German, French Ratings

Bayern 1, Arabella Hold Top Public, Private Spots

GERMANY

by Miranda Watson

National music station Radio Arabella is still the number one local station in this year's Infratest ratings for Munich for the fourth year running. The station, which airs a mix of German schlager and gold and shares its frequency with Jazz Wellen, now has a reach of 12.8%, down from its 1992 score of 13.5% of listeners in the Munich area aged 14-24.

Statewide private broadcaster Antenne Bayern, based just outside Munich in Unterföhring, scored a stable 10.7% in Munich, making it the second most listened to private in the city.

Antenne Bayern is the second biggest private station in Germany after Radio NRW/Oberhausen and the top private in the state of Bavaria with a total of 690,000 listeners according to this year’s Mediaguide.

EHR Nets Grow While ACE Webs Shrink

FRANCE

by Julia Sullivan

Following the ratings increase of ACE and gold stations in the first quarter this year, it is now the turn of the EHR FM nets to move forward, according to the results released by Mediametrie for the period April-June.

Although growth was generally low in the second quarter, the highest rise registered by EHR web NRJ, which jumped 0.9 points to a 10.8% share, consolidating its position as second private station (after full-service RTL) and the fourth most listened to station in France.

Other EHR nets turning in share increases were Fun, up 0.3 points to 5.5% and Skyrock, up 0.4 points to 5.5%.

RTL remains the overall leader, although it slipped 0.3 points to a 17.7% audience.

Top Five French Networks (% audience cume)

<table>
<thead>
<tr>
<th>Station</th>
<th>1 Qtr.</th>
<th>2 Qtr.</th>
<th>%chg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTL-PS (EHR)</td>
<td>18.0</td>
<td>17.7</td>
<td>-0.3</td>
</tr>
<tr>
<td>Europe 1 (FS)</td>
<td>11.4</td>
<td>11.3</td>
<td>-0.1</td>
</tr>
<tr>
<td>France Info (NT)</td>
<td>10.6</td>
<td>10.9</td>
<td>0.3</td>
</tr>
<tr>
<td>Nu (EHR)</td>
<td>10.0</td>
<td>10.8</td>
<td>0.8</td>
</tr>
<tr>
<td>France Info (NT)</td>
<td>8.2</td>
<td>8.3</td>
<td>0.1</td>
</tr>
</tbody>
</table>

Source: Mediametrie

(continues on page 21)

Top Five Munich Stations (% reach)

<table>
<thead>
<tr>
<th>Station</th>
<th>1991</th>
<th>1992</th>
<th>%change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bayern 1 (Sch)</td>
<td>30.2</td>
<td>28.0</td>
<td>-2.0</td>
</tr>
<tr>
<td>Bayern 3 (ISR)</td>
<td>28.1</td>
<td>25.2</td>
<td>-2.9</td>
</tr>
<tr>
<td>Radio Arabella</td>
<td>13.5</td>
<td>12.8</td>
<td>-0.7</td>
</tr>
<tr>
<td>Antenne Bayern (EHR)</td>
<td>10.7</td>
<td>10.7</td>
<td>0.0</td>
</tr>
<tr>
<td>Radio Gong (EHR)</td>
<td>7.0</td>
<td>10.3</td>
<td>+3.3</td>
</tr>
</tbody>
</table>

Source: Munich Infratest

(continues on page 21)

No. 1 in EUROPE

European Hit Radio
UB40
'I Can't Help Falling In Love With You' (DEP International)

Eurochart Hot 100 Singles
HADDAYWAY
What Is Love (A La Carte)

European Top 100 Albums
U2
Zooropa (Island)

(continues on page 21)

Jamiroquai
"Blow My Mind"

The 2nd hit single
charting across Europe

Thomas Stays In EHR Spotlight

EUROPE

by Robbert Tilti

Blue-eyed UK soul singer Kenny Thomas (Cooltempo) finally seems to be getting the recognition abroad he had already enjoyed at home since his double-platinum 1991 debut album Voices.

Stay, the lead-off single of the September 6-released second album Wait For Me, is a new entry at number 40 in

M&M's EHR Top 40 this week

(continues on page 21)
**RunAway Train is visiting the following stations**

<table>
<thead>
<tr>
<th>Country</th>
<th>Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>BRN STUDIO BRUSSEL/Brussels</td>
</tr>
<tr>
<td>Belgium</td>
<td>RTL CITY RADIO/Brussels</td>
</tr>
<tr>
<td>Czech Republic</td>
<td>V.O.C. AMERICA/Europe</td>
</tr>
<tr>
<td>Denmark</td>
<td>ARHUS NARRADIO/Aarhus</td>
</tr>
<tr>
<td>Europe</td>
<td>UPTOWN FM/Copenhagen</td>
</tr>
<tr>
<td>Germany</td>
<td>ALBRECHTSHERN RACHNARD/Munich</td>
</tr>
<tr>
<td>Holland</td>
<td>ORF/FRITZ/Potsdam</td>
</tr>
<tr>
<td>Ireland</td>
<td>RADIO 7/Ulm</td>
</tr>
<tr>
<td>Norway</td>
<td>RADIO XANADU/Munich</td>
</tr>
<tr>
<td>Poland</td>
<td>CITY RADIO/Malmö</td>
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<tr>
<td>Portugal</td>
<td>ANTEPORRADIO/Lisbon</td>
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<tr>
<td>Russia</td>
<td>POLSKIE RADIO/Prague</td>
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<tr>
<td>Sweden</td>
<td>VOICE OF AMERICA/Europe</td>
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<tr>
<td>United Kingdom</td>
<td>VOICE OF AMERICA/Europe</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>VOICE OF AMERICA/Europe</td>
</tr>
</tbody>
</table>

**Chart Positions**

- **United Kingdom:** #40
- **Germany:** #47
- **U.S.A.:** #19 Red Bullet
- **EHR Top 40:** Highest chartbound

**Breakout Rotation**

- COLUMBIA
RAJAR Refines Survey To Give Clearer Picture: ILR Benefits

UNITED KINGDOM

by Mike McGeever

On going refinements to RAJAR's ratings methodology will give broadcasters a clearer overall picture of the extent to which the habits of audiences listening to local commercial radio and BBC Local Radio. The changes will also result in increased total listening for commercial radio, says AIRC marketing executive James Galpin.

The refinements include changes in the order of listed services in the diary and in the analysis of respondents' write-in information, including analysis of stations listed under the category 'other stations listened to.' The changes will be evident when the AIRC, RAJAR and its research company RSL publish ratings for the second quarter 1993 for all participants in the BBC and commercial national and local services.

Galpin explains the significance of changing the order of services listed in the diary, the basic split made between BBC and commercial services is retained. Within the BBC, national and local/regional BBC services are listed alphabetically. Within commercial radio, services are listed and rotated alphabetically irrespective of whether they are national or local stations. FM/AM services and split services are listed and rotated alphabetically irrespective of whether they are national or local stations. FM/AM services and split services are listed and rotated alphabetically.

Now that the information is being studied, the additional listening can be seen to have come from other local, national and local commercial, or BBC local radio listening. Galpin adds, "You can't attribute the data to individual services. For example, you have a listener outside Capital's total survey area [TSA] who listens to Capital and writes Capital in the diary under 'other listening.'"

But when you publish the average audience figures for Capital, it wouldn't include this as the data only represents listening to Capital in its TSA.

Galpin estimates the additional data will result in an increase in overall listening figures for commercial radio. Likewise there will be an additional write-in boost for "out of area" listening to BBC local services.

In theory, says Galpin, other refinements to the system should improve the accuracy of the collection of listening data.

"With the actual diary itself, page layout and appearance modifications have improved clarity, making it easier for respondents to enter their listening to the appropriate service. Also, briefing by the RAJAR interviewee has been extended from the initial household inquiry to all available household members."

In the rotation of order of services listed in the diary, the basic split made between BBC and commercial services is retained. Within the BBC, national and local/regional BBC services are listed alphabetically. Within commercial radio, services are listed and rotated alphabetically.

"Within the marketplace, changes will result in increased total listening for commercial radio, says AIRC, which launched in the middle of the survey. Those results will be based on only a third of its complete seven week on air in the quarter.

"What impact Virgin's launch—in the middle of RAJAR's fieldwork—will have on the overall figures is difficult to predict," says RAJAR director Roger Gane. "It remains to be seen. It is nobody's fault, but we are stuck with it."

Galpin points out that although the refinements to the system are meant to reflect a more accurate picture of all radio stations in the UK, services should realize that the changes must be taken into account before comparing the last comprehensive survey (fourth quarter 1992).

"When you get these figures it will be difficult to draw conclusions between this and the last survey because of the changes," he says. "Everyone will attempt to do it the best they can. We have to make sure that we will only look into the survey in its early days. But now I think we have taken it as far as we can take it up until this stage."

Galpin predicts further changes will have to be made as the Radio Authority awards new licences as well as other changes. He says "There's no point in us running a survey because of the changes," he says. RAJAR's fieldwork—will have

Europe At A Glance

GERMANY: Tholeké Becomes Shareholder Of NEN-TV

German TV presenter Wim Tholeké has joined German country music TV channel project NEN-TV (Nashville Europe Now) as a shareholder. He will contribute extensive media and management expertise, as well as his current financial contacts. Miranda Watson

BENELUX: FilmNet Rocks Audiences In Scandinavia, Lowlands

Pay-TV channel FilmNet Plus has scheduled a series of live concert-broadcasts to take place from August 13-23. The channel, with over 600,000 subscribers in Belgium (Flanders and Brussel), Holland, Denmark, Norway, Sweden and Finland, will broadcast live material from a wide range of artists like Queen, Elton John, Bob Marley and Elvis Presley under the banner "We Will Rock You."

FRANCE: Toubon Appoints Foulquier To Head Semaine De La Chanson

During his visit to the music festival Francopolies held July 13-19 in La Rochelle, minister of culture Jacques Toubon announced that he has appointed Francopolies founder Jean-Louis Foulquier as organiser of the French music week "Semaine De La Chanson," which will start next February on the day of French music awards the Victoires de la Musique. Emmanuel Legrand

INTERNATIONAL: Mushroom Invades Europe, US

Australia's largest independent record company Mushroom Records has announced the sale of 50% of its shares to New Limited. Mushroom has opened an office in London to spearhead the release of their artists in Europe—the stable includes Kylie Minogue, Jimmy Barnes, Jason Donovan, Kate Debenaro and Yothu Yindi. Mushroom also plans to enter the US market. Philip Alexander

HOLLAND: All-Dutch Jazz Station Applies For Cable Licence

The Dutch Ministry of Culture has received a cable licence application for a second 24-hour jazz station. Besides the existing service from EuropeJazz, the new proposal, Jazzwereld, would broadcast entirely Dutch music, along with hourly news bulletins, traffic information and other general interest programmes. Julia Sullivan

NORWAY: GGF Follows Suit, Excludes Compilations From Top 20

Norwegian record industry trade body GGF intends to follow its sister organisation GLF in Sweden by removing compilation titles from the Top 20 chart system. Norwegian record industry trade body GGF intends to follow its sister organisation GLF in Sweden by removing compilation titles from the Top 20 chart system. Norwegian record industry trade body GGF intends to follow its sister organisation GLF in Sweden by removing compilation titles from the Top 20 chart system.

CROATIA: UN Shuts Down Radio Droit De Parole

The radio ship Radio Droit de Parole has been closed down by the United Nations and has sailed from ex-Yugoslavia's waters into Italian territorial waters. Staffed by journalists from all of ex-Yugoslavia's Republics, the station has been broadcasting "proper news, not propaganda" since last April. The station's shutdown came after a complaint from the UN to Croatia and Montenegro. The station is appealing against the UN decision. Mark Dezani

FOR THE RECORD

French group network owner NRJ has sent a copy of its contract with Radio 1 to the Swedish local radio authority. The legal document does not include the sale of the Stockholm station's frequency as feared by the authorities (M&M, July 3).

Media Analyse l Survey Berlin, Brandenburg Twice Yearly

GERMANY

by Miranda Watson

Berlin and Brandenburg are to receive Media Analyse (MA) ratings twice a year with the first special 'intermediate' survey for the East German state due out in February. In Germany's most competitive radio market, the extra results are welcomed by radio station owners and advertisers to clarify the picture of overall listening in the major cities and states in the country, there is no official Infratest survey conducted in Berlin/Brandenburg.

Comments MA radio executive Stefan Pommer, "We decided to issue an interim ratings survey for Berlin/Brandenburg because the advertising situation there is changing so rapidly and advertisers need more up-to-date figures. With so many new stations in this state there is very little competition and, of course, a continually changing market-place. A second survey is needed to reflect this." MA says there are no plans to do the same in other areas of Germany.

At the beginning of the year, Berlin EHR station Energy 103,4, frustrated with the lack of representative audience figures for the area, along with other private broadcasters, set up a survey. "Radio Trend" was to be conducted twice a year by Infratest. Now MA's decision to conduct two surveys a year has rendered the Trend survey 'superfluous,' according to MD Thomas Thimme, who says he welcomes the MA's decision. "The Radio Trend survey was costing us a lot of money anyway," he says.

"Now that the MA has decided to do its own survey for the area there's no point in us running a parallel survey. It's a great success for Berlin and Brandenburg and the end of a 10-year debate."

The MA will conduct its next survey in the first quarter of this year, RSL used the latest available population targets which were projected from 1981 census data. Meanwhile, special arrangements have been implemented to make results available for AOR national service Virgin 1215 AM, which launched in the middle of the survey. Those results will be based on only a third of its complete seven week on air in the quarter.

"What impact Virgin's launch—in the middle of RAJAR's fieldwork—will have on the overall figures is difficult to predict," says RAJAR director Roger Gane. "It remains to be seen. It is nobody's fault, but we are stuck with it."

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Hungarian Gov't Invites Pirates To Join Licence Application

Following the ratification of Hungary's new broadcast law, the Hungarian government has invited Tilos Radio ("Radio Banned") and other pirate stations to apply for licences.

Launched in August 1991 following help from Dutch pirates, Tilos Radio broadcasts daily programmes of rock, punk, jazz, folklore and talk shows on topics of social interest. Manned by a team of 25 volunteers, the station has been switching location to avoid detection.

Last year it organised a massive festival to promote free radio in Hungary and a recent poll showed that one in six people in Budapest tuned in. Supporters of the station hope that if Tilos Radio is granted a licence it will be allowed to carry its debates on minority issues and promoting AIDS awareness and anti-racism campaigns.

Radio Monte Carlo Appoints Bellay As Programme Director

FRANCE

Full-service network Radio Monte Carlo is going through changes in personnel and programming. Jérôme Bellay, who joined the station in May as operations director, has been named programme director, replacing Yves Mourouzi, who has been appointed "adviser" to general manager Jean-Noël Tusseau. Bellay reports to Tusseau.

Bellay is a well-known journalist in the radio community. He worked for years at public station France Inter, where he conducted the all-news station France Info, which has become one of the biggest radio successes of the past five years.

Bellay's priority will be to shape up the new September schedule. Press reports suggest that he intends to boost up the news part of the programming and introduce some new hosts to rejuvenate the image of the station before its privatisation. EL

Available soon
The Eurofile Radio Industry Directory 1994
Information on thousands of European public and private radio stations, hardware suppliers, jingle companies, consultants and syndicators

Vandenbos signs with SENA — Dutch singer Conny Vandenbos is the first to sign up with Dutch neighbouring rights body SENA. The neighbouring rights law, which came into effect in Holland on July 1, means that artist's songs are now protected whenever they are played on TV, radio or in public rooms, so-called "secondary use." SENA is the organisation elected by the Ministry Of Justice to control the collection and distribution of fund.

FM Stations Increase Share Of French Music Airplay, Says SACEM

France

By Emmanuel Legrand

The share of French production on French FM networks has increased slightly since the implementation by broadcasting authority CSA of a "minimum quota" and direct deals with music industry organisation SNEP, according to figures supplied by performing rights society SACEM.

"After the January-April period, the three main music networks targeting a 15-24 audience—NRJ, Fun and Skyrock—increased their share of French music by an important margin compared to the same period the previous year. The changes were made in accordance with CSA requirements (15% of the total programming) and individual deals made with SNEP (20% of output, of the total of which 7% is made up of new talent)."

Erik Dufaure, in charge of professional relations at SACEM, notes that only NRJ met with the 40% requirement for new talent airplay, but that all stations have more or less fulfilled their CSA requirements. Says Dufaure, "After a dark October, during which the share of French music fell down to the 5-7% range, we are now closer to 13-20%. The figures are improving, but there is still much to be done, especially in airplay for new talent."

In the period Fun increased airplay of French music to 13.4%, up 2.6% on the same period the previous year, with new talent representing 15% (up from 8.6%) of that amount (0.9% to 2% of the total programming).

New artists featured during that period included Louis Bertignac, Les Innocents, Les Infidèles, Christophe Deschamps, MC Soeur, Pascal Obispo, Marline, DNA, Axel Bauer, l'Afiaire Louis Tri, and Jhony. The total number of different titles played on Fun jumped from 960 to 926, showing a slight decrease in high rotations.

NRJ's share of French music rose to 20.1% from 16.7% with a peak in February at 20.5%. New talent accounted for an average of 48.2% (93.3% of total programming). New artists featured in particular Les Charts, Love Bizarre, Roselend, Pierre Moris, Frédéric Chateau, Hervé Hovington, David Marouani, Axel Bauer, Frédéric Berthelot and Didier Sastrac. The percentage of new acts agreed with SACEM has slightly increased, jumping from 40 to 50% of the programming of French music. The total number of titles played by NRJ was set at 426 in January, 525 in February, 488 in March and 477 in April.


According to an analysis made by SNEP between February-April 1993, 159 singles were released, of which 39% were national and 61% international product. About 61% of the French releases were new talent. Around 64% of the singles by French acts are supported by a music video. SNEP notes that 34% of the national products sent to radio stations receive airplay, compared with 22% of the international songs.

Half Stations In The Red In '92

Norway

By Kai Roger Ottesen

Over half of Norway's 350 radio licence holders failed to break even last year, according to figures released by local radio authority Nærkringstilsynmnda.

Local radio association Norsk Næreradiobrønd's secretary general Odd Arne Joe says the situation is serious, "because it shows that the radio business is not lucrative at the moment. It points to influencing factors, such as the lack of clear format distinction, and hails the arrival of commercial radio as a possible saving grace. 'From now on, we will have to see how local commercial stations can be developed.'

Joe applauded the comments in the Medius Bill presented recently by the Ministry of Cultural Affairs, in which the ministry claimed it was ready to approve regional networking. He calls for more direct support from the state, however. "Radio stations should receive direct financial support, and that should happen soon, before more stations go under."

Meanwhile, station managers are holding their breath before the emergence of 17 national stations. NRK's P3 (EHR) and private station P4 (mainstream ACE), which are expected to give the local stations a run for their listeners and advertising revenue.
Ace Of Base Covermania Is Going Too Far, Says Megabo

DENMARK
by Miranda Watton

Since their gain in popularity in Europe, Swedish pop/dance group Ace Of Base, signed to Mega Records in Denmark, have become victim to a spate of covers. Not only are these bands covering the group's songs, but they are also releasing them under names such as Age Of Bass and Bass Of Spades.

"Ace Of Base have sold over one million units of their album Happy Nation, which has spanned three top 10 hits to date in Europe: All That She Wants, Wheel Of Fortune and Happy Nation. The band, licensed to Metronome/PolyGram for Europe, excluding Scandinavia, has just inked a deal with Arista for the US, Canada, South and Central America and Japan. Says A&R/artistic liaison Maurice Hawkinsworth, "I don't think this has ever happened that a band has so many covers. There are at least five bands that I know of ripping off Ace Of Base. There are also rumors that a cover of All That She Wants is to be released in the US, where Ace Of Base haven't been released yet. Milan band Age Of Bass's cover of All That She Wants, out on Discomagic Italy, is the most damaging cover the company has come across so far. Because of the damage, Age Of Bass has withdrawn the record from the market with the help of Metronome/PolyGram. While cover versions are legal, IFPI prohibits covers released under a name which causes deliberate confusion with that of the original artist.

POPKOMM.

The yearly M&M special on up and coming German talent.

Publication date: August 21 1993

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MUSIC & MEDIA JULY 31, 1993

A&R manager Claus Cornelius comments, "It seems that some of these companies have nothing better to do than to release copies and rush them onto the market to cause confusion." It is hard to estimate how much damage has been done to the reputation of Ace Of Base, he says, but points out, "These covers are obviously annoying, but Ace Of Base remain the originator of the strong melodies and we are confident that they will continue to be successful." It is a cover by Box Of Laces out on Germany's ZYX Mikulski Records that has Mega most worried now. The four-track single Dance Box includes mixes of Happy Nation, which hasn't even been released in Germany yet, as well as a version of All That She Wants. ZYX promotion manager Ruhi Beyer defend the company's decision to release the single, saying, "Every artist is free to interpret music in his own way," and that cover versions just present the consumer with "an alternative: rock and different interpretation of music." He does add, however, "It's also a way of course of earning money.

Then there's the problem of compilations. Box Of Laces' cover of All That She Wants is also appearing on several compilations including one released by Adacta and different than the Age Of Bass cover is out on a compilation by Edel Germany. Perhaps the most novel to date is a humorous version by German rock group Wao, who have recorded a punk/kitsch version of All That She Wants. That version has apparently got the approval of the original artist. A video was shown on MTV Europe's news segment last week. Says Cornelius, "Except for the cover of All That She Wants, which is a quite funny upempo ska beat version, the others are merely riding along on the tails of the success of Ace Of Base, while trying to use a name as is similar to the original name as possible." The deluge of Ace Of Base cover versions only highlights what is a mounting problem in countries such as Germany and Italy. Cover versions are a growing business, churned out days after original songs have charted with companies branching on the revenue they generate. The demand for compilation albums in the German company makes the sales of cover versions all the more easy; consumers see the name of a single on the cover, presuming it is by the original artist. Meanwhile, until cover versions are made illegal—a very unlikely prospect—plagiarism looks set to continue.

Pubcstter Drops, Audience Fragmentation Up in Warsaw

POLAND
by Steve Wonsiewicz

Warsaw's radio listeners are rocking a little more these days, according to French audience researcher Mediametrie's June survey.

NEWMASKEr

ITALY: Eduardo Montefusco, MD of Rome-based EHR net Radio Dimensione Suomoon has been elected president of the RNA, which represents most of Italy's national musicores.

SWEDEN: Ruud de Sera has left his position as GM of Caprice Records, the record company of the Swedish National Concert Institute. He is now working at De Sera Media & Entertainment AB.

US: Penny Guyson has been appointed director of PR for Warner Music International in New York.

UK: James Pitman and Mike Griffiths have been appointed commercial manager and marketing consultant/analyst, respectively, at Warner Classics International.

GERMANY: Herrmann Raube has been named new president of the German Phonogrammakademie. The new VPs will be Peter Ruzicza and Christian Bruhan.

FINLAND
by Kari Helopahli

Mechanical rights collecting society GRAMEX has warned 30 independent local stations of the danger of not paying their dues. The ultimatum was necessary, the company said, as the 30 stations represent a fifth of the country's private radio stations.

The Day of Stations 30 stations, which are signed by GRAMEX chairman Risto Ryti, warns of 16% penalty on unpaid days after original songs have been released.

AMERICAN RECORDING INDUSTRY (ARIA)

Records sold in Canada and the US via the ARIA database have shown a 22-minute increase in listening time per listener. Consequently, the audience is smaller, but they have re-enforced their behaviour.

"We should take the changes in the radio landscape into account. After a certain curiosity due to the launch of new stations, it seems that radio is keeping its most faithful listeners. The national public stations and the first commercial radio [station] keep on leading the market."

WARSAW'S TOP STATIONS

(%) cume share

Station (format) Dec. '91 June '93
Polskie 1 (DT, Gold) 46.0 35.1
Radio Zet (ACE) 34.1 20.7
Radio Wawa (CZ, Rock) n/a 7.3
Polonica 3 (ACE, N/T) 9.8 6.3
Radio Echo (EHR, N/T) 6.7 5.7
Radio Dimen... (EHR, N/T) 5.7 5.7
Radio Delta (EHR, N/T) n/a 4.0
Source: Mediametrie

ACE = adult contemporary Europe; EHR = European hits radio; N/T = news/talk

GRAMEX Issues Warning Letter To Stations Still Owing

Says radio authority Suomen Palokirallilistoit ('SPLR') chairman Leena Rynnainen, "Stations should pay their debts as soon as possible just to avoid the crippling 16% penalty interest. But there are stations which simply have no money to do so.

... some cases the debt has accumulated to around 50% of annual turnover. There could be as many as six cases of bankruptcy, according to industry opinion, if GRAMEX continues its firm stance. Some stations are said to have sought individual talks with GRAMEX, but have been blocked by the holiday break.
The UK radio business is facing some of the toughest choices in its history, and those decisions will go a long way in shaping the industry as it heads into the 21st century. That was the mood which permeated throughout the halls of the ICC convention center for a record 360 delegates attending the 11th Radio Academy Festival held on July 13-14 in Birmingham.

Listed below are some highlights of the key topics which will affect radio in the years to come. Many of those choices won't have a day-to-day impact on the ways stations are currently programmed; but PDs and MDs who walked away from the event obtained a wealth of information to better position their stations when those decisions become reality and newly licensed competitors start eroding their audience share.

New Breed/Old Guard

Speaking during the session "Is Top 40 Radio Dead?", Virgin 1215 AM joint programme controller John Revell commented, "We're seeing a whole new breed of radio [with targeted stations] like [EHR] Atlantic 252 and [classic rock] Virgin AM. Being all things to all people like EHR Atlantic 252 and classic rock Virgin AM. All things to all people is not for the ILR, that's for the BBC."

This new breed of radio is creating a new breed of listener. He said the Top 40 chart "has no relevance for me" because of the special music tastes of his audience. "We're about to spend a lot of money on callout research to find out what they want," said Revell, who would like "to have [music] genre charts like the US model" to help him better programme for his listeners.

Yet despite the emergence of that "new breed" of station and listener, comments by Radio Authority's Peter Baldwin suggest that the regulator will continue to stay its present course, especially with regard to awarding new licences. "Our remit is to widen listener choice. In the future, we might award licences that go head-to-head with existing formats," he added. He didn't elaborate on a timetable for such plans.

He added later, "We will not be licensing companies that don't have a chance of making money," referring to the awarding of franchises to stations that offer too limited a format to turn a profit.

On the topic of privatising BBC Radio 1 FM, Baldwin said, "We must be very careful that we don't kill the goose that lays the golden egg and create a severe competitive situation for existing operators.

Such dramatic changes must be well thought out, according to Richard Eyre, MD for group station owner Capital Radio. "Eyre called for a close look at ownership regulations and licensing, saying, "If we are going to model ourselves after America, then let's look at the whole model."

"In the future, we might award licenses that go head-to-head with existing formats.

The success of the station lies mainly in our choice of music, our format," says Deschuyter. "You'll hear the newest right singles away, and the forgotten oldies can be heard every day."

Deschuyter says his station should be able to reach 15% of the market if not more. "Image building seems very important to me," he adds. "In the future, DonnÌa should mean 'quality' for a larger part of the market."

Deschuyter began his radio career at BRTN's Radio 2 in 1985, becoming producer four years later. After that he became one of the four founders of Radio Dona, which began broadcasting on March 28, 1992. Although acting as both DJ and music coordinator in the beginning, the latter role became so important he put all of his time into coordinating. He is now responsible for producing the afternoon block and the station's playlists.

Programmer Of The Week

Marc Deschuyter, Head Of Music, Radio Donna Belgium

Several stations attempt to find a "personality" for their station, but few have succeeded to the point that Belgian pubcaster BRTN's Radio Donna has. "He does head of music," Marc Deschuyter described his one-year-old EHR station? "Dona is a young woman in her late 20s, but looks even younger, and likes travelling, seeing films and going out," he says. "She listens to the hits of today and she,s nuts about Elvis Presley, The Beatles, ABBA, MUD, Phil Collins, Eros Ramazzotti and other euro-romance."

Although it may seem strange to call a station a young lady, having such a definite personality seems to work, as after only a few months on the air, Radio Donna already reached 9% of the market. Over the last few months, that number grew to its current 12.2%.

Radio Donna has changed its format twice in its short history, and with success, says Deschuyter. Starting off as a rock station similar to BRTN's EHR/rock formatted Studio Brussel to attract its 14-45 target age group, the station slowly worked into its own identity. "Radio Donna is definitely one of the best stations with a large amount of local music," he says. "Half of our music is new, while the other half is '90s, '80s and '60s music."

This identity is what sets the station apart from its competitors, Deschuyter says. "It's the one we're bright, cheery, quality station. Our listeners should have the feeling that Dona is a vacation broadcaster, be it July or December. We have less talk than Radio 2, play more popular hits than Studio Brussel and don't try to be the 'smooth boy' like local radio stations here. Furthermore, we don't like to talk about the music we play; we just listen and enjoy."

What was the record industry's reaction to Flanders' newest station? "In the beginning I had the feeling that the record companies were just waiting to see what they had on their hands with Donna," he says. "However, as the station grew our first year, the relationship became much more relaxed. We now work very well together; for example, setting up music projects [with future projects including The Bee Gees, Kenny G and Prince] work very well. It's my job to separate the interests from each other.

For example, no record company can lay a finger on our playlist, the bible of Radio Donna. No commercial influence will never be found there."

A typical hour on Radio Donna would include a mix of classic songs from ABBA, MUD and Blondie, dotted with today's hits, including Terence Trent D'Arby's Delicate, Army Of Lovers' La Plage De Saint Tropzem and Eros Ramazzotti's Cosa Della Vita.

Deschuyter doesn't ignore local acts, playing songs from successful Belgian artists like the Dinky Toos, Clouseau, Soulisteur, The Radios and Vaya Con Dios.

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by Mary Weller
NEWSGATHERING EQUIPMENT
What's The Ideal And What Actually Works

It would not be an exaggeration to say that, by and large, engineers in radio have a pretty low opinion of journalists. In the view of your average engineer the radio journalist is second only to the DJ when it comes to knowing anything about equipment and to entirely misunderstand the use for which it was designed. Now I hasten to add that I don't hold with this biased view—well, not entirely.

The problem is that newsgathering is unlike any other form of audio recording known to the industry. If an engineer is sent to record a concert he will normally have one chance and one chance only to get the piece. Even when it comes to the one-to-one interview the journalist is very severely limited in both time and space to conduct the interview and usually ends up in the corner of a noisy room. When you come to the ability to wreck good equipment it is possible to get a revolutionary replacement for stage fold-back speakers is finding fans in the broadcasting industry.

From Garwood Communications the Radio Station is a stereo radio foldback system with a miniaturised beltpack receiver and the option of custom mould earpieces for extra comfort.

The Radio Station, with its obvious advantages for stage monitoring, is already in use by artists such as U2, Peter Gabriel, Genesis, David Bowie, Erasure, Michael

Bolton and Lutter Vaccarans. Radio and television stations have been quick to realise the advantage of stereo monitoring such as the ability to feed splitle to a performer (receiving the programme in one ear, talkback in the other) and the advantage of still being able to achieve reliable cue in situations of loud, ambient noise.

**CD Automation System**

Revox Launches DigiMedia

Continuing the trend for Windows 3.1-based control systems for CD and other playback media, Revox took the opportunity during the APRS in London to show its DigiMedia system for the first time in Europe.

DigiMedia is a software package capable of driving many different playback devices. In its basic configuration it is designed to drive the Revox CC100/CD100 CD jukeboxes and any other item with an RS232 interface. DigiMedia also supports Microsoft MPC Sound System and will control all compatible PC sound boards.

DigiMedia has three basic modules. The control section can operate manually or as live assist for a DJ in a normal studio. In live assist the DJ can select, pre-fade, start and stop items from the screen. The hardware drivers form the second module; they are items of hardware-specific software that convert DigiMedia commands into the correct form for the equipment you wish to control (similar to a printer driver in normal computing).

The final section of the editor. This allows playlists to be created from library files. Items can either be selected manually from the library or by specifying appropriate parameters which will throw up suitable lists for selection.

Several DigiMedia terminals can be interconnected via a Local Area Network. This allows more than one user to access the same library with independent playlists and also for playlisting to be done while the system is live.

The price for a basic configuration with three CDC100 jukeboxes (holding 100 discs each), a CC100 controller, a suitable PC and the DigiMedia software is around UK£12,000 (approx. US$18,400). I hope to have a chance to use the DigiMedia system soon and will report further on its operational aspects.

**A Radio Station Fastened Around Your Waist?**

BBC's Wood Norton Goes "Commercial"

The BBC's own training centre at Wood Norton in Evesham, arguably the world's foremost engineering and technical training college for radio and TV, makes a mile mark in its long and distinguished career by offering courses to non-BBC staff on a formal basis. The BBC has for some time had informal arrangements with overseas broadcasters but has now structured a range of courses for the broadcasting industry at large.

Among the courses offered are "Practical Programme Making," "Acoustic Design Of Studios," "Studio Engineering Practice," "CD And DAT Maintenance," "Location Operations" and "ISDN." Courses range from one to five days in length and overnight accommodation is included in the price.

The standard of training at Wood Norton is very high and these courses are bound to attract keen support. Wood Norton's training experts are able to customise courses to your requirements, having fully equipped radio, TV and multi-track studios as well as full AM, FM and TV transmission systems available.

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ANDY BANTOCK started in radio with the BBC in 1980 as a technical operator. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and programming, advice can be reached at (+44) 424.434.626.
Is The Common Market Still A Bit Uncommon To You?

In a Europe without borders, information is power and communication is paramount. This is especially true for the pop music business - after all, pop music is all about communication.

A common market needs a common ground - a place for professionals to meet and make contacts, to compare notes and exchange news and views.

The place is Cologne.

The time: August 19 - 22nd, 1993

The name is POPKOMM.93 Germany's premier pop music industry fair.

POPKOMM. started out four years ago as a relatively small meeting for the German pop music industry; it has grown to be the second biggest music industry fair in the world.

Last year, more than 7,000 professionals from every aspect of the music business participated in POPKOMM., representing more than 2,150 companies. So this year, we made twice the number of stalls available, including, for the first time, dedicated stalls for record companies and institutions of other European countries. So you can be sure to meet everybody you need to: executives from major and independent record companies, artists, managers, producers, music publishers, journalists, representatives of TV- and radio stations, the trade and fan press, and institutions.

Moreover, the congress program of POPKOMM.93 will address a lot of topical issues and typical problems that affect the pop music industry on an international level. There's the need for an equalization of copyright laws, the problem of bootlegging. The matter of import, export and re-import of records. The advancement of technology and its effects on the production and distribution of pop music in the foreseeable future; the discussion about an all-encompassing standard for multimedia products. All that, and more. So join in.

Come to POPKOMM.93.

It's a common ground for a common market.

For further information, please write or fax to: POPKOMM.Office, Rottcheidter Str. 6, D-42329 Wuppertal, Germany, Fax 0049-202-78 91 61.
DANCE TRICKLES INTO FRENCH CHARTS

FRANCE
by Joay Remi

It's a fact. At last, dance music is starting to have an impact on the French charts. Not many would have predicted it a couple of years ago, but recently Felix, Snap, The Shamen, Lella K, East 17, Dr. Alban and Jay Dee have all climbed fairly close to the top. This accomplishment shouldn't be considered an accident, but rather a sign that things are moving forward, slowly but surely.

Rock is no longer the rebellious genre it used to be as younger generations are becoming attracted by the new rhythms and sounds that have grown out of the '80s. Unfortunately, media on the whole hasn't been quick to acknowledge the emergence of these new ways of life and with limited airplay manageable to keep dance small and underground.

As dancefloors remain the central tool of promotion, it is even more surprising to witness such regular chart action. And although mainstream dance acts such as 2 Unlimited, Coro, Take That, Ace Of Base and Culture Beat are enjoying the majority of dance airplay, Skyrock FM "Top Dance" presenter and ex-club DJ Bertrand Carroucise says it's these types of acts that get the public ready for what's coming up. "Playing these acts helps in the end because these songs get the public ready for what's coming up."

Radio's Dance Rebels

Here and there, though, some isolated individuals are trying their best to propose a little bit more than just what's current in the mainstream clubs. Carroucise has an hour in "Top Dance" each week which he uses to comment on a particular style, artist or compilation, but he doesn't play any American records, garage or rap. "I just feel that people don't want that kind of vibe at the moment, even though I, myself consider it to be excellent. I read Music & Media like many radio DJs and the other European country's chart positions influence me a lot because the French market is very slow, but I have learned with time that whatever it is, if you play it a lot, it's going to sell."

Fun Radio FM presenter Alvin has little time for extremes. His programme "Fun Mastermix" airs for three hours every Saturday and plays hits from club charts but avoids dance not fitting in its format such as mainstream acts Jordy or heavy techno.

At EHR-formatted NRJ, Dimitri—who is also a remixer—doesn't ignore what he considers the best in US house on his "NRJ Megamix" programme. "Maxidunum, a legendary dance station that eventually had to call it a day a couple of years ago, used to be great although it should have been more mainstream in the daytime."

WALL OF SOUND

Crisis (If You Only Knew) - Positive
PRODUCER: L. Spraggs

A chilled groove and a mellow jam, but Tracy's Rae who definitely gets the body moving. The track reaches back to the '70s for some inspiration, while laying sparse '90s raps. Atmospheric to send over the airwaves.

INNER CITY

Back Together Again
PRODUCER: Kevin "Reese" Saunderson

"Back Together Again" airs for three hours every Saturday and plays hits from club charts but avoids dance not fitting in its format such as mainstream acts Jordy or heavy techno.

DANCE TRICKLES INTO FRENCH CHARTS

New Grooves

TUKKA YOOT'S RIDDIM
from the album "Hand on the Torch"
also featuring the hit single "Cantaloope"

Please send your latest dance promo copies (or advanced cassettes) for possible review to Maria Jimenez, Music & Media, PO Box 9027, 1006 AA Amsterdam. The previous Groovemix reviews were also written by Maria Jimenez.
Marketing The Music

Laura Pausini Takes A Pause For Exams

ITALY
by Robbert Tilli

Only a few days and "school's out forever!" for Italian up-and-coming talent Laura Pausini, who had to take a break in her blitz career to pass her exams. Not many pupils have an album in the top 10 while in the final stages of their school days, but Pausini has.

Even the headmaster couldn't block her ambitions after winning the "newcomers" prize with the ballad La Solitudine on this year's edition of the "San Remo Festival." Warner Music Italy had a long-term artist development plan in mind when it signed a deal with the 18-year-old singer, but it turned out completely the opposite. According to international manager Alda Dury, Pausini was the female star the whole nation was waiting for in vain for so many years. "She's the diva of our music industry," Nunzio Namntini said, "to break through in such a big way."

"After San Remo the press started to name her the new Gigliola Cinquetti, who won the "Eurovision Song Contest" in 1964 with Non Ho L'ETA Per Amarti. Well, if that isn't an indicator for the public craving for another female heroine, what is? Pausini is a true revelation to us. The album has so far sold 170,000 copies, which is only 30,000 "from platinum."

Pausini's style is very reminiscent of Cinquetti, her predecessor in Italy's musical history. As a balladeer she's at her best. Of the eight tracks on the self-titled album, seven are more or less ballads with unmistakable airplay appeal to ACE outlets. The only "dissonant" on the set is Buoi Che Si Rubano, which is more uptempo and subsequently more suitable for EHR. The radio response to the single outside of Italy is remarkable for a new name, especially in those countries with a large group of Italian expatriates like Germany and Belgium.

"La Solitudine is on the A-list of EHR (ACE) Radio Reggenhein/Mannheim, Germany. For head of music Martin Strovcrebel there is no way around such a track. "From our Sunday request show and the audience feedback to our daily soft programming in the 10-12 night time slot, we found out that ballads are very popular with our listeners. We play a maximum of three soft songs every hour, and Pausini is programmable from nine o'clock in the morning onwards."

Signege to CJD/Warner Music Italy.
Publisher: Cappuccino/Blue Team.
Management: Marco Murari/Rome.
New album: Laura Pausini released on July 12 in the Benelux, Switzerland and Germany. Released on May 25 in Italy, it peaked at number 4 in the Rai chart and at number 5 in the Musica E Dischi chart (number 59 in the European Top 100 Albums).
New single: La Solitudine released on February 26 in Italy. Peak positions number 1 and 5 in the Rai and the M.E.D. chart, respectively (number 61 in the Eurochart Hot 100 Singles).
Recorded at Santanna/Modena.
Producers: Angelo Valigiolo/Marco Murari.
Concerts: A mini Italian tour takes place in the end of July.

Regg'lyss Takes Regional Reggae To French Chart

FRANCE
by Robbert Tilli

Look at the French map with a magnifying glass and you'll see 90 different departments. Paint a microscope at the area surrounding Montpellier in the south of France and you'll distinguish three mini departments. Regional reggae band Regg'lyss managed to achieve a national hit with Mets De L'Huile (number 24), based only on sales in those three departments combined.

The single even appeared for a week stay in the Eurochart Hot 100 Singles at number 96 (week 26). By then the 87 remaining departments in "La Republique" still hadn't heard the song from their fellow countrymen. Recalls Virgin France international manager for local repertoire Mireille Roulet, "Our sales reps in the south of France made us aware of the phenomenon."

They reported sales of the album Vive Les Gestes in excess of 25,000 copies. To cut a long story short we signed the band and rushed re-released the album. It's now distributed all over the country, and there's no way to avoid them anymore. We hardly had time to set up a proper campaign; the buzz is enough. Initial presales were 40,000 copies, immediately followed by 20,000 more. The provincial character is doing the trick."

The whole nation now falls for the direct vocabulary set to cheerful reggae music with here and there a touch of "zouk" as on the single. "The title Mets De L'Huile means "Use Oil," smooth down; chill out!"

For Roulet the Regg'lyss follows a similar path as label mates Mano Negra, with whom it shares the Spanish influences. "Barcelona is closer to where they come from than Paris. Both have built themselves up on small indies [Regg'lyss album was originally out on Discodance], and then got signed to us. Mostly it's the contrary, we have to develop the bands ourselves. Now it's up to affiliates to set the next step."

Signege to Discodance/Virgin.
Publisher: Regg'lyss.
New album: Vive Les Gestes re-released on July 12.
New single: Met De L'Huile re-released on July 12, after having peaked at number 34 in its first run.
Recorded at Lakalang/De La Loge/ Montpellier.
Producer: Regg'lyss/Philippe Verdier.
European releases: Album and single are out in Belgium and Switzerland.

Regg'lyss, containing the original line-up of all four members, was signed to Discadanse/Virgin.
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Producer: Regg'lyss/Philippe Verdier.
European releases: Album and single are out in Belgium and Switzerland.

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

Regg'lyss Releases Its Debut Album To French Chart

UNITED KINGDOM
by Wolly Cartignty

First introduced by Columbia via the inclusion of the single You Love Us in M&M's "Spring Truck Attack" box a year ago, the Manic Street Preachers were seen as a band too dangerous for radio. Generation Terrorists, their debut album, was aptly titled, and the band bristled with controversy. Nobody in radio loved them. However, the record, including previous indie singles, did quite well with the rock fraternity at home and on the continent, mainly because of persistent touring.

Not to be put off, the Preachers contined churning out songs, leading to the second album Gold Against The Soul. Suddenly radio recognised their potential, starting with the head off single From Despair To Where. Phillip Hall of London-based Hall Or Nothing management sees the quick follow-up as a very important move in the marketing strategy. "Sales of Generation Terrorists were okay, but the release of a new, even stronger album can only make it better I guess. It's also the band's wish to retain their momentum. A lot of other acts release new albums every three or four years. That is not what these guys want; they like it to be spontaneous, so they work really fast. The summer is always a quiet time for album releases, but we will give it a second punch in the autumn with an extensive European tour."

Gold Against The Soul is a strong album indeed. The songs are less "alternative" than those on Generation Terrorists. Rock and pop ingredients seem to be perfectly combined this time. Tracks like the current single La Tristesse Durera and Life Becoming A Land Slide are 100% qualified to become EHR hit singles. That doesn't mean that the band has lost its own identity. The vocals of James Dean Bradfield make the music stand out from all other groups. The punky image of the four members didn't change either. Adds Hall, "Their attitude is very important for their popularly. They work real hard on their image. It is reminiscent of bands in the '70s for whom this kind of look was a matter of life and death. The Preachers live up to these old values and they've earned a lot of credit that way with the audience."

The first album was produced by Steve Brown of Cult-fame. This time the choice fell to a completely unknown, young producer named Dave Eringa. Justifies Hall, "He has been a friend of the band for years. He also was the engineer on their first indie singles, so he knew how to work with them. I think he did a great job, as Gold Against The Soul sounds more accessible than ever." It couldn't be proved better than with the promising radio acceptance of the single From Despair To Where and things can only get better with the next single La Tristesse Durera.

Signed to Columbia.
Publisher: Sony Music.
Management: Philip Hall and Martin Hall/London.
New album: Gold Against The Soul released on June 21.
New single: La Tristesse Durera released on July 12.
Recorded at Outside Studio's/Reading.
Producer: Dave Eringa.
Concerts: The band will be touring Europe in August.
**NEW RELEASES**

**SINGLES**

**KIM APPLBEY**
Light Of The World - Parlophone EHR/D

**BOSS**
Deeper - Columbia D/EHR

**CYPRESS HILL**
Insane In The Brain - Interscope D/EHR

**EFUHA**
Somewhere - Virgin D/EHR

**FREDDEE MURCERY**
Living On My Own - Parlophone EHR/D

**HUGH CORNWELL**
High Cornwall wires EHR/A

**LEILA K.**
Carousel - MCA D/EHR

**MAU MAU**
Saha Rebel - EMI A/EHR

**TONY TONI TONE**
Sons Of Soul - Virgin D/EHR

**Pete Townshend**
PsychoDerelict - Atlantic R/A/EHR

**THE PEARLFISHERS**
Saint Francis Songs - Iono Gold (UK) EHR/D

**VAYI**
See & Religio - Relight R/A/EHR

**MUSIC & MEDIA** JULY 31, 1993

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**NEW TALENT**

**OLIVER CHEATHAM**
A Question Of Lust - Edel (Germany) PRODUCER: Malatz/A.EHR

**DIE CHEELEADERS**
69 Hoyt Action - Abstract Sounds (UK) PRODUCER: Harveul Burrell

**SISTERS**
Discover It - Studio 88 (CD) (Holland) PRODUCER: Marcel Schuitema

**UMOJAYA**
Hey You - Simple Things (Germany) PRODUCER: Party Animals

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**Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, K (Rock), D (Dance), C (Country), J (Jazz), E (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robin Kit/Macghol Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.**
15 YEARS WISSELOORD

The open door to creativity
Congratulations Wisseloord on your 15th Anniversary.

AMPEX

Ampex Recording Media Corporation
401 Broadway, M.S. 22-02, Redwood City, CA 94063-3199 © 1993 Ampex Recording Media Corporation
The statue at the entrance of the Wisseloord Studios was handcrafted by Kees Verkade and represents Nikkelen Nelis. It was given to Wisseloord by the PolyGram management and is a tribute to Dutch cabaret artist Wim Sonneveld, who died in the year Wisseloord Studios opened their doors. It's the best logo a studio could possibly imagine as it depicts the essence of the artist—the street musician with which it all started in the past.

Wisseloord Studios — 15 Years Of Excellence

In its 15-year existence, Wisseloord Studios has been the cradle for many top recordings. Its relaxed atmosphere and excellent working conditions are the main assets for artists, producers and technicians enabling them to concentrate on their primary goal: creating music.

When in the late '60s and early '70s Phonogram Holland had a substantial share in domestic talent productions, the company decided to build its own studios to cater for the growing local market. Market expectations were optimistic and Phonogram's two studios were booked up solid. In no time the need for a new studio became apparent.

Under the supervision of Alex Balster—then head of PolyGram's Audio Engineering department in Baarn—Phonogram built new recording facilities at the current site in Hilversum. The company's A&R division was also located in the new complex to become one work-unit with the studios, a logical step seeing that Phonogram's main
Michiel Hoogenboezem, producer and engineer for De Dijk, Normaal and Ten Sharp: "Nothing can be more harmful than to be left out in the cold during a creative process due to a technical failure. Wisseloord's technical maintenance department is very keen."

offices were still located in Amsterdam at that time.

"The original idea was to have three main recording studios: a spacious studio for big orchestra recordings, a studio for pop bands like Sandy Coast and a smaller mixing room. In addition to this, Studio 4 was to become the workshop for new talent and demo recordings," recalls Wisseloord Studios MD Bart Sloothaak, who in 1976 contributed to the development of the new complex as PolyGram's studio consultant.

The year 1978 was also a time when the record business experienced a sudden downfall and Phonogram Holland, which had built the new studio complex to serve its own domestic talent production, was facing serious cuts in recording budgets, lack of new repertoire and the first red figures in the books.

Phonogram then decided to open the studio for the industry; the Phonogram Studios were rebaptised to Wisseloord Studios on December 4, 1985, and became operational as an independent working unit—self-supporting and aiming for a broader national and international clientele.

Although Phonogram originally invested substantial amounts in state-of-the-art studio equipment, one of the first things Wisseloord did was build studio hardware. Wisseloord was to become a studio of high class quality. To obtain crystal-clear recordings, Phonogram had concentrated on recording electronics, sometimes to the detriment of the more operational side. By opting for the summum in quality recording, it left out the more "practical" side. When Wisseloord started to look for clients abroad, this was found to

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### Studio Gear List

**Studio 1/2:**
- **Acoustics:** Eastlake.
- **Monitors:** Quested 215.
- **Small:** Auratone, Yamaha, Tannoy, Dynaudio, KRK.
- **Sizes (Studio 1):** 10m wide, 15m deep, 6m high/2 separate booths available; (Studio 2): 10m wide, 9.5m deep, 6m high/one booth and one "glass room".
- **Consoles (Studio 1):** Solid State Logic 4056 (56 channels); (Studio 2): Solid State Logic 4048 (48 channels).
- **Recorders:** Studer A 800 (48-track), PCM 1630, DAT.
- **Outboardgear:** AMS delays, Lexicon 224x, Yamaha reverbs, Eventide delays, Urei and DBX limiters, Eventide H 3000.

**Studio 3:**
- **Acoustics:** Eastlake.
- **Monitors:** Quested 215.
- **Small:** Auratone, Yamaha, Tannoy, Dynaudio, KRK.
- **Size:** 10m wide, 6m deep, 6m high/1 booth available.
- **Console:** Solid State Logic 4072 (72 channels).
- **Recorders:** Studer A 820 (48-track) or A 800, PCM 1630, DAT.
- **Outboardgear:** Lexicon 480, AMS delays, Yamaha effects, Roland SRV 2000, TC Electronics 2290, Urei and DBX limiters, DBX 902 de-essers, Symetrix noise filter 511A, Eventide H 3000.

**Studios 4/7:**
- Rooms suited for post production of video and mastering and editing of audio, equipped with the Sonic Solution mastering system and most formats of video- and audiorecorders.
- **Extra available:** Sony PCM 3324, PCM 3348; Mitsubishi X 880 (32-track); Dolby SR (up to 48 tracks); Fostex D 20 DAT with timecode; Studer 1/4", Studer 1/2" stereo; AMX RMX 16 reverb; Fairchild Valve Compressor; AKG D 220 phaser; Yamaha Rev 1,5,7, SPX 90 & 1000; Quantec Room Simulator; Publison Infernal Machine 90; Panscan Stereo Panner; TC Electronics 2290 delay; Barcus Berry Exciter; Aphex II Studio Aural Exciter; Klark Teknik DN 60 Spectrum Analyzer; Klark Teknik DN 789 Graphic Equalizers; DBX es-essers; Roland Dimension D, SDE 3000, SRV 2000; Tubetech Valve Equalizers; Sony DRE 2000, R-7 reverb, D-7 delay; Eventide H-3000 SE harmonizers; Focusrite equalisers; Lexicon 224x, 480, LXP-1, LXP-5; Lexicon PCM 60, PCM 70, Prime Time II.

Any kind of outboardgear or instrument available on request.
cause problems.

"When you step outside your studio you meet a lot of potential customers, all accustomed to use a rather limited choice of studio equipment. They want to see the mixing desks and monitors they're used to working with.

"That made us decide to go for an expansion of the practical facilities, but bearing in mind good sound quality," explains Sloothaak, adding that, step-by-step, Wisseloord changed from the high-tech Phonogram mixing consoles, custom built by PolyGram's Audio Engineering department, to the more "en vogue" Solid State Logic (SSL) desks. "The only thing we never changed were the Studer A 800 machines, the real studio manpower. Today we still have four Studer A 800 units operational as they do the job now for 15 years," he adds.

Located in the outskirts of media-town Hilversum, only 20 minutes away from Amsterdam's Schiphol airport, Wisseloord Studios offers an ideal working environment, appreciated by the world's leading artists including Tina Turner, David Bowie, Simple Minds and Def Leppard, to name just a few.

TEN SHARP

Ten Sharp would like to congratulate the Wisseloord Studios with their 15th anniversary,

.... thank them for their great service,

.... and wish them the best for the future !!!
Following new trends in studio equipment was also important when Wisseloord Studios followed its clients suggestions in investing in Eastlake monitors replacing the original material. Five years later, the studio opted for Quested monitor speakers: the clients were used to hearing a specific sound and Wisseloord considered it as a part of its policy to tie in with new trends in recording technology.

Today, updating and adapting studio equipment still remains the adagium at Wisseloord.

As many clients record basic tracks abroad, the studio's mixing consoles and monitors must be equivalent to other top-line recording facilities: compatibility is of utmost importance and Wisseloord is constantly upgrading to offer its clients the material used by studios anywhere in the world; digital 24, 32 or 48 tracks is a must in 1993 and to grow along with other leading studios in the world, all the newest trends in peripherals (delays, effects, echoes) are standard equipment at Wisseloord.

Four Studios For The World

The changing situation in the music industry urged Wisseloord to opt for a new strategy; the demo studio was transformed into a video post-production unit and many of the basic ideas behind the original studios were adapted to the current trends in the recording business.

Whereas Phonogram's Balster and studio designer Tom Hidley originally preferred a spacious recording area for Studio 1—able to host 60-70 piece orchestras—more and more rock bands discovered the studio's unique sound for drum recording.

"We are still very happy with the way the studio was built," says Sloothaak, "and for 15 years now we haven't changed a thing in the acoustics. Save for a few minor modifications, the basic concept has remained the same."

In the early '80s, when budgets for big orchestra recordings dropped and people started using computers and synthesizers, Sloothaak was happy to see that the studio was discovered by a new clientele. Since Def Leppard chose Wisseloord to record their top-selling Hysteria album there, many of the world's greatest rock bands have seen the inside of the Hilversum studio.

Wisseloord Studio 2 was very popular: the studio was booked 4,500 hours versus 2,000 hours for Studio 1. But when rock bands gradually stepped away from Studio 2's dry, close and intimate sound to Studio 1, it evolved into the complex's overdub facility.

Studio 3, originally an overdub studio and vocal booth, became fully operational as a mixing studio. Wisseloord installed a 72-channel SSL desk in the studio (the biggest in Europe today) and the wide variety of peripherals makes it the company's mixing unit par excellence.

"As we speak, the Scorpions are finalising the mixing of their Face The Heat album here," comments Sloothaak, "and we're very happy to see this evolution: we know what mixing is all about and we know what we must offer clients like Bob Clearmountain or the Lord-Alge brothers [Jon/Chris] the chance to mix this complex kind of music."

Although Phonogram's initial idea to include a demo recording unit close to the

Chris Lord-Alge, producer for Soulsister and Disneyland After Dark: "It's simply the best facility in Europe. It has great service, great equipment (everything you need) and great people."

Roy Beltman, producer of Dutch band BZN: "The nice thing about the studio is that it is beautifully located and yet very central. The possibility to make a choice between different studios in one complex and to use advanced technology makes it even better."
PolyGram Scandinavia

wishes to congratulate
Wisseloord Studios on their 15th anniversary

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ON
15 YEARS
OF QUALITY

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company's A&R department was applauded in the early '70s, the drop in record sales and the lack of new talent releases urged Wisseloord to change strategies.

Moreover, the early '80s saw a trend for home recording studios. The first computers entered the studio and the market faced the introduction of four-track cassette machines and portastudios. All this factors combined made Studio 4 heading towards the area of video post-production.

"Although the growth of the market was not that rapid as we thought with the introduction of stereo TV and video, we immediately saw that Studio 4 could become one of the important pillars of Wisseloord. Today, video post-production is still a growing part of the market and the re-orientation of Studio 4 has become a diversification we're absolutely happy with," adds Sloothaak.

Following important investments in U-matic machines, synchronisers, video monitors and digital equipment, Wisseloord's Studio 4, headed by deputy manager Bert Baars, has both the Dutch state TV channels as well as Walt Disney productions among its clients. Most of the assignments are turnkey projects where Baars co-ordinates the cast, translation and director for the job.

The fact that clients can easily switch operations between the various studios might sound logical and obvious, but it's a piece of technical artistry which Wisseloord has worked hard to accomplish, allowing producers and technicians to take their recordings to more specialised surroundings. The studios are all located in the same complex facilitating interaction between the various units. But, thinking back, Sloothaak now believes...
Tom Lord-Alge working with German artist Herbert Grönemeyer: "It's the best equipped studio with an impeccable staff. It has a great location and a real relaxed, creative vibe. Wisseloord also has all the equipment necessary to make hit records."

and bump into fellow musicians or colleague producers," he explains, "which some of our clients don't appreciate, although we do arrange a separate rest-room when requested. A possible solution could have been the restructuring and rebuilding of Wisseloord in a circle, with each studio having its own lounge."

Still, Sloothaak says that the current set-up at Wisseloord adds another specific value to the complex.

*When Elton John decided to join rock group Saxon on some of their tracks, or when Rob Halford [who left Judas Priest to start his own band Fight] recently did backing vocals with a German rock band when mixing his new album—that's real chemistry and it works! I think Def Leppard played and sung backing vocals on virtually every recording of Dutch bands when they resided here; they just thought it was fun.

*But we remain realistic and have all due respect for those artists who want to concentrate on their own production and avoid all unnecessary contacts. When Jeff Lynne recorded here we kept the media far away and he slipped in and out a secret backdoor here."

Def Leppard's Hysteria album being recorded at Wisseloord gave the studio the "hard rock" tag. Sloothaak claims the success of the album has since then attracted nearly every top rock band in the world to the studios in Hilversum. But the recent past also revealed a new trend with more mainstream bands picking up live recordings in the studio again.

Whereas an ongoing recession forced artists to head for home recording and computer technology, he feels that those home recording studios have developed into the demo phase, allowing artists to make a draft of their ideas in the intimate atmosphere of their home studio before taking these tapes to Wisseloord to play them live. "Emotion is still very important," he says, "and more often than not we see that artists can catch this momentum better in their own studio. I prefer that emotion to technical perfection and I suggest we do the final mix here with the basic tracks layed down abroad."

Sloothaak is aware that the technical expertise offered by his studio is merely an instrument in keeping this emotion alive on CD with the song remaining the prime ingredient.
Sloothaak is very happy with the current revival of live concerts (also with Dutch bands like BZN, The Nits, Frank Boeyen and Candy Dulfer), both from an artistic and commercial point of view. "But the current top titles in the charts are dance material which is, in my opinion, pure home studio work," he adds.

Erwin Musper, engineer with Mutt Lange on Def Leppard’s multi-million selling “Hysteria”: “I guarantee a band the best result when they allow me to work where I’m at my very best. Wisseloord sounds incredibly good and whenever I leave the studio I have a smile on my face.”

Wisseloord’s technical back-up speeds up work at the studio enormously and limits the "down days." Studio technicians are constantly upgrading and adjusting the equipment without any substantial delay for the clients.

"But interfacing goes beyond the technical services," adds Sloothaak. "Looking at the recording process, the CD mastering becomes more and more important. We’re also entering this stage by adding two editing suites to the equipment. Last year we decided to invest a Sonic Solution mastering unit to

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allow us to deliver the CD master starting right from scratch, and most of our clients think along with us, allowing our studios to take on the complete process. And as studio professionals we know better than anyone else what 1993 sounds like; we have 'those little ears.'

A new trend in studio recording is artists bringing along their own engineers to the studio, often without the producer being present. "In the past, the studio and engineer formed one team," explains Sloothaak, "but today we see that artist, producer and engineer make up the club. The producer picks his engineer who then selects the studio to work with. The main reason is that working in a familiar environment allows engineers to focus on the music."

This trend also results in the "Wisseloord sound" of the '80s almost disappearing. The studio worked with an in-house team of engineers adding their own flavour to the sound. Sloothaak compares it to the "Bob Clearmountain" sound: not the studio but the engineer makes out the specific flavour of a record. "And the engineer has a sound of his own, his heart and soul modelled around the artist and producer," he adds.

Budgets & Investments

Being among the top five recording studios in the world also implies a solid investment policy and today's key question is whether the digital evolution will continue or whether studios will remain in the "analogue/digital nomansland." Investments suffer from the ongoing debate of whether or not to invest in a Dfl 1.5 million (app. US$800,000) digital mixing desk to maintain the leading position.

Sloothaak recalls 10 years ago when consumers had already been introduced to digital equipment as CD players invaded the market and Wisseloord was still using analog equipment. "The investment must also generate the return," he justifies, "and the cus-
customer must be able to hear the difference. If not, you can better spend your millions elsewhere."

But Wisseloord Studios remain "on the move" when investments are concerned, and alongside the newest technology, top-of-line facilities like Wisseloord also offer valve amps and microphones. "Trying to run a studio with the slogan 'take it or leave it' is not feasible," adds Sloothaak, "so keeping our eyes and ears open is the message.

"In a period where recording budgets are trimmed down, 80% of the output of the music industry is generated by six major companies," he explains, "and within those six companies only 40-50 acts make up 80%, so those 40 acts represent 65% of the total turnover of the music industry.

"I think it's a frightening idea which doesn't leave too much room when discussions on either investing in new talent or investing more in established acts are being held, allowing the majors to spend more in promotion and marketing to build those few acts even more."

On the other hand, Sloothaak admits that exactly the world's leading artists have the budgets to allow top studio rates and he applauds the trend where, contrary to the past and with newer bands, the record label decides on recording budgets. Today major acts decide themselves where and how they want to record their albums.

With An Eye On The Future

"We must face the challenge of people like Sting who records his album in a living room."

Jan Leyers, band member of Soulsister and producer for Clouseau and The Radios: "The acoustic and the piano in Studio 1 are the best I've ever heard. Wisseloord also has the right atmosphere to allow a band to go "into quarantaine" for five or six weeks without feeling bored. The little extras at Wisseloord make a longer stay pleasant."
They All Recorded At Wisseloord Studios, Holland...

Miriam Makeba (Africa); Opus (Austria); Francis Goya, The Establishment, Jo Lemaire, Soulister, Closeau, Quadrophonia, Technotronic, Noordkaap, Raymond van het Groenewoud, The Radios, T99 (Belgium); Disneyland After Dark (Denmark); Gangsters D'Amour, Indochine, Gheorghe Zamfir (France); Klaus Lage Band, Axxis, Peter Sarstedt, Victory, Kristiana Levy, Veronika Fischer, Spider Murphy Gang, Peter Maffay, Craaf, Heinz Rudolph Kunze, Roko, Tony Carey, The Scorpions (Germany); B.Z.N., Frank Boeijen, Nadieh, Herman Brood, Tol & Tol, Normaal, Gerard Joling, The Nits, Harry Sacksoni, Sjako!, De Dijk, Christine Deutekom, Benny Neyman, André Van Duin, Lois Lane, Laurens van Rooyen, Hessel, Ten Sharp (Holland); Cactus World News, No Sweat (Ireland); Satomi Matsushita, Justy Nasty (Japan); Dora, Salada de Frutas, Rao Kyao (Portugal); Paco De Lucia (Spain); Imperiet, Treat (Sweden); Lee Tao Hsiang (Taiwan); Mike Batt, Def Leppard, Jeff Lynne, Frankie Goes To Hollywood, Go West, Iron Maiden, Mick Jagger, The Stranglers, Elton John, Killing Joke, Magnum, OMD, Sade, Saxon, Status Quo, David Sylvian, T'Pau, Paul Young, Clark Datchler, Simple Minds, Judas Priest, David Knopfler, Paul McCartney, Robert Palmer, Sting, Metallica (UK); Dr. Hook, David Lee Roth, Telly Savalas, David Soul, Tina Turner, Willy Deville, Queensryche, Kingdom Come, Danger Danger, Shirley Bassey (US).

room," says Sloothaak. "Getting those people back in the studio is one of our future tasks as we offer top quality equipment, excellent acoustics and a productive working atmosphere. If a guy like Sting criticises us for having a "cold" atmosphere at Wisseloord I consider it our utmost priority to adapt this atmosphere and tailor it to our client's needs. I don't believe in shifting studio gear into one's living room."

Rudolf Schenker of The Scorpions: "When we recorded here for the first time everything went very well. After we did the basic tracks for Crazy World we returned to finish the album here. When we started to lay down the basis for the new album there was no question about where the mixing should take place: Wisseloord Studios!"

Another important aspect that needs to be addressed is the ongoing diversification at Wisseloord—the further expansion of video post-production activities and the building and consolidation of Wisseloord's reputation as mastering and editing facilities make out the main ingredients for the studio's strategy into the year 2000.

Wisseloord Studios also collaborates with Eurosound, specialised in live recordings throughout Europe, where both companies interchange technical staff.

"And of course we remain very active on what I like to call the 'tourist office.' Booking hotels, tickets and even buying football shirts for our clients is house rule at Wisseloord," adds Sloothaak.

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Station reports include all new additions to the playlist, provided by the addressee "AD." Reports from certain stations will also include a "Power Play" (PP), a track with the highest special emphasis for the week, as well as deployed new albums indicated by the designation "AL." Within each country, programs are grouped by ranking and label. Rankings include Platinum (Pl), Gold (G), Silver (S), and Bronze (B). All playlists may be received by Monday at 13.00 hours CET.

**GERMANY**

**Monday at 13.00 hours CET**

**Bronze**

- "AD." Reports from Germany, as well as featured (EIDER GUT/Frankfurt Ace Of Base - Happy Nation)
- Ugly Kid Joe - Busy
- U2 - Numb
- Enforcers - The Joker
- Gloria Eslefan - Mi Tempo
- Boomer's Art Of Living
- Whitney Houston - Run To
- BBM-Bring - Du Bist

**Week, as well as featured**

- Ace Of Base - Happy Nation
- Madonna - Rain
- Janet Jackson - If
- Bob Rivers - I'll Be Good
- Michael/Queen - Killer/Popo
- OMD - Dream Of Me
- Marah/Queen - King Of Woe
- Chipmunks - I've Had Enough
- Paul Young - Save Your Love
- Hubert Jann - Suddenly
- Jalexy - A Love
- Billy Joel - The River Of Love
- The Residents - Good Vibrations
- Waters Boys - Glastonbury
- Jimmy Scott - I'm Coming Home
- The Waterboys - Fisherman's Blues
- Freda Black - Livin' For You
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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
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<th>TITLE</th>
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<tr>
<td>Puff Daddy</td>
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<td>Up / Interscope</td>
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<td>Jim Carrey</td>
<td>Me Without You</td>
<td>Interscope</td>
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<td>Fat Joe</td>
<td>What's Up You</td>
<td>Epic</td>
<td>USA, UK</td>
<td>P Diddy</td>
<td>I'll Be Missing You</td>
<td>MCA/Sony</td>
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<tr>
<td>AK 48</td>
<td>Bounce</td>
<td>Def Jam</td>
<td>USA, UK</td>
<td>DaBaby</td>
<td>On My Way</td>
<td>Def Jam</td>
<td>USA, UK</td>
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<tr>
<td>DJ Skee</td>
<td>Hot In Here</td>
<td>Columbia</td>
<td>USA, UK</td>
<td>Chris Brown</td>
<td>P.O.S.</td>
<td>Sumer [EMI]</td>
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<tr>
<td>Hot Boys</td>
<td>Don't Let Her Fool You</td>
<td>Atlantic</td>
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<td>Snoop Dogg</td>
<td>How We Roll</td>
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<td>Tyga</td>
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<td>Do My Dance</td>
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<td>Future</td>
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<td>God Bless Amer</td>
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<td>DaBaby</td>
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<td>Read It And Weep</td>
<td>Def Jam</td>
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<td>Lil Durk</td>
<td>2 Paces</td>
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<td>Tory</td>
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<td>Young M.A.S.H.</td>
<td>Holy Ghost</td>
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<td>Polo G</td>
<td>Yearn For Me</td>
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<td>Go Hard</td>
<td>Def Jam</td>
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<td>2 Chainz</td>
<td>2 Train</td>
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<td>Layton Payne</td>
<td>Whole Lotta Lovin</td>
<td>Def Jam</td>
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<tr>
<td>Boosie Badazz</td>
<td>2001</td>
<td>Sumer [EMI]</td>
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<td>Ty Dolla Sign</td>
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<td>21 Savage</td>
<td>Almighty</td>
<td>Slowthai</td>
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<td>Kevin Gates</td>
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<tr>
<td>Roddy Ricch</td>
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<td>Pick Up The Phone</td>
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<td>USA, UK</td>
<td>Khalid</td>
<td>Love ft. H.E.R</td>
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<td>Love Ft. H.E.R.</td>
<td>Def Jam</td>
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Bilan de ventes en Europe

### UNITÉD KINGDOM

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<tr>
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<tr>
<td>1</td>
<td>Take That</td>
<td>Pray</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>Gabrielle</td>
<td>Dreams</td>
<td>(Epic)</td>
</tr>
<tr>
<td>3</td>
<td>Haddaway</td>
<td>What Is Love</td>
<td>(Arista)</td>
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<tr>
<td>4</td>
<td>Neneh Cherry</td>
<td>So Long (It Seems a Long Time)</td>
<td>(Epic)</td>
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<tr>
<td>5</td>
<td>Chaka Demus &amp; Pliers</td>
<td>Peace Me</td>
<td>Island</td>
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<tr>
<td>6</td>
<td>Jamiroquai</td>
<td>Canned Heat</td>
<td>(EMI)</td>
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<tr>
<td>7</td>
<td>UB40</td>
<td>Falling In Love With You</td>
<td>(DEP Int)</td>
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<td>8</td>
<td>M-People</td>
<td>One Night In Heaven</td>
<td>(RCA)</td>
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<tr>
<td>9</td>
<td>Michael Jackson</td>
<td>Will You Be There</td>
<td>(Epic)</td>
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### GERMANY

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<tr>
<td>1</td>
<td>Culture Beat</td>
<td>Mr. Vaun</td>
<td>(BMG Ariola)</td>
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<td>UB40</td>
<td>Falling In Love With You</td>
<td>(EMI - Medley)</td>
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<tr>
<td>3</td>
<td>Spin Doctors</td>
<td>Pocket Full Of Kryptonite</td>
<td>(EMI)</td>
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<tr>
<td>4</td>
<td>DJ Bobo</td>
<td>Somebody Dance With Me</td>
<td>(Sony)</td>
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<td>5</td>
<td>D.J. Boje</td>
<td>Somebody Dance With Me</td>
<td>(Jive/RCA)</td>
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<tr>
<td>6</td>
<td>Ace Of Base</td>
<td>Wheel Of Fortune</td>
<td>(Virgin)</td>
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<td>7</td>
<td>Ace Of Base</td>
<td>Wheel Of Fortune</td>
<td>(Virgin)</td>
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<tr>
<td>8</td>
<td>901</td>
<td>Love Sea No Colour</td>
<td>(PolyGram)</td>
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<td>9</td>
<td>Culture Beat</td>
<td>Somebody Dance With Me</td>
<td>(Sony)</td>
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<tr>
<td>10</td>
<td>Jonent Jackson</td>
<td>That's The Way Love Goes</td>
<td>(Virgin)</td>
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### FRANCE

<table>
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<tbody>
<tr>
<td>1</td>
<td>Haddaway</td>
<td>What Is Love</td>
<td>(BMG Ariola)</td>
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<tr>
<td>2</td>
<td>Ace Of Base</td>
<td>All That She Wants</td>
<td>(BMG Ariola)</td>
</tr>
<tr>
<td>3</td>
<td>Spin Doctors</td>
<td>Pocket Full Of Kryptonite</td>
<td>(EMI)</td>
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<tr>
<td>4</td>
<td>UB40</td>
<td>Falling In Love With You</td>
<td>(EMI - Medley)</td>
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<tr>
<td>5</td>
<td>D.J. Boje</td>
<td>Somebody Dance With Me</td>
<td>(Jive/RCA)</td>
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<tr>
<td>6</td>
<td>Snow</td>
<td>Informer</td>
<td>(Virgin)</td>
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<td>7</td>
<td>UB40</td>
<td>Can't Help Falling In Love With You</td>
<td>(Virgin)</td>
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<tr>
<td>8</td>
<td>Johnny Hollyday</td>
<td>Je Suis Seul</td>
<td>(RCA)</td>
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<td>9</td>
<td>Culture Beat</td>
<td>Somebody Dance With Me</td>
<td>(Sony)</td>
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<tr>
<td>10</td>
<td>Arrended Development</td>
<td>People Every Day</td>
<td>(Virgin)</td>
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### ITALY

<table>
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<th>Position</th>
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<td>- All That She Wants</td>
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<td>Haddaway</td>
<td>What Is Love</td>
<td>(BMG Ariola)</td>
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<tr>
<td>3</td>
<td>Captain Hollywood Project</td>
<td>More And More (Big Strong)</td>
<td>(PolyGram)</td>
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<td>S 383 - Nord Sud Oest Esv</td>
<td>Carnal Scission</td>
<td>(Decca)</td>
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<td>Various - FESTIVAL '92</td>
<td>Non Stop Cycle - Deluxe</td>
<td>(PolyGram)</td>
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<td>Raff - Battilo Animali</td>
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<td>(CBS)</td>
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<td>Bunte - Sweet</td>
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<td>(Tina)</td>
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<td>Raff - Cambiante</td>
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<td>(Espa)</td>
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<tr>
<td>9</td>
<td>Nino - Canto I Benenti</td>
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<td>(EMI)</td>
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<tr>
<td>10</td>
<td>Storie - On This Night</td>
<td></td>
<td>(RCA)</td>
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</table>

### UNITED KINGDOM Singles

1. UB40 - Falling In Love With You
2. UB40 - Failing In Love With You
3. Spin Doctors - Pocket Full Of Kryptonite
4. DJ Bobo - Somebody Dance With Me
5. D.J. Boje - Somebody Dance With Me
6. Ace Of Base - Wheel Of Fortune
7. Ace Of Base - Wheel Of Fortune
8. 901 - Love Sea No Colour
9. Culture Beat - Somebody Dance With Me

### GERMANY Singles

1. Culture Beat - Mr. Vaun
2. UB40 - Falling In Love With You
3. Spin Doctors - Two Princes
4. UB40 - Wheel Of Fortune
5. D.J. Boje - Somebody Dance With Me
6. Ace Of Base - Wheel Of Fortune
7. Ace Of Base - Wheel Of Fortune
8. 901 - Love Sea No Colour
9. Culture Beat - Somebody Dance With Me

### FRANCE Singles

1. Haddaway - What Is Love
2. Ace Of Base - All That She Wants
3. Spin Doctors - Two Princes
4. UB40 - Falling In Love With You
5. 901 - Love Sea No Colour
6. Culture Beat - Somebody Dance With Me
7. Arrended Development - People Every Day

### ITALY Singles

1. Ace Of Base - All That She Wants (PolyGram)
2. Haddaway - What Is Love (BMG Ariola)
3. Captain Hollywood Project - More And More (Big Strong)
4. 383 - Nord Sud Oest Esv (Decca)
5. Various - FESTIVAL '92 - Non Stop Cycle (PolyGram)
6. Raff - Battilo Animali (CBS)
7. Bunte - Sweet (Tina)
8. Raff - Cambiante (Espa)
9. Nino - Canto I Benenti (EMI)
10. Storie - On This Night (RCA)

### UNITED KINGDOM Albums

1. UB40 - Falling In Love With You
2. UB40 - Failing In Love With You
3. Culture Beat - Mr. Vaun
4. UB40 - Falling In Love With You
5. 901 - Love Sea No Colour
6. Culture Beat - Somebody Dance With Me
7. Arrended Development - People Every Day
**Just A Vicious Rumour?**

Scratch those rumours circulating the German music industry that PolyGram Germany president Wolf Gramatke is moving over to a senior position with Sony. I'm very happy in my present job and have no plans to leave, says Gramatke. 

"This rumour I think started because Sony is restructuring its media divisions and establishing a holding company in Germany controlling music, theatrical and video. I think people just thought up which MD has experience in all these fields and came up with my name as a possible candidate!"

**Sony Germany Gets Arty At PopKomm**

Watch out for the Sony Germany stand at this year's PopKomm. According to Hard 'N' Heavy Dragnet label head Marcus Linde, the stand will feature arty metal furniture by some up-and-coming young Frankfurt designers. Linde says it ties in with the theme of PopKomm '93, creativity, and gives Sony the chance to show its human side.

And if any of the "objets d'art" take your fancy there will be the Frankfurt designers. Linde says it ties in with the theme of PopKomm "93, creativity, and gives Sony the chance to show its human side.

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**Top 10 Munich Stations**

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**German Ratings (continued from page 1)**

**French Ratings**

(continued from page 1)

**Top 10 Munich Stations**

(continued from page 1)
### EHR Top 40

**Week 31/93**

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**Most Added**

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<td>E.R. Muffin/Living On My Own</td>
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<td>Atlantic</td>
<td>(25)</td>
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<td>Epic</td>
<td>Chaka Demus &amp; Pliers/Tease Me</td>
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<td>Virgin</td>
<td>CULTURE/Be My Man</td>
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<td>Giant</td>
<td>IDOL/Shock To My System</td>
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<td>RCA</td>
<td>MERCURY/True Love</td>
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<td>Virgin</td>
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<td>Virgin</td>
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<td>A&amp;M</td>
<td>E RUFFIN/Living On My Own*</td>
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<td>WEA</td>
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<td>Jive</td>
<td>VAYZ/How Low</td>
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**Chartbound**

- **#1** UB40/I Can't Help Falling In Love With You (DEP International)
- **#2** Oleta Adams/I Just Had To Hear...
- **#3** R.E.M./Nightswimming* (Warner Brothers)
- **#4** E Ruffin/Living On My Own* (No More Brothers/MCA)
- **#5** Janet Jackson/Success (Virgin)
- **#6** Ray Cyrus/Can't Help Falling In Love With You (DEP International)
- **#7** Jeremy Jordan/Wannagirl (Fontana)
- **#8** BILLY RAY CYRUS/In The Heart Of A Woman (EMI)
- **#9** Bryan Ferry/Will You Love Me Tomorrow (Virgin)
- **#10** Jeremy Jordan/Wannagirl (Fontana)
- **#11** Ray Reid/Don't Let This Night Be The End (EMI)

**New Top 20 Contenders**

- UB40/I Can't Help Falling In Love With You (DEP International)
- Ray Cyrus/Can't Help Falling In Love With You (DEP International)
- Jeremy Jordan/Wannagirl (Fontana)
- BILLY RAY CYRUS/In The Heart Of A Woman (EMI)
- Bryan Ferry/Will You Love Me Tomorrow (Virgin)
- Jeremy Jordan/Wannagirl (Fontana)
- Ray Reid/Don't Let This Night Be The End (EMI)
- Robbin /Bryan Ferry/Will You Love Me Tomorrow (Virgin)
- Jeremy Jordan/Wannagirl (Fontana)
- Ray Reid/Don't Let This Night Be The End (EMI)
### 1. NORTHWEST

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<td>Virgin</td>
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<td>EL ULTIMO DE LA FILA</td>
<td>Como Un Burro</td>
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<td>GARY MOORE</td>
<td>Still Got The Blues</td>
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<td>MICK JAGGER</td>
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### 5. WEST CENTRAL

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Michael Jackson

He is at:

Austria CD INTERNATIONAL/Vienna
Belgium BRTN RADIO DONNA/Brussels
RADIONET TEAM Brussels
Czech Republic BONTON RADIO/Prague
Denmark ÅRHUS N.C.RADIO Århus
ANR/Aarhus
RADIO ABC/Randers
RADIO VIBORG/Viborg
Denmark UPTOWN FM/Copenhagen
Estonia RADIO KUKU/Tallinn
Europe VOICE OF AMERICA/Europe
France M40/Paris
NRJ NETWORK/Paris
SKYROCK NETWORK/Paris
France EUROPE 2 NETWORK/Paris
Germany RADIO FF/Frankfurt
SWF 3: POPSHOP HITLINE/Cologne
Hadel Radios
WDR 1: SCHLAGERRALLY/Cologne
Germany RADIO NW/Oberrhein
WDR 1: HIT CHIPS/Cologne
Greece POP 92.4/FM Athens
Holand NOS/Hilversum
TROS RADIO 3/Hilversum
Balland SKY RADIO/Bussum
VERONICA/Hilversum
Ireland 2 FM/Dublin
Italy 101 NETWORK/Milan
STEREO/Rome
Luxembourg ELIO RADIO/Luxembourg
Norway RADIO 1 FM/Horgen
RADIO 1/Oslo
RADIO GRENLANDSkien
Norway NRK/Oslo
Poland POLSKIE RADIO 3/Warsaw
Portugal RADIO NOVA/TVI de Gai
Russia M-RTV/Moscow
Slovenia RADIO PTUJ/Ptuj
Spain CADENA 106/Madrid
Sweden RADIO CITY/Stockholm
RADIO HURINGE/Stockholm
RADIO Land/Stockholm/Goteborg
Switzerland RADIO 24/Zurich
RADIO FM-TOU 104.9/Lucer
Switzerland RADIO BASEL/ Basel
RADIO FOEDERBAND/ Berne
RADIO 2/Zurich
United Kingdom ATLANTIC 252/London
BBC RADIO 1/London
BEACON RADIO/Wolverhampton
BRADS FM/Birmingham
CAPITAL FM/London
CHILTERN NETWORK/Dontable/Northampton/Glouce
CITY FM/Liverpool
METRO RADIO GROUP/Newcastle
PICTURESQUE RADIO/Manchester
KBSF FM/London
THE BOX/London
Europe MTV EUROPE/London

Europe # 19 United Kingdom # 9
Holland # 11 Germany # 25
Ireland # 8 Switzerland # 23 Belgium # 20

Will You Be There