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NATALIE COLE
they can't take that away from me
GLORIA ESTEFAN
come rain or come shine
ARETHA FRANKLIN
what now my love
KENNY G
all the way/one for my baby
(and one more for the road)
JULIO IGLESIAS
summer wind
LIZA MINNELLI
i've got the world on a string
CARLY SIMON
guess i'll hang my tears out to dry/
in the wee small hours of the morning
BARBRA STREISAND
i've got a crush on you
LUTHER VANDROSS
the lady is a tramp

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CD • MC • LP
Radiohead Creeps To EHR Success

INTERNATIONAL
by Marcigel Bakker

If artist development is about taking the long and hard road, then UK band Radiohead is on the right track. The band has built a loyal fan base through relentless touring and managed to chalk up a hit single with the gloomy and brooding Creep, a song originally released in the UK 13 months ago.

Radiohead was signed to Par-(continues on page 31)

CROWDED HOUSE GO PLATINUM — Crowded House were presented with a platinum record for the album "Woodface" during a recent promotional visit to Holland for the launch of their new album "Together Alone." Pictured (l-r): Paul Hester, Mark Hart (CH), EMI Music continental Europe marketing manager Carrie Spacey-Foote, Nick Seymour (CH), M&M publisher Philip Alexander and Neil Finn (CH).

AER Signs Exchange Agreement With NAB

EUROPE

The Association Of European Radios (AER) has signed a mutual cooperation agreement with the US broadcast trade group the National Association Of Broadcasters (NAB). The agreement, signed in Washington by AER president Alfonso Ruiz de Assin (Spain) and NAB president/chief executive officer Eddie Fritts, will provide for exchanges of information on all aspects of radio and collaboration in the organisation of seminars and conferences in Europe.

Brian West, AER founder president and director of the UK Association Of Independent (continues on page 33)

Embassy Sets Francophone Ball Rolling In Holland

HOLLAND
by Julia Sullivan

With waning export figures for Anglo-American music, continentals are seizing the opportunity to re-exempt their musical and cultural mark. The French Bureau d'Export, set up in March this year, is spearheading its operations in Holland—the country with the highest annual music consumption per capita (Dfl 75; app. US$24)—where the efforts of linguistic attaché to the embassy Patrick Hourbette had already paved the way. The phenomenon of the "third party" promoter is proving highly successful, and other cultural attachés are showing (continues on page 31)

UK PUBLISHERS SPECIAL
See Pages 14 - 15.

No. 1 in EUROPE
European Hit Radio
PET SHOP BOYS
Go West
(PartypHONE)

Eurochart Hot 100 Singles
4 NON BLONDES
What's Up
(Interscope)

European Top 100 Albums
4 NON BLONDES
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**Woollcott To Focus On Strategic Marketing At Sony Europe**

**EUROPE**  
by David Stansfield

Sony Music is strengthening its European operations with the appointment of Tony Woollcott as senior vice-president Sony Music Entertainment Europe.

Woollcott, who will report to Sony Music Europe president Paul Russell, has now relinquished his previous responsibilities as deputy chairman at Sony Music UK and transfers to the European regional office. His immediate responsibilities will be to set up a European strategic marketing function covering the areas of press, catalogue marketing, special marketing, budget line, clubs, direct mail and SMV. He will be responsible for the region's licensees and territorial development. Newly appointed Sony vice-president of business development David Main will report directly to him.

Woollcott's responsibilities will also include the development of Sony Music business activities in Europe with Sony Hardware, STM, SEPC, Sony Signatures and the Columbia Tristar Group.

"We have an awful lot to do here," says Russell, "and [Woollcott's] 20 years in the business have given him a tremendous amount of nuts and bolts experience at all levels. When we asked him to come to form the new regional office from the UK company I said at the time that I was going to need a lot of help from people with a sound knowledge of the record business. One of those people was Woollcott."

"We had to find somebody to take over a lot of Woollcott's responsibilities at the UK company—which is why we hired Tony Clark from A&M. It was always the understanding that when Clark got his feet under the table, Woollcott would switch to the regional office."

Russell points to strategic marketing as a high priority for Woollcott. "It's high on everybody's list and Woollcott will hire somebody fairly quickly to run that for him," he says.

**NAB Offers Sales, Promo, New Technology Panels During MIDEM Radio**

The US National Association of Broadcasters (NAB) will organise a series of sessions on sales and marketing and new technologies at the MIDEM Radio Conference during the MIDEM trade show scheduled January 30 - February 3. MIDEM has also added several new panel discussions, including an overview of European copyright law, a debate on the EHR/Top 40 format and a discussion on programming and promoting mainland European talent, which will be moderated by Music & Media senior editor/director of charts Machglad Bakker.

Commenting on the NAB's involvement, Need MIDEM Organisation president Xavier Roy says, "Our research shows us that our European participants look to American broadcasters for expertise in radio management, sales and marketing and new technology opportunities. NAB is a reliable source for this information and has always represented the best in American broadcasting."

During the main MIDEM conference, panels lined up so far include one organised by UK promoter Harvey Goldsmith on concerts and touring, a session on international retailers and manufacturing planned by the British Association of Record Dealers and the German Retailers Association and another session on interactive music.

Live entertainment scheduled includes an "Evening of French Talent," a "Country Music Night" and a "Mexican Rock Show." 3W

**Europe At a Glance**

EUROPE: One Nation for Europlay  
The new Europlay for the month October is B. B. Nation's *Easy Woman*, released on East West Hamburg through Frankfurt-based production company Paramusic. The poppy dance song will get automatic "A" rotation support on Europlay's eight participating radio networks throughout Europe.

Machglad Bakker

UNITED KINGDOM: Licences For Auction In North, Midlands  
The Radio Authority is re-advertising local licences for the cities of Sunderland, Coventry and Birmingham. The Authority will not award a local radio licence for the Scottish Dumfries area after deciding that the sole applicant, Cannmore Radio, did not satisfy certain requirements of the Broadcasting Act. David Stansfield

UNITED KINGDOM: BBC Radio 5 To Switch To News, Sport  
Youth, sport and education programming on BBC Radio 5 will be scrapped as from April next year, to be replaced by a news and sports network. BBC chairman Marmaduke Hussey commented on the controversial decision taken by the broadcaster governors: "The live news and sport network is a new editorial concept, and I believe, an exciting one."

GERMANY: Stein, Fest Re-elected To BWP, IFPI  
BNG Arvida GSA president Thomas Steen was re-elected as president of German music industry body BWP at last month's meeting of BWP and IFPI in Cologne. EMI Music GSA president Helmut Fest was re-elected as president of IFPI. Other members of the BWP committee are Sony Music MD Jochen Leuschner and Warner MD Gerd Gebhardt. On the IFPI committee are Sony Music president Wolf Gramatke and new member MCA MD Heinz Canibol who takes over from Virgin MD Udo Lange. Miranda Watson

GERMANY: MDR/Sputnik Hosts European Radio Day  
German youth rock pubcaster MDR/Sputnik will link up with 10 broadcasters from all over Europe to broadcast a pan-European programme on November 12 as part of Berlin Independence Days' first European Independent Radio Conference Presenters from YLE 2/Radiomafia/Helsinki, P3/Copenhagen, BBC Radio 1/FM, BR/Studio Brüssel/Brussels, VPRO 3/Hilversum, Radio Nova/Paris, Radio S/Poznan, DSR3/Zürich, Radio Popolare/Mailand and a station from Prague (yet to be confirmed) will be taking part. MW

ITALY: 105 Starts Night Express Programme  
Milan-based EHR net 105 Network is fighting back in the nighttime ratings battle with a weekly live outing for its "Night Express" programme presented live every Monday from 22.00 from Milan night club Gimmys by DJs Fabiano and Paolo Cavallone. 105's listeners are invited to hear live performances from star guests and to ask questions on air. The series kicked off on October 4 with San Remo new artist winner Laura Pausini. Mark Dezzani

SPAIN: RNE Faces Cut In Funding: Losses Halt Of Staff  
Spanish state net Radio Nacional De Espana (RNE) is to lose nearly half its entire staff in a dramatic shake-up announced by public broadcasting corporation RTVE director general Jordi Garcia Candau. RNE's current staff of 2,003 employees will fall to 1,499 over the next two years under the plan. RTVE and the RNE radio net received no state subsidies from 1982 until June this year when the government agreed to grant it Psu31 billion (app. US$240 million) to see it through until the end of the year. Francesca Plowright

**Gieseking Heads PolyGram Germany Int'l Exploitation**

**GERMANY**  
by Miranda Watson

PolyGram Germany has appointed international A&R head Jerry Gieseking as head of international exploitation for all three PolyGram companies—Polydor, Metronome and Phonogram.

The new appointment, effective from January 94, brings a similar structure to PolyGram Germany as that of PolyGram France, where Nanou Lambli holds the position of international exploitation head.

The present international exploitation heads—Ulla Hoppe (Metronome) and Polly Scholdtmann (Polydor)—will now report directly to Gieseking. Since the departure of Phonogram international exploitation head Astrid Selley to PolyGram Songs, Phonogram has no international exploitation head and Polygram president Wolf Gramatke says there are no plans to replace Selley.

Commenting on Gieseking's appointment, Gramatke says, "Gieseking will be reorganising the whole set-up of our international exploitation department. It will allow this division to be better co-ordinated and more effective."

"Music from Germany has been making a lot of progress recently—see Snap, Haddaway and U 96. We have a real chance to deliver to the outside world as a repertoire centre, but we have to do it right."

 consecutively.}

**DI BOBO GOES GOLD IN STOCKHOLM**  
— Swiss artist DJ Bobo, signed to the Fresh label, was in Stockholm recently to receive his first gold disc for sales of over 25,000 for the single "Somebody Dance With Me" in Sweden. He celebrated with the staff of 12 Inc. Records at Stockholm’s Hard Rock Cafe. Pictured (l-r) are: (standing) 12 Inc. co-owner Christian Wahlberg, manager and promoter Jonas Sjolmark, 12 Inc. co-owner Michel Petri, DJ Bobo, 12 Inc. co-owners John Wallin and Per Stahlberg and promotion manager Ove Lindstrom; (kneeling): dancers Dani and Curta J. Vincent

**John Clarke**  
2FM  
Ireland
RAI Moves Toward Stronger Format IDs For Its Three Nets

ITALY
by Mark Dezzani

Italian pubcaster RAI's three radio networks are to be given stronger format identification to avoid duplication and competition within the system, according to proposals outlined by RAI president Claudio Dematté. The RAI president also would like to transform RAI from a state corporation into a profitable public company with shareholders. A detailed plan will be published later this month.

The reforms are hoped to depoliticise RAI's news departments—which have been divided between Italy's main political parties for several decades—re-orientate programming and streamline management to cut down on waste and bureaucracy. The outlines for radio will reinforce RadioUno's position as a news-talk programme with 'quality' light music. RadioDue will become the entertainment network targeting a younger demographic with music-led programming, some soap operas and game shows. RadioTre will remain the cultural network with an increased commitment to regional news and productions.

Specific details will be announced later this month when new directors for RAI's three radio networks and their respective news departments are expected to be appointed. RadioDue director Dino Basili says it is too early to comment on the changes, including a possible extension of the FM music net EHR/Ace stereorai to full-service programming. Currently StereoRai starts at 14:00 when it splits from RadioUno and takes over its FM frequencies. RadioTre MD Corrado Guerczini says the new autumn schedules had been planned short-term to accommodate anticipated changes. RAI's reorganisation has been overshadowed by several judicial investigations involving allegations of fraud. Journalists and technicians covering the conflicts in ex-Yugoslavia and Somalia have been accused of declaring inflated expense accounts. Fiscal authorities are also investigating alleged paybacks for external programme production contracts.

RAI's new director general Gianni Locatelli has been defending his position following allegations that his wife benefited from "inside information" in share dealings. Locatelli was editor of Italy's leading financial newspaper Sole 24 Ore before his appointment as DG. RAI president Claudio Dematté says he is satisfied that Locatelli is clean and stands by his appointment.

Greek Radio Billings Up 121%; Outpaces All Media Sectors

GREECE
by Diane Shugart

Radio ad billings in Greece rose by 121% in September, pushing the medium's share of all advertising revenues from 6.2% to 9%, according to independent research firm Media Services.

Cumulative figures for the nine-month period ending September 1993 also show a 99% increase versus 40.3% for all media, with radio's share of revenues rising from 5.4% to 7.7%.

In comparison, TV advertising grew 43.8% for the first nine months, while magazine billings were up 18.5% and newspapers 35.8%.

Advertising in all media has soared since the mid-September call for early elections as political parties launched a media blitz ahead of the October 10 polls. But media analysts say both the figures and the increase are deceptive, as they do not reflect advertising outside the capital, Athens, which is the main media market. Nor are all the stations in the Athens market included in these surveys.

"One reason for the increase in radio's share of advertising monies is that we have also increased the number of stations that we measure," says Media Services account executive Costas Xouris.

"The rise may also reflect a seasonal increase in listenership as more people listen to radio than watch television during the summer holidays."

Adds another media expert, "There is no doubt that radio advertising is back on the upswing, but the true nature of the market is difficult to gauge because there are so many variables, including the methodology use to measure audiences and revenues."

Turkish Private Radio Returns, Capital Starts

TURKEY
by John Carr

New prospects for Turkish pop radio could soon be opening up in Ankara with the arrival of ACE/EHR 99.5 Capital Radio, which could presage a more mature national radio scene.

The new station is one of several new developments to come after the Turkish government shut down the country's hundreds of private commercial stations earlier this year, fearing some of them were exerting too much political influence. About 20 have now resumed broadcasting, but under watchful government control.

Capital debuted in August after months of talks between the station's owners and the Turkish government.

The station is consulted by Los Angeles-based radio personality Bobby Ree, who now spends some of his time in Ankara as Capital Radio's PDMC and hosts the Sunday evening countdown show.

Assuming the Turkish government continues what is actually a careful experiment in new private commercial radio, Capital Radio's plans are to expand out of the relatively limited market of Ankara (some four million listeners) to the bigger and livelier centre of Istanbul (more than eight million) this autumn.

Sony Focuses On National Roster

HOLLAND
by Miranda Watson

Sony Music Holland has released a CD sampler of its national acts to raise the profile of its domestic department, Sony Music Nationaal, set up early this year. The branch was established as a separate entity, devoting itself to national talent, when it was reorganised to Hilversum in January.

National artists/ repertoire/ promotion manager Bert Smit explains the move. "There are just so many international releases at Sony that many of the acts on the national roster weren't getting sufficient attention. We decided to separate the whole section so we could focus on our acts more. So far it's working out well."

Sony Holland MD Paul Hertog says the split has improved radio, TV and press promotion at the company, as well as increasing market share for national product. Both departments have benefited, he says. "We have been able to raise the profile of Sony's 37-airport roster and had more time to promote international releases too."

The CD, accompanied with a brochure, includes an introduction from Minister of Welfare, Health and Culture Heddy d'Ancona encouraging the promotion of national music. It includes a selection of Sony's 37-airport roster, with artists such as Golden Earring, The Nits, Ten Sharp, Paul de Leeuw and Mathilde Santius. Priorities at the moment include the VARA project Kinderen voor Kinderen, duo Gert & Hermien and the new Goddess single performed at the Pop Against Racism concert in September.

Newsmakers

UK: Frank Hendricks has been appointed senior director, GRP International, moving from his position as director European operations.

Indie MPC Offers Global Deals

EUROPE
by Nigel Hunter

The Music Publishing Consortium (MPC), founded two months ago and based in Hilversum, Holland, represents an initiative by independent music publishers to combat the influence of the large multi-national publishing conglomerates.

The Consortium offers deals whereby one contract in Hilversum will cover the world outside the USA and Canada, with broadly the same facilities offered by the conglomerates such as royalty statements, registration of copyrights and all the administrative services.

"We can now act for the whole world outside North America," says Hein van der Ree, MD of Stip Music UK who is also managing the MPC. "The deals will probably be mostly in the middle range. We're offering a well-run alternative to the multinationals who have too much capital to manage.

The European MPC members so far are: Nanada Music; Melodie der Welt; Dreyfus Music; Ricordi; Hans Kusters Music; Gazell Music and Stip Music.
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THE SINGLE • OUT NOW
Keeping Your Sound Fresh With Currents

by Steve Worsiewicz

For EHRR programmers, staying current is the name of the game. But as you move across the format spectrum, currents become increasingly important to Hot ACE and mainstream ACE stations. Knowing your listeners, your station's sound and where your format is positioned vis-à-vis the competition is vital to finding the right balance between currents and other types of songs—and keeping your sound fresh in the ears of your audience.

In determining the number of currents per hour, Chiltern Radio Network group programme controller Paul Chantler, who oversees four Hot ACE/ EHRR stations branded "Hot FM," looks at three main areas: the audience's familiarity with the songs, the standing of the artists and the station's sound.

"The number one mistake many programmers make is being a bit too trendy," says Chantler, whose station targets a 15-44, slightly male demo. "A lot of people want to put something on because everyone else says it's brilliant.

"Secondly, another mistake is to take currents off the playlist too early simply because you and your presenting talent are getting tired of them. Although it may sound stale to us, to the listener it's still fresh. What's current for PDs might be something that's just been shipped within the last week. While a listener will perceive as current any song he or she has not heard or that has only been on the air for the last two weeks.

To get the proper perspective, Chantler seeks opinions from station personnel not actively involved in selecting the music. Music testing may come later. "You have to distance yourself from the station and find out what people really want and like," he says. "We often use people in the accounts department or the secretary staff just to get a perspective on the music that they actually like."

To reflect his audience's musical tastes, Chantler shifts the percentage of currents during different dayparts. During the mornings and early afternoons, currents comprise about 50-60% of the playlist, rising to 60-70% for the 16.00-19.00 daypart when teenagers get out of school; it tops out at 80% after 19.00 for the network's evening programme. A "A" playlist records (around 25 songs aired every 4-4½ hours) are the only currents featured during the breakfast show.

"Certainly in dayparting terms we seek to keep breakfast and drive really up-tempo, and we set up some rules on how the things that have come back to us in our research for our licence re-applications is that listeners do enjoy a fast-paced breakfast show; and they cite the speed with which the music moves as one of the things that helps that."

"The evening is the only time we really increase the percentage of currents. The guy who presents our evening show across the network is Mark Franklin, who is the presenter of 'Top Of The Pops.' He has a tremendous profile, and we allow him to play a lot more current material. We increase the current output the number of our younger demo and to heighten Mark's profile."

Staying Current In Sweden

For Tobias Bjorling, programme director at EHRR Z Radio/Gothenburg, currents comprise about 60-65% of the playlist, with most making up around 30% during a average 12-13-song clock hour. A recurrent is played on average once an hour. The percentage of currents drops in the morning as Bjorling increases gold repertoire by at least 10% and starts increasing after 15:00.

"It's not so much that we daypart the individual songs, it's more that we daypart the general clock," says Bjorling, whose station serves a 20-40 demo. "In the morning it's safer. We have a restricted number of image slots where we put songs which are there to freshen up the sound; and those image slots are never put in the morning."

"I have a number of different clocks for the morning; and whether or not I start the hour with a hit or an oldie is a matter of coincidence each hour. I don't strategically start off an hour with a hit."

Bjorling stresses that it's not the percentage of currents being played, but the kind of songs that really makes the difference.

"I could be playing the same percentage of currents the entire day, but I could still make it sound very different if I choose to play image currents or something a bit more aggressive."

-Tobias Bjorling

"Another mistake is to take currents off the playlist too early after you and you're presenting talent are just getting tired of them. Although it may sound stale to us, to the listener it's still fresh."

-Paul Chantler

Scandinavia Special

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The Movement Of Dance In Holland

HOLLAND
by Maria Jiménez

House music, along with several of its offshoots and mutations, is currently enjoying wide international success; and it is not necessary to look much further than Holland to get a taste of many of the newest sounds. The universal language of dance has made it possible for records to cross borders, travel around the world and achieve international success, regardless of their origin. A steady stream of domestic and foreign dance releases flows through the Netherlands daily, while Dutch distributors, retailers, indie labels and DJs are busy keeping the youth of this country well-informed about the irresistibly hooked on house music.

Historically, the Netherlands is a trading country, and when it comes to music, the story is no different: quick to bring foreign product in and to ship domestic product out. Dutch house music is swiftly and smoothly mixed into the international house pool. Recently, Dutch successes include the likes of 2 Unlimited and L.A. Style, as well as Jaydee (R&S) whose classic atmospheric progressive single Plastic Dreams hit number 1 on the Billboard Club Chart and has a new tribal mix on the market. Capricorn's memorable track 20 Hz (R&S) is creating international waves after much success in the Benelux and the UK and Fierce Ruling Diva (Lower East Side) with the smooth Get Funky is traversing through clubs and charts throughout the US and Europe.

On the forefront of Dutch dance distribution are Boudisque Records, representing among others The Prodigy and 2 Unlimited, and Rhythm Records, responsible for the local success of Robin S with What's Up?. These distributors also own two of the main dance record shops in Amsterdam: Black Beat (Boudisque) and Rhythm Import (Rhythm Records).

These retailers, as well as others such as Outland Records, maintain close communication with the multi-talented DJs who buy records, create music and influence the dancefloors. According to Pieter Hoovers, owner of Outland, many of his artists who are associated regularly, each of the above-mentioned retailers is associated with at least one dance label.

Boudisque, owner of Black Beat, has several labels under its wings including ESP, Go Bang!, Torso and Mokum. In addition to international acts such as The Prodigy, many of these acts are represented by Boudisque. 2 Unlimited (Byte) has been the obvious success story, but names like Beyond, Nico and Country & Western comprise a rising sector of the underground. The trance powers of Beyond and Nico are heard on their new 12-inch Silver and Moonfrog respectively, as well as on the formidable ESP compilation The Trance Groove. Country & Western's brilliant Jaydee (R&S) has been the freshest sounds. Not only Dutch dance music, but the US, Canada, UK, Germany and France are represented among international acts such as Chosen Few (Fuckin' Horoscope and 1 Like Dreams) and Vitamin (Mafin In Mokum), each record stampled with the "United Gabbers Against Racism And Fascism" symbol.

Additional Dutch tracks with international appeal arrive on the market via Rhythm Records, distributor for, among others, DJAX for The Basic Beat, 80 AUM, XSV, Natural, Work and Music Man. Rhythm's in-house label Fresh Fruit is rapidly gaining international attention via percussive, rhythmic house tracks such as The Goodmen's Give It Up, the finely blended souful Fresh Tunes Do You Know What I Mean? and the chart storming Oh Boy from Klatsch!. Behind each of these three striking tracks are two main forces—Dutch DJ KZ and Dobre. For an assortment, Fresh Fruit's compilation Cocktail is a delicious mix of the overall sound of Rhythm.

On Outland Records' in-house labels and Spiritual, the music is specifically intended for the prime party 1.00-3.00 slot. A new release on Spiritual is from Digital Cartel, a promising young Dutch act whose tracks Spent The Night, Hang On and Love Nation cover house from trippy action to piano-driven force. The hi-tech soul movement and melodic house numbers are both captured by Outland on their compilations Spiritual Tracks and Static Tracks.

Generally speaking, the Dutch house scene offers something for everyone. Sonic Surfers (Filth & Virgin), BadBoy, The Defcrea, Jox, Reeded, Tiff, Tyne and Kounter with Take Me Up featuring Joce-lynn Brown are set to fly with Show On, an irresistible track not to be missed. Twenty 4 Seven (CRN Indisc.), on a completely commercial pop house tip, are soaring with their surefire charter Slave To The Music. Hocus Pocus (CRN/Indisc) whip up an accessible hardcore track with Here's Johnny. And Pegasus (Dance International) is set to follow up his strong, rolling Jazz Energy release.

House music, rooting from the clubs, is best experienced in the clubs. The variety of house music in Amsterdam can be sampled at one of the city's leading clubs The Roxy. Five nights a week, a different atmospheric aspect of house is created by the DJs and art directors. Wednesday is "Hard Gay" night with The Black Crew and DJ Dimitri spinning the best of what falls into this category (including his own material with Felix, Nether on Be.S.T. Records/Boudisque). Friday Roxy celebrates Disco '93 with DJ Joost van Bellen sending out the biggest English music called Tesko. Saturday is a hits evening with various DJs and Sunday is the Fanchub, a mix of camp and house.

With a diversity of house music in the clubs and in the shops in the Netherlands, the Dutch record buyers are exposed to a wide array of house from which to choose. This country has been and continues to be a welcome home for new foreign house and is currently riding the wave of high quality Dutch house music, all variations, seems to be on a steady increase with much more to come.

New Grooves

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PAULINE HENRY
Feel Like Making Love - Sony Sono Square

PRODUCER: T. Lever, M. Percy/One World
Yes, it's the title from Bad Company's '70s hit. The 7-inch version is a blend of dance with rock, but for the dance purists, the Bit Of Malnourished Mix is in order. A trancey, probing and throbbing number. Fax: (+44) 71.784 4321.

XEN MANTRA
Xen Mantra EP - Stafford South

PRODUCER: Xen Mantra
Xen Mantra emits a singular vise which flows through each cut. Growon (remix) is a light, quirky track intended for good fun. On Hollow Vibe, Xen allows a bit of emptiness in to expand the song's volume. Smoov uses rounded keyboard in coveryation with the kick to set the pace, while vocals are kept to a minimum, yet right on time. Fax: (+44) 21.766 7811.

JOEY NEGRO
 Universe Of Love - Z/ten Records

PRODUCER: D. Lee
A Livingston Warm, soulful dance music with influences from disco, funk and house. This album is filled with song-oriented tracks. A thick scent of reminiscence flows through each number. Highlights include the title track Do It Believe It and Love Fantasy.

BASSCULT
Paradise Place - R&B/Save The Vinyl (D)
PRODUCER: J. Hynp, M. Capaccioni/Brizzi
With rave elements, selective percussion and a seductive female vocal dripping in reverb. Paradise is a bold crossover club track for radio. A mind-expanding exploratory, yet directional track. Give in to it. A "Save The Vinyl" pressing is also available. Fax: (+32) 1656 7670 (in Belgium) or (+49) 69.8200 0888 (in Germany).

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suzanne vega
New Releases

SINGLES

ROD D.
No Time - WEA
PRODUCER: Buss B.
Built on a foundation reminiscent of '70s club classics by the likes of Bohannon and featuring a chorus from the same era, this song sounds entirely contemporary and not only because of the rap. A rock solid chorus puts the icing on the cake.

DIE FANTASTISCHEN VIER
Zu Gelt! Für Diese Welt - Columbia
PRODUCER: And: Ypsilon
With this slab of raunch and rap, the leaders of the German language rap pack preview their eagerly awaited sophomore album Die 4. Dimension in style. With their trademark poignant lyrics powered by a fittingly driving groove, this is more than likely to be their next big hit in spite of the controversial title and lyrics.

RAINHARD FENDRICH
Midlife Crisis - Ariola
PRODUCER: Tato Gomez
The title is more than a little bit misleading, because this Latin-flavoured, cheerful up-tempo tune finds our main hero really having the time of his life. Should do well on both EHR and ACE formats.

HEINZ RUDOLF KUNZE
Lisa - WEA
PRODUCER: H. Lüürg/H. Rudolf Kunze
As a preview of his upcoming ballads compilation album, this gifted singer-songwriter presents the newly recorded studio version of this perennial concert favourite. It's as obvious why it's a lifetime audience favourite as much as it's a mystery why it has never been a hit in the past.

LUCELECTRIC
Mädchen - Singing
PRODUCER: A. Humpe/A. Herdigt
This record proves that female rap in German works just as well as the stuff by their male counterparts. First and foremost though, this is a top-flight pop ditty, which should be embraced by anyone who is into hit material.

PINK CREAM 69
Somedays I Sail - Epic
PRODUCER: D. Steffen/Pink Cream 69
Traditional rock ballads still work just fine when executed properly. Somedays I Sail is one of the better pop rock numbers along in quite a while to back up this claim. EHR programmers with an appetite for rock should definitely check this one out.

DIE PRINZEN
Alles Nur Geklaut - Hansa
PRODUCER: Anette Humpe
With their first single from the soon forthcoming After Geklaut, Die Prinzen stick to their trademark vocal harmonies, opting for a somewhat more up-tempo arrangement. The single has three different mixes, which are considerably different but somehow sound just right.

ALBUMS

BILGERI
A Man And A Woman - WEA
PRODUCER: T. Hen/R. Bilgeri
This gravel-voiced Austrian balladist who treated us with the Smokie pastiche 'Im Gonna Take You Home' a while ago now follows it up with an album of comparable goodies. He easily holds his own all the way through especially on ballads like Breaking Free, Deep In My Heart and Just A Heartbreaker Away. The aforementioned are certainly worth checking out for the likes of Rod Stewart and Joe Cocker.

THE LAND
Juilles - Metronome
PRODUCER: Franz Flosza
Preceded by the pretty Let It Rain and the Creedence-like Mama Told Me Not To Go, this symphonic returns to the scene with their eagerly anticipated second album, which is an impressive in every respect over their already impressive debut. This album is packed with wondrous melodies that are very suitable the for rock, ACE and EHR formats.

JOHN MILES
Upfront - EMI
PRODUCER: Chris Lord-Alge
After a lengthy absence, the man who is best remembered for his work on television's production of the world is back. Now, being the finest English-speaking artist that the country has to offer, he can artist signed directly to EMI Germany, the man has certainly put his best foot forward, both in terms of songwriting and performance. Backed by a stellar cast of fellow sessioneers, he deals with full-bodied roccochics such as Body Of My Brunette, What Goes Around and Chains And Wild Horses as well as heartfelt ballads like Now That The Magic Has Gone—a success for Joe Cocker a few years ago—and the acoustic duet with Tony Joe White, Pelo Spanish Moon.

NATIONALGALERIE
Indiana - Dragnet
PRODUCER: Michael Wanchic
The main attraction here is the honest muscle rock often associated with the state from which this album derives its name. The whole way the production is kept as sparse as possible, so the real quality of songs shines through immediately. This is evident on both up-tempo rockers such as Himmelhochachzendiothetementracht, Blu Blu Blu and Mittlepunkt Des Körpers and ballads like Lustig Und Langweilig and Oden Aufm Buch.

S.I.N.
Secrets Of Industrial Noise - Harvest
PRODUCER: Flemming Rasmussen
What do you get when you cross the sense of menacing darkness of the Sisters Of Mercy with the raw power of Metallica and the eccentricity of early King Crimson? Well, S.I.N. is the answer. Unlike most experimentally inclined ensembles they consistently manage to condense their ideas into compact, well-structured songs. Some of the best and most diabolical specimens are House For People, Forget To Tell and Still Water.

GERMANY
by Raoul Cairo
Sometimed last June, Berlin-based punkrockers Die Ärzte, who were without a record deal at the time, placed an ad in the fortnightly German trade paper Der Musikmarkt simply saying "The Best Band In The World Is Looking For A Record Deal." As soon as he saw it Metronome/ Hamburg head Of A&R Oliver Helwig called to arrange a time in sending them: a letter saying they should contact him and included a DM10 note for the phone call. From then on things almost went at the speed of light, both the band and their management decided after some tough negotiations that Metronome would be just the right label for them. By late July, the deal was closed and the production process was well under way.

The reaction to their return on the scene was overwhelming as the lead-off single Schrei Nach Liebe stormed into the German single Top 10 in just three weeks without much radio support. Even though it's their first release ever, which disbanded in 1988 and reformed this spring their audience hasn't forgotten them by any means. The album, released last week, shipped gold within one week and a very high chart entry is expected.

Further testimony to their popularity was the response to the announced club tour. All German dates sold out in no time and people apparently were willing to pay up to DM150 on the back market just to see them live.

Comments Helwig: "We knew that they were quite popular in spite of their lengthy absence, but we certainly didn't expect a response like this."

In order to get the band the proper attention, an extensive marketing campaign was launched to coincide with the release of the single. One of the main features is a 35-second long cinema spot. The first 20 seconds show a little girl in tears and after that the camera slowly pans to the smiling band members in the remaining 15 seconds. This commercial runs in all major movie theatres where Steven Spielberg's 'Jurassic Park' is shown to reach the main target group, the youth. In total this spot will run 35,000 times in four weeks.

They are all very witty and articulate, making them excellent interview subjects," adds Helwig. "We get some very good press that way, not only in music papers but also in general interest magazines such as Der Spiegel and Bild Am Sonntag."

Meanwhile, radio support has picked up its support, with pubcasters such as HR 1 and HR3/Frankfurt, WDR 1/Cologne, SWF 3/Baden-Baden, RB 4, SR 1/Saarbrücken and ORF/Fritz/Berlin all getting behind it immediately and despite the rather strong language and loud sound the single logged an impressive 11 plays last week. HR 3, Fritz/ORB and WDR 1 even made it album of the week.

Further support came from MTV Europe which put it in "Prime Breakout" slot last week. The video directed by Detlef Buck has English subtitles to prevent any misunderstanding as marching skinheads are featured in it. Buck also directs the video for the next single Macht Die Augen Zu which will be released in November. Metronome has much higher hopes for radio with this track, believing it has considerable crossover potential.

- Signed to Metronome.
- Publisher: BMIG/FA.
- Management: Axel Schutz for Scheisse Pop.
- New album: Die Beste In Menschen gestalt released October 4.
- Recorded at Conny's Studio/ Preußenlent Studio/Berlin.
- Producer: Uwe Hoffmann/Die Ärzte.
- European releases: GSA territories.
- Tickets: A 32-gig club tour from October 29 to December 7; a more extensive tour scheduled for spring 1994 including 60 or 70 performances is still under negotiation.

A CULTURE OF GOLD — Following a recent gig at the Blackout Club in Zürich, Sony Music Switzerland marketing manager Annelies Hophan awarded Culture Beat with gold for their album 'Serenity', which sold over 50,000 units. Picture (l-r): manager Holz Müller, band members Tanis Evans and Jay Supreme and Hophan.
Exploiting Austria's National Reserves

Austria is often seen as a country full of men in Lederhosen and people yodelling from mountain tops, conjuring up images of The Bantrapp Family or Heidi. Though these stereo types do exist and are exploited within the Volksmusik and Schlager sectors of the business, Austria is also the source of many original new artists.

By Miranda Watson

Several artists like Hubert Von Goisern and his group Die Originale Alpenkatzent are blending traditional Austrian Volksmusik with new styles and influences, while national pop and rock artists are gaining in popularity and recognition.

With a unique melding of musical styles and a strong R&B influence, Von Goisern (BMG Ariola) carefully blends traditional Volksmusik, acoustic and some yodelling with new influences (jazz trumpets and heavy rock guitars) to produce an original and fun sound. Although Von Goisern's approach is very much tongued-in-cheek, complete with a cloth mountain and Lederhosen on the cover sleeve, the music is not the sales speak for themselves. The album Auffeigen Steine Niederhorn has sold 170,000 copies (the most by any BMG national artist in recent years) and recently reached number 54 in the Musikmarkt Top 100 Germany.

BMG Ariola MD Harald Büchel says success didn't come overnight. "Von Goisern's appeal is his very individual, new type of music, fusing national, rock and pop and confronting people with their roots in a very new way. Because of this, it was very easy to get airplay for Von Goisern at first. After a few successful concerts, word of mouth spread and radio began to pick up on the band. One of the biggest reasons for the groups phenomenal success was the single Kirschelecke [love song] program me played them from the airwaves and from there the interest grew." BMG is currently heavily promoting Papermoon to radio and TV.

It is very hard for Austrian artists to make the jump from success in Austria to success in Germany. However, Germany presents a bigger and tougher market and the Austrian dialect often hinders acceptance. One of the few national-language Austrian artists to achieve recent crossover is rock maestro Ostbahn Kurti, signed to PolyGram Austria, the country's answer to Bruce Springsteen, a superstar in his native Austria, who is gaining a large following in Germany with his band Die Chefspartie now since being signed to MCA Germany. His mix of rock, raucous guitars and folk soon caught on in Austria and his second album A Bele Ge'isch' wet straight to number one in Austria last year—just two days after release—going on to achieve platinum status. Kurti was the winner of the Austrian Popular Music Award this year as the best-winning artist in Austria for '92 with 103,000 albums sold.

PolyGram Austria national repertoire product manager Karin Leinwather explains the success in Austria, "It's his unique mix of rock and R&B cover versions and Austrian slang lyrics—his songs tell stories and really speak to the kids. Kurti is also a brilliant showman. His concerts are long and sweaty, he plays for over three hours." Kurti's popularity took off with the single She, She, She from the Che Ne LEICH album which led to a growing live following and to radio airplay on Ö3, says Leinwather. Kurti is now gaining a large following in parts of Germany.

MCA MD Heinz Cambol signed Kurti for Germany after being intrigued by the act when he was MD of CBS in Vienna. Kurti has really only crossed over to southern Germany, however, where the similarity between Austrian and Bavarian dialect means people can understand the jokes in Kurti's lyrics and what he's about, says Leinwather.

PolyGram's national stable includes other well-established and successful Austrian artists: German-language rock artist Wolfgang Ambros, actor turned singer-songwriter Ludwig Hirsch and the melodic trio STS. "All these artists make songs which everyone knows in Austria and all are good live performers." Wolfgang Ambros for instance has the sort of status which Ostbahn Kurti will have in about five years time," says Leinwather. The key to success for new artists in Austria is being able to put on a good live perfor-

A Note For Dance

PolyGram Austria's national department is also working hard on establishing its new dance label High Energy. Says Leinwather, "The charts and the radio stations are full of dance material, so dance has now become one of our priorities. The cover by Austrian project Rewind of Video Killed The Radiostar recently reached number 19 in the Austrian chart. PolyGram is planning to release many of its Austrian dance stars and the company's dance label Club Play has been one of its biggest national roster successes according to PolyGram's Marketing manager Andy Zahradnik. The single Love Line by Unik has been number two in the Austrian chart for the last 6-7 weeks and is to be released in Germany in October. He says. Sony has just established its own Austrian division of the Herzleng label, to "get back into the schlager and folk music scene." Zahradnik explains that from January 94 many of the schlager acts will come into operation, working on developing a handful of acts backed by carefully targeted marketing campaigns. "We don't intend to produce hundreds of schlager acts like the indies do, but to develop a few acts step-by-step." One of the most successful records out at the moment from Sony is a duet by Austrian comedy singer Alexander Bisenz with PolyGram's Wolfgang Ambros—one of Bisenz's most regular targets in his hit satirical songs! Das Duell has reached number 14 in the singles chart and almost reached platinum sales (50,000).

Cookie Of A Group

A new signing which Zahradnik has high hopes for is Die Männer (The Men) whose debut album Männer Mag Mann Eben ("Everyones Loves Men") was released this month. Members of the Wolfgang Ambros band, Die Männer have got together to produce Austrian rock music with Viennese dialect. Because of the similarity of the group's name with a famous brand of Viennese biscuit 'Manner', Sony has organised a joint advertising promotion with the biscuit company. The record sleeve even has the same cover as the biscuit wrapper and the biscuit package do a joint advertising campaign with the biscuit company. The album sleeve really brings a lot of attention to the product because the image is already so familiar to people.

Warner Music Austria has a small national artist roster with two of the acts in the dance genre. Marketing &R manager Manfred Wodara says quality not quantity is the company's motto. Dance outfit Bingo Boys has already achieved international success. The single Show Me How To Dance from their debut album Greatest Hits released two years ago went to number one in the US dance chart as well as charting in Germany, Austria and Holland. The single has sold close to one million units, with the album 70-80,000 units.

The group is now releasing a new single Ten More Minutes at the end of October from their forthcoming album. A new signing to Warner is Philenemus Garden a modern popdance group with a 70's influence, run by Wodara. The second single Groovy Cat from the album has now been released and Warner plans to release it in Germany too.

Bilgeri (see review page 12) is Warn er's most successful national artist, who is with the company for some 15 years with each album going gold. The pop-rock artist, one of the most famous in Austria, is releasing a new album next autumn. A new rock album from Hallucination Company Keine Angst Vor Nordwind is also being released this autumn. The band has existed for around 15 years and has spawned Austrian stars such as Andy Falco and Andy Baum. This will be the first album featuring the new line-up. Wodara says the album is very individual and presents a new idea for rock music, with a rock-opera/rock-musical style.

Wodara says Austrian artists have just as much chance of success as any other Continental European artists. "The problem all these artists share is the fact that they're not from the UK. The only way to be successful is to work professionally, internationally and to high standards with the emphasis always on producing a good song." Wodara says that radio support for Austrian artists is in general good, but it depends on the style of music. Pop/rock music gets plenty of support on Ö3 and Radio CD International but MOR/Schlager music is a problem; there is no national radio station supporting this genre.

Hubert Von Goisern (BMG)

The new monthly tip magazine for music publishers, A&R/producers and serious songwriters, includes tips from UK, Europe, USA and other international song markets, with full contact details, artist listings etc.

For subscription details contact: David Stark, SongLink International, 19 Rochester Terrace, London NW1 8JN. Tel. and fax: (+44) 71 485 4649.

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**UK Publishers; The Fight For Recognition**

Music publishers around the world are facing great opportunities and great challenges as the 21st century draws near. New technology offers a potentially vast scope for the profitable exploitation of musical copyrights, but the other side of that coin is the inherent difficulty of protecting copyright usage and deriving the rightful financial rewards for the music publishers and their writers. Nigel Hunter posed four questions to 15 leading UK corporate and independent music publishers about present conditions and future prospects.

1. **Do you find major record companies accessible when you are pitching songs?**

2. **Do you believe the songwriter generally receives sufficient respect and credit for his/her contribution to the music industry? If not, how can his/her lot be improved?**

3. **Are radio stations helpful when airplay is concerned, particularly for new artists? Give an example of a station which does help new talent?**

4. **Do you think A&R activities are too narrowly based on current trends and fashions these days? Can you envisage today's crop of new hit songs becoming long-lived copyrights?**

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**Dave Massey**
Creative & International Manager Hit & Run Music

1. Yes, in most cases. Some companies rarely look for songs. Of those that are, I have strong relationships with particular A&R people, whom I either see personally or get prompt replies when I send songs by post.

2. Songwriters are getting more recognition; for example, Mick Leader and Peter Vale with Would I Lie To You. Generally there is more scope for writer/producers, particularly in the dance area.

3. This is a long-standing problem. BBC Radio 1 is as good as we might expect. Shows presented by Mark Goodman, Pete Tong and Claire Sturgess are vital. Stations like Kiss FM and Choice FM can break records from the grassroots level.

4. Yes, but it is changing with a greater recognition of the importance of great songs. I don't see a lot of the current dance hits that are sample based being long-lived copyrights but such songs as Dreams by Gabrielle will be.

**Peter Reicherth**
MD/VP International Acquisition BMI Music Publishing

1. I think the songwriters and publishers need to do more. We need to think about the needs of the record companies.

2. If I know they're looking for songs, I'm much more receptive when pitching. If I don't know, I'm less receptive.

3. There's a vast scope for radio support. BBC Radio 1 is helpful. The Kiss FM stations, however, are more of a spearhead and cutting edge for the future.

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**Nigel Edleston**
MD Peer Music

1. Yes, providing the material is pitchable in relation to what they're looking for and targeted at the medium we are. The bands and artists often come to us and let us know they're looking for songs for a particular act.

2. Until a few years ago songwriters were undervalued by many A&R people that preferred their acts to lack of knowledge about all music. Songwriters have become more interested in outside songwriters and linking them to projects.

3. Radio stations cannot be expected to be a tool of the music industry. They are and will be helpful when they are persuaded that new talent is as vital to them as it is to us.

4. They are too narrowly based on current trends, but that hasn't been the case for the last 10 years. Songwriting today has become long-lived copyrights like some from the punk era did.

---

**Andrew Heath**
MD Momentum Music

1. Yes. However, record companies are not used to the practice, maybe because they were for a period very un receptive or publishers were not sufficiently thoughtful when pitching. I think the situation will continue to improve.

2. I don't think the songwriter has ever been properly recognised, but creative people in the industry have great respect for their contribution. Songwriters can only be given credit through the quality of their work.

3. Radio stations have not been helpful when they are persuaded that new talent is as vital to them as it is to us.

4. I worry that the UK A&R and marketing community is currently chasing its tail. If one goes ambi- tent, they all go ambi- tent. Long-lived copyrights are different to "classics." Today's hits are a gen- eration's nostalgia so they will always mean something.

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**Sharat Slater**
President Chrysalis Music Group

1. UK A&R persons are more receptive to the concept of writer/producers working with their acts than they are to straightfor- ward performance of an outside song. Hopefully, the "publisher friendly" exceptions to this rule like Peter Robinson at Dome Records will be added to in the near future.

2. The UK, the industry and the general public understand and respect the art of the songwriter, manifest in the Ivor Novello Awards. I get very upset when I see comments which cheapen the songwriter: it is not "just the by- product of the recording process."

3. As an ex-pluggers I do not think that radio stations support new artists. They play it very safe and forget to be adventurous.

4. Last year if you appeared on the front page of NME you were snapped up by a major. We have to be more selective and snipe with artists and writers. Songs by Seal, Mick Hucknall and EMF will become long-lived copyrights.

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**Robin Godfrey-Cass**
MD/Santa In/EMI Warner Chappell Music

1. Record companies are always looking to us to provide them with our best songs. We at Warm- er Chappell never have a problem with them and their doors are always open.

2. I generally writers receive the kudos they deserve with the Ivor Novello Awards which is always well supported by the industry as well as the BMI and ASCAP Awards.

3. 3. Radio stations are as helpful as they can be, considering how few UK stations there are and the most commercially successful writers. This is one reason why the UK Independent Publishers Association was formed to create opportunities for song pitches and record label A&R involvement.

4. I agree that UK A&R signing activities are too fashion-oriented. Acts tend to have very little international appeal, diminishing the credibility of a UK act abroad. However, there will always be current hits which will be long-lived copyrights like Would I Lie To You by Charles & Eddie.

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**Torquil Crevey**
104 Single Songs

1. From my experience of pitching songs to record companies all over the world, I'd say the UK- based majors have the poorest record as far as being receptive. However, being a small, relatively unknown publisher (in spite of representing Sting) has its prob- lems, mainly one of recognition.

2. I don't think songwriters receive enough credit, due partly to lack of respect for the work and the number of single releases each week in the UK. I think the new Virgin station is a big help to new non club/dance-oriented acts.

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**AmericanRadioHistory.Com**

**Music & Media** October 23, 1993
1. Do you find major record companies accessible when you are pitching songs?

2. Do you believe the songwriter generally receives sufficient respect and credit for his/her contribution to the music industry? If not, how can this be improved?

3. Are radio stations helpful for airplay or is concern about new artists general? Give an example of a station which does help new talent.

4. Do you think A&R departments are too narrowly based on current trends? What are the major record companies doing to get these new hits?

Dennis Colloy
MD, Vivace Music
Current/recent hits: Bill Withers, Lovely Day, Kenny Thomas, Something Special, New Signing, George Green

Martin Costello
MD, Complete Music
Current/recent hits: Home, Movies Compilation, Everything But The Girl, New signings: Peter Shelley (Buzzcocks), Far-Out

Stuart Hornall
MD, Rondor Music
Current/recent hits: Gabrielle's 'Goin' Nowhere, Dido, Canton's Don't Be A Stranger, New signings: Urban FRONT

William Booth
MD, Sony Music Publishing
Current/recent hits: Music Street Preachers 'Don't Disappear To Where The Weather Boys' - The Stoolcce Song - New signings: Future Sound Of London, Jack Roberts

Paul Curran
MD, BMG Music Publishing
Current/recent hits: Chloë Demus & Flans 'Teesie Me', M-People's 'One Night In Heaven'

Brian Justice
MD, Big Life Music
Current/recent hits: J-Swede, New signings: Charlotte, Heather Nova

Nick Phillips
MD, Wica Music
Current/recent hits: Apache India's Nuff Vibes EP, 2 Unlimited's Faces

David Hockman
President, GR International Music Publishing
Current/recent hits: Los Americanas Espire, World Party's Give It All Away, New Releases: How Polly (PolyGram UK), Iena (Virgin UK)

1. Most major labels don't appreciate the value of what we do, and often regard us as passive parasites. Once you actually get through to the head of A&R, they can be receptive to new ideas. Then only the established ones usually elicit a response.

2. The US situation is better with greater credit for the writer's role in the "hit" song. It's usual for hit "cover" songs to be seen by the industry as the artist's—not the writer's—song. The only visible way to improve the situation is through the media.

3. Some are, some aren't! GLR is particularly good, especially with their sessions which often feature new and alternative artists.

4. Most major company A&R departments in this country don't know their arse from their elbow. Most are totally influenced by short-term trends. The UK majors have sacrificed artist development for market share.

1. Most of them are—especially to Roudor songs!

2. Most songwriters are considered back room boys and girls unless they happen to be artists themselves. But any competent industry executive is well aware of the vital contributions which songwriters make to the business.

3. You get an occasional sprinkling of new acts on BBC Radio 1 and on the IRL stations. The best place for new talent is the BBC local stations. They help considerably, especially if the new acts come from their own broadcasting area.

4. There have always been trends and fashions. A&R should be at the cutting edge. Certainly some of today's hits will become long-lived and loved copyrights.

1. Certain companies are. I believe that the importance of a good song as a starting point is being increasingly recognised in the UK. However, one US A&R person recently told us he never pushed songs to artists. I think that attitude is a cop-out.

2. Mostly, although perhaps true recognition is afforded only to those at the pinnacle of their careers.

3. I think the breakthrough of particularity, BBC Radio 1's output—playing over 1,200 different records a week—clearly means that a large number of new artists can be heard who otherwise might not receive airplay.

4. I don't think things have changed that much. There are great songs becoming hits today as in the past. The best 5% will stand the test of time as the best 5% did in previous decades.

1. Generally, UK A&R personnel have little feel for a good song unless it's a "production," but some are receptive. Record companies are just one avenue for the pickey; don't forget producers, managers and—most important—the artist.

2. The use of the controlled composition clause shows a total lack of writer respect. There are exceptions like Diane Warren. We must continue to promote songwriters and The Independent Publishers Association is doing its best to do that.

3. Radio has a duty not only to inform and entertain, but also promote and support new talent. BBC Radio 1 has its critics, but there can be little doubt it has championed new music from all corners. The BBC is going through difficult times, but its support for tomorrow's stars must continue.

4. Sometimes A&R focus becomes conditioned by a 'flavour of the month' attitude. Music is fashion, but this is a fertile breeding ground for the unfashionable to storm through. Dance is currently predominant but these songs have no durability.

1. Yes, we have an excellent rapport with the record companies and have found them extremely receptive to songs we pitch and to the idea of suggesting write/producers to co-write/produce their artists. This whole area is becoming increasingly healthy.

2. Yes, although there is always room for more self-promotion. I think the support within the industry for songwriters and the respect shown goes to prove that they are the creative backbone of the music business.

3. Yes, radio stations have become increasingly more receptive to new talent and have shown their support for the reorganisation of the formats on individual shows to provide a real cross section of music by new talent.

4. Obviously some people follow trends, we are an extremely fast moving medium. I think we are aghast at the emergence of new hits which will become the standard of the future is impossible but also a little naive to do.

1. The main problem is there are very few A&R people who actually fulfil their former creative role. That job is now done by producers, managers and writers and many A&R people are young and inexperienced.

2. No, the songwriter doesn't receive sufficient respect and credit. Publishers played a significant role in making thousands of past hits, representing their songwriters to artists and A&R personnel. But publishers have largely lost control of the creative process, going for self-generating writers in the hands.

3. Not especially, although BBC Radio 1 has featured more sessions and tapes by unsigned artists recently. Regional stations like GLR do a lot more of this, but the majors seem too frightened about market share to take risks.

4. Yes, record companies are taking as few risks as possible and generally expect a new artist to succeed with the first release. A&R creativity has been abandoned in favour of big marketing spend. As publishers we believe there are as many good songs around today as ever there were, but there's a problem getting them to the ears of other people.
Diana Ross Hits Back With Compilation CD And Box Set

If Lionel Richie can notch up UK Sales of 1 million with his sampler, then Diana Ross can do better. She’s the most successful female artist to feature in the UK charts and EMI is aiming to top Lionel Richie with “One Woman The Ultimate Collection,” a 20-track greatest hits album by Ross released on October 18.

UNITED KINGDOM
by David Stansfield

One Woman was preceded by the October 4 release of Forever Diana, a 78-track 4 CD box set, featuring all the artist’s hits plus previously unreleased material and new songs. Some of the Motown classics included have been sonically cleaned and digitally remastered. A 96-page book featuring photographs and comments by Diana Ross accompanies the package.

The Forever Diana box was heralded by the re-release of the single Chain Reaction which had reached number 20 in the UK charts by the time of going to press. Your Love, a second single, to be released on November 29, features vocal arrangements and backing vocals by Luther Vandross.

The One Woman and Forever Diana albums celebrate 30 years of hits for Ross and EMI, who has teamed up the external agency Mitchell Patterson Aldred Mitchell for the first time, is investing around half a million pounds on a lavish marketing campaign.

Unveiling the project at a special media presentation on October 4, Jean-François Cecillon, divisional MD of EMI UK confirmed that the project which had previously been cloaked in a veil of secrecy had taken a year to complete. "Diana Ross doesn’t have a manager and makes all her own decisions," he says. "We went through all the do’s and don’ts together and she was extremely cooperative for an artist in her age and position. It’s a personal project for EMI UK and we wanted to produce something special, something that would create a sensation and make people in the street really sit up and take notice."

A three months market research exercise showed that Ross is now more popular than ever. She appeals to all ages and serves as a role model for women. She’s also found to be more attractive and musically credible than Cher or Tina Turner.

Ross will reveal almost a treasuring, tantalising visual campaign which is initially concentrated mainly on poster, ultravision and TV advertising. Jonathan Green, marketing director at EMI, stresses that the company believes strongly in radio and there are plans to involve stations in the second phase of the campaign. "But," he says, "A TV campaign was a must. It had to be contemporary, not nostalgic, with the emphasis on The Greatest Female Of All Time."

Like the poster campaign, the TV ads on the ITV, Channel 4 and UK Gold stations will tease the public before revealing an almost nude Ross. It’s one of the most expensive ads that EMI has made confirms Green.

Ross has 51 solo hits, 22 with the Supremes plus several others has placed her in the 1994 Guiness Book Of Records and given her that most “successful female” title. The artist visited London on October 7 to collect a “Lifetime Achievement Award” presented by the Guiness publishing company. A second UK visit in November will co-mixed with the release of the Ten Songs Single.

Cecillon, who insists that the One Woman album should not be seen as just another “Greatest Hits” album, tips it to sell two million units outside the US and high-lights France and Germany as the two main priority continental European territories.

Paul Young Comes Back And Stays This Time

"Come back and stay for good this time, Paul Young takes his own message to heart. His new single "Now I Know What Made Otis Blue" made the top 10 in M&M’s EHR Top 40 in only four weeks. With his new album "The Crossing" the romantic soul singer is bound to stay within radio’s direct attention for a long time.

UNITED KINGDOM
by Robbert Tili

Paul Young always has had the potential to make a really good album, as long as he would keep the wrong producers on the other side of the door to the recording studio. For his fifth album he closed a pact with no-nonsense producer Don Was (Bonnie Raitt, Iggy Pop, Khaled a.o.) and instead of the usual ages in the studio he was out after two months. The difference is a much tighter Young in a far more open sound. By the way, it was the last session for the late Toto drummer Jeff Porcaro.

Which artist can boast an immediate multi-format smash after a relatively long absence? For Now I Know What Made Otis Blue, the first single off the new album, radio has regained its faith in Young who had his last international hit almost three years ago as Zucchero’s duet partner on Senza Una Donna. The 1991 singles collection From Time To Time was the epitome of the first episode of his solo career which started after disbanding the Q-Tips in the early 80’s.

On the way "Volume II" a radio hit is not a bad start, as is acknowledged by Columbia UK international marketing manager Dee Phillips. "From the start we knew this was going to be a radio-led record. It’s happening now, and it looks like it’s going to sustain for a while. That’s why we haven’t set a release date yet for the second single Hopeless. We don’t want to compete with ourselves."

For marketing and promotion purposes Sony Music issued a promo CD containing the complete album. Explains Phillips, "We were lucky enough to have the music way of tracks or a few selections, we were confident to give it all away to retail a month prior to release in order to avoid careful orders in the pre-sales. Now they knew exactly what they were getting, and they could act accordingly."

Anyone who remembers Young from old TV shots from hotel rooms showing him singing Stax and Motown classics together with his black backing singers, has to admit that he is a real soul brother, who is实力 like nobody else to sing about Otis Redding. Apart from the already mentioned follow-up single, the 11-track set accommodates at least three more singles, to be sung by the very TV-genic personality in the 24 major TV shows across Europe Sony Music has already secured for him in the period running to the holidays season.

By that time Young’s version of Love Has No Pride—best known in Linda Ronstadt’s and Bonnie Raitt’s renditions—could be the Christmas number 1 hit (other contenders should include Mariah Carey’s remake of Nilsson’s Without You or Robert Plant’s cover of Tim Hardin’s If I Were A Carpenter). A novelty hit is in the can with Down In Chinatown, featuring film star Kathleen Turner. Those who want more info about the new Paul Young release should ask for the latest gimmick issued by Sony Music: the computerised electronic press kit.

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

MUSIC & MEDIA OCTOBER 23, 1993

SHORT TAKES

- After Ozzy Osbourne’s 1987 Tribute album to the late Quiet Riot guitarist Randy Rhoads, another one is due for release on October 19. It will contain mixed and updated material as well as four unreleased tracks.

- Staluka Bo will be remixing a track for Rai singer Cheb Khaled. The Chaba song, taken from Khaled’s latest album Nixi Nissi, will be released through BlueRay/PolyGram the beginning of November.

- As part of a focused campaign by Capitol to bring in progressive black artists, the label has joined forces with ‘Menace II Society’ film directors Allen and Albert Hughes to launch the brothers’ new Undercosm label.

- German country band Truck Stop is celebrating its 20th anniversary with the album 1,000 Meilen Staub auf Metronome.

- A quirky new label called Risky Business within the Sony Music group will specialise in ‘alt’ composers. Wanna hear some titles? Here we go: Blood, Sweat And Beers, featuring classic bar bands, and Robber Souled, a collection of Beatles songs covered by soul artists.

- “Let’s make an album together before it’s too late,” was the motto behind the Reunions of the Hits Records, a collaboration by the seasoned gipsy jazz violinist Stephanie Grapelly and young Scottish guitar virtuoso and multiple 'British Jazz Award' winner Martin Taylor. Contact Lindsay Poli at tel: (+44) 41.644 5111; fax: 41.644 4262.
Hans van den Heuvel, rock journalist at Dutch music magazine Oor and editor-in-chief of the "Hard Rock & Heavy Metal Encyclopedia," published in various languages, shines his light on the history of the heavyweights. "Hard rock has always been a genre going strong no matter what the trends of the day were. Call it a parish of thousands, ignored by the outside world, radio and mass media, which served at the same time as its strength and its weakness. Mouth to mouth the fans informed each other of new releases and changed line-ups of their favourite bands. Everything changed rapidly when bands from other disciplines broke into the rock fraternity."

The borders to the rest of the world opened up. Way before punk, the first push came from the punky funk metal wave around 1983/84, spearheaded by the Red Hot Chili Peppers. "It was not only one-way traffic," continues Van den Heuvel. "The wall came down from the inside as well. Extreme is a good recent example of a mainstream hard rock band, not closing their eyes to the latest developments, integrating funk elements right away."

In the mid '80s, the barb-wire fence between rap and hard rock was torn down by the Beastie Boys and of course Run DMC who teamed up with Aerosmith for a remake of the veteran rockers' own "Walk This Way. Because of their New York base, former speed metal mantas Anthrax have consistently shown to be a fashion-con-

1991, three months after the release of Ten, we brought in 40 representatives of European media for a live showcase at CBGB's in New York. We felt that their brilliant live abilities should do the trick. In January 1992 the video to Alive was in heavy rotation on MTV Europe. A hand-picked Euro

Pearl Jam (Epis) response was the "snake pit" for fans on stage with Metallica during their recent world tour."

Last Of The Mohicans

When this feedback is no longer concrete, then bands alienate from their fans, who turn their back on them and embrace new idols. Well, "historie se repete," doesn't it, because in the '70s punk killed or at least minimalised the impact of symphonic or jazz rock. If grunge and funk metal are the new kings, who is the dead king then? The most prolific victim made by the new rulers is the melodic rock, in the mid '80s at the peak of its popularity with bands like Europe and Bon Jovi, now one of the "last Mohicans."

At one point it was all the same for Van den Heuvel. "Everyone had similar hairdos and music, which sounded too 'produced.' The original energy was lost, but suddenly it was found back in other musical directions. As a result the hairdressers and real estate agents in L.A. are having hard times now. The people are going back to the original rebellious rock attitude."

The retro phenomenon of '70s styled blues rock and soul not only hits hard stylistically—with the Black Crowes and Lenny Kravitz being the most important exponents—but also mind-wise. And grunge bands don't stay behind. We're living in the CD era; but right at the moment that the technique makes it possible to provide the perfect production, sonically one goes back to the '70s, to dry, almost "non-production." The same happens in the way people dress, a total return to a worse state of what is imaginable now, culminating in "anti-fashion." Worn out jeans and lumber-jacks are topped by uncapped hair. The working class look of rock is taken into the extreme by the grunge and retro generation.

According to Van den Heuvel, grunge (continues on page 18)
Loud & Proud

(continued from page 17)

may be a very significant new trend in rock but it's no dominating the complete scope of pop music. Only a few Seattle bands can sell out the big arenas. In the '70s punk and disco were aimed at two completely separate segments in the market place. Either you chose for one or the other, but liking them both was out of the question. They didn't have to compete with each other, like grunge and dance do now.

In relation to that, things have changed totally, and East West Germany ties in with the 'Breaking The Limits' campaign, proudly presented by artist marketing director Wolfgang Johannsen. "There's more rock than ever in the charts. In principle we cover the various directions in modern pop music. The taste of the consumer develops towards more than one category. That's why we promote 10 intrinsically different and relatively new acts—from rapper Snoop Dogg to rockers Saigon Kick—all under one "multi-cultural" umbrella. We want to make a statement out of breaking down the stylistic walls. It's all simply good stuff. The reason why grungers are doing particularly well is because they are no

Subsequently the live market for melodic rockers is almost beginning to collapse in some markets, as Rob Trommelen, booker at Dutch promoter Mojo/Double You Concerts acknowledges. "Big names like Bon Jovi and Mr. Big are no problem, because they're still relevant. Also, we can still organise a decent show for Blue Murder, since John Sykes is a legendary name with a rich past in Thin Lizzy and Whitesnake. For the so-called '90s glam rockers [a sub genre of melodic rock] like Twisted Sister, Motley Crue and Poison, however, it's over and out. In Holland you won't find

poser; they deliver. Look at the Stone Temple Pilots: their credibility comes across directly. AC/DC is still around for the same reason.

The same thing can't be said about melodic rock. Van den Heuvel doesn't want the curtain to go down on all of such acts, though. "The thing is that the genre in itself doesn't get worse—Blue Murder's Nothing But Trouble is my number one record this year—but it's no longer in. Album releases are postponed, like Sleeze Bezz, or even cancelled, like the second Tyketto CD. The labels have waited in vain for the grunge storm to calm down, which is obviously hasn't."

Denmark is another country where allegiance to old heroes is still a sacred thing. John Madsen, manager of melodic rock outfit Skagarack, hasn't registered a decline of interest for his act yet. "Their sold-out national tour of 25 dates is a good indicator of their maintained popularity. Admittedly, for new bands the situation is much tougher. There are now around 2,000 bands in this country, and there's not enough work for everybody. Having built up their own public over the years is now paying off for Skagarack."

If melodic rock is considered to be the

(continues on page 19)
(continued from page 18)

lower, what has happened to the rest of the old stars? Ex Led Zeppelin frontman Robert Plant amuses old and new fans by telling funny jokes about the neo-hippies

who plunder their parents' wardrobes. Motörhead's captain Lemmy is another old soldier, refusing to raise the white flag. The archetype no-nonsense rocker still sails under the pirate banner, although no longer for Epic but for the German Zyx label which recently started up a heavy rock roster. For head of promo Rudi Beyer it is a logical case of survival. "Like in any other musical brand, hard rock has classic names, and Motörhead happens to be one of them. Where would grunge be now without the development of the last 15 years by the icons of rock? All these so-called grungers are still keen on what the old guys do, because they have laid the foundation and defined the wall of sound. The "legend factor" is not to be underestimated and that's how they are still looked upon from the German and East Asian market places too."

Polydor international marketing manager Alastair Farquhar has no reason to be dissatisfied after the UK number I album Jam from neo-traditionalist melodic youngsters, the Little Angels. "Grunge has harmed traditional metal acts. However, the metal market is so huge, that the two styles can easily co-habit. But such things happen every five years. People said the same when Van Halen re-defined hard rock back in the early 80s. The difference this time is that grunge is such big news that it also invigorated the alternative scene. It has massively broken into the left field. I remember a front page headline of the NME quoting Nirvana saying: 'The Guns N' Roses Okay To Like'."

Geffen international marketing manager Liz Morris has witnessed GNR growing from dangerous rebellious rock act into mainstream acceptance, selling 15 million of the two Use Your Illusion albums combined in the world outside of the US. "Nirvana also pulled in a wider audience. Rock as an entity is no longer 'Beavis & Butthead' fans. These bands get airplay, even on BBC Radio 1, because radio is
### BLIND MELON

_Capitol_  
**PRODUCER:** Rick Parashar  

The name evokes images of a long-forgotten bluesman from the Mississippi Delta, but it’s a bona fide “grungy” outfit. Because of employing the same producer, most of the set is very reminiscent of _Pearl Jam’s_ Ten album. The CSNY-like harmony vocals make the difference with a lot of contemporaries. No Rain, the single that made them big in the US, could have been a Guns N’ Roses soft song. A bit of alternative “November Rain” on EHR sounds like a good idea.

**BLUES MURDER**

Nothin’ But Trouble - Geffen  
**PRODUCER:** John Sykes  

Guitarist/singer John Sykes is one of the architects of today’s sound of melodic rock—the sound of the survivors. This former member of Thin Lizzy and Whitesnake has again recorded an album with a great variety of rock styles, without messing with the band’s identity. David Coverdale might get jealous when he hears Save My Love. Rock fans, however, will be charmed. Also, notice Dance, a demonstration of American rock made by British hands.

**CROWBAR**

Crowbar - Dunecore  
**PRODUCER:** Philip Anselmo  

Trash metal is the danger zone for Mr. and Mrs. Joe Public, but a paradise for those who refuse everything below the sound barrier. Your ears go bang with fear when you find out these guys are the protégés of Pantera’s halfhead Philip Anselmo. When you actually start listening, they will take you through the sonic boom stage. Don’t say we didn’t warn you!

**DEF LEPPARD**

Retro Active - Bludgeon Riffola  
**PRODUCER:** Def Leppard  

Covered in dust on the shelves, but too good to throw away, here’s a collection of old souped-up demos or planned B-sides. Because of the surprising good quality, the question arises why they never made it on vinyl or plastic before. Two Steps Behind—augmented with strings at a later stage—is since its inclusion on the GST Last Action Hero promoted to single. From The Inside is another ballad, but in a more folky mood. The two covers—Action and Only After Dark—are true tributes to their origins, respectively the Sweet and the late Mick Ronson.

**FIGHT**

War Of Words - Epic  
**PRODUCER:** Bob Halford/Attie Bauw  

After his less than cordial split from Judas Priest, Halford didn’t rest on his laurels but immediately put a new band together. This debut contains a bunch of songs which makes the cradled of competitors look tame. From the shotgun blast of the album’s opener Into The Pit to the closing track Reality, A New Beginning, the subjects range from censorship to corruption to gun control to environmental woes.

**IRON MAIDEN**

A Real Dead One - EMI  
**PRODUCER:** Steve Harris  

Good timing from the lads. The first live album of the twin set—A Real Live One—was released during M&M’s first “Loud & Proud” special this year, and here is part II. While one part contained Maiden material from the present time, this new two goes back to their prehistoric metal period. Caught in the act are their best songs Hallowed Be Thy Name and The Trooper.

**KINGDOM COME**

Bad Image - WEA  
**PRODUCER:** Lenny Wolf  

Mainstay Lenny Wolf has had lots of problems with band members and record companies, but this has not kept him from returning to the forefront of rock business. The WEA label debut Bad Image sounds better than all previous KC albums together! You’ll notice right away, when playing the album opener Passion Departed. All songs sound very fresh and strong, incomparable and original. Hail to the new king, who is determined to find back his people.

**MELVINS**

Houdini - Atlantic  
**PRODUCER:** Ggopporth/Kurt Cobain/ Melvins  

The unsung heroes of the grunge scene get worthwhile productional help from the brand’s main man and longtime fan, Nirvana’s Kurt Cobain. The recipe is well-known, only the name is unfamiliar, but for how long? “The Lithium” pattern—soft verse, aggressive chorus—are true confirmation arguments for EHR programmers to take a gamble on the Melvins.

**MOTÖRHEAD**

Boutzted - ZYX Music  
**PRODUCER:** Howard Benson  

With album number 16, metal vet Lemmy and his henchmen prove that they still are in a league all by themselves. This might just be Motörhead’s finest album to date. Bone shattering songs like the single Borner, On Your Feet Or On Your Knees and Liar are exemplary for most of the material: Exceptions to the rule are the relatively slow and sensitive Lost In The Ozone and a semi-acoustic ballad (really a first for these guys!) called Don’t Let Daddy Kiss Me, which deals with the rather touchy subject of incest.

**MR. BIG**

Bump Ahead - Atlantic  
**PRODUCER:** Kevin Elson  

Everyone has been waiting for Mr. Big to follow up their smash hit single To Be With You, and it seems the moment of truth has come. Just listen to their sweet version of Cat Stevens’ Wild World and you will realise that all the work is done. Promise Her The Moon is also very suitable for a broad audience. For those who like to take the heavy way, try Price You Gotta Pay. You will soon remember why this mister’s last name is Big.

**PARADISE LOST**

Icon - Music For Nations  
**PRODUCER:** Paradise Lost  

Times change, even in Paradise. But this band have not lost their special approach to metal music. It has always been hard to categorise this UK band, and it gets more difficult with this new album. Doom and darkness contrast with clear sounding vocals and several melodic riffs. One of the most representative songs is Dying Freedom.

**PEARL JAM**

Vs - Epic  
**PRODUCER:** Brendan O’Brien/Pearl Jam  

With Ten still on the charts, its follow up enters stage right. As we have come to expect from the band, not an emotion is spared. On first hearing the music appears a vast sonic canvas of brutalised dahs of love-sounding music, slowly giving way to the beauty underneath. Eddie Vedder’s anguished and soul-baring delivery has plenty to thrive upon as have his lyrics, painting such a vivid picture of a twisted and bloodied soul left out in the wilderness. Initially less accessible than Ten, the music captures your attention in an unexpected way, pulling you in, offering no way out. However, those programmers still wanting to get out Alive might try the Rearviewmirror which boasts an equally addictive melodic chorus, whereas first single Go ensures that no daypart will go without the band’s raw energy.

**PHANTOM BLUE**

Built To Perform - Roadrunner  
**PRODUCER:** Max Norman  

The ladies took four years to work on their songs (and look), and here is, finally, their second album. They obviously learned a lot in the past years, as you can experience by songs like Nothing Good and heavy rockin’ Time To Run. The single A Little Evil is a serious attack on your ears which you shouldn’t avoid.

**PRETTY MAIDS**

Stripped - Columbia  
**PRODUCER:** Henrik Nilsson/Pretty Maids  

The title of this album explains immediately what it is all about. The Pretty Maids are playing another game for a change. Stripped, originally recorded for release in Japan only, is an acoustic album with all the ingredients “Unplugged” sets should have, making it hard to pick out one song in particular.

**QUIET RIOT**

Terrified - Concrete/Edel  
**PRODUCER:** Kevin DuBrow/Ricky Deleno  

There’s a riot going on in cell block number nine. It’s too late to quit the second generation glam rockers return for their second youth. Despite new fashion and tastes, nothing has changed from “girlie” haircuts to the sound. Decide for yourself which version of the Small Faces cover Itchycoo Park you like best: this one or the one by Blue Murder.
Loud & Proud Releases

SAIGON KICK

Water - Third Stone/Atlantic
PRODUCER: Jason
This album wins the "carbon copy" prize for best cover of the year with an astonishing version of David Bowie's Space Oddity. There are more of such cut diamonds—like Fields Of Rape and the current single I Love You—between the rough ones like Torture. The band has totally transformed. Where do they get their kicks from now...

SCAM LUIZ

No Pain No Gain - Metronome
PRODUCER: Kalle Trap
Ever thought Depeche Mode's hit single People Are People would qualify for the rock-cover category? No, you won't be surprised by this rendition by Scam Luiz. They play it much heavier, but this is no massacre. The rest of the record shows a lot of musical knowledge shared with us by this three-piece. A song we would really like to recommend is Poetry Album, boasting a great groove and beautiful harmony vocals.

SCORPIONS

Face The Heart - Mercury
PRODUCER: Bruce Fairbairn/Scorpions
No one knows how they do it, but these Germans still manage to keep their top position in rock 'n' roll after more than 20 years. Their new album is as strong and catchy as ever, containing several possible hit songs like Alien Nation and Lonely Nights. The band members and their recognizable music are living proof of the timeless character of this style. Don't hesitate to play each of the 13 new songs; your listeners will love them all.

SEPULTURA

Chaos A.D. - Roadrunner
PRODUCER: Andy Wallace
Although the most popular extreme metal band has built up a reputation of a live sensation, its studio albums get better each time. It is as heavy as ever, but with a lot of new influences. They have recorded a strong version of New Model Army's The Hunt, for example. And what's more, the acoustic(?) track Rainwater is playable on all formats, without sounding too mellow for a moment. There is no doubt, like Metallica, Sepultura has made their landmark album for the genre.

SKAGARACK

Big Time - CM
PRODUCER: Torben Schmidt
Maybe in any other country the track It's Never Too Late would be taken as the epitaph for melodic hard rock, but not in Denmark, where this variant is still very much alive and kicking. Mainstay Torben Schmidt has put together a new band which has kept the sound of the genre completely intact. That means a sound scape with a real singer and synthesizers living in peaceful coexistence with guitars.

SKINTRADE

Polar

PRODUCER: Skintrade/Ronny Lohi
How to describe a great album without a single flaw? From start to finish this album will haunt you until your nightmares turn into technicolour R&R pipe-dreams. With a punk-attitude, stomping metal riffing, uncanny addictive melodies and at times near-poppy vocals, the Wildhearts will prove you believe the garage is the best place to grow up in. Featuring what is probably Mick Ronson's -wan song—check out his driving guitar-work on My Baby is A Headache—the Wildhearts' will deliver when all else fails. Intelligent observations of society and love gone to the dogs delivered in a full metal jacket work those neck-masses.

THE WILDHEARTS

Earth VS The Wildhearts - Bronze/East West
PRODUCER: The Wildhearts
More like a B-movie than a major blockbuster, this album will haunt you until your nightmares turn into technicolour R&R pipe-dreams. With a punk-attitude, stomping metal riffing, uncanny addictive melodies and at times near-poppy vocals, the Wildhearts will prove you believe the garage is the best place to grow up in. Featuring what is probably Mick Ronson's -wan song—check out his driving guitar-work on My Baby is A Headache—the Wildhearts' will deliver when all else fails. Intelligent observations of society and love gone to the dogs delivered in a full metal jacket work those neck-masses.

Young Says EMI Music Europe international marketing manager/US repertoire Carrie Spacey-Foote: 'The No Rain video has been on the MTV US Buzz Box rotation for 13 weeks. This, along with a heavy touring commitment, has boosted the self-titled album to platinum status. MTV Europe has guaranteed their full support to the project. Most European countries initially released the album late 1992, but will now relaunch it. The band will tour Europe in November, supporting Lenny Kravitz.'

The new champions of rock are unstoppable. Where do we Europeans fit in this predominantly star-spangled scene? Van den Herzel predicts that just like in the history of melodic rock (Europe) the answer will come again from Sweden. "This time it will be Skintrade, marketing-wise the ideal band. They are such a clever lot, mixing metal, funk, grunge and traditional blue-based hard rock. It's all the trends coming together in one band."

by Robbert Tili
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<td>2 Unlimited No Limits - Byte</td>
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<td>39 37</td>
<td>Sting The Summner's Tales - A&amp;M</td>
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<td>41 33</td>
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<td>42 40</td>
<td>R.E.M. Automatic For The People - Warner Brothers</td>
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<td>43 37</td>
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<td>863 Nord Sud Oves Est - FR</td>
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<td>48 47</td>
<td>Gloria Estefan Mi Tierra - Epic</td>
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<td>49 66</td>
<td>Melissa Etheridge Yes, I Am Melissa - Island</td>
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<td>50 50</td>
<td>Kenny Lattz Ace You Gonna Go My Way - Virgin</td>
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<td>53 44</td>
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<td>67 67</td>
<td>M-People - Elegance Summing - deConstruction</td>
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<td>68 67</td>
<td>Tityo This - -</td>
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MUSIC & MEDIA OCTOBER 23, 1993

AmericanRadioHistory.com
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<th>No.</th>
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<td>What's Up</td>
<td>4 Non Blondes</td>
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<td>D.J. BoBo</td>
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<td>Depeche Mode</td>
<td>Mute (EMI)</td>
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<td>Paisley Park (Warner Chappell)</td>
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<td>Right Here</td>
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<td>All That She Wants</td>
<td>Ace Of Base</td>
<td>Mego (Megasong)</td>
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<td>Errol McLean</td>
<td>BMG (EMI)</td>
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<td>Big Gun</td>
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<td>Almighty &amp; Son</td>
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<td>Hallowed Be Thy Name (Live)</td>
<td>Iron Maiden</td>
<td>EMI (Zomba)</td>
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<td>Show Me Love</td>
<td>Robin S</td>
<td>Champion (Champion)</td>
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<td>Two Princes</td>
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<td>Don't Be A Stranger</td>
<td>Dina Carroll</td>
<td>A.B.D.K.N.C.M.E.S.H.C.U.</td>
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**Top 100 Singles Chart**

**Eurochart Hot 100 Singles**

**Countries Charted:**

- A.B.D.K.N.C.M.E.S.H.C.U.
- A.B.D.K.N.C.M.E.S.H.C.U. (Europe)
### UNITED KINGDOM

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<th>Singles</th>
<th>GERMANY</th>
<th>SWITZERLAND</th>
<th>DENMARK</th>
<th>SWEDEN</th>
<th>ITALY</th>
<th>PORTUGAL</th>
<th>PORTUGAL</th>
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<tbody>
<tr>
<td>1 Songs That Feel Like Lulu—Relight My Fire (RCB)</td>
<td>10 4 Non Blondes - What’s Up (West End)</td>
<td>4 Non Blondes - What’s Up, What’s Up</td>
<td>10 Mike Oldfield - Tubular Bells</td>
<td>10 Culture Beat - Living On My Own (EMI)</td>
<td>10 Garth Brooks - The Night Has a Million Eyes (EMI)</td>
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<td>2 Jazzy Jeff &amp; Fresh Prince - Boom! Shake The Room (Live)</td>
<td>4 Freddie Mercury - Living On My Own (EMI)</td>
<td>3 Freddie Mercury - Living On My Own (EMI)</td>
<td>9 David Bowie - Space Oddity</td>
<td>9 Toto - Hold The Line (A&amp;M)</td>
<td>9 Frankie Valli - 4 Seasons (EMI)</td>
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<td>3 Meat Loaf - I’d Do Anything For Love (VIRGIN)</td>
<td>11 Meat Loaf - Kick It (EMI)</td>
<td>7 Meat Loaf - Kick It (EMI)</td>
<td>8 Pop Stars - Go West (EMI)</td>
<td>8 Culture Beat - Got To Get It (Epic)</td>
<td>8 Culture Beat - Got To Get It (Epic)</td>
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<td>4 People Movers - Running On (RCB)</td>
<td>13 Queen - Don’t Stop Me Now (EMI)</td>
<td>12 Queen - Don’t Stop Me Now (EMI)</td>
<td>7 Pet Shop Boys - Go West (EMI)</td>
<td>7 Culture Beat - Beat To Beat (Mercury)</td>
<td>7 Culture Beat - Beat To Beat (Mercury)</td>
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<td>5 Chaka Demus/Pliers - She Don’t Let Nobody (Island)</td>
<td>14 Queen - Don’t Stop Me Now (EMI)</td>
<td>14 Queen - Don’t Stop Me Now (EMI)</td>
<td>6 Soul Asylum - Runaway Train (Virgin)</td>
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<td>6 Frankie Goes To Hollywood - Relax (EMI)</td>
<td>15 Queen - Don’t Stop Me Now (EMI)</td>
<td>13 Queen - Don’t Stop Me Now (EMI)</td>
<td>5 Sue40 - The River (Virgin)</td>
<td>5 Culture Beat - Beat To Beat (Mercury)</td>
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<td>7 Haddaway - Life (Virgin)</td>
<td>16 Queen - Don’t Stop Me Now (EMI)</td>
<td>11 Queen - Don’t Stop Me Now (EMI)</td>
<td>4 UB40 - Rat Trap (CNR/Indisc)</td>
<td>4 Culture Beat - Beat To Beat (Mercury)</td>
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<td>18 Queen - Don’t Stop Me Now (EMI)</td>
<td>2 Take That - Back For Good (East West)</td>
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<td>2 Haddaway - Life</td>
<td>BMG Ariola</td>
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<td>3 UB40 - Rat Trap With You With</td>
<td>EMI</td>
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<td>4 UB40 - Rat Trap With You With</td>
<td>EMI</td>
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<tr>
<td>5 Mike Oldfield</td>
<td>BMG Ariola</td>
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<td>6 UB40 - Rat Trap With You With</td>
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<td>EMI</td>
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<td>8 UB40 - Rat Trap With You With</td>
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<td>10 Prince - The Hits Vol 2 (Warner)</td>
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<td>4 UB40 - Rat Trap With You With</td>
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<td>4 Culture Beat - Got To Get It (EMI)</td>
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<td>5 G.Michael/Ellen/Queen/L.Stansfield - Fine Line (EMI)</td>
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<td>1 4 Non Blondes - What’s Up</td>
<td>Warner</td>
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<tr>
<td>2 Soul Asylum - Runaway Train (Sony)</td>
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<tr>
<td>3 UB40 - Rat Trap With You With</td>
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<tr>
<td>4 UB40 - Rat Trap With You With</td>
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### SWEDEN

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<tr>
<td>1 Freddie Mercury - Living On My Own (EMI)</td>
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</tr>
<tr>
<td>2 Soul Asylum - Runaway Train (Sony)</td>
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<tr>
<td>3 4 Non Blondes - What’s Up (Warner)</td>
<td>Warner</td>
</tr>
<tr>
<td>4 Pet Shop Boys - Go West (EMI)</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>5 Culture Beat - Got To Get It (EMI)</td>
<td>EMI</td>
</tr>
<tr>
<td>6 Haddaway - Life (Virgin)</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>7 Twenty 4 Seven - Slave To The Music (SAGA)</td>
<td>BMG Ariola</td>
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<tr>
<td>8 UB40 - Rat Trap With You With</td>
<td>EMI</td>
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<tr>
<td>9 Culture Beat - Mr. Vain</td>
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### EUROPE

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<tr>
<td>1 Take That feat. Lulu—Relight My Fire (RCB)</td>
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<tr>
<td>2 UB40 - Rat Trap With You With</td>
<td>EMI</td>
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<tr>
<td>3 UB40 - Rat Trap With You With</td>
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</tr>
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### EUROPE INDUSTRY RADIO 1994

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<td>3 4 Non Blondes - What’s Up (Warner)</td>
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</tr>
<tr>
<td>4 Pet Shop Boys - Go West (EMI)</td>
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<tr>
<td>10 UB40 - Rat Trap With You With</td>
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### FRANCE

Due to a disagreement between French chart compilers Canal Plus and Europe 1 (M&M September 18), the production of the national singles and albums charts has been temporarily discontinued.

### MUSIC & MEDIA

<table>
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<th>SAVE</th>
<th>TOP 10 SALES IN EUROPE</th>
<th>SEPTEMBER 23, 1993</th>
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<tbody>
<tr>
<td>Tel: (+31) 20.669 1961</td>
<td>Fax: (+31) 20.669 1941</td>
<td>ask for Ylonka de Boer</td>
</tr>
</tbody>
</table>
The fantastic remix of »Relax«
— Go for it!!
Massive sales!
Top Requests guaranteed!

MTV Power UK Charts: 8
German Dance Charts: 5

Most added:
Radio fm
SWF 3
Radio Bremen 4
Radio Hamburg
WDR 1
HR 3
RSH
SR 1
Radio RPR
Number 1 E.H.R.
From the album VERY Pet Shop Boys.
BRYAN ADAMS PLEASE FORGIVE ME

40 Adds All Formats!
91% A Rotation
New At 36 EHR

AMERICAN RADIO HISTORY

RADIO REPORTS

Station Reports

BRYAN ADAMS PLEASE FORGIVE ME

40 Adds All Formats!
91% A Rotation
New At 36 EHR
AmericanRadioHistory.com
### Adult Contemporary Europe
#### ACE Top 25

<table>
<thead>
<tr>
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<th>LW</th>
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<th>Artist/Title</th>
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<td>BILLY JOEL/The River Of Dreams</td>
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<tr>
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<td>1</td>
<td>3</td>
<td>MARIAH CAREY/Dream Lover</td>
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<td>3</td>
<td>3</td>
<td>8</td>
<td>BEEX/Gee/Gee/The Price Of Love</td>
<td>Polydor</td>
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<td>4</td>
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<td>5</td>
<td>UB40/Higher Ground</td>
<td>(DEP International)</td>
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<td>5</td>
<td>6</td>
<td>3</td>
<td>PAUL YOUNG/Now I Know What Made Ois Blue</td>
<td>Columbia</td>
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<td>6</td>
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<td>4</td>
<td>4 NON BLONDES/What's Up</td>
<td>(Interscope)</td>
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<td>8</td>
<td>6</td>
<td>FREDDIE MERCURY/Living On My Own</td>
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<td>8</td>
<td>7</td>
<td>11</td>
<td>MADONNA/Rain</td>
<td>(Warner Bros.)</td>
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<td>13</td>
<td>6</td>
<td>SOUL ASYLUM/Runaway Train</td>
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<td>10</td>
<td>11</td>
<td>5</td>
<td>RICK ASTLEY/The Ones You Love</td>
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<td>14</td>
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<td>PET SHOP BOYS/Our West</td>
<td>(PolyGram)</td>
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<td>15</td>
<td>11</td>
<td>TAKE THAT/Pray</td>
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<td>19</td>
<td>15</td>
<td>MICHAEL JACKSON/You Will Be There</td>
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<td>14</td>
<td>17</td>
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<td>HADDAWAY/What Is Love</td>
<td>(EMI)</td>
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<td>15</td>
<td>16</td>
<td>9</td>
<td>MR BIG/Mild World</td>
<td>(Atlantic)</td>
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<td>18</td>
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<td>LENNY KRAVITZ/Heaven Help (Virg)</td>
<td>(Vergin)</td>
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<td>12</td>
<td>UB40/Can't Help Falling In Love With You</td>
<td>(DEF International)</td>
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<td>BEVERLEY CRAYTON/love scenes</td>
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<td>MAGGIE REILLY/Follow The Midnight Sun</td>
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<td>22</td>
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<td>EROS RAMAZZOTTI/L'Altra (DDD)</td>
<td>(Decca)</td>
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<td>ACE OF BASE/Happy Nation</td>
<td>(Mega!)</td>
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<td>22</td>
<td>24</td>
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<td>AL GREEN/love Is A Beautiful thing</td>
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<td>23</td>
<td>25</td>
<td>2</td>
<td>BITTY McLEAN/It Keeps Rainin' (Tears From My Eye)</td>
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### European Dance Radio
#### EDR Top 25

<table>
<thead>
<tr>
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<th>Artist/Title</th>
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<tr>
<td>1</td>
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<td>9</td>
<td>MARIAH CAREY/Dream Lover</td>
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<td>SWV/Right Here/Human Nature</td>
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<td>2 UNLIMITED/Faces</td>
<td>(Bry)</td>
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<td>4</td>
<td>6</td>
<td>5</td>
<td>DE LA SOUL/Before The Dawn</td>
<td>(Tommy Boy)</td>
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<td>5</td>
<td>9</td>
<td>8</td>
<td>ROBIN /5 Love</td>
<td>(Big Beat)</td>
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<td>10</td>
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<td>AFTERSHOCK/Shove To The Vibe</td>
<td>(Virgin)</td>
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<tr>
<td>7</td>
<td>12</td>
<td>7</td>
<td>ZAJF JEFF &amp; FRESH PRINCE/Sho Boi The Lay Me</td>
<td>(Coconut)</td>
</tr>
<tr>
<td>8</td>
<td>13</td>
<td>9</td>
<td>9 HADDAWAY/What Is Love</td>
<td>(EMI)</td>
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<tr>
<td>9</td>
<td>14</td>
<td>11</td>
<td>APACHE INDIA/Shock Boom/An Look</td>
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<td>CHAPA DE MAIS/de Me</td>
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<td>MARY J BLIGE/You Want It All</td>
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<td>12 CHAKA DIES /Pleasure/Me</td>
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<td>MORY/Move</td>
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<td>LUSTER VANDROS/Knows</td>
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<td>PAULINE VANCEY/Too Many People</td>
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<td>URBAN COOKIE COLLECTIVE/The Key/Sad Secret</td>
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<td>ZAYN/Hey Mr. DJ</td>
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<td>16 CULT MEAT/Be, Miss</td>
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<td>SANG TOYO/THE CD/No No</td>
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### Billboard Singles
#### USA Top 25

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<tr>
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<td>MARIAH CAREY/Dream Lover</td>
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<td>XSCAPE/Just Kickin' It</td>
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<td>MEAT LOAF/I'd Do Anything For Love</td>
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<td>ACE OF BASE/All That She Wants</td>
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<td>5</td>
<td>BILLY JOEL/The River Of Dreams</td>
<td>Columbia</td>
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<tr>
<td>6</td>
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<td>6</td>
<td>SWV/Right Here</td>
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<td>TAG TEAM/Whoops (There It Is)</td>
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<td>ZAYNE/Hey Mr. DJ</td>
<td>(Flavor Unit)</td>
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<td>JANET JACKSON/Tell Me What You Want</td>
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<td>2PAC/Father (A Love A La La La La Long)</td>
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<td>INNER CIRCLE/Go West (A La La La La Long)</td>
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<td>19</td>
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<td>SHA/Baby I'm Yours</td>
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<td>25</td>
<td>25</td>
<td>JODECI/Lovely</td>
<td>(Uptown)</td>
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</table>

### European Dance Radio

The European Dance Radio (EDR Top 25) is based on a weighted rating system, which is compiled on the basis of playlists of European stations programming various styles of dance music (including hip-hop, R&B, and reggae) for the 25-35 age group. The chart reflects the percentage of songs that have achieved top 20 status in the EDR Top 40 when regarded as new specific for EDR and mixed formats playlists. For more information, please visit the European Dance Radio Chart website.

*Source: European Dance Radio Chart*
Radiohead

interest in helping promote national music around the world.

French Product

interest in helping promote national music around the world.

French Product

interest in helping promote national music around the world.
"je te dis vous"
Produced by Robin Millar
released in 34 countries
1.1 million albums sold worldwide
N° 25 in the European Top 100 albums
24 consecutive weeks in the Top 100 albums chart

"Il me dit que je suis belle"

OCTOBER 16 Lons-le-Saunier • 18 Wien • 19 München • 20 Zurich • 22 Neuchatel • 25 Berlin • 26 Hamburg • 28 Frankfurt • 30 Den Haag • 31 Düsseldorf
NOVEMBER 1 Groningen • 12, 13, 14, 16, 17, 19, 20, 21 Paris DECEMBER 1 Annecy • 2 Lautanne • 3 Nîmes • 4 Valence • 7 Dijon • 9, 10 Brüssel • 12 Nancy • 14 Strasbourg
15 Mulhouse • 16 Metz • 17 Bourg-en-Bresse • 18 Grenoble JANUARY 20 Le Mans • 21 Lyon • 22 Caen • 23 Lorient • 25 Rennes • 26 Brest • 27 Nantes • 29 Clermont-Ferrand
30 Périgueux • 31 Limoges FEBRUARY 2 Bordeaux • 3 Toulouse • 4 Pau • 5 Montpellier • 8 Le Canet • 9 Toulon • 11 Marseille • 12 Saint-Etienne • 13 Chalon-sur-Saône
15 Epinal • 16 Besançon • 17 Troyes • 18 Lyon • 19 Perpignan MARCH 9 Koblenz • 10 Bielefeld • 11 Köln • 13 Hamburg • 14 Hannover • 16 Mannheim • 17 Frankfurt
18 Wiesbaden • 20, 21 Stuttgart • 23, 24 Saarbrücken • 26 München • 27 Karlsruhe • 28 Nürnberg APRIL 9 Reims • 23 Printemps de Bourges

COLUMBIA
a label of Sony Music France
Next Swedish Radio Auction advertised

The South/West Swedish radio auction has now been advertised. It is expected that the auction, which includes licences for the cities of Gothenburg and Malmo, will take place at the end of November. Meanwhile, many of the successful bidders for the 10 Stockholm licences are already on air.

Friendly persuasion?

BBC London station GLR is interrupting its normal AM programming with music from the likes of Huey Lewis, Jon Secada and Chér in an effort to encourage listeners to switch over to the station’s FM band. GLR is dropping its AM band from October 23.

MTV or MCM in Amsterdam?

M.H. means that MTV Europe has a financial disagreement with Amsterdam cable authority KTA. MTV is refusing to pay to have its programmes transmitted on the channel. Amsterdam has always been strategically important to Europe and the south-west Sweden.

George Michael trial postponed

All eyes in the UK music industry were set on the legal battle between Sony Music Entertainment (UK) and George Michael who were scheduled to meet last Monday (Oct. 11). However, Sony’s QC (Queen’s Counsel) Gordon Pollock, hit his back and the “restrictions of trade” court case is now scheduled for today (Oct. 18).

AER

Radio Companies (AIRC), which helped set up the AER in 1991, comments, “There is a tremendous fund of good will at NAB towards the AER. They want to exist in the further expansion of commercial radio in Europe and the development of a strong European association. Their expertise in terms of the association activities and considerable resources will enable our young association to consolidate its position as the voice of commercial radio in Europe.”

and a main board member of Heart FM, comments, “Chrysalis has long recognised that commercial radio in the UK is a relatively undeveloped medium. Chrysalis already has a proven track record through its 16.7% shareholding in the Metro Radio Group, and we are convinced that with the management and marketing skills of Chrysalis, as well as its financial resources, Heart FM will become a major force in the market place in November.”

Chrysalis has been actually bidding for several IRL licences during the past year, including the London services awarded in September.

AER and NAB have already begun an information exchange on a range of radio subjects. A recent series of Washington meetings (September 8-19) provided an opportunity to discuss issues of high importance to both parties.

“Matters of crucial importance to radio operations everywhere, such as Digital Audio Broadcast (DAB) and copyright, transcend national boundaries and the technical, copyright and regulatory areas.”

“Countries of common interest to radio operators exist, such as the different cultures, and for that reason they do not necessarily suit another, while 'in' words in one country are not applicable in another, for example. The same can be said for financing.”

Another radio executive in the process of learning those differences is Radio Hele Norge (P4) deputy director and programming director Allison Chase. An American programme and presenter, Chase was instrumental in creating the mainstream ACE format for airing on the first private commercial station. Along with P4, she is also setting up Stockholm’s first Classic Rock station, Z102.

“Z102, the radio group PD Tobias Björing states, ‘One common thing I’m already encountering is that people are starving for distinct formats where they can tune into a station and know what to expect,' she says. ‘There’s too much of a mish-mash in radio in Stockholm, and that was the same thing in Norway.’ Listeners never know what they are going to hear.”

“Moreover, in the process of learning those differences is Radio Hele Norge (P4) deputy director and programming director Allison Chase. An American programme and presenter, Chase was instrumental in creating the mainstream ACE format for airing on the first private commercial station. Along with P4, she is also setting up Stockholm’s first Classic Rock station, Z102.”

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British Victory On EHR

After four consecutive weeks of chart reign, Mariah Carey abdicates in favour of the Pet Shop Boys, whose version of Village People's 1979 hit Go! Go! Weez collects this week's largest station roster (126 reporters, including 101 "A" lists), while accumulating the most chart points by far. The two Brits have managed to attract nine more adds, very good for a record already in the top 10 in Germany and Norway and that in Holland, Sweden and Denmark, closely followed by reporters playing newer music on any of M&M's reportable hit, it is understood by the 35-fold expansion of its roster, earning Collins this week's degree of Most Added leader. "Both Sides" is currently best played in Sweden, where 88% of M&M's reportable hit, it is understood by the 35-fold expansion of its roster, earning Collins this week's degree of Most Added leader. "Both Sides" is currently best played in Sweden, where 88% of M&M's reporters have it on rotation; Spain, Italy, Denmark, France and the UK form the second league with acceptance figures of roughly 40-50%. Judging from the song's present speed (82% roster increase), this will soon change—and only for better!

Second most added single of the week (28 adds) is Please Forgive Me by Bryan Adams, the only new recording on So Far So Good, the Canadian's freshly released compilation album. Adams kicks off at 36, with the best UK performance registered in Portugal, Italy and Denmark, closely followed by Norway and the UK. Adams tops the "A" Rotation Leaders statistic with a 91% heavy rotation score.

Early believers in Sweden, Holland, Austria, Germany, Denmark, Norway and the UK are the ploying for AI Green's comeback single, Love Is A Beautiful Thing, the taster of the Fine Young Cannibals co-produced album Don't Look Back. Green's second highest new entry in the EHR Top 40 at number 32.

Finally, it is interesting to see Tony Toni Tone's If I Had No Loot re-enter the chart at 39, greatly thanks to the increasing interest of German programmers in the US dance scene, on the UK dance charts, in the Centrals, the "Top Ten" book this week's highest new entry at number 10. Pieter Kops

**NEW TOP 20 CONTENDERS**

**ADD ADDED**

PET SHOP BOYS/Go West

MARIAH CAREY/Dream Lover

BILLY JOEL/The River Of Dreams

HADDAY/Life

PAUL YOUNG/Now I Know What Made Olies Blue

FREDDIE MERCURY/Living On My Own

SHARA CARROLL/Do It Again

ETERNAL/Stay

PRINCE/Peach

BEE GEES/Paying The Price Of Love

UB40/Higher Ground

WWE/Soul/Runway Train

MR. BIG/Soul World

TAK E THAT FEAT. LULU/Relight My Fire

M PEOPLE/Move On Up

GABRIELLE/Goin' Nowhere

CROWDED HOUSE/Distant Sun

BELINDA CARLISLE/Big Scary Animal

U2/Lemon

PHIL COLLINS/Both Sides Of The Story

M People/Move On Up

GABRIELLE/Goin' Nowhere

ADAMS/Please Forgive Me

BRYAN ADAMS/Greetings

CHAKA DEMUS & PLIERS/She Don't Nobody Love Me

DEF LEPPARD/Two Steps Behind

BRYAN ADAMS/Please Forgive Me

GABRIELLE/We Remained

TONY TONé/I Had No Loot

URBAN COOKIE COLLECTIVE/The Key: The Secret

**NEW TOP 5 CONTENDERS**

**1**

PET SHOP BOYS/Go West

(Parlophone) 126

**2**

MARIAH CAREY/Dream Lover

(Columbia) 115

**3**

BILLY JOEL/The River Of Dreams

(Columbia) 110

**4**

HADDAY/Life

(Concorde) 105

**5**

PAUL YOUNG/Now I Know What Made Olies Blue

(Columbia) 98

**6**

FREDDIE MERCURY/Living On My Own

(Parlophone) 92

**7**

SHARA CARROLL/Do It Again

(RCA) 96

**8**

BEE GEES/Paying The Price Of Love

(Polydor) 95

**9**

UB40/Higher Ground

(DEP International) 88

**10**

WWE/Soul/Runway Train

(Columbia) 82

**11**

MR. BIG/Soul World

(Atlantic) 74

**12**

TAK E THAT FEAT. LULU/Relight My Fire

(RCA) 71

**13**

M PEOPLE/Move On Up

(deConstruction) 66

**14**

GABRIELLE/Goin' Nowhere

(Beat) 60

**15**

CROWDED HOUSE/Distant Sun

(Epic) 50

**16**

BELINDA CARLISLE/Big Scary Animal

(Atlantic) 40

**17**

U2/Lemon

(Island) 31

**18**

PHIL COLLINS/Both Sides Of The Story

(Atlantic) 31

**19**

M People/Move On Up

(Reprise) 31

**20**

BEE GEES/Paying The Price Of Love

(Polydor) 31

**21**

GABRIELLE/Goin' Nowhere

(Atlantic) 30

**22**

ADAMS/Please Forgive Me

(A&M) 30

**23**

URBAN COOKIE COLLECTIVE/The Key: The Secret

(Pulse B) 29

**24**

BRYAN ADAMS/Greetings

(Atlantic) 28

**25**

CHAKA DEMUS & PLIERS/She Don't Nobody Love Me

(Mango) 27

**26**

DEF LEPPARD/Two Steps Behind

(Bludgeon Riffola/Phonogram) 27

**27**

BRYAN ADAMS/Please Forgive Me

(A&M) 27

**28**

GABRIELLE/We Remained

(Atlantic) 27

**29**

TONY TONé/I Had No Loot

(Wing/Mercury) 27

**30**

URBAN COOKIE COLLECTIVE/The Key: The Secret

(Pulse B) 27

**31**

GABRIELLE/Goin' Nowhere

(Atlantic) 26

**32**

ADAMS/Please Forgive Me

(A&M) 26

**33**

CHAKA DEMUS & PLIERS/She Don't Nobody Love Me

(Mango) 25

**34**

DEF LEPPARD/Two Steps Behind

(Bludgeon Riffola/Phonogram) 25

**35**

BRYAN ADAMS/Please Forgive Me

(A&M) 25

**36**

URBAN COOKIE COLLECTIVE/The Key: The Secret

(Pulse B) 24

**37**

BRYAN ADAMS/Greetings

(Atlantic) 24

**38**

CHAKA DEMUS & PLIERS/She Don't Nobody Love Me

(Mango) 24

**39**

DEF LEPPARD/Two Steps Behind

(Bludgeon Riffola/Phonogram) 24

**40**

BRYAN ADAMS/Please Forgive Me

(A&M) 24

The EHR Top 40 chart is based on a weighted -scoring system. Songs are scored by achieving airplay at stations that report the station's play list. Stations are weighted by market size and by the number of hours per week committed to the format. The chart is compiled by MCM Ltd.

**CHARTBOUND**

BEVERLEY CRAWFORD/Love Scenes

(Epic) 43/4

DEPECHE MODE/Condemnation

(Mute) 39/2

RED HOT CHILL PEPPERS/Soul To Squeeze (Warner Brothers) 37/3

CULTURE BEAT/Cut To Get It

(Dance Po) 36/6

WORLD PARTY/All I Give

(Epic) 36/4

USA STANDARDS/So Natural

(Arista) 32/17

FRANKIE GOES TO HOLLYWOOD/Relax

(ZTT) 32/6

GILLIAN McCAIN/Go West

(Chrysalis) 32/9

AEROSMITH/Cryin'

(Cassella) 31/7

PAUL MCCARTNEY/Oh The Ground

(Parlophone) 30/0

SPIN DOCTORS/Jimin Chen's Blues

(Epic) 29/10

COULTER/Dreamer

(Arista) 29/3

MAGGIE REILLY/Find The Midnight Sun

(Epic) 29/3

NIRVANA/Heart Shaped Box

(Warner Brothers) 29/2

TINA TURNER/Why Must We Wait Untill Today

(Parlophone) 28/12

JOHN MCCLEAN/Capricorn

(Human Trails) 27/4

TONE BRAXTON/Another Sad Love Song

(Atlantic) 27/3

TEARS FOR FEARS/Cold

(Mercury) 27/3

EN VOGUE/Runaway Love

(East West) 26/11

THOMAS JONES & THE VIBE

(Atlantic) 25/8

DAVID BOWIE/Miracle Goodnight

(Arista) 24/11

ETERNAL/Stay*

(1st Avenue) 24/6

BIOGAL/As A Boy

(One Indian Mother) 24/1

STONE TEMPLE PILOTS/Shush

(Atlantic) 23/4

DINA CARROLL/Don't Be A Stranger* (A&M) 23/7

SHARA NELSON/One Goodbye

(Cooperstone) 23/5

MICHAEL MCDONALD/I Stand For You

(RCA) 23/4

The "CHARTBOUND" chart is not based on the total number of EHR reporting stations playing newer songs that do not put them among top 40. Songs are ranked by achieving airplay at stations that report them, not by their chart position. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a song, only its best adds by new stations. Advertisements include new arrivals in Chartbound.

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Music & Media | October 23, 1993
### 1. NORTHWEST

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**Most Added:**

- BILLY JOEL: Top 5

**SOUTHWEST:**

- WAH: Wheels Of Steel
- BOY GEORGE: Everything She Wants
- DURAN DURAN: Rio

**REGIONAL:**

- NW: Top 10
- SW: Top 10

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**REGIONAL:**

- W: Top 10

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**REGIONAL:**

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**REGIONAL:**

- SW: Top 10
héroes del silencio

The First Spanish Rock Band to make history in Europe

European Tour

October

2 koblenz
15 aachen
16 trier
17 siegen
19 dortmund
20 saarbrucken
22-23 cologne
24 bremen
26 hannover
27-28 hamburg
30 copenhagen
31 stockholm

November

2-3 berlin
4 brussels
5 paris
8 amsterdam
9 mulhouse
10 nancy
12 zurich
13 willisau
14 bern
15 geneva
16 erlangen
18 munich
19 kassel
20 bielefeld
22 freiburg
23 stuttgart
24 salzburg
25 vienna
26 briton
28 leipzig
30 oppenbach

December

1 mannheim
2 augsburg
5 aixfield
6 petange
8 strasbourg
9 lyon
10 montpellier/marseille
11 toulouse

Presented by

- #1 in Spain
- Top 10 in Germany for 3 consecutive weeks
- Top 5 in Switzerland
- Top 20 in Italy, Portugal and Austria

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