Record Year For BMG; Worldwide Share 14.3%

by Adam White

Maintaining its billion-dollar momentum, BMG International reached record levels of sales and profits in fiscal 1990/91 and claimed a two-point increase in worldwide market share. For the year ending June 30, BMG International had gross revenues of US$1.6 billion and operating profits of US$131.3 million, according to president/CEO Rudi Gassner. These results represent increases of 45% and 53% respectively, when compared with sales of US$1.1 billion and profits of US$85.4 million in fiscal 1989/90.

The numbers were made available during BMG International's MDs meeting, held on June 23-28 at Faro, Portugal. Dubbed 'Momentum '91,' the conference heard Gassner report that the division's worldwide market share (including distributed labels) had increased to 14.3% from 12.1% the previous year. He contended that BMG is within three percentage points of challenging the European market dominance of PolyGram, which recently claimed to have a 23% share in the region. "I think we could gain that 3% within the next couple of years," he said.

BMG International's strong 1990/91 performance was fuelled largely by local repertoire, according to Gassner, "specifically, our ability to regionalize local repertoire and, in some cases, to globalize local and US repertoire." Successful acts included B.B. Queens from Japan, Mecano from Spain, Vaya Con Dios from Belgium, Snap from Germany, Eros Ramazzotti from Italy, Patrick Bruel from France, and Tomas Ledin from Sweden.

The star performers among BMG affiliates were in the German-speaking territories, which generate about 30% of the division's overall revenues. These are the responsibility of BMG Ariola veteran Moni Lueftner, who is retiring from the company in (continues on page 30)

Getting Extra: Labels Outline Radio Service Policies

by the M&M staff

To get extra service, radio has to reciprocate. And that means providing playlists to labels and putting a little extra effort behind certain promotions, say most labels.

In the last of a two-part series on service to the radio industry (see M&M July 9), M&M talks to the labels to hear their views on how it services broadcasters.

PolyGram Denmark promotion manager Lene Thomsen reports they only service about 35-40 of the country's many hundreds of stations. "If we don't get enough airplay we give them two warnings, stop servicing them and go to another station." To guarantee servicing, Thomsen says, stations have to report playlists on a weekly basis. The rest is decided on a combination of ratings and general attitude. "Extras" such as phone interviews, giveaways and merchandising are used mainly as incentives for stations which has already given support to a partic-

No. 1 in EUROPE

European Hit Radio
PAUL ALBANO
Rush Rush
(Virgin)

Eurochart Hot 100 Singles
CRYSTAL WATERS
Gypsy Woman
(A&M)

European Top 100 Albums
F.R.M
Out Of Time
(Warner Brothers)
START DANCING LA CUMBIA
THE ULTIMATE SUMMER HIT IN '91

TAKEN FROM THE NEW ALBUM

CD • ALBUM • CASSETTE
Battle Looming For Control Of Trans World Communications?

by Steve Węsniewicz

A showdown in the UK for control of Trans World Communications (TWC), one of Oyston's financially troubled radio holding company, could come to a head in the next month or two. That's when the company plans a rights issue to help cover its £11.5 million (app. US$19.2 million) debt. TWC hopes to raise at least £6 million to try and break the back of its debts, which are costing the company a bundle in interest payments. From the outside, TWC is seen as the company that is on the brink of bankruptcy.

Regardless of the outcome of the rights issue, whoever gains control of TWC is going to have to stop the flow of red ink. TWC's radio operations posted an operating loss of £50.0 million for the fiscal year ended December. Those losses are an indication of the incurred during the last six months (see table). TWC operates four radio subsidiaries (split into A&M/EMI combos) Plec-

Trans World's Radio Operations 1989-91 (in £ millions)

<table>
<thead>
<tr>
<th>Qtr.</th>
<th>Rev.</th>
<th>Operating Inc.</th>
<th>Margin</th>
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<tbody>
<tr>
<td>Jun 89</td>
<td>5.263</td>
<td>3.243</td>
<td>39.9%</td>
</tr>
<tr>
<td>Dec 89</td>
<td>5.443</td>
<td>2.500</td>
<td>46.6%</td>
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<tr>
<td>Mar 90</td>
<td>3.912</td>
<td>1.408</td>
<td>36.1%</td>
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<tr>
<td>Jun 90</td>
<td>3.783</td>
<td>1.169</td>
<td>30.9%</td>
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<tr>
<td>Sep 90</td>
<td>3.593</td>
<td>1.284</td>
<td>35.9%</td>
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<tr>
<td>Dec 90</td>
<td>3.593</td>
<td>1.196</td>
<td>33.2%</td>
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<tr>
<td>Mar 91</td>
<td>3.767</td>
<td>1.250</td>
<td>33.3%</td>
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<tr>
<td>Jun 91</td>
<td>3.778</td>
<td>1.310</td>
<td>45.4%</td>
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TWC has not been immune to the UK recession that has hit advertising. The company is predicting that revenue for the first six months of 1991 will be down 18% to about £4.5 million and that operating losses could total £30.0 million. That's compared to a £1.0 million in operating income in revenues of £5.4 million (up 3.4%) during the same period in 1990.

One of the main culprits: staff costs soared 47% to £4.1 million (31.5% of sales) versus £2.8 million (21.8% of sales) last year. Staff costs at other notable UK radio companies: Radio Clyde (20.7% of sales) and Capital Radio (18.8% of sales). Analysts have hinted that EMI might be interested in gaining control of TWC, and a showdown over the rights issue could be the first step toward that goal.

Virgin, EMI Deny Sales Talks

Just say no. That seems to be the response to rumours that EMI will sell its Virgin Radio subsidiary to buy Virgin Records. Both companies have issued denials regarding a possible sale of the label for around US$1 billion.

Reportedly, the London office of Goldman Sachs has circumvented a prospectus on Virgin, a claim the investment bank denies. It says, "We have no information about our possible interest in the company." The table below shows vital statistics of the four major IPOs. (Caveat: these are rough estimates based on benchmarks for key record deals over the past few years.)

<table>
<thead>
<tr>
<th>Record Company Value Estimates (in US$ billions)</th>
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<tr>
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<tr>
<td>EMI</td>
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<td>Sony</td>
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<td>Warner</td>
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<td>PolyGram</td>
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SMW
EMI Autumn Campaign For Specter, Apple Reissues

EMI Records hopes to dominate the re-issues market this autumn by releasing the Phil Specter and Apple back catalogues together with the Beatles' "Red" and "Blue" compilations. None of the material has been available on CD before.

The Phil Specter campaign will start in October with a boxed set, with more than 60 tracks containing the best from Specter's own Philles label, plus key Specter-produced tracks licenced from other labels, such as The Teddy Bears' "To Know Him Is To Love Him," Ike and Tina Turner's "River Deep Mountain High" and the Righteous Brothers' "Unchained Melody," with more than 60 tracks compiled. None of the material EMI Records hopes to dominate says, "We now have effective coverage of the UK radio market."

Unique To Market Pavarotti Concert Radio Rights

BBC Radio 2 is broadening its musical policy to bridge the audience gap with Radio 1. Head of music David Verey has sent a memo to producers encouraging them to think in terms of a younger audience, "without jeopardising the listeners we already have." Verey says, "When Radio 2 was relaunched five years ago it was with the aim of attracting a predominantly 50+ audience which nobody was catering to. We did that so successfully that a gap opened up between Radio 1, which aims to attract listeners up to around 35 and Radio 2 which starts about 45.

That gap has since been exploited by the Gold AM stations which, according to Verey, gained more listeners when Radio 2 lost listeners to Melody Radio in London. "All I have said to our producers is that we can be broader in terms of the music we play. For example, six months ago I would have been wary of playing The Eagles or The Rolling Stones in the context of adult music." Verey has now written a memo to producers encouraging them to think in terms of a younger audience, "without jeopardising the listeners we already have." Verey says, "When Radio 2 was relaunched five years ago it was with the aim of attracting a predominantly 50+ audience which nobody was catering to. We did that so successfully that a gap opened up between Radio 1, which aims to attract listeners up to around 35 and Radio 2 which starts about 45. That gap has since been exploited by the Gold AM stations which, according to Verey, gained more listeners when Radio 2 lost listeners to Melody Radio in London. "All I have said to our producers is that we can be broader in terms of the music we play. For example, six months ago I would have been wary of playing The Eagles or The Rolling Stones...

Eight Vie For Cornwall Licence

Eight applications have been filed for the Cornwall independent radio licence, a record for a non-metropolitan station. Among the backers are County Sound, GWR Group and the recently formed UK Radio Developments (see M&M, March 30), as well as rock stars Roger Taylor and Justin Hayward.

According to an industry analyst, "This licence is less cut than it was for Lincoln. Three companies—Cornwall FM, Cornwall Sound FM (CSFM) and Waves FM—all have strong local support and will be in a position to take on the Independent Radio Authority when Radio 2 loses the licence in September. The eight applicants are:

- Cornwall FM—backed by UK Radio Developments (49%) and Waves FM (51%)
- Cornwall Sound FM (CSFM) and Waves FM—both have strong local support and will be in a position to take on the Independent Radio Authority when Radio 2 loses the licence in September. The eight applicants are:

The licensed first year revenue is £633,000 (approx. US$1 million).

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The licensed first year revenue is £633,000 (approx. US$1 million).
STEVIE WONDER

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JUNGLE FEVER

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"JUNGLE FEVER"
"CHEMICAL LOVE"
"MAKE SURE YOU'RE SURE"
"FUN DAY"

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FRANCE

SACEM Looks to Technology, Europe For More Growth

Performing mechanical rights society SACEM MD Jean-Loup Tournier is strongly convinced that technology and Europe can bring the best and the worst to著作权. Tournier is also president of GESAC, the group of 17 European performing rights societies created in December 1990 to speak "with one single voice" before the various EC organisations. He wants the concept of intellectual works to be treated in the forthcoming European Political Treaty, currently being discussed by the EC states.

Says Tournier, "The Rome Treaty, which set up the basis of Europe more than 30 years ago, simply forgot to mention cultural goods. So authors rights were treated as any other commercial or industrial product. We had to wait until 1989 to have a real understanding from the European Commission, and especially from its president Jacques Delors. The Commission is now engaged in a vast programme to harmonize the different rights. But it is only valid because the men who decided to endorse this want to do it. What will happen if these men are changed? That is why we want the cultural issue to be added to the European Treaty.

In the technological field, Tournier remarks that the "formats reproducing or broadcasting music are multiplying." Interactive CD (CDI) can be a threat to authors rights and is a very complex issue, he says, adding, "CDI can store up to 16 hours of music and reproduce indefinitely music or images without any loss in quality, Mozart feared being copied. Today, we are in the same situation as Mozart. There is an urgent need for action on this matter." Tournier, calling for an European solution, asks, "Are the current most sophisticated laws adapted to these new formats?"

SACEM Revenues Up 12%; 'Globally Very Satisfying'

by Emmanuel Legendre

SACEM MD Jean-Loup Tournier is calling the 1990 revenues of the French performing/ mechanical rights society SACEM/de/drm "globally very satisfying." The revenues reached Ffr2.345 billion (app. US$391 million), an increase of 11.99% compared with 1989 and Tournier attributes this to the use of all styles of music on all formats and media.

Management costs at SACEM reached 23.48% of the total—two thirds covering salary costs—but were reduced by financial revenues totalling Ffr22 million. Actual costs were 18.22%, making SACEM "one of the cheapest performing rights societies in the world," according to Tournier.

In 1990, SACEM distributed rights to 50,000 French and foreign authors, composers and publishers for the use of some 500,000 different musical works from all styles. About 100,000 new works from foreign countries were registered at SACEM in 1990, while new national works reached 80,000 and 3,700 new French authors, composers and publishers registered at SACEM in 1990. About 27,000 SACEM members, received money from SACEM, more than Ffr66,000; 4,000 gained between Ffr66,000 and Ffr696,000; and only 81 received more than Ffr1 million. Among the 3,000 publishing companies registered at SACEM, 143 received less than Ffr1 million.

National repertoire accounts for 54.3% of the total amount distributed. International repertoire used in France came mainly from the US, UK, Germany, Italy and Belgium. However, compared to 1989, the share of French repertoire decreased by about two points, to 46.7%.

About 26.88% (Ffr559 million) of SACEM's revenue comes from radio. TV channels get Ffr70.5 million, a rise of 11.22% compared with the previous year, due to an increase in licence fee allocation. The contributions of two main AM stations, RTL and Europe 1 are added to RTL TV, as they are considered foreign. Contributions from two other AMs, RMC and Sud Radio, has also decreased 23.6% to Ffr12.5 million. FM stations (local and networks) have increased their payments to SACEM by 31.97% to Ffr24.2 million. SACEM notes, "interest in local programming on stations (AM stations) continue to decrease globally, without being compensated by the increase of the main head of networks of local stations (FM stations)."

Other sources of revenue are as follows:
- Public use or recorded music—24.5%
- Phonograms, video and private copying—22.22%
- Foreign revenues: 14.88%
- Live music: 8.75%
- Cinema: 2.27%

SACEM also is involved in cultural and social activities. In 1990, a budget of Ffr48 million was devoted to help finance record production concerts and training organisations. A social budget of Ffr112 million is also devoted to finance two funds, one helping senior members over 55 and another for disabled members.

Czech's Europa 2 Converts To Local Programming

Europa 2 in Prague, Czechoslovakia, is now a real local radio station with its roots planted firmly in the country. The station officially debuted on March 21, 1990, but was only transmitting a programme from France. Since June 10, however, Europa 2 station has aired its own programming with local hosts and news in Czech.

This situation is the result of one year of work from Martin Brisac, general manager of Europa 2, and Michel Fleischmann, general manager of the Czechoslovakian station.

In January 1990, Brisac signed a deal with the new director of national radio, Karel Stary, to create two ventures: a radio station, transmitting a programme similar to Europe 2 in France, and an advertising representative. The programme started on one frequency of Czechoslovak radio. When the contract was renewed in April 1990, the new head of the radio Mr. Pavliček decided to call the deal into question. After a year of pressure and discussions with the Czech government, a broadcasting authority (RTS) was created and eventually granted an independent frequency to Europa 2 last March on 88.2 FM.

Although it is a frequency granted "for an experimental period of two years," it was a relief for Fleischmann, who says, "Now I really have a station in the Czech country, where each news item is sent via satellite from France. Fifteen people are employed, including programme director Joseph Vlcek, seven DJs (chosen after 200 people answered an air call for DJs), two journalists and a head of promotion. Presenters shift every four hours.

Local news is important, says Fleischmann and, he adds, Europa 2 has brought a new way of presenting news. He says, "Our news items are brief, without comments. We just give plain and basic facts. News from France and from the local news agency is aired almost instantly, which is quite unusual in this country, where each news item is to be checked by several people before being put on the national radio.

The programme owes a lot to Europe 2, but has a more rock-oriented sound. The vast majority of the songs are western-oriented, with three French songs an hour and no Czech acts, so far. Fleischmann explains, "Our audience does not want local music. They reject it. We will try to implement some of it little by little. Anglo-saxon music is for the moment the most wanted because they have been starved for it and has no conflicting meanings." Records are sent from Paris, because of the shortage on the local market. But Fleischmann says, "records from all around Europe are welcome" and can be sent directly to the station.

Advertising is the key to the financial success of the station. Estimates for 1991 turnover are about Ffr2.5 million (app. US$416,000). Says Brisac, "When we started we were billing 50,000 crowns a month. Now the average is about one million crowns (app. Ffr200,000) and rising. Advertising is 99% local."

Europa 2 sponsors major events, like SOS Racisme in March 1990 or the Rolling Stones concerts. Recently Europa 2 sponsored Paul Simon's concert on June 25 in Prague's main stadium, attended by over 30,000 people. The concert was a co-venture of Hungarian promoter Multimedia Organisation and Czech state-owned promoter Praguekonzert.

Europa 2 will also start a monthly TV programme before the end of the year on the third public channel, hosted by stations DJs.

The ambition of Brisac is to set up a real national network of local stations that will share the same music programme broadcast from Prague. There is local advertising and local news. Europa 2 will this year-a new station in August in Brno, 200km south east of Prague, with more to follow.
Radio Salu’s
Expect
defined type
Rete 105 Flooded With J&B Talent Contest Hopeful

Polydor Switches Tactics On 'Black'

Over 100 tapes a week are pouring into private national station Rete 105 in connections with its "J&B Talent Scout" competition. The contest is open to musicians of all ages and is being sponsored by the J&B Whisky company. The eventual winner will receive a recording contract with an as yet unnamed major record company and the new album will be involved in the management of the act or artist.

Each contestant has to submit a tape to the station which includes two songs. These can be cover versions or original compositions. A jury of music experts picks out the best five, which are aired from Monday to Friday at 15.00. Listeners phone calls and the jury's decision then decides which contestants will go into the final, to be staged in Milan in September.

Station music director Alex Peroni comments, "We were contacted by the Datac firm which distributes J&B Whisky on national territory. Together we decided that something different was needed instead of the usual 'Holiday in Los Angeles' type of prize. But the real launch of an artist's career took the firm by surprise. I understand that the project was discussed at an international meeting of J&B Whisky and that the contest may be repeated on other territories."

Peroni says major artists will be present at the September final and that the event may be televised. "The contest is proving so popular that we hope it will turn into an annual event," he says.

Virgin Plans First Megastore In Italy; August Debut Set

Polydor has switched promotional tactics in an effort to boost the sales of the new album by Black. It released the single Feel Like Change simultaneously with other territories, but Stefano Zappaterra, head of promotions at the company, comments, "There was resistance from some radio stations who felt it was too slow. The track Learning How To Hate is a good up tempo song and we tested it with a number of stations. There was a good response from all so we sent out a special promotional single to each station that we work with."

Zappaterra says he understands the problem programmers face with slow songs, particularly in a market which is currently dominated by dance music. "Usually artists start with a fast single to promote their album and leave a slow one until second. You just have to look at Sting or George Michael. Some stations, however, have been pleasantly surprised by the change of style on Learning How To Hate."

Rete 105 music director Alex Peroni, however, remains largely unimpressed by both songs. He comments, "We first bought a copy of the Feel Like Change single on import. We played it a few times, then dropped it. A slow song has to be great for airplay. You can play Imagine by John Lennon forever, and for Black, it is solid but not that good. We gave it some rotation, but have now dropped it from the playlist. Nothing was going to happen with it anyway."

M&M correspondent

David Stansfield can be contacted at
Tel: (+39) 2.668 4270

Virgin is to open its first Megastore on national territory at the end of August. A special inauguration ceremony, attended by chairman Richard Branson, will be staged on September 19.

The store has a floorspace of 1,500 square meters and is situated in the Duomo Centre, a new complex to be shared with the Auto Grill catering firm. MD at the Virgin Retail Italy S.r.l Celeste Pietro Milani estimates operation costs of the Megastore at around L8 billion (app. US$6 million) so far. He says of the venture, "We aim to change the small shopkeeper mentality that exists on the local market. We are convinced the arrival of a Virgin Megastore will mark the start of a new phase in the Italian retail industry."

Milani says he believes the presence of Auto Grill will be beneficial to the Megastore. He comments, "With the service they offer, members of the public will be able to drink a coffee and listen to Phil Collins or eat a sandwich and listen to Mozart. They will be drawn naturally to our store downstairs and will feel almost obliged to buy something."

The Ricordi company opened its own Milan megastore in November 1989, but Milani is not worried about the competition. He says, "We have three times the space and will provide more international news and information. We are also studying some spectacular strategies in promotion, merchandising and direct marketing which will improve the concept of music in Italy."

Milani confirms he is currently negotiating with a private national network radio station which will broadcast live from the store each day. "It will be a leading broadcaster and will give atmosphere to the store," he says.

The Milan store will be staffed by more than 70 people, some multi-lingual, and will be open seven days a week. Asked to predict a figure for the first year's annual turnover, Milani replies, "My mission is 4-5% of the market."

'Sting Italian Meeting' Broadcast On Soviet TV

Soviet TV transmitted a Sting music special on June 29 and the programme's creator Andrea Olcese is claiming an Italian exclusive for the event.

The 30 minute programme titled 'Sting Italian Meeting' was broadcast on Gosteleradio's Soviet Channel Two. It was originally produced for the popular Rock Cafe TV programme, which is broadcast daily on channel RAI 2.

Says Olcese, "We recorded the original show in English as an experiment for the international market. Arseny Troitski, who is head of programming at the Russian TV and Radio Co. is also the Russian correspondent for Rock Cafe. He did the Russian voiceover."

Sting is not a big personality on Russian territory, according to Olcese, but he says because of the political content of his music, Troitski felt the time was right to screen the special, which includes Sting recording with Italian artist Zucchero.

Rock Cafe is also to broadcast its own Sting special on July 12. Titled 'Live Compilation Sting,' it contains 60 minutes of live acoustic concert footage taken from shows in the UK, Holland and Italy. Comments Olcese, "Critics have always asked Sting why he performs his more intimate songs with a powerful band. We are now presenting the public with a perfect alternative."

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AmericanRadioHistory.Com
'Rock, Love & Understanding' At Amnesty International

by David Rowley

The Danish wing of Amnesty International has put together a 16-track record, featuring acts from across Scandinavia, to celebrate the 13th anniversary of the human rights organisation.

The album called Rock, Love And Understanding has already racked up sales of 40,000 units, mainly in Denmark and Sweden, since its May 28 release. The record was the brainchild of two Amnesty Danish fundraisers John Lind Madsen and Nanna Kalinka Bjerke, both music industry veterans.

Says Madsen, “It originally started out as a Danish-only project, but the concept was to discover classics in English. We then realised it was a natural to cross borders and, at the same time, give something to the artists in terms of profile in other countries.”

Strongest sales have been in Denmark, which has the greatest bulk of acts on the album. The LP reached no. 7 in the sales charts and has sold some 16,000 copies, says Madsen. “Support albums do not work like they used to, particularly if they are filled with worthy messages. We had to find a new concept. As a result, the record is not very serious but it does reach a lot of people, earns some money and hopefully changes a dusty image. We also have information in the album packaging about Amnesty International,” he adds.

Electra Records Denmark put down the money for production costs and additional sponsorship came from Tuborg Brewery, one of the largest music sponsors in the region.

“We knew we could do it relatively cheaply, but we had to find sponsors so there was no risk of losing money.”

Although the album has its share of big local names such as Danes Sanne Salomonsen, Thomas Helming, and TV2, and Swedes Tomas Ledin and Freda, there are also a few lesser known acts like Her Personal Pain and Bass And Trouble, both from Denmark.

Tracks covered include The Doors Hello I Love You, Van Morrison’s Brown Eyed Girl, Velvet Underground’s Sweet Jane and Todd Rundgren’s I Saw The Light.

Bert Karlsson Single Banned In Sweden

Bert Karlsson, the man who almost 10 years ago discovered Carola, is back in the spotlight again with the single Drag Under Galoscherna.

The song reportedly has been banned from national radio because of its political nature in support of a new populist party called “New Democracy” formed by Karlsson. Karlsson immediately protested the decision. “It is a cowardly decision”, says Karlsson, who adds, “The song is harmless and it is not like a Coca Cola ad.”

In the latest opinion polls, the party has been getting 9-11% of the vote, more than enough to get into parliament during the September elections.

Chart producer at National Radio, Arne Larsson, defends the decision. “The song contains a political message and is used by the New Democracy in their campaigning. We don’t even allow songs that support one ice hockey team or the other.” SW

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Flemish service companies are expected to get a boost from a recent Flemish Council decree regarding private stations. The decree stipulates the abolishment of networks and calls for the introduction of new logo names and station identification.

The decision has already spurred Antwerp-based company Breakout Radiomedia to send out a mailing to all Flemish private stations (including 200 clients) to offer them new jingle packages.

The company, started in March 1990 and headed by Michel Orthier, uses studio facilities at Mediacom in Antwerp. Orthier is convinced many stations will take advantage of the opportunity the new decree offers to present completely new jingle packages and station IDs on the air. Breakout offers spots in the US$40-US$120 price range, and also CD spots.

Breakout also started up a new syndicated two hour radio show, "The Partyzone," on July 1. Says Orthier, "The show, hosted by myself, Carl Schmitz and Lucas van Praag, will contain dance-oriented music, with 50% dance classics. "The Partyzone" is being specifically targeted, and will not be used to fill rosters. "The show, which can easily be split into two parts, contains no advertising and we are limiting ourselves to two hours because we want to have top quality programming," says Orthier.

"The Partyzone" is being offered on some 20 stations at US$10 per show. Orthier is currently negotiating details with both IFPI and the Belgian authors right organization, SABAM.

Backed by American Radio History Co., the new non-stop Spanish program consists of 24-hour non-stop Spanish programming as opposed to the previous format, which consisted of eight different blocks transmitted to specific regions. The new offering will include news, interviews, and an overview of the Spanish press and special reports, with music playing a minor role.

REE's World Service Gets A New Look Starting July 1

Radio Exterior de España (REE), the state-run broadcaster, launched its revamped Spanish world service (modelled on the BBC and Radio France short wave service) on July 1.

The service consists of 24-hour non-stop Spanish programming as opposed to the previous format, which consisted of eight different blocks transmitted to specific regions. The new offering will include news, interviews, and an overview of the Spanish press and special reports, with music playing a minor role.

REE director Homero Valencia explains, "We used to have three teams to handle transmissions to the US, the Pacific and Africa. Now we only need one."

Backed by a Pta4billion (app. US$37 million) budget and a staff of 250, the new REE model will help control the RTVE deficit, which totalled Pta20 billion in 1990. Valencia sees the launch as a natural outcome of a study conducted earlier this year. "It is simply a change in our internal working system," he says, adding that the foreign language service remains the same.

The survey, in which 10,000 REE listeners were questioned between November 1989 and January 1990, produced an overwhelming 61.2% declaring their preference for more news, followed by 15.3% for cultural programmes and 8.7% for sports news.

SPAIN

Heavy Investment Reduces COPE's Profit by Pta2m

Cadena COPE, the private church-owned station, reported net profits of Pta1.3 million (app. US$12,000) in 1990 compared with Pta1.5 million during the same period a year ago. Says COPE press officer, Jose Maria Mellado, "It is only logical that profits are slightly down this year as we have been investing heavily.

Competition has also increased in the form of ONDA CERO, a new network owned by ONCE, (the Spanish National Association for the Blind, which owns 100 radio stations nationwide)."
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- How to forecast your revenues accurately

For more information or to register, contact NAB's European Representative:

Robert Marking
(49) 89-710-9443

Or, write NAB in the USA:
Radio 1991
NAB
1771 N Street, NW
Washington, DC 20036-2891
Kim Appleby  
Manu - Parlophone  
Appleby puts all of her emotion into this slow and sentimental tribute to her mother. Interesting to hear her from this side, the acoustic version is even better and could work well on all formats. No. 3 in "Chartbound" this week.

Carter The Unstoppable Sex Machine  
Sherriff Fantastique - Chrysalis  
The terrorists of the indie-scene have now signed to Chrysalis, but they have retained their dangerous attitude. A good melody, handclaps, a pulsating baseline, the right vibes, and incredibly hilarious lyrics, everything is there for their first top 10 hit record.

Aretha Franklin  
Everybody People - Arista  
The return of the queen of soul on the house scene. Just like Dianna Ross before her, she stands a chance on this totally different level. Is it because of her lovely voice?

Golden Earring  
Temporary Madness - Columbia  
Royal Warrant holder for over three decades, everything these rockers touch turns into gold or even platinum. This song—the follow-up to Going To The Run—shows singer Berry Hay at the tops of his nerves. Meanwhile guitarist George Kooymans excels on his wah-wah pedal.

Amy Grant  
Every Heartbeat - A&M  
This is the second single off her Heart In Motion album, and a follow-up to the global hit Baby Baby. The tempo is much higher, many "heartbeats per minute." Of course it's very tuneful as well. Another hit.

Heatwave  
Feel Like Making Love - Titan  
Records featuring soul singer Jocelyn Brown should be an automatic on every playlist. Here's another, produced by Ashwood's drum-line Zeb and Tony Grad. Remember the original version by Roberta Flack, which was a number one hit in the Billboard Hot 100. The acoustic version is even better and could work well on all formats. No. 3 in "Chartbound" this week.

Del Shannon  
Are You Lovin' Me Too - Silverton  
If this tune was recorded for the soundtrack of a movie, it would top the charts for a complete summer. This is a real classic single, taken from his jukebox album Rock On!, and produced by the supremo of the producers board, Jeff Lynne.

Jimmy Soul  
If You Wanna Be Happy - Epic  
This Dutch band is appropriately named. They mix pop of the western world with the African Continent. Contact Jesper Tejsto on tel. (+31) 20.662 1900; fax: 33.151 350.

Bass And Trouble  
Deep - Elektra (LP) (Denmark)  
Can white men play reggae? Yes sir. This Copenhagen-based band are shining themselves to be real experts. They play a funky variant—really groovy stuff. The single Mouthful, with its acoustic intro, is a great song for EHR, as is the opening track Africaanse Continent. Contact Jesper Tejsto on tel. (+45) 33.151 700; fax: 33.151 350.

East Meets West  
Hoy Bajo Hoy - Silenz (LP) (Holland)  
This Dutch band is appropriately named. They mix pop of the western world with the sounds of the Middle-East, as brought in by immigrants from Turkey and Lebanon. The impressive result is a pleasant, modern metropolis "folk" version. This is the sound of the future. Contact tel. (+31) 20.662 2735; fax: 20.662 9580.

School Of Fish  
School Of Fish - Capitol  
Good pop albums seem to be falling out of trees this year, or perhaps out of fishing nets? We've had Jellyfish, Maggie's Dream, Red Kroxx, Tom Petty and Crowded House already. Now we have the debut album of these young Americans, produced by John Porter (Buddy Guy). 3 Strong Days and the punky track King Of The Dollar are just two examples of an impressive collection of pop tunes. With the recent success of the R.E.M. brands in mind, EHR programmers should give it a spin.

Skid Row  
Slave To The Grind - Atlantic  
This second album by New Jersey rockers proves to be a worthy successor to the 1989 self-titled, which turned out to be one of that year's most successful rock albums. Once again produced by Michael Wagener, they've cranked up the volume, sometimes even entering the speed metal danger zone. The most remarkable tracks are the up-tempo rockers, like the first single Monkey Business and the title track. Big mouth Sebastian Bach never sounded so sweet. Even the ballad In A Drunken Boom fits off your ears. This one entered the Billboard Top 100 Albums at No. 1. Hearing is believing.

Tambourine Waterfall - Polydor  
Holland has its "Westcoast" too. Haarlem-based band Tambourine revive the '60s with respect. In their second album, Saskia van Orly's sparking vocals give the music extra depth. The version of Ronnie Shannon's I Never Loved A Man—the only cover on the album—shows her vocal capacities at best. Flautist Thys van Leer (Focus) is featured on Tambourine's sheet music. East Meets West introduced the new name for rock, called "terrorist-production" by Jean-Marie Aerts. The most remarkable tracks are the up-tempo rockers, like the first single Monkey Business and the title track. Big mouth Sebastian Bach never sounded so sweet. Even the ballad In A Drunken Boom fits off your ears. This one entered the Billboard Top 100 Albums at No. 1. Hearing is believing.

Sydney Youngblood  
Passion Grace And Serious Bass - Circa  
This German-based black American singer is really outstanding in the souldance genre with its interchangeable acts. His second album, again produced by Chou Zandel, fills the album's title completely. Gracefully his supple voice swings on top of dance rhythms. He's emotionally yours on Hooked On You, the first single, a new entry in "Chartbound" this week.
JAZZ RENAISSANCE?

Can one speak of a renaissance of jazz in Europe? Or is it nearer the truth to say that there is a flowering of interest in jazz, a renewed attention to an art whose energy and innovation has never, in fact, diminished for a moment? The push given to jazz by a new generation of young players critically aware of their roots, as well as a growing appreciation for the music of other cultures and continents, has certainly had an impact on broadening the jazz audience. The number and diversity of such activities as this summer's festivals is a remarkable testament to this phenomenon. Closer to home, the gratifying response from both the music and radio industries to last month's Jazz Special is a testament to this phenomenon. Closer to home, the gratifying response from both the music and radio industries to last month's Jazz Special is a testament to this phenomenon.

FOR JAZZ STATION REPORTS: SEE PAGE 23

JAZZ WAVES

David Fishel: Jazz Scene

Liverpudlian David Fishel, resident in Norway nine years, has found unexpected and unprec- edented success with his one-hour weekly program "Jazz Scene." Now well into its second year, "Jazz Scene" was begun almost on a whim by longtime jazz-lover Fishel. Former promotion manager at PolyGram Norway, the relative lack of attention given to jazz by the industry disturbs him. "There's a popular misconception that jazz doesn't sell," he says. "But it's obvious that there's a jazz wave gathering in Europe, and that more and more people, including young people, are beginning to become interested in the music." So the idea of a jazz show seemed ten- able. From the beginning the programme has been produced from his home studio, where he has been active creating radio advertising spots for companies such as Mitsubishi and Levi Strauss.

Success followed quickly. First broadcast by Radio Oslo, due to scheduling problems the show soon moved to Radio Tango, one of Norway's largest commercial stations. Then another station, Radio Lillehammer, called. "When that happened, I realized that there might be a greater potential than I'd imagined," explains Fishel. "I sent a letter to various stations, and the responses began to pour in. It wasn't long before 15 stations carried the show. But even that was just the beginning. There are now 29 stations that I service directly with cassette, and at the beginning of June we started broadcasting via satellite, which means a possible 26 more outlets."

The satellite is used primarily by Radio 1 in Oslo to transmit its hourly news program to sub- scending stations. Another interesting development is the addition of Oslo based Radio Roks transmitting to Leningrad, as well as Radio Moscov, Thus, "Jazz Scene" reaches a good part of Soviet Russia every week. Not bad for a whim less than two years old.

The guest roster has included such stars as Stan Getz, Nils Pedersen, Kip Hanahan, and the Art Ensemble of Chicago.

The show is sponsored by M.B.S. Fjernmedie, and supports via free spots, the World Wildlife Fund. David sometimes enlists the help of fellow jazz aficionado and writer Tor Hammers Label support has been uniformly enthusiastic.

Wonders Fishel, "What would happen if the labels invested as much time and money to promote their jazz acts as they do for their pop acts? I think they would be very pleasedly surprised."

Daniel Humair

Surrounded 1964 - 1987 - Blue Flame A superlative selection from the career of master pianist Daniel Humair. Eric Dolphy, Tete Montoliu, John- ny Griffin, and Joachim Kuhn are a few of the fellow masters who accompany him here. Rhythmically flawless, perfect time is surely the starting point for his persuasive inventiveness. Like his spiritual father, Max Roach, his drumming adds an essential texture to the music, whether he's playing straight-ahead bop, or more open forms. A wonderful Walking Shoes with Gerry Mulligan, a wild Nite at St. Nicks with Phil Woods, or an unusual duet with Michel Portal, all demonstrate his extraordinary range. A living treasure, and a fine record. Contact Ilona Ortner on tel. (49) 71-544-94, fax:7151-544-25.

Aziza Mustafa Zadeh Aziza Mustafa Zadeh - Columbia Evocative as Debussy, melian- choly as a Chopin nocturne, but played with the wave-like lyric force of McCoy Tyner. Add the strange scales of Moggam, the music of her native Azerbaijan, and together they hie at the rich- ness to be discovered in this recording. The writing is almost classical, the playing definitely jazz in tempo and feel. From the opening track, Quiet, Alone, to the last, Two Candles, this album demands attention. Tea on the Carpet highlights her technique, and Aziza's Dream is a ballad "in the tradition." Constantly surprising, each song further confirms the talent and originality of this young player/composer. Surely the debut of the year. Contact Ian Graham tel (96) 69-130-5243; fax: 69-285-476.

There's Only One Way - Go Jazz

JAZZ TOP 20 SALES

(1) STAN GETZ/Serenity
(2) SHIRLEY MYDER/You Won't Forget Me
(3) RAY DIXON Right Night, Right Time
(4) STAN GETZ Cool Paradise
(5) SO BLUE SO FUNKY/Marcus Allen
(6) BUCKY PAPAYA/Here and Gone
(7) CRUSADERS/Holding the Woody
(8) LEO ARTHURSON/In the Wonderful World Of Louis Armstrong
(9) KEITH JARRET/Trio Compact Jazz
(10) WINTON MARSELS/Experimental Tone Vol. 2
(11) PAQUITO D'IRAVERIA & ARTURO SANDOVAL/Tea on the Carpet
(12) THE RUBENS RECORDS/Amazing Summer
(13) MICHEL PETRUCCIANN/Restless
(14) HARRY CONNICK JR./If I Were In Love
(15) AZIZA MUSTATA ZADEH/Aziza Mustafa Zadeh
(16) KEITH JARRET/Roots Compact Jazz
(17) BRANFORD MARSAUS/Casey People Music
(18) TAI MAHA/Casey People Music
(19) ASHTON GILBERTO/Compact Jazz
(20) JAZZY SOUNDTRACKS/SF Heros/Artists

Most-played albums

Joey Calverazi - The Door (Blue Note)
Steve Coleman - Black Scenes (Pi/Lima)
Jon Faddis - Homecoming (Eclipse)
Stan Getz - Serenity (Blue Note)
Great Jazz Trio - Standards (Mickalje)
Harper Brothers - Artcry (Harp
Terry Henderson - For Art's Sake (ToadQuest)
Kevyn Lettau - Keep It On (People)
Lois Louis - So (HiWay)
Michel Petrucciani - Playground BLUE Note
Diamond Reeves - Remember (Blue Note)
Stuart Smith - Just the Two of Us (Blue Note)

The Jazz album list above shows alpha (first entry) by artist, and reflect a consensus of airplay among M&M's Jazz Exporters.

There's Only One Way - Go Jazz

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Most played albums

Joey Calverazi - The Door (Blue Note)
Steve Coleman - Black Scenes (Pi/Lima)
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The Jazz album list above shows alpha (first entry) by artist, and reflect a consensus of airplay among M&M's Jazz Exporters.
A CONSULTANT'S VIEW ON PRODUCTION

Keeping Focused On The Basics

by Donna L. Halper

Most of the articles I've seen on producing are focused toward the technical end of things. If you are looking for a discussion of the latest gadgetry and how to use it, there are others who have far more expertise than I.

On the other hand, as I think about what I've heard on the air over the last 11 years of consulting, it becomes clear that good production is a lot more than being a wizard with the newest equipment. While most major cities today are rapidly converting to the latest technology, in smaller markets production directors of the future are learning their craft on equipment that is about to become obsolete. Not every station has state-of-the-art studios, and few are still handing the production director a reel of tape and razor blades with best wishes for a successful career.

So what is an aspiring production director keep in mind? Here are a few suggestions:

- **Don't overlook the basics.** I saw a famous golfer on TV recently. He made a ghastly easy putt, mainly because he was hurrying and didn't pay attention. How many of you occasionally record across the splice? Amazingly, I still hear this, even in major markets. Do you watch your levels? I've heard commercials where the announcer's voice was drowned out by the music, or sometimes, a lot of fancy sound effects just distract them from the message of the commercial. So be creative, but use caution!

- **Use third person.** Although a client may give you a commercial written in the first person (we or I), it is usually best to change it to the third person (he, she, they). For example, I cringe when I hear a station announcer saying, "We have the best pizza in town at Joe's Pizza." Unless your station has turned into a pizza parlor, you should be saying, "He likes the best pizza..." Or, of course, if Joe, himself, or his paid representative comes into the studio to do the commercial, he can say whatever he likes. You, however, should not. Listeners often regard what they hear on the radio as the truth. Better they should hear the sponsor making those claims, and not the radio station. So, unless you are the official spokesperson, change the pronouns.

- **Take pride in your work.** Even in a small market, no matter how well you are treated, anyone who is not job hunting, but is genuinely seeking advice) contacts them and asks for constructive criticism.

- **To sum up, with the economy a problem in many parts of the world, more and more radio stations are concerned themselves with serving the client by means of outstanding production. Today's production directors are thus, essential, to any commercial station's image. A station with sloppy, poorly done production cannot hope to make the impression it needs to now in such a competitive universe. Where years ago, small stations sometimes felt they had a captive audience, today's listener has so many choices that it is imperative for a station to present a total airsound that has appeal. And that total airsound includes good production. Good production, well thought out and well executed, can be accepted as just one more information element at a radio station. And it all begins with you, the person who can make it happen. Good Luck!**

Based in Boston, Donna L. Halper specialises as a consultant for small and medium market stations.

She can be reached at (617) 786-0066 or faxed at (617) 786-1909.
"I find Music & Media's excellent overview of the European market an invaluable ingredient to the magazine's success over its competitors."

Clive Dickens
Network Head of Music
Chiltern Network

Clive Dickens began his radio career at Chiltern Radio in 1982 as a Saturday volunteer. He rapidly rose to his current position as head of music of the Chiltern Network, six FM stations covering the south of England. His main achievement has been pioneering the playing of new bands on daytime radio, whilst still increasing Jicrar on four consecutive samples.

CHILTERN FM NETWORK
T.S.A. is 3.2m, of which they reach 38% each week.
Source: Jicrar 1990
ATMOSPHERE AND ACOUSTICS

Recording Studios—It's In The Mix

Choosing a recording studio is one of the most important decisions to make in planning the production of a new album or single. But what are the studios themselves doing in order to attract artists to use their facilities? One of the side effects of the current recession in the recording industry is the increase in competition. Studios are working hard to offer clients the best facilities, both technical and social. In the Benelux, where studios have an excellent reputation, attracting more international acts is seen as one of the keys to success.

Bart Sloothaak, electronics engineer at Wisseloord Studios in Hilversum agrees that attracting international business is the key to fighting recession. "The studio was opened in 1978 with the intention of recording mainly domestic acts but there was a recession soon afterwards. A decision was taken to widen the studio's scope and attract international clients. The first two to use Wisseloord were The Police and Status Quo." He feels that the open mentality of the Dutch is an attraction to possible studio clients. "That and the fact that language is no problem in Holland, attracts many record artists here. Dutch acts account for around 20% of our business, the rest is international."

"What is unusual about the studio is that, unlike most others, it gets daylight inside. It is like a normal house." — Dan Lacksman, Synsound

Wisseloord Studios

PolyGram International, but operates autonomously, has been home to names like Elton John, Mick Jagger, Frankie Goes To Hollywood and T'Pau. Studio 1 is ideal for big hard rock and pop acts and can accommodate up to 50 musicians. Studio 2 is a little

Isn't it about time you add your name to the list of famous artists who recorded at our studios?


WISSELOORD STUDIOS
Catharina van Renneslaan 10
1217 CX Hilversum — The Netherlands
Telephone: (0)35 - 217256 — Fax: (0)35 - 44881

MUSIC & MEDIA ADVERTISING SUPPLEMENT JULY 13 1991
Room to relax at Soetelieve Studios

"We are very welcoming to people and the door is open at any time if they want to come around and have a look."
— Bruno Stevens, Kitsh Studios

Music Orchestra, German band Camouflage, US rock drummer Myke Curry (who works with Bryan Adams) and French singer Sara Mandiano. Owner Dan Lacksman points out that the ambience and atmosphere of a recording studio is very important in attracting clients.

Studio Ambience

Lacksman is a musician himself, and has worked as a studio engineer since the age of 14. He opened his original 24-track recording studio with the help of royalties he received from an album of synthesizer music he recorded back in the 70s.

"Sysonud is based in a converted house north of Brussels. The studio is on the ground floor with live-in accommodation above. What is unusual about the studio is that unlike most others, it gets daylight inside. It is like a normal house, clients can look out and see the big garden or the street. Artists seem to like it, and we are successful months ahead."

Artists seem to like it, and we are successful months ahead.

It makes sense for them to come to Holland, which is a very much a melting pot with an informal atmosphere."
— Bart Sloothaak, Wisselood Studios

Many of Holland's recording studios are concentrated between Hilversum and Amsterdam so there is a lot of competition between them, whereas Soetelieve Studios is in the south of Holland, a beautiful part of the country and an obvious attraction to customers.

Special Facilities

Soetelieve was started by Paul Stienstra, a musician himself, since the age of 14. He opened his original 16-track facilities in 1982. Initially it had 16-track facilities and has since grown into one of the leading forces in the Belgian studio world, pioneering several pieces of equipment in the country, including a Publison and an SSL. "We are probably the most expensive studio in Belgium but that is because we have all the best equipment available," Stevens says.

"Kitsch offers residential facilities, and our clients become our friends. Although the studio is very close to the centre of Brussels, it has a back garden, terrace and lawn and affords privacy. Basically we are a home studio with two Mit-subis, and SSL and a Neve. Not only do we have the best equipment, some great rooms and good engineers, but our clients like the atmosphere. We want this studio to feel like a home and the door is open at any time if they want to come around and have a look."

Kitsch was set up by Stevens and his business partner musician Thierry van Roy, in 1982. Initially it had 16-track facilities and has since grown into one of the leading forces in the Belgian studio world, pioneering several pieces of equipment in the country, including a Publison and an SSL. "We are probably the most expensive studio in Belgium but that is because we have all the best equipment available."

Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage, Dutch courage.

As of today, "Going Dutch" will have a whole new meaning!!

Going Dutch is a studio-policy, where atmosphere, service and expertise are the ground-work, for the best possible creative result.

Room to relax at Soetelieve Studios

Music & Media Advertising Supplement July 13 1991
home, and in fact on our logo we call Kitsch 'the studio with an atmosphere'.

'We have a restaurant for lunches and dinners, a pool room plus facilities like table soccer and rooms for producers to do their private business,' says Wisseloord's Bart Sloothaak. 'We don't have any accommodation facilities but within a 10 minute drive of the studio there are many hotels, ranging from cheap to expensive. Schiphol Airport is only 30 minutes away and Amsterdam is the same distance. The studio is situated in the middle of a wood, so there is a lot of space but also a great degree of privacy.'

**Fighting Recession**

Sloothaak adds, 'We have suffered from the recession but nothing too dramatic, there are still a lot of international acts using the facilities, ranging from Simple Minds to Shirley Bassey. Many of our clients come from Germany—Hilversum is only five hours by road from Hamburg, whereas Hamburg is 10 hours away from Munich, so it makes sense for them to come to Holland, which is very much a melting pot anyway with a very informal atmosphere.'

"Business could maybe be better but even so, we have had our best year yet," says Kitsch's Bruno Stevens. "About 70% of our clients are international, and there is loyalty from them. Michael Nyman has recently been back to mix his album, he has worked here before and wanted to come back. When there is a recession, record companies want to be sure of how their money is being spent, which means that they like to use studios with a good reputation like Kitsch."

He adds that Belgium generally has a good reputation with its recording studios. "There are several good studios in Brussels—we might be the most expensive but are still cheaper than our French, German or UK equivalents."

"Business can be difficult for recording studios in Belgium," Lacksman says. "Some studios have kept their prices artifically low which is bad for business generally—we have to be realistic in what we charge in order to invest in future equipment. I recently formed an association with several other studios to try and combat this. This is a business that I love and want to re-invest in, for everyone's benefit."

**In Brussels...**

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**STATION REPORTS**

**UNITED KINGDOM**

BMC/BRITISH IRELAND/Scotland

- **BMC/Radio 1/London**
  - Paul Robinson - Prog. Dir.
  - AD: Seal - The Beginning
- **BMC/Radio 2/London**
  - AD: Billy Bragg - Speciality
  - Cola Boy - 7 Ways To Love
- **BMC/Radio 3/London**
  - Doreen Network: Mix It Up
  - Drizze Bone: Red Love

**France**

- **RTL Paris**
  - Manue Le Marcq - Head Of Prog.
  - AD: Kirby Hunter - Head Of Music

**NEWS**

- The success story of SAILOR continues: After enormous airplay and the high chart entry in Holland, Belgium seems to be infected by the "La Cumbia" fever as well. SAILOR are going to perform "La Cumbia" on the German chart show, "Tien On Te Zien," July 22.

**FULLER/FRANCE**

- Benelux: Week 13.

**STATION REPORTS**

**EUROPE**

**Europe 1/Paris**

- Yvonne Lubrin - Prog. Dir.
  - AD: Sergio De Caro - Prog. Contr.

**United Kingdom**

- BBC Radio 1/London
  - AD: Sebette: 7 Ways To Love
  - Cola Boy: 7 Ways To Love
  - BBC Radio 2/London
  - AD: Seal - The Beginning

**Australia**

- **AITW**/Sydney
  - AD: Australian Cola Freebie
  - Whitney Houston - My Name Is

**Germany**

- **RTL/Paris**
  - Manue Le Marcq - Head Of Prog.
  - AD: Kirby Hunter - Head Of Music

**Radio**

- **BMC/BRITISH IRELAND/Scotland**
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  - AD: Seal - The Beginning

**Music**

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**Europe**

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- **BMC/Radio 2/London**
  - AD: Billy Bragg - Speciality
  - Cola Boy - 7 Ways To Love
- **BMC/Radio 3/London**
  - Doreen Network: Mix It Up
  - Drizze Bone: Red Love

**France**

- **RTL Paris**
  - Manue Le Marcq - Head Of Prog.
  - AD: Kirby Hunter - Head Of Music

**Europe**

- **Europe 1/Paris**
  - Yvonne Lubrin - Prog. Dir.
  - AD: Sergio De Caro - Prog. Contr.
France’s No. 1 Smash Hit Play It!

Are you looking for a way to store and lock your valuable CDs? Our storage cabinet holds 960 CDs in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable.
**JAZZ STATION REPORTS**

**EUROPE**

**FRANCE**

<table>
<thead>
<tr>
<th>Station</th>
<th>Program</th>
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<td>Radio France</td>
<td>19:00</td>
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<td>FRANCE 2</td>
<td>France Musique</td>
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<td>20:00</td>
<td>Jazz</td>
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**IRELAND**

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<tr>
<td>IRISH JAZZ NETWORK</td>
<td>JAM</td>
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**SWITZERLAND**

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**SWeden**

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**YUGOSLAVIA**

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**FINLAND**

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**FINLAND**

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**Ukraine**

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**UK**

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---

**Notes:**

- **Jazz:** A broad genre that includes various sub-genres such as Dixieland, Swing, Bebop, Cool Jazz, Fusion, and more.
- **Polygram:** A record label known for its various music genres and artists.
- **Blue Note:** A jazz record label that has been influential in the jazz industry for over 70 years.

---

**STATION REPORTS**

**IRELAND**

**JAZZ FM/London**

- **Malcolm Laycock:** Prog., Controller
- **Jazz News:** (Producer)
- **Charlie Peanut:** Prog., Controller

**ANTENNE AUSTRIA/Vienna**

- **Mario Weitz:** Head Of Music
- **Ad LaSoft Cell:** Tainted Love
- **Ad London Boys:** Sweet Soul Music
- **Ad Toni Childs:** I've Got To Go
- **Ad Marillion:** Cover My Eyes
- **Ad Cassandra Wilson:** She Who Weeps
- **Ad Various:** Jazz Funk Masterpieces

**SWITZERLAND**

- **DRS 3/Basel**
  - **Christopher Allsopp:** Music Coord.
  - **Ad Definition Of Sound:** Where Your IT, Illness...I Am There
- **Mario Weitz:** Head Of Music
- **Various:** A Jazz Soul

---

**JAZZ STATION REPORTS**

**EUROPE**

**France**

- **France Musique:** Various Jazz artists

**Greece**

- **ERT 2**
  - **ERA 2:** Various artists
  - **ERA 3:** Various artists

**Portugal**

- **Radio 2**
  - **BFM:** Various Jazz artists

**SWeden**

- **Sveriges Radio 2**
  - **JAZZ:** Various artists

**Yugoslavia**

- **Radio Srbija**
  - **JAZZ:** Various artists

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  - **BFM:** Various Jazz artists

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- **Radio Srbija**
  - **JAZZ:** Various artists

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**JAZZ STATION REPORTS**

**EUROPE**

**France**

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**Greece**

- **ERT 2**
  - **ERA 2:** Various artists
  - **ERA 3:** Various artists

**Portugal**

- **Radio 2**
  - **BFM:** Various Jazz artists

**SWeden**

- **Sveriges Radio 2**
  - **JAZZ:** Various artists

**Yugoslavia**

- **Radio Srbija**
  - **JAZZ:** Various artists

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- **Mario Weitz:** Head Of Music
- **Various:** A Jazz Soul
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<td>Roxette</td>
<td>Joyride - EMI</td>
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<td>Greatest Hits - RCA</td>
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<td>Rod Stewart</td>
<td>Y慄ogondal Heart - Warner Brothers</td>
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<td>Cher</td>
<td>Love Hurts - Geffen</td>
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<td>Yello</td>
<td>High Civilization - Virgin</td>
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<td>Love Is All - Virgin</td>
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<td>5150 - Virgin</td>
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<td>Alors Regarde - RCA</td>
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<td>Hello Alba - Swixim</td>
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<td>Red Hot Chili Peppers</td>
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<td>Low - Virgin</td>
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<td>Dire Straits</td>
<td>Brothers In Arms - Virgin</td>
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</table>

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The Stranglers

The Mix - EMI

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Radio Moves To Branding

The practice of branding and "trademarking" of radio station names will become the norm by the end of this decade. With the prospect of national station names such as "Kiss", "Lite", "Magic", "Mix", "Fox", and just plain call letters alone.

Stations will have to have their own brand identity to survive and to stay out of the pack. For openers, American radio will borrow from TV, leaning toward cable and looking for names like "TV" and such as "Lifeline", "NTN", "Cinemax", "VH-1" and others.

Some radio stations in the USA are already working to build brand identities which will stand alone as product names, much like "Crest", "Coke", "Kleenex", "Flext", and other brands stand alone among packaged goods. Watch for more stations to call themselves names associated with landmarks ("Cities", "The River", "Coast", "Heartland", "Blue Ridge"), and look for a different kind of marketing attitude to follow.

Multi-faxing Technology Coming

New Jersey-based FAX MAX Services has petitioned the Federal Communications Commission (FCC) for spectrum space dedicated to fax-received data transmissions. The company hopes to transmit advertising and news services to business and private fax machines via the airwaves.

Radio Watch receiver plugs into the back of a fax machine, where the telephone line is generally hooked up. The new system would allow for an unlimited number of fax machines to receive messages simultaneously, an impossible feat by current phone technology standards. Experimental broadcasts may take place in New York City area as early as October.

Radio Moves To Branding

As part of M&M's coverage of the forthcoming NAB "Radio 1991" conference in San Francisco September 13-14, here are some of the newest sessions planned:

1. Positioning Your Radio Station To Win—Covers the importance of image and what it takes to develop a winning positioning campaign.
2. Who Should Manage? Who Should Own?—How to make the leap from management to ownership, and the responsibilities involved.
4. Revenue Forecasting—Clearing Up Your Crystal Ball—Media prognosticators discuss the market, industry, and economic indicators used to forecast revenues.

SINGLES

<table>
<thead>
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<th>Billboard For week ending July 13 1991</th>
<th>ALBUMS For week ending July 6 1991</th>
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<tbody>
<tr>
<td>TW, LW, Artist/Title</td>
<td>TW, LW, Artist/Title</td>
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<tr>
<td>1 R. E.M. / Lying My Religion</td>
<td>1 Hen Van Halen/Forbidden Carnal Knowledge</td>
</tr>
<tr>
<td>2 EMF / Unbelievable</td>
<td>2 Skid Row/Slave To The Grind</td>
</tr>
<tr>
<td>3 Paul Abdul/Rush Rush</td>
<td>3 Paul Abdul/SpelliBound</td>
</tr>
<tr>
<td>4 Garth Brooks/No Fences</td>
<td>4 Garth Brooks/No Fences</td>
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<tr>
<td>5 C &amp; C Music Factory/Gonna Make You Sweat</td>
<td>5 N.W.A./Efil4zaggin</td>
</tr>
<tr>
<td>6 Luther Vandross/Power Of Love</td>
<td>6 R.E.M./Out Of Time</td>
</tr>
<tr>
<td>7 Michael W. Smith/In This World</td>
<td>7 Mariah Carey/Mariah Carey</td>
</tr>
<tr>
<td>8 UB40/Here I Am</td>
<td>8 The Black Crowes/Shake Your Money Maker</td>
</tr>
<tr>
<td>9 Tara Kemp/Piece Of My Heart</td>
<td>9 The Black Crowes/Shake Your Money Maker</td>
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<tr>
<td>10 Rhythm Syndicate/P.A.S.S.I.O.N.</td>
<td>10 Another Bad Creation/Coolin At The Playground</td>
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<tr>
<td>11 Crystal Waters/Gypsy Woman</td>
<td>11 Extreme/Extreme II Pornograffitti</td>
</tr>
<tr>
<td>12 David A. Stewart/Lily Was Here</td>
<td>12 EMP/Schubert Dip</td>
</tr>
<tr>
<td>13 Johnny Rotten/Summertime</td>
<td>13 Soundtrack/New Jack City</td>
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<tr>
<td>14 Marc Cohn/Walking In Memphis</td>
<td>14 LUTHER VANDROSS/Power Of Love</td>
</tr>
<tr>
<td>15 John A. Conover/Everything I Did</td>
<td>15 AMY GRANT/Heart In Motion</td>
</tr>
<tr>
<td>16 Lisa Fisher/How Can I Ease The Pain</td>
<td>16 LENNY KRAVITZ/It Ain't Over 'Til It's Over</td>
</tr>
<tr>
<td>17 Wilson Phillips/The Dream Is Still Alive</td>
<td>17 BOYZ II MEN/Coke/Adele</td>
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<tr>
<td>18 Amy Grant/Heartbeat</td>
<td>18 WILLIAMS PHILLIPS/Wisconsin Phillips</td>
</tr>
<tr>
<td>19 Londonbeat/A Better Love</td>
<td>19 LL Cool J/Mama Said Knock You Out</td>
</tr>
<tr>
<td>20 Radioactive/Radioactive</td>
<td>20 SCORPIONS/Crazy World</td>
</tr>
<tr>
<td>21 R.E.M. / Losing My Religion</td>
<td>21 R. E. M. /Don't Rock The Jukebox</td>
</tr>
<tr>
<td>22 Corina/Temptation</td>
<td>22 QUEENSRYCHE/Empire</td>
</tr>
<tr>
<td>23 Surface/Let It Be There</td>
<td>23 RICKY VAN SHELTON/Backroads</td>
</tr>
<tr>
<td>24 Bob Marley/One Love</td>
<td>24 STEVIE WONDER/Music From Jungle Fever</td>
</tr>
<tr>
<td>25 Steelheart/I Will Never Let You</td>
<td>25 ALAN JACKSON/Jackie's Heart</td>
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<tr>
<td>26 Arnolds/3rd Bass/Devil's Delight</td>
<td>26 QUEENSRYCHE/Empire</td>
</tr>
<tr>
<td>27 ARCHIE/Baby, Love And Understanding</td>
<td>27 D.J. QUIK/Quik Is The Name</td>
</tr>
<tr>
<td>28 Cher/End Of Love</td>
<td>28 GARTH BROOKS/Garth Brooks</td>
</tr>
<tr>
<td>29 Alice Cooper/No More Love</td>
<td>29 R. E. M. / Don't Rock The Jukebox</td>
</tr>
<tr>
<td>30 Black Box/It's A Love Song</td>
<td>30 ICE-T/106.11 Original Gangster</td>
</tr>
<tr>
<td>31 After 7/Let It Be There</td>
<td>31 DJ QUIK/Quik Is The Name</td>
</tr>
<tr>
<td>32 Hi-Fi/Let It Be There</td>
<td>32 GARTH BROOKS/Garth Brooks</td>
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<tr>
<td>33 Boyz II Men/Motownhoyl</td>
<td>33 VANILLA ICE/Extremely Live</td>
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<tr>
<td>34 Mariah Carey/Let's Get Married</td>
<td>34 Paul McCartney/Unplugged - The Official Bootleg</td>
</tr>
<tr>
<td>35 New Kids On The Block/)*#@! !</td>
<td>35 Travis Tritt/It's All About To Change</td>
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<tr>
<td>36 The KLF/3LM Eternal</td>
<td>36 R. E. M. / Losing My Religion</td>
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<td>37 YO-YO Featuring/Can't Play With My Yo-Yo</td>
<td>37 A Flock Of Seagulls/Victory</td>
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<tr>
<td>38 Seal/Crazy</td>
<td>38 Madonna/Immaculate Collection</td>
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<tr>
<td>39 Michael Bolton/Love Is A Wonderful Thing</td>
<td>39 ENIGMA/MEMORIAL A.D.</td>
</tr>
<tr>
<td>40 Keith Washington/Kissing You</td>
<td>40 M.C. HAMMER/Please Hammer Don't Hurt 'Em</td>
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The US page is edited by Tom Kay of Minneapolis-based Main Street Marketing & Promotion. MSM can be reached on: tel: 1-612-927-4487 fax: 1-612-927-6427
2 WEEKS FROM RELEASE AND 300,000 UNITS LATER...
NUMBER ONE IN THE UK SINGLES CHART

jason donovan's
New Single

ANY DREAM WILL DO
Is From
ANDREW LLOYD WEBBER & NEW PRODUCTION

JOSEPH AND THE AMAZING TECHNICOLORED DREAMCOAT

7": 867 316-7  12": 867 317-1  CD: 867 317-2

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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
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</tr>
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<tr>
<td>&quot;Hey Stoopid&quot;</td>
<td>Alice Cooper - Epic</td>
<td>(EMI/BMG/Sony)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Sweet Clot&quot;</td>
<td>Fever Tree - Epic</td>
<td>(Parlophone)</td>
<td>UK</td>
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<tr>
<td>&quot;Do You Want Me&quot;</td>
<td>Bryan Adams &amp; A.M. - A&amp;M (A.M. Records/Random)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;I Wanna Sex You Up&quot;</td>
<td>Cher - Epic</td>
<td>(Columbia)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;The One And Only&quot;</td>
<td>Chesney Hawkes - Chrysalis</td>
<td>(EMI)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Ring Ring (Ha Ha Hey)&quot;</td>
<td>De La Soul - Virgin</td>
<td>(Carlin)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Feder Like A Flower (Every Time You Leave)&quot;</td>
<td>Too Short - EMI</td>
<td>(EMI)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Rush Rush&quot;</td>
<td>Paula Abdul - Virgin</td>
<td>(EMI)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Saga Africa&quot;</td>
<td>Yannick Noah - Carrere</td>
<td>(Carrere)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Shiny People&quot;</td>
<td>E.R.V. - Warner Brothers</td>
<td>(Warner Chappell)</td>
<td>UK, D, B, N, S, D, K, N</td>
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<tr>
<td>&quot;The Motown Song&quot;</td>
<td>Rod Stewart - Warner Brothers</td>
<td>(W/C/W/Winner)</td>
<td>UK, D, B, N, S, D, K, N</td>
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<tr>
<td>&quot;Weird Science&quot;</td>
<td>Public Enemy - Def Jam</td>
<td></td>
<td>UK, B, S, D, K</td>
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<tr>
<td>&quot;Baby Baby&quot;</td>
<td>Baby Bash - U.N.A.</td>
<td>(DIAMOND)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;It Ain't Over 'Til It's Over&quot;</td>
<td>Kenny Lattimore - Virgin America</td>
<td>(Mississauga)</td>
<td>UK</td>
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<tr>
<td>&quot;Joyride&quot;</td>
<td>Roxette - EMI</td>
<td>(EMI)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Vado Via&quot;</td>
<td>Felix Grey &amp; Ulrike Barbeliev - Multi/Sitar (Zone Musique)</td>
<td></td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Lo Zoumba&quot;</td>
<td>Logad - FlavioScandale</td>
<td>(Copyright Control)</td>
<td></td>
</tr>
<tr>
<td>&quot;Rhythm Of My Heart&quot;</td>
<td>Rod Stewart - Warner Brothers</td>
<td>(W/C/W/Winner)</td>
<td>UK, D, B, N, S, D, K, N</td>
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<tr>
<td>&quot;Promise Me&quot;</td>
<td>Beverley Craven - Epic</td>
<td>(Chrysalis)</td>
<td>UK</td>
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<tr>
<td>&quot;Sailing On The Seven Seas&quot;</td>
<td>D.A.M.I - Virgin</td>
<td>(Lilac/Chrysalis)</td>
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<tr>
<td>&quot;Bowl Down Mister&quot;</td>
<td>Jesus Loves You - More Protein</td>
<td>(Virgin)</td>
<td>UK, D, B, N, S, D, K, N</td>
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<tr>
<td>&quot;More Than Words&quot;</td>
<td>Extremo - A.M. (Random)</td>
<td></td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Hey Stoopid&quot;</td>
<td>Alice Cooper - Epic</td>
<td>(EMI/BMG/Sony)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Do You Want Me&quot;</td>
<td>Salt 'N' Pepa - I'm The (Copyright Control)</td>
<td></td>
<td>UK</td>
</tr>
<tr>
<td>&quot;People Are Still Having Sex&quot;</td>
<td>La Touche - Polydor</td>
<td>(Take 2)</td>
<td>UK</td>
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**Eurochart Hot 100® Singles**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>COUNTRIES CHARTED</th>
</tr>
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<tbody>
<tr>
<td>&quot;Real Love&quot;</td>
<td>Elton John - Virgin</td>
<td>(EMI)</td>
<td>UK</td>
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<tr>
<td>&quot;Jealousy&quot;</td>
<td>Pet Shop Boys - Parlophone</td>
<td>(Cage/10 Music)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Losing My Religion&quot;</td>
<td>R.E.M. - Warner Brothers</td>
<td>(Warner Chappell)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Future Love Paradise&quot;</td>
<td>Seal - Z/T/WEA (Beethoven Street/Parl)</td>
<td>(EMI)</td>
<td>UK, D, B, N, S, D, K, N</td>
</tr>
<tr>
<td>&quot;Should I Stay Or Should I Go&quot;</td>
<td>The Clash - Columbia</td>
<td>(Chrysalis)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;The Grease Megamix&quot;</td>
<td>John Travolta &amp; Olivia Newton-John - Polydor</td>
<td>(Warner Chappell)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;I Touch Myself&quot;</td>
<td>D'Vineys - Virgin America</td>
<td>(B.Steinberg/D/Berry/LIM)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;There's Nothing Like This&quot;</td>
<td>Omar - Talkin' Loud (PolyGram/Congo)</td>
<td>(Warner Chappell)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Always There&quot;</td>
<td>Desenchantee - Virgin</td>
<td>(S.Kent/UDM)</td>
<td>UK, D, B, N, S, D, K, N</td>
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<tr>
<td>&quot;On The Outside&quot;</td>
<td>Robert Vosina - WM/Alia (Ed. Georges Mary)</td>
<td></td>
<td>UK, D, B, N, S, D, K, N</td>
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<tr>
<td>&quot;No Coke&quot;</td>
<td>Omar - Talkin' Loud (PolyGram/Congo)</td>
<td>(Warner Chappell)</td>
<td>UK</td>
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<tr>
<td>&quot;Toy&quot;</td>
<td>Bobby Brown Goes Down</td>
<td>(Atlantic)</td>
<td>UK</td>
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<tr>
<td>&quot;Secret Love&quot;</td>
<td>Bee Gees - Warner Brothers</td>
<td>(EMI)</td>
<td>UK, D, B, N, S, D, K, N</td>
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<tr>
<td>&quot;Light My Fire&quot;</td>
<td>The Doors - Elektra</td>
<td>(Rondor Music)</td>
<td>UK, D, B, N, S, D, K, N</td>
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<tr>
<td>&quot;Vamos&quot;</td>
<td>Animal - Virgin</td>
<td>(EMI)</td>
<td>UK</td>
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<tr>
<td>&quot;The Way It Is, Baby&quot;</td>
<td>The Embarrados - BM/W (Warner/Singer/Tiger)</td>
<td>(EMI)</td>
<td>UK</td>
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<tr>
<td>&quot;Je Me Batghi Pour Elle&quot;</td>
<td>Frederic Francois - Temo (Baraccotto)</td>
<td>(Warner Chappell)</td>
<td>UK</td>
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<tr>
<td>&quot;One More Try&quot;</td>
<td>Jimmy I. - Quality (REM)</td>
<td>(EMI)</td>
<td>UK</td>
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<tr>
<td>&quot;How To Dance&quot;</td>
<td>Jambalaya &amp; Princess - (Atlantic) (Copyright Control)</td>
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<tr>
<td>&quot;I'm A Man Not A Boy&quot;</td>
<td>Chesney Hawkes - Chrysalis</td>
<td>(Chrysalis)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Les Brouillards de Londres&quot;</td>
<td>Thivry Hazzard - Columbia</td>
<td>(Sony)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Suspence Pitan&quot;</td>
<td>Little Leekin Grand Slam</td>
<td>(Grand Slam)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;Tainted Love/Where Did Our Love Go?&quot;</td>
<td>Madonna - Sire</td>
<td>(Chrysalis)</td>
<td>UK</td>
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<tr>
<td>&quot;Zillertaler Hochzeitsmarsch/HipHop Remix&quot;</td>
<td>M.C. Eugster - Pyramid</td>
<td>(Wagner Chappell)</td>
<td>UK, A, D, J, M</td>
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<tr>
<td>&quot;7 Ways To Love&quot;</td>
<td>Cathy Dennis - Polydor</td>
<td>(Memory Lane)</td>
<td>UK</td>
</tr>
<tr>
<td>&quot;1° Del Septiembre&quot;</td>
<td>M.C. Eugster - Pyramid</td>
<td>(Wagner Chappell)</td>
<td>UK, A, D, J, M</td>
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<tr>
<td>&quot;C'Est Zero&quot;</td>
<td>M.C. Eugster - Pyramid</td>
<td>(Wagner Chappell)</td>
<td>UK, A, D, J, M</td>
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<tr>
<td>&quot;Soft Cell&quot;</td>
<td>Marc Almond - Mercury</td>
<td>(Burlington/Warner)</td>
<td>UK</td>
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<tr>
<td>&quot;Zoff&quot;</td>
<td>Johnny Holliday - Phony</td>
<td>(L'Alpha)</td>
<td>UK</td>
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<tr>
<td>&quot;Gypsy Woman&quot;</td>
<td>Homeless - Power Brothers</td>
<td>(Bassment Boys)</td>
<td>UK, D, B, N, S, D, K, N</td>
</tr>
</tbody>
</table>

**Midnight Madness**

- "Strike It Up" - Black Box - Re-Construction (Warner Chappell/Copyright Control)
- "Fanged Av Em Stormvind" - Carolina - Module (BMC)
- "Send Me An Angel" - Scorpions - Mercury (Almo/Lent/zemaneti)
- "Touch Me (All Night Long)" - Cathy Dennis - PolyGram (Chrysalis/Memo)
- "Anastasiia" - Yari - Who's That Beat (PAS)
- "Only Fools (Never Fall In Love)" - Sonia - U.D. Records (Hyde Park/Carreto/EMI)
- "Hell Of Africa" - Dr. Albarn - Sm-366x (Progressive/Misty/Sm-366x)
- "Rollin' In My 5 0" - Vanessa ice - (Magazine Control)
- "Dance Computer 5" - S Faganelli - NSI (Copyright Control)
- "Unforgettable" - Natalie Viscose with Nat 'King' Cole - Elektra (Boume)
- "De'Sku Ha' Na'En Bank" - Brian - Genyli (Genyli)
- "Rapput (Senza Fiato)" - Claudio Brio - Epic (Aspirine/Sony)
- "Le Dernier Qui A Parle" - Alpin - Philips (PolyGram/Come)
- "Omdameng" - Poffs Almgren & Wow Liskom - Metronoise (Sonet)
- "See The Lights" - M.C. Eugster - Virgin (E.P. Music)
- "Tell Me Bonite" - Dana Dawson - Columbia (Smy)
- "Mama" - Jimmy Appleby - Phonogram (P.C.NK/Fair)
- "Rubberbandman" - Telf - Phonogram (Wagner Chappell/Axol)
- "7 Ways To Love" - Dina - Virgin (EMI)
- "Pienza Pitsen" - Leake Leekin Grand Slam - Grand Slam (Grand Slam)
- "Tainted Love/Where Did Our Love Go?" - Madonna - Sire (Chrysalis)
- "Zillertaler Hochzeitsmarsch/HipHop Remix" - M.C. Eugster - Fresh (Fresh Music)
- "1° Del Septiembre" - M.C. Eugster - Pyramid (Wagner Chappell/Axol)
- "Les Brouillards de Londres" - Thivry Hazzard - Columbia (Sony)
- "Suspence Pitan" - Little Leekin Grand Slam - Grand Slam (Grand Slam)
- "Tainted Love/Where Did Our Love Go?" - Madonna - Sire (Chrysalis)
- "Zillertaler Hochzeitsmarsch/HipHop Remix" - M.C. Eugster - Fresh (Fresh Music)
- "1° Del Septiembre" - M.C. Eugster - Pyramid (Wagner Chappell/Axol)
- "Les Brouillards de Londres" - Thivry Hazzard - Columbia (Sony)
- "Suspence Pitan" - Little Leekin Grand Slam - Grand Slam (Grand Slam)
- "Tainted Love/Where Did Our Love Go?" - Madonna - Sire (Chrysalis)
- "Zillertaler Hochzeitsmarsch/HipHop Remix" - M.C. Eugster - Fresh (Fresh Music)
- "1° Del Septiembre" - M.C. Eugster - Pyramid (Wagner Chappell/Axol)
NEW JAZZ FM OWNERS?: Jazz FM/London has reportedly agreed to a £1 million financing package from a new commercial radio investment company headed by David Astor, David Maker, Tim Watson, Baroness Brolly and Westpool Investment Trust which owns the freehold to Jazz FM’s London headquarters.

The deal could result in the group taking control of the station. According to a statement from Jazz FM, “appropriate co-financing arrangements have been agreed upon with the investors.” Jazz FM’s MD John Bradford would not say how much investment is being put into the station or what shareholding and board membership the new group would acquire. As M&M went to press on July 4, a meeting between the new investors and Jazz FM was scheduled for Monday July 7.

According to various sources, Jazz FM is believed to be earning around £400,000 in revenue, with half of that coming from sponsorship. The station is also believed to have spent over £4 million in last 18 months.

Jazz FM has recently been in talks with several companies over a rescue package or outright acquisition. Companies reported to be talking to Jazz FM included EMAP/Allied Entertainments group and French radio NRJ.

SONET SALE NEAR: At press time, it looked very likely that the sale of Scandinavia’s independent Sonet to a major is imminent. M&M’s specification column on Friday, July 5, just after deadline.

RENAULT JOINS RTL: Patrick Renault, in charge of communication for performing rights society SACEM, has been appointed director of artistic services and director of artist relations at RTL Station RTL. The position has been vacant since the departure last March of Jean-Pierre Dussaux, who went to public channel Antenne 2 as head of programmes. Renault starts on July 15.

SAN REMO FIREWORKS: The San Remo Song Contest, always known for its controversy as well as quality music, is in the news again. The issue this time refers to the 1989 edition which Rome promoter Adriano Aragozzini organised for the first time. Various people have been arrested following allegations that Aragozzini had paid to £1.870 million in bribes to ensure that he could win the organising rights. The case continues.

Radio 1
(continued from page 1)

low ebb in the relationship between Radio 1 and its audience in the music industry. I believe it’s a fundamental part of our role to liaise with the music industry. It’s important that we talk to them about what we are trying to do and for them to let us know what their plans are, what bands they are launching.

Lueftner: “The only complaint I have is that I wish I had more time to do it. We’ll be busy following allegations that Aragozzini had paid to £1.870 million in bribes to ensure that he could win the organising rights. The case continues.

Q: How important is it for you to programme for the audience? You have to programme for the singles buyers by about 10 percent of the audience is. You have to programme for the audience. I believe it’s a fundamental part of our role to liaise with the music industry. It’s important that we talk to them about what we are trying to do and for them to let us know what their plans are, what bands they are launching.

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**CHARTBOUND RECORDS**

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<tr>
<th>Artist</th>
<th>Title</th>
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</tr>
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<tbody>
<tr>
<td><strong>DE LA SOUL</strong></td>
<td>Ring Ring Ring (Ha Ha Hey)</td>
<td>(Tommy Boy)</td>
</tr>
<tr>
<td><strong>ROD STEWART</strong></td>
<td>Rhythm Of My Heart</td>
<td>(Warner Brothers)</td>
</tr>
<tr>
<td><strong>KIM ADDLE</strong></td>
<td>Mama</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td><strong>WHITNEY HOUSTON</strong></td>
<td>I'm A Man Not A Boy</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>DOORS</strong></td>
<td>Light My Fire</td>
<td>(Elektra)</td>
</tr>
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<td><strong>PET SHOP BOYS</strong></td>
<td>Jealousy</td>
<td>(MCA)</td>
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<tr>
<td><strong>ERASURE</strong></td>
<td>Chorus</td>
<td>(Mute)</td>
</tr>
<tr>
<td><strong>REM</strong></td>
<td>Just The Way It Is, Baby</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>T'PAU</strong></td>
<td>Whenever You Need Me</td>
<td>(Polydor)</td>
</tr>
<tr>
<td><strong>THE KLF</strong></td>
<td>The Iron Horse</td>
<td>(KLF Communications)</td>
</tr>
<tr>
<td><strong>SALT-N-PEPA</strong></td>
<td>Do You Want Me</td>
<td>(I.R.S.)</td>
</tr>
<tr>
<td><strong>MADONNA</strong></td>
<td>Holiday</td>
<td>(Sire)</td>
</tr>
<tr>
<td><strong>EXTREME</strong></td>
<td>More Than Words</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td><strong>LATEX</strong></td>
<td>People Are Still Having Sex</td>
<td>(Polydor)</td>
</tr>
<tr>
<td><strong>THE MOTH TURKES</strong></td>
<td>And Then She Smiles</td>
<td>(Sire)</td>
</tr>
<tr>
<td><strong>ALICE COOPER</strong></td>
<td>Hey Stoopid</td>
<td>(Epic)</td>
</tr>
<tr>
<td><strong>JASON DONOVAN</strong></td>
<td>Any Dream Will Do</td>
<td>(Really Useful)</td>
</tr>
<tr>
<td><strong>MYLENE FARMER</strong></td>
<td>Desenchanted</td>
<td>(Polydor)</td>
</tr>
<tr>
<td><strong>MASSIVE ATTACK</strong></td>
<td>Safe From Harm</td>
<td>(Wild Bunch)</td>
</tr>
<tr>
<td><strong>ROACHFORD</strong></td>
<td>Stone City</td>
<td>(Columbia)</td>
</tr>
<tr>
<td><strong>SYDNEY YOUNGBLOOD</strong></td>
<td>Hooked On You</td>
<td>(Circa)</td>
</tr>
<tr>
<td><strong>HI-FIVE</strong></td>
<td>I Like The Way (The Kissing Game)</td>
<td>(Jive)</td>
</tr>
<tr>
<td><strong>DIVINYL</strong></td>
<td>So Much Myself</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>MARILLION</strong></td>
<td>Cover My Eyes (Pain &amp; Heaven)</td>
<td>(Virgin)</td>
</tr>
<tr>
<td><strong>BANDERS</strong></td>
<td>This Is Your Life</td>
<td>(London)</td>
</tr>
<tr>
<td><strong>SOFT CELL</strong></td>
<td>Tainted Love/Where Did Our Love Go</td>
<td>(Mercury)</td>
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<tr>
<td><strong>DEACON BLUE</strong></td>
<td>Your Swaying Arms</td>
<td>(Columbia)</td>
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<tr>
<td><strong>CATO</strong></td>
<td>There's Nothing Like This</td>
<td>(Talkin' Loud)</td>
</tr>
<tr>
<td><strong>FEARGAL SHARKEY</strong></td>
<td>Women And I</td>
<td>(Virgin)</td>
</tr>
</tbody>
</table>

**The EM Top 25 chart is based on a weighted-scoring system. Song score points by achieving chartplay or multiple EHR year-end chartplay stations. Unlike the A&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-17 year-old listeners with contemporary music full-time or during specific dayparts. Stations in "A" rotation airplay receive more points than stations. Unlike M&M's European Airplay Top 50, which includes reports from stations serving a general audience, these stations target 12-17 year-old listeners with contemporary music full-time or during specific dayparts. Songs in "A" rotation airplay receive more points than songs in "B" rotation airplay. In the case of a tie, songs are listed by new adds.**

**EHR TRACKING REPORT**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Total</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAULA ABDUL/Rush Rush</td>
<td>56</td>
<td>30</td>
<td>20</td>
</tr>
<tr>
<td>CRYSTAL WATERS/Gypsy Woman</td>
<td>48</td>
<td>32</td>
<td>14</td>
</tr>
<tr>
<td>Lenny Kravitz/I Ain't Over 'Til It's Over</td>
<td>45</td>
<td>29</td>
<td>16</td>
</tr>
<tr>
<td>CHEY/There's Nothing Like This</td>
<td>52</td>
<td>38</td>
<td>14</td>
</tr>
<tr>
<td>R.E.M./Shiny Happy People</td>
<td>52</td>
<td>31</td>
<td>21</td>
</tr>
<tr>
<td>COLOR ME BADD/I Wanna Sex You Up</td>
<td>41</td>
<td>29</td>
<td>12</td>
</tr>
<tr>
<td>ROD STEWART/The Motown Song</td>
<td>41</td>
<td>27</td>
<td>4</td>
</tr>
<tr>
<td>AMY GRANT/Baby Baby</td>
<td>39</td>
<td>33</td>
<td>4</td>
</tr>
<tr>
<td>Zucchero/YOUNG/Senza Una Mamma</td>
<td>38</td>
<td>26</td>
<td>10</td>
</tr>
<tr>
<td>CHEY HAWKES/If I Were A Man Not A Boy</td>
<td>32</td>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td>BEVERLEY CRAVEN/Promise Me</td>
<td>29</td>
<td>14</td>
<td>11</td>
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<tr>
<td>KENNY THOMAS/Thinking About You</td>
<td>28</td>
<td>17</td>
<td>11</td>
</tr>
<tr>
<td>PAUL WINTER/On Top Of The World</td>
<td>28</td>
<td>17</td>
<td>11</td>
</tr>
<tr>
<td>CHER/My Name Is Not Susan</td>
<td>28</td>
<td>17</td>
<td>11</td>
</tr>
<tr>
<td>SEAL/Future Love Paradise</td>
<td>24</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>SHAKIE'S TOUCH Me (All Night Long)</td>
<td>24</td>
<td>10</td>
<td>12</td>
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<tr>
<td>SIMPLE MINDS/See The Light</td>
<td>23</td>
<td>12</td>
<td>9</td>
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<tr>
<td>KYLIE MINOGUE/Shocked</td>
<td>23</td>
<td>11</td>
<td>12</td>
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<tr>
<td>SONIA/Only Fools</td>
<td>22</td>
<td>17</td>
<td>4</td>
</tr>
<tr>
<td>Promise Me</td>
<td>22</td>
<td>17</td>
<td>4</td>
</tr>
<tr>
<td>THE KLF/Please Please Please</td>
<td>21</td>
<td>18</td>
<td>3</td>
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<tr>
<td>CHEY HAWKES/The One And Only</td>
<td>20</td>
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<td>PET SHOP BOYS/Jealousy</td>
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<td>T'PAU/Wherever You Need Me</td>
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<td>14</td>
<td>6</td>
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<tr>
<td>TOM PETTY/Learning To Fly</td>
<td>20</td>
<td>14</td>
<td>6</td>
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<tr>
<td>ERASURE/Chorus</td>
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<td>6</td>
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<tr>
<td>THE MOTH TURKES/And Then She Smiles</td>
<td>19</td>
<td>13</td>
<td>6</td>
</tr>
<tr>
<td>Alice Cooper/Hey Stoopid</td>
<td>19</td>
<td>13</td>
<td>6</td>
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<tr>
<td>Jason Donovan/Any Dream Will Do</td>
<td>19</td>
<td>13</td>
<td>6</td>
</tr>
<tr>
<td>Mylene Farmer/Desenchanted</td>
<td>17</td>
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<td>4</td>
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<tr>
<td>Massive Attack/Safe From Harm</td>
<td>17</td>
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<td>4</td>
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<tr>
<td>Roachford/Stone City</td>
<td>15</td>
<td>14</td>
<td>6</td>
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<td>Ban..ers/This Is Your Life</td>
<td>14</td>
<td>15</td>
<td>6</td>
</tr>
<tr>
<td>Soft Cell/Tainted Love/Where Did Our Love Go</td>
<td>14</td>
<td>15</td>
<td>6</td>
</tr>
<tr>
<td>Deacon Blue/Your Swaying Arms</td>
<td>13</td>
<td>16</td>
<td>2</td>
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<tr>
<td>Cato/There's Nothing Like This</td>
<td>13</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>Feargal Sharkey/Women And I</td>
<td>13</td>
<td>16</td>
<td>2</td>
</tr>
</tbody>
</table>

**Airplay Action**

While Paula Abdul remains on top of Billboard's Hot 100 singles for the fourth consecutive week, she is also rejoining the UK EM Top 25. Rush Rush was played on 56 stations (all last week) and has 30 "A" rotations. It is one of only a few "A" rotations to peak at No. 1 on EHR. Strong reports continue from EHR stations in the UK, Germany, Italy, Denmark and Belgium. Lenny Kravitz's Thinking About Your Love is another good climber (19-12) and although the record is getting airplay from more than 25 stations, the song is not yet considered Top 25. While the song is currently No. 1 in Germany, it is unlikely to reach the top 10 in the UK or Europe. Other entries include Simone and Kylie Minogue.}

Whitney Houston's My Name Is Not Susan makes a big jump in Chartbound. Currently played best in the UK, Belgium, Germany and Swe- den, the single has more than a good chance of entering the Top 25 in Sweden and Denmark. R.E.M.'s Shiny Happy People is currently No. 1 in Germany, Italy, Denmark and Belgium. Bryan Adams' pop ballad I Do It For You, from the Kevin Reynolds-directed movie Robin Hood, is the highest entry at 16 in the EM Top 25 this week. It is played in seven markets, notably in the UK, Norway and Germany. Other entries include Cruel Love And Understanding and Tom Petty's Learning To Fly score 10 new adds this week. In fact, the latter two records do well in exactly the same markets: Denmark, Italy, Scandivia and the UK.
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