track This Is Love contains the passion that keeps the blues alive.

KARL KEATON
How Can I Let Go - Ariola
PRODUCER: M. Plati/B. Liebrand
Back in 1981 Karl Keaton had an instant success story. With material ranging from the deeply soulful to uptempo dancefunk he's back with a bang. The first single I'm Sorry served as a tasty primer and the rest of the album is no disappointment either. From the well crafted Eagles cover I Can't Tell You Why to the sophisticated funk of Joking and Enough Is Enough, this album is really loaded with potential hits.

PEACOCK PALACE
Paraphernalia - Columbia
PRODUCER: Nhoah
Well crafted pop with folk influences is the name of the game for these Berliners. The single sparkling Heatwave, has already whetted many programmers' appetite and they won't be disappointed by the rest. In particular tracks like Man In The Moon, Johnny Hornet and Strangers deserve further attention.

PLAN B
Cyber Chords & Sushi Stories - Ariola
PRODUCER: Mark Plati/Gareth Jones
Plan B delivers a strong, varied album bristling with influences. After hearing all tracks you'll probably think of it as a rock album, but it definitely contains more. A lot of happy guitar rock, on If I Was A Girl and Enough Is Enough, this album is really loaded with potential hits.

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Marketing The Music
Third Time Lucky For D'Arby

Sony Music hopes for results in kind or adventurous but less successful follow up to "The Hollywood Project". "Sweet soul music" is being brought into the modern age. Do what would Otis Redding have sounded like on Terence Trent D'Arby's third album out on May 3, the singer with the dreadlocks had already promoted visits to key European territories. Columbia UK international marketing manager Doe Phillips explains the single record company and retailers met the artist long before the release of both album and single. Reach out and touch, he's for real, was the message. D'Arby was very open to interview, it worked very well. The feedback was that he has got more of a grasp on his career, as opposed to being defensive, like he was at the time of his last album. MTV world premiered the video of the single on April 3, when it was featured in a "three in one" block of D'Arby videos. The six-minute interview four days later in the news section further cemented the TV channel's future support for D'Arby.

Matthews follows Amos

As a nation Australia is as keen on breaking new domestic talent abroad as France. Platinum selling artists from the land of Oz like Diesel and Wendy Matthews are presently waltzing straight into the European spotlight. Unlike the latter, is Canadian by birth, she's seen as Australian homegrown talent, who got an official letter from the country's Prime Minister Paul Keating, telling her "Australia is proud of you." The new album bridges the gap between the first two. We have the intention to bring him to Europe. Terence will certainly tour Europe this autumn in support of the album. Before the pan-European release date on May 3, the singer with the dreadlocks had already paid promotional visits to key European territories. The label surely benefits from the advance. Terence said that he had got more of a grasp on his career, as opposed to being defensive, like he was at the time of his last album. I persuaded the captain of the airplane to attend the gig. That worked tremendously well. We had some clouds, but we were with Bad Boys Blue.

Haddaway Makes Headway Into Europe

With Haddaway's What Is Love Germany dance scene—combining good grooves with instantly hummable melodies—fulfills its hit trick on the European front. Snap's Rhythm Is A Dancer, the number 1 in M&M's year end single chart over 1992, set the tone for similarly snappy for tapping popdance songs by Captain Hollywood Project (Only With You) and Haddaway. Coconut MD Karin Hartmann stresses that the label surely benefits from the "Snap effect," especially on the radio side. "The market is more open now for this melodic type of dance, and for us it may stay like that for 10 more years. We did club promotion six weeks prior to the official release. "Radio came in a little later, and to unexpectedly positive results. The single reached number 8 in the national radio airplay top 10, whereas in the past the product would have been rejected beforehand with silly excuses like 'too much bass.' "I have a feeling," he said, "that we're back at the stage we were with Bad Boys Blue in the '90s." The song What Is Love was already in Coconut's publishing company A La Carte Music, and was in wait for the right singer to chart it. Noster Haddaway was pulled out of the magician's hat at Coconut's own studio, where the Trinidadian-born used to work as a producer. Before that he built up his career as a dancer and choreographer.

From Germany, Haddaway is now making headway into the other territories, having several top 10 hits across Europe, topped by his recent number 1 position in Finland. It's not for the first time that a coconut product—distributed by BMG—is doing so well on a pan-European level. Adds Hartmann, We're back at the stage we were with Bad Boys Blue in the '90s. Signed to and managed by Coconut. "We're back at the stage we were with Bad Boys Blue in the '90s."

UK

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Matthews follows Amos
SINGLES

**DEACON BLUE**

Only Tender Love - Columbia EHR/A
PRODUCER: Steve Osborne/Paul Oakenfold

**EROS RAMAZZOTTI**

hall and vaudeville tradition.

**STEPHEN DUFFY**

Natalie - Parlophone A/EHR
PRODUCER: Bruce Lampov

**JESUS JONES**

The Right Decision - Food A/D/EHR
PRODUCER: Warren Livesey

No doubt UK's most prolific alternative band will break through on the continent one day. The right decision about this pop/dance tune is in your hands.

**KID SAFARI**

Who Let In The Rain - Epic EHR/ACE
PRODUCER: Cyndi Lauper

Take no pauper if you can get La Lauper. This first single from the forthcoming album Hot Full Of Stars is a nice drizzle, while the bonus track Cold is a real cloudburst. Whether it will be a hit is anyone's guess, says Radio Vibe's head of music Henning Kristensen, but he's sure about one thing. "After having strayed from the path, she's now back in the old style as we know from her debut album."

**IAN McNABB**

Great Dreams Of Heaven - This Way Up EHR/ACE
PRODUCER: Boots

We smell a great sense of history here, and more than just a '60s pastiche; like Ray Davies, McNabb takes us back to the music hall and vaudeville tradition.

The intro of Cose Dell'A Casa—Italian for Things Of Life—is unexpectedly rocky, followed by "spaghetti western twang" guitar that rolls into one of the finest ballads of the year. Sky Radar/Bussum (Holland) head of music Vran van Maaren has cut the rough intro immediately. "Eros is a bit of a Casablanca for our typical ACE outlet, but he shouldn't use that 'quick start' again. We have this beautiful song in medium rotation now, as it is a new record. Depending on what will happen, we might increase rotation levels."

**SPIN DOCTORS**

Two Princes - Epic EHR/R/A
PRODUCER: Peter Danenberg

Although the album Pocket Full Of Kryptonite was released about two years ago, the singles of the medicals are still doing fine. Put your faith in this one too, as the funky guitar rock of this 'royal' track is as infectious as you could wish for.

**ROD STEWART**

Shotgun Wedding - Warner Brothers EHR/ACE
PRODUCER: Trevor Horn

Singing this old soulful rocker of Roy C. Stewart thinks back to his days as "Rod the mod." Among the backing vocalists we recognize Warner Music UK chairman Rob Dickins.

**WWF SUPERSTARS**

Wrestlemania - Arista D/EHR
PRODUCER: Stock & Waterman

The crashers are on the loose again, but with more rhythmic discipline. When will continental cowards get into the ring?

**NEW TALENT**

**BIG HEADS**

Big Heads - Bonton (CD) (Czech Republic)
PRODUCER: Michal Pavlicek/Martin Simandl

Mainly instrumental syncopated folk band rock is on the menu here. The frets are no boundaries for Michal Pavlicek's exceptionally fast fingers. Not to be missed by guitar freaks. Contact Zbynek Knobloch at tel: (+42) 2.766 382; fax: 2.766 204.

**BLAM!!**

Blam!! - Zafiro (CD) (Spain)
PRODUCER: Pablo Pinilla/Gonzalo Benavides

Spanish trio has the solution for all you programmers out there. The danceable pop of Radio Boogie Bop will keep your listeners bopping all through springtime. Contact Alida Genta Fierro at tel: (+31) 2240.15045; fax: 2240.16001.

**THE CHORDS**

Eat Your Heart Out/The Mirror - Fuel (US)
PRODUCER: Michael Grund

The US back door is always open for Dutch alternative bands. The Chords have tuned their guitars to chase of Bettie Servert for an American record deal. These sonar terrorists are BBC DJ John Peel's "pick for 1993." Contact Jennifer Gross at tel: (+1) 212.979 6410; fax: 212.979 6489.

**JOE CREIGHTON**

Holywell - Instrifree (CD) (Australia)
PRODUCER: Guss Till/Clive White

This is what you get when glue sniffing American teenagers check out their daddy's Betty Page collection in the garage. Meanwhile they cover two Sonics classics The Witch and Boss Host the way it should. Loud and proud. Contact Robbie Klanderman at tel: (+31) 2240.15045; fax: 2240.16001.

**THREE O'CLOCK HEROES**

Cynical Bitch - RPM (CD) (Germany)
PRODUCER: Mark White

After the Lemonheads tackled Simon & Garfunkel's Mrs. Robinson, this power trio beats The Boxer K.O. Another dangerous attack is its version of the Jam's Down In The Style Station At Midnight. Contact tel: (+49) 5441.2081; fax: 5441.7833.

**PATTY LOVELESS**

Only What I Feel - Epic C/EHR
PRODUCER: Emory Gordy Jr.

Us Europeans, we know her from herSend A Message To My Heart duet with Dwight Yoakam on the latter's 1990 If There Was A Way album. But what's she like on her own? Excellent we think. Pop hits can be expected with the right single releases. You Will is built around a funky electric piano riff. Song and vocals only bring Bonnie Raitt to mind. What's A Broken Heart is indeed of heartbreaking beauty.

**MIDNIGHT OIL**

Earth And Sun And Moon - Columbia EHR/A
PRODUCER: Nick Launey/Midnight Oil

Vintage Midnight Oil, and not only because of Peter Garrett's unique voice. The lead off single Tragically Hip carry out that undebatable M.O. feel of melodious politics. As this record has a lot of potential hits, one song is classified in particular: the beautiful mid-tempo Outbreak Of Love.

**DIANA ROSS**

The Lady Sings... Jazz And Blues - EMI J/ACE
PRODUCER: Ben Sidron

The film about the life of jazz singer Billie Holiday is still in the back of our minds. And again "Lady Di" leads us into temptation with her sensual voice on a repertoire of jazz and blues standards. Gil Askey's arrangements fit her like a glove. The band, the sextet and the big band make a true stunning moment from this "fine and mellow" performance recorded live in the Ritz Theatre, New York on December 4 1992. Includes one bonus studio track, the Ross co-written Where Did We Go Wrong.

**VARIOUS ARTISTS**

**DEEP BLUES**

Deep Blues - OST - Anxious R/A
PRODUCER: Robert Palmer

This is probably the last you expected on the Dave Stewart-owned label. No jiggly poker studio tricks, this is the real blues, recorded live in clubs somewhere in the Mississippi Delta. In front of a noisy crowd and not for a bunch of posers. You'll hear (slide) guitars being tortured by the unsung heroes of the blues, listening to names like Junior Kimbrough (Jr. Blues) and Jack Owens (Devil Blues) among others. The whole project is based on the book written by Rolling Stone blues aficionado Robert Palmer, who also took care of the interesting liner notes. For programmers who are not afraid to find a demon in their closet.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, (Rock), D (Dance), C (Country), (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), AA (Alternative), W (World Music) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which licence and/or publishing rights are available, except as noted. Please send your samples to Robbert Tilli/Machgiel Bakker, Music & Media, PO Box 9027, 1006 AA Amsterdam, Holland.
This is an all-out smash! Already Top 50 in the German airplay charts, add it now!

Hot on these stations:

<table>
<thead>
<tr>
<th>Radio Station</th>
<th>Music</th>
<th>Artist/Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio FFN</td>
<td>Power Play</td>
<td>AC/DC - Back in Black</td>
</tr>
<tr>
<td>Delta Radio</td>
<td>Power Play</td>
<td>U2 - For Your Love</td>
</tr>
<tr>
<td>Radio Hamburg</td>
<td>Power Play</td>
<td>Guns N' Roses - Sweet Child of Mine</td>
</tr>
<tr>
<td>SWF 3</td>
<td>Power Play</td>
<td>Take That - gospels (Imagine</td>
</tr>
<tr>
<td>BR 2</td>
<td>Power Play</td>
<td>Metallica - Enter Sandman</td>
</tr>
<tr>
<td>Radio Brandenburg</td>
<td>Power Play</td>
<td>Queen - We Will Rock You</td>
</tr>
<tr>
<td>Radio Regional</td>
<td>Power Play</td>
<td>Green Day - Boulevard of Broken Dreams</td>
</tr>
<tr>
<td>RPR 7</td>
<td>Power Play</td>
<td>Foo Fighters - Ever Long</td>
</tr>
</tbody>
</table>

«Quality always succeeds!»
Station Reports

Week

Power Play:

ADCyndi Lauper- Who Let

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ADCyndi Lauper- Who Let

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ADCyndi Lauper- Who Let

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ADCyndi Lauper- Who Let

A List:
Station Reports

When heroes go down...give me of your time...
## Station Reports

**E‘land**
- **George Brook** (Voice) – Global Music / All-Ages
- **Steve Collyer** (Voice) – Rawhide

**Sweeden**
- **ERIKSSON-FUGLSANG & D** – Stockholm
- **Lars Goren Nilsson** – Producer

**Stockholm**
- **E’Hr**

**Lars Goren Nilsson** Produces
- **ERIKSSON-FUGLSANG & D**
- **Smusic Sweden**
- **Chrysalis**
- **Impact**
- **SBK**
- **Priority**
- **Gasoline Alley**
- **Stardog**
- **Death Row**
- **Keia**

**ERIKSSON-FUGLSANG & D TRACKLISTEN**
- **Stockholm**

**Billboard Singles**

### USA Top 25

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>VOC</th>
<th>Artist/Title</th>
<th>Week ending May 1, 1993</th>
<th>Label</th>
<th>ECO</th>
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<tr>
<td>1</td>
<td>2</td>
<td>SILK</td>
<td>Freak Me</td>
<td>Kieo</td>
<td>AMG</td>
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<td>1</td>
<td>SNOW</td>
<td>Informer</td>
<td>EastWest</td>
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<tr>
<td>3</td>
<td>3</td>
<td>DR. DRE/‘Nuthin’ But A ’G’ Thang</td>
<td>Death Row</td>
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<tr>
<td>4</td>
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<td>WHITNEY HOUSTON</td>
<td>Have Nothing</td>
<td>Atlantic</td>
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<td>VANESSA WILLIAMS</td>
<td>Love</td>
<td>Giant</td>
<td></td>
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<td>6</td>
<td>6</td>
<td>JADE</td>
<td>Don’t Walk Away</td>
<td>Giant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>SWV</td>
<td>‘M So You</td>
<td>RCA</td>
<td></td>
<td></td>
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<tr>
<td>8</td>
<td>8</td>
<td>SPIN THE DOG</td>
<td>Two Princes</td>
<td>Epic</td>
<td></td>
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<tr>
<td>9</td>
<td>9</td>
<td>P.M. DAWN</td>
<td>Lookin’ Through Patient Eyes</td>
<td>盖瑞•奇</td>
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<td>10</td>
<td>10</td>
<td>PAPERBOY</td>
<td>Difty</td>
<td>Next Plateau</td>
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<td>UGLY KID JOE</td>
<td>Call In The Cads</td>
<td>Stordag</td>
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<td>12</td>
<td>SHAI</td>
<td>‘Connor</td>
<td>Goodbyealey</td>
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<td>13</td>
<td>NAUGHTY BY NATURE</td>
<td>Hip Hop Hawkeye</td>
<td>TennyBoy</td>
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<td>14</td>
<td>14</td>
<td>JANET JACKSON</td>
<td>That’s The Way Love Goes</td>
<td>Virgin</td>
<td></td>
<td></td>
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<td>15</td>
<td>15</td>
<td>ICE CUBE</td>
<td>Who’s A Good Boy</td>
<td>Priority</td>
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<td>16</td>
<td>16</td>
<td>BOY GEORGE</td>
<td>The Crying Game</td>
<td>SBI UK</td>
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<td>17</td>
<td>17</td>
<td>STING</td>
<td>I’ll Ever Lose You</td>
<td>A&amp;M UK</td>
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<td>18</td>
<td>18</td>
<td>MICHAEL JASON</td>
<td>Who’s Epic</td>
<td>Epic</td>
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<tr>
<td>19</td>
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<td>JON SEDACCA</td>
<td>‘Angel</td>
<td>Epic</td>
<td></td>
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<tr>
<td>20</td>
<td>20</td>
<td>JOEY LAWRENCE</td>
<td>‘Nuthin’ I Can’t Fix</td>
<td>SBI</td>
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<tr>
<td>21</td>
<td>21</td>
<td>RUN-D.M.C./DOWN WITH THE KING</td>
<td>Profile</td>
<td>Jive</td>
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<tr>
<td>22</td>
<td>22</td>
<td>BON JOVI</td>
<td>‘Des Of Rosas</td>
<td>Jive</td>
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<tr>
<td>23</td>
<td>23</td>
<td>WHITNEY HOUSTON</td>
<td>I’m Every Woman</td>
<td>Arista</td>
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<td>24</td>
<td>24</td>
<td>ARRESTED DEVELOPMENT</td>
<td>‘Mendy Chawls</td>
<td>Jive</td>
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<td>25</td>
<td>25</td>
<td>POSITIVE K</td>
<td>‘Ot The Main Island</td>
<td>Jive</td>
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### Adult Contemporary Europe

**ACE Top 25**

<table>
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<tr>
<th>TW</th>
<th>LW</th>
<th>VOC</th>
<th>Artist/Title</th>
<th>Week ending May 1, 1993</th>
<th>Label</th>
<th>ECO</th>
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<td>2</td>
<td>2</td>
<td>DURAN DURAN</td>
<td>Ordinary World</td>
<td>Parlophone</td>
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<td>3</td>
<td>VANESSA PARADIS</td>
<td>Sunday Mondays</td>
<td>Remora</td>
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<td>4</td>
<td>MADONNA</td>
<td>‘Girl</td>
<td>Maverick</td>
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<td>5</td>
<td>5</td>
<td>SADE</td>
<td>‘Kiss Of Life</td>
<td>Epic</td>
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<tr>
<td>6</td>
<td>6</td>
<td>ROD STEWART/FABY Tuesday</td>
<td>Warner Bros</td>
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<tr>
<td>7</td>
<td>7</td>
<td>PAUL McCARTNEY</td>
<td>‘Hope Of Deliverance</td>
<td>Parlophone</td>
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<tr>
<td>8</td>
<td>8</td>
<td>WHITNEY HOUSTON</td>
<td>‘M Every Woman</td>
<td>Arista</td>
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<tr>
<td>9</td>
<td>9</td>
<td>BRYAN FERRY</td>
<td>‘Put A Spell On You</td>
<td>Virgin</td>
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<td>10</td>
<td>WHITNEY HOUSTON</td>
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<td>SHINEHEAD/SAMCK</td>
<td>‘M Ja Viney</td>
<td>New York</td>
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<td>BOY GEORGE</td>
<td>‘K Never Will Forget</td>
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<td>ROXETTE</td>
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<td>Bmg</td>
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<td>‘M World</td>
<td>Parlophone</td>
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<td>18</td>
<td>RAY CHARLES</td>
<td>‘A Song For You</td>
<td>Warner Bros</td>
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<td>FAITH NO MORE</td>
<td>‘M Easy</td>
<td>Virgin</td>
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<tr>
<td>20</td>
<td>20</td>
<td>MICK JAGGER</td>
<td>‘Sweet Thing</td>
<td>Virgin</td>
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<td>CHRIS ISAAC</td>
<td>‘Can’t Do A Thing</td>
<td>Arista</td>
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<td>22</td>
<td>BELOVED</td>
<td>’Sweet On Of Peace</td>
<td>EastWest</td>
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### European Dance Radio

**EDR Top 25**

<table>
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<th>Artist/Title</th>
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<th>ECO</th>
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<tr>
<td>1</td>
<td>1</td>
<td>ROBIN S</td>
<td>‘Show Me Love</td>
<td>[Champion]</td>
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<td>SHINEHEAD/JAMCA/IN Wan</td>
<td>[Eko]</td>
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<td>JAMIROQUAI/Too Young To Die</td>
<td>[Sony Sore]</td>
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<td>4</td>
<td>4</td>
<td>MICA PARIS</td>
<td>‘M Never Feel Like This</td>
<td>[Big &amp;arrow]</td>
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<td>5</td>
<td>5</td>
<td>JADE</td>
<td>‘M Walk Away</td>
<td>[ATC]</td>
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<td>6</td>
<td>6</td>
<td>DR. ALBAN</td>
<td>‘Sing Hallelujah</td>
<td>[SweMix]</td>
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<td>SHAGGY</td>
<td>‘Kenova</td>
<td>[Greenesleeves]</td>
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<td>LUIU</td>
<td>‘M Bobby WOMACK/’M Back</td>
<td>[Parklife]</td>
<td></td>
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<td>9</td>
<td>JAMES TAYLOR QUARTET</td>
<td>‘M Love Life</td>
<td>[PWI International]</td>
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<td>SYBIL</td>
<td>‘M Green And Ready</td>
<td>[PWI International]</td>
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<td>2UNLIMITED</td>
<td>‘M No Limit</td>
<td>[Bye]</td>
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<td>12</td>
<td>SNOW</td>
<td>‘Informer</td>
<td>[EastWest]</td>
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<td>13</td>
<td>STEPHANIE MILLIS</td>
<td>‘M Never You Wrong</td>
<td>[MCA]</td>
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<td>14</td>
<td>MARTHA WASH</td>
<td>‘GIVE IT To You</td>
<td>[RCA]</td>
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<td>MONIE LOVE/Born T B.K.E.D.</td>
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<tr>
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<td>16</td>
<td>JEREMY JORDAN</td>
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**Billboard Magazine**

**European Dance Radio**

**EDR Top 25**

The Billboard Music Data (BMD) is a weekly chart of the most popular records released in the United States, compiled by the Billboard Publications. It is based on sales, airplay, and other factors, and is published in the Billboard magazine. The chart is used to determine the popularity of songs and albums, and is often used as a measure of a song's success. The Billboard EDR (Europe Dance Radio) chart is a weekly chart of the most popular records released in Europe, compiled by the Billboard Publications. It is based on sales, airplay, and other factors, and is published in the Billboard magazine. The chart is used to determine the popularity of songs and albums, and is often used as a measure of a song's success. The Billboard EDR (Europe Dance Radio) chart is a weekly chart of the most popular records released in Europe, compiled by the Billboard Publications. It is based on sales, airplay, and other factors, and is published in the Billboard magazine. The chart is used to determine the popularity of songs and albums, and is often used as a measure of a song's success. The Billboard EDR (Europe Dance Radio) chart is a weekly chart of the most popular records released in Europe, compiled by the Billboard Publications. It is based on sales, airplay, and other factors, and is published in the Billboard magazine. The chart is used to determine the popularity of songs and albums, and is often used as a measure of a song's success. The Billboard EDR (Europe Dance Radio) chart is a weekly chart of the most popular records released in Europe, compiled by the Billboard Publications. It is based on sales, airplay, and other factors, and is published in the Billboard magazine. The chart is used to determine the popularity of songs and albums, and is often used as a measure of a song's success. The Billboard EDR (Europe Dance Radio) chart is a weekly chart of the most popular records released in Europe, compiled by the Billboard Publications. It is based on sales, airplay, and other factors, and is published in the Billboard magazine. The chart is used to determine the popularity of songs and albums, and is often used as a measure of a song's success.
## European Top 100 Albums

**Week of May 1, 1993**

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<td>Annie Lennox</td>
<td>Diva - RCA</td>
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*The European Top 100 Albums is compiled by MCI Communications BV in cooperation with Buma/Sterren. © BCI Communications BV/Buma/Sterren. All rights reserved. Compiled from the national album sales charts of 16 European territories. Recognition of pan-European sales of 500,000 units. Recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.*
Thank European radio and MTV Europe for their support on their debut single 'IF I EVER FALL IN LOVE'.

'BABY I'M YOURS'

the brand new single, is out now.

Taken from the platinum album 'IF I EVER FALL IN LOVE'
### UNITED KINGDOM

#### Singles
- **Ace Of Base**: All That She Wants (Emi, Liverpool)
- **Snow**: Informer (Warner, Holland)
- **Paul McCartney**: Off The Ground (Emi, Liverpool)
- **Duran Duran**: All You Need Is A Wallet (Mega, Milan)

#### Albums
- **Led Zeppelin**: The Song Remains The Same (Rca, Liverpool)

### GERMANY

#### Singles
- **Ace Of Base**: All That She Wants (Emi)
- **Snow**: Informer (Warner)
- **2 Unlimited**: No Limit (Bmg Ariola)

#### Albums
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)

### FRANCE

#### Singles
- **Jarlath**: I'm Easy/Be Aggressive (Faith No More)
- **Lenny Kravitz**: Acceptance (Virgin)
- **Trance Project**: Love (Emi, Paris)

#### Albums
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)

### ITALY

#### Singles
- **Cristiano Mino**: Riparazione (Kerry, Turin)
- **Umberto Tozzi**: Montana (Salmo/Intercord, Milan)
- **Marco Masini**: Staccato (Arista, Milan)

#### Albums
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)
- **K-Ruger**: Lluvia De Amor (Dcm, Milan)

### SWEDEN

#### Singles
- **Niclas**: Song About Love (Mega, Stockholm)
- **Kylie Minogue**: Can't Get You Out Of My Head (Epic, Stockholm)
- **Ajax**: Free Me (Mega, Stockholm)

#### Albums
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)
- **K-Ruger**: Lluvia De Amor (Dcm, Milan)

### DENMARK

#### Singles
- **2 Unlimited**: No Limit (Bmg Ariola)
- **Age Of Base**: All That She Wants (PolyGram)
- **Cur'Move**: Give It Up (Jrb/Mega, Copenhagen)

#### Albums
- **2 Unlimited**: No Limit (Bmg Ariola)
- **Age Of Base**: All That She Wants (PolyGram)

### NORWAY

#### Singles
- **Madonna**: Fever (Warner, Oslo)
- **Faithless**: Thing-U (Champion, Oslo)

#### Albums
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)

### DENMARK

#### Singles
- **2 Unlimited**: No Limit (PolyGram)
- **Age Of Base**: All That She Wants (PolyGram)
- **Cur'Move**: Give It Up (Jrb/Mega, Copenhagen)

#### Albums
- **2 Unlimited**: No Limit (Bmg Ariola)
- **Age Of Base**: All That She Wants (PolyGram)

### AUSTRIA

#### Singles
- **Ace Of Base**: All That She Wants (PolyGram)
- **2 Unlimited**: No Limit (Bmg Ariola)
- **Snow**: Informer (Warner)

#### Albums
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)

### GREECE

#### Singles
- **Ermanno Va Mere**: Vai Mere (Alpha, Athens)
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)
- **Kotsovolos**: I'm Easy/Be Aggressive (Eri, Athens)

#### Albums
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)
- **Ermanno Va Mere**: Vai Mere (Alpha, Athens)

### PORTUGAL

#### Singles
- **Soundtrack**: The Bodyguard (Bmg Ariola)
- **Eric Clapton**: Unplugged (Epic, Lisbon)

#### Albums
- **Soundtrack**: The Bodyguard (Bmg Ariola)
- **Eric Clapton**: Unplugged (Epic, Lisbon)

### SWITZERLAND

#### Singles
- **Lenny Kravitz**: You Gonna Go My Way (Virgin, Zurich)
- **Snow**: Informer (Warner, Geneva)
- **Paul McCartney**: Off The Ground (Emi, Zurich)

#### Albums
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)
- **Lenny Kravitz**: You Gonna Go My Way (Virgin, Zurich)

### IRELAND

#### Singles
- **Bluabelle**: Young At Heart (Phonogram, Cork)
- **Snow**: Informer (Warner, Dublin)

#### Albums
- **Depeche Mode**: Songs Of Faith & Devotion (Bmg Ariola)
- **K-Ruger**: Lluvia De Amor (Dcm, Milan)

### SWITZERLAND

#### Singles
- **Lenny Kravitz**: You Gonna Go My Way (Virgin, Zurich)
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#### Albums
- **Soundtrack**: The Bodyguard (Bmg Ariola)
- **Eric Clapton**: Unplugged (Epic, Lisbon)
Sony Hungary
(continued from page 1)
ning a staff of five including A&R/ marketing director Laszlo Szuts. The company intends to market its repertoire aggressively towards radio advertising camps. Caruthers, radio plays a vital role in the overall marketing mix. "Although there are a lot of hangovers from the old regime," says Caruthers, "radio is getting closer to the Western style of programming. They're eager to play new product. I handed out product from [Japanese pop trio] Shonen Knife and literally two minutes later, was hearing the song on my car radio." Stations singled out by Caruthers as being prime outlets include Radio Calypso (the national capital's first non-political music radio) and Radio Dunaibus, the commercial pop channel of state-owned Magyar Rádió. Both stations are Budapest-based and program a wide variety of modern top. According to Caruthers, new releases will be supported by extensive radio advertising campaigns. "Radio reception is mostly AM as FM was reserved for military and governmental purposes. And though this may affect sound quality, potential reach is big. Everyone here listens to radio."

Manderstam
(continued from page 1)
tice what it has always preached, i.e. pluralism of the airwaves. It is now clear that it is not necessary to belong to one of the three big radio groups to exist as a radio in France.

The breakdown of the ownership of RFM will now be changed considerably. Performance Holdings (RFM stall) will own 21%, M2M (budgetary matters and sales and purchases as well as a third national channel) 46%, UK merchant bank Hambros 26%, French industrialist Frédérique Monnier will own 9%, French magazine L'Événement du Jeudi 20% and Caisse Des Dépots 20%. Manderstam has promised to pay off the Ffr235 million (US$4 million) debts immediately, and to inject Ffr10 million into the station.

The format is unlikely to change, says Manderstam. "We adopted a 'no-repeat daily' format earlier this year and intend to stick with it. The success of this system has seen our national ratings go from 1.6% to 1.9%. Now that we have time we will probably perfect this system, but there will be no radical changes and we expect to have everything in place by September." The NRJ Group, the other main contender for the net, issued an angry press release following the announcement. It contends that by adopting the Manderstam plan the current situation has strengthened the position of Europe 1, which owns the advertising representatives Régie 1 used by RFM.

We have secured a guarantee from the French government that all our operating costs for at least four years," says Manderstam, "so that even if we decide to change format they will not be able to cut back on our budget. I think this is possibly one of the big reasons why the CSA went for the plan in the first place."

FANTASTIC NEWS: M&M hears that Sony Music Germany's hip hop act Die Fantastischen Vier are recording a single Positivity with several other German-language hip hop bands, including Düsseldorf band Fresh Familee and Hamburg's Die Reim Banditen. The single is to be released on an indie label (still to be decided) and all proceeds are to go to the German AIDS foundation.

REWARDS FOR REACHING QUOTAS? With the support of French industry body SNEP and performing rights society Sacem, the French government is considering launching a fund financed by the industry to encourage stations playing more than the current quotas. "We will now review meetings in which the Quotas are currently reviewed," says the CSA. In return, those meeting their requirements will be fined.

VINYL SINGLE DISAPPEARS IN FRANCE: French music industry magazine said it had announced it would be issuing and selling vinyl singles as from May 3. Its singles operations will from now on be concentrated on the two-track CD and cassette singles. More next week.

RADIO ITALIA GOES GIANNNA: National music only network Radio Italia SMI underwent a name change recently, but only for a day. In return for exclusive airplay of the new single Radio Baccano by Gianna Nannini (Dischi Ricordi) on April 16, it aired all products. In return for exclusive airplay of the new single Radio Baccano by Gianna Nannini (Dischi Ricordi) on April 16, it aired all products. In return for exclusive airplay of the new single Radio Baccano by Gianna Nannini (Dischi Ricordi) on April 16, it aired all products. In return for exclusive airplay of the new single Radio Baccano by Gianna Nannini (Dischi Ricordi) on April 16, it aired all products. In return for exclusive airplay of the new single Radio Baccano by Gianna Nannini (Dischi Ricordi) on April 16, it aired all products. In return for exclusive airplay of the new single Radio Baccano by Gianna Nannini (Dischi Ricordi) on April 16, it aired all products. In return for exclusive airplay of the new single Radio Baccano by Gianna Nannini (Dischi Ricordi) on April 16, it aired all products. In return for exclusive airplay of the new single Radio Baccano by Gianna Nannini (Disqui Ricordi) on April 16, it aired all products.

THE NEW FRENCH MUSIC VIDEO CHANNEL: In an interview with French daily Le Figaro, Frank Blondi, director of French cable channel M2M and president of its subsidiary MTV Europe, revealed possible plans to launch a French MTV. The move to start another music video channel, at least two years away, would go ahead if the number of subscribers in France rose above the two million mark, or if the current growth of 40,000 new subscribers per month carries on.

SONY HUNGARY
(continued from page 1)
radio advertising campaigns. "Radio reception is mostly AM as FM was reserved for military and governmental purposes. Everyone here listens to radio."
Bowie Jumps To Top

As anticipated last week, Michael Jackson has to hand over the rankings to David Bowie after only one week at the top of the chart. Give In To Me is now firmly ground, not because it is doing so badly—it has been extremely successful—but because of the sheer fact that its peak already happened four weeks ago, while David Bowie’s Jump They Say is still steadily growing and has collected another five new additions during its sixth charting week. It marks the first time that Bowie claims the top spot of the EHR Top 40. He enjoyed one EHR hit before, 1992’s Real Cool World, peaking at number 18.

Collecting 40 new additions following its release, Janet Jackson’s That’s The Way Love Goes proves one of the most eagerly embraced singles since the launch of the EHR chart and as yet it qualifies as EHR’s second most added single of the week—only Sting’s If I Ever Love My Faith In You earned more: 44 new adds in week 7 (the highest ever). That’s The Way Love Goes enters the top 40 at number 31. Best support is found in Desgrain, where 57% of the EHR stations are playing it, indicating growing Holland, Sweden and the UK are next in line (50-53%). The Jimmy Jam/Terry Lewis co-production previes Jackson’s Virgin debut album Janet.

Jackson is also listed under New Top 20 Contenders, as she never enjoyed an EHR top 20 hit before. On her own, that is, because she did share one—the 1992 duet with Luther Vandross (The Best Things In Life Are Free) peaking at 17.

The highest new entry in the chart lands straight at number 20, a glorious start for the 1992 Wembley recording of Somebody To Love by George Michael & Queen. It is the opening track of the AIDS charity E.P. Five Live, also featuring Lisa Stansfield.

Fastest mover of the week, climbing from 20 to 8, is Come Undone by Duran Duran. Their new single is being played best in Italy, Poland, the Czech Republic, the UK and Ireland (63-100% penetration) and this is perfectly reflected in the record’s Regional EHR Top 20 positions: top 5 in the Northwest, top 3 in the South and number 1 in the East Central.

In the wake of Giant moving to BMG, it is interesting to watch two of its products entering the EHR listings. Jade’s Don’t Walk Away enters the EHR Top 40 at number 39, while Love Is by Vanessa Williams & Brian McKnight enters Chartbound.

Pieter Kops

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### MOST ADDED

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**EHR Top 40**

This week’s chart is based on a weighted-scaling system. Songs score points by achieving spins at Mediam, EHR reporting stations, that total 12-14 years and those with music listings during specific days. Songs in “A” rotation receive more points than those in “B” rotation or more limited airplay exposure. Stations are weighted by market size and by the number of stations committed to the format.

**CHARTBOUND**

**CATHOLIC PROJECT**/Only... (intercard) (Parlophone) 38/0
**MIDNIGHT OIL**/Trinidad (Warner) 37/7
**MICK JAGGER/Don’t Tear Me Up* (Parlophone) 36/17
**GLORIA ESTEFAN/Go Away* (Epic) 34/4
**THE TH/Easy Lover Electronics Rep (Parlophone) 34/0
**ROD STEWART/Sharpe Gold* (WBA) 33/10
**SUZANNE VEGA/Way You Go (A&M) 32/1
**BRYAN FERRY/I Put A Spell On You* (Parlophone) 32/1
**JADE/Don’t Walk Away* (London) 31/25
**PAUL MCCARTNEY/’C’man People (Parlophone) 31/25
**JADE/Don’t Walk Away* (Beggars) 30/19
**MADONNA/Fever (Atlantic) 40/20

The EHR chart shows the total number of EHR reporting stations playing new singles that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to Mediam for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear as new singles in the case of a return to the format, and new songs are listed alphabetically by order.
### 1. NORTHWEST (NW): British Isles

<table>
<thead>
<tr>
<th>Label</th>
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### 2. CENTRAL (C): German-Language areas

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### 3. WEST CENTRAL (WC): Dutch-Language areas

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<td>TW</td>
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<td>(East West)</td>
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<td>TW</td>
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### 5. NORTHWEST (NW): British Isles

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### 6. EAST CENTRAL (EC): East Central area

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### 7. SOUTHWEST (SW): France

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### 10. NORTHWEST (NW): British Isles

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### 11. CENTRAL (C): German-Language areas

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READY TO BREAK
THE INTERNATIONAL CHARTS

BASS BUMPERS

RUNNIN'

THE FOLLOW-UP TO THE CHART-HITS
THE MUSIC'S GOT ME
MOVE TO THE RHYTHM

EUROPEAN RELEASE DATE:
APRIL, 23.

GERMANY -
FRANCE -
SPAIN -
BENELUX -

PUBLISHED BY
WARNER/CHAPPELL
MUSIC GMBH GERMANY

DANCE STREET
SCORPIO MUSIC
GINGER MUSIC
DURECO