Gov't To Review Legality Of CIN/BARD Chart Deal

UNITED KINGDOM
by Adam White & Jeff Clark-Meads

The UK record industry this week is coming to terms with an unprecedented legal challenge to the validity of its chart compilation arrangements. Following complaints from former industry research company Gallup, the government's Office of Fair Trading (OFT) has now asked the Restrictive Practices Court to examine the agreements between the British Association of Record Dealers (BARD), which supplies the charts, and the Chart Information Network (CIN), the

IRLAND
by Dermott Hayes

The campaign to have more local music played on the airwaves has begun to pay off with leading Dublin ACE station FM 104 announcing it will voluntarily increase its Irish music to 25% national music trade group the Irish Music Industry to the Minister for Arts, Culture and Gaelic Areas, Michael D. Higgins.

IRELAND
by Dermott Hayes

Media Changes Forseen After Berlusconi Victory

ITALY
by Mark Dezzani

The election of Silvio Berlusconi's right wing coalition in a landslide victory in Italy's general election on March 27-28 and his likely appointment as prime minister is certain to bring about significant changes in the country's media landscape. Berlusconi, forming his Forza Italia (Go For It, Italy) party just three months ago, forging a coalition with the "post" fascist MSI/National Alliance and the pro-devolution Lega Nord (Northern Italy) party.

Most operators in Italy's commercial radio sector welcome Berlusconi and his libertarian free market policies. The media magnate heads an empire via the Phi-

MTV, Public Radio Help Whale To Euro Success

SWEDEN
by Machigil Bakker

Probably the most radical sounds to have appeared on M&M's Border Breakers chart since its inception in October come from Swedish trio Whale. Their debut single Hobo Humpin' Slabba Slabba combines a heroic slice of bass-heavy funk.

HOLLAND
special
see page 18

No. 1 in EUROPE
European Hit Radio Chart
BRUCE SPRINGSTEEN Streets Of Philadelphia (Epic)
Eurochart Hot 100 Singles Chart
BRUCE SPRINGSTEEN Streets Of Philadelphia (Epic)
European Top 100 Albums Chart
MARIAN CAREY Music Box (Columbia)

LIANE FOLY
1st single DOUCEMENT (a trace of you)*

*TAKEN FROM THE FORTHCOMING ALBUM "SWEET MYSTERY" OUT ON APRIL 11TH
Radio Montreux

Set Programme Schedule For June Conference

EUROPE

Many of Europe's leading broadcasters have signed on as moderators and panelists for the second Radio Montreux Symposium & Technical Exhibition to be held in Montreux, Switzerland. Scheduled to attend from Europe's largest markets are, among others, Capital Radio group programme controller Richard Park and Radio Authority chief executive Peter Baldwin from the UK, Europe 2 MD Martin Brisse and NRJ GM Alain Weill from France, Los 40 Principales MD Luis Merino and Cadena 100 MD Rafael Revert from Spain, and 104.6 RTL Berlin PD Arno Müller and Radio Schleswig-Holstein PD Hans Scherer from Germany.

Radio Montreux has organised some 33 sessions focusing on management, programming and engineering issues. Topics range from "The Co-Existence Of Public And Private Radio - The Rules Of The Game" to "Is The Format Model Still Valid In Europe" to "Maximising Advertisers' Sponsorship And Sales Income".

Already nearly 70 exhibitors have signed up for the conference.

At the last Radio Montreux event, which was co-sponsored by US radio/TV trade group the National Association of Broadcasters, some 850 delegates from 37 countries and 100 exhibitors attended.

Radio Montreux 1994 is being run in association with European radio trade groups AER, IAB and FERL.

ILR Up For 14 Sony Radio Awards

UNITED KINGDOM

By Jeff Clark-Meads

The UK's independent radio stations are claiming a significant achievement in gaining 18 nominations for the country's premier industry honours, the Sony Radio Awards.

The private sector is represented in just 14 categories of the total 26 Sony Award sections. The Association of Independent Radio Companies (AIRC) says, though, that six categories—those relating to drama—are effectively closed to its members.

Non-drama areas in which the independent stations are not represented relate to specialist music, special events, sports and news reporters, documentaries, comedy, speech-based breakfast shows and individual news and current affairs programmes.

AIRC director Brian West says: "It's a respectable showing, given that the company will continue to trade. A spokesman for the station adds, 'We're staying on air. All this means is the board has relinquished control but the two stations—LBC News talk and London Talkback—will continue to broadcast.'"

Jeff Clark-Meads

BENELUX: Rising Sun Signs Promotion Deal With Rock On Worldwide

German metal label Rising Sun has altered its marketing arrangements for the Benelux. As from April 1, product will be distributed through Rough Trade, with marketing and promotions being handled by Rock On Worldwide. Acts on the label include Max Optica, Battlefield and Jackal Church, among others.

MTV Europe Early Hearing Rejected

UNITED KINGDOM

By Jeff Clark-Meads

A UK High Court judge has decided that MTV Europe should not be granted an early hearing of its claim for damages against the major record companies.

MTV Europe went to court seeking to short-circuit its case against the majors, international organisations IFPI and UK collection society BVMI Performance Limited. The station claims VPL operates a price-fixing cartel (M&M, April 2).

However, MTV has also complained on the same basis to the European Commission and it went to the High Court here to ask for its UK case to be heard before the EC makes a decision. The record industry side argued in court that the issues involved are too complex to be heard hurriedly.

The judge, Mr Justice Evans Lombe, said the court was not in a position to formulate a view about the Commission's decision. On that basis, he postponed further hearings until after September 1.

MTV Europe has been put into receivership. The company lost its franchise last year and is due to come of air in October. However, it has applied for an INR licence, making the fourth-highest bid of £2.01 million (M&M, March 26). It is not clear at this stage whether it will be able to persist with its INR bid. A statement issued by the receivers says that the company will continue to trade. A spokesman for the station adds, 'We're staying on air. All this means is the board has relinquished control but the two stations—LBC News talk and London Talkback—will continue to broadcast.'

Alcatel Buys 36% Of Nostalgia

FRANCE

By Emmanuel Legrand

In a surprising move, Générale Occidentale (GO), an affiliate of industrial conglomerate Alcatel, has acquired 35.75% of gold station Nostalgia from minority shareholders for an undisclosed amount. The ACE network is 51%-owned by RMC, and was part of the privatisation package last month. Observers say that while GO's acquisition is legal, it was surprising to see a company that had made a bid for RMC/Nostalgia (below NRJ's), find its way into the RMC group this way. NRJ GM Alain Weill calls the news "astonishing." "One month ago, RMC was to be privatised, and now we see one of the bidders acquire a minority share in Nostalgia. The normal thing to do would have been to sell RMC acquire these shares and control 100% of Nostalgia."

EUROPE AT A GLANCE

SWEDEN: Rights Holders Receive 15% More In Royalties In 1993

Last year was a good one for Swedish music, according to results released by Swedish authors rights collection society STIM. Musical rights administered by the society generated an income of Skr595 million (app. US$75 million). Income from musical performances increased by 8%, while neighbouring rights royalties reached Skr298.2 million. After deduction of administration costs, a total of Skr276.9 million was distributed to rights owners, representing an increase of 15%.

Julia Sullivan

SPAIN: RNE's Radio 5 Changes To All-News

Radio Nacional de Espana's Radio 5 will launch a new 14-hour all-news format in mid-April. RNE sources say the new format, which is a result of an agreement to end advertising at the state-run 60-station net, is in line with specialisation seen at many European stations. Programming will be structured in half-hour periods, during which there will be a 10-minute news connection.

Howell Llewelyn

GERMANY: SLM To Distribute More Frequencies

The Saxon media authority SLM is to distribute further UKW frequencies in Saxony in the towns of Chemnitz, Dresden, Leipzig, Oschatz and Zwickau, and two medium wave frequencies in Chemnitz and Plauen. The SLM is encouraging bids from stations who would offer alternative formats to the region, especially those catering to listeners aged over 50 years, currently not covered. The possibility of the frequencies being linked to form a network is not ruled out.

Miranda Watson

GERMANY: East West Steps Up Media Advertised Compilations

East Germany has extended its cooperation with the Bauer publishing house and the magazine Bravo to produce more Bravo Hits compilations over the next five years. Some three million units have been sold since the beginning of the project, with the last release Bravo Hits reaching double gold status for over 750,000 units purchased. New compilation products are also planned in cooperation with other Bauer publications such as Bravo Girl.

MW

UNITED KINGDOM: LBC Calls In The Receivers

The UK's oldest ILR station. London news/walker broadcaster LBC, has been put into receivership. The company lost its franchise last year and is due to come of air in October. However, it has applied for an INR licence, making the fourth-highest bid of £2.01 million (M&M, March 26). It is not clear at this stage whether it will be able to persist with its INR bid. A statement issued by the receivers says that the company will continue to trade. A spokesman for the station adds, 'We're staying on air. All this means is the board has relinquished control but the two stations—LBC News talk and London Talkback—will continue to broadcast.'

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JS

NOORDZEE SIGNS WITH SENA — Dutch-language station Radio Noordzee Nationalised celebrates signing an agreement with neighbouring rights collection society SENA. Picture (l-r) are: station director Marin Bongard, secretary of state Asit Kasto, promotions manager Jeyme Kogman and SENA MD Hans van Berkel.

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MUSIC & MEDIA APRIL 9, 1994
RAI Streamlines, Launches New Programming Schedule

ITALY
by Mark Dezzani

Italian state broadcaster RAI launched its new streamlined radio service at the end of March as part of a shake-up organised by the public broadcaster's new director general of radio Aldo Grasso. The changes are designed to end duplication among the networks and to give each station a stronger identity for each channel. An emphasis has been placed on increasing continuity. New theme and jingle packages also have been introduced for each network.

Full-service web Radio1ouno has adopted a rolling news format with bulletins linked by eclectic music interludes ranging through opera to rock classics. Full-service net RadioDue now targets a younger audience profile and has incorporated several strands from RAI's former EHR outlet StereoRAI. Both StereoRAI and light ACE web Radio VerdeRAI have been closed down as part of the restructuring. RadioTre has maintained its cultural and classical music thread.

StereoRAI's showcase new music programme "Planet Rock" has been reviewed and is now aired nightly on RadioDue. The show's producer Rodelle Bellisario says of RadioDue's new music policy, "Our approach to music will be less commercial and more adventurous than the private stations. We will feature live concerts and new trends, especially in Italian music." In its first week on the new RadioDue, "Planet Rock" featured a live concert by Nirvana and a special on Elvis Costello, introducing tracks from his new album, "Bratal Youth."

The overnight specialist music programme "StereoNotte" has also been placed on RadioDue, and youth music magazine "Pepito Voi Giovanni" has returned to a new afternoon slot.

Commenting on changes at RadioUno, head of pop music, Pierluigi Tabusso, says, "I think we are on the right road now. I'm convinced that we had to adapt to the times. It would be easy to just fill the gaps between news bulletins with music, but we have a more ambitious objective: that is to use music in the same way journalists use information. It is a completely new experiment for the music presenters to work side by side with the journalists and to react to events as they happen."

Grasso says he is pleased with the initial reactions to the changes. "We are looking for the right rhythm for each of the networks and will continue to make adjustments," he says, adding, "I have always believed in radio, although it has recently been underestimated." Over the next two years, RAI is investing in a large promotional campaign and spending L6 billion (app. US$37.5 million) on improving coverage. Comments RAI radio co-ordination director Corrado Guerroni, "It is time for us to compete with the privates. Although the radio spectrum in Italy is no longer a jungle, many local stations have profited from the 'systemised anarchy' of the airwaves with powerful patrons supporting them. It is more urgent than ever that the new government implements a new frequency plan."

Newsmakers

- INTERNATIONAL: BMG International has appointed Sharon Chevin as promotion manager. Chevin previously ran her own public relations company.

- BELGIUM: Karina Beuthe has been appointed promotion officer for French language press and TV with EMI Belgium.

- UNITED KINGDOM: Jeff Graham has been appointed to the board of Lancashire independent Red Rose Radio PLC. Graham, who has been with the company for 15 months, was previously programme controller at Radio Luxembourg for five years.

Cope's New Ad Deal Brings Up Disappointing Year Results

SPAIN
by Howell Llewellyn

The three major radio operators, commanding the top five music networks and the top three news/talk webs have announced largely disappointing financial results for 1993. Overall, radio advertising in Spain fell 19.1% last year, according to radio sector leader SER.

Catholic Church-owned Cadena Cope, receiving a reported 15% of the market, has been the biggest loser, reporting a Pta1.4 billion (app. US$13 million) despite a complex new advertising deal with new MD Eugenio Galdo's GEPAS ad agency. Onda Cero Radio registered losses of around Pta1.5 billion, while secular leader Cadena SER reported net profits of just Pta60 million. The group's improved advertising revenue declined 6% to Pta12.4 billion.

Despite moving from fourth to second place in the news/talk arena in the space of two years, Cope slumped in the EHR ratings, dropping to fourth place just above Onda Cero Music. What was until 1992 a net of 85 local stations under the Cope umbrella with 900,000 listeners, making it the second most popular FM net, now Cadena 100, whose audience has dropped to around 500,000, according to the Estudio General de Medios (EGM). Cadena 100 was set up to compete with SER's Los 40 Principales, the idea being that a 100-record playlist would attract more advertising than a top 40 playlist.

Cope was in dire financial straits, new MD Galdo was named after quitting a high executive post at the rival media group PRLSA, which controls SER. After his appointment, he was reported to have used information aired on the station to make a deal with his partly-owned GEPAS advertising agency exclusive rights to sell advertising for Cope, receiving a reported 15% commission on ads compared to the 5% normal in the rest of Spain and most of Europe.

"Our operating profit on December 31, 1993, stood at Pta65.5 million," says Cope director general José Andres Hernandez. "But on adding the provisions for streamlining and the compensation (about Pta6 billion), the network may end up with losses of between Pta1.5-1.8 billion."

It is the third year in a row of negative results at Cope. In 1991 it lost Pta520 million and in 1992 Pta2.4 billion. It was because of the grave financial situation in 1992 at the Church's Episcopal Conference agreed to cede the exclusive advertising rights to GEPAS.

EMI UK SIGNS DANA DAWSON - EMI UK recently signed American singer/songwriter Dana Dawson to a worldwide recording contract. Pictured at the Nice restaurant, New York, (l-r) are: EMI UK senior A&R manager Julian Cloke, manager Oliver Smallman, Dana Dawson, EMI UK marketing manager Jonathan Green and EMI UK MD Jean-Francois Cacillon.

Noordzee Nationaal launches April 1

HOLLAND
by Marlene Edmunds

Radio Noordzee Nationaal, the first private commercial Dutch-language station to access nationwide terrestrial audiences in Holland, launched on April 1.

The 100% Dutch-language MOR format plans to play a wide range of genres, including pop, jazz, country and schagger. Says Martin Banga, director of the station, "When you speak about Dutch artists, most people think you are only talking about schagger. But Dutch music also includes rock, house, and a number of other genres."

Banga is predicting that the launch will give a new boost to Dutch music, and could funnel as much as Dfl 100 million (app. US$52 million) into the economy through outright sales and author and neighbouring rights fees. "Right now," claims Banga, "the Dutch market generates over Dfl 1 billion, but 90% of that money goes straight across the ocean to America."

The licence to broadcast was awarded last January in a highly publicised giveaway by the Dutch government of its first commercial terrestrial frequencies since the passage in late December 1992 of a media law which allowed private broadcasting on Dutch soil for the first time.

Holland FM, which plays 70% Dutch music, will launch its AM frequency sometime before the end of May, according to its programme coordinator Eddy Becker. The station is currently connected by cable to over four million subscribers. Unlike Radio Noordzee Nationaal, says Becker, Holland FM plays all Dutch artists, but also includes some who sing in English. At the top of its current playlist is René Froger.

Radio 10 Gold also started on-air broadcasts just days after being awarded an AM frequency. All stations are required to launch before next October, according to the terms of their licences. Frequencies were also awarded to the UK channel Classic FM and a news/talk format backed mainly by Dutch business/lifestyle magazine Quote.
March Photo Opportunities: Deals, Donations & Promotions

Here's a wide variety of photos showing what some of Europe's leading radio stations are up to these days. With Spring finally upon us, radio stations are getting more active in their promotions and related events. Send us some of photos of what's happening at your station. It's free publicity, and who knows, maybe it's an idea that another station in another country hasn't tried out.

**FOR A GOOD CAUSE** — A recent campaign by German EHR Radio RSH/Kiel raised DM118,000 for a baby clinic. Listeners donated the money to the "RSH Helps You To Help" campaign. The funds will go towards a new incubator and two monitors at the clinic. Pictured (l-r) are: RSH PD Hans Scherer (second from left) handing over a cheque to the clinic's director Axel Fenner (right) with an expectant mother.

**GUESS THAT CASH** — Once again listeners of German EHR Radio FFH/Frankfurt won money by phoning in and guessing how much money was deposited in a bank safe in Hessen. Pictured are Radio FFH reporter Wolfhard Kohler (third from left) with the lucky winner of the first round, Stephanie Wüst (middle), with members of security firm Brinks Schenker and members of the bank where the money was deposited, Raiffeisenbank.

**TEXAS GOLD** — Scottish recording artists Texas recently dropped by Spanish EHR powerhouse Los 40 Principales on a promotion trip. The band's latest album "Rick's Road" recently went gold in the country, selling more than 50,000 units. Pictured (l-r) are: Los 40 MD Luis Merino and Texas vocalist Sharleen Spiteri.

**DUTCH RIGHTS** — Dutch cable/satellite EHR station Radio 538 reached an agreement recently with rights society SENA to compensate artists whose records are played on the station. Radio 538 will supply a list to the society with all records played on a month's basis. Signing the contract were SENA MD Hans van Berkel (l) and Radio 538 MD Lex Harding.

**POWER PARTIES** — German dance station Hit Radio N1/Nuremberg in March celebrated it's 25th "Power Party," a series of concerts which has featured artists such as Dr. Alban, 2 Unlimited and Culture Beat. Over 2,500 people showed up for the 25th version, in which Twenty 4 Seven, Cappella, Jam & Spoon, Loft and Kim Sanders performed. Pictured (l-r) are: N1 PD Cetin Yaman and dance duo Twenty 4 Seven.

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Special Issue # 29

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Ambient Movement Seizes British Dance Market

UNITED KINGDOM

by Dom Phillips

Pygmies, strangely enough, were the star performers on Britain's strangest dance hit this year so far. Deep Forest's Sweet Lullaby, constructed by two Belgians, combined the shiniest of ambient technology with samples of pygmies singing taken from an old Unesco CD. With the help of high powered remixing talent from top American producers like Masters At Work, it broke through the clubs, reaching number 8 in the charts.

The accompanying album has sold nearly 50,000 copies and helped to harvest the idea that ambient, avant garde electronic music is now a commercial power. The UK is reverberating with the sounds of whales crying, water poetically dribbling, the gentle wailing of assorted native groups and the ever present effervescent sweep of synthesizers. Record companies and press alike are falling over themselves over anything ambient underground and Deep Forest publicity photos show just a smiling pygmy, one young Englishman has natively composed pygmies singing technology with samples of pygmies singing

...end of preview...
BIG MOUNTAIN
Baby, I love Your Way - RCA
EHR/ACE
PRODUCER: Ron Fair

Another '70s pop classic has come out of the reggae genre to enjoy its second youth in the '90s. Peter Frampton wrote it, not knowing that one day it would appear in the Reality Bites film.

BLIND MELON
Change - Capitol
R/EHR
PRODUCER: Rick Parashar/Blind Melon

While it's stop the rain, that's the 'meter. This song caters the same sort of acoustic-quiet as No Rain did. By the way a 2 meter - Unplugged version of that song is included too.

HERMAN BROOD & HIS WILD ROMANCE
I'll Remember - Cassandra
R/EHR
PRODUCER: S. Schellekens/The Wild Romance

Dutiful program to pop arises in Germany. Dutiful programmer to the club buzz. "Before it was out virtuosi. Radio 538/Bussum (Holland) head

SHOCK INK
Something Accessible - Capitol
EHR/ACE
PRODUCER: Steve Fossel

SMOKIN' SUCZAK WIT LOGIC
Cuz I'm Late - Epic
R/D
PRODUCER: Mr. Woth/Ageon/Spunk & G

Most funk metal is very in yer face—too much for the dance demo, a fact acknowledged by these Hispanic suckaz. Guitars might be very heavy, but the beat remains funky and danceable.

JESSICA WHITE
Gimme More - WEA
EHR/D
PRODUCER: Gerd Röcher

What more do you get? It's of course another encore of Euro dance with Jessica and a male rapper hopping on a synch line.

MELANIE WILLIAMS
All Cried Out - Columbia
EHR/D
PRODUCER: Keith "K"Cohen/Eric Goodson

Most up-to-date popdance records are extremely sextful, but Miss Williams adds that little bit of sensuality which makes the difference with the lot.

YAZZ
Shake Your Head When I'm Not Looking - MCA
R/EHR
PRODUCER: S. & P. Jervier/J. Wales

Her choice for an Albert Hammond tune. As soon as the strings in the intro are identified, a re-run of the "Car Wash" '70s film is projected on your imaginary silver screen. Salt-N-Pepa-type cheerfulness does the rest.

MADONNA
I'll Remember - Maverick
D/EHR
PRODUCER: Madonna/Patrick Leonard
Ms. Ciccone becomes more ambient with every release. The theme song from "With Honors" further cements this impression.

NIKKO & THE PASSION FRUIT
Only Patra has the natural "toaster's spirit." and potential competitors can still forget it. Only Patra has the natural "toaster's spirit."

PATRA
Worker Man - Shorg/Epix
EHR/D
PRODUCER: "Speciali" Dillaz/A. "CD" Kelly

One of the best debut albums the reggae girl deservingly crowned herself Leader Of The Pack, and potential competitors can still forget it. Only Patra has the natural "toaster's spirit."

POPPA DOQ
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POPPA DOQ
Having My Baby - Ariola
EHR/ACE
PRODUCER: Peter Gillis/Ronald Vorheoffel

To reggae-fy a classic is lucrative business.

ALBUMS

CARTEER USM
Starry Eyed And Bollock Naked - Chrysalis
A PRODUCER: Sex Machine/Simon Pointer

"Les Musts De Carter" comprises of the B-sides of the singles which probably all get lost in your library. The song titles of this illustrious alternative synth/guitar duo read like a listing of Monthly Python sketches. Granny Farming In The UK and When Thoseareus The Earth should inspire video producers or Spielberg. As an encore you get the current A-side Glam Rock Cops, a strong plea for a new bobby uniform, underscored by a thick-as-mush Gary Glitter guitar riff.

CHEAP TRICK
Wake Up With A Monster - Warners Brothers
R/EHR
PRODUCER: Ted Templeman

Get your kicks on a few new tricks of hard rock's pinnas. More inspired than thrasher on their last albums, the "heavy, heavy monster sound" is reverberating again like in the old days. His 1993 self-titled solo debut showed a rejuvenated lead singer Robin Zander with a somewhat poppier repertoire. On this group effort pop sensibility is guaranteed with Ride The Pony. Punk rock brutality sets the tone on opening track Join My Gang and persists on Girlfriends with a Route 66 riff. Badrock will soon shake on its foundations again!

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No Cracks In Pink Floyd’s "The Division Bell"

A new album by Pink Floyd should always be regarded as a true event. The creativity of a super group with its roots in the '60s can only be measured by the standards it has set itself. "The Division Bell" is Pink Floyd’s album for the '90s, with an emphasis on songs rather than orchestral manoeuvres. In this age of easy access bedroom-produced ambient synth sounds, David Gilmour's guitar is more prominently featured in the soundscape than ever. Their signature, however, is still unmistakable.

UNITED KINGDOM

by Robbert Till & Mark Sperwer

From the first drooping synth chords in the instrumental intro Cluster One, déjà vu takes us back to Shine On You Crazy Diamond off '75's Wish You Were Here. The added feature of David Gilmour's nylon strings evokes images of Dire Straits' Telegraph Road, a recurrent sensation throughout the album. Since 1973's Dark Side Of The Moon album, their music's accessibility has steadily grown, and has now reached a level of adventurous easy listening, which should appeal to an even wider audience.

Although not a radio band by current standards, a promo single, the up-tempo Keep Talking, has been mailed out to start the rumours flying. It's representative for the rest of the album—shorter songs, more prominent guitar and less symphonic. The commercial single release to follow, Take It Back, is another logic choice with its U2-like directness.

The overall tone of the Bob Ezrin-produced album is quite sombre and socially aware, a natural progression from the turn taken on its 1987 predecessor A Momentary Lapse Of Reason. Lost For Words, a peaceful oasis, and the calm before the storm of the closing track High Hopes, set to the lonely beat of "The Division Bell" itself. Piauo joins the ringing bell, and the fly out of 1971's M & d d 1 e returns to enrich the ornament.

38 million copies sold of "Dark Side," which spent 15 years, non stop in the Billboard 200, and another 20 million of The Wall, 1979, plus numerous sold-out world tours, the question is, what can a band like this still prove? An even bigger world tour than ever, with a stage production exceeding motions. A zeppelin will float through the European air to perpetually remind those on earth that a new Pink Floyd album is out.

Are we still talking about music? The answer to that question is positive for EMI international marketing manager Tony Harlow. "A Pink Floyd album doesn’t come out every day. Our campaign is totally about music. We kept the music to ourselves as long as possible, to build up expectations." The [Heineken's] initial excitement will carry us through the first three weeks. After that time the marketing needs an extra push, and that’s where the [commercial] single Take It Back comes in. The airship will be a great promo tool, and Volkswagen is there to sponsor the Summer tour.

EMI Germany GM product management Jan Gariech keeps a day to day contact with the car producer. "VW will decorate its showrooms with the album artwork. We’re currently discussing the possibility of the CD as a giveaway with every convertible sold. Retail chains Virgin and W0M will make space for a car in the shops and fill it up with CDs. VW and EMI will share VIP hospitality boxes at the concerts.

Car and album—or album and car?—were simultaneously launched at a big media happening attended by 1000 guests on March 25. Concludes Gariech, “It’s all very gigantic. But the impact of Pink Floyd in Germany is unbelievable. Four generations will go to the concerts in August. We’d love to sell one million copies, and that’s a realistic target, as all previous albums never sold under half a million. The two best ones so far [The Wall and Dark Side] exceeded the two million mark.'

Inspiral Carpets Are No Longer UFOs For Radio

UNITED KINGDOM

by Robbert Till

Is it a bird? Is it a plane? No, it’s the Inspiral Carpets. For a long time most radio stations treated them as UFOs in the air which they ruled. The media overkill concerning all bands hailing from the halowaned Manchester of the mid '80s finally turned against everybody involved. Completely fed up by the one-time so-called 'Madchester' hype—which proved to be ultimately counterproductive, especially for the concern—the Mute label decided to keep a low profile for the new album Devil Hopping.

Mute international marketing manager Mel Corbould rationalises the new strategy. "For the last album Revenge Of The Goldfish our aim was that people wouldn’t identify the band with the Manchester scene anymore. We thought they were labelled badly, and the plan paid off in terms of critical acclaim and sales. Devil Hopping is the hit album we had in mind, and something we would like to realise in mainland Europe too. The thing is that we’re running one album behind, and there’s still a lot of catching up to do.

Corbould states that overpromoting happens by definition, but she stresses that it’s very difficult to force a band on people.

"The emancipation of continental product has resulted in a decreased interest for British bands. Instead of telling our affiliates or radio how good we think the Inspiral Carpets are, we let them now decide for themselves. They know we’re very committed anyway. Nobody wants to be told anymore about what we think is fantastic.

Through the great reception for the first poppy single Saturn 5, Corbould sees the light at the end of the tunnel on continental radio. "Advertisers have created awareness that better targeting makes sense. You can’t stick with the same 10 records everyday anymore. In the UK the success of pirate radio has opened the eyes of BBC Radio 1, which has a much broader musical assortment now. In January Saturn 5 was the most played record for three consecutive weeks."

With that Ray Manzarek-esque Farfisa organ by Clint Bono, the "punk Doors" are having a safe flight through EHR airwaves. By throwing all the productional gizmos over board, their airworthiness has only increased. The aeronautical angle to the songs and the funny Thunderbirds imagery make Devil Hopping a very visual album, which gained them a "window" for a week in the London shop of retail chain Tower Records in March.

RMF-FM/Krakow (Poland) head of music Piotr Metz is one of the most inspired followers of the "astral bodies." "We're not that much interested in mainstream rock, which is redefining itself every year. We want new sounds, okay, the Doors book is horrible, but at the same time it’s fresh and commercial enough to be played in all day slots. It’s this type of best of both worlds that we are constantly looking for. At first hearing it struck me, as Beck's Loser did."

A special version of the track I Want You was issued for the UK market only. The sales point was the indie celebrity passenger on the magic carpet, fellow Mancunian, Fall singer Mark E Smith who shared the mike with Tom Hingley. To Corbould's surprise even that track has hit the charts. Mute is a very gigantic. But the impact of Pink Floyd in Germany is unbelievable. Four generations will go to the concerts in August. We’d love to sell one million copies, and that’s a realistic target, as all previous albums never sold under half a million. The two best ones so far [The Wall and Dark Side] exceeded the two million mark.'

SHORT TAKES

- Current single: Saturn 5 released on January 10 in most territories.
- Recorded at Parr Street/Liverpool.
- Producer: Pascal Gabriel.
- Concerts: From April until August the band will be touring Europe, highlighted by appearances on Glastonbury (UK) in May and Roskilde (Denmark) in July.

20 Photographers—among whom Anton Corbijn—have contributed to a picture book dedicated to Dutch saxophonist Candy Dulfer. It shows all sides of her stormy career, including her collaborations with Prince and Van Morrison.

Ace Of Base is the first Swedish band to score the coup of a simultaneous number one single and album (The Sign) in the US. In fact, it’s the first band from that "happy nation" to have a number 1 album in the Billboard 200.

Ozzy Osbourne has broken his "no more tours" promise. He's looking for a new band to go out on the road again later this year.
08.00- PRODUCT
16.00 INNOVATION FORUM
New products and services in the field of radio

08.00- WORKSHOP -
09.00 Methods of Audience Rating
Chairman: Mr. P. Pollack, USA
Mr. J. Pollack, USA
Mr. J. Williams, USA

09.00- The Regulation of Radio in the Year 2000
Chairman: Mr. P. Pollack, USA
Mr. J. Pollack, USA
Mr. J. Williams, USA

14.30- Concentration of Media Power-Cross Ownership
Chairman: Mr. P. Pollack, USA
Mr. R. Sautter, F
V. T. Schoonmaker, U.K.

16.00- Legal and Economic Aspects of Copyright
Chairman: Mr. J. Gordon, U.K.
Mr. S. Waters, CH
Mr. D. John, U.K.

14.30- Syndicated Network Programming
Chairman: Mr. R. Karlsson, S
Mr. P. Saltzman, F
Mr. M. Steinmann, CH

16.00 ROUND TABLE -
18.00 Central/European Radio - Four Years After
Chairman: Mr. L. Myfark, CH
Mr. B. Bollmann, CH
Mr. G. Waters, CH

18.00- WORKSHOP -
09.00 Human Resources - How to Save your Job?
Chairman: Mr. G. Wiederkehr, CH
Mr. F. Otto, D
Mr. J. Nunez, P

10.00- Changes in Musical Formats
12.30 Chairman: Mr. M. Buelt, U.K.
Mr. S. Federkisen, DK
Mr. R. Pox, U.K.
Mr. R. Bever, E

11.00- The Future of International Programme Exchange
13.30 Chairman: Mr. J. James, D
Ms. L. Anderson, USA
Mr. A. Gallegos, MEX
Mr. S. J. Jolly, USA
Mr. M. Mallard, F
Mr. G. Watkins, CH

14.30- Is the Order Model Still Valid in Europe?
16.00 Chairman: Mr. R. Sautter, F
Mr. R. Sautter, F
Mr. F. Bollmann, CH

16.30- Is Automation Killing the Spirit of Radio?
18.00 Chairman: Mr. M. Brok, F
Mr. T. Collins, USA
Ms. T. Herold, A
Mr. E. Hoxville, F

08.00- Breakfast Session - New Tools and Applications
09.00 Co-Chairmen: Mr. D. Springfield / Mr. J. Woodyard, USA
Mr. K. Hanson, USA
Mr. R. Miller, D
Mr. T. Gordon, USA
Mr. J. Williams, USA

09.00- Planning and Positioning the Station
10.30 Chairman: Mr. R. Pollack, USA
Mr. S. Jenks, USA
Mr. J. Stolte, D

10.00- Changes in Musical Formats
12.30 Chairman: Mr. M. Buelt, U.K.
Mr. S. Federkisen, DK
Mr. R. Pox, U.K.
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International: +44 21 963 88 51

Registration Fee:
SFr. 500.— (SFr. 650.— after 30.4. 1994)

All conferences will be in English.
International Radio Symposium and Technical Exhibition

Programme

Morning

09.00 - Continuity and Broadcast Operations
10.30 Co-Chairmen: Mr. S. Shute, U.K. / Mr. P. Selinger, D
1. The Integrated Automated System - What Requirements are Mandatory?
   Mr. K. G. Rider, U.K.
2. Radio Broadcast CIM-System: from Music Data Base to Transmission
   Mr. H. Brassemin, CH
3. Experiences with the Realization of a Radio-Broadcast-CIM-Process
   (with special regard to Performance Data and Automated Auxiliary Data Generation)
   Mr. D. Maunrentz, Mr. H. Veith, D
4. Automatic BDS Travel Message Signalling in BBC Radio Networks
   Mr. S. Rammell, U.K.

09.00 - Training
10.30 Chairman: Mr. H. Springer, D
1. Trends in Training
   Mr. A. W. Tenner, M.
2. Training for Digital Audio in Studio and Outside Broadcasting
   Mr. H. Brassemin, CH
3. Training for Computer Aided Radio
   Mr. G. Konzacky, A
4. Job Changes in Radio, e.g. in a New Studio
   Mr. M. Graup, D
5. Training for Changes
   Mr. S. Spick, A
   Mr. K. G. Rider, U.K.
   Mr. B. Bihn, D

Afternoon

14.30 - Production, Post Production, Editing and Recording Media
18.00 Co-Chairmen: Mr. G. Plenge, D / Mr. P. Gludic, Vatican
1. MD Disc: A New Magneto-Optical Disc Recording Format for Audio
   Mr. D. Isin, U.K.
2. Digital Technology in Studio and Broadcast, Who is Afraid of This?
   Mr. M. Thomas, J.
3. PACE - A Newcomer Based on a New Human Interface Philosophy and MPEG Audio Compression
   Mr. A. Mazzola, USA
4. Post Production of Compressed Audio: A New Concept of a Completely Digital Broadcast Chain using ISO MPEG Layer II (MUSICAM)
   Mr. D. Wiese, D
5. The Impact of DAB on Production Facilities
   Mr. P. Lover, U.K.
6. Best Auditing in the All Digital Studio
   Mr. P. Wilton, U.K.

14.30 - Digital Radio
18.00 Co-Chairmen: Mr. D. Pommier, F / Mr. M. Rau, USA
1. General View of Digital Audio Broadcasting Worldwide
   Mr. D. Pommier, Fand/or Mr. M. Rau, USA
2. How to Introduce DAB?
   Mr. S. Edwards, CDN
3. Frequency Bands for the Introduction of DAB
   Mr. T. Peach, D
4. Prospects for Digital Audio Broadcasting in Asia
   Mr. K. Komoto, J
5. Report on 5.5 MHz Technology
   Mr. B. Le Roch, F
6. In-Band Technology Report
   Mr. M. Rau, USA
7. Broadcasters and Consumer Electronic Industry - Together They Have to Pave the Way for DAB
   Mr. E. Meier-Engelen, D

19.30 - Additional Data Services for DAB: Dynamic Range Control (DRC)
In addition to best audio quality, improved mobile reception and efficient use of the frequency bands, DAB offers several options of supplementary data services for various purposes. A short overview is given in this presentation.
Mr. W. Hoels, D
Mr. H. Juzak, D
Mr. H. Twiekmeyer, D

14.30 - EBU-Session
18.00 Chairman: Mr. F. Kozomarek, CH
1. Highlights from EBU's 2nd DAB Symposium in Toronto
   Mr. H. Wilkins, D
2. System Aspects on DAB and Introduction Strategy for Europe
   Mr. P. Ratcliffe, U.K.
3. EBU Frequency and Planning Studies on Terrestrial DAB
   Mr. G. Patrick, D
4. Advanced Compression Schemes for DAB
   Mr. K. F. Dereny, F
5. Prospects for Sound Radio Broadcasting by Satellite
   Mr. T. O'Leary, CH
6. Europe's Changing Radio Landscape
   Mr. P. Baldwin, U.K.

11.00 - Transmission and Reception (Excluding)
12.30 Digital Radio
Co-Chairmen: Mr. P. Jackson, U.K. / Mr. D. Konner, CH
1. Future Development of Analogue and Digital Audio Subcarriers
   Mr. S. Cassell, CH / Mr. T. Jones, L
2. Development of TOTS in the U.K. (with particular reference to BBC Broadcasting)
   Mr. M. Saunders, U.K.
3. National Radio Coverage
   Mr. H. Wiemann, D
4. General Broadcast Coverage Situation in Central and Eastern Europe, for example, the Hungarian Situation
   Mr. H. Windisch, CH
5. Radio is a fast growing broadcast market in Europe and the 2nd Montreux International Radio Symposium and Technical Exhibition is an excellent opportunity to learn more about this (G. Walker, World Broadcast News).

09.00 - Production Environment and Acoustic Developments
12.30 Co-Chairmen: Mr. J. Sorensen, S / Mr. D. Lockett, USA
1. The Acoustical Design of Listening Rooms and Control Rooms
   Mr. W. Walker, U.K.
2. Noise Level and Sound Isolation Requirements for Studios and Sound Control Rooms
   Mr. E. Alto, USA / Mr. L. Jantzi, H
3. Acoustic Environment in OB Vans
   Mr. H. Westhen, D
4. The Reflection Phase Gearing Diffuser: Design and Applications in Concert Halls and Critical Listening Environments
   Mr. D. Courney, B
5. Practical Experiences with Digital Simulation of Soundfields for Headphone Drivers
   Mr. P. Urban, D
6. Assessment Methods for the Subjective Evaluation of Programme Material
   Mr. T. Foote, N, Mr. L. Chester, D
7. An Integrated Digital Concept in Reference to Studio Monitoring
   Mr. J. Earle, N / Mr. W. Galow, M. Gander, USA

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With the dramatic growth of European radio come promises of an ever-increasing competitive factor from every field of the industry, ranging from stations to satellites to sound boards. Yet one of the most political and heated battles in the industry at the moment is surely the field of music monitoring; the industry is looking on while a handful of established companies from Europe and abroad race to successfully root their tracking systems in Europe's main markets.

**Monitoring Companies Fight For European Ground**

Monitoring is nothing new to Europe; as early as 20 years ago, research companies would pay people to listen to the radio and write down all songs and advertisements played on a particular station. These companies would then compile this information for a particular market, package it for its proper target group, and sell it to record companies, retailers and ad agencies.

In the late '80s, technology presented monitoring companies with a system which digitally tracks songs and advertisements broadcast on a particular station, most including the time broadcast and duration of the song or advertisement.

Today, Europe's most influential countries all have obvious market leaders in music monitoring: German-based **Media Control**, almost 20 years in the business, holds a monopoly on the German market, while in the UK, **Media Research** can be considered the country's main monitoring service. However, local monopolies are now breaking up and competition is increasing as music research companies start spreading into other markets.

Currently, four different monitoring services are in direct competition with each other for the European radio market: Media Control, Media Research, US-based **BDS** (Broadcasting Data Systems) and RCS, another American-based company. The UK, Germany and France, not surprisingly, are the markets where competition is most avid. The Benelux was recently equipped with a digital tracking service, while plans to furnish Spain and Italy with this technology are now under way. Scandinavia and Eastern Europe remain slighted territories.

**Media Control** can currently claim the widest market reach of any system in Europe. The Media Control method is based on a monitoring service called **Recordtrack**, which takes two to three-second samples, known as "fingerprints," from a single song to be monitored. A computer lined up with a station's sound board can recognize these fingerprints when a song or advertisement is aired. Media Control claims Media Control can identify 99% of today's new releases. With headquarters in Baden Baden, Media Control monitors stations in Germany, Switzerland, Austria and France and plans on moving into Spain this year. The company had made attempts to set up in Italy, but, according to president and founder **Karl Heinz Kögél**, the market was not yet ripe. "Italy has an immense number of broadcasters; to work properly, one would have to cover approximately 250 stations," says Kögél. "If they are able to cut down to, say, 40-50 stations, this market would be more interesting for us. But now it is quite impossible. There has to be a balance between our technical investment and the profit before we can consider working in a market like this.

"Media Control's arm also reaches into the UK, where, in a joint venture with Music Week publisher **Spotlight**, it launched **Media Monitor** last year. After having difficulties with Media Control's Media Monitor in this market, the two companies decided upon the RCS system, which is similar to Media Control. I am better there," says Kögél. "In addition records all songs not identified by the computer, which can later be identified with the human ear.

"We have made a good choice in using the RCS method in the UK," says Kögél. "There is more interest in complete playlists in England, which is something the RCS system guarantees."

—Media Control president and founder **Karl Heinz Kögél**

"We have made a good choice in using the RCS method in the UK," says Kögél. "There is more interest in complete playlists in England, which is something the RCS system guarantees. There are simply too many stations in Germany for such a system to be effective. In addition, German clients seem to be more concerned about receiving information as quickly as possible, and the RCS system is slower than Media Control.

"Things are going well for us in the UK, which is mostly to thank for former managing director from **CIN, Adrian Wistrach**, who works for us there. He was looking quite a success from the beginning." Kögél says he has found interest in the UK from royalty companies who would like to receive comprehensive lists for royalty payments, another reason why the RCS system was chosen.

**Invading The UK**

Often considered the pulse of European music, it is no wonder that the UK is where monitoring systems meet the most competition. As the longest standing music monitoring service in the market, Media Research serves the majority of prominent UK broadcasters, including **BBC Radio 1/2, Capital FM, BRMB and Virgin 1215AM**.

Media Research can rightly claim it stands out from its competitors in more than one sense. Although helped by an entertainment data base worth £500,000, the company does not rely on the digital "fingerprinting" method of the other tracking systems, but on the human ear. "There is no better method," claims sales/marketing manager **Mark Jones**.

"Obviously, we are aware of fingerprinting, but we believe it has yet to be tried and tested properly. This method can take only 10 bites of unknown material, and there is no pre-recorded material you can print.

"There is no electronic method of tracking as effective as ours," he continues. "Fingerprinting is simply a step between what we are doing now and what will be done in five years' time. But until then, we are far more reliable and accurate as we record everything."

Yet another item that assures Jones of his company's establishment in the market is what he refers to as a "full package deal." He says, "Media Monitor has a limited scope of business; they only monitor radio, while we monitor everything," says Jones. "Not only do we cover 95-99% of the radio industry, but 95% of the film industry and 95% of the computer games industry. This is very important in a time where industries are coming closer and closer together. We can provide Columbia, for example, with information over the "Addams Family" film, its soundtrack, the video and any music used from the film for a computer game.

"Most clients want to know more than just what tracks are being played. They would still have to come to us for other information."

Besides this extra service, Jones isn't worried much about the current competition. Media Monitor, the joint effort between Media Control and Spotlight. "Media Monitor operates quite separately and hasn't been without its problems," says he. "It has yet to deliver a fully working system.

If everything goes as planned by American monitoring company BDS, it will be the next contender in the race to fulfill England's monitoring needs. Tracking over 800 radio stations in the US, **BPI Communications** family member BDS made the step into the European market last year, and currently tracks all influential stations in Holland.

BDS expansion plans are already in process; the company is currently broadening its network in Holland to include regional stations, as well as influential Belgian broadcasters such as **BRTN Radio 1, BRTN Radio 2** and **Radio Donna**. Later this year, BDS vice-president of the international division **Terry Meacock** claims the company will have networks in the UK tracking up to 90 stations, as well as in Germany. "Germany is a good market for us," says Meacock. "The market understands the value of the information available from monitoring. We can offer this to them in more accurate, more sophisticated ways than what is offered to them now.

"We're living in an information age, but you can have too much information, and report formats and delivery platform become very important. I realise that Media Control also has several years of experience and I expect them to bust us. But they will like to see competition. Let the market decide. We're not rushing in, but we will be very strong and very aggressive, working with the German partners."

The BDS monitoring system, known as **Recordtrack**, is similar to the Media Control system, although the differences between them are important, according to Meacock. "The Media Control system cannot identify technically altered or interrupted music," he says. "That's an important factor for us. In the US, DJs often stretch or compress a track to give it more flavour. Our technology has been developed to be flexible enough to respond to different dynamics, and it is therefore more accurate."

Meacock is also confident that the Recordtrack system doesn't fall into the same category as the system of fellow countryman, RCS. "RCS is an excellent company which makes very good products, such as the Selectar," he says. But, he adds, "RCS might have good technology, but in the monitoring business, they've only just started. A lot of people think they have a market network in the US. That's not true. They are only testing, possibly in one or two markets. We are the only company in the US that is digitally monitoring all the major markets and, in addition,

(continues on page 14)
A Contract In France

RCS's current monitoring system was introduced last fall in France through research body IPSOS, who was selected by industry body SNEP, in the fall to monitor airplay for all influential stations in the market.

In order to secure the contract with IPSOS, RCS vice-president Europe Philippe Generali says that of all the services his company had to offer, the one chosen for France was best for the market. "We did some testing with other methods of monitoring, but in the end, this system was chosen," says Generali. "It keeps track of everything that has been played for a given hour and is very reliable and accurate." The system is very similar to that being used by Media Monitor in England.

"Choosing which technology to use is like choosing a car; to drive around town you buy a Volvo or a BMW, but to drive in a race you buy a racing car," explains Generali. "It all depends upon the needs of the client. And any other [radio] technology available in the world including what BDS has is just a part of what we can do."

Media Control France had contracts with most music companies until the SNEP contract came about. SNEP Contract According to Media Control's Kägel, the company found certain clauses in the SNEP contract "unacceptable." Even without the contract, Media Control continues monitoring broadcasters in France, and recently announced it has expanded its radio panel to 52 stations. Says Kägel, "Not having a contract with SNEP doesn't stop us from monitoring the market, where our reach is now close to 100%. IPSOS, on the other hand, only monitors 20 or so stations."

IPSOS director general Sophie Martin has her doubts about these figures from Media Control, and adds that the 26 stations which are currently monitored by IPSOS/RCS constitute 95% of the cumulative listeners.

Furthermore, Media Control France for us is present, but not a real threat. We have an exclusive deal with the most influential companies. There are secondary markets, of course, such as stations, performing rights companies and the CSA, as they must check how many French songs are on air. The RCS system, however, is the only system in the world that can guarantee that all of these songs can be identified, even those without fingerprints. So there's no reason why a company would go to our competition."

BDS' Meacock doubts this accuracy. "RCS likes to think that they're 100% comprehensive," he says, referring to their ability to catch even unidentified tracks. "But what it's all about is accuracy. We are virtually 100% accurate, and that is what's important for the record companies."

Meacock admits that BDS' current system isn't ideal for performing rights societies, as older songs without a fingerprint won't be recognized by the computer. "BDS, however, has the answer for this," he adds. "In 1995, we will introduce a system much more effective than the current RCS system. We simply have to add a technological process. By the time this technology is completed will be about the time when the societies are ready to adopt this technology. RCS with its DAT tape system will be insignificant." Meacock claims BDS is the only company which actually has a contract with a rights society, SECAC in the US.

For one of these companies to acquire the entire European market will obviously take some years, but until then, the battle for Europe's major markets will definitely be one to watch. The company to come ahead will be the one who has open eyes to Europe's blooming, ever-changing radio industry. "We are currently experiencing an explosion of radio throughout Europe," notes Generali. "Poland, Sweden and the UK have all recently announced several new licences, and more countries are joining the game."

"Radio is also constantly changing," adds Kägel. "Specific formats will be created, target groups will be formed and programmes will change. We have to watch these changes, and constantly look at our technology to become even more informative."

"A week for us is from Thursday to Thursday, and our reports are ready by the following Monday. I'm not sure the industry needs results quicker than this. Once a week seems enough to me."

IPSOS director general Sophie Martin also claims that Media Control's argument concerning promptness of reports is also belied. "A week for us is from Thursday to Thursday, and our reports are ready by the following Monday," she adds. "I'm not sure the industry needs results quicker than this. Once a week seems enough to me."

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Research companies began conducting lifestyle studies some time ago to find these answers for stations which wanted to know what their listeners’ values, habits and beliefs were. Questions posed in such a survey range from the type of decisions a person makes in certain situations, to what kind of possessions are found in his house. But what value does this information have for a station? The answer all depends on who you ask. For Peter Makover, MD of New Jersey-based Spectrum Research, lifestyle studies can very much benefit a station’s programming. “The more you know about a listener as a total person, the better you can design your station to fit into his or her life,” says Makover. “We’re constantly working with an air-staff in talking about more interesting and relevant things. Take, for example, a station’s morning show. Simply because something hits the front page of the paper does not automatically mean your audience is interested. These studies could determine these points.”

“The Most Common Topics In A Lifestyle Study

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<th>Category</th>
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<td>Other Media</td>
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<td>Finances</td>
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<td>Social Issues</td>
<td>Interests, Fashion, Travel</td>
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From Spectrum Research

time of day or week a particular programme should be broadcast,” adds Irish Marketing Surveys director Charles Coyle. “Switching the hour you broadcast news, for example, could help you reach the people you want to reach but haven’t got to yet.” Coyle’s company has worked with stations such as the BBC and RTE in Ireland.

Benchmark Company president Robert Balon claims information discovered in lifestyle studies can be vital in selecting programming. “Understanding what a person thinks of himself can tell you about the way he looks at radio. For example, a programmer who thinks he is a journalist is going to want to know about more interesting and relevant things. Take, for example, a station’s morning show. Simply because something hits the front page of the paper does not automatically mean your audience is interested. These studies could determine these points.”

“Knowing what a listener’s personal schedule looks like can help a station in determining the schedule looks. rats. Because when you take the time to come up with this information, we’re convinced you can define a lifestyle group,” he continues. “And once you’ve worked with 38 stations in all market sizes throughout North America and Europe, ever-tightening competition is a green light for this added information. “For developing stations in increasingly crowded markets (in Europe), lifestyle studies are the essential ingredient in determining not only format direction, but music focus and the proximity to news and information on a regular basis.”

Balon, who has had experience in Europe working with Skyrock in France, concluded that finances weren’t as strong with European stations as in his own market, but stresses that a station should see some things as necessity. “I realise that budgets are tight, but too many European stations emphasise quick and dirty callouts which gives more mis-information than information.”

—Benchmark Company president Robert Balon

Is Europe Ready For Lifestyle Studies?

Do your listeners like to play soccer, or would they rather go fishing or shopping? And would they not want to be caught dead in Doc Martins, or can’t they live without them? And, more important, why would you as a programmer want to know?

The European Market

As most agree in Makover’s view of lifestyle studies as “an interesting side-bar, but not building block,” the question arises if European stations need this extra bit of information. Is competition here at a level that substantially lifestyle studies, or is conducting such a study simply a waste of a station’s limited funding? “Competition in Europe is reaching new levels every year,” says Benchmark’s Balon. “The standard research questions concerning true values, age, sex and income used to be enough for a station, but that’s not the case any more. Stations must create a more dynamic portrait of themselves, and lifestyle studies can help here.”

The Research Group executive vice president Hames Woodyard, whose company began consulting in 1974 and works with 38 stations in all market sizes throughout Europe, says: “A green light for this added information. “For developing stations in increasingly crowded markets (in Europe), lifestyle studies are the essential ingredient in determining not only format direction, but music focus and the proximity to news and information on a regular basis.”

Balon, who has had experience in Europe working with Skyrock in France, concluded that finances weren’t as strong with European stations as in his own market, but stresses that a station should see some things as necessity. “I realise that budgets are tight, but too many European stations emphasise quick and dirty callouts which gives more mis-information than information. European stations should deal more with sophisticated perceptual surveys, because radio in Europe has the same problems we in the US have. And, with a little creativity, lifestyle studies can be combined with perceptual studies; in this manner you can have your cake and eat it too.”

Coleman Research international vice president John Minninghoff, located in Germany and working with stations throughout Europe—currently with FFH, RSH and Radio Hamburg—argues that lifestyle studies in his package. He claims, however, that this has nothing to do with the fact the company’s branch is located in Europe. “Coleman Research in America doesn’t offer this service, either,” he adds. “None of the big strategic companies in the US are doing this.”

“Truthfully, I don’t see what you do with this information; I even wonder if you can define a lifestyle group,” he continues. “And once you take the time to come up with this information, we’re convinced that you can’t implement it. The first point on a station’s priority list is to know what the audience of its listeners are. You can find out about lifestyle as well, but tell me how you could do that without neglecting the more important issues.”

by Mary Weller
Here's a list of all the European trade magazines which give you:

- pan-European music and radio industry news
- 15 airplay charts and 19 sales charts
- over 30,000 professional readers

celebrating 10 years
1984-1994
LAURA FYGI

THE LADY WANTS TO KNOW

Her new album with special guests

MICHAEL FRANKS

JEAN "TOOTS" THIELEMANS

CLARK TERRY

and others

AVAILABLE ON CD & DCC
Dutch Music Travels the World

Not since the successes of Shocking Blue, the Golden Earring and Focus in the early and mid-70s has Dutch-produced music—in particular the pop dance and house variants—been so successful in other markets.

Candy Dulfer, winner of the 1993 Export Price for Sax-A-Go-Go, selling 334,000 copies outside of Europe, including 190,000 in North America.

For the latter artist, both the sleeve design and track sequence of the album were altered to better serve the world market. A CD came with an original language in-check "pin-up" idea could get lost on US audiences, and as a result, a more mature and polished Dulfer was depicted on the sleeve. In addition, the Roberta Fleck-cover Compared To What was omitted while a radio edit of the Too Funky single was added to the track listing.

Urban Dance Squad's Mental Floss album managed to sell over 300,000 copies in the US partly thanks to a new video made for the Deeper Shade Of Soul single. "But," emphasises Van Dingstee, "I'm against producing records with just the international market in mind. What you think might be the right and hip producer for the US market at the time of recording, might be the wrong choice by the time of release. It's impossible to take in all of these considerations."

Van Dingstee scored foreign success with artists such as Urban Dance Squad, Gotchal and, obviously, Candy Dulfer who scored foreign success with artists such as Urban Dance Squad, Gotchal and, obviously, Candy Dulfer.

How Much Does Holland Export?

Since 1972, the Dutch Conamus foundation has awarded an annual Export Prize in recognition of the most successful national act abroad. Although no one has ever doubted whether the quoted sales figures for the respective winners were reliable, an indication of total export figures for the Dutch record industry is lacking. Intrigued by this, EMI enlisted the help of Michael Lang, one of the original founders of Woodstock and the previous manager of Joe Cocker. In addition, images of war and Vietnam, the tour and the promotion plan. Also, you might decide to upgrade the management level, which may be acceptable for the national market but not at all prepared for the US.

In this respect, to help the entry of Belgian blue-eyed soul duo Soulissier in the US market, EMI enlisted the help of Michael Lang, one of the original founders of Woodstock and the previous manager of Joe Cocker. In addition, images of war and Vietnam, the tour and the promotion plan. Also, you might decide to upgrade the management level, which may be acceptable for the national market but not at all prepared for the US.

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THE NEW SENSATIONAL VIDEO "TAKE ME AWAY" NOW ON MTV, VIVA TELEVISION AND YOUR LOCAL TV-STATION.

NOW ALL OVER THE WORLD!!!! EVERYBODY IS DOING THE: DOOP!
"SLAVE TO THE MUSIC" - SINGLE
AUSTRALIA - PLATINUM (NR.1)
GERMANY - GOLD (TOP 5)

"IS IT LOVE" - SINGLE
GERMANY - GOLD (TOP 5)

"TAKE ME AWAY" - SINGLE
GERMANY - NEW ENTRY AT NR.46

NOW IN GERMANY THREE SINGLES IN THE TOP 50!
* SOUTH- AFRICA - "SLAVE TO THE MUSIC" - ALBUM GOLD (TOP 5)
* MUSIC & MEDIA'S EUROCHART HOT 100 SINGLES:
  "IS IT LOVE" NR.28 AND 15 WEEKS IN EUROCHART.
  "SLAVE TO THE MUSIC" NR. 88 AND 29 !! WEEKS IN EUROCHART
  (LONGEST SURVIVING SINGLE)
* 'TAKE ME AWAY' ALREADY CHARTED IN:
BELGIUM, DENMARK, GERMANY, HOLLAND AND SWEDEN.

3 WEEKS IN A ROW
NR.1 IN THE UK!
CULT HIT DOOP
Dutch Labels Disappointed Over Licence Awards

Holland’s music industry is less than jubilant over the government’s handout earlier this year of two FM and three AM terrestrial licences.

The licences give private commercial channels for the first time access to the same mass audiences long monopolised by the Dutch public broadcasters.

Record company executives had seen the new licences as a possibility for increasing promotional and advertising opportunities.

In a territory where five years ago there had been no non-state channels at all, the regional FM “bundles” had the possibility of doubling the market share of the more popular formats. But whether an emphasis on Dutch product will be able to draw additional audiences is a question that is still up in the air.

Government’s Public Radio Shields

Radio promotions director Andre van der Heyden of Sony Music describes the awards as “very protective” towards public channels Radio 3 and “business as usual” for the Dutch government.

van der Heyden says, “It will make it easier to bring in new national talent and to break new artists. The main stations are not very open to Dutch music. They play only the hits, and it’s hard to work with them.”

five of Dino’s more popular Dutch artists include MOR singer Rene Fraser, Willice Alberti and Ruth Jacott.

Says van der Heyden, “The music industry in this country is no longer Dutch. It is not Dutch at all, and one of the company’s biggest Dutch artists is MOR pop artist Paul de Leeuw.

Probably the two companies the most happy with the new frequencies are Dino Music and CNR Music, which have more than 40% Dutch national product in their profile. Dino also has a financial interest in Holland FM.

Nikki Konings, head of promotion for the company, predicts the new channels Radio Noordzee Nationaal and Holland FM will be a boon to the national industry. Says Konings, “It will make it easier to bring in new national talent and to break new artists. The main stations are not very open to Dutch music. They play only the hits, and it’s hard to work with them.”

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Radios and Clouseau and Dutch acts Jan Vayne and Claw Boys Claw. The main markets of interest for this type of product is, says Friedrichs, the GSA and French territories, although the South East Asia market is growing in importance too, due to the tighter grip on piracy. In Latin America, in order of importance, markets like Chile, Brazil and Argentina are the most European-minded, says Friedrichs. "Previously, these markets were more tuned in to American music. But as they cannot really follow rap, European repertoire has more chances to succeed." Friedrichs recently spent a week with Clouseau in Brazil and crammed in as much promotion as possible. "As long as you don't tour, such trips are not that expensive. After all, a ticket to Stockholm is Dfl 1,500; for Dfl 200 more you can fly to Brazil."

Bewitched In Japan

Phonogram has enjoyed much success with jazz singer Laura Fygi and the album Introducing managed to sell some 80,000 copies, according to A&R/marketing manager local repertoire Rick Hartman, who is flexible in tailoring his product to foreign markets. "The Japanese loved Laura's album but wanted a lyric sheet which we did not have. And the US company combined Laura's first two albums into a new one [Bewitched] but used the sleeve of Introducing. They know their market best and if they want to make changes they have our blessing. They are the specialists." Fygi's new album The Lady Wants To Know, just released in Holland, will be issued in the US on the Verve label the end of this month.

To promote the multi-talented Dutch artist Valensia’s debut single Gaia to German radio, the company decided to use an edited version. "It's a single that lasts six minutes," says Hartman, "which is creating huge problems. You can't expect other markets to be as receptive to that as the home basis."

But to reach impact abroad, scoring national success continues to come first, says Hartman. "You first have to do your homework and build a national basis."

Another great Dutch success story has been Ten Sharp, winners of the 1992 Export Award for sales of the Under The Waterline album and single You. According to Sony Music Holland marketing manager Gerard Rutten, the band sold some one million combined singles worldwide and an additional one million albums. "But export can mean so many things," he observes. "It can be Daniel Schuleika in Indonesia, Louis van Dijk in Japan, a campaign in Taiwan that uses six of our artists, or an old track by Fox The Fox [1983's Precious Little Diamond] that appears on a French compilation. It all adds up."

Changing concepts is never a problem, says Rutten. "If a market is enthusiastic about something, we adapt the product. A campaign that is identical throughout Europe only happens when there's a real base like in the case of Ten Sharp."

Rutten works in close co-operation with international exploitation manager Aki Groen who recently concluded a trip through Indonesia, Singapore and Japan to "collect information and find out how our companies work over there," she says. "It's getting so much more professional over there, yet not in the least through improved copyright protection."

To promote national product, all major companies first make use of their network of subsidiaries, as seeking outside licenses (by using ToCo for instance) can be a sensitive issue. But, if all efforts to secure a foreign release have failed within the company itself, the international managers can become frustrated and decide to go somewhere else. As one executive from a major company remarks, "You do have the obligation with each other to create turnover. But sometimes you're forced to go somewhere else. Remember, an artist only has one career. A record company has many."

by Machgiel Bakker

...roll 'em phat...Jive
Music Market Place

CARO
Cargo - Paedonym (CD) (Holland)
PRODUCER: John B. Seften
This album fitted perfectly in the scene when it first released in 1972 on EMI's Harvest imprint amidst now legendary releases by Pink Floyd, Deep Purple and ELO. On the original album no further information was included, and, because it was soon out of print, it became a valuable collectors item.
After more than two decades it's commercially available again and, now completely remastered, it sounds even better.
Contact Hans van Vuuren at tel: (+31) 1899.22329; fax: 1899.26170.

DAVID HOLMES
Johnny's Favorite - Warp (UK)
PRODUCER: D. Holmes/ J. Kenney G. Burn
With this nostalgic synthesizer riff from the Giorgio Moroder catalog in conjunction with the ambient textures from the Orb and the Aphex Twins Holmes may well be on his way to wide acceptance in clubland and perhaps beyond, when armed with a suitable edit.
Contact F. Hiltbert at tel: (+44) 742.750 033; fax: 742.757 589.

L.P.C.
Welcome To Lumpy People Center - NWW (CD) (Sweden)
PRODUCER: J. Soderberg/L. Aldhul/ O. Oden
Sasha has been a talented holdover for ages, not only as far as the mainstream is concerned, but undergrondwise as well. This is a most exciting trove who have come up with a bewildering array of rap, jazz, rock, industrial noise and random eccentricity. As a whole it's remarkably consistent, and, can be likened to Tackhead.
Contact John Cloud at tel: (+44) 854.334 50; fax: 854.300 60.

Music
Music Market Place

SASHA
Gun Culture - Red Bullet (Holland)
PRODUCER: John Sonneveld/Sleez Beez
Even though this record sounds like a lavish multi-million dollar effort, it's essentially homegrown. Sasha and his cronies took care of everything in their own studio, and managed to come with 11 consistently strong originals. The net result is cleverly constructed pop with an upfront quality. This is an album fitted perfectly in the space, coming up with a bewildering array of music and random eccentricity. As a whole it's remarkably consistent, and, can be likened to Tackhead.
Contact John Cloud at tel: (+44) 854.334 50; fax: 854.300 60.

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The sky may be the limit, but that doesn't seem to apply to the top spot of the Eurocharts. Both Sales Breakers of this week go through the roof as they earn the title while already occupying the number 1 seat. In addition, both records are marketed by Sony Music.

Bruce Springsteen's Streets Of Philadelphia grabs the singles Sales Breaker slot, after having earned the award two weeks ago, while Mariah Carey's Music Box also enjoys that status again; the album was featured as Sales Breaker four weeks ago.

Haddaway, second-place winner in 1993's year-ended singles with What Is Love, returns to the fray with Rock My Heart, the fourth single taken from his debut The Album (Coconut) and this week's highest new entry. His previous single I Miss You drops 12 places to number 82, after charting for 16 weeks.

As far as confirmed permanent one can get from Haddaway stylistically is the highest new albums entry:

Pantera's Far Beaten Drum (Atco) storms in at number 6 adding eight more entries to the band's entry in the '80s Finnish chart of last week. What makes all this less of a surprise is the fact the band has entered the Billboard Top 200 album through the sky-light, replacing Ace Of Base as leader of the pack. Their single I'm Broken/Slaughtered has left the Hot 100 this week. Both products have had enough rhythm to go out and dance. There appears to be no boundaries in my taste in music.

I've always been a fan of songs rather than singers. For example A Fair Affair by Misty Oldfield is a suberb song, which has cleverly reworded the old Je T'aime riff. The sad thing about it is that it was never released, and that's too bad, so far few people will get to hear it. I'm a great fan of Dream. I followed their releases for more than a year and am glad to see they're now getting the success they deserve.
### Music & Media

#### Top 10 Sales in Europe

**Week 15/94**

### United Kingdom

#### TW LW Albums
1. Various - Top 100
2. Various - Vol. 6
3. Various - A Woman's Heart
4. Various - A Woman's Heart
5. Various - A Woman's Heart
6. Various - A Woman's Heart
7. Various - A Woman's Heart
8. Various - A Woman's Heart
9. Various - A Woman's Heart
10. Various - A Woman's Heart

### Germany

#### TW LW Singles
1. Various - Top 100
2. Various - Vol. 6
3. Various - A Woman's Heart
4. Various - A Woman's Heart
5. Various - A Woman's Heart
6. Various - A Woman's Heart
7. Various - A Woman's Heart
8. Various - A Woman's Heart
9. Various - A Woman's Heart
10. Various - A Woman's Heart

### France

#### Starting next week, Top 10 Sales

In Europe will feature the new French singles chart compiled by IFOP/Tite-Live and commissioned by SNEP/UIPPI.

### Belgium

#### TW LW Albums
1. Various - Top 100
2. Various - Vol. 6
3. Various - A Woman's Heart
4. Various - A Woman's Heart
5. Various - A Woman's Heart
6. Various - A Woman's Heart
7. Various - A Woman's Heart
8. Various - A Woman's Heart
9. Various - A Woman's Heart
10. Various - A Woman's Heart

### Holland

#### TW LW Singles
1. Various - Top 100
2. Various - Vol. 6
3. Various - A Woman's Heart
4. Various - A Woman's Heart
5. Various - A Woman's Heart
6. Various - A Woman's Heart
7. Various - A Woman's Heart
8. Various - A Woman's Heart
9. Various - A Woman's Heart
10. Various - A Woman's Heart

### Norway

#### TW LW Singles
1. Various - Top 100
2. Various - Vol. 6
3. Various - A Woman's Heart
4. Various - A Woman's Heart
5. Various - A Woman's Heart
6. Various - A Woman's Heart
7. Various - A Woman's Heart
8. Various - A Woman's Heart
9. Various - A Woman's Heart
10. Various - A Woman's Heart

### Finland

#### TW LW Singles
1. Various - Top 100
2. Various - Vol. 6
3. Various - A Woman's Heart
4. Various - A Woman's Heart
5. Various - A Woman's Heart
6. Various - A Woman's Heart
7. Various - A Woman's Heart
8. Various - A Woman's Heart
9. Various - A Woman's Heart
10. Various - A Woman's Heart

### Austria

#### TW LW Singles
1. Various - Top 100
2. Various - Vol. 6
3. Various - A Woman's Heart
4. Various - A Woman's Heart
5. Various - A Woman's Heart
6. Various - A Woman's Heart
7. Various - A Woman's Heart
8. Various - A Woman's Heart
9. Various - A Woman's Heart
10. Various - A Woman's Heart

### Portugal

#### TW LW Singles
1. Various - Top 100
2. Various - Vol. 6
3. Various - A Woman's Heart
4. Various - A Woman's Heart
5. Various - A Woman's Heart
6. Various - A Woman's Heart
7. Various - A Woman's Heart
8. Various - A Woman's Heart
9. Various - A Woman's Heart
10. Various - A Woman's Heart

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**Based on the national sales charts from 14 European markets, information supplied by IFOP/BEL/BIS, broadcast for the Monogenic Wirtschafts/Media Control/Mackro/Media Company/Audiola (West Germany), Musik ei St/n/Or/De/Lt/Is/Dh/St/Top 50 (India), DA/BM/EP/EP/Eff/Sweden, EP/Ep/Media Marketing Research (Denmark), VG (Norway), ADV M/DE/IT/FR/BE/IE, 2 Rel/Media/VIP (Finland), EP/Ep/Ep/Audio/Top 30 (Austria), Media Control/Mackro/Media Company/Thetownet/Thu/Media Company/Audiola (n). All data are based on the national and international music and media charts.**

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**Eurofile Radio Industry Directory 1994**

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### EUROCHART HOT 100 SINGLES

**Week 15/94**

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<td>C)</td>
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<td>UK</td>
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<td>Elton John &amp; RuPaul - Rocket (Big Pig)</td>
<td>A &amp; D E.N.I.S. Ch.</td>
</tr>
<tr>
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<td>Basic Element - EMI (EMI)</td>
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<tr>
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<td>Goran ZT &amp; WW - Beat Dance - Beat Pail (Warner Chappell)</td>
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<tr>
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<tr>
<td>C)</td>
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<td>Laura Fasini - C&amp;G (Cappuccino/Blue Team/tar/tona/Merign)</td>
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<tr>
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<td>Bevan Patrick - Au/ly (EMI)</td>
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<td>C)</td>
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<td>U 96 - (EMI)</td>
<td>B.E.</td>
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<tr>
<td>C)</td>
<td>Only To Be With You</td>
<td>Richard Fairchild - Vox (EMI)</td>
<td>B.E.</td>
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<tr>
<td>C)</td>
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<td>Shapess That Go Together</td>
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<td>Violently Happy</td>
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<td>C)</td>
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<td>B.D</td>
</tr>
</tbody>
</table>

**Do You Remember The First Time?**
- Pulp - Island (Island) | UK |
- Somebody To Shove - Soul Asylum - Columbia (W/C/E/F) | D/C |
- Got To Give It Up - Mustafah - Polydor (Michael/Chaplin) | A.D.C. |
- Amazing - Gheffen/MCA (EMI) | F |
- Saturday Night - Whigfield - Ginger Music (Sony) | F |
- I Was Right And You Were Wrong - Deacon Blue - Columbia (Poor) | UK |
- The Way You Work It - EY - MCA/MCA (MCM + F/Vac) | UK |
- Another Sad Love Song - Toto Bramid - Arista/Looney (Warner Chappell) | UK |
- Take My Love - Good Shape - Dino (Mouse Music) | D |
- Pretty Good Year - Tari Amez - East West (Law And Stone) | B.D. |
- Please Forgive Me - Bryan Adams - A&M (Rondor/Zomba) | B.D. |
- Good As Gold - Beautiful South - Goldics (Copyright Control) | D/S |
- Now And Forever - Richard Marx - Captival (Copyright Control) | D/S |
- Hobo Humpin Slabo Babe - Whale - WEA (EMI) | A.D.O. |
- I Miss You - Howard/Howard - Coconut (A La Corte) | A.D.O |
- Powerhouse - Rob 'N' Ros DicL - Telegram (GSF) | D/K |
- Friends - Stella Gett - Mega/Motar (Mega/Mega) |
- Sister Golden Air - Spain - Ginker Music (Ginger) |
- Serenata Rap - Jonathen - Goldo (PolyGram/Soles/Conn/Jeff's) | D |
- Let's Face The Music And Dance - Nat King Cole - EMI (Irving Berlin) | D/B.K. |
- Villepiede Lupinena - J. Karjalaani - Puko (Pukko Productions) | S |
- Ym Vem - Iza Holm - EMI (Manus) | S |
- Automatic Lover (Call For Love) - M.C. Sor & The Real McCoy - Hands (Diamond Cut) | B.D/K/L.N. |
- Keep Givin' Me Your Love - Ca Ce Penk - A&M (EMI/Steven & Brandon/Cassida) | UK |
- The Best Of My Life - Diana Ross - EMI (W/C/Rondon) | SE/D |
- Love Is Magic - Call - RCA (EMI/W/C/Rondon) | D/S |
- Skip To My Lu - Lisa Lisa & Fernandez (MWC) | D/K |
- Twist And Shout - Chaka Demus & Flrovers - Mango (EMI) | B.D/K/L.N. |
- Wir Zwie Allein - David Hasselhoff - Gwenn - Arlo (Let's Do It/BMG) | A |
- Ik Wil Niet Dat Je Lie Ve/voor/voor Waarvoor - Paul De Leeuw - Vorogam (Various) | N/L |
- Stay Together - Sander & Penda - W/C (Minder) | D/K |
- Choka Demus & Flrovers - Mango (EMI) | B.D/K/L.N. |

**Sales**

The Eurochart Hot 100 Singles is compiled by BPI Communications (by) and based on the following national singles charts: AB/BE (Belgium), A&D (Austria), AG (Austria), BE/BE (Belgium), B.E. (Belgium), B.L. (Belgium), B.M. (Belgium), C/CH (Switzerland), D/NL (Netherlands), Denmark, Finland, France, Germany, Italy, Norway, Port., Spain, Sweden, UK (United Kingdom), USA (United States). © BPI Communications BV - All rights reserved. © Hot 100 is a trademark of BPI Communications BV used with permission.
THE ALBUM OUT ON APRIL 11TH
THE SINGLE "DOUCEMENT (a trace of you)"
on your desks now
<table>
<thead>
<tr>
<th>WEEK 15/94</th>
<th>EUROPEAN TOP 100 ALBUMS</th>
<th>COUNTRIES CHARTED</th>
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<tr>
<td><strong>SALES BREAKER</strong></td>
<td><strong>Beautiful World</strong></td>
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<td><strong>Gloria Estefan</strong></td>
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<td><strong>Twelve &amp; Seven</strong></td>
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<td><strong>Cypress Hill</strong></td>
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**SALES BREAKER** indicates the album registering the biggest increase in chart points.
**Station Reports**

**MUSIC & MEDIA**

Lon Granger  
EHR  
104.6 RTI. RERUN/Berlin G  
WDR I: SCHLAGERRALITE/Cologne

**A List:**
- EHR Baden Baden

**B List:**
- Ralf Blasberg - Head Of Music  
  RADIO FFH/Frankfurt
- Antte Schmidt Head Of Music  
  ACE/EHR  
  ANDGipsy Kings- Escucha Me
- Bernd Albrecht, Frank Menzel, EHR  
  OK RADIO/Homburg G
- Hans Thomas - Producer  
  RB 4/Bremen G
- Mike Fender- Du Bist Mehr  
  Eternal- Just A Step From Heaven
- Mike Peters- It Just Doesn’t
- Pretenders- I’ll Stand By You
- Loveland- Let The Music
- John/RuPoul- Don’t Go Breaking

**Power Play:**
- Paul Kuhn- So Chormont
- BAP. Poor Doak Fraser
- Take That- Everything
- Vasa- Hove Mercy
- Hunters/Collectors- Holy Grail
- John Miles- One More Day
- Seventy Days- Prince
- Toto- Hold The Line
- Rod Stewart- Baby Come Back

**Universal**
- Toni Braxton- Another So Good
- Paul Young- It Will Be
- Mike Peters- It Just Doesn’t
- Kate Bush- The Red Shoes
- Belly- his Not
- Peter Frampton- You Make Me Feel

**United Kingdom**
- Sam Elliott - Music Organiser  
  EHR
- Us Elliott - Music Organiser  
  EHR
- US Elliott - Music Organiser  
  EHR
- Tony Christie- Got To Be Mine
- Spiro- Keine Nocht Meth Ohne Dick
- Luca Carboni- Forfollina
- Color Me Bad& Choose
- Abelle Red. Sensualite
- Sally °Whet& Digging
- B List

**Germany**
- Gerhard Richter - Music Dir  
  EHR
- Berlin- Schlagerpad
- Baden Baden: George V/Hamburg
- Turkey: Melodia
- Dusseldorf: Niels Barxy
- Berlin: Schlagerpad
- Cologne: Dr. Alban

**Pacific Rim**
- Bobby Hill- Head Of Music
- Wakefield- Singapore
- Maxi Priest- Duppies
- Roxy Music- Avalon
- New Order- Coyp
- Bruce Springsteen- Dancing In The Dark

**France**
- Rudi Gernreich- Manager  
  EHR
- André Rieu: King Of The Night
- Bellina: Shiny Machine
- Luka Modric: Inter Miami
- The Rolling Stones
- Queen: We Will Rock You
- Deep Purple: Smoke On The Water

**Europe**
- KISS 100 SW/London  
  Larkhill- Music Director
- Solaris- Head Of Program
- Madonna: All Or Nothing
- Pet Shop Boys: Liberty
- Twenty Four Seven: Take Me
- Madonna:

**Copyright Notice**

A glace ahead at Music & Media Specials

**Soundtrack**

Publication: May 14  
Ad deadline: April 19

**Financial & Legal Specials**

Publication: May 14  
Ad deadline: April 19

**La France Avance**

Publication: May 28  
Ad deadline: May 3

**10 Years Music & Media**

Publication: July 16  
Ad deadline: June 21

**Contact:**  
New Kids On The Block

NEVER LET YOU GO

Spinning On Stations In:

BELGIUM
DENMARK
GERMANY
ITALY
POLAND
SWEDEN
SWITZERLAND
TURKEY
UK

7 More Adds This Week!

COLUMBIA

Sonic Music
Music and Media Eurochart Hot 100 - March 26, 1994 - Waiting for Impulse Capellina M
Upcoming Album Releases

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<tr>
<th>Artist</th>
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European album releases for April 1994. Please use your information in Rabbit TV before April 30 for inclusion in the next release schedule (Issue 19). Thanks in advance.
### European Dance Radio


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<td>UNLIMITED/Just the Beat Control Your Body</td>
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<td>CAPPELLA/Move On Baby</td>
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<td>REEL 2 REAL/Like to Move It</td>
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<td>CE CE PENIST/In The Mood</td>
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<td>5</td>
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<td>ROZALA/Love Music</td>
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<td>DOOP/DOOP</td>
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<td>CORONA/The Rhythm Of The Night</td>
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<td>ASHIA FRANKLIN/A Little Love</td>
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<td>D A U R A/Fade To Grey</td>
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<td>19</td>
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<td>JIMMY CLIFF/Can I See Clearly Now</td>
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### Billboard Singles

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<td>(Arista)</td>
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<td>ALL-4-ONE/So Much In Love</td>
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<td>CRASH TEST DUMMIES/Smells Like Teen Spirit</td>
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### Adult Contemporary Europe

**A** - Anthemic/Atmospheric **C** - Classic **F** - Fusions **R** - Rock **W** - World

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<td>BRYAN ADAMS/Rod Stewart/Big &amp; Tall</td>
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<td>I Can See Clearly Now</td>
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### Radio Charts

- **ACE Top 25**: Top 25 songs based on airplay and sales in Europe.
- **A List**: Top songs recommended by major radio stations.
- **B List**: Songs in rotation but not yet in the top 25.
- **C List**: Songs with potential to become A List.
- **AD**: Adult Contemporary/Dance
- **ECO**: European Country of Origin

The Adult Contemporary Europe (ACE) Top 25 is based on a weighted scoring system. It is calculated based on the sales of European stations, their programming policies, and specific song features. Each song is scored based on airplay, radio, and sales, with specific weights assigned to each metric. The chart updates weekly, with the top 25 songs listed for each week. The Adult Contemporary Europe (ACE) Top 25 chart is produced by BPI Communications, a company that specializes in music industry data and research.
Delcros Complains About Forced Departure From SNEP

FRANCE
by Emmanuel Legrand

Bertrand Delcros, former director of the Swedish Dance Music industry organisation SNEP, has come out against the way in which he was told to leave the company without notice on February 23. Although Gilles Paire, president of SNEP, says his departure was planned, Delcros has sent an open letter to SNEP members and to the press, in which he said he was "compelled" to leave and that he did with "a feeling of regret and bitterness.

"The goals that were set have been reached and key issues for the future of the industry were handled by my collaborators and myself and we were about to carry them off," he says in the letter. "I don't have to be ashamed of my action and I am proud of the commitment of the SNEP team."

Delcros lists all the achievements he says he has contributed to, which have brought "credibility to SNEP's action," including the new charts, the airplay monitoring system, and the database. "SNEP now offers efficient and reliable statistic and economical tools."

Reacting on Paire's comments that SNEP needed a GM with a stronger economical background and a bigger lobbying capacity, Delcros writes, "If it's what they're looking for, I'm their man and I have proved it."

Sources suggest, nevertheless, that one of the main reasons behind Delcros' departure was the growing tension in his relationship with Paire. The two men are believed to have conflicting opinions on some key issues. Paire's greater input in SNEP's daily operations is also said to have been a frequent source of friction. Paire declines to comment further, while Delcros reveals he is exploring opportunities in the "audiovisual field, my natural family."

Oleta Receives Silver in Holland — While in Holland Oleta Adams was presented with a surprise silver disc during Ron's Jong Guluk Show, for sales of over 100,000 copies of her album "Evolution." She is pictured here with presenter Ron Brandsteder.

Stakkbo Bo and Rob 'n' Raz Win Swedish Dance Awards

Sweden
by Nick George

Stakkbo Bo and Rob 'n' Raz dominated the fourth edition of the Swedish Dance Music Awards this year, between them picking up seven of the 12 awards on offer. The packed ceremony in central Stockholm reflected the confidence of the Swedish dance music scene, with Swedish artists now among the most successful in the world.

Nine of the awards were judged by counting the votes from around 400 DJs throughout the country. The other three were decided by viewers of ZTV, who covered the event live. Extracts were also shown on Swedish Television's TV2. Prizes went to top general of French record "Rob 'n' Raz"/In command (GSA Telegram Warner) for his departure was planned, processed in the Company's annual report on the exercise of the rights of the shareholders.
Quota

(continued from page 3)

Both moves are particularly significant, with an Irish government-led review of broadcasting being discussed and the possibility of music content quotas being introduced in the near future. France and Poland already have legislated local content quotas on the airwaves in Spain is also discussing the issue.

At FM 104, Irish music each week has been increased to 20% during 07:00-24:00 and has been increased up to a maximum of 25% - 30% during 19:00-24:00. FM 104 chief executive Dermot Hanrahan also announced a new initiative to spread the entire five concert line up of Irish acts to be broadcast live by the station.

Hanrahan says he welcomes the opportunity to play more Irish music, but promoters and managers need to improve their marketing and promotion skills. "The quality of Irish music has been improving steadily and, subject to the continued supply of quality music, we will aim to increase at least 20% of our airtime to Irish music."

He adds, "I appeal to the Irish music industry to improve the standard of marketing to radio stations which, in my view, needs to be dramatically improved. It's very difficult, for example, to broadcast music if the manager or promoter doesn't tell us about the band and their music."

In a similar move, rival ACE Classic Hits 98FM/Dublin on March 29th introduced "Totally Irish," a one-hour programme aired four nights a week at 23.00-24.00.

CIN/BARD

(continued from page 3)

company that commissions and compiles the listings. The CIM-produced charts are recognised as the official music industry listings and are broadcast by both BBC Radio 1FM and BBC television. Radio 1's Sunday evening show, Germany-based, which is aimed by the BBC as having European radio's largest audience.

The issue of the legal challenge has been brewing for several months, since BARD lost the chart research contract last year after holding it for a decade. Gallup lost out to Miliward Brown, which began supplying research results to CIN in February.

Gallup complained to the OFT last year about the BARD/CIN agreements, specifically the exclusivity clauses which prevent the retailers from supplying sales information to anyone other than CIN. Gallup warned of access to the charts to allow it to produce its own listings, effectively competing with CIN's.

The OFT announced on March 25 that they were going to entrust its concerns to the Restrictive Practices Court, which will now decide whether the exclusivity clauses are against the public interest. The court has the power to strike out the agreement under the terms of the UK's 1976 Restrictive Trade Practices Act. An OFT spokesperson said: "It is hoped that the case will be heard before the end of the year."

BARD represents all the UK's leading music store chains and the main independent retailers. In a prepared statement, they say, "We do not believe that our agreement with CIN is anti-competitive."

However, the association did not say whether it would defend the agreement in court. "Our position is that we will honour the agreement while we wait for [the court] to decide," says CIN secretary-general Bob Lewis.

CIN is owned by Spotlight Publications, publisher of music industry trade magazine Music Week. CIN is a joint venture with record company trade association the British Phonographic Industry (BPI), which markets the charts to UK broadcast and print media.

A CIN statement says, "We believe our arrangements with BARD have an important public interest benefit as they ensure that the public gets access to a high-quality, reliable and authoritative chart. We will be vigorously defending our agreements before the Restrictive Practices Court."

Whether BARD will help finance the cost of defending the chart agreements is a central question. Both BARD and CIN have spent significant legal costs, the organisation may prefer CIN to foot the bill.

A regularly scheduled BARD council meeting was due to take place at pressure (March 31) and was set to be attended by CIN chairwoman Catherine Pusey. "I will not be there to discuss this issue," she says, "but it may be raised."

She adds, "BARD is working with us, and we'll be defending the [case] jointly. But CIN will be taking the lead."

At Gallup, director John Pinder says the company is "delighted" at the OFT's action. Since being replaced by Millward Brown, and consequently having no access to information from the bulk of the UK's retailers, Gallup has been compiling singles and albums charts using a sample of around 300 independent stores.

However, Gallup's complaint to the OFT has irritated both BARD and the BPI, as well as CIN. Says CIN, "The only complaint to date about the arrange- ments has come from Gallup which was content to participate in and benefit from them for a number of years. It is only when Gallup lost the contract to compile the charts that it sought to encourage the OFT to take action."

Pinder responds that CIN dictated the exclusivity arrangements in 1990 when it was negotiating with BARD. "We had no choice," Pinder believes. "If the OFT wants the data on CIN's terms or not at all."

He adds that between 1983-1990, retailers providing sales data to Gallup were not obliged to do so. ("We never had exclusive deals with retailers only.")

In announcing its decision to refer the matter to the court, the OFT said that both the 1990 and 1993 contracts between BARD and CIN contain restrictions which it considers "significantly anti-competitive."

It added, "Although the 1993 agreements, which did not come into effect until February 1994, have replaced the earlier one, the director general is referring the terminated agreement to the court because he considers that it had a significant effect on competition."

At Gallup, director John Pinder says that if the agreements are not defended by CIN and BARD, a Restrictive Practices Court ruling could be "the start of a new beginning" of the year. If they are defended, he says, the matter could take "much longer."

Adam White is International Editor In Chief of Billboard.

NRJ

(continued from page 3)

CSR approval was granted only three weeks after Jean-Louis Dutare, president of state-owned holding Sofraud, which owns 83% of RMC/Nostalgie, announced that he had reached an agreement with the owners of the station to acquire 75.3% of its controlling company CITRES (M4G, April 2). RMC was to pay Fr10 million (about £530,000) for 51% of the music business, plus an additional Fr10 million in assumption of debt. RMC's announcement prompted a strong reaction from NRJ, which lobbied the OFT to intervene.

NRJ "welcomes" the CSR's decision, which, it says, "will allow it to set up a major national modern FM radio network targeted at the 50-plus demographic, adapted to their tastes, to their lifestyle and to the new face of the generation this decade."

NRJ says that no jobs will be eliminated and that it hopes to implement the project to relaunch the station "as soon as possible." In addition, NRJ's CEO, says, the group's network will continue to be "the most competitive, the most modern." The announcement prompted a strong reaction from NRJ, which lobbied the OFT to intervene.

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**EHR TOP 40**

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<td>34</td>
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<td>4</td>
<td>2 UNLIMITED/Just The Beat Control Your Body</td>
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<td>STING/Nothing 'Bout Me (That Gets Me Down)</td>
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<td>CAPPELLA/Move On Baby</td>
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<td>38</td>
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<td>COUNTING CROWS/Mr. Jones</td>
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<td>39</td>
<td>39</td>
<td>1</td>
<td>DOOP/Doop</td>
<td>(Clubinstutute)</td>
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<td>11</td>
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<td>40</td>
<td>42</td>
<td>2</td>
<td>AURELIO MONZETTA/Whispering Your Name</td>
<td>(Columbia)</td>
<td>46</td>
<td>32</td>
<td>14</td>
<td>5</td>
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</tbody>
</table>

**Most Added**

While Bruce Springsteen occupies the top spot for the fourth consecutive week, still slightly augmenting his roster, Roxette grab the second position, with 16 additions and five upward conversions (e.g. from medium to heavy rotation) at their side. As we will soon see, however, there is plenty of competition for the EHR top spot. The artist formerly known as Prince deserves M&M's Radio Active award for the second consecutive time, as The Most Beautiful Girl In The World continues to receive the biggest chart point gain of the week. It is therefore only the more striking to see that the record has not yet entered the Eurochart Hot 100. If we look at the Regional Airplay charts (see page 39), it becomes even more clear that radio is certainly not to blame—indeed—six out of the eight regions listed, the song is in the top 5. In the Northwest it even jumps to number one, in the West Central and East Central regions to number 2, whereas in the Central it directly enters at chart number 3. In the South and the North, it is number 4 and number 5, respectively.

M&M's Trackfix data shows that 87% of the playlistings of "Most Beautiful Girl" concern heavy rotation and even 13% of those are marked powerplay. If you make these calculations for platinum A format stations only, you get virtually the same percentages (86%, 14%)—all in remarkably favourable. At this stage, the "Love Symbol" scores in 21 territories, performing the best penetration ratios in Holland (100%), the UK and Switzerland (both 80%) and Denmark (79%).

The highest new entry in this week's EHR Top 40 is claimed by another hot new release, Madonna's I'll Remember, the theme from the Joe Pesci film "With Honors". The song completely skips the Chartbound section and enters straight at number 10, as yet the highest of the year. Madonna's new song, co-written with Patrick Leonard and Richard Page and produced by Madonna and Leonard, also qualifies as this week's Most Added leader, as it collects the formidable number of 39 additions in one go, so far the second highest of the year—only Roxette assembled a higher number (42, issue 12).

Madonna's new material kicks off most confidently in the UK, where no less than 80% of our reporters have her song on rotation. Second are Denmark, Holland, Italy, the Czech Republic and Switzerland, (40-67%) in those countries. Especially in Italy Ms. Ciccone's record was already widely on rotation last week. The other countries are responsible for her impressive 66% spreading angle.

The second highest new entry (at number 18) is seized by Haddaway's Rock My Heart, the same record that earned the highest new entry in Border Breakers two weeks ago. The German-based Trinidadian is best playlisted in the UK (60% penetration), followed by Belgium (50%) and Italy (40%). Germany, France, Holland and Denmark show less spectacular, but still significant figures (26-38%). Danish dance act Doop, another former highest new entry in Border Breakers, enters at number 39, thanks to good airplay in the UK, Belgium, Holland, Italy and Germany. Pieter Kops

**Most Added**

MADONNA/I'll Remember (from With Honors) | (Mercury) | 39 |
PRINCE/The Most Beautiful Girl In The World | (Virgin) | 20 |
ACE OF BASE/Dance Luv Me (Blow Up) | (Mega/Metronome) | 20 |

**NEW TOP 20 CONTENDERS**

JAZZ/How Many Tears | (Polydor) | 31 |
MADONNA/I'll Remember (from With Honors) | (Mercury) | 20 |

**CHARBOUND**

BON JOVI/Still Harder To Catch A Falling Star | (Coconut) | 41/11 |
UB40/C'est La Vie | (DEP International) | 39/9 |
ACE OF BASE/Dance Luv Me | (Mega/Metronome) | 36/21 |
BONNIE RAITT/Listen To The Livin' Thing | (Capitol) | 36/3 |
URBAN COOKIE COLLECTIVE/Say Away | (Pulse 8) | 35/5 |
<table>
<thead>
<tr>
<th>WEEK 15/94</th>
<th>REGIONAL CROSSOVERS</th>
<th>Tracking the cross-regional impact of songs</th>
</tr>
</thead>
</table>

### Border Breakers

<table>
<thead>
<tr>
<th>Region Of Signing</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>NORTH</td>
<td>WC.EC.W.C.N.S.W.S.W.S.E</td>
<td>88</td>
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<tr>
<td>SOUTH</td>
<td>WC.EC.W.C.N.W.S.S.W.S.E</td>
<td>69</td>
</tr>
<tr>
<td>CENTRAL</td>
<td>WC.EC.W.N.W.N.S.S.W.S.E</td>
<td>70</td>
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<tr>
<td>WEST</td>
<td>WC.EC.W.N.W.N.S.N.E</td>
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<tr>
<td>NORTHEAST</td>
<td>WC.EC.W.N.W.N.S.N.E</td>
<td>43</td>
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<tr>
<td>WESTCENTRAL</td>
<td>WC.EC.W.C.N.W.S.S.W.S.E</td>
<td>43</td>
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<tr>
<td>SOUTHWEST</td>
<td>WC.EC.W.N.W.N.S.S.W.S.E</td>
<td>33</td>
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<tr>
<td>NORTHWEST</td>
<td>WC.C.N.S</td>
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<td>WC.C.S</td>
<td>25</td>
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<td>SOUTHWEST</td>
<td>WC.C.W</td>
<td>18</td>
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<td>WC.C.N.S</td>
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<td>WC.W.N</td>
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<td>WC.N.S.W</td>
<td>21</td>
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<td>WEST</td>
<td>WC.N.S</td>
<td>14</td>
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<tr>
<td>CENTRAL</td>
<td>WC.N.S</td>
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<td>SOUTHWEST</td>
<td>WC.C.N.S</td>
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</tr>
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<td>CENTRAL</td>
<td>WC.N.S</td>
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<td>SOUTHEAST</td>
<td>WC.S.W</td>
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<td>SOUTHWEST</td>
<td>WC.C.W</td>
<td>9</td>
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### Channel Crossovers

<table>
<thead>
<tr>
<th>The top-playlisted UK/Irish records on mainland European radio</th>
</tr>
</thead>
</table>

### Atlantic Crossovers

<table>
<thead>
<tr>
<th>The top-playlisted North American records on European radio</th>
</tr>
</thead>
</table>

### Tracking the cross-regional impact of songs

- 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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**ITALIAN CROSSOVERS**

- Italian dance act Corona, signed to Italian dance indie DWA enjoy this week's sole new entry in the Border Breakers chart at number 21 with *The Rhythm Of The Night*, which is currently the number one single in Italy (Milan's E. Incrociati for the regional country).

- Other countries where the record can be found on the national sales chart include Spain (number 12 at presstime) and Sweden (30). In Spain, the record is at the top of the Border Breakers chart at number 18, peaking at number 7 six weeks ago. The Eurochart Corona is positioned at number 40 in its ninth charting week, having peaked at number 34 for two weeks (issue 8-9).

- For a Border Breakers listing, however, playlists are the only things that matter, and outside its region of signing (the South), Corona scores 14, finding place in the West, Central North and Southeast regions. Please note, however, that a certain amount of chart points must be collected in each region before it can contribute to a given song's Border Breakers roster-scattered stations throughout the rest of Europe are excluded from the calculations.

- Nevertheless, occasional playlistings of Corona's song in the Flemish (Dutch-speaking) part of Belgium (West Central region), the Czech Republic (East Central), Russia (East) and Slovenian (Southeast) units underline its widespread presence.

- Best represented on Corona's roster is the West, where no less than five stations have their single on rotation—two in the French-speaking part of Belgium, including platinum-ranked EHR broadcaster Radio Contact Flemmels, and three in France, including two gold-ranked dance stations, Vibrations/Orlaitis and Voltage FM/Roots-sous-Bois.

- In the Southeast, mega-network Cadena 40 Principales/Madrid is among the stations that have added the song to their rotation ranks. In the Central, the dance-formatted Hit Radio N/Wanneberg leads the way, while in the North, the most influential supporters of the track are EHR-formatted The Voice/Copenhagen in Denmark and, interestingly, ACE-formatted Fast FM 106.3/D/Nottingham in Sweden.

- Meanwhile, *The Rhythm Of The Night* has been charting for seven consecutive weeks in the EDR Top 25 (see page 34, peaking at number 5, five weeks ago).

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**Prater Kopf**

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**AmericanRadioHistory.com**

**Music & Media** April 9, 1994
### NORTH

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Label</th>
<th>Original</th>
<th>Airplay</th>
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<tr>
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<td>PRINCE / The Most Beautiful</td>
<td>(Mega/Metronome)</td>
<td>14</td>
<td>109</td>
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<tr>
<td>2</td>
<td>ACE OF BASE / Don't Turn Around</td>
<td>(Mega/Metronome)</td>
<td>18</td>
<td>77</td>
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<tr>
<td>3</td>
<td>ECKO / Touch Me</td>
<td>(EMI)</td>
<td>18</td>
<td>76</td>
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<tr>
<td>4</td>
<td>ROXETTE / Sleeping In My Car</td>
<td>(Columbia)</td>
<td>21</td>
<td>73</td>
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<tr>
<td>5</td>
<td>DR. ALBAN / Look Who's Talking</td>
<td>(EMI)</td>
<td>25</td>
<td>72</td>
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<tr>
<td>6</td>
<td>YAZZ / Have Mercy</td>
<td>(Mega/Metronome)</td>
<td>28</td>
<td>71</td>
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<tr>
<td>7</td>
<td>ROXETTE / Sleeping In My Car</td>
<td>(Columbia)</td>
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<td>8</td>
<td>ROXETTE / Sleeping In My Car</td>
<td>(Columbia)</td>
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<td>66</td>
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<td>(Mega/Metronome)</td>
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<tr>
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### SOUTH

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<td>PRINCE / The Most Beautiful</td>
<td>(Mega/Metronome)</td>
<td>14</td>
<td>110</td>
</tr>
<tr>
<td>2</td>
<td>ACE OF BASE / Don't Turn Around</td>
<td>(Mega/Metronome)</td>
<td>19</td>
<td>80</td>
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<td>ECKO / Touch Me</td>
<td>(EMI)</td>
<td>21</td>
<td>78</td>
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<td>5</td>
<td>ROXETTE / Sleeping In My Car</td>
<td>(Columbia)</td>
<td>24</td>
<td>76</td>
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<td>6</td>
<td>YAZZ / Have Mercy</td>
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<td>ROXETTE / Sleeping In My Car</td>
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<td>(Mega/Metronome)</td>
<td>31</td>
<td>73</td>
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<tr>
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<td>ROXETTE / Sleeping In My Car</td>
<td>(Columbia)</td>
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<td>72</td>
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### WEST CENTRAL

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<tr>
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<td>AZ-ZAZZ / I Wanna Be Your Man</td>
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<td>17</td>
<td>13</td>
</tr>
<tr>
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<td>REHAB / The Time Isn't Right</td>
<td>(EMI)</td>
<td>18</td>
<td>12</td>
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<td>4</td>
<td>CELINE DION / The Power Of Love</td>
<td>(A&amp;M)</td>
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<td>5</td>
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<td>6</td>
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<td>(Columbia)</td>
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<td>9</td>
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<tr>
<td>7</td>
<td>AIR / Don't Go Breaking My Heart</td>
<td>(EMI)</td>
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<td>8</td>
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<tr>
<td>8</td>
<td>MAX / Can't Get A Man</td>
<td>(EMI)</td>
<td>25</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>A-HA / Shapes That Go Together</td>
<td>(EMI)</td>
<td>26</td>
<td>6</td>
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<tr>
<td>10</td>
<td>YAZZ / Have Mercy</td>
<td>(EMI)</td>
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### SOUTH

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
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<th>Original</th>
<th>Airplay</th>
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<td>MARCELLA DETORI / Believe</td>
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</tr>
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<td>PRINCE / The Most Beautiful</td>
<td>(EMI)</td>
<td>16</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>ECKO / Touch Me</td>
<td>(EMI)</td>
<td>18</td>
<td>2</td>
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<td>ROXETTE / Sleeping In My Car</td>
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<td>8</td>
<td>ROXETTE / Sleeping In My Car</td>
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<td>28</td>
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</tbody>
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### AIRPLAY

- **Radio Airplay**: The most-played songs on European music radio (all formats), listed by region.
DR. ALBAN
LOOK WHO'S TALKING!
the album

LOOK WHO'S TALKING!
INCLUDING THE HIT SINGLE
LOOK WHO'S TALKING!

the single

BMG INTERNATIONAL

LOOK RECORDS

AmericanRadioHistory.Com