
M&M Celebrates Five Years
With Sky Radio In Holland.
See Pages 10-13.

Berlin Awards
Trial AMs;
More Could
Be Licensed

GERMANY

The Berlin and Brandenburg media authority MABB has opened up the AM frequency band in Berlin and distributed initial one-year test licences to three national programmes, RTL—Der Oldie Sender, Star*Sat and RadioRopa which were previously only available on cable in the city. The stations can begin broadcasting on their new frequencies immediately, MABB did not hold an auction for the three licences, as they have only been given out on a one-year trial period to test the acceptance of AM in the city. If the test is successful and there is sufficient interest raised in AM, then further AM frequencies could be distributed in Berlin and Brandenburg next year. Berlin has a large concentration of AM frequencies at its disposal, relics from the former each German pubcaster DDR and war-time Berlin, when AM stations were used to try and send propaganda over the border. MABB has been a very successful. I think Capital Gold in London, which he says. “AM can work; look at all and we promote it properly,” January to boost public awareness will start a promotion in Peter Lepper says the three stations were used to try and raise Mega Top 50 every week from January 1. Commenting on the decision, Dutch record industry body CPG MD Jan Gaasterland says there was never really a question of choice between Veronica and TROS and that he looks forward to the chart making a huge impact via Veronica. “We always made it clear that we were seeking the best possible time on Radio 3 to broadcast the Top 50. Sunday [on TROS] is not an ideal time to broadcast such a chart, whereas Saturday or Friday [on Veronica] is.” Gaasterland says he regrets, however, that some sort of cooperation could not be reached between Veronica and TROS.

Berlin Radio At Saturation Point, Say Station Operators

GERMANY

The most populated city in Germany and the country’s new capital from the year 2000, Berlin houses one of the most competitive radio markets in the country, alongside Hamburg and Munich. With five private stations, eight public stations (including nationwide pubcasters), eight cable programmes (five of them national) and five foreign/military broadcasters all vying for Berlin’s listeners, many say the media authority should not allow any new broadcasters to enter the market. Yet the Berlin and Brandenburg media authority MABB awarded four new private licences this year.

Berlin has become, in many ways, a testing ground for the German radio industry, with its highly developed market a perfect mirror for future trends. Next February it will become the first market in Germany to have Media Analyse ratings twice a year. The result of this saturated market has been a high degree of niche formatting, with both private and public broadcasters narrowing in an effort to attract Berlin’s listeners. Many in the industry point out the similarities with major radio markets in America.

VERONA

Mega Top 50 Battle

HOLLAND

by Miranda Watson

Pubcaster Veronica has won its battle to air the Mega Top 50 chart. De Stichting Mega Top 50 (Top 50 foundation) chose Veronica to run the chart instead of sister Radio 3 broadcaster TROS. Under the agreement reached on November 3, Veronica is to air the chart on Radio 3 every Saturday between 14:00-17:00 beginning January 1 for a period of two years. In addition, the programme will be aired on TV every Thursday between 16:45-17.30, possibly in the frame of TV programme “Club Veronica”. The pubcaster is also planning a TV/radio programme entitled “De Scherpe Rand Van Plateland” (The Sharp Edge Of Recordland), which will publicise one of Mega Top 50’s other charts. Veronica-blad magazine will publicise Mega Top 50 every week from January 1.

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(continues on page 28)

LES RITA MITSOUKO

THE NEW SINGLE "Y'A D'LA Haine"

"SYSTEME D"

We have given you the information
Now it is up to you...
He's sold over 30 million records worldwide
He's performed in front of 10 Million fans around the world

SO FAR...

Run To You
It's Only Love
(Everything I Do) I Do It For You
Summer of '69
Can't Stop This Thing We Started
Cuts Like A Knife
Straight From The Heart

Kids Wanna Rock
This Time
Heaven
Do I Have To Say The Words?
Somebody
Heat Of The Night
Extensive marketing support is available, including:

- TV, Radio & Print Advertising
- In-store display materials
- Live, satellite radio interview on 11th November
- 18th November is Bryan Adams Day on MTV Europe

SO FAR SO GOOD Available everywhere on Monday, 8th November
LISA

Album release date
November 8 '93

So Natural
the single

Now in rotation
on 99 stations
8 new additions
this week

natural
THE ALBUM
French Music Sales Continue Trend: Sept. Figures Up 8.8%

FRANCE
by Emmanuel Legrand

French music sales in September were 18.8% higher than the same time last year, continuing an upward rise which contributed to a 9% rise in turnover for the first nine months of 1993, according to record industry trade group SNEP.

Album and single sales, respectively, showed a 17% and 15% revenue growth in September and a 13% and 12% growth in units, fuelled by sales of Reggyleys, Scorpions, Jaimiroqui, Patricia Kaas, Johnny Halliday, Duran Duran, Mariah Carey, plus an Edith Piaf and a Jacques Brel compilation. For the first nine months, total wholesale billings reached FF1.09 billion (app. US$171 million), an 9.0% increase on 1992. Local products accounted for 44% of the total non-classical album sales, a slight increase from 1992's 43%.

The key event during the first nine months of the year was the rejuvenation of the single format, especially the two-track CD, thanks to an attractive pricing policy. Overall singles sales rose to 13.6 million units, up 33.8% from 10.1 million in 1992, with CD singles accounting for 61.5%.

PolyGram GM/commercial director Laurent Gallavardin believes these figures confirm the rebirth of short formats. He says, "It is not rare to have some items selling over 400,000 units on CD singles only. Retailers have increased the size of their racks presenting singles in super and hyper markets."

Album sales rose 17% in value in September. The CD album remains the leading carrier at 52.4 million units, up from 44.9 million for the first three quarters, while cassette continue to decline to a point which raises questions about whether France is on its way to becoming a single carrier market like Holland.

Adds Gallavardin, "July and August were good and we had a very good September, but I don't think the market as such has shown such a strong growth. This figure owes a lot to retailers ordering for the months to come, not to mention the weight of the Beatles double compilation. In my view, the real growth of the market is closer to 4-5%.

Sony Music also reported strong sales in September, with seven or eight products achieving very good results. Sales director Jean-François Louy says more consumers have been buying records, especially during the first half of September. "It looks like people spent little during the holiday season, and started to buy again in September," he says.

The absence of charts have thrown the retail business into a state of some confusion, with buyers faced with problems in choosing the right products. This problem should be partly solved in mid-November, when SNEP starts releasing its first single charts.

Industry insiders expect the upward trend to last until year-end, with Christmas sales ahead and a series of major releases including national best-seller Jean-Jacques Goldman, who will deliver his new studio album on December 7 on Columbia.

UK Commercial Ad Billings Jump 13% During First Quarter '93

UNITED KINGDOM
by David Stansfield

Commercial radio advertising revenues jumped 13.2% during the first quarter of 1993, according to statistics released by the Association of Independent Radio Companies (AIRC).

The second and third quarters of 1993 are reportedly almost 20% higher than the previous year, according to preliminary estimates. Although the AIRC does not currently analyse sponsorship revenue, member stations reportedly suggest this area has been growing faster than advertising.

Comments AIRC director Brian West, "It is gratifying that advertisers are recognising the success of both established and new services in substantially increasing listening to commercial radio. This was demonstrated by the latest RAJAR figures recently released, which give commercial radio a record 26 million listeners a week and a 41.4% share of all listening.

James Galpin, AIRC marketing executive, says that the October-December 1992 revenue figures showed the first real sign of upturn, adding, 'That continued through into January-March and will no doubt continue through this coming year.'

Galpin believes there is an increased commitment to radio advertising and puts it down to a series of factors. He comments, 'Commercial radio audiences and share of listening have consistently grown over the last five years.

The number of commercial services has increased, which means that advertisers can potentially reach a far higher proportion of the population. The profile and glamour of the new national services have recently heightened interest in the commercial sector, while the sector has also been boosted by initiatives such as the introduction of the Radio Advertising Bureau. The introduction of the RAJAR system has also contributed to boosting the credibility and the understanding of commercial radio in the UK.'

For The Record
Scorpio Music in Paris is the worldwide publisher of the current European hit single by the Pet Shop Boys Go West (an original for the Village People in 1979). The track was written by Henri Belolo, Scorpio's president, band member Victor Willis and producer Jacques Morali.

FRANCE
by James Galpin

For The Record

EUROPE AT A GLANCE

HOLLAND: Local Radio Hurt by Massive Theft

Fourteen local Dutch broadcasters have recently reported their transmitting as missing. According to the national organisation for local radio OILON, the thieves are part of an organised crime set-up with the intention of transporting the equipment to Eastern Europe.

Machtjie Bakker

INTERNATIONAL: MCA Launches Streetbeat Phase II

MCA Records International has launched the second phase of its black music campaign Streetbeat. The compilation album, Streetbeat #2, will be TV advertised and contains tracks from MCA's US R&B roster (Bell Biv Devoe, Shai and Jodeci). Other elements in the campaign include the second issue of the "Streetbeat" magazine—published in seven languages with a claimed print-run of over two million copies—branded merchandise, a fan club and a video. The first campaign ran in 28 countries (M & M April 24) and, says MCA, generated sales of over 150,000 copies of the Streetbeat #1 sampler.

FRANCE: Oui de Oor Awards RTL, L'Onde Laine, M40

Full-service RTL's head of musical programming Monique Le Marois was awarded one of French trade publication Le Bulletin's first radio awards the "Oui de Oor" during the opening party for the Fête du Disque. Local network L'Onde Laine was recognised by the jury regrouping professional organisations SNEP, SACEM, SCPP and SPPF, for its Francophone programming and national network M40 for the discovery of new Francophone talents.

Emmanuel Legrand

FRANCE: Communication Low Changes Expected This Year

Despite consistent rumours of postponement, it seems now almost sure that the new communication law will be presented before the Parliament at the end of November. Most of the text will concern the TV industry, although one chapter will be designated for radio. It will mainly include the lifting of the anti-commercialisation ceiling for 120 million inhabitants. If approved, this law will open the door to the privatisation of RMC before the end of the year.

FRANCE: Europe 1 Joins All-News TV Channel in Paris

Radio group Europe 1 Communications, which operates full service commercial station Europe 1 and ACE-formatted Europe 2, has announced its desire to be part of the future all-news satellite distributed TV channel to be launched next year by leading French private TF1. For Europe 1's news director Jean-Pierre Joulin, this new venture will allow Europe 1 to expand its news services. It is understood that Europe 1 is likely to acquire minority shares in the channel, which will operate with a yearly budget of around FF200 million (app. US$35 million).

EL

SPAIN: Onda Cero Acquires Two Stations in Asturias

Onda Cero, the net owned by the Spanish island people's organisation ONCE, has acquired two FM stations in the northern region of Asturias to bring its total number of stations in the principality to nine.

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No More U-Turns; Virgin 1215 Enters Consolidation Period

UNITED KINGDOM
by David Stansfield

After six months of adjustments and programming tweaks since its April 30 launch, AOR Virgin 1215 is up in its tracking, according to chief executive David Campbell. Having achieved the right programming balance, the emphasis is now on building DJ identity and increasing continuity, but after a series of stumbles, "the baby is now walking," he says.

Despite the slight ratings drop in the recent RAJAR survey, Campbell points out that the first objective—the station sound—has now been reached. "We can now stand up and be counted and say, 'This is the radio station that we set out to make.'" We had not expected this to happen before the end of the year."

After six months of adjustments, Virgin 1215 recently switched its Labatt-sponsored UK albums chart show from Sundays to a high profile 13.00-16.00 Saturday slot. Campbell explains, "We reformed the show and found our standpoint, listener feedback and definitely from a sponsor's standpoint; it's even better than it was before. We've added more emphasis to it, like regional breakouts, new album releases, several retro charts going back over three different decades, meanwhile, we'd like to highlight forthcoming hits." adds joint programming director Richard Skinner. "We've managed to rationalise the weekends a lot more. There's now an evenness of programming across different hours, with the same DJs on consecutive days. Along with the overall changes and focusing we have done, that has really sold us for us." As part of the continuity changes presenter Wendy Lloyd has been moved to the 16.00-19.00 slot on Saturdays and Sundays.

The addition of a "D" playlist has helped add some piquancy to the music programming, says Skinner. "These are the spicker records that we play between 12.00 and 12.30 which we have added as extra spice for the younger audience: the teenagers and students.

Acts and artists on the playlist in the third week of October included Catherine Wheel, Counting Crows, Eve's Plum, Julianna Hattfield Three, Nirvana, Pearl Jam and Iggy Pop.

RTVE Debt US$24 Million More Than Predicted

SPAIN
by Howell Devenish

The financial health of Spain's public broadcaster RTVE is worse than previously estimated according to Spanish finance minister Pedro Solbes, who told parliament on October 27 that losses at the pubcaster (which includes public radio company RNE) will be as high as PtA 123 billion (US$945 million) for 1993, and not the PtA 92 billion previously forecast.

The state TV and radio's growing crisis, which will lead to sweeping job cuts, especially at RNE (a 4.6% cut), was largely due to falling advertising revenue, says Solbes. Opposition political parties have meanwhile blamed the losses on incompetence and have demanded the resignation of RTVE director general Jordi Garcia Candau.

Solbes admitted the problem was "very serious," but said he was confident that by 1997, RTVE losses would be reduced to PtA 11 billion. He rejected opposition claims that 1994 losses would exceed PtA 400 billion. Solbes suggested the only way to ease the problem would be to scrap RNE international services such as its Radio Exterior de Espana.

Garcia Candau told the RTVE Parliamentary Control Commission on the same day that he would be presenting a plan for the group's future to the RTVE board of directors in mid-December. The plan, which will be in operation by February, includes introducing 2,710 of RTVE's 10,212 planned redundancies.

Garcia Candau has meanwhile accepted a proposal from RNE director Diego Carcedo to appoint three new regional RNE directors in Catalonia—Miguel Dimeu Villa in Girona, Pedro Buhigas Cardo in Tarragona and Jesus Riverola Maso in Lleida.

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Sony Germany Turnover Up 23%

GERMANY
by Miranda Watson

Sony Music Germany has announced a 23.3% increase in turnover for the first half of the current business year (April 1-September 30 '93), rising to DM 187.8 million (app. US$116 million), from DM 152.4 million for the same period. The company's market share also rose from 12.5% to 14.5%.

The local artist marketing department has strengthened its increase in turnover, up to an impressive 127% from DM 9.6 million last year to DM 21.8 million. This was mostly due to the success of dance singer Culture Beat who scored a worldwide hit with the single Mr. Vain. International artist marketing notched up a 9.3% increase to DM 64.5 million with successes from Soul Asylum, Spin Doctors, Michael Jackson and Billy Joel. Artist marketing in total represented 46.2% of total turnover. Special marketing (including classical releases, back catalogue and TV/radio advertised releases) rose 23%, amounting to 50.7% of total turnover.

Sony Music Publishing brought in the remaining 3.1%.

MD Jochen Leuschner put the company's rise in turnover down to the structural changes in artist marketing introduced over a year ago, and to good product flow. International and national artists are now handled by five repertoire-driven, self-contained departments. Says Leuschner: "The main difference since the restructuring is that we can handle a higher number of priorities." On Sony's high success rate with crossover hits such as Culture Beat and Die Fantastischen Vier, Leuschner says that the label does not define local crossovers as one of our priorities and we try to develop artists with potential outside Germany, especially in the dance genre but also in Europop and Dance.
Progress often comes in two different forms: radical or incremental change. For EHR Atlantic 252, it's the great new thing and it's working brilliantly, but that's not the case.

Atlantic 252 successfully targets a 15-34 demographic and, in the UK, 75% of its audience falls in that demographic. The number one category is the 15-24s, followed very closely by the 25-34s.

"We've been doing the same as before, but we're constantly refining, making it more interesting and improving what we have," says Kavanagh. "It's more boring to say that, but unfortunately, that's the truth."

Along with a consistent sound, the station has been using the same air talent for a good balance in our target audience. We very successfully target a 15-34 demographic and, in the UK, 75% of its audience falls in that demographic. The number one category is the 15-24s, followed very closely by the 25-34s.

"What we've been doing is the same as before, but we're constantly refining, making it more interesting and improving what we have," says Kavanagh. "It's more boring to say that, but unfortunately, that's the truth."

Yet Kavanagh is aware that success in the radio business is only temporary. "You have to be constantly attacking the product and keeping it better. Once your listeners hear something really good and like it, after a couple of months they see that as only normal, so you have to keep improving it in their minds."

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"We look at the station from the marketing point of view as well and try and find as many faults as we can with the product. It basically means just detaching yourself from the station. We all get caught up in day-to-day operations, but sometimes it's important to sit down occasionally and say, 'How are we going to compete with...

"When you've got a cume of five million, you've got to have a good reason to make a change."

"When you've got a cume of five million, you've got to have a good reason to make a change."
SINGLES

SHARA NELSON
Inside Out - Cooltempo
EHR/ACE/A/D
PRODUCER: Bert Paden

Upaside down, inside out, backwards, whatever, as long as you play this soul ballad you stay on the right side of programming. Since Billy Bragg we haven't heard vocals and electric guitar sec. Monumental!

THE POSIES
Flavor Of The Month - Geffen
A/EHR
PRODUCER: Don Fleming

With Glaswegian genius Fancblach, these American counterparts share a Big Star adoration. Two members have even played with cult hero LX Chilton in his recently reincarnated '70s pop band!

TEXAS
You Owe It All To Me - Vértigo
R/A/EHR
PRODUCER: Poul Fox

Welcome on "Yellow B) Roads" in Glasgow, which could have been anywhere in the States, because Shareslen Spiteri and her cohorts present sort of sympathetic "small town US-rock."

VALENSIA
Goio - Mercury
EHR
PRODUCER: Velezina

The most active Queen fans apparently live in Holland. After Kayak and Bobby Velezina, Valencia is the next exponent of DIY artists who build their "big music" on a bond of vocal and orchestral layers.

WET WET WET
Shed A Tear - Precious
R/ACE/PRODUCER: Nile Rodgers

The days get shorter and the songs get soft. Marti Pellow and fellows anticipate the winter single. Every season has one single that really stands out. With proper support from all radio stations, this one could rise to Scorpions' heights who made it big with Wind Of Change.

GEORGE CLINTON
Paint The White House Black - Paisley Park
D/A/EHR/PRODUCER: George Clinton/Kenny Gordy/William Bryant

Decide for yourself which White House is the target. P-funk president Clinton prepares for a frontal attack in a Yeltsin fashion, with militant rappers doing the dirty work.

DIEP PRETTY
Trace - Columbia
R/A/PRODUCER: R.E.M.

Originating from variousLead singers. The single Turn It Up is fronted by Manfred Mann's Earth Band lead vocalist Chris Thompson. On the track Wine From The Water Eric Stewart comes closer to the sound of his own band than on recent outings by 10CC, which means a latent hit. The instrumentals are very handy as theme songs to radio programmes.

MUSIC MARKET PLACE

PAULINE HENRY
Feel Like Making Love - Sony Soho
D/EHR
PRODUCER: Bob & Norman

Like Bryan Adams, Mr. "Soul Provider" Michael Bolton is also known for this in the services of producer/songwriter Lange. The ultra-long mammoth-sized ballad, a fact acknowledged by Swansea Sound/Wales head of promotions. Having toured the US college circuit severely, this alternative rock trio in a Buffalo Tom format is ready for Transatlantic airplay. Southern Girl with a beautiful Rickenbacker solo is a killer track. Contact Jeffrey Levinson at tel: (+1) 504.383.6656.

MIRO BENON
Putting Back The Pieces - Studio 88 (Holland)
R/EHR
PRODUCER: Don Ruthchild

Having toured the US college circuit severely, this alternative rock trio in a Buffalo Tom format is ready for Transatlantic airplay. Southern Girl with a beautiful Rickenbacker solo is a killer track. Contact Jeffrey Levinson at tel: (+1) 504.383.6656.

CAPPELLA
U Got To Let The Music - Cappella/Media [Italy]
R/ACE/PRODUCER: Giornofrao Borborto

One of the last bands left from the famous Australian trash scene of the mid-'80s is now in its most accessible stage. With an enigmatic frontman like Ron S. Peno their guitar-driven pop (The Rivers!) should come through like R.E.M. Contact Deborah Fleck at tel: (+61) 2.954.5122; fax: 2.954.5115.

KATE BUSH
Shame + Sin - Mercury
R/A/PRODUCER: Robert Cray

No more "soul blues" for Mr. Cray, who debuts as his own no-nonsense producer, dry like the experts Rubin, O'Brien and Drakoulis. His Stax soul influences are pushed more to the background in favour of raw blues, sometimes verging on Howlin' Wolf territory. I Shiver combines the old and the new Cray.

MUSIC & MEDIA NOVEMBER 13, 1993

KEROSENE
My Friends - East West
A/R
PRODUCER: John Aenelio

The British rock scene is pulling itself together as a reaction to the Seattle grunge invasion. This Manchester band is the right fuel for a burning moment of alternative rock.

HONKY TONK ANGELS - COLUMBIA

K.D. LANG

Even Cowgirls Get The Blues - Sin
ACE/PRODUCER: K.D. lang/Brian Mann

Thumbs up for the "big boned gal" who again nods to the silver screen. On one hand this soundtrack to the Gus Van Sant-produced film is a part II of her sophisticated Inebigne album, and on the other it contains this short, typical cinematic instrumentals. Really new for lang is the funky (!) album opener, a song that should give dance divas the blues.

LORETTA, DOLLY & TAMMY

Hunky Tonk Angels - Columbia
ACE/PRODUCER: Steve Bickingham/Dolly Parton

After the Grammy-awarded country superstar with Emmylou and Linda, Dolly now teams up with two other country legends and former rivals for a set of predominantly tearjerkers. It's a hillbilly heaven and they even get help from the honky tonk arch angel Patsy Cline, whose masterstrokes of Lovesick Blues are used in a "Hank Jr.-way" by our western stars. Listening to proven evergreens like "Please Help Me I'm Falling (In Love With You)" and I Forgot More Than You'll Ever Know you can only conclude that it's songs most records (and radio) lack these days. Our heavenly blessings...

ALAN PARSONS
Try Anything Once - Ariata
ACE/PRODUCER: Alan Parsons

Synthetic rockers unite for the new Parsons project, as always very ambitious and featuring various lead singers. The single Turn It Up is fronted by Manfred Mann's Earth Band lead vocalist Chris Thompson. On the track Wine From The Water Eric Stewart comes closer to the sound of his own band than on recent outings by 10CC, which means a latent hit. The instrumentals are very handy as theme songs to radio programmes.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Mainstream). Records mentioned in Music Market Place are as yet unsigned to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robin Tilk/Michael Bakker, PO Box 1027, 1006 AA Amsterdam, Holland.
Lisa Stansfield Sings R&B So Naturally

She has the right sexy image, surrounded with just enough mystery. When she sings Goodbye, it really hurts. This is what "sweet soul music" was meant to be when they invented it back in the '60s. Being such a TV-genre personality, TV appearances have been slated for Italy, France, Germany and the UK in the period up to Christmas.

The So Natural album is special for Stansfield. "It's about love, my own personal feelings and universal themes of love," she explains. "To me this is my most spontaneous album, when I started work on the songs everything fell into place which is why it is called So Natural." Of her long-time co-writers and producers Ian Devaney and Andy Morris, the latter has remained as collaborator. The first fruit of the new "duo line-up" is the single So Naturally, currently riding high in the UK charts.

This sophisticated, sensual single serves as a taster for the album of the same name to be released on November 8. A special radio CD single and 12-inch double-pack promo format for November 29, that featured seven further mixes. Merchandise and promotional items were conceived to underline Lisa's new natural direction, with a material draw string bag to special natural oatmeal colour containing a long-sleeved T-shirt and a bottle of mineral water.

BMG/Artists' campaign for the album begins with a September presentation given by the artist's manager Jazz Summers to a BMG international marketing meeting. Summers played a number of tracks and explained the philosophy behind the album. Arista UK head of international Julian Wall says, "Attended by European Ariola marketing directors, the meeting provided a forum in which the various territories could pass forward their market and promotion proposals directly to Jazz. The value of having the key players in one room enabled us to get off to a great start in planning the optimum promotion schedule for Lisa through to Christmas and beyond. All territories immediately responded to the project with incredible enthusiasm and positive plans to begin to build the campaign."

The second single Little Bit Of Heaven, out on November 29, is an extra catalogue advertising which will herald the manoeuvres on the Christmas market.

French Duo Les Rita Mitsouko Returns With "Pop Art"

Avantgarde normally suffer enormous balance problems, but French Les Rita Mitsouko have always kept their feet firmly on the ground. It is not art for art's sake, Catherine Ringer and Fred Chichin stand for traditional pop in a trendy new coat, but some hipsters can't hear the melodies from the weeds.

Dance mixes from the past (and present) by William Orbit are only smart disguises of the good pop sensibility. Having worked with hip producers like German studio wizard Compy Plank and David Bowie's mentor Tony Visconti further feeds the avantgarde conception everybody seems to have. Their good track record of single hits, however, proves the mass appeal these two have, in comparison with other so-called progressive artists. 1985's Marcia Balba is probably best known outside of France.

Talking about a "pop art" duo, you only have to recall the collaboration with the eccentric Sparkks brothers on the Singing In The Shower single off the 1988 album Marc & Robert, their third and last up until now. Not counting the "inbetween," their remix album Re from 1990, it has been the "sound of silence" for half a decade now.

On November 15 the silence will be broken with the simultaneous pan-European release of the new album and single, Systeme D and Y A D'L Haine ("There Is Hate"). Still left-of-centre, the two have some good pop acen up their sleeves. Like the first two tracks Au Frond Du Cocktail and Get Up And Get Older, the single is based on a "landsliding" funky baseline, augmented by weird synth buzzes. Les Amants is a dramatic French ballad, grotesque à la great Gainsbourg. Rockilly influences, swaying and punk respectably show up on the tracks My Love Is Bad, Chanson D'A and Elevator, while Godfather Of Soul is a tribute to James Brown. If you work Systeme D into your system, Debi D'La Haine to be released on November 15, second single Little Bit Of Heaven, out on November 29, plus extra catalogue advertising will herald the maneuvers on the Christmas market.

Marketing The Music

Lisa Stansfield Sings R&B So Naturally

In 1990 Lisa Stansfield ironically became the first white soul singer to top the Billboard Hot R&B singles chart. With songs "All Around The World" and "You Can't Deny This." No better compliment imaginable for her incredible talents. She's hot and she knows it. On the best track off the new album, Never Set Me Free, she sounds like a young Dionne Warwick singing a Burt Bacharach/Hal David composition. The intro to I Give You Everything is more erotic than any parental advisory sticker could hide and She's Always There revives Stiv Stoney's "na-na-na" sing-along style.

Having won awards that reached sky high, there is only one thing lacking in her trophy cabinet. She has already charted songs for soundtracks like Sweeney (I'm Coming Back For The Bodyguard and the John Barry written In All The Right Places for the Demi Moore/Robert Redford film Indecent Proposal). She's a woman with an album of high quality, this lady deserves an immediate invitation to sing the theme song to the next "007."

United Kingdom

by David Stansfield/Robbert Tilli

French Duo Les Rita Mitsouko Returns With "Pop Art"

"Philly soul" plus a LL Cool J-like slow cup are the sources of the People And The Things We Do. The horns on the new single Down The Drain boldly lend the melody line to the Yardbirds' For Your Love. These guys sure know their classics, but they put the jiggly pieces cleverly together to create their own style.

PolyGram promotions director of continental product Jan Abbink is determined to release Stakka Bo as a producer’s project. For the first two singles we went along the "creativity line," from the clubs and MTV Europe to finally radio. The third single Living It Up to be released in January is meant to be the real crossover record. Because of radio giving in so late, here We Go which nowhere made the top 5 is still holding in most territories where it charted. It disappears much slower than usual singles. We Go which nowhere made the top 5 is still holding in most territories where it charted. It disappears much slower than usual singles.

Stakka Bo Shops For Dance Variety

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Congratulations to Ton Lathouwers and the rest of Europe’s most talented music radio team at Sky Radio, Bussum.

From all your friends at Sky Television, London.

FIRST CHOICE TELEVISION.
Sky Radio: Five Years Of Success

In 1980, the pirate ship "Mi Amigo" closed a chapter in Dutch radio history when it sunk off the coast of England, and Radio Caroline—the scourge of the Dutch government and its public broadcasters for openly flaunting media regulations forbidding commercial radio—ceased broadcasting.

Haunted out of the sea by the English coast guard was a 20-year-old DJ named Ton Lathouwers. Seven years later, in late 1987, Lathouwers was again hauled up by the British, this time to put together a business plan for a pan-European radio station for the Murdoch group. In September of 1988, Sky Radio was born.

Pirate Pioneers

Lathouwers was one of a remarkable group of early Dutch commercial radio pioneers or "pirates" from the Radio Caroline days who have since gone on to head up Holland's most successful private commercial stations, on both the radio and TV side. Ruud Hendriks is now acting general manager of RTL 4; Jeroen Soer, managing director of the Radio 10 Group; and Erik de Zwart, program manager of Radio 538.

The departure of "Mi Amigo" to its watery grave was not totally unexpected, but Lathouwers' presence on it at that particular time was. He recalls, "Jeroen Soer made a bet early in 1980 that the 'Mi Amigo' would sink within the year. Nevertheless, I didn't expect to be on it when it began going down in a force 11 gale. It took the Coast Guard four hours just to get us to land, at which point we were formally arrested. Then the guards, who were Radio Caroline fans, let me go."

Following his Radio Caroline adventure, Lathouwers was conscripted by former pirate Hendriks, who had earlier moved over to head up information at pubcaster Veronica. He spent the next seven years at the broadcaster as a news jockey. At the time of Sky Radio's bow, there were just two private commercial stations operating in Holland—Radio 10 and Cable One—and both were full service. Lathouwers wanted something different.

No DJs

"Because Holland was so small, people did not believe format radio would work. I wanted a format, and I wanted to see what life was like at a radio station without DJs," he says, adding, "When I was working for public radio, I always thought it was strange that you could hear hard rock at one moment and evangelical music the next on one radio station. Listeners never knew what they would get, and often the DJs seemed more important than the music itself.

"I thought a radio station with good adult contemporary music and no DJs could be a hit. At that moment, nowhere in Europe was there a radio station without a spoken word. Nothing was completely computerised."

Lathouwers also wanted Sky to have the possibility of expanding as a pan-European service. "Our automated service makes it very easy to cross borders. A radio station with no presenters is very European because language presents barriers, where music does not."

As the first fully computerised radio station in Holland, Sky Radio has come a long way since its early days. From just four people elbow-to-elbow with the station's Shafer Digital automated equipment, the satellite outlet now has some 40 part and full-time staffers and has increased its studio room by 15 times. It also added a news show 18 months ago.
CITY COM, Congratulates SKY RADIO with their fifth anniversary and we wish them lots of success in the future.

Meteo Consult: SKY clear for Ton Lathouwers

Congratulations

SKY Radio, congratulations from all of us at:

The Irritation Factor

"We play music without the irritation factor. We don't play James Last or Demis Roussos, or hard rock or disco music. We have a policy at Sky Radio that we don't broadcast music with extremes and we don't broadcast commercials with extremes."

With only six minutes of commercials each hour, the station's rating are so high that it can pick and choose advertisers, who are booked well in advance. "We are the only station in Holland that can afford not to have the 06 telephone sex line advertisements. Even the public stations have to carry them," says Lathouwers, in order to meet their ad targets.

Despite the success of the station and a current average total market share of 10%, Sky has been in a running battle—along with other cable stations Radio 10, RTL Radio and Radio 538—to obtain terrestrial frequencies which are still monopolised by the public broadcasters. That's despite a 1991 amendment to the Dutch Media Law which struck down a codicile allowing only public broadcasters access to terrestrial frequencies.

Last December, Dutch Minister of Culture Hedy D'Ancona drew livid criticism from cablers, including Sky, for...
granting the last national terrestrial frequency up for grabs in Holland to pubcaster Radio 1, a mainly news talk format.

In May of 1992, pending the frequency issue being sorted out, Sky Radio, Radio 10 and RTL Radio were granted interim terrestrial frequencies to operate three major metropolitan areas on rest frequencies. All three stations are now in danger of losing those frequencies.

The minister has invited applications for the two bundles, each of which are large enough to cover 50% of Holland. Sky is banking on getting one of those, predicting it could double its market share. A recent report by Moret, Ernst And Young, commissioned by Sky Radio, backs that forecast up statistically and also found that Sky Radio and Radio 10, among the cable stations currently operating, were the only outlets positioned in terms of market share and audience to be able to make a financial success of the venture.

D'Ancona wants to give the frequencies to a format other than what is already prevalent on the market, and has suggested a jazz station might be a feasible alternative, a move the Moret, Ernst And Young report suggests could be commercial suicide.

In a letter to parliament over the issue, Lathouwers took issue with the D'Ancona proposal, maintaining "only the needs of the audience and the financial position of the applicant should play a part. All other criteria have to do with cultural and political protectionism."

Future Plans
In the meantime, Sky's plans to have a pan-European service is still in the pipeline. "Our format is very international. The music we play works in Peru and in Tokyo, as well as Holland. First we want to get the terrestrial frequency here, then in the next year or two, we will begin looking at going to other territories, Germany, Belgium, perhaps even beyond."

Marlene Edmunds
ONLY THE BEST CAN BE THE FIRST.

CADENA PRINCIPALES

The best of the moment.
The number one in young music.
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Only the best can do it.
New Talent Finds Old Latin Roots

Spain’s up-and-coming talent appear to be moving away from the Anglo-American scene which at one point threatened to dominate the market, going back to their roots with a more Latin sound. That’s what the music directors at some of Spain’s most influential stations believe, who are seeing Spanish talent taking the leap the market has been waiting for for some years now.

A Touch Of Techno

For Herrera, the up-and-coming talent is mainly in the wake of the 90s success of Warner’s young crooner Alejandro Sanz. "There are a few rock baldarres who will do well, such as David Santisteban [EMI] and Harly [CBS/Sony]," he says. "And there is some interesting techno sounds following the chart successes of OBK. I think the techno bold sounds of Qun Qun [BMG/Ariola] will do especially well.

Techno is still marketable in Spain, and four-piece Qun Qun draw on influences from Kraftwerk, Depeche Mode, Scritti Politti and Duran Duran to concoct what they describe as "a very electronic and European sound concept that is perfectly saleable outside our frontiers."

Qun Qun’s dated influences reflect a continuing problem of staleness in the Spanish music scene. Of the 35 or so acts cited by DJs of five top nets, only a third can be described as really new and young. Not all, however, are as optimistic about the local talent scene, such as Paco Valentin, director of the 60-station net Onda Cero Musica which has an audience of 1.39 million. "The crisis of creativity is still strong and there are very few original groups here at the moment that are able to break the mould," he says. "The leaders are the same as last year and the year before: Mecano [BMG], El Ultimo de la Fila [EMI], Miguel Bose [Warner] and Los Secretos [DRO]." Serenely, I don’t see anybody around the corner waiting to strike.

Valentin and seven DJs get together every Monday to choose the station’s list for the week. "About 25% is Spanish, and if any quality new material comes along, of course it’s included. But for the time being, the excitement of the Madrid ‘Movida’ is over." The crisis of creativity is still strong and there are very few original groups here at the moment that are able to break the mould, “you're talking about maybe US$50,000.”

RNE-3 is one of the few nets that sets aside specific programmes for domestic talent (60% of the playlist), Los 40’s D’Angeli says new talent is a large chunk of this. "We try to give a lot of time to undiscovered, The crisis of creativity is still strong and there are very few original groups here at the moment that are able to break the mould."

There is no set time devoted to it, but a good new act will get as much overall play as, for example, a new Michael Jackson single.

Cadena 100’s Revet remains optimistic about up-and-coming talent.

"There’s a lot of restlessness in the industry, as if anybody knows that new blood will soon revive the domestic music scene, even if the musicians are not that young." As examples he notes Medina Azahara (Avispa), a heavy rock/flamenco mix, Jaleo (AZ Music), El Desierto Que Viene and Los Snaves (Polodro).

Revert’s net plays a 20% domestic and 80% Anglo mix, reflects that "radio promotion is now much broader than it was 10 years ago. But the problem is that it is much more difficult for new acts to make their mark — in the past year, only Rosario has emerged in a big way. The market had changed so much. Launching a new band today is much more expensive — you're talking about maybe US$50,000."
SERVADÓ CARBALLAR

The Godfather Of Spanish Pop

The history of Spanish pop music since the reestablishment of democracy in the 1970s is in many ways the history of Spanish independents. With the transition came a flowering of culture the likes of which Spain had not seen in half a century.

by Terry Berne

The resurgence of Spanish pop and rock music was both the prime ingredient and most durable fruit of this broad cultural renaissance, and it was proclaimed and propagated almost entirely by barely capitalised, inexperienced, but single-minded and devoted independents. What came to be the most important of these, Discos Radiactivos Organizados (DRO) was to mirror that trajectory almost exactly.

The company was begun with an initial investment of Pta 200,000 (app. US$1.530) and few preconceived ideas. Despite the swelling of musical activity, the clearly popular surge of new groups and artists was virtually ignored by the established companies, leaving the market wide open for astute and enterprising independents. The newly-formed company would soon grow at the speed of the Spanish economy as a whole, which during the decade of the '80s saw rapid and uncontrolled expansion. DRO was to mirror that trajectory almost exactly.

“By 1981-1985 was truly explosive,” recalls Carballar. “Our first dozen artists, among them Regalo De Silvia, Cool Jerks, Surf & Bichos, Rey de Copas and Las Ruellas, and releases about 10 albums a year. About surviving as an independent, he points out the benefits of a reduced structure: flexibility and speed, which allows a small company to adapt to changing fashions. So when someone new and interesting does appear, as in the case of Nirvana, it becomes almost a phenomenon. Everything is stupid—there are so many new values. The independents are traditionally where they will find them.”

Carballar explains his decision to return to the trenches: “I simply wanted to promote a label and those who are entirely independent.”

“Promotion is more of a question of cooperation than collaboration,” Turrientes claims. “Everything depends on the relationship between the label and the publisher. The publisher has no obligation to do it, nor the label to help you. But if you can manage to coordinate your goals, all the better.”

Managing director Gerhard Haltermann lauds Spanish radio for its role in promoting national product. “Radio in Spain has done a great deal for Spanish music. Although quotas exist, in accordance with SGA rights and quotas, radio now promotes Spanish pop and rock repertoire. Created in 1981, it’s associated with the Indie label P.D.L. About 35% of its catalogue is Spanish, and until two years ago it owned the rights to the songs of local stars Ultimo de La Fila. They collaborate with other independent labels such as the dance-oriented Blanco Y Negro, Ginger and Max Music, though they are especially strong in children’s music and cater to the TV and film sectors. Their priority national act at the moment is the popular rumba singer Peret.

Servando Carballar

As Manuel López Quiroga, vice-president of Spain’s main association of music publishers says, “From an editorial viewpoint, the major division in music publishing is not so much between the multinationals and the independents, as between publishers who represent a label and those who are entirely independent.”

The 45 or so companies which make up the Asociación Española de Editores de Música (AEDEM), about half are truly independent. The organisation, headquartered in Madrid, represents about 70% of the total number of publishers in Spain. Until 1977 the association was a barely functioning state entity that formed part of the book publishers organisation. As with so much in Spain, AEDEM underwent major changes with the coming of democracy, and now has close links with authors’ rights collective SGAE, six of whose administrative directors are editor/members of AEDEM.

“Our goals coincide with those of SGAE,” says López Quiroga. “The interest of authors and editors is, if not identical, at least parallel.” AEDEM participates with SGAE in various international and national forums, such as MIDEM, the international music fair in Tokyo and the Frankfurt trade fair. Publishing represents about half of the total proceeds distributed by the rights organisation.

A majority of the true independents are small companies who tend to specialise to a degree, but whose catalogues are usually an eclectic mixture of genres. A good example is Alondra Music, a Madrid company founded in 1989 which represents a variety of European catalogues, including Spandau Ballet, Depeche Mode and Rough Trade, plus a small catalogue of local copyrights either owned or administered. “We hope one day to have more national than international artists,” says Carlos López Quiroga, “though it’s important to be proficient at representing non-Spanish music. Being totally independent makes it difficult to sign strong national artists. It’s a question of time and work, like anything else.” Including promotion, which for a small company demands as much finesse and knowledge of the marketplace as it does resources, which are necessarily limited.

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What has the experience taught them? "It's very difficult to compete with the multinationals for airplay," says Alfonso. "But sometimes they have no choice but to play a song which has become successful through other channels. The only thing to do is to produce something of very high quality that one way or another breaks through. Also, as the market in general fluctuates, it's very important to focus on both importing and exporting, as the two don't compete but are complementary."

**Union Musical Ediciones**, the successor of **Union Musical Española** founded in 1913, is Spain's oldest music publisher, and one of the oldest in the world. In 1990 the company became part of UK multinational Music Sales. Specialising in symphonic and lyric classical music as well as lighter forms of Spanish popular music such as the opera form known as zarzuela, the firm owns copyrights for most of the important Iberian composers of this century, including Albéniz, Turina and Granados among a host of others. Foreign rights represented included West Side Story, and works by Stravinsky and Sibelius.

The company's president, **Antonio Chapa**, serves on the board of directors of AEDEM and is an advisor to SGAE. Though so-called serious music has traditionally been Germany's territory, as a result of joining the larger firm they now represent some 25 companies, many of whose catalogues included pop music, such as G. Schirmer, W. Hansen and Novello. This is a major reorientation for the publisher, which has created a department to specifically promote pop product.

The largest true independent in Spain is **Ediciones Musicales Clippers**, initiated by the father of the present director, **Julio Guía Arbeloa** in 1950. An ample catalogue of foreign pop music rights forms the backbone of the company. Paul Simon, Pink Floyd, Piangeta Visions, Bruce Springsteen, Dire Straits, Tina Turner, Fifth Floor, Rondor and Walt Disney Music are just some of the notable artists and catalogues represented by the Barcelona publisher. The investment in national product is more modest but growing in importance, and includes contemporary composer Josep Maria Bardagí, whose filmscore for "Alain Tanner" and theme music for the '92 Olympic games have brought him notariety.

The company has also recently increased its activities in the rapidly expanding music for films, TV, and industrial and documentary video and advertising, for which it is the publishing leader in Spain. It is in reality two companies—Sintonía, which is the production and publishing wing, and MultiMusic, which is one of the largest music libraries in the world, with some 80,000 themes indexed by genre, style, subject, etc. An unconventional publisher whose principle focus is the combination of music and image.

One of their recent projects is the "Spain Is Music" campaign, a catalogue of original themes specifically created to evoke Spain, which the company is promoting beyond the Pyrenees. Declares president Bartolomé Espadale, "In the present as well as the future copyrights are the most secure patrimony. Why? Because the world of supports is evolving so quickly, and there is a stronger trend every day toward the marriage of sound and image - that's why we're investing so heavily in that direction."

"Not too far in the future we will be able to access music directly through our home computers from huge music banks. This is not science fiction. Actual supports may one day disappear. But author's rights will still be protected."

Though Spain's law of intellectual property, which came into effect in 1987, is one of the most modern and effective, comparable to the German and French models. The SGAE during the last five years has grown not only quantitatively but qualitatively, as is almost universally acknowledged, there are still major problems and dilemmas to be resolved. Without doubt the most troublesome is the nonpayment of royalties by the two major private television stations Antena 3 and Tele 5.

Publishers collectively condemn the stations, and various cases are making their way through the Spanish courts. In May of this year a judgement in favour of publishers was made with respect to bars, discotheques and other business where music is played. An ironic twist to this problem is that private TV has set up its own publishing firms. This raises serious questions, once the payment issue is resolved, of conflict of interest, since it is logical to think that programming decisions will be influenced by the repertoire of the companies themselves own.

Another new and complex problem facing the sector is the arrival of cable and satellite transmission. This at least is being dealt with at a European level through the EC.

Parallel importation of music is an issue in Spain as in other countries. And more than one publisher has mentioned the pressure from both TV and radio to broadcast products only in exchange for "editorial cooperation," the so-called "co-editions."

But these issues are solvable with collective resolution. And so far they have not seriously impeded the will of the sector to improve and expand. As Sintonía's Espadale says, "One of Spain's major potential exports is its music. Spanish music has great prestige outside the country, and as publishers we must not only dedicate ourselves to publishing, but to investing and promoting our music internationally—that is the real work which lies ahead."

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**Catalogues We Represent**

- American League Music
- ABC Music Corp.
- Barton Music and Affiliates
- Barrarre Music
- Editions Bleu, Blance, Rouge
- Brockman Music
- Bruce Springsteen
- Budde Music, Inc.
- Budde Songs, Inc.
- BUG Music Group
- Don Williams Music Group
- Eaton Music Ltd.
- EL Bravo Music
- Fifth Floor Music
- Gangsta Publishing BV
- Gundalau Music
- Hilversum Music
- Hojo Music Ltd.
- Involucro Music
- J. Albert & Son Pty., Ltd. **
- Jewel Music
- John Farrar Music
- Kasseler Ass. Pub. Ltd.
- Kariensiders Music
- LFF Musick
- Madonna Music
- Mighty Ring Music
- Mycenaean Music
- Naked Snake Music
- National League Music
- Now Sounds Music
- Paul Simon Music
- Pelfrey Publishing
- Peligro Music
- Perfect Sound Ltd.
- Pink Floyd Pub. Ltd.
- Plangent Visions Music Ltd.
- Private 1 Music Group
- Pulpfish Music
- Regent Music
- Rock Music Co., Ltd.
- Rolf Budde Gmbl and Co.
- Musikverlag KG and Affiliates
- Rondor Music Int., Inc.
- Rosy Publishing
- Rudland Music
- Speed Classic Music
- Squid Knees Music
- Steel Chest Music
- STUFF Music Ltd.
- Streetlights Music
- Stick on Music
- Sunflower Music, Inc.
- Thens Sounds Music
- Third Story Music
- Transcendence Music Inc.
- Transgloade Music Inc.
- Twin Rivers Music
- Walt Disney Music Co.*
- Wixen Music Pub., Inc.
- Wonderland Music Co.*
- Zodiac Entertainment*

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Isabel Turrientes

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**EUROCHART HOT 100® SINGLES**

**MUSIC & MEDIA**

NOVEMBER 13, 1993

**THE WEEK ENDING LAST SATURDAY**

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**THE WEEK ENDING LAST SATURDAY**

**ARTIST**

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**EUROCHART HOT 100® SINGLES**

**MUSIC & MEDIA**

NOVEMBER 13, 1993
### United Kingdom

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Hold On To Your Life" - Freddie Mercury  
3. "We're Not Gonna Take It" - Twisted Sister  
4. "Ain't No Mountain High Enough" - Aretha Franklin  
5. "Living On My Own" - Freddie Mercury  
6. "I Don't Want To Miss A Thing" - Aerosmith  
7. "I Want To Break Free" - Queen  
8. "Like A Virgin" - Madonna  
9. "I'll Be There" - The Jackson 5

#### LW Albums
1. "The Thriller" - Michael Jackson  
2. "The Best Of" - The Beatles

### Germany

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West  
4. "Just Can't Get Enough" - Depeche Mode  
5. "I'm Gonna Step On You" - The Isley Brothers  
6. "I Want To Break Free" - Queen  
7. "I Want To Be Your Man" - Niki  
8. "I Want To Be Your Man" - The Rolling Stones

#### LW Albums
1. "The Best Of" - The Beatles  
2. "The Very Best Of" - U2

### Belgium

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Ain't No Mountain High Enough" - Aretha Franklin  
3. "I Don't Want To Miss A Thing" - Aerosmith  
4. "Like A Virgin" - Madonna  
5. "I Want To Break Free" - Queen  
6. "I Want To Be Your Man" - Niki

#### LW Albums
1. "The Best Of" - The Beatles  
2. "The Very Best Of" - U2

### Sweden

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Ain't No Mountain High Enough" - Aretha Franklin  
3. "I Don't Want To Miss A Thing" - Aerosmith  
4. "Like A Virgin" - Madonna  
5. "I Want To Be Your Man" - Niki

#### LW Albums
1. "The Best Of" - The Beatles

### Spain

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### France

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Ain't No Mountain High Enough" - Aretha Franklin  
3. "I Don't Want To Miss A Thing" - Aerosmith  
4. "Like A Virgin" - Madonna  
5. "I Want To Break Free" - Queen

#### LW Albums
1. "The Best Of" - The Beatles

### Holland

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### Ireland

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Portugal

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### Norway

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### Denmark

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### Sweden

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Ain't No Mountain High Enough" - Aretha Franklin  
3. "I Don't Want To Miss A Thing" - Aerosmith  
4. "Like A Virgin" - Madonna  
5. "I Want To Break Free" - Queen  
6. "I Want To Be Your Man" - Niki

#### LW Albums
1. "The Best Of" - The Beatles

### Finland

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### Austria

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### Netherlands

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### Switzerland

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### United Kingdom

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf  
2. "Every Thing Must Go" - Go West

#### LW Albums
1. "The Best Of" - The Beatles

### United States

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Canada

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Latin America

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Western Europe

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Eastern Europe

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Russia

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Japan

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Tokyo

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Australia

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Canada

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Australia

#### LW Singles
1. "I'll Do Anything For Love" - Meat Loaf

#### LW Albums
1. "The Best Of" - The Beatles

### Eurofile Radio Industry Directory 1994

Due to a disagreement between French chart compilers Canal Plus and Europe 1 (M&M September 1994), the production of the national singles and albums charts has been temporarily discontinued.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>COUNTRIES CHARTED</th>
<th>RE-ENTRY</th>
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<tbody>
<tr>
<td>Meat Loaf</td>
<td>Bar Out Of Hell II - Back Into Hell</td>
<td>Virgin</td>
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<tr>
<td>Meat Loaf</td>
<td>Bar Out Of Hell II - Back Into Hell</td>
<td>Virgin</td>
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<tr>
<td>Pet Shop Boys</td>
<td>Very Very Pop</td>
<td>Chrysalis</td>
<td></td>
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<td>4 Non Blondes</td>
<td>Bigger, Better, Faster, More - Interscope</td>
<td>MCA</td>
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<tr>
<td>Pearl Jam</td>
<td>Vs. - Epic</td>
<td>A&amp;M Records</td>
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<tr>
<td>Take That</td>
<td>Everything Changes - RCA</td>
<td>RCA Records</td>
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<td>The Beatles</td>
<td>1967-1970 - Apple</td>
<td>Apple</td>
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<td>UB40</td>
<td>Promises And Lies - DEP International</td>
<td>Rmeet</td>
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<td>Billy Joel</td>
<td>The River Of Dreams - Columbia</td>
<td>Capitol</td>
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<td>The Beatles</td>
<td>1992-1996 - Apple</td>
<td>Apple</td>
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<td>Haddaway</td>
<td>The Album - Coconut</td>
<td>Capitol</td>
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<td>Eros Ramazzotti</td>
<td>Tutte Donne - DOT &amp; 2</td>
<td>DOT Records</td>
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<td>Nirvana</td>
<td>In Utero - Geffen</td>
<td>Geffen</td>
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<td>Mike Oldfield</td>
<td>Elements - The Best Of - Virgin</td>
<td>Virgin</td>
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<td>Diana Ross</td>
<td>One Woman - The Ultimate Collection</td>
<td>MCA</td>
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<tr>
<td>Mariah Carey</td>
<td>Music Box - Columbia</td>
<td>Columbia</td>
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<td>Prince</td>
<td>The Hits Vol. 2 - Paisley Park</td>
<td>Island</td>
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<td>Sepulture</td>
<td>Chaos A.D. - Roadrunner</td>
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<td>Frank Sinatra</td>
<td>Duets - Capitol</td>
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<td>Bang!...The Greatest Hits...ZTT</td>
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<td>Sette Midler</td>
<td>Experience The Divine - Atlantic</td>
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<td>Prince</td>
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<td>Kim Wilde</td>
<td>The Singles Collection 1981-1993 - MCA</td>
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<td>Don't Worry</td>
<td>Keep The Faith - Jamaico</td>
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<td>Retro Active - flagship Riffola</td>
<td>Geffen</td>
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<td>Together Alone - Capital</td>
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<td>Pur</td>
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<td>Groove Dancers Union - Columbia</td>
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<td>Torno - RCA</td>
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<td>Gloria Estefan</td>
<td>Mi Tierra</td>
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<td>Seven Sin</td>
<td>Race The Heat - Mercury</td>
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<td>Tina Turner</td>
<td>What's Love Got To Do With It - Parlophone</td>
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<td>Zooropa - Island</td>
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<td>A&amp;M Records</td>
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<td>Franco Battiloro</td>
<td>Caffe' De L'a Pio - EMI</td>
<td>EMI Records</td>
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<td>Die Schwein - Bellphoton</td>
<td>A&amp;M Records</td>
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<td>Francesco De Gregori</td>
<td>Il Bandito E Compagnia - Columbia</td>
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<td>M People</td>
<td>Elegant Slumbering - deConstruction</td>
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<td>Björk</td>
<td>Mother / One Little Indian</td>
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<td>Come On Feel The Lemonheads - Atlantic</td>
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<td>Happy Nation - Magic A.2</td>
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<td>D.J. Bobo</td>
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<td>Brummer &amp; Brunnur</td>
<td>Danum Lieb - Ich Dich - Koch</td>
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<td>Bee Gees</td>
<td>Sizze Isn't Everything - Polydor</td>
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<td>Go West</td>
<td>Ace Of Kings - The Best Of Go West - Chrysalis</td>
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<td>Horst Grünemeyer</td>
<td>Chios - Electra</td>
<td>Capitol</td>
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<td>Roberto Vecchioni</td>
<td>Blumen - EMI</td>
<td>EMI Records</td>
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<td>Magna Ugozra</td>
<td>Alla Per Pavarotti - Columbia</td>
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<td>Melissa Etheridge</td>
<td>Yes, I Am Melissa - Island</td>
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<td>Aerosmith</td>
<td>Get A Grip - Geffen</td>
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<td>Prince</td>
<td>The Hits/The B-Sides - Paisley Park</td>
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<td>Rush</td>
<td>Counterparts - Anthem</td>
<td>Atlantic</td>
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<td>Robbie Rist</td>
<td>Midnight Sun - Electra</td>
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<td>Rainbow</td>
<td>Winds - Atlantic</td>
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<td>Bob Dylan</td>
<td>Knock Knock - Atlantic</td>
<td>Columbia</td>
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<td>Barbra Streisand</td>
<td>Love Songs - Columbia</td>
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<td>The Cure</td>
<td>The Cure</td>
<td>Atlantic</td>
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<td>Hooters</td>
<td>Greatest Hits - Columbia</td>
<td>Columbia</td>
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<td>Timpano</td>
<td>Autumn's Tale - A&amp;M</td>
<td>Capitol</td>
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</tr>
</tbody>
</table>

The European Top 100 Albums is compiled by BR Communications BV in cooperation with BMI/STEMRA. BR Communications BV/BMI/STEMRA, All rights reserved. Compiled from the national album sales charts of 14 European territories. 

Music & Media | November 13, 1993
Station Reports

The New Single from the U.S. Platinum Album 'Son's Of Soul' Already a smash in the U.S. • No. 10 Billboard Hot 100 Singles • No. 7 CHR • No. 1 R&B Now available in Europe

"... highly adventurous. The sublime love song, Anniversary would make Barry White Wyre." New York Newsday


AmericanRadioHistory.com
Paco, Diego and Tonino Baliardo, Nicolas, Patchai, Canut and Paul Reyes are back with a CLASSIC GIPSY KINGS ALBUM

includes the single **ESCUCHA ME**

OUT NOW
CD · MC · LP

AmericanRadioHistory.Com
MUSIC & MEDIA NOVEMBER 13, 1993

Page 2:

- Power Play:
  - Radio 538/Bussum G
  - Love Radio/Amsterdam G
  - Veronica/Hilversum

- A List:
  - Radio 3/Hilversum
  - Valencia/Italy
  - Right Said Fred- Bumped
  - Harry Chapin- W.O.L.D.
  - Philip- Je Mog Me

Page 3:

- Power Play:
  - Radio 3/Hilversum
  - Valencia/Italy
  - Right Said Fred- Bumped
  - Harry Chapin- W.O.L.D.
  - Philip- Je Mog Me

- A List:
  - Radio 3/Hilversum
  - Valencia/Italy
  - Right Said Fred- Bumped
  - Harry Chapin- W.O.L.D.
  - Philip- Je Mog Me
The European Dance Radio Station Top 25 is based on weighted airplay, which is compiled on the basis of European dance station programming every Sunday. The station's programming is broadcast on Power Play (DDD), which provides detailed airplay data for this 15-week period. All data is derived from specific shows, and the compilation includes songs that have charted at the top 20 during these shows. The ranking is determined by the songs' performance on the Power Play chart.

**European Dance Radio Station Top 25**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4 8 DE LA SOUL/Breakdown</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>2</td>
<td>3 9 UNLIMITED/Paris</td>
<td>(Bryte)</td>
</tr>
<tr>
<td>3</td>
<td>10 CULTURE BEAT/Got To Get It</td>
<td>(Laface)</td>
</tr>
<tr>
<td>4</td>
<td>5 12 ROBIN'S 7/Euro</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>15 2 ETERNAL/Scarecrow</td>
<td>(1st Avenue)</td>
</tr>
<tr>
<td>6</td>
<td>19 FRANKIE GOES TO HOLLYWOOD</td>
<td>(Next Plateau)</td>
</tr>
<tr>
<td>7</td>
<td>8 12 SWIRL/Right On/Emma/ New World</td>
<td>(RCA)</td>
</tr>
<tr>
<td>8</td>
<td>22 10 UBARN COOKIE COLLECTIVE/Take The Secret</td>
<td>(Fonk)</td>
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<td>9</td>
<td>14 2 EN E VOGUE/Europe/ Loves</td>
<td>(West End)</td>
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<tr>
<td>10</td>
<td>20 6 STAKKA B/OH We Go</td>
<td>(Stockpot)</td>
</tr>
<tr>
<td>11</td>
<td>5 JAZZY BE/First Prince/Boom!Share the Love</td>
<td>(Jet)</td>
</tr>
<tr>
<td>12</td>
<td>8 6 HADDOW/Big/ (Coconet)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>13 LISHA LISA/STARRFISH/Train</td>
<td>(1st Avenue)</td>
</tr>
<tr>
<td>14</td>
<td>19 TINA TURNER/We Must Wait Until Tonight</td>
<td>(Potbelly)</td>
</tr>
<tr>
<td>15</td>
<td>16 MADONNA/Rebel</td>
<td>(Maverick)</td>
</tr>
<tr>
<td>16</td>
<td>18 6 HADDOW/A/M (Coconet)</td>
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<tr>
<td>17</td>
<td>22 4 CHAKA DEMUS &amp; PIERCS/That Don't Matter</td>
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<tr>
<td>18</td>
<td>12 6 MORY/Move</td>
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<tr>
<td>19</td>
<td>23 8 ZHANE/Hey Mr. DJ</td>
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<td>19 SMIFFY/Me &amp; You/Champion</td>
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<td>21</td>
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<td>(One Little India)</td>
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<td>25</td>
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**Billboard Singles USA Top 25**

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<tr>
<td>25</td>
<td>25 6 MORY/Move</td>
<td>(Mute)</td>
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**American Radio History**
oldies from the '70s, '80s and '90s, r.s.2 (the privatised station of Berlin Antenne) programmes a Hot AC format which includes some oldies and targets the 20-45 year olds, while Energy 134, owned by French net NRJ, favours a straightforward format for listeners aged 18-35. Public ORB (Ostdeutscher Rundfunk Brandenburg)’s youth radio station Fritz (the station with Radio 40) has become the youngest target group—15-25—with a rock-based format which also includes hop, tech- no and jazz and folk specials.

But the above is not the only path to success in Berlin. Market leader, private station Hunder,6 prides itself as a "Berlin station" with a strong Berlin image and news service and offers MOR/national music format, targeting 30-49 year-olds, while public SFB/SFB Freies Berlin’s attempt at a similar format Berlin 88,5 (formerly SFB 1) mixes schläger, folk music and Berlin information to a mixed age group of 18-35 year-olds. The latest addition to the ‘Berlin’ format stations, the now privatised Berliner Rundfunk, mixes Berlin information with an older- targeted soft AC format for the 30-55 demographic. This leaves the state broadcaster Radio B2 (SFB) which plays a mix of classic rock and news, for the 25-49 group and MOR/news ORB Antenne Brandenburg with the widest target group of 10+. Add to this the state folk music, cable and military programmes which can be received in Berlin and you have a very full house.

Now four more competitors are on their way—statewide private radio Antenne Brandenburg, which is to broadcast an AC programme from Potsdam. Radio Concept another Berlin station with an AC-based format; national niche broadcaster Klassik Radio and Radio 20plus aimed at the city’s older listeners. Stations that are already surfacing in the future are asking whether Berlin’s radio market can support this many stations, many fear for their existence and say the MABB should restrict itself to two more competitors into the market.

Increasing competition has already had its effects. Berliner Rundfunk, which services a catchment area of 120,000 listeners per hour, is scoring just 80,000 in the Media Analyse ’93 and making nine of its 49 staff redundant in September. Even market leader Hunder,6 has been hit, firing 34 staff this year, while the station’s price for an ad in the 18-19.00 hrs week-

day slot has fallen from DM 20 per second in 1991 to just DM 17, though the station says this is all part of the company’s ‘restructuring’.

The advertising market accounting for just 21% of total advertising market in Berlin/Brandenburg, compared to Bavaria’s 8%. In an attempt to revive the city’s crumbling advertising market, many stations have grouped into “kombis” or sales houses. Berliner Rundfunk, 104.6 RTL, Berlin, B2 and Antenne Brandenburg grouped under sales house IPA for the year, in competition with the Radio Marketing Service kombi of Hunder,6, r.s.2 and Energy 134.

Berliner Rundfunk MD Claudie Funke denies the politics of MABB, which has been led by “cannibalising” in the radio market instead of a free radioscope. The Berlin market, he says, is becoming more and more fragmented and as many stations are making big losses, while smaller stations are in grave danger of going out of business.

Funke says MABB does not allow any new stations, as there isn’t the advertising to support the advertising. ‘Ten commercial stations have to live off the DM10 million on average, then there isn’t enough money to support them. If you then have a group of stations starting up, the situation becomes impossible and you have the danger of some of them closing down. I’ve told my stations not to try MABB, because the situation here in Berlin is really desperate. It’s actually even worse than I say, as the amounts I’ve given are just the bestvalue stations. In reality, taking discounts into account, it’s much less.”

Funke says PDs should go for niche formats if they are to survive, with each station having its own slot in the market. “At the moment we have three or four stations running AC formats, which is too many for the market to support.” He fears that the number of programmes will mean a decline in quality, especially in news programmes. “This is a great pity as Germany has a very good radio culture. In Berlin, this culture is in danger because of a weak economic basis.”

MD 04.6 RTL, Berliner Rundfunk von zur Mühlen says MABB has been too hasty in distributing licences in Berlin “MABB needs to take a more moderate approach. The market here in Berlin is still very young and now we have too many new stations in the market. I see the only solution as a temporary step on new licences. I’m all for free competition, but the media authority should look at what is possible in this market.” Von zur Mühlen says MABB is right that DM90 million (net) can not support 14 stations and he predicts that only three and four stations will make a profit by 94/95 with the rest to have heavy losses. Von zur Mühlen suggests an analysis of the Berlin-Brandenburg state law, which presently prevents ownership of more than one station. “If we had 10 stations as there are here in Berlin, it would make sense for media law to allow an owner to own more than one station, it would as a whole give a new perspective to cost management. You could for instance be running three different formats with one basic management and marketing structure.”

Energy 103.4 MD Thomas Thimme of the private station Berliner Rundfunk says his station believes in free competition and doesn’t want to see a stop on new licences in Berlin. He sees no signs of new stations. “When there are as many publics wrestle with huge losses and dwindling listenership. He says that most of ORB and SFB’s problems have stemmed from not recognising their own strengths, namely news and information. "The publics have ruined the mistake of trying to copy the private radio with music radio, but they don’t do it as well as the privates and they don’t attract enough listeners. The publics also suffer from competition. SFB director general Günther von Lojewski puts the publics watching market shares down to the fact that they have not achieved good ratings with a speech free programme than with an information/news based one. He agrees that public stations should avoid copying their commercial competitors, however. He explains, “I am convinced that one day the public will get fed up with the commercial stations and be interested in news and serious, competent information. The recent crisis in Moscow has already led to a resurgence for public stations. We are working hard to win back our lost market shares.” Von Lojewski is against a stop on new licences in Berlin. "I have always been in favour of free competition, against monopolies, and was therefore one of the first in favour of private radio in Berlin. The market is incredibly competitive and we must not be allowed to turn into a new oligopoly of a few media giants. This trend would be against democracy. It is up to the public radio to get in shape for the competition."

Berlin Market Shares

listeners aged 14+ Sunday to Sunday

| Station          | Format                  | Target Group | Share (%)
|------------------|-------------------------|--------------|----------
| Hunder,6         | MOR/national            | 60-79        | 28.1     |
| 104.6 RTL Berlin | classic                  | 30-49        | 23.4     |
| r.s.2 Berlin     | oldies/MOR              | 30-49        | 21.2     |
| Energy 103.4     | MOR/news                | 25-34        | 18.8     |
| Radio 20plus     | MOR/news                | 25-34        | 18.2     |
| Radio 40         | MOR/news                | 25-34        | 13.5     |
| Radio 20plus     | MOR/news                | 25-34        | 10.2     |
| Radio 103.4      | MOR/news                | 25-34        | 7.8      |
| Radio 40         | MOR/news                | 25-34        | 7.3      |
| Radio 20plus     | MOR/news                | 25-34        | 6.7      |
| Other            |                         |              | 10.6     |

Note: Radio B2 and Fritz weren’t on air when these ratings were compiled. Radio 4U no longer exists.
VERONICA

(continued from page 1)

"We thought the nicest situation would be a combined effort between TROS and Veronica, but the two parties never managed to reach an agreement."

TROS' negotiations Gaasterland says the Top 50 foundation inter-

vedied and tried to force a com-

promise between the two broad-
casters whereby the chart would run on Saturday and Sunday as a

joint effort between TROS and

Veronica. "We couldn't convince TROS to do this, as they wanted

more involvement than we were offered. Other public broadcast-

casters were also against the idea of a

joint presentation, saying the Top 50 should have one voice."

Although Gaasterland suggests that the Mega Top 50 foun-
dation and Veronica are both still

open to proposals for collabora-
tion on the chart, TROS PD Ton

Duhaluizen suggests otherwise.

"For a whole year we've been putting forward proposals to

Veronica and each time they've

been rejected because Veronica

wants to keep the chart to itself," he

says. "Thisondonation decision is very

hard for us. We all need to work

together in public radio, but

Veronica is the only Dutch pub-
caster to win this chart.

Meanwhile, Veronica GM

Hans van der Veen says it is

very happy to have won the chart

and adds that Veronica now has

exclusivity on the chart on public

radio, which will undoubtedly

increase the station's listenership.

He stresses that there was never

any question of compromise on

the chart. "Veronica made it clear from the start that we wanted the

Top 50 chart as a whole, or not at

all," he says. "We were never

interested in a cooperation on

the chart. We are, however, say-

ing that some public casters in the

Radio 5 group are welcome to

support the Mega Top 50 and run

the other charts from the Mega

Top 50 magazine such as the

dance chart and the Tip 30."

 catch by setting up competitions offering Dinky Toys concert tick-

et tickets as prizes. "The band's force is their strong image and stage

presence."

In Finland, BMG Ariola label manager Olle Wernberg says that

the band has already built an ini-

tial base with the good radio

tracks that followed on the release

of Out In The Streets. "As Finland is not a single-selling audience, says

Hosier, "we have put our hopes on the album", says Nummi, "which was

released here in the last week of October."

Finish stations are currently being serviced with "Three Little

Birds. "If this does well we plan a major advertising campaign for

the album," says Nummi, "and if we can persuade some promoters to

invite the band over, I'm sure their excellent performance will

convince audiences here."

To promote the new Dinky Toys product in Belgium, radio sta-

tions were serviced with a spe-

cial tape containing a customised,

one-hour radio show hosted by

band front man Kid Coco, who

broadcasts his own show on

radio from his own radio show on

Flemish EHR network Radio

Contact/Brussels.

At Grand Holland marketing
director Maarten Steinkamp

comments that the band's visit to

Holland will be an important part

of the campaign, which will coin-

dide with the first shipment of

the new single Love Embrace in

the Benelux. "Mid-January we will

release a second single along with

the album and then direct the

campaign towards schools, to tar-

get our core 12-20 audience."

Steinkamp hopes to coordinate a

campaign with school magazine

Catch.

DINKY TOYS

(continued from page 1)

al future are on the increase and the

Dinky Toys are set to join a long

parade of European hitmak-

ers such as Clouseau, Vaya Con

Dios, Soulsister and Tech-

notronic.

Following three hit singles on

national territory and the "92
gold" analbum, debut album

Colour Of Sex, the Dinky Toys

first started making radio inroads

in Europe this July when their

single Out In The Streets was

selected as Europlay's record of

the month, gaining automatic

powerplay rotation on eight major

networks throughout the Conti-

ent.

This inspired EMI Music

Publishing Belgium GM Guido

Janssens to undertake a pan-

European mailing to M&M's

reporting, yielding positive

replies from some 80 radio sta-

tions in August, Out In The Streets

entered M&M's EHR Chartbook,

where it stayed for five

weeks, averaging 25

European stations plating the

song.

Signed to production company

Crestars and released through

BMG, the band is set to further

build its base in Europe with the

release of the new single Three

Little Birds, a cover of a Bob

Marley song taken from their

second album, Colourblind.

The Dinky Toys started pro-
ducing their reggae and flamem-
coloured light pop in July 1991

when Janssens handed over a
couple of demos to Peter Van-

derhallen who runs Crestars

together with co-founder Jean

Bosiers. The success of the debut

single My Day Will Come led to an

initital fashion-linked campa-
ni; a collaboration was started

with Jean de maclansi Lois

Loois.

Berlin

(continued from page 1)

the key is that AM programmes

have to be something dif-

ferent to FM." Lepper says

StarSat and RadioRopa will add

some local programming (Berlin

news/information for the new

Berlin frequencies).

Plans are afoot with Telekom

in Berlin, however, to improve

AM transmission and reception in

nationalterritory

(continued from page 1)

Taking something different to

FM. Lepper says StarSat

and RadioRopa will add

some local programming (Berlin

news/information for the new

Berlin frequencies).

Special

Issue 51

Publication date: December 12, 1993

Advertising deadline: November 30, 1993

A special on Belgium's new role as

international product supplier

For advertising, contact: Irit Harpoz (+31) 2153.13 503

BELGIUM

SPECIAL

28

MUSIC & MEDIA NOVEMBER 13, 1993

AmericanRadioHistory.com
### EHR Top 40

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<td>(Mercury)</td>
<td>40</td>
<td>26</td>
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<td>29</td>
<td>33</td>
<td>RIGHT SAYD/Fried/Crum</td>
<td>(Island)</td>
<td>43</td>
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<td>30</td>
<td>35</td>
<td>FRANKIE GOES TO HOLLYWOOD/Relax</td>
<td>(ZTT)</td>
<td>55</td>
<td>39</td>
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<td>31</td>
<td>25</td>
<td>BELINDA CARLISLE/Big Scary Animal</td>
<td>(Offside)</td>
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<td>32</td>
<td>29</td>
<td>DEF LEPPARD/Two Steps Behind</td>
<td>(Bludgeon Rifflos/Phonogram)</td>
<td>46</td>
<td>20</td>
<td>26</td>
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<tr>
<td>33</td>
<td>26</td>
<td>CULTURE BEAT/Go To Get It</td>
<td>(Dance Pool)</td>
<td>48</td>
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<tr>
<td>34</td>
<td>30</td>
<td>OLEA ADAMS/Window Of Hope</td>
<td>(Fontana)</td>
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<td>29</td>
<td>18</td>
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<td>35</td>
<td>27</td>
<td>JAZZY FEST &amp; FRESH PRINCE/Bombel Shake The Room</td>
<td>(Jive)</td>
<td>44</td>
<td>27</td>
<td>17</td>
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<tr>
<td>36</td>
<td>36</td>
<td>BURT BACHARACH/This Woman's Not Like the Others</td>
<td>(Reprise)</td>
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<td>27</td>
<td>17</td>
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<tr>
<td>37</td>
<td>37</td>
<td>JENNY REAGAN/Deja Vu</td>
<td>(Island)</td>
<td>43</td>
<td>21</td>
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<tr>
<td>38</td>
<td>4 NON BLODES/Spaceman</td>
<td>(Isomorph)</td>
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<td>39</td>
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<td>MICHAEL BOLTON/Said I Loved You...But I Lied</td>
<td>(Columbia)</td>
<td>39</td>
<td>30</td>
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<td>40</td>
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<td>BEVERLEY CRAVEN/Love Scenes</td>
<td>(Adagio)</td>
<td>45</td>
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#### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>BILLY JOE/All About Soul</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>HEART/Will You Be There (In The Morning)</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>AMOROS/Cryin/</td>
<td>(Geffen)</td>
</tr>
<tr>
<td>DINA CARROLL/Don't Be A Stranger</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>MARIAH CAREY/Here's The Truth</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>DEPECHE MODE/Condemnation</td>
<td>(Mute)</td>
</tr>
<tr>
<td>SOUL II SOUL/Hi/</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>POINTER SISTERS/Don't Walk Away</td>
<td>(Arista)</td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS/Soul To Squeeze</td>
<td>(Virgin/WEA)</td>
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<tr>
<td>TONI BRAXTON/Another Sad Love Song</td>
<td>(Perspective/EMI)</td>
</tr>
<tr>
<td>JOHN MELLANCAMP/Chains Of Sugar</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>MAGGIE BELL/In The Shadows Midnight Sun</td>
<td>(Island)</td>
</tr>
<tr>
<td>SALISH/Peep</td>
<td>(East West)</td>
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<tr>
<td>TOM PETTY/Heartbreakers/Mary Jane's Last Dance</td>
<td>(MCA)</td>
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<td>SCORPIONS/Under The Same Sun</td>
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#### Most Added

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<tr>
<td>HEART/Will You Be There (In The Morning)</td>
<td>(Capitol)</td>
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<tr>
<td>ASH/Chains Of Sugar</td>
<td>(Mute)</td>
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<tr>
<td>JOHN MELLANCAMP/Chains Of Sugar</td>
<td>(Mercury)</td>
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<tr>
<td>MAGGIE BELL/In The Shadows Midnight Sun</td>
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#### Rotation Performance

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<td>HEART/Will You Be There (In The Morning)</td>
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#### Top 20 Contenders

<table>
<thead>
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<th>Artist/Title</th>
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<tbody>
<tr>
<td>BURT BACHARACH/This Woman's Not Like the Others</td>
<td>(Island)</td>
</tr>
<tr>
<td>BILLY JOE/All About Soul</td>
<td>(Columbia)</td>
</tr>
</tbody>
</table>

### The Story Continues

Phil Collins has scored two broken records on EHR this week, the most impressive being that he now has the biggest station roster since the chart's launch in 1990. No less than 139 EHR stations are reporting Both Sides Of The Story simultaneously, two more than the number achieved by UB40 (I Can\'t Help Falling\' In Love With You) in their July 24 issue. Second, the chart-topper books 24 first-time reports, the largest number of adds ever collected by a song after its first week of chart reign.

Almost a quarter of Collins\' adds are received in Germany, the rest are scattered throughout Europe, as many coming from big stations as from small ones, contrary to what would seem likely. Currently, best supporters of "Both Sides" are Belgium, France, Holland, Italy, Portugal, Spain, Sweden, Switzerland and the UK (all between 80 and 100% penetration).

Bryan Adams, though still far behind Collins with regards to total chart points, now beats the latter in terms of points gained and qualifies as the best of the week in that category. The Canadian makes a majestic move to number 2, helped by 21 adds and seven upward conversions (e.g. from medium to heavy rotation), quite good for a record already in the top 10. Adams registers the best acceptance level in Portugal, Switzerland and the UK (between 80 and 100%) too.

It is interesting to see Soul Asylum finally enter the top 10 in their 15th charting week, improving on their previous peak position at number 12, where they stayed for four weeks. Runaway Train, the first EHR hit for the Minneapolis-based rock band, is enjoying its new jump thanks to a couple of counting adds, like at M40/Paris and Radio Number One FM/Istanbul, and seven upward conversions, notably in the UK.

The biggest chart leap of the week is performed by Chris Rea, who jumps up 11 positions, landing at number 11. Julia has a 25% spreading angle and is especially growing in Germany, Finland and Italy.

By coincidence, two artists scored their ninth EHR hit this week: Whitney Houston (25) and Michael Bolton (38)—R.E.M. have also furnished nine EHR hits, while Prince has delivered the most of all, as his current single Peach lists as his tenth. Bolton\'s best shot was 1991\'s Love Is A Wonderful Thing, peaking at number one for three weeks, while Houston\'s best was 1990\'s I\'m Every Woman, which has hit this week:

Queens Of The Night also enters Houston the highest new hit in the EHR Top 40 this week and it marks her fifth hit single from The Bodyguard, 1993\'s best-selling album in Europe to date (seven million copies). The new single particularly fares well in the UK, where 71% of our reporters have it on rotation.

With 26 adds at her side, Janet Jackson enjoys this week\'s most added single after EHR. Again, the third single from her Virgin debut album, finds best initial support in Poland, the UK and Denmark. Peter Kops
### REGIONAL CROSSOVER

Tracking the cross-regional impact of product

**BORDER BREAKERS**

<table>
<thead>
<tr>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Region Of Signing</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Haddaway/Life</td>
<td>PARLOPHONE</td>
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<td>WC.EC.W.NW.N.S.SW.S.E</td>
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<td>2</td>
<td>2</td>
<td>Pet Shop Boys/Cry</td>
<td>PARLOPHONE</td>
<td>CENTRAL</td>
<td>WC.EC.W.NW.N.S.SW.S.E</td>
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</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Take That/Luton</td>
<td>EMI</td>
<td>CENTRAL</td>
<td>WC.EC.W.NW.N.S.SW.S.E</td>
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<tr>
<td>4</td>
<td>4</td>
<td>UB40/Living On My Own</td>
<td>DEP International</td>
<td>CENTRAL</td>
<td>WC.EC.W.NW.N.S.SW.S.E</td>
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<td>Freddie Mercury/Living On My Own</td>
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**CHANNEL CROSSOVERS**

The top-playlisted UK/Irish records on mainland European radio

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<thead>
<tr>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Phil Collins/Both Sides Of The Story</td>
<td>Virgin</td>
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<td>2</td>
<td>2</td>
<td>Pet Shop Boys/Gost West</td>
<td>PARLOPHONE</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Paul Young/Now I Know What Made Odis Blue</td>
<td>Columbia</td>
<td>WC.EC.W.C.N.S.SW.S.E</td>
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<tr>
<td>4</td>
<td>4</td>
<td>Take That/Red</td>
<td>PARLOPHONE</td>
<td>WC.EC.W.C.N.S.SW.S.E</td>
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<tr>
<td>5</td>
<td>5</td>
<td>UB40/Living On My Own</td>
<td>DEP International</td>
<td>WC.EC.W.C.N.S.SW.S.E</td>
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</tr>
<tr>
<td>6</td>
<td>6</td>
<td>UB40/Living On My Own</td>
<td>DEP International</td>
<td>WC.EC.W.C.N.S.SW.S.E</td>
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<tr>
<td>7</td>
<td>7</td>
<td>UB40/Living On My Own</td>
<td>DEP International</td>
<td>WC.EC.W.C.N.S.SW.S.E</td>
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<tr>
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<tr>
<td>9</td>
<td>9</td>
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<tr>
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**ATLANTIC CROSSOVERS**

The top-playlisted North American records on European radio

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<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Bryan Adams/Please Forgive Me</td>
<td>A&amp;M</td>
<td>WC.EC.W.C.N.W.S.W.S.E</td>
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<tr>
<td>2</td>
<td>2</td>
<td>Michael Jackson/Goodnight</td>
<td>Atlantic</td>
<td>WC.EC.W.C.N.W.S.W.S.E</td>
<td>141</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Meat Loaf/All Things Must Pass</td>
<td>Virgin</td>
<td>WC.EC.W.C.N.W.S.W.S.E</td>
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<tr>
<td>4</td>
<td>4</td>
<td>Mariah Carey/Dream Lover</td>
<td>Columbia</td>
<td>WC.EC.W.C.N.W.S.W.S.E</td>
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<tr>
<td>5</td>
<td>5</td>
<td>Billy Joel/All About Living</td>
<td>Columbia</td>
<td>WC.EC.W.C.N.W.S.W.S.E</td>
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<tr>
<td>6</td>
<td>6</td>
<td>The Jungle Brothers/Go Bass</td>
<td>Columbia</td>
<td>WC.EC.W.C.N.W.S.W.S.E</td>
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<tr>
<td>7</td>
<td>7</td>
<td>Tone-Deaf/Why Must We Wait Until Tonight</td>
<td>Columbia</td>
<td>WC.EC.W.C.N.W.S.W.S.E</td>
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<tr>
<td>8</td>
<td>8</td>
<td>4 Non Blondes/What's Up</td>
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<td>WC.EC.W.C.N.W.S.W.S.E</td>
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<td>9</td>
<td>9</td>
<td>SWV/Right Here/Human Nature</td>
<td>RCA</td>
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<tr>
<td>10</td>
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<td>Prince/Power</td>
<td>Capitol</td>
<td>WC.EC.W.C.N.W.S.W.S.E</td>
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<tr>
<td>11</td>
<td>11</td>
<td>Public Enemy/ Fight The Power</td>
<td>Capitol</td>
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<tr>
<td>12</td>
<td>12</td>
<td>Whitney Houston/Our Love</td>
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<tr>
<td>13</td>
<td>13</td>
<td>New Jack/Jackie</td>
<td>American</td>
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<td>14</td>
<td>14</td>
<td>Wham/Four Seasons</td>
<td>Epic</td>
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<tr>
<td>15</td>
<td>15</td>
<td>Michael Jackson/Thriller</td>
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</tr>
<tr>
<td>16</td>
<td>16</td>
<td>Madonna/Face</td>
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<tr>
<td>17</td>
<td>17</td>
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<td>18</td>
<td>18</td>
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<td>21</td>
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<tr>
<td>22</td>
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<td>Michael Jackson/Thriller</td>
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<td>23</td>
<td>23</td>
<td>Madonna/Face</td>
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<td><strong>Total</strong></td>
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</table>

For all artists appearing on this chart, the Region Of Signing is Northwest.

For all artists appearing on this chart, the Region Of Signing is North America.

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**French-Canadian singer Roch Voisine** is this week's highest entry in the Border Breakers chart with the mid-tempo ballad *I'll Always Be There*.

As reported by M&M (October 16), Voisine's first English-language recording would give the singer a good chance of picking up regional crossover airplay. It is indeed happening this week with encouraging playlist reports outside the Francophone region registered in Germany, Norway and the Flemish part of Belgium (please note that airplay on French-speaking stations in Belgium is excluded from the calculations). The David Foster-produced track is taken from the same-titled album available via BMG in Europe, through a licensing deal with French independent producer Georges Mary (hence the name of the original label, GM).

Eros Ramazzotti has two singles charted in Border Breakers, *Un Altra Te* (at number 3) and *A Mezza Via/Mezzo Camino* (at 4). The double title is due to the fact that the original Italian-language song (A Mezza Via) has been re-recorded for the Spanish market under the name *A Mezzo Camino* and starts picking up airplay at two major Spanish stations, enough to have the record enter the lower regions of the chart.

Machigol Bakker

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The Regional Crossover charts track the cross-regional movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside the region of signing (airplay achieved in the original region is excluded from the calculations).

The second chart, Channel Crossovers, registers the airplay penetration of UK-signed artists in mainland Europe, while the third Top 25, the Atlantic Crossover chart, ranks the most successful non-European artists according to regional airplay impact in Europe.

All three charts are non-format specific, "Region Of Origin" is not necessarily an indication of where the artist comes from, but more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M wants to acknowledge the crossover impact of such deals.

For each record, "Crossover Regions" are listed in order of first-time airplay appearance.
### NORTHEAST

#### Region: WEST
- Francophone areas (France, Wallonia/Belgium, parts of Switzerland, Monaco).

### NORTH

#### Region: WEST
- Most Added: Bryan Adams
- Top Playlisted: Bryan Adams

### SOUTH

#### Region: WEST
- Most Added: Bryan Adams
- Top Playlisted: Bryan Adams

### SOUTHWEST

#### Region: WEST
- Most Added: Bryan Adams
- Top Playlisted: Bryan Adams

### EAST CENTRAL

#### Region: WEST
- Most Added: Bryan Adams
- Top Playlisted: Bryan Adams

### NWP - NORTHWEST

#### Region: WEST
- Most Added: Bryan Adams
- Top Playlisted: Bryan Adams

### EUROPEAN MUSIC RADIO

#### Region: Central Europe
- The top-playlisted records on European music radio (all formats), listed by region.

### AMERICAN RADIO HISTORY

#### Region: US
- The top-playlisted records on American music radio (all formats), listed by region.

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**Note:** The document contains a table of radio playlists categorized by region (Northwest, Central, West, South, Northeast), with artists and songs listed according to their popularity and frequency of airplay. The table includes details such as the region, artist, song title, and station information. The text is a natural representation of the document content.
a very very small ad
for a very big band.
Salt N Pepa
"Shoop" is top 10 in USA,
Breakout at Tyf Europe
..... are you playing it?