NRJ, Rix Form Sweden's Largest Private Network

The remarkable thing about this format is that men also enjoy tuning in. It appeared that listening to just as much as men.

NRJ, Rix Form Sweden's Largest Private Network

The move, which will combine sales for the two networks in a newly-formed sales house, will allow NRJ to expand its EHR format outside the country's three biggest cities, while struggling Rix will benefit from the commercial and programming experience of NRJ's French backers in running its ACE-formatted stations. NRJ's French ACE net C'trie is expected to be used as a programming model in the upcoming changes.

The two companies will broadcast "complementary" programming from separate stations in Stockholm, Gothenburg and Malmo. Meanwhile, NRJ will gain two of Rix's 11 frequencies in other areas of the country. While Swedish law forbids majority ownership of more than one local station, a series of acquisitions effectively gives NRJ a 30% share in the Rix company. The package includes 40% of Rix in Stockholm, Gothenburg, Malmo and Eskilstuna and 30% of Rix owner SRU (Svensk Radiodirektion).
The Best Of

BON JOVI

CROSS ROAD

10.10.94
13 CLASSIC HITS
Livin' On A Prayer
Keep The Faith
Always
Saturday I'll Be Saturday Night
Never Say Goodbye
Wasted Dead Or Alive
Let Your Hands On Me
You Give Love A Bad Name
Bad Medicine
I'll Still Come For You
4 Out Of Love
Runaway
Bed Of Roses
Blaze Of Glory
The Best Of
BON JOVI
CROSS ROAD

Also available on Home Video + Laserdisc
-CROSS ROAD - Video Selection

INCLUDES THE CURRENT SMASH HIT SINGLE ‘ALWAYS’
HOLAND
by Christian Lorenz
Amsterdam-based New Dance Radio plans to start broadcasting a dance format by April 1, 1995, having signed a national distribution contract with Dutch cable operator VECAI on October 5, 1994.

Co-owners Jan Lochtenberg and Sophie Moerlie, who have been working on preparations for the station, will be programmed on the lines of London’s Kiss FM, but the matter is without meaning, however, because, until the law is implemented, the greater potential listenership of 80 million is unattained. New Dance Radio will feature serviços and personality shows highlighting the talents of popular club DJs. So far, New Dance Radio has secured the support of the most popular dance releases in Holland, based on the charts compiled by Dutch record importers. Moerlie, who owns Amsterdam-based record import company Dance Tracks, will participate with sales figures. During the day the playlist will be based on best-selling dance tracks. For the evening Lochtenberg plans programmes featuring special styles such as funk, jazz and soul.

Renewed features will also include a dance classics programme and personality shows featuring the talents of popular club DJs. So far, New Dance Radio has secured the support of

RMC’s Tassez To Head Up Sofirad

FRANCE
The French government has appointed current Radio Monte Carlo general manager Jean-Noël Tassez as president of state-owned financial holding Sofirad, following the resignation of Jean-Louis Dutaret at the end of September.

Dutaret had been accused of illegally financing political campaigns for former communication minister Alain Carignon. With his experience at RMC, Tassez is seen as the candidate most capable of privatising the station after the next presidential election.

As Sofirad president, he now oversees RMC, Nostalgie, Radio Montmartre (remained Montmartre FM), and a series of participations in overseas radio stations and TV channels. One of his first tasks will be to appoint a new general manager for RMC.

Let New Law Solve Ownership Questions, Says RTL’s Sautter

FRANCE
by Emmanuel Legrand
RTL vice-president Rémy Sautter has strongly urged the CSA to implement the delayed Carignon [communication] Law passed in 1993, which extends the maximum ownership of any media group to a potential listenship of 150 million.

RTL recently received authorisation from the CSA to acquire French net M40, but the matter is now awaiting approval from the Competition Council, regarding the issue of "abus of dominant position." Sautter dismisses the CSA decision as without meaning, however, because, until the law is implemented, the greater problem of ownership remains unsolved. Competition Council studies have no place in the new law, he argues.

"We submitted a proposal on March 3. It has been six months and no decision has been made. The only thing we ask for is the implementation of the law."

With the combination of RTL and Fun, Luxembourg-based group CLT has a combined potential listenship of 80 million people, while the Carignon law authorises 150 million. Even with M40’s 28 million listeners, CLT would be far from the ceiling, he adds.

"Where is the problem when the Hachette Group owns Europe 1, Europe 2 and controls also jazz/rare groove DJ Graham B., initiator of the highly successful Club 815 "ambiance" nights at Amsterdam’s Paradiso."

The station targets active, trendy audiences between 12 and 24. Lochtenberg says, "We will not just play music. New Dance Radio is going to address youth issues and will provide practical information."

The station will co-operate with the Amsterdam job centre to produce regular features on training and education programmes. Lochtenberg also plans a series advising young people on how to start up and run a business of their own.

First National Dance Station To Go On Dutch Cable April 95

HOLLAND

World Radio Net Starts Second News Service In German

EUROPE
by Christian Lorenz
European satellite news station World Radio Net celebrated its first anniversary on October 1 with plans to launch a second, German language service before the end of the year.

The new service will be run along the lines of the successful English channel Network One, targeting an audience with a "more than average interest in current affairs" as well as German expatriates. Further plans for expansion include the start of a Spanish-language service in 1995.

The German-language Network Two will broadcast via satellite Astra 1B, with programming made up of news and current affairs features contributed from cooperating stations. The list of associated stations currently includes, amongst others, Radio Nederland, Radio Australia and Radio Poland.

All contributions will be collected via ISDN, in Network Two’s studio in Berlin from where the programme is broadcast to satellite. There are plans to feed the channel into local cable networks at a later date.

At present, World Radio Network’s service can be received via cable or satellite in eight European cities, including Amsterdam, Antwerp, Berlin, Brussels, Dublin and London. Bonn, Geneva, Paris, Strasbourg and Vienna will be added later, when cable distribution is secured.

For the Record

Contrary to what was stated in Marijuana the Nile (Germany). Machigeh Bakker

HOLLAND: NOS Sees Future Public-Commercial Alliance

The chairman of the Dutch broadcasters’ umbrella organisation NOS, Andre van der Louw, has called for a “strategic alliance” between public and commercial broadcasters. Speaking at the Dutch Broadcasting Conference, Van Der Louw said he wanted agreements made on the practice of cross-promotion for sport and other programmes.

"I’m not thinking about the collective production of programmes. We [commercial and public broadcasters] will always remain competitors."

Julia Bakker

INTERNATIONAL: BMG International To Handle American

As widely speculated, BMG International has reached an agreement with American Recordings to handle all of the label’s acts outside North America. American owner Rick Rubin terminated his relationship with Warner Bros in this summer to set up, New York-based BMG International will work closely with American’s UK office headed by MD Dave Robinson for the marketing, promotion, sales and distribution of such acts as Johnny Cash, Slayer, Danzig and the Black Crowes.

Macigeh Bakker

SWITZERLAND: Tender For New Radio Licences In December

The Swiss Federal Office for Communication in Biel has invited stations to submit tenders for new private radio licences for December 1994. The results will be announced next spring.

Christian Lorenz
The international success of acts such as Alpha Blondy and Soon E MC has led to EMI France’s decision to maximise its local catalogue with the launch of a separate department focusing on international development.

With this, EMI joins the list of companies, including PolyGram, BMG and Virgin, with stand-alone departments for international development of local catalogue.

CEO Gilbert Ohayon remembers back three years to when the company was reshaped, with the priority of getting A&R back on track and rebuilding a local catalogue. “Since then some of our artists have shown an impact on the international market last year, and we have an increasing number of projects with international potential. This area of the company has now become important enough to justify the creation of a specific profit centre.”

A&R director Jean-Jacques Soubies has retained his responsibility for international exploitation, and will now oversee a specific international department, which will be headed by newcomer Wende Cook as director of international promotion. She will be assisted by Sophie Cayré who will concentrate on the international promotion of EMI’s ample back-catalogue (Edith Piaf and Charles Trenet, among others). Cook will also be in charge of the international corporate communication for EMI France.

Although obviously ambitious about the new department, Ohayon is realistic about the limits of what can be done internationally. “You can’t break 10 acts in 15 different countries at the same time. We have to focus our attention on a few number of acts and on some territories.”

Among the priorities he lists for the months to come are Dao Dezi, a project based on traditional Chinese music from Britain, created by Eric Mouquet and Guillaume Joncheray, known for Deep Forest, rapper Soon E MC (both acts will have their albums released in UK and the USA in January), new jack band Tribal Jam and two French pop acts, De Palmus and Vallée.

Sveriges Radio PDs Get Digital On-Air Training At Dutch Ad Roland

HOLLAND
by Machgiel Bakker

Thirteen programme directors from Swedish Sveriges Radio (SR) underwent their first foreign training session in September when they took part in a training week on integrated digital systems at Dutch radio consultancy firm Ad Roland Media Services (ARMS). Part of the project, which is the largest move by a public broadcaster to train programmers in new technology, each programmer will draw up a paper for study by SR management.

It is important for programmers to start looking at how integrated digital systems will affect their work, believes Anne Chabane, head of staff training and programming at SR. “This process should be programmer-led and not driven by the engineers. We orientate ourselves to the future, analyse the systems and how they can work to our advantage.”

The week included training on three digital on-air systems—RCS-Works, Digispot and DCS-UDS. Two executives from ABC in Australia gave a demonstration on the D-Radio system, claimed to be the world’s first totally integrated, digital on-air system, which will be installed at ABC in November.

According to Ad Roland, while enough is known about the benefits computerised system can bring to the editing process, information is often lacking on how it can influence on-air scheduling, and interaction with other systems such as billing, traffic, royalty accounting and record archiving.

Italy
by Mark Dezzoni

Arguments over music sales figures are hoped to be a thing of the past when the new FIMI-sponsored sales chart launches on January 1 1995. Compiled by the international Danish market researcher, Tony Nielsen, the chart, which was unveiled at Milan’s AudioTrade Fair SIM Hi-Fi in September, is claimed to be Italy’s first reliable sales chart based on scientific market research techniques.

"Existing charts are often unreliable, reflecting shipments to shops instead of actual sales," said CGD/Warner MD and FIMI president Geraldoma Caccia Dominioni, who repeated his call to emphasise that the industry needs better and faster feedback on market trends.

"There is a new management culture in the Italian record industry, which not only focuses on the creation of product but on the development of the market, which requires a steady flux of reliable sales-based information."

Electronic bar-code technology installed at retail counters will supply daily sales figures. Some 1,000 shops are being investigated, with an eventual 350 being selected to participate in the initial sample.

Caccia said that the chart should open up new promotional opportunities for music, including the establishment of an annual awards gala based on sales. Meanwhile, as from October 1, the criteria for Gold and Platinum discs has been halved to sales of 50,000 and 100,000 units respectively, bringing Italy’s awards in line with the rest of Europe in terms of relative market volumes.

However, the chart’s links with FIMI, which represents the country’s major record companies, has raised some question marks among members of the independent’s industry body AFI over possible bias of information. Mario de Luigi, editor of Italy’s monthly music industry trade magazine, Musica e Dischi, which compiles what is considered to be the more reliable of Italy’s two existing charts, identified the issue as a potential problem.

"FIMI will participate directly in the charts compilation after the data has been collected by Nielsen. This must make the chart’s independence questionable."

His fears were echoed by Tony Verona, MD of the indie Alfa Bianca label, who voiced his concern that the chart could be biased by sampling FIMI-supplied shops where their product dominates the shelves.

Private Licences Scheduled For Summer ‘95

AUSTRIA
Private radio is expected to be become operational in Austria by early summer 1995, when the Austrian ministry for traffic will allocate 10 regional FM broadcasting licences.

Out of 150 applications, the ministry has selected seven candidate licence applicants. IPF Austria MD Dr. Franz Medwenzitsch expects a decision by early November. The ministry will distribute one licence for each of Austria’s nine states with the exception of the state of Vienna, which will be covered by a city and a regional licence. The licences will be valid for five years.

Independent Promotion Firm Targets Specialised Media

HOLLAND

Independent Entertainment Promotions (IEP) launched by former EMI head of promotion Pieter van der Kolk, has proved in its first nine months that there is a market for independent and specialised music promotion.

The company, which coordinates radio, TV and press promotion for individual projects, employs five full-time staffers and five freelancers. Since its launch on January 1 it has handled projects from 16 different labels.

An increasingly fragmented media world has led to the situation where different records may need several radio pluggers for different formats, says Van der Kolk, an 18-year EMI veteran. "We offer that range of specialism in one promotion team."

Among hits to benefit from IEP services are DJ Bobo’s Everybody, Corona’s The Rhythm Of The Night and Double You’s Run To Me (all for IMC/ZYX).

Other projects include the radio promotion for all of Sony Music’s national roster (Herman Brood, Moonflower, Bolland & Bolland); all media promotion for Phonogram’s Indigo and Roos; and the promotion of Dinio’s Edith Piaf tribute. MD

Newsmakers

INTERNATIONAL:
Mike Thorne has been appointed director of new music media development for Warner Music International (WMI), reporting to senior VP Peter Ikin. Thorne, producer for such acts as Soft Cell, Bronski Beat and the Communards, will be responsible for developing music projects in new media formats for WMI worldwide.

INTERNATIONAL:
Lucy Smith, currently European business manager at Unique Broadcasting, will be joining NAB Europe air director of European affairs this month. Smith replaces Robert Marking, who is leaving the company to carry out consultancy work. Meanwhile, Pascal Cetenon will be leaving his post at UK-based Metro Traffic to replace Smith at Unique.

UNITED KINGDOM: BMG Records (UK) has announced the promotion of finance director Raymond Bala—popularly known as Bala in the music industry—to the position of MD operations. Bala joined the company in 1988 from PolyGram International. Steve Robinson will be acting head of finance until a permanent appointment is made.

FIMI Official Sales-Based Chart Set To Launch In New Year

ITALY
by Mark Dezzoni

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LITFIBA
EUROPEAN TOUR

October
18 - AMSTERDAM (Melkweg)
19 - DEN HAAG (Paard)
21 - CHARLEROI (Palais des Expositions)
23 - FRANKFURT (Nachtleben)
24 - COLOGNE (Luxor)
26 - MUNICH (Tilt)
27 - BERLIN (Huxley's)
28 - HAMBURG (Markthalle)
30 - LAUSANNE (Yverdon)

November
16 - LIEGE (Int. 1 Students Meeting)

THE DOUBLE ALBUM LIVE

SPECIAL PRICE EMI
FOR THE URGENT ATTENTION OF ALL RADIO PERSONNEL;

UPDATE FROM DECONSTRUCTION RECORDS.....

Kylie Minogue
First Single - "Confide In Me"
Entered U.K. Top 40 Number 2!!
Charting All Over Europe
MTV Medium Rotation (17 Plays Per Week)
EHR Top 40 At Number 14
The Album - "Kylie Minogue"
Released September 19
New Entry U.K. Top 100 Albums At Number 4!!

M-People
Elegant Slumming Now Over 1.2 Million Sales
Album Of The Year - Mercury Music Awards
New Single - "A Sight For Sore Eyes"
To Be Released November 7
New Album - "Bizarre Fruit"
To Be Released November 14
Packed With Hits!!!
U.K. Tour - December
European Tour - February

The Grid
Smash Hit - "Swamp Thing"
Exploded Throughout Europe
The Album - "Evolver"
Released September 19
Entered U.K. Charts Number 14!!!
Live Dates In Europe Early '95!!!

UPDATE FROM R.C.A. RECORDS.....

Londonbeat
New Single - "Comeback"
Chartbound All Over Europe
EHR Top 40 At Number 25
Channel Crossover At Number 6
New Album - "Londonbeat"
Released October 10th

Michelle Gayle
New Single - "Sweetness"
Currently Number 9 In U.K. Top 40
Chartbound EHR Top 40
Currently Charting Throughout Europe
First Single - "Looking Up" - Top 10 In U.K.
Debut Album - "Michelle Gayle"
Written & Produced With Narada Michael Walden,
Steve Jervier, Simon Climie And More
Released October 10
Absolute Smash!!!!
Supporting 'Eternal' on U.K. Tour November 21 - December 8th

Take That
"Everything Changes" Album Now Over 2.5 Million Sales
New Single - "Sure"
Released October 3
First Single From A New Album
Written By Gary Barlow and Produced By Brothers In Rhythm
See Take That Live On The MTV Europe Awards In November 1995 - Worldwide Live Tour!!

WE THANK YOU FOR YOUR CONTINUED SUPPORT......
Radio ABC: On A Mission To Entertain

A classic all-rounder station typical of the still unformatted Danish market, Radio ABC faces the challenge of serving listeners ranging from 15 to 49 with a "hand-picked" mix of music. Head of music Kent Hansen has the luxury of being able to pick the best from all genres; however, without compartmentalising the day according to target demographics, he and MD Sig Harrvig Nielsen face the challenge of maintaining momentum throughout the day. He spoke to Julia Sullivan.

"We often ask ourselves, how is it possible that we manage to cater for a demo as wide as 15 - 49, without too many problems? I don't really have an answer other than the fact that the radio situation in Denmark is still fairly undeveloped. In some years, the situation will start looking like the set-up in the UK, and stations will have to be split up into more specific formats. Until then, however, we manage to survive with a combination of EHR, ACE and newstalk programming.

The difficulty of this approach, though, is that you have to programme very much according to 'feel'. In order to do this well you have to be confident that you are very in touch with your listeners, and that you know what music they like. We do this by regularly asking listeners, on and off the air, what they enjoy listening to. Rather than basing our programmes on data collected from conducting listening tests, we prefer to gauge tastes through direct DJ contact with our audience.

No Criteria But Quality
We programme everything from country, country rock, to disco and dance music. There are no "format variations" during the day. The mix of music is the same the whole day. However, we try to limit the tone-out factor by avoiding extremes in every part.

As far as I am concerned, as long as a song is good, I don't care how it is categorised. Our listeners enjoy our mix of music, and that is the most important. I am very happy programming country in our general programmes. One country track we added in August was the Sammy Kershaw from the soundtrack of 'Maverick.'

Being First With The New Hits
The Danish record companies are quite slow and as I like to keep my ears open for new tracks early on, I often use import shops or ring up affiliates in other countries to get releases immediately, rather than waiting for them to come out here. It takes the Record company two weeks for a track released in the UK or even Holland to be released by the Danish affiliate. Lucilectric is one case in point. It was on powerplay in Holland, but wasn't due for release in Denmark at all. I rang up BMG in Denmark and told them we wanted to playlist the song, and they later released it. This kind of communication does sometimes work. I have good contacts with the record companies, and when they hear that we are keen on one song or other, that can sometimes lead to alterations in promotions.

Everybody has the feeling at sometime or other that not the best things are being released. In some ways though, that's just as well. I can't put 200 smashhits on the air at the same time. The summer period and January are often particularly slow times and those are the periods when you run the risk, for example, of playing the Christmas songs for God knows how long. Those are the moments when we try and look at some songs which may not be our number one choice.

Phone-Ins, Programme Announcements
Most of the slots on ABC are two to three hours long, apart from the five-hour-long afternoon show, which I present with another DJ. This is a long time to keep a programme interesting, but since we made some changes in May, I believe there are now enough factors keeping the momentum going. One thing we have done is to increase the interactivity of the show, with a lot of live reports and phone-ins. Also, announcements for features coming up in the show help to keep things moving forward, as well as lots of interviews and five external broadcasts. Having two DJs who "spar" off each other is a good way of keeping the energy level high.

Humour As A Mission Statement
Humour is a very important part of our programming. If there is any thing that defines what we stand for, it's humour and entertainment. We are not religious, we are non-political, but what does concern us is keeping people entertained. We do that both by making them laugh, and by making them think about and discuss different aspects of life.

One of our major programmes is the morning show presented by our DJ Lars Hildegaard, who is a major personality at the station. He has loads of gossip, and has different invented characters everyday who talk to him and comment on the listeners, or on people who have phoned in. Another of his tricks is to use voice imitators to make up ridiculous stories on politicians or other famous people. We have some very long discussions in our show, and since May we have been encouraging listeners much more to phone in with comments on what we say, which often leads to long debates and gets listeners on the air a lot more.

Leave In The Street Sounds
Going out into the city is a good way of injecting some texture and energy into a programme. Outdoor sounds and interviews with people in the street provide variety and are an effective way of cultivating the impression that you are in contact with the locality. One or the other of us gets out two or three times a week, within a reach of some 50 KM from our studios.

In August there was a big week-long party in Randers, with concerts, exhibitions and parties. We picked out one or two things to talk about everyday, and used those as a focal point for the programme. One day we went and talked to the people behind the scenes and some of the TV camera crew. That really gave a sense that we were right there."

Radio Silkeborg Extends Reach
Congratulation to Danish local ACE/EHR station Radio Silkeborg, who expanded their reach at the beginning of September. The station now takes in the middle and eastern areas of Jutland—an estimated half million listeners. Meanwhile, head of programmes Carsten Worsoe has left the station to move to national station Danmarks Radio P3.

MCM Secures Rights For Elvis Tribute
Radio production and syndication company MCM Entertainment has secured the exclusive radio rights for the world outside the US to "Elvis Aaron Presley—The Tribute." The three-hour event, which took place on October 8, featured well-known artists performing Elvis tracks. Names included Bryan Adams, Jon Bon Jovi, Michael Bolton and the Scorpions.

The Voice Stations Coordinate Playlists
New programme director at The Voice in Denmark—Eik Frederiksen—has been busy coordinating playlists on all the station's outlets in Denmark. As from October 15 the stations in Copenhagen, Odense, Nordjylland as well as the satellite The Voice of Scandinavia will not only run the same powerplays, but will all have the same playlists.
The Rise Of National Music Stations

For the last two years there has been much talk of a renaissance of German language music in Germany, with a revival in the popularity of schlager figures like Marianne Rosenberg, cult schlager nights like Munich's "Otto's Tanzpalast" and schlager festivals.

Whether or not a real renaissance is taking place is a matter of debate, but the popularity of national music stations can be seen clearly by their dominant position in German ratings. The most-listened-to station is in the east of Germany is Cologne pubcaster WDR 4, which plays around 95% German language music; the number one private station in Munich is national music format Radio Arabella, while a change of format to national music for RPR 2 in Ludwigsafen meant a rise of 40% in listeners for the station in this year's MA.

WDR 4's national music format has proven extremely successful over the last 11 years. In this year's MA ratings WDR 4 clocked up 1.17 million listeners per hour, its hold slipping 130,000 from last year's position, but still placing it ahead of all its competitors. Head of music/light entertainment for WDR 4 Rudolf Heinemann believes there is a huge audience for national music and this is proved by the station's impressive listener figure. In Germany and other European countries, there is a large sector of the public which has little interest in the international rock pop scene. We are not talking about the mass public, but nonetheless a very significant part. These people prefer music which has little interest in the international rock pop scene. We are not talking about the mass public, but nonetheless a very significant part. These people prefer music which has little interest in the international rock pop scene.

WDR 4 plays 95% German music, including the latest "Deutsche Schlager" by the likes of Roland Kaiser as well as Volkstümliche music (commercial folk music), carnival songs, brass music and operetta. Everything from Howard CARPENDALE to Marianne Rosenberg, to Peter Alexander, Nino DE Angelo and James DREVS, all sold out. If we tried to stage shows like this 10 or 15 years ago, no one would have turned up. Two weeks ago we held an RPR party and in the afternoon we only played national music, 30,000 people turned up and of those around 40%

"Arabella has proved that people really do want to listen to German hits. We have been seeing a revival of German music over the last two years, which is mirrored by the success of our 'Schlager Olympade'". Radio Arabella PD Karl-Heinz SCHWETER

Last year's MA ratings proved that this is not the case, says Mauer: "I believe that there is any renaissance going on. We have been consistently successful for the past 11 years; people have always liked to listen to this sort of music. I don't believe that there is any renaissance going on."

RPR 2 changed its format to national music this year and shot up in the MA ratings as a result to 200,000 listeners per hour. Now the station has been granted a nationwide license to broadcast on analogue and digital satellite, which PD DIETER MAUER claims gives his station an extra technical reach of two to three million listeners. Mauer says there is a big demand for national music. "A big proportion of the public only wants to listen to softer music. Around 80% of private programmers play English-language music, while every third programme on public radio play English-oriented material. All these are very much alike and which is a mystery why there aren't more national music stations. Radio will become much more niche-oriented in the future and listeners will become more selective in their listening, looking for a certain genre in a station.

"We always get far more requests for national music than international," he adds. "And our RPR Schlager Paradies shows are all sold out. If we tried to stage shows like this 10 or 15 years ago, no one would have turned up. Two weeks ago we held an RPR party and in the afternoon we only played RPR 2 music [ie German schlager]. 30,000 people turned up and of those around 40%

"We saw the gaps in the market for classic international hits and national German language music. What we are doing is a bit like some of the French radio formats. A few years ago, what we are doing would have been seen as impossible. With this format we have succeeded in targeting the gap in the music market [ie German Schlager]."

"Where stations used to play 5% German language music, they now play 15%. It's harder for EHR format stations to play more German music though—they can play Udo LINDENBERG and Peter MAFFay and that's about it."

Radio Brocken PD Stephan Müller

"Müller says that the international music scene has changed over the years, with a narrowing band of megastars, resulting in national music playing a bigger role across Europe in countries like France and Italy.

"We did a lot of research and were surprised how high the acceptance of German language music was. As long as you have a consistent music flow it doesn't matter if you are playing international ACE or German language or Italian language music. Core artists on Brocken include Roger WHITAKER, Jürgen DREVS, Frank SCHÖBEL, Udo JÜRGENS and Rex GILLO, alongside international oldies from the likes of the Beatles, Beach Boys and Cliff RICHARD.

"Müller says an important feature of his station's programming is the formation of slots of current hits to "freshen up the older programme and reach younger listeners." The image of a national music station doesn't have to be yesteryear," says Müller. "In the past a lot of stations marketed as 'Der Melodie Sender' have only enjoyed short-term success. This is because people like hearing old songs, but don't want to be associated with listening to something which is seen as outdated or yesteryear. To counter this, we put new and modern titles in rotation to give people the slice of actuality they want. Image is all-important."

Miranda WATSON

Music & Media

October 15, 1994
MÜLLER-WESTERNHAGEN:
WEA's Biggest Promo Yet

GERMANY
by Christian Lorenz

Even before Marius Müller-Westernhagen's new album Affenfehater ("Monkey Business") was released August 30, pre-sales already amounted to 700,000 units, enough to launch the record straight into the number 1 slot of the German album charts.

German language rock/pop artist Westernhagen has been signed to WEA Music ever since his debut in 1974. In 20 years WEA has released 16 Westernhagen albums of which nine reached gold status (250,000 sold), four went platinum (500,000 sold) and four sold more than a million copies. WEA deputy MD and head of marketing Bernd Dopp calls Westernhagen's recent album release "the best selling back catalogue of any German artist".

Dopp explains the special relation between WEA and Westernhagen as "very good and Marius knows that we stand behind him in bad times as well." WEA's trust in Westernhagen's potential is further expressed by a period of low popularity in the early '80s has paid off since. His 1989 album Halleluja was the first album by a German artist to enter the German album charts at number 1.

Westernhagen's poignant German language lyrics set the tone for WEA's marketing. "Germany is Westernhagen's main market," says Alexander Maurus, marketing manager at WEA Music and responsible for the co-ordination of the Westernhagen campaign. "We don't aim to establish the artist in other than German language countries." For the first time, Austria and Switzerland are specifically targeted by WEA's promotion for a Westernhagen release. Affenfehater currently is at number 36 in the Swiss album charts and still on the waiting list for the Austrian charts.

WEA Music is very pleased with Westernhagen's success and sees no necessity to widen the artist's market appeal. "Westernhagen's success and sees no necessity to widen the artist's market appeal. His 1989 album Halleluja was the first album by a German artist to enter the German album charts at number 1."

MARIUS MÜLLER-WESTERNHAGEN

WEA's Biggest Promo Yet

New Releases

**SINGLES**

**BASS BUMPERS**

Good Fun / Utopian/Enjoy West

**COCO**

I Had A Dream / MAAD

**CODA**

Dreamstate / Logic

**COCO**

Armed with ambient overtones, Coco's unorthodox hoenser is hard hitting but not without a sense of melody. In combination with the odd but pleasant sound has radio potential.

**RHYTHM CORPORATION**

Wild For You - Metronome

**SEULIG**

Ohne Dich - Epic

**SCOOTER**

Hyper Hyper - The Remixes - Club Tools/Edel

**SPARKS**

When Do I Get To Sing My Way - Logic

**ALBUMS**

**COSMIC BABY**

Fantasio Logic

**OTROPIC TREBEE**

Perfectly Planted - Dragket

**SANDY REED**

Quality pop founded on a R&B foundation is what you can expect here and the first two singles Sweet Love and (This World Is) Too Big For Me provided an answer to the UK's current jungle craze. The rest of the album doesn't disappoint either. Tracks worth mentioning further include the foray in Amy Grant territory God Has A Million Faces and Hit And Run, for which she teamed up with Inner Circle.

**SWIMMING THE NILE**

Homo - WEA

For their third album the Nile has opted for an approach that is both more metal-lic and more experimental. This leads to songs like Summertime and Nothing which sound like Sonic Youth. Gone hardcore. The first single Star is different from the aforementioned because it's somewhat Gothic, almost like the Sisters Of Mercy meet the Cult.

MULLER-WESTERNHAGEN: WEAS Biggest Promo Yet

GERMANY

by Christian Lorenz

Even before Marius Müller-Westernhagen's new album Affenfehater ("Monkey Business") was released August 30, pre-sales already amounted to 700,000 units, enough to launch the record straight into the number 1 slot of the German album charts.

German language rock/pop artist Westernhagen has been signed to WEA Music ever since his debut in 1974. In 20 years WEA has released 16 Westernhagen albums of which nine reached gold status (250,000 sold), four went platinum (500,000 sold) and four sold more than a million copies. WEA deputy MD and head of marketing Bernd Dopp calls Westernhagen's recent album release "the best selling back catalogue of any German artist." Westernhagen's poignant German language lyrics set the tone for WEA's marketing. "Germany is Westernhagen's main market," says Alexander Maurus, marketing manager at WEA Music and responsible for the co-ordination of the Westernhagen campaign. "We don't aim to establish the artist in other than German language countries." For the first time, Austria and Switzerland are specifically targeted by WEA's promotion for a Westernhagen release. Affenfehater currently is at number 36 in the Swiss album charts and still on the waiting list for the Austrian charts.

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World music— a phrase describing a plethora of ethnic-based musical styles that fall outside the usual Anglo-European pop sphere—has yet to fulfill the expectations kindled by its emergence and modest crossover success in the mid to late '80s. Yet it has, without question, become an established and reliable genre akin to jazz or blues, and certain styles and artists have finally coalesced from the promising chaos of its first international ripples.

by Terry Berne

Highlife, soca, township jive, rai, juju, cumbia, afro-beat, dancehall, konpa, soukous, kassav, tejano, zapen, rai, bouba, highlife, soca, township jive, rai, juju, cumbia, afro-beat, and Yothu Yindi. These are just a few of the many styles that the term world music encompasses. They are hybrid forms, combining local rhythmic and melodic traditions with jazz, reggae, pop or dance elements. But another parallel trend focuses on more purely ethnic, folk-based acoustic music from around the globe. Labels like Nimbus, Harmonia Mundi and Buda concentrate their efforts on documenting this aspect of the world’s musical heritage, while the majors and larger specialised independents vie for a broader public's attention with world-beat stars like Moré Kante, Saifil Keita, Juan Luis Guerra and Yothu Yindi.

If the first world music superstar of the rock era was Ravi Shankar, and if its first true fusion with pop came at the hands of guitarist Carlos Santana, it was the eruption of reggae onto the scene in the early '70s and the subsequent triumph of Bob Marley which alerted pop audiences to the riches to be found beyond the musical pale. And though artists like Miriam Makeba and Hugh Masakela had previously broken down consumer as well as industry barriers, it was the discovery of other African artists like Osibisa, Fela Kuti, King Sunny Ade or Manu Dibango by curious and more sophisticated western record buyers that opened the way for the success of Paul Simon's brilliant and groundbreaking album Graceland, inspired by the music of South Africa, that general crowd and generated credit with the surge of interest in world music on the part of media, the industry and music fans. World music acts such as Ofra Haza, Johnny Clegg, Alpha Blondy, Les Voix Bulgares, Khaled, Ladysmith Black Mambazo, Cesaria Evora, Zap Mama and others became a force to contend with.

And while hopes for establishing world music as pop's new frontier may have turned to realism, that it is still capable of surprises is demonstrated by 7 Seconds, the recent single on Columbia from Youssou N'Dour featuring Neneh Cherry. In early September it became the most played single on European radio, reaching number one on the EHR Top 40, with top 10 airplay in every region tracked by MMR's regional airplay chart. Sales have been quick to follow; the single topped the Eurochart Hot 100, hitting the top five in 10 countries, while the album just dropped out of the top 20 after 14 weeks on the chart.

Two other world music albums have made particular waves this summer in Europe: Angelique Kidjo's Aya, a rousing rhythm celebration party recorded at Paisley Park out on Enigma, and Talking Timbuktu, the bluesy collaboration of All Parks Toure with Ry Cooder from World Circuit. Name recognition and high artist profiles are part of world music's recent achievements. Thus, in contrast to even five years ago, world music has its stars, its styles, and even its sales. And if these weren't evidence enough of its growing influence, acts like Deep Forest, Enigma, Stone Age, D-Emotion Project or even Mano Negro testify to the significance of world music rhythms, vocals and music on contemporary pop sensibility, in what can be seen as a kind of second generation of artists following the lead of such 80s innovators as Peter Gabriel, David Byrne and Paul Simon.

No Stereotypes, Please

The first boundary to be hurdle is often the term itself. World Circuit's MD Nick Gold is keen on the epithet. "World music is not one genre at all," he says, "much less a style. What's called world music consists of about 150 countries, 7,000 languages and the world's music which is then assigned this tiny marginal category." The label, with some 50 titles in its catalogue, including Revolution in Motion, a riveting selection of music from Brazil, Bloc Afro group Olodum and Celebration, the award winning Bheki Mseleku album, began as a company which organised concerts for many of the artists it later recorded. This is reflected in their attitude. "We promote artists and not representatives of any particular style," Gold asserts. "And consumer awareness has certainly grown; people now know many artists by name and have more than just a vague idea of regions."

One advantage world music has, Gold believes, is that the problem of image is of minimal importance: "The music so clearly speaks for itself," he adds. This is one reason why radio remains large as a potential promotional tool, though in the UK at least it is still an uphill climb. There are so few outlets for this type of music. It's very difficult to get music not sung in English on the air, especially at the national level, though this is less a problem on the mainland.

The label, though they organise concerts in general, and the success of Talking Timbuktu in particular, Gold says, "It's fantastic that Ry's participation helped...

Real World is another label that originated as a pioneer world music concert producer before the term existed. "There is still a symbiotic relationship between the WOMAD organisation and the label, though they operate independently," comments Virgin head of specialist music Declan Colgan. The label, now in its fifth year, has released some 50 titles to date, and enjoyed recent notoriety with Paul Simon and Maria Chandra's album Zen Kiss. "The expression 'world music' first gained prominence," noted Colgan, "there was an initial fear that we would regard it as either narrowly ethnic or as stilted pop. But much as jazz can encompass..."

From Culture To Culture

But not all of world music's problems stem from the unfamiliar nature of the music. Despite the single market, Europe remains aedExceptions and economic structures.

"With the best will in the world..."

The catalogue contains pure unadulterated traditional music recorded live, as well as sophisticated multi-track productions such as Geoffrey Oryema's second album. "In fact, it is this depth that helps to build the label's identity. In a market still in its infancy, the consumer has a chance, once they've made an initial discovery, to delve into the extensive back catalogue."

From Culture To Culture

But not all of world music's problems stem from the unfamiliar nature of the music. Despite the single market, Europe remains a breakaway point in traditions and economic structures. With the best will in the world you still can't treat Europe as one territory," Colgan argues. "With a country like France, for instance, has a well-developed sense of what world music can achieve. Other
DISCOVER THE SOUNDS OF

MARI BOINE

GoasKiniViellja/Eagle Brother

Awarded with a 1993 Spelleman, the Norwegian Grammy, this album by outstanding Sami-vocalist Mari Boine melts influences from all over the world with her Sami roots.

The Splendid Master Gnawa Musicians Of Morocco

Featuring Randy Weston.

Experience the historic event of 9 masters from various cities in Morocco celebrating their music with two percussionists and Randy Weston, who is performing with the Gnawas on one track of this excellent album.

TIMBALADA

A big band of percussionists, supported by a groovy brass section and exceptional vocalists presents the new rhythm of Brazil.

THE BEST MUSIC IS PLAYED WITH
countries are only gradually reaching that same understanding. Something can be played to develop this territory and virtually ignored next door.

That also holds true, of course, for every other kind of music, including the purest EHR. So it is doubly dispiriting when a track like 7 Seconds explodes across all borders. The key, apart from good songwriting and production, was the collaborative element, which made the song immediately more accessible to radio, as its chances on the EHR chart subsequently proved.

Sony UK product manager Sara Macintosh notes several factors contributing to the Senegalese singer’s success, including the fact that Youssou N’Dour had previously recorded with Peter Gabriel, so was already somewhat known. ‘Everything has to be deliberated, from the mix to the cover art,’ she says. ‘I think once radio listeners know there’s music that seems to be popular at the moment is because of what’s happened with dance music, which is popular across Europe, and much of the so-called world beat has a dance vibe.’

She feels that the value of the term varies from artist to artist. ‘When applied to veterans like Youssou N’Dour people tend to understand it right away. But with a new artist, like the Anglo-Indian Bally Sagoo, whose album we’re releasing in October, it can make it more difficult to distinguish them from the crowd. If you’re trying to promote an artist less as an ethnic or folk act and more as a pop act the term can definitely confuse things.’

Irregardless of 7 Seconds’ trajectory, any hopes that world music will become a staple on EHR or will even have an easier time getting playlisted in the future are dispelled by Sony’s experience with Deep Forest, which comprised samples of traditional chants from Cameroun, Barundi, Senegal and the Congo.

‘Stations tended to lump it together with other world music influenced pop,’ claims Macintosh. ‘We’re already playing a track like that,’ was a typical response by radio stations, and they continued to go for early acts on EHR, in two similar tracks. They refused to view it as simply a great cut. So it may all just come down to timing.

Timing is certainly something which Island Record’s world music label Mango has in abundance. With current albums out by the Senegalese singer Baaba Maal, and the new album by Angelique Kidjo, and a new album by Baaba Maal, they can be promoting acts of the most natural link to both Latin America and Africa.

Let The World Know

As with any other genre, exposure is the key. Wolff Mühler, international marketing director for jazz at PolyGram, and responsible for Verve’s World imprint, argues, ‘There’s not necessarily a better market for world music now, but a market that exists and if you service it better you’ll see sales increasing. That’s what some of the majors are realising, they see there’s a market and they’re moving in that direction. It makes particular sense for a multinational as their local labels have already recorded much of the material.

Recently reactivated Verve World was created with just that idea in mind. It will serve to channel worthy product from the local PolyGram companies worldwide. No artists will be signed to the label, and no productions will originate with it. The majority of its 20 releases come from Verve’s Brazilian repertoire, though the balance is changing rapidly and already includes albums from other territories, such as the marvellous and haunting Eagles of the Mind.

One of the true land marks of world music is the wonderful series of South African township music released by Earthworks in the mid-'90s under the collective title The Indestructible Bead of Soweto. Earthworks, formerly with Virgin and dormant for several years, has been revived in a deal with UK-based world music distributor and retail outlet Stern’s and will henceforth be known as Earthworks/Stern’s. The combination is formidable. London-based Stern’s, the largest distributor of Latin and African music out of Paris, which started as an outlet, is the fifth installment of this series.

‘We hope to release a minimum of 10 CDs over the next two years,’ reports director Trevor Herman. ‘The World Music Charts Europe is a program that started as a radio show. It’s been a very successful radio program, with a strong following. It’s one country’s local stars are another country’s world music. Or another hemisphere’s. Hemisphere is the name of EMI’s new world music label, which was launched earlier this year and is a massive coordinated effort involving over 50 countries with a combined total of 200,000 albums shipped of the first year. Four of these are compilations from various regions, including Mali, Brazil, Zaire and the Andes; one is a collection of African roots reggae, and the remaining disc by the multi-talented singer/composer/arranger/producer Patience Denby. Label head Gerald Seligman hopes to issue at least six titles a year, culminating in an annual compilation of local EMI affiliates in Africa, India, Asia, Oceania, Europe and the Americas.

World Music Charts Europe

An initiative of the World Music Workshop of the European Broadcasting Union (EBU), the World Music Chart Europe is compiled monthly and is 100% play driven. Thirty-six DJs from 17 countries constitute the chart’s panel, which meets once a year to coordinate activities. The chart consists of the top 10 played CDs, selected by computer from a total of 120 albums. Rigorous internal accounting is kept to assure the fidelity of the chart, which is mailed out to 650 retail and industry addresses throughout Europe. It also appears in more than two dozen magazines, such as the German Musikexpress. It is also available in English and Spanish. The chart is currently threatened by cutbacks at member stations of the EBU.
Benchmark, a word that has quickly become a part of the vernacular of international radio. The reason why?

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France Telecom
The next NAB Radio Show will take place on October 12-15 under the sunny skies of Los Angeles, California, and expects no less than 6,000 radio experts from around the globe.

In addition, all attendees to this year's show will have complete access to World Media Expo, an exhibition featuring the latest radio equipment available. Open from October 13-15, the exhibition is the second largest radio and TV broadcast venue in the world and already expects over 20,000 visitors.

The NAB show is organised by U.S.-based radio organisation the National Association of Broadcasters, is frequently involved in European radio industry events, including MIDEM and the Leipzig Radio Show. This year, NAB will also run a show in Amsterdam on November 20-22 for the European market.

**Faces In The Crowd**

Although the NAB is active in Europe, its American-based shows continue to draw international crowds, and this year should be no exception. Several well-known faces from the European broadcasting industry are expected to be in Los Angeles this month for the show, and although the NAB would rather keep its entire registration list confidential until the event, BBC Radio 1 programme controller Matthew Bannister, Skyrock president Pierre Bellanger and Cherie FM MD Jean Paul Baudecroux are a few of the faces expected to be seen there. Additional companies to be represented at the show include the UK's Radio Authority and Scandinavian media group Scandinavian Broadcasting System.

**Radio In The Crowd**

The AM Antenna Seminar, part II* Jocks In Space: Networking Your Programme Top Talent Critique Of Air Talent Tapes

**Generic Radio**

Some European broadcasters are hesitant to make the trip not only because of the distance but because they feel the American radio scene is not comparable to the situation in Europe. Harutunian claims that although the NAB Radio Show does not treat the European market as a separate entity, the European visitor won't leave empty handed. "What makes NAB very different and exciting are its conventions, which are highly informative and very interesting," says Harutunian, who claims that surveys taken in the past have proven that a great deal of international guests "responded positively to what they see and hear. NAB offers an open environment. We excel at informality, which is somewhat different from the way things are done in other countries." *

This year, attendees are invited to attend over 50 panels separated into three facets of broadcasting: management/operations, sales/marketing and programming. In addition to these panels, NAB also offers technical/engineering seminars for an additional price for those who want to learn how to maximise performance of their present AM system, how to deal with technology changes and how to prepare for the coming of digital radio, including a comparison of different DAB services available.

None of the panels at the NAB Radio show address the specific issues European radio is facing, but this should not be seen as negative, claims Harutunian. "None of the seminars or panels are focussed on any particular radio scene, but treat radio as a generic product. That is what gives it relevance. We all work for one medium; we have common problems and common approaches. DAB is important for anyone interested in seeing and learning a different approach."

**Mary Weller**

**NAB Sessions Of Value To European Attendees**

**October 11**

**Engineering Management Seminar:**

Making Change Work For You*

**October 12**

**Motivating Your Air Talent (Dan O'Day)**

Youth Market Sales Workshop

Mature Market Sales Workshop

Hispanic Market Sales Workshop

PD to GM And Beyond

**October 13**

**The State Of Radio Sales—Industry Address**

Making Satellite Programming Sound Local

Straight Talk For Industry Leaders

Soup To Nuts: Programming Tools You Need

The Digital Radio Seminar: Preparing For DAB*

**October 14**

**Key Client Categories—**

Everything You Need To Know

Radio Stunts:

For Entertainment? Promotions? Ratings? Arrests?

Pushing The Envelope:

Where Do You Draw The Line?

The AM Antenna Seminar*

**October 15**

**Retail Merchandising Reality:**

What Every Manager Must Know

Morning Show Sidekicks

Top Talent Critique Of Air Talent Tapes

Jocks In Space: Networking Your Programme

The AM Antenna Seminar, part II*
sweet heart, but on the inside she has the warm heart of a soul sister. As the umbilical single it’s not exactly revolution ary, but adequate.

A HOUSE of HARD THINGS
PRODUCER: Phil Thornally
Those double single packages get more interesting with each release. The A-track on a Slade ’70s shout-along album. As a bonus you get T-Rex, Donna Summer and Damiani numbers.

NICK HOWARD
Everybody Needs Somebody - Bell
PRODUCER: Tommy Faragher/Lust Golden
Teen bands are ruling, but that’s no reason not to try for yourself. Try to imagine a one-man East 17 singing in a Deep vein, and you got the picture.

INNOCENT
Summertime - WEA
PRODUCER: Ion Lewis/Too-Tee Harvey
Alright, the timing of this release is debat able—everybody always the summer is already forgotten? Listening to such sunny reggae is like looking at your holiday pictures on a rainy day.

THE LADY OF RAGE
Afro Puffs - Death Row
PRODUCER: Dr. Dre/Daz
The female element out of Dre’s and Snopp’s posse now shows as a solo artist with a streetwise rap track on a repetitive F-punk synth baseline taken off the Above The Rim soundtrack.

M PEOPLE
Elegantly American EP - deConstruction
PRODUCER: M People
For many Europeans the words “elegant” and “American” might contradict each other. What they get here is One Night In Heaven, seen through the eyes of American producer/remixer David Morales.

JULIET ROBERTS
I Want You - Cooltempo
PRODUCER: Dancin’ Danny D
“Caused violent” makes a striking intro to the “monster album edit” only, without any other. Here the “single remix” of the fast song for daytime radio play.

PERCY SLEDGE
Love Come Knockin’ - Sky Ranch
PRODUCER: Soul Davis/Barry Goldberg
How many comeback songs have we heard brothers out of the ’60s in a deplorable state due to wrong producers and song material? Here with the skeleton-line mix in Stax style as it should be! Radio 32/Zweck (Switzerland) head of PD Ralph Wicki fell for the combination of soul, melody and vocals. “There’s nothing new about it, but maybe that’s the great attraction of it. Because of its simplicity it doesn’t demand too much from our listeners either. One play daily is our prescription.”

TAKE THAT
Sure - RCA
PRODUCER: Brothers in Rhythm
International stardom is not enough. Concerns about the credibility factor are the latest craze in televend. Yet through Sure’s hit and raw swingbeat production even Take That enemies will have to give in.

DADA
American Highway Flower - I.R.S.
PRODUCER: Jason Corsanadvad L.A. trio shows a good mix of conventional rock with radio smart hooks and a dash of familiarity. With most songs packed into powerchordings, the importance of a captivating melody is never lost, best exemplified by the Byrds-inspired Feet To The Sun, the brash chorus of Feel Me You Don’t (You Don’t Fucking Touch Me!) and the soft, Beatles-like 8 Track. Other airplay friendly tracks include All I Am and Scum. A worthy follow-up to the debut Pazzle.

JADE
Mind, Body & Song - Giant
Get down on it. Romance is in the air with the new jill swing trio specialised in love ballads with indisputable sex appeal. Bedroom doesn’t make any secret of their intentions. To avoid the couch potato lover’s image, they sometimes opt for more action. The single 5-4-3-2-1 (You Time Is Up) demands a more dynamic attitude from our sweethearts, and so does Hangin’. Don’t confuse the plea for peace What’s Going On with the Marvin Gaye classic. But the required social engagement does slip in, news snippets about juvenile violence and pregnancy—a literal embodiment of music for the mind and the body.

LYLE LOVETT
I Love Everybody - Carib
PRODUCER: lyle Lovett/Billy Williams
More in the news because of his wife, it was high time for a new album to draw the attention to what really matters, his unrivalled musical craftsmanship. By the way, the 18 songs here date from his pre-record ing artist days. The instrumentation is as sparse as on his first albums, while his observations of human life are as sharp as ever. Long overdue phone conversations (Hello Grandma), jealousy of other guys (Skinny Legs), a hint from colleague Robert Earl (Record Lady)—it all sounds so natural coming out of his mouth. If the words to Cereges Like Me would be true, the world would be full of top-rate singer/songwriters. We know better than that.

MUSIC & MEDIA OCTOBER 15, 1994

New Releases

Are You Ready - 4th & Broadway
PRODUCER: Errol Henry
Get ready for a singer with a Whitney or Whitney reach. Unintentionally the “Drummond Bass Old Skool” remix of the upbeat song uncovers the evolution of plain ’80s soul to swingbeat.

TONY BENNETT & ELVIS COSTELLO
They Can’t Take That Away From Me - Columbia
PRODUCER: David Kahne
Like the Spanish monks, old crooner Bennett is hip among grazers who also need some peace. Hopefully by this Gershwin song, their attention span will last a little longer for Costello too.

ANDREA BOCELLI
Vivere - Sugar
PRODUCER: Celso Velli
With his opera talent Bocelli opened doors in the Benelux, but now with Gerhardino Trovato on his side he goes for the traditional Italian passionate pop ballad with a rocky edge.

THE BRAND NEW HEAVIES
Spend Some Time - frr
PRODUCER: The Brand New Heavies
Never lose momentum is one of the most important adages in pop music, and this acid jazz ensemble realises this fully by producing some of the “monster album edit” only, without other. What they get here is One Night In Heaven, seen through the eyes of American producer/remixer David Morales.

CHRIS DUARTE GROUP
My Way Down - Silvertone
PRODUCER: Dennis Herring
Silvertone’s celebration of October “month of the blues”—in which a new Buddy Guy album comes out—couldn’t start better than with this young Steve Ray Vaughan-styled guitarist. Funkie?

PAULINE HENRY
Revolution - Sony Soho Square
PRODUCER: Mike World/Scott Kennedy/Cay Boylls
From the outside she’s the archetype rock chick, but on the inside she has the warm clue towards the harmonic blues set you positively get. We’ve always reckoned little Walter Jacobs was Mr. Whammer Jammers main man, and hell yes, three of his compositions are listed here. Bluesetme mainly means a good time, best shown by this two buddies teaming up his “callus to put some override” in the Muddy Waters slow blues Thats The Stuff You Gotta Watch.

MASSIVE ATTACK
Protection - Circa
PRODUCER: Nollei Hopper/ Massive Attack
All the damage to good music brought on by so many dance outfits is entirely made up by this album. The Hopper troop shows that dance minds and musically don’t have to be antagonistic. Sparse are the arrangements, ambient is the feel, but less is more in their adventurous universe. Even Everything But The Girl’s Tracey Thorn sounds liberated within this concept (Better Things and the title track). En passant we learn that ground breaking new music and bottles of wine aren’t necessarily hostile in well.

MOONFLOWER
The Real Thing - Columbia
PRODUCER: Jean Monso
It’s a re-styled Jeanny’s Wild Obsession, the Dutch band which enjoyed one minute of fame on Polydor UK. Eyecatcher is still that dance minds and the musical director is the same too, Jean Monso. Bowie’s Life On Mars shines through on the repre sentative first single Angel. Various tastes—“Motown” on She Doesn’t Love You Anymore and “Sisters Of Mercy” on Head Above The Heart—add up to a very complete pop album.

ROBERT PALMER
Honey - EMI
PRODUCER: Robert Palmer
With some singers you’re never sure how serious they take their career. Right when you’ve written off the eternal nobleman as a lost crooner, he returns with a vengeance. Surrounded by ambitious musicians— primarily Extreme guitarist Nuno Bettencourt—he has provided his most inspired album to date. No doubt the R.E.M. “punks,” then what’s the best title for Palmer? Hungry for artistic revenge, the variety of styles is incredible. Honey B is African-moulded pop, Girl U Know means nuclear rock, condensed in just over two minutes. Okay, there’s some candidly romantic too (Honestmoon), but he’s never in the danger zone reserved for pitiful burn-outs.

LIZ PHAIR
Whip Smart - Matador
PRODUCER: Liz Phair
Liz Phair’s well-applaused debut Exile On Granville, Phair returns via a major distribution deal but has lost nothing of her charm and bite. Her concise songs are delivered bare to the bone, but behind the in-your-face arrangements, some clever and sticky hooks are hidden. Supernova, Support System, Doggs O.L.A. and Whip Smart (that deserves to get a commercial single release) are all prime contenders for playlist acceptance. If pop-rock programmers look on the look-out for something special and quirky.

Remember music is the only thing we have to make the nightmare a little easier to bear.

Tony Bennett

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or program suitability. Abbreviations used include: EHR, A, R, Rock, D (Dance), (C) Country, (J) Jazz, EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Rubber Till/Machyck Bakker, Music & Media, PO Box 9207, 1000 AA Amsterdam, Holland.

16
Yello Rides A Zebra And Gives Shareware Samples

GERMANY
by Robbert Tiffi

The race for the most-sampled artists in history will probably end up in a photo-finish for James Brown, Phil Collins and Swedish electronica outfit Yello. Knowing their own position of market leaders of "stolen moments," gentleman MC Dieter Meier and computer pilot Boris Blank have given away the samples of How How, the first single off the new album, Zebra before-hand.

That baritone sax-inseminated track is issued in four different CD singles, containing interpretations by prominent remixers such as Fluke and Plutone. The Breaks, Beats & Loops edition for professionals, The Y Pepe, sums up exactly what the synths revolutionaries do and expect from "their" users. Toying with sounds is what it is. Various remix competitions, among which a nationwide one on German video outlet Viva, are being tied in with that idea.

Interactivity, the word is out again, and yes, our loonies have even logged in the Internet and CompuServe networks. As of September 1, the world can download Yello information and samples, why? In December the entire planet can communicate with Mr. Meier himself via E-Mail.

With so much promotion activity handled by the creative duo itself, the question arises if there is anything left for Photogram Germany to do besides release the album. Repertoire manager alternative: Terrence Reuber assures there is plenty work ahead of him.

"Of course there is the traditional campaign with a strong in-store presence for the existing fan base, but a major competition we'll run a competition in the shops whereby a Fiat Cinquecento in the Zebra colours is the first prize." Another striking promo gadget is the limited "metal box" edition, consisting of the CD plus a Crash watch, assembled of recycled material only. "It's where F.R.I.S. meet F.R.I.M. [fully recycled industrial sounds and materials]," as Meier himself puts it.

"But the main idea of the campaign," continues Reuber, "is to reach the young generation which isn't familiar with Yello at all. Since Yello is synonymous with the future, the network services offered will be appealing to youngsters who can't get through with computers. About 300,000 people in Germany—and three million worldwide—with an average age between 17 and 25 use these systems quite regularly. And we want them to get in touch with Yello, one way or another."

Yello manager Peter Zumsteg strongly emphasizes the importance of this direct contact. "When I came in two years ago, I first wanted to find out where we exactly stand. It appeared that they were very popular with the big DJs of our time, but that the act itself is still a mystery to the general public. Gaps between albums were too long, often three years. Of course the interest in the back catalogue has stayed alive, but a bit of continuity was desperately needed."

 unified kingdom
by Miranda Watson

It's two years now since East 17 hit the UK music scene with their debut album Walthamstow and gave a frustrated UK press the headline story they were waiting for: the battle of the giant teenie giants.

Now they're back with a raunchy new album. East 17 present a tough, gritty image, their music has a definite edge to it and they speak out against racism and polluting the environment, issues which concern today's youth.

East 17's Street-Cred Takes The World By Steam

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Music

**VARIUS MANX**

EMG - Zec Zoo (CD) (Poland)

These melodic rockers, who won the prestigious Spitot Grand Prix Festival earlier this year, use this album—their third—to introduce the new lead singer. Stylistically, they owe a lot to '70s British art rockers such as Yes and Genesis, but unlike their examples they try to succeed in a compact, do-wow arena like Father Peter and the opening Tokyo. Contact Dorota Piskorska at tel: (+48) 2.617 5050; fax: 2.617 1145.

**WAYNE MARSHALL**

Ooh Ahh (G-Spot) Southern (UK)

PRODUCER: Wayne Marshall

This gorgeous, sensual ballad is already a bit of a cult hit among R&B devotees in the UK. Its potential is far bigger than that, however, because additional mixes and a proper promotional support could send it to the top of the US pop and R&B charts.

Contact Orlando Gittins at tel: (+45) 956.506.711.

**1 TRAVEL**

Breakout (Out The Door - Big My Heart) [Australia]

PRODUCER: Emma Den Tiel/D. J. Vmeer

Californian '70s rock is the main inspiration for this reunited Dutch band. The comeback single is a catchy midtempo rocker in a Byrds tradition. With its strong hook, it boasts considerable pop appeal.

Contact Jan de Leeuw at tel: (+32) 526.66 884; fax: 3204.432.54.

**HAMELT**

Sanetario De Munecas - Romic (CD) Spain

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**FABIO B.**

Yaglo Ardello El Mor - Impulse/Media (Italy)

PRODUCER: Gionfranco Boradino

The intention behind this project was to come up with a wholly different approach to Italian music. Aided by the country's best-known dance producer, Fabio B. successfully fuses Italian pop in a traditional canzone sense with Italo house. It's an appealing move to go upmarket.

Contact Angela Maffinelli at tel: (+39) 30.258.2353; fax: 30.258.2161.

**CLEAN DIRT**

Clean Dirt - Lukasiche (CD) (Switzerland)

From the land that gave us Krokus and more recently Gothard comes this bunch of technically skilful traditional hard rockers, who practice their craft with clockwork precision. Accuracy and a clear crystal production are especially well-suited for this style, he ballads such as Time Was or the uptempo material.


**Music Market Place**

**DYLAN'S DELITE - STEPHANIE DENHAM**

Stephanie Denham, head of music at Radio Wyvern/Worceser schedules what is basically an ACE station but also finds room to steer off the beaten track when the occasion arises. 'Because this is roughly the top 11th agricultural area, I can incorporate folk and country tunes, and tend to go down well. Emmylou Harris' haunting version of Ray Charles classic You Don't Know Is a fine example of this. Among the current that stand out I must count Bryan Ferry's You Painted Smile and Fireworks by Roxette. "I tend to pick records by gut feeling because it works very well for me", she explained.

I started playing the Youssou N'Dour and Neneh Cherry cooperation 7 Seconds four months ago, because I felt it was an absolute winner. The same applies to Joshua Kadison's lovely Jessie which I programmed as soon as it was first released in March. It would do anything but I just stuck with it nonetheless; and now it's re-launched. Future titles of mine include Huey Lewis' But It's Alright and Lauren Christie's Color Of The Night (Mercury).

**EUROCHART HOT 100 SINGLES**

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**EUROCHART TOP 100 ALBUMS**

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**EUROCHART BREAKIN' & ENTERING**

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**VYNLDC**

The Kiss - Chime're (UK)

PRODUCER: Sonco

Preceded by the single Face The Future, this violinist continues her quest for the unorthodox. Once again, the five-string electric violin generates all instrumental parts. The music ranges from dark and moody such as in the case with Ruby's Tear, which brings back memories to Classic Netherlands Can Dance, to bright and upbeat such as Catarina and Wise Up. Contact Chris Melloy at tel: (+44) 7.365 5724; fax: 7.386 0701.

**A/Z Indexes**

**Music & Media**

October 15, 1994

AmericanRadioHistory.com
THE NEW SINGLE

SPECIAL EDITION 2 CD's FOR THE PRICE OF 1

Includes "LOVE IS ALL AROUND" From MTV's Most Wanted
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<td>Crash Test Dummies - Arista (Island)</td>
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<td>Shampoo - Food (Island)</td>
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<td>D.J. Butts - Fresh (Fresh/EAMS)</td>
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<td>Voorbiiri Anne De Rooy - Ik Ben Zo Blj.</td>
<td>Paul De Leon - Vanagram (Various)</td>
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<td>Acid Folk</td>
<td>Peter Paul &amp; Mary - LUP (EMI)</td>
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<td>Jessie</td>
<td>Rachel Sadikson - SIK (Joshuaconsulta/Seymour Glass/EIM)</td>
<td>A &amp; R NLS ERI U.K.</td>
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**SALES BREAKER** indicates the single regains the biggest increase in chart points.

The Eurochart Hot 100 Singles is compiled by BPM Communications BV and based on the following national singles sales charts: DN (UK); Bundesverband Der Phonographischen Industrie (Germany); SNEP (France); Musics E Dischi (Italy); De Nederlandse Top 40 (Netherlands); DR (Denmark); NRJ (France); Media Control/Musikmarkt (Switzerland); Sverigetona (Sweden); IFPI (Ireland); UNEMA (Portugal); ARIA Top 30 (Australia). Radio Control/Marksmark (Switzerland); CBC (Canada); RPM Communications BV - all rights reserved. The Eurochart Hot 100 is a trademark of BPM Communications BV used with permission.
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**SALES BREAKER**: Indicates the album registering the biggest increase in chart points.

**COUNTRIES CHARTED**:
- England
- France
- Germany
- Italy
- Spain
- Sweden
- Switzerland
- United Kingdom
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"A bright, brisk and breezy romp through mainstream pop's left field" - TIME OUT.

"The Seeds are blooming marvellously" - INDEPENDENT.

**Lightning Seeds**

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ZEBRA
The brilliant all new album from Yello.
Featuring: DO IT - HOW HOW TREMENDOUS PAIN - FAT CRY

Worldwide release: October, 17th.
Massive marketing throughout autumn including 4 weeks MTV ad campaign (starting in November).

ZEBRA if you can®
The beautiful new single
From his forthcoming album
Fields Of Gold...
The Best Of Sting 1984-1994

Airplay

Station Reports

MODERN SOUL
Maurice Abou - "Tell Me"
Nico Heine - "The Ride"

COLORFUL
P.D.O.

AMERICAN SALSA
Pico - "Hey Yeah"
Scorpio - "The Salsa"

STING

REGULARS

OCTOBER 15, 1994

AmericanRadioHistory.com
**Station Reports**

**MIDO** (Poland, G)
- Toto
- No Doubt "Hey You"
- No Doubt "Man's Not No Good"

**ARHI** (Slovakia, A)
- Airplay
- "Sheryl Crow"
- "I Don't Wanna Love Nobody But You"

**RADIO ZET**
- "I Don't Wanna Love Nobody But You"
- "Man's Not No Good"
- "Hey You"

**KROKUS** (Germany, A)
- "I Don't Wanna Love Nobody But You"
- "Hey You"
- "Man's Not No Good"

**HOLLAND**

**A List**
- Reto Veroni - DJ/Producer

**Power Play**
- Reto Veroni - DJ/Producer
- Reto Veroni - DJ/Producer

**RADIO 3**
- "I Don't Wanna Love Nobody But You"
- "Man's Not No Good"
- "Hey You"

**ALL**
- Reto Veroni - DJ/Producer
- Reto Veroni - DJ/Producer
- Reto Veroni - DJ/Producer

**RECORDS**
- "I Don't Wanna Love Nobody But You"
- "Man's Not No Good"
- "Hey You"

**AIRPLAY**
- "I Don't Wanna Love Nobody But You"
- "Man's Not No Good"
- "Hey You"

**USA**
- "Stop" (Depeche Mode)
- "Personal Jesus"
- "Enjoy The Silence"

**Airplay**
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**Sheryl Crow**
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**FRENCH TV**
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### European Dance Radio EDR Top 25

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### Billboard Singles USA Top 25

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<tr>
<td>25</td>
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</tr>
</tbody>
</table>
Airplay

1. NORTHWEST
   \[\text{PLATINUM}\]
   - EUROPE \text{3 Network} (Polska)
   - FRANCE \text{INTER} (Paris)
   - \text{RADIO JUNIOR} (London)
   - \text{BROOKWOOD NETWORK} (Polska)
   - DAZZLE (London)
   - \text{SMACK DASH} (London)
   - \text{YELLOW} (London)
   - \text{GREY} (London)
   - \text{YELLOW} (London)

2. CENTRAL
   \[\text{PLATINUM}\]
   - \text{ANTHONY BARNES} (London)
   - \text{ANTHONY PETERS} (London)
   - \text{ERIK H.} (Copenhagen)
   - \text{LENNIE V.} (London)
   - \text{NORD} (Munich)
   - \text{RB} (Basel)
   - \text{RADIO M} (London)
   - \text{SILVER} (London)
   - \text{GOLD} (London)

3. WEST
   \[\text{PLATINUM}\]
   - \text{BRIAN H.} (Basel)
   - \text{BRIAN M.} (Basel)
   - \text{BRIAN P.} (Basel)
   - \text{BRIAN R.} (Basel)
   - \text{BRIAN T.} (Basel)
   - \text{BRIAN W.} (Basel)
   - \text{BRIAN X.} (Basel)
   - \text{BRIAN Y.} (Basel)
   - \text{BRIAN Z.} (Basel)
   - \text{BRAN Z.} (Basel)

4. NORTH
   \[\text{PLATINUM}\]
   - \text{ANTHONY DRUM} (London)
   - \text{ANTHONY DREX} (London)
   - \text{ANTHONY K.} (London)
   - \text{ANTHONY L.} (London)
   - \text{ANTHONY R.} (London)
   - \text{ANTHONY S.} (London)
   - \text{ANTHONY T.} (London)
   - \text{ANTHONY W.} (London)
   - \text{ANTHONY X.} (London)
   - \text{ANTHONY Y.} (London)

5. WEST CENTRAL
   \[\text{PLATINUM}\]
   - \text{BRIAN J.} (Basel)
   - \text{BRIAN K.} (Basel)
   - \text{BRIAN L.} (Basel)
   - \text{BRIAN M.} (Basel)
   - \text{BRIAN N.} (Basel)
   - \text{BRIAN O.} (Basel)
   - \text{BRIAN P.} (Basel)
   - \text{BRIAN Q.} (Basel)
   - \text{BRIAN R.} (Basel)
   - \text{BRIAN S.} (Basel)

6. SOUTHWEST
   \[\text{PLATINUM}\]
   - \text{BRIAN T.} (Basel)
   - \text{BRIAN U.} (Basel)
   - \text{BRIAN V.} (Basel)
   - \text{BRIAN W.} (Basel)
   - \text{BRIAN X.} (Basel)
   - \text{BRIAN Y.} (Basel)
   - \text{BRIAN Z.} (Basel)

7. SOUTH
   \[\text{PLATINUM}\]
   - \text{ANTHONY A.} (London)
   - \text{ANTHONY B.} (London)
   - \text{ANTHONY C.} (London)
   - \text{ANTHONY D.} (London)
   - \text{ANTHONY E.} (London)
   - \text{ANTHONY F.} (London)
   - \text{ANTHONY G.} (London)

8. EAST
   \[\text{PLATINUM}\]
   - \text{ANTHONY H.} (London)
   - \text{ANTHONY I.} (London)
   - \text{ANTHONY J.} (London)
   - \text{ANTHONY K.} (London)
   - \text{ANTHONY L.} (London)
   - \text{ANTHONY M.} (London)
   - \text{ANTHONY N.} (London)
   - \text{ANTHONY O.} (London)
   - \text{ANTHONY P.} (London)
   - \text{ANTHONY Q.} (London)

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

M&M's (formerly called AMRB) is a leading provider of radio station reporting services for radio stations, music companies, and advertisers. The rankings are based on listener data collected through surveys and other methods such as online listening and mobile apps. The following is a list of the top-ranked radio stations in different categories:

- **1. NORTHWEST**: Icarus (England), Thames (England), and Highlands (Scotland)
- **2. CENTRAL**: German-Langauge areas (Germany, Austria, Switzerland, Luxembourg)
- **3. WEST**: France, Belgium, and Luxembourg
- **4. NORTH**: Scandinavia (Sweden, Denmark, Norway, Finland)
- **5. WEST CENTRAL**: Dutch-language areas (Netherlands, Belgium, Luxembourg)
- **6. SOUTH**: Italian-language areas (Italy, Switzerland, Liechtenstein)
- **7. SOUTHWEST**: Russia, Poland, and the Baltic States
- **8. EAST CENTRAL**: Poland, Czech Republic, Slovakia, and Hungary
- **9. EAST CENTRAL**: Russia, Ukraine, and Belarus
- **10. NORTHEAST**: Russia, Finland, and Norway
- **11. EAST**: Russia, Kazakhstan, Kyrgyzstan, and the rest of the former Soviet Union
- **12. PAN-EUROPEAN**: European countries

**Regions**

1. **1. NORTHWEST**: includes British islands (United Kingdom, Ireland)
2. **2. CENTRAL**: German-language areas (Germany, Austria, Switzerland)
3. **3. WEST**: France, Belgium, Luxembourg
4. **4. NORTH**: Scandinavia (Sweden, Denmark, Norway, Finland)
5. **5. WEST CENTRAL**: Dutch-language areas (Netherlands, Belgium, Luxembourg)
6. **6. SOUTH**: Italian-language areas (Italy, Switzerland, Liechtenstein)
7. **7. SOUTHWEST**: Russia, Poland, and the Baltic States
8. **8. EAST CENTRAL**: Poland, Czech Republic, Slovakia, and Hungary
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**Media & Music** October 15, 1994

AmericanRadioHistory.com
Men consume radio very differently; they want to know what time it is, and want to have facts; women are concerned more with feeling good, being mellow.

— Katy Turner, Viva AM

When you tune in you are not constantly aware that we are ‘a woman's station.
We produce intelligent music-based programmes which women enjoy listening to just as much as men.

— Mary Crouch, P4

Hello and Cosmopolitan. Just as lots of men read Cosmopolitan, a lot of men will also enjoy Viva's programming.

Female Radio Consumption Is Different

The tradition of building all programmes around the back bone of age categories may not be as reliable as programmers think, argues Turner. The age difference between a 16-year-old schoolgirl and a 36-year-old businesswoman is far less important to the way they think, than their gender. "Let's face it, men and women are very different. Put 25 women together in a room for half an hour and they will start talking about relationships almost immediately. Do the same with 25 men and they will talk about sport, music, and probably won't know each other's name at the end of it.

"Men consume radio very differently; they want to have facts; women are concerned more with feeling good, being mellow."
Dischi Ricordi (continued from page 1)

and will be responsible for the establishment of a cultural foundation to preserve the company's historically important musical archives. These include original manuscripts from Italian composers such as Rossini, Donizetti, Rossini and Verdi.

BMG's buy-out of Ricordi, which operates Italy's largest independent label Dischi Ricordi, has provoked a vocal outburst of talk between Italy's independent trade group AFI and the IFPI recognized federation FIMI, which represents the country's major labels, regarding a possible reunification of the two bodies.

While Dischi Ricordi remains a member of AFI, it is considered inevitable that it changes to become a FIMI affiliate, joining its new parent company BMG. Ricordi's 16% market share represents the majority of AFI members' total share of 25% of Italy's music market.

FIMI was formed two years ago, when Italy's majors broke away from AFI claiming that they were under-represented despite having a majority market share.

FIMI president and CGD MD Gerolamo Cacci Dominelli denied that reunification was imminent; however, AFI secretary Franco Crepaz acknowledged that talks were underway and that results could be achieved within a month if the terms are correct.

Several independents who are unhappy about a possible quick agreement have intimated that they might form their own splinter association if they disagree with terms agreed by AFI and FIMI.

Meanwhile, confusion surrounds a statement made to the Italian press by Michael Dorfmann, CEO of BMG Entertainment. He told reporters that BMG intended to sell off several of Ricordi's non-rural assets including its 22 record shops. A spokesman for Ricordi denied that the retail chain was up for sale, adding that the Ricordi group would stay intact as part of the sale agreement.

Celenlano (continued from page 1)

NRI/Rix (continued from page 1)

In the past year NRI has proven itself as Sweden's most successful commercial radio network, gaining 14% of daily listeners in Stockholm alone. Its highly professional EHR formatting has given it a clear lead over commercial rivals.

Rix has fared less well and has been experimenting with different formats in an effort to find a niche in the market. This has led to a situation where formats have varied considerably, including classical, ACE and gold programming. One RUAB survey showed it had gained less than 9% of daily listeners in Stockholm but had been more successful in Sweden's smaller towns.

The net's lack of cohesion led to Rix's dissolution of its national sales house in July, and a move to selling on a station-by-station basis. The company has been searching for an advertising partner since then.

In the latest attempt by Rix to improve local ratings, its Stockholm station underwent a much publicized revamp in September with its own gold format and a name change to Vinyl 107.

This transformation will now be mirrored as part of a relaunch for the entire network, which will be marketed as a unit under one name and one format.

Between them, the two networks have some $570,000 daily listeners nationally, serving a broad age group. They are expected to purchase time on the next round of Swedish frequency auctions to be held in November.

General manager of NRI Sweden Bertil Damborg says, "Our cooperation will be a significant contribution to an even stronger media, where obvious alternatives are necessary."

NRI has stations in Stockholm, Göteborg and Malmo and has recently begun broadcasting on two newly acquired frequencies, Radio H in Halmstad and Radio Nordost in Kristandstad. Rix has been streaming via 14 stations, including the three main cities. According to the new deal Rix will transfer its frequencies in Umeå and Eskilstuna to NRI.

Radio Club '91 Sponsors Second Neapolitan Blues Festival

Naples regional EHR Radio Club '91 sponsored the second annual edition of the city's blues festival Marechiaro Blues at the end of September.

This year's festival featured a special set from Neapolitan bluesman Eduardo Bemotta, who performed a string of his hits accompanied classically with a stringed quartet. Before presenting tracks from his latest album Sem Non Fare Fiori (Verga) with his own band.

Guitar hero Alvin Lee relived his famous Woodstock solo with Ten Years After and accompanied versions of some steamy blues classics. James Seuse, nicknamed Naples' James Brown, performed an Absolutely blues with the many local R&B artists on this year's bill along with Modena's Ladri di Bicchette.

Italian MD Edo P at Radio Club '91 said that the strong line-up of local blues and R&B talent proved that Naples is the blues capital of Italy, and confirmed his station's commitment to local talent. MD
## EHR Top 40

<table>
<thead>
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<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>New Adds</th>
</tr>
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<tbody>
<tr>
<td><strong>Amy Grant</strong>/Lucky One (A&amp;M)</td>
<td>50/3</td>
<td>15</td>
<td>3</td>
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<tr>
<td><strong>Lightening Seeds</strong>/Lucky You (Ep)</td>
<td>40/3</td>
<td>3</td>
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<tr>
<td><strong>Swing Out Sister</strong>/La La Means I Love You (Fontana)</td>
<td>38/5</td>
<td>2</td>
<td>2</td>
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<tr>
<td><strong>2 Unlimited</strong>/No One (Bye)</td>
<td>36/12</td>
<td>2</td>
<td>2</td>
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<tr>
<td><strong>Big Mountain</strong>/Sweet Sensual Love (Giant)</td>
<td>29/2</td>
<td>2</td>
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<tr>
<td><strong>Michelle Gaye</strong>/Sweethess (RCA)</td>
<td>33/6</td>
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<td><strong>Redeye/No Eye</strong> (Jive)</td>
<td>33/6</td>
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<tr>
<td><strong>Naomi Campbell</strong>/Love And Tears (Ep)</td>
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<tr>
<td><strong>Brian Ferry</strong>/Your Painted Smile (Virgin)</td>
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<tr>
<td><strong>Gloria Estefan</strong>/Turn The Beat Around* (EMI)</td>
<td>29/12</td>
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<td><strong>Dr. Alban</strong>/Let The Beat Go On (Cheiron)</td>
<td>30/4</td>
<td>2</td>
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<td><strong>Sinead O'Connor</strong>/Fire On Babylon (Ensign/Chrysalis)</td>
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<td><strong>Soundgarden</strong>/Black Hole Sun (A&amp;M)</td>
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<tr>
<td><strong>Tony Stewart</strong>/Do It (Cleveland)</td>
<td>30/2</td>
<td>2</td>
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<tr>
<td><strong>Jessica Jackson</strong>/Lover (SBK)</td>
<td>29/2</td>
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</table>

### Chart Notes

- The EHR "chardsound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to A&R for the first time. Songs which have reached even new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay if the size of hit, song, label, artist, indicates new entries in Chartbound. Credit to A&R Communications (V) for more information.

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## Madonna's Manoeuvres

It doesn't really come as a surprise that this week's Radio Active award is claimed by Madonna, whose Secret made a majestic entrance last week with the highest amount of adds ever scored (48). This week again, the song enjoys the largest number of adds, earning it the status of Most Added leader for the second consecutive time. Secret also performs this week's highest leap in terms of positions, jumping up 11 places from number 17 and landing in the middle of the Top 10 this week.

Madonna's new single is especially growing in Denmark, Italy, France, Sweden and Belgium and is being playlisted now in 19 European territories. Italy shows the best penetration figure (87% of M&M's EHR reporters), followed by Denmark (70%), the UK (60%) and Norway (55%). On a regional level, the track is best exposed in the South, where it climbs to the top spot this week. In the North the record is already top 3 (see Regional Airplay, page 35).

British teen act Take That grab the highest new entry in the EHR Top 40 at number 32 with Sure, the first single to be included on their forthcoming third album, which remains as yet untitled. Most of the rest of the chart is made up of the song. The story of the song, the first single from the album, is not less than 53% of its comprises of platinum-ranked stations. This explains why the song enters relatively high with only "32 stations at its side. As yet it is playlisted in merely six European countries, generating the best penetration rates in the UK (65%), Italy (60%), Belgium, Denmark, Germany and Holland are the remaining four. When talking regions, Take That's new material is already number 11 in the South and number 12 in the Northwest (see Regional Airplay).

The song, the second single from the same-titled second album from that other British teen act East 17, is also making good moves on EHR. The song enters the top at number 18 in its second chart week, relying on a solid point-gain (the second-best of the week), due to 14 weighty adds and a handful of conversions to a higher rotation level. East 17 is playlisting in 17 countries and, just like their fellow countrymen Take That, they meet good response in their homeland (70% penetration) and Italy (53%). Unlike the former, however, they can already boast conquering Dutch EHR—in Holland they register a remarkable 100%. The group had four EHR hits before, of which Around The World was highest, peaking at number 5 earlier this year. (For more details on East 17, see "Marketing The Music," page 17).

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## MOST ADDED

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<td><strong>Eurythmics</strong>/Girlfriend</td>
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<td><strong>Ludacris</strong>/Candy Shop</td>
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<td><strong>N Hex</strong>/Shut Me Up</td>
<td>15</td>
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<tr>
<td><strong>Rick Juggling</strong>/Shake What You Got</td>
<td>13</td>
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## New Top 30 Containers

- **Foreigner**/White Line
- **Kiss FM**/A New Day
- **Traffic**/Come Find Out Women
- **Therapy**/Forever

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## Chartbound

- **Amy Grant**/Lucky One (A&M) 50/3
- **Lightening Seeds**/Lucky You (Ep) 40/3
- **Swing Out Sister**/La La Means I Love You (Fonto) 37/5
- **2 Unlimited**/No One (Bye) 36/12
- **Big Mountain**/Sweet Sensual Love (Giant) 34/2
- **Michelle Gaye**/Sweethess (RCA) 33/6
- **Redeye/No Eye** (Jive) 33/6
- **Naomi Campbell**/Love And Tears (Ep) 33/3
- **Brian Ferry**/Your Painted Smile (Virgin) 39/2
- **Gloria Estefan**/Turn The Beat Around* (EMI) 29/12
- **Dr. Alban**/Let The Beat Go On (Cheiron) 30/4
- **Sinead O'Connor**/Fire On Babylon (Ensign/Chrysalis) 30/2
- **Soundgarden**/Black Hole Sun (A&M) 30/1
- **Tony Stewart**/Do It (Cleveland) 30/2
- **Jessica Jackson**/Lover (SBK) 29/2

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## Airplay

- **Amy Grant**/Lucky One (A&M) 50/3
- **Lightening Seeds**/Lucky You (Ep) 40/3
- **Swing Out Sister**/La La Means I Love You (Fonto) 37/5
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- **Sinead O'Connor**/Fire On Babylon (Ensign/Chrysalis) 30/2
- **Soundgarden**/Black Hole Sun (A&M) 30/1
- **Tony Stewart**/Do It (Cleveland) 30/2
- **Jessica Jackson**/Lover (SBK) 29/2

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## October 15, 1994

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AmericanRadioHistory.com
**BORDER BREAKERS**

<table>
<thead>
<tr>
<th>Week</th>
<th>WOCE</th>
<th>Artiste/Title</th>
<th>Original Label</th>
<th>Region Of Signing</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
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</thead>
<tbody>
<tr>
<td>17</td>
<td>13</td>
<td>REDNEX/Cotton Eye Joe</td>
<td>Mercury</td>
<td>NE</td>
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<td>18</td>
<td>14</td>
<td>BON JOVI/Always</td>
<td>Columbia</td>
<td>SW</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>19</td>
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<td>NINA WEBBER/Baby</td>
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<td>16</td>
<td>POISON/Everybody</td>
<td>Columbia</td>
<td>SM</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>JOHN MELLENCAMP &amp; ME'SHELL NDEGEOCELLO/Wild Night</td>
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<td>NW</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>22</td>
<td>18</td>
<td>PRINCE/Trying To Save Us</td>
<td>Columbia</td>
<td>SW</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>23</td>
<td>19</td>
<td>CHER/Strong</td>
<td>Columbia</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>24</td>
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<td>TWIN TUNES/In Your Eyes</td>
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**CHANNEL CROSSTOVERS**

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

<table>
<thead>
<tr>
<th>Week</th>
<th>WOCE</th>
<th>Artiste/Title</th>
<th>Original Label</th>
<th>Region Of Signing</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>DAVE STEWART/Heart Of Stone</td>
<td>East West</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>2</td>
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<td>ROBERT PALMER/Know By Now</td>
<td>EM1</td>
<td>EM</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>3</td>
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<td>WET WET WET/Love Is All Around</td>
<td>Precious</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>4</td>
<td>4</td>
<td>ELTON JOHN/Can You Feel The Love Tonight</td>
<td>MERCURY</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>5</td>
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<td>LONDON BLACK/Can't Take My Eyes Off You</td>
<td>Virgin</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>6</td>
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<td>ROLLING STONE/What Is Strong</td>
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<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>EAST 17/Swaim</td>
<td>London</td>
<td>WC</td>
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<td>8</td>
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<td>ASHWA/Another One</td>
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<td>CHINA BLACK/Searching</td>
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<td>PET SHOP BOYS/Yesterday When I Was Mad</td>
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<tr>
<td>11</td>
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<td>DURAN DURAN/You Can Do It</td>
<td>Epic</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>12</td>
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<td>RED DRAGON/Compliments On Your Kiss</td>
<td>Mango</td>
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<td>BRAND NEW HEAVIES/Midnight At The Oasis</td>
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<td>BRED &amp; SEASON/Free On Babydol</td>
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<td>LIGHTING SEEDS/Lucky You</td>
<td>Virgin</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>16</td>
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<td>ROLLING STONE/My Only One</td>
<td>Virgin</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>17</td>
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<td>BRYAN FERRY/Your Painted Smile</td>
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<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>18</td>
<td>18</td>
<td>GUN/Word Up</td>
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<td>SWING OUT SISTER/La La (Means I Love You)</td>
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<td>WC</td>
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<td>TAKE THAT!/Love Ain't Here Anymore</td>
<td>Virgin</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>21</td>
<td>21</td>
<td>ROBERT PALMER/Know By Now</td>
<td>Virgin</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>22</td>
<td>22</td>
<td>MELANIE COLEMAN/All I Know</td>
<td>Virgin</td>
<td>WC</td>
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<td>23</td>
<td>23</td>
<td>X-ENERGY/X - Energy</td>
<td>Virgin</td>
<td>WC</td>
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<td>24</td>
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<td>EMILY BRICKELL/Good Times</td>
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<td>25</td>
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<td>GIRLS JUST WANT TO HAVE FUN</td>
<td>Warner Brothers</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
<td>80</td>
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**ATLANTIC CROSSOVERS**

The top-playlisted North American records on European radio

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<thead>
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<th>Week</th>
<th>WOCE</th>
<th>Artiste/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>YOULLOU N'DOUR FEAT. NENEH CHERRY/7 Seconds</td>
<td>Columbia</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>2</td>
<td>2</td>
<td>BOY II MEN/Till I Make Love To You</td>
<td>Motown</td>
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<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>3</td>
<td>3</td>
<td>JANGIDS/Slow Down</td>
<td>Warner Bros</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>4</td>
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<td>LUTHER VANDROSS &amp; MARIAN CAREY/Endless Love</td>
<td>Epic</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
</tr>
<tr>
<td>5</td>
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<td>MADONNINA/Secret</td>
<td>BMG</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>6</td>
<td>6</td>
<td>WHAT'S WHAT/Eternal</td>
<td>RCA</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>7</td>
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<td>JOE COCKER/The Simple Things</td>
<td>Warner Bros</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>SOPHIE B. HAWKINS/Night Beside You</td>
<td>Columbia</td>
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<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>9</td>
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<td>USA LEE &amp; NINE STORIES/Stay</td>
<td>RCA</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>10</td>
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<td>ALL 4 ONE/I Swear</td>
<td>Warner Bros</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>PRINCE/Trying To Save Us</td>
<td>Warner Bros</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>CYNDI LAUPER/Hey Now (Girls Just Want To Have Fun)</td>
<td>Epic</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>WARREN G &amp; NATE DUGG/Regulate</td>
<td>Warner Bros</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>14</td>
<td>14</td>
<td>EZI BRICKEL/Good Times</td>
<td>Warner Bros</td>
<td>WC</td>
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<tr>
<td>15</td>
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<td>JOSHUA KADISON/Picture Postcards From L.A.</td>
<td>Warner Bros</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>DON MCLEAN/Whispering</td>
<td>Warner Bros</td>
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<td>SCARY FEELINGS/Baby</td>
<td>Geffen</td>
<td>WC</td>
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<tr>
<td>18</td>
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<td>JASON MILEN/At The End Of The World</td>
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<tr>
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<td>19</td>
<td>MARIAH CAREY/You Need A Friend</td>
<td>Columbia</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>ANITA BAKER/Body and Soul</td>
<td>Elektra</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
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<td>21</td>
<td>GLORIA ESTEFAN/TURN THE BEAT AROUND</td>
<td>A&amp;M</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>A.D.A.M./One</td>
<td>A&amp;M</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<tr>
<td>23</td>
<td>23</td>
<td>BIG MOUNTAIN/Take Me Away</td>
<td>A&amp;M</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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<td>24</td>
<td>RE JOSHUA KADISON/Jessie</td>
<td>A&amp;M</td>
<td>WC</td>
<td>W.C.E.W.N.S.W.NE.S.E.E</td>
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</table>

For all artists appearing on this chart, the Region Of Signing is North America.
REGIONAL AIRPLAY  
week 24/94

The top-playlisted songs on European music radio (all formats), listed by region

**NORTHWEST**

- **Artist**/**Label**
- **Region**
- **Weekly Airplay**

**CENTRAL**

- **Artist**/**Label**
- **Region**
- **Weekly Airplay**

**SOUTH**

- **Artist**/**Label**
- **Region**
- **Weekly Airplay**

**EAST CENTRAL**

- **Artist**/**Label**
- **Region**
- **Weekly Airplay**

**SW**

- **Artist**/**Label**
- **Region**
- **Weekly Airplay**

**SWW**

- **Artist**/**Label**
- **Region**
- **Weekly Airplay**
The New Single Out Now
Play It!!!

Breakout Extra Rotation!
Invading The European Airwaves NOW!
11 Adds All Formats
EHR Chartbound