2nd Qtr. Ratings Out

Fun Continues Audience Climb With 6.5 Share

EHR FM network Fun Radio continues its ratings climb in France, jumping to 6.5 points, over the second quarter of 1992. According to the latest Mediametrie survey, Fun, which recently lost programme director Bruno Witeck (see separate story, page 1), was the biggest point gainer during the period. It's now the second-largest music network after FM EHR web NRJ.

Lamair New Fun Radio PD, Witeck Exits

Fun Radio programming director Bruno Witeck has left the FM EHR network, and will be replaced by music director/assistant programme director Herve Lemair. Witeck was assistant programme director over the past 18 months, working with US consultants Burkhart/Douglas & Associates, has helped push Fun Radio PD, Lamair New

Radio 1 Audience Share Rises, ILR Slips Back

Audience listening share for UK independent local radio (ILR) stations dipped nearly two points to 36.3% of the country during the second quarter, according to the latest JICRAR survey. ILR's reach also slipped, dropping two points to 52%.

Nationally, the results show EHR-formatted BBC Radio 1's audience share increased slightly, up 0.6 points to a 21.9 share. Radio 2 continued its slide, dropping 2.2 points to 12.5, while Radio 4 (news/talk) jumped 2.3 points to a 11.4 national share. BBC Local Radio also was up slightly, increasing 0.6 points to 8.1.

In London, Capital Radio (EHR) continues to build its audience, increasing its share three points to 17.7. Sister gold-formatted station Capital Gold slipped two points to a 9.2 share. There was little change elsewhere in the city, with the exception of Radio 1 Audience Share Rises, ILR Slips Back (continues on page 34)

Top Five French Networks

(continues on page 34)

Top Five London Shares

(continues on page 34)

SONY UK SHUFFLES COLUMBIA, EPIC MDs

Diminished international sales for UK acts and the lingering recession in the national marketplace have led Sony Music Entertainment UK to initiate a drastic restructuring that includes the MDs of both the Columbia and Epic labels.

Epic MD Andy Stephens will move to Sony's London-based international unit, most likely in a move to its international unit, most likely in a move to the Columbia, Epic labels.

by Machgiel Bakker

IMR Tests Classic Rock Format For March Debut

by Mike McGeever

Independent Music Radio (IMR) has started test transmissions in London only two months after officially being awarded the franchise for the second independent national commercial radio service (INR2) by the UK Radio Authority. IMR, a joint venture between Virgin and TV-AM, began testing without any advance notice its classic rock format at the station's transmission site early last week on its assigned frequencies of 1197 and 1215 AM. The transmitters were relinquished by BBC Radio 3 under the Broadcasting Act 1990. Testing is scheduled to end on July 25, the station is expected to debut next March.

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new single taken from the album “tongues and tails”

COLUMBIA

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"The top 5 US smash hit now climbing in Germany and the UK and currently featured on MTV’s breakout extra rotation."
SACEM's Chief Votes Out On Maastricht

by Emmanuel Legrand

SACEM board president Jean-Loup Tourrier, addressing the French performing rights society's recent annual convention, has come out squarely in favour of the Maastricht treaty.

Tourrier told the convention that the treaty contains a full page on cultural aspects with "a global dimension" and encourages "the diversity of cultures." He called the new Europe, as described in the treaty, "essential" to authors and composers. Tourrier also came out in favour of the creation of an EC department on intellectual property in Brussels, and that's not surprising considering Tourrier's history. In 1990, through SACEM and other similar European organisations, Tourrier founded a European organization of economic interests to lobby the commission for legal and regulatory protection for authors and publishers.

Tourrier told SACEM members he hopes that the music and recording industry in Europe, the US, Japan and the third world will join together to fight for authors' rights globally. European author's rights account for some 64% of the total revenues collected worldwide for Europe, increasing sharply to 19% from North America, 13% from Asia, 1.4% from South America, 1.1% from Australia and 0.5% from Africa.

On the radio front, Tourrier reminded SACEM conventioners, "In 1991, SACEM was at the forefront in the fight to preserve airtime for French musical works, especially on FM stations where there has been a slight decline in space devoted to French repertoire." Tourrier last year issued a controversial call for quotas of French songs on radio waves. Since then, the French Parliament has introduced regulations strengthening the CSA's power to enforce telephone quotas (M&M, Sept 28, 1991), "French repertoire of all origins still has an important space on all media outlets," Tourrier concluded.

With 69,000 authors, composers and publishers are members of SACEM, and more than six million works are registered at the organization. Tourrier says he is excited about the station's rise to deals with satellite programming (from NRJ, Europe 1, RFI and RFO) still take the biggest share with a stable FFr70.2 million (app. US$12.7 million). Tourrier notes that revenues from 'peripheral stations' such as Europe 1, RMC and Sud Radio are declining, while RRL's radio picture remains stable. The main increase comes from local and national FM stations, at FFr66.6 million, up 51% over last year's FFr42.4 million. Tourrier attributes this rise to deals with satellite programming (from NRJ, Europe 2, Nostalgie Sky and Fun). SACEM collects a percentage of the gross advertising revenues of commercial radio stations.

FRANCE

Baden-Wurttemberg: Privates Prepare For Licence Cuts

by Mol Sondock

In a controversial decree, the state radio commission of Baden-Wurttemberg has ruled that as of 1994, only six regional and 15 local stations will remain on the air in that state, will be allowed to renew their licences. The ruling is an effort to control overcrowded radio market in the state. With no strong and varied featuring in Baden-Wurttemberg, all of the top private stations are roughly AC-formatted with a heavy dose of oldies and regional reporting, and all target the 20-50 age group. The result is intense competition among broadcasters vying with each other for advertising and audience.

While some broadcasters have begun legal proceedings to try to block the ruling, others are trying to secure their position through increased cooperation between stations on programming and advertising sales.

In Mannheim, Radio Regenbogen GM Klaus Schunk admits the station is facing competition, adding, "We are now cooperating closely with Welle Fidelitas and Radio Badenia in Karlsruhe on new production. We also share a new programme produced and broadcast from Mannheim." Antenne I Stuttgart has joined up with Radio RT4/Reutlingen to produce joint programming under the name Antenne RT4, although they will both maintain independent local programming. Former RT4 PD George Rose, who will remain with the station as programme coordinator, explains the new set-up. "Since May 1, we have cut our local programming from 19 hours down to nine. The tremendous growth in listenership that we achieved over the past year occurred since we ceased sharing a frequency in July 1991 with a political-ecological station, which broadcast alternative music for five hours a day. We have really programmes to the listeners. Now the station has a very strong format and we expect to further increase our position in the market.

The RTL broadcasting group also has a station in Stuttgart. The station beams its programmes to no less than 13 low-power stations in the state, in addition to one in Bavaria and three in North Rhine Westfalia. GM Herbert Winkel says he is excited about the stations' 16% increase in listenership reported in the latest tests. "The 13 stations in this group are going to join to form a union offering national advertising in a single block, and offering advertisers and listeners service on a regional level."

Below are the daily listening statistics for the 21 private stations:

Top Private Stations In Baden-Wurttemberg

Thousands Of Listeners

Station Local/Regional Format 91 92 %chg

Radio 7 (6 station network) R AC 361 383 +6

Antenne 1 Stuttgart R AC 120 187 +55

Radio Victoria-Baden Baden R AC 181 179 -1

Radio Regenbogen-Reutlingen R AC 178 168 -5

Welle Fidelitas-Karlsruhe R AC 152 123 -18

Radio Regional-Heilbronn R AC 154 129 -16

RTL Radio-Stuttgart RKL AC 55 109 +98

Radio Ladies-Baden-Baden R AC 108 101 +7

Radio Regenbogen-Schwarzwald L AC 99 89 -10

Radio Badenia-Karlsruhe L AC 86 61 -29

Source: Infratest Radio Analysis-Baden-Wurttemberg-Monday-Saturday

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**SCANDINAVIA**

Ellefsen Moves To Sony Norway

By Kai Roger Ottesen

Sony Music Entertainment Norway has appointed 30-year-old Jon-Egil Ellefsen as new marketing director. On July 1, Ellefsen took over from Jan Østli, who left for an MD position at EMI Nordic. Østli had been in charge of both marketing and sales. Sales management responsibilities will now be split between Rune Karlsen in field sales and Geir Lian in tele-sales. All three report directly to MD Rune Hagberg.

Ellefsen was former marketing manager for Norway’s music mail-order company Scandinavia Music Club (SMC) for three years. He also served with SMC’s affiliate in Malmo, Sweden. Comments Hagberg, “While at SMC, he picked the best of the repertoire and all of the winners. There was an enormous increase in membership during his years with SMC.” Ellefsen is optimistic about the future of the Norwegian record industry. “Music is something people will spend money on, even in tough economic times,” he predicts, adding, “The evolution of CDs and the growth of the Norwegian music market give us big potential.”

“Re-thinking will enable us to expand the market even further. We have to look at where and how people consume music. The connection between the producer and the consumer must be right.” Ellefsen plans to include radio in the marketing mix, adding, “I’m very fond of radio because I’ve done it myself, but we also have to follow up radio stations to see what they give back.”

Swedes Call For TV/Radio Watchdog Merger

By Gerard O’Dwyer

A working committee appointed by Sweden’s Ministry of Culture has recommended merging all three of the country’s radio and television broadcasting watchdog bodies into one unit.

The working group calls the regulatory organizations too segmented and under-resourced to execute their statutory roles in “a professional and adequate manner” and “too small and powerless to be of any practical use.” It recommends that all three join forces. The group also calls for private radio stations “to be given full freedom to decide on the content of programmes and where broadcasts are transmitted.” The report comes just weeks after the central organization for private radio Riksidrottsförbundet held a seminar to examine the state role in commercial broadcasting. Speakers at the seminar expressed fears that the start-up of commercial radio in Sweden—due to begin next January—could be delayed by some six months or more if doubts over the contents of the proposed Commercial Radio Bill in Sweden are not resolved.

**SPAIN**

Antena 3 Lawyers Call Godo Ousting Valid

By Anna Marie de la Fuente

Claims by Antena 3 chairman of the board Javier Godo that the board members' unanimous vote to oust him is illegal are being discounted by the company’s solicitor.

Godo and his five advisors walked out of a heated board meeting on July 14, leading to a unanimous decision by all nine of the remaining Antena 3 board members present to unseat the company’s chairman.

Godo has since charged in an Onda Cero radio interview that his ouster was not valid and has threatened to take legal action to recover his seat. The board voted in vice chairman Pablo Jimenez de Parga to replace Godo and Andres FAGADLE Luca de Tena as the new vice chairman. FAGADLE Luca de Tena represents minority shareholder Precia Espolina, the publisher of the top daily newspaper ABC.

Manuel Jimenez de Parga, secretary of the Antena 3 Radio board, published a communiqué in ABC claiming that the board’s decision was in full accordance with company statutes and by-laws. Antena 3 legal advisor Pablo Jimenez de Parga condoned that opinion, saying, “Godo had given his permission for the meeting to continue, therefore validating any decisions taken thereafter.”

Insults and threats were reportedly hurled during the meeting after Godo confirmed his intentions to sell his 51.7% block of shares in the company, but then refused to disclose the buyer. A minority shareholder, headed by director general Manuel Martin Ferrand, had insisted on first option rights to the net’s shares as stipulated in company statutes. Godo, has threatened to dismiss Ferrand if he is successful in recovering his chair.

Among those believed to be vying for the controlling shares are Jesus Polanco, president of Grupo Prisa, the parent company of SER, Catalan business executive Javier de la Rosa, Antena 3 TV chairman Antonio Asensio, Banesto corporation president Mario Condo and media mogul Rupert Murdoch.

Antena 3 Radio is the most profitable company in the Antena 3 group. At the same meeting, Ferrand announced that the network’s revenues during the first three months of this year had exceeded the figures for the same period in 1991 by 17.5%.

**ITALY**

Five Major Labels Exit Italy’s AFI

By David Stansfield

The five major record companies, BMG, Warner Music, EMI, Sony Music and PolyGram, have left the Italian record industry association AFI to form their own organization FIMI (Federazione Del Industria Musicale Italiana), with BMG and Franco Reali as its president. It is understood that, despite the split, FIMI will collaborate with AFI on major industry problems, such as piracy, CD rentals and artists’ rights.

Ernesto Magnani has resigned as AFI director general to take up full-time responsibilities as secretary general of the home video trade association Univideo, a post he shared with his AFI activities in the past.

Maugani could not be reached for comment on the AFI shakeup at the weekend, but he did say when the majors first threatened to leave the association that they were doing so because of inadequate voting power in relation to their combined market share of around 60%.

Guido Rignano, president of the leading independent record company Dischi Ricordi, has been appointed as new AFI president. He replaces Marco Bighello, president of Warner Music Italy, and is understood to have accepted the position for an initial period of one year. Lucio Salvini, MD at the pactucer RAI-owned label Nuova Fonit Cetra, and Roberto Magrini, MD at the Silvio Berlusconi-owned record company RTI Music, have been appointed as AFI vice presidents.

Franco Donato, who retains his position as president of AFI’s small- and medium-sized companies sector, says he is concerned about the departure of the majors.

“It was a political move, but it’s positive, not negative,” Donato says. “There were too many problems for us all to live together under the AFI banner. It was mainly a question of incompatibility but I don’t believe that the music industry is based solely on which companies have the biggest revenues.”

**BENELUX**

VPRO Saves Successful Jazz Programmes

By Marlene Edmonds

New Dutch “A” pubcaster VPRO has moved in to rescue the programmes of successful jazz presenters Michel De Ruyter and Aad Bos from being axed in the wake of the new restructuring of Holland’s public broadcasting system.

The programmes of the popular jazz DJs will be moved to VPRO’s Saturday and Sunday evening time slots on Radio 4.

In the reshuffle, pubcasters VARA, which specializes in classical music programmes, and NOS, were forced to give up some of their prime time to VPRO, and the jazz hours were targeted to be dropped.

Says VPRO head of music for classical/Jazz Han Reiziger, “It was a bad situation. VPRO thought there ought to be at least one hour of De Ruyter and Bos’s programming kept.” Reiziger reports that Bos’s programme “Jazz on 4” will move to VPRO’s Saturday (22.00-22.30) and Sunday (22.00-23.00) time slots on Radio 4. VPRO’s Thursday (22.00-23.00) “Downbeat” will also be absorbed into the “Jazz on 4” programme. In addition, De Ruyter’s “Jazz History” will be moved to Saturday night (22.30-23.00), also on Radio 4.

Reiziger says Bos will keep part of his “Jazz in Study” programme on Radio 4, but will probably move the less avant-garde material to VPRO’s Sunday Radio 2 time slots, doing live broadcasts from the Centre For Dutch Music (CDM). The programming fits in with a mandate by the public broadcasting system’s umbrella organization NOS to begin horizontal programming as of October 1. Currently, Bos’s “Jazz on 4” is being broadcast on Mondays (22.00-23.00) and his “Jazz on 4 Concert” on Fridays (12.30-13.00). De Ruyter’s NOS programme is on Radio 1 Mondays (20.30-21.00) and “Downbeat” is on Thursdays (22.00-23.00) on Radio 4.

VPRO’s rescue of the VARA jazz interests did not extend to the VARA record label VARA-GRAM. Reiziger says that no more jazz records will be produced on that label.
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For further information call (49) - (0)40 - 490 62 239
Dance — Crossing To The Airwaves

Italy

With its lighter, more melodic grooves of house, garage and italo-piano house—has fewer problems translating club success to the airwaves.

Says Rome-based Energy Production’s Alvaro Ugolini, “Crossover from clubs to radio often occurs when DJs play the strongest tunes to death, particularly when the club audience reacts strongly to the tracks.” Tracks like Secchi, featuring Lyn Collins’ Break Your Heart, Orlando Johnstone’s Whatever You Do, Digital Boy’s 123 Acid and Precious X Project’s Dukkha have all made the transition to the Italian airwaves in this way.

Ala Bianca MD Maurizio Bettelli suggests that for a lot of music, Italy’s national radio networks Rai 1, 2 and 3 are “completely useless. However, with many local stations joining forces, there is a lot of support for dance music genres.”

For Ugolini, outlets like Milan-based pop and dance stations Rete 105 and Radio Deejay and Udine-based Italia Network offer considerable potential for wider exposure of his records. Compiled from national DJ returns, the three stations’ charts give radio programmers a barometer of likely hits while exposing new product to local audiences.

Near the back: “Both the media gap, for example CUT based in Hamburg, which get their reactions to club records,” says Geibel.

Says creator for Logik Records Beate Geibel, “For a new and unknown artist, it’s impossible to get into the charts. We don’t have many privately-owned stations, yet these are the ones which would play unknown acts.” Logic has developed an interface strategy to cope with the problem. “We have top DJs that call other DJs to get their reactions to club records,” says Geibel.

Dance magazines are also important for bridging the media gap, for example CUT based in Hamburg, which covers a wide range of dance music. Other more specialist dance publications include Groove in Frankfurt, Area Code in Hamburg and Take Off in Munich.

Recent crossover tracks include: Rozalla Everybody’s Free, KLF What Time Is Love, Dr. Alban Hello Africa & No Coke Interactive Who Is Elvis, Snap The Power and En Vogue No You’re Never.

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France

Many French labels look to the services of independent club monitoring companies like Media Control and Top Dance.

Explain Paris-based Scorpio Music’s Veronica Castillo, “Services like Media and Top Dance poll around 450 club DJs every week, Media Control surveys every 15 days, with most labels following up promotional mail-outs with postal returns and phone calls to hear what’s hot in the clubs.”

Media and Top Dance compile national charts from live open-reel tapes recorded by the DJs in the clubs. With Top Dance’s Hit Parade going live on France’s national Skyrock every Saturday, and Media Control’s Chart Rundown broadcast weekly on NRJ, it’s a welcome exposure for club cuts in a traditionally rock/pop-oriented market. As Castil-
Part of the Full Time Music and Television group, the label involves itself in all aspects of dance music, from house to Italian "folk" music, and from people such as Tony Esposito (with new single Sopra Il Mare) to Irene Fargo (with new remix single Sabbia D'Africa). These romantic Italian songs are, however, of lesser importance to the labels. "I believe in the future of dance music. People are tired of romantic songs. I've always believed in dance," says Donato.

Within the label's broad spectrum of music coverage, Full Time's core business is built on The Gold Catalogue, an unmatched back catalogue of '70s and '80s dance with over 800 titles. Currently, the Luther Vandross back catalogue is among the impressive dance names being given a strong push. Full Time releases these back catalogue records in both original and remix versions. Says Donato, "I believe in the house market, and we are always willing to develop new things, whatever is coming on. However, we're always going back to the old things because we want to have a bigger back catalogue—the biggest in the world if possible."

Franco runs the label with his brother Claudio, who heads the production department and also serves as art director. There are further eight further staff members at the record label. As well as Full Time Records, the company owns two specialist dance record shops, Goody Music and Megastore. Opened in 1974, Franco claims Megastore is the oldest record shop dedicated to dance and is frequented by several of Rome's foremost DJs, journalists and press.

Donato has no plans to expand the Full Time label or establish new labels. Says Franco, "We are happy with maintaining our position in the industry. I am more than content with the identity of Full Time." Donato is also vice president of AFI (the Italian Phonographic Association), which represents small and medium-sized companies in the industry.

The company is the worldwide licensor of labels Splice 7, Mister Disc, Good Vibes, Xenon, Jocks and Full Time Show.

M&M takes a look at some of Europe's dance-oriented labels, both the well-known and the up-and-coming.

Formed in 1980, Milan-based Full Time Records is one of the leading labels in Italian dance music, and one of the oldest. "Historically, we've been around a long time. Many companies formed around the same time or earlier have closed, but we're still going," boasts president Franco Donato.

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THE RETURN OF RETURN TO ZERO

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In these days, when the dinosaurs in the business devour the defenceless mice, some independent labels still see a chance to survive and also manage to have an impressive impact on the international charts.

Jive, the R&B/soul/dance-oriented label within the Zomba group distributed worldwide by BMG, originally started off with a UK artist roster. Think back to the country in which you were announced. Prince. Recently, the first successful steps were set in the swing beat territory by newcomers R. Kelly & Public Announcement.

But that's only the American wing of a label which一个月外的全貌. Mr. Lee and DJ Jazzy Jeff & The Fresh Prince distributed worldwide by BMG, has become a label that Jive was later born. The first successful steps were set in the swing beat territory by newcomers R. Kelly & Public Announcement.

But that's only the American wing of a label which originally started off with a UK artist roster. Think back to the country in which you were announced. Prince. Recently, the first successful steps were set in the swing beat territory by newcomers R. Kelly & Public Announcement.

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THE FIRST WORD IN MUSIC TELEVISION

5 years ago MTV was launched as Europe's first pan-European Music Television Network.
PolyGram UK

A&M • Big Life • Fiction • Go! Discs • Island • London • Phonogram • Polydor

congratulates MTV on their fifth anniversary
MTV Europe: 
For Competitions, There's No Competing!

What is the only music channel in the world that can bring Bryan Adams into your home for a private concert, or let you become a part of Hammer's posse on stage? MTV Europe, of course. The station's competitions and promotions are legendary.

"We do more than just say, 'Here's two tickets to a concert, have fun.'" explains MTV Europe's director of marketing and network development Peter Einstein, the person who makes sure the word "ordinary" stays out of MTV Europe's competitions.

"There are several elements that go into competitions and promotions," says Einstein. "They are usually artist or event driven, making them larger than life." These elements give competitions the distinguishing mark of MTV. "We don't like to do the usual, we want to go further than just giving away tickets. MTV Europe competitions convey the MTV style and attitude. We attach an artist or band and some cachet which is unique to the artist or to the theme of the competition," he says.

For example, in last year's competition involving Bryan Adams, in connection with his Waking Up The Neighbors album, MTV Europe's winner from Germany won a private concert with Adams at her house. But the creativity doesn't stop there. Last June, MTV Europe held a contest which linked a lucky winner and 20 of his friends live with U2 on stage during the band's Stockholm concert. Highlights of the evening's entertainment were then broadcast on MTV Europe's "Most Wanted" programme the same week.

And the response from the artist? "They love it," claims Einstein, adding, "In fact, most of them are truly happy with the way we promote it and the way we ultimately execute it. They usually want to work with us again."

Another key to MTV Europe's successful marketing and promotions strategy is to involve the channel's sponsors. "We are always looking for ways to tie sponsors in with MTV's special events." A strong tie-in MTV Europe is making this summer is at the Olympics in Barcelona. The channel will broadcast two weeks of non-stop activity with a combination of on-site events and on-air coverage. Crowded House is doing a free concert for MTV Europe, along with Spanish band Parachoques.

MTV is also staging its own alternative games, including bungy running, sumo wrestling, bungee jumping and robotic boxing. The station will also be interviewing celebrities and athletes including stars such as Carl Lewis. The activities will reflect how MTV Europe views sport.

"It shows how we see sport in conjunction with music," explains Einstein. "We think they go hand in hand. You'll see how we view athletic competition MTV Europe-style."

One might wonder how a station working with so many countries with different languages and cultures can pull off successful competitions.

"The key to working towards a pan-European concept is to isolate the common denominators running through the individual countries and develop competitions and promotions which will appeal to those qualities. The common denominator is a great prize that all our audience will respond to," he says.
Bill Roedy: Bringing Music Across The Borders

Bill Roedy, MTV Europe's chief executive officer and managing director since February 1988, has overall responsibility for programming, production, marketing, advertising sales and affiliate sales, as well as relations with the music industry and the channel's other constituencies.

As a graduate of US military academy West Point and holder of an MBA from Harvard in the US, Bill Roedy has a decade of experience in the cable TV industry, beginning his career at US movie and events pay TV channel Home Box Office. Roedy talks with M&M about the encouraging signs in Eastern Europe, those countries' potential and where MTV Europe is heading as it celebrates its fifth year of pan-European presence.

M&M: Now that we have seen radical changes in Eastern Europe, what potential does it have to develop musically?
BR: The one of our big questions, too. What I do know is that we will do our best to move that along and develop and promote the music. But we haven't seen a lot come out yet. We occasionally get videos from Eastern Europe. Some make it on the air, some don't. The idea for us right now is to analyse the music scene as much as possible, country by country, and encourage the production of videos. Not that they should spend a lot of money on them, but just be creative. We are bullish on playing more music from Eastern Europe. But the fact of the matter is that it has been slow to develop.

M&M: Is this more than just a passive interest in Eastern Europe?
BR: Yes. We have always enjoyed a very special relationship with Eastern Europe. It is a priority with us. We were involved, from a distribution standpoint, before all of the political changes. We then got swept up in the changes. I was in Berlin when the Wall came down and we hooked up MTV in East Berlin at the time. We were in Leningrad before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us. We led the way before it was re-named St. Petersburg. What I'm trying to say is that it was inspirational to us.

M&M: How quickly do you see a return on your investment in that part of the world?
BR: Economically we don't see a huge return immediately. But that's OK. We are willing to wait for the future. In the meantime we will emphasize music development to the extent possible and stress distribution.

M&M: In that light, how long do you think it will take for Eastern Europe to become a music/video force to be reckoned with?
BR: We have used quite a bit of animation from there already, which is very good. Musically it is going to take some time. But when you think about the destruction caused by World War II, everyone said it would take a long time to recover. Well, 18 months later, things are progressing tremendously. I think it is comparable to say in Eastern Europe, after the years of communism, it will take quite a bit of time. But the recovery to us is surprising, both economically and musically. We are seeing it already in what was East Germany. In the end it will happen more quickly than we expect. I couldn't give you a time frame.

M&M: Are there companies from Eastern Europe that are currently seeking MTV Europe's advice on development?
BR: It is pretty much on an ad hoc basis. I suppose formal systems are not in place. I encourage our staff to visit and seek out the questions that might need to be answered. We field the questions and talk about how they can develop the scenes as best as possible. I suppose what would make it better would be to move to a more formalized basis. But again, it will take time.

M&M: Moving away from Eastern Europe, what are the plans for MTV Europe during the next five years?
BR: To maximize distribution in an aggressive fashion through creative means. Cable was the primary way of distribution, but we also concentrated on the direct-to-home, the DTH market (satellite dish distribution). By going on Astra we have been able to develop DTH as a second means of distribution. You have to be very creative in those countries where you don't have either. That is terrestrial. I have a motto, which is 'to be in every household in Europe' and would still like to do it. I hope to reach 55 million households by the end of calendar year 1993. Then the sky's the limit—to be larger than [MTV in] the United States by 1994, 1995 by the latest. That is where I see the channel going.

M&M: Why do you think cable TV has been relatively slow to take off in the UK?
BR: Mainly the funds dried up, the recession and the fact that banking didn't get behind it. The good news is that the American companies, which have matured their growth in the States, are looking to further their growth by eliciting the help of the phone companies in the UK which have a lot of money. But on the other hand the government was not very strongly behind cable at the outset. And prices have been a little high; coupled with a lack of programming. Finally there is the British attitude that is a little bit less than enthusiastic about change than perhaps other countries in Europe. Those combinations of factors have held cable down. But the good news is that satellite dishes have recovered nicely. People are buying dishes and have taken up quite a bit of stack in the UK. I think in the long run, cable TV will develop in the UK.

M&M: How has the relationship between MTV Europe and the record industry developed and is there room for improvement?
BR: Both are very dependent on each other, particularly as we increase our strength. By definition the two need to work closely together for mutual gain. I don't see too many difficulties. Of course we are going to argue about certain things. We now have a department that is organized to work with the record companies while they are setting aside a part of their organizations to work specifically with MTV.

Congratulations, MTV. Your success is music to our ears (and eyes) For the best in broadcast research, MTV, who else?

Contact: Judith Kennedy, RSL (Research Services Ltd) Elm Grove Road, Harrow, Middx HA1 2QG England - Tel: 081 861 6000 Fax: 081 861 5515
Great performance

Great performers
With the name MTV Europe, it should come as no surprise that the station's main objective is to focus on pan-European talent. Introducing exciting new artists and encouraging competition with Anglo-American products is what it's all about, according to Brian Diamond, executive producer for the channel.

"We have always focused on pan-European repertoire," says MTV Europe's Brian Diamond. "It is just a question of a few 'behind the scenes' details. The level of quality from Europe is increasing, so you are seeing more exposure from this area. The artists have to create a great video—if they don't they will appear mediocre next to the Anglo-American videos."

Those who do manage to make a creative video and show some talent are well rewarded. "We have had situations when we have put something on the channel and our audience has called up and said, 'I went to the record store and was told I can't buy this.'"

When this happens, the next step is to approach the record companies. "When we get excited about something we go to the labels and say, 'Hey, you might want to think about cross-Europe distribution,'" he explains. "Many times the companies will come back and say they would like to try it. Then we work out the co-ordination between the release of the product and MTV Europe putting it on the channel." Diamond sees co-ordination among the artist, the record company and MTV Europe as very important when a product is set for distribution, feeling that the station must always be aware of when an act is going to be distributed Europe-wide.

To give those with less visibility a chance, MTV Europe focuses on music from individual territories via its "MTV Prime" show. Music that is climbing the charts in those areas has the opportunity to receive pan-European attention. "MTV Prime facilitates giving a territorial band or artist exposure, just enough to wet people's appetite, but not enough to put it 'on location' and have an audience frustrated because they can't buy the product," says Diamond.

The Border-Crossing
Finding The Talent In Europe And...
"It is a constant growth, with concepts such as the ‘Buzz Bin’ programme, which is a high rotation category. It has an alternative edge. But it has an acceptable appeal with the audience. Things like this can help break new acts."

Although MTV acts as a crucial support system for breaking new artists, a balance must be struck between these acts and MTV's commitment to established artists. "We don't want to be accused of playing it too safe or being too risky," says Diamond. "There are two ways of programming the channel: One is giving the audience what you know they want—the Madonnas and Guns 'N Roses of the world. The other is to give them what they think they want. That is a cross-section of artists from Europe."

The channel often takes an active role when looking for new talent. To find hot and upcoming acts, MTV Europe consults a panel of viewers from across Europe. "Quite often we go looking for it," says Diamond, adding that MTV Europe has established a relationship with most of the domestic labels in each territory. This, along with videos that are sent in to the channel, results in MTV Europe staff reviewing more than 70 videos a week. "We have set up a system that now, people know we are here," he adds.

"The Cure and Guns 'N Roses were all baby bands when they started out. Now they are the establishment. So we have to find those bands of tomorrow no matter where they are from—bands such as Pearl Jam. To us music is music. It is a universal language."

Although music may be the universal language for MTV Europe, language barriers still exist. However, Diamond doesn't view this as a handicap, nor does he think it poses a hindrance to the station's success. "It is either interesting and exciting or it isn't," he claims. "Whether it is sung in a different language or not. That is the way to look at it."

Even though it may seem that MTV Europe does all the "affecting" in the music world, trends emerging throughout Europe are always affecting the station's decisions on programming. "Dance music along with the rap scene is starting to evolve. The dance scene is going much more technological, while the rap scene is going more musical," says Diamond.

Although, he adds there is "another brand new genre emerging in the '90s, this is sort of a '90s version of rock. When people think of rock they tend to think of old music. Bands like Pearl Jam and Nirvana are producing music that has a new form. I think it is a good thing. We have come full circle since the '60s and '70s. These bands are singing about issues that matter to them and their audiences."
Best Wishes to
MTV
on your
5th anniversary

from
ELTON
JOHN
and
JOHN
REID
MTV Europe's Life Line

In the five years after MTV Europe launched from the Roxy Club in Amsterdam, events happened in Europe that were as unpredictable and irreverent at the channel itself. The Berlin Wall crumbled—MTV was there. MTV was in Eastern Europe promoting the ideals of free thought and freedom through music as democracy overcame communism. Meanwhile, artists and bands developed through exposure on the channel as big name acts and labels saw MTV as a vital outlet for their material. All during that time, MTV grew in leaps and bounds, with millions of Europeans saying "I want my MTV" and getting it.

August 1, 1987: MTV Europe launches at 00.01 am. Elton John switches on the channel from the Roxy Club in Amsterdam to 1.6 million households. The first video to be shown on the 24-hour music channel is Money For Nothing by Dire Straits.

September 14-20, 1987: MTV is granted a one-week exclusive for cable and satellite for Bad, Michael Jackson's 16-minute video/film.

December 1987: In five months, the number of European subscribers has reached the 2.2 million mark.

April 1, 1988: MTV launches its first public service on-air campaign, "Rock Against Drugs."


June 6, 1988: MTV Europe launches in Munich and Frankfurt to 52,000 cable viewers.

August 1, 1988: MTV Europe marks its first birthday with 3.5 million European subscribers.

December, 1988: Greece becomes the 12th MTV Europe country with the channel exceeding the 5 million household mark. By the end of 1988, the channel reaches 6.76 million subscribers.

January 12, 1989: Bill Roedy is appointed MD and CEO.

March 1, 1989: MTV launches in Hungary.

August 1, 1989: MTV Europe celebrates its second birthday topping 10 million subscribers. Later in the month, the channel signs a deal with the Deutsche Bundespost, the largest distribution agreement in the history of cable and satellite broadcasting.

November 7, 1988: MTV broadcasts first live feed to East Berlin on the day that the East German cabinet resigns amidst mounting nationwide unrest. The next day "the Wall" comes down.

December, 1988: MTV Europe now has nearly 12 million subscribers.


June 15, 1989: MTV gives away Madonna's gold stage costume designed for her "Blonde Ambition Tour." The lucky winner is from England.

October 12, 1989: MTV Europe signs agreement with Gosteleradio, the Soviet television company, to (continues on page 20)
broadcast in the Soviet Union.

December, 1990: MTV Europe exceeds the 20 million households mark reaching over 50 million viewers.

January, 1991: MTV Unplugged, the channel's highly acclaimed acoustic music series, is recorded in Europe for the first time. The Cure and Paul McCartney are the artists captured in performance in London. Dial MTV, Europe's only definitive viewers' choice chart, debuts on the channel.

March, 1991: Bill Roedy, CEO of MTV Europe, meets Lithuanian president Vytautas Landsbergis to discuss the possibilities of MTV carrying the universal language of music in his country.

May, 1991: MTV and Pepsi join forces to present Hammer's European tour. MTV exceeds 1 million household in Switzerland.

August, 1991: MTV Europe launches in Italy to approximately 3.5 million homes and celebrates its fourth birthday with a reach of over 25 million homes across Europe.

September, 1991: MTV presents the European tour of Dire Straits.

November, 1991: Bryan Adams adds an extra date to his European tour when he plays at a small village near Hamburg, Germany, exclusively for the winner of MTV's "Waking Up The Neighbors" competition.

A Hungarian woman catches her first glimpse of MTV Europe in her home country.

December, 1991: MTV Europe looks forward to the new year with 32.5 million European subscribers.

January, 1992: MTV Europe passes the 10 million household mark in Germany. MTV Unplugged with Eric Clapton is recorded at a studio in Windsor, UK.

February, 1992: MTV Europe is seen in Turkey via the Show TV channel.

March, 1992: MTV's "Global Dinner with Michael Jackson" competition attracts a record 4.1 million entrants. The European winner from Belgium is flown to Palm Springs, CA, to party with Jackson on the set of his In The Closet video.

April, 1992: MTV Europe and Rete Unica conclude a deal which brings the channel to a further 1.5 million households in Italy. The channel now reaches 35 million households in Europe.

May 12, 1992: MTV Europe takes second Astra satellite transponder to increase reach in southern Europe.

July, 1992: MTV Europe launches a fresh new chart show "Hit List UK," a weekly rundown of the UK's top 40 selling singles.

August 1, 1992: Happy fifth birthday!!! MTV Europe now reaches 38 million households.
CONGRATULATIONS MTV EUROPE, A SATELLITE HAS BECOME A STAR.
We're got to hand it to ya!

Sony Music International
WHEREVER YOU'RE WATCHING, OUR MUSIC IS THERE

COLUMBIA  epic  A&M  DJ  DANCE*POOL  A&R  CURB  SONY S2
RECORD COMPANY RELATIONS:

MTV Europe Delivers Results For Labels

As MTV Europe expands by nearly half a million households a month via cable TV, Astra satellite dishes and terrestrial TV, record companies realize MTV Europe viewers use the channel as an important source of music, therefore influencing their music buying habits. M&M asks some top label executives how and why they view MTV Europe as a crucial outlet for their products.

Michael Anders:
BMG Hamburg MD

"For Germany, MTV Europe is very important because our market is so big. We hope that MTV will continue its strong attitude for international products. Some of the competitors are starting a campaign with MTV. If we have the right product with an international response we can also think about local products with MTV in the future."

Alexis Rotelli:
EMI Music Continental Europe MD

"We consider MTV Europe a driving force in breaking international product in the European market. With MTV continuing to increase its number of viewers, we expect its influence on European consumer taste and buying behaviour to be significant."

Alastair Farquhar:
Polydor international marketing manager

"MTV Europe is undoubtedly a major influence and is continuing to grow. The innovation of satellite TV in Europe is almost exclusively linked to MTV in the eyes of the public and the industry. There are competing channels, but MTV Europe is number one. Their profile in a number of markets, such as Germany and Scandinavia, is ever-increasing. We have a good relationship with MTV Europe. They have supported the Cure magnificently."

Yvonne Fletcher:
BMG senior international manager

"You have to look at the fact that MTV Europe is the only pan-European [TV] outlet. MTV Europe has taken on a greater importance since programming has been cut back, especially on terrestrial TV. MTV is a very efficient way of promoting your act. You can plug the developers because of the variety of specialist shows MTV has. It gives you more scope than a particular show in an individual country."

Miller Williams:
RCA/Arista international manager

"MTV Europe has helped me out a lot with programming material in the summer, especially with our band Curiosity. If a song enters the top 20, I know I can get MTV to play the video. And as the chart positions come in, I always service them with that information, and MTV is very responsive to that."

Bert De Ruiter:
A&M European marketing director

"The relationship we have with MTV Europe is very good. More importantly with winning acts, especially rock acts. They have been a very important factor in breaking Extreme Europe-wide."

HAPPY '5TH' MTV

SAVE THE PLANET

LONDON — PARIS — BERLIN
PROGRAMMING & RECORD COMPANY RELATIONS:
Making The Programmes For Tomorrow

MTV Europe has given viewers five years of creative programmes and has premiered videos by the likes of George Michael, Michael Jackson, Madonna and the Cure.

But it isn't stopping there. The channel celebrates its birthday with plans to create new concepts to entertain its viewers and to build on its relationships with record companies and artists.

MTV Europe's production and programme director Brent Hansen is now working on a new programme idea for the station. "We are looking at a sports format with cuts of music. In that area we feel it is something we can do very well without compromising our music audience. Also on tap is a black music show which will not be a rap show but more of a soul-lovers rock show. We have found there is a definite audience for that," Hansen says.

Such innovative programming ideas will further cement the relationships already firmly in place with the record companies, says Hansen. "The relationships with the labels have been built on delivery. We have showed the record companies that we are editorially sound. And we can prove we have a very large and growing audience. That's fact."

MTV offers record companies the opportunity for 'one-stop shopping,' says Hansen. "They see the benefit of MTV as a vehicle to launch a product. A band can tour on the back of MTV exposure. We have cultivated good relationships with the labels."

Just as important is that the bands, especially those on tour, are comfortable with the way

ADVERTISING ON MTV EUROPE:
Selling To A New Generation

Advertising on MTV Europe is a totally different environment as opposed to "regular" TV. With a station geared towards a certain age group (16-34), the client reaches a specific market.

"Having your ad in an environment of high quality videos—something that is fast moving, sexy and on the cutting edge—is completely different than if it was seen on ITV or RTL sandwiched between ads for dish-washing liquid or beans," says Bruce Steinberg, MTV Europe director of advertising sales.

When advertising to MTV viewers, the ads must fit in well in the channel's format, says Steinberg. "The viewers are very critical, you just can't hit them over the head with a product."

Another advantage of advertising on MTV Europe is brand association, says Steinberg. "There is the straight advertising, which 90% of our clients use on its own. But we can go beyond that by offering sponsorship which allows companies to be associated with a particular programme," he says.

The benefits of that association are two-fold, according to Steinberg. There is product reinforcement around the programme, as well as during the day. The client also receives opening and closing identities on the programme.

In those identities the logo of the client may be integrated in the programme's title sequence, "in a very creative way so it becomes part of the programme. That kind of brand association is hard to get," says Steinberg.

MTV gets involved on "the ground" at the point of sale, MTV Europe handles their material, according to Hansen.

Another key element in dealing with the labels is their feedback on MTV Europe's playlist. "It is important to make sure the playlist is something the record companies feel is reflective of what is going on, but that it also tries to lead people's taste. Radio doesn't do that. It is much more reactive than pro-active," Hansen says. "MTV has gone out on a limb, taking those risks."

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MTV Europe Programmes for August 1992

MTV Europe VJs pose with Bill Roedy to celebrate the company's approaching 5th anniversary. Pictured (l-r) are: Ray Cokes, Vanessa Warwick, Rebecca De Rooy, Simone Angel, Paul King, Kristiane Buckler, Roedy, Sonya Saul, Marijne Van Der Vlugt and Pip Dann.

MTV Europe VJs pose with Bill Roedy to celebrate the company's approaching 5th anniversary. Pictured (l-r) are: Ray Cokes, Vanessa Warwick, Rebecca De Rooy, Simone Angel, Paul King, Kristiane Buckler, Roedy, Sonya Saul, Marijne Van Der Vlugt and Pip Dann.

MTV Europe VJs pose with Bill Roedy to celebrate the company's approaching 5th anniversary. Pictured (l-r) are: Ray Cokes, Vanessa Warwick, Rebecca De Rooy, Simone Angel, Paul King, Kristiane Buckler, Roedy, Sonya Saul, Marijne Van Der Vlugt and Pip Dann.
Here's Looking at you Kid...

...on your 5th Birthday.
THE LAST WORD IN MUSIC TELEVISION

Thanks to everyone for the first 5 years. Here's to the next 5!
BOBBY BROWN

Ragged Jack - Get Radical

George Michael. Do I
Feel;

It's true, this is the Kate Bush composition

Cathy Dennis - You Lied

Madonna. This Used To Be
My Love;

Bryan Adams - All
That

Bruce Springsteen - 57 Channels
And

Shakespears Sister - Goodbye

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INXS - Heaven Sent

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INXS - Heaven Sent

INXS - Heaven Sent

INXS - Heaven Sent

INXS - Heaven Sent

INXS - Heaven Sent

INXS - Heaven Sent
Cetin Yewen - Prog Dir

Power Play:
Markus Steinkuhl - DJ/Producer

ISABELLE FM/Toone Saint Apre

A List:
RADIO NRW/Oberhausen

A List:
AD

B List:
MUSIC & MEDIA

AD

Axel Sommerfeld - DJ/Producer

Smokie- You're So Different
Lionel Richie Do It To Me
Indra- Tel Me
Incognito- Don't You Worry

Dana - Jimmy Mack
Mariah Carey - I'll Be There
Simply Red - Your Mirror
Mr. Big lust Take My

Linda Fields - In The Summertime
Roland Kaiser - SiMlich Von Mir
Linda Feller. Spiel Mir

Tony Martin Ochsenknmht Turn Me
Genesis tesns He Knows
Ringo Starr- Weight Of The

George Michael. Toolunky
AD

AD

Franco Lazzari  Head Of Music
Marco Garovelli - Producer

Shamen.L.S.I.
Firehouse- Reach For The Sky
Roxette How Do
Michael Jackson. Who Is

Red Hot Chili Peppers Under
Sting
Maggie Reilly. Wait
Celine Dion- If You Asked

Wiebke Schroder. Horde Weg
Jon Seca&
Bob Geldof- Room 19
George Michael- Toofunky

Simply Red- Your Mirror
Wiebke Schroder. Horde Weg

Simply Red

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Radio Stations around the world

STATION REPORTS

HOLAND

HOY/1545
Cetin Yewen - Prog Dir

A List:
Markus Steinkuhl - DJ/Producer

B List:
AD

B List:
AD

AD

Smokie- You're So Different
Lionel Richie Do It To Me
Indra- Tel Me
Incognito- Don't You Worry

Dana - Jimmy Mack
Mariah Carey - I'll Be There
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Simply Red

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**EUROPEAN DANCE RADIO**

**BILLBOARD SINGLES**

**EDR TOP 25**

<table>
<thead>
<tr>
<th>T.W. No.</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Joe Public/Alive And Learn</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>Snap/Rhythm Is A Dancer</td>
<td>(Flest/Arista)</td>
</tr>
<tr>
<td>3</td>
<td>Dina Carroll/Ain't No Man</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>4</td>
<td>K.W.S./Don't Go</td>
<td>(Network)</td>
</tr>
<tr>
<td>5</td>
<td>Maria Carey/I'll Be There</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>6</td>
<td>George Michael/Toffyboy</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>7</td>
<td>L.Vanross/Jackson</td>
<td>(Ruffhouse/Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>Was (Not Was)/Shake Your Head*</td>
<td>(Fontana)</td>
</tr>
<tr>
<td>9</td>
<td>Soul II Soul/Move Me No Mountain</td>
<td>(Ten)</td>
</tr>
<tr>
<td>10</td>
<td>Kris Kross/Jump</td>
<td>(Ruffhouse/Columbia)</td>
</tr>
<tr>
<td>11</td>
<td>Jon Secada/Just Another Day</td>
<td>(SBK)</td>
</tr>
<tr>
<td>12</td>
<td>Kym Sims/A Little Bit More</td>
<td>(Aero)</td>
</tr>
<tr>
<td>13</td>
<td>2 On A Raggy Trip</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>14</td>
<td>Incognito/Don't You Worry 'Bout A Thing</td>
<td>(Edlin Loud)</td>
</tr>
<tr>
<td>15</td>
<td>Michael Jackson/Who Is It?</td>
<td>(Epix)</td>
</tr>
<tr>
<td>16</td>
<td>TLC/All I Need</td>
<td>(Cherrytree)</td>
</tr>
<tr>
<td>17</td>
<td>Innocence/I'll Be There</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>18</td>
<td>De-Lite/Runaway</td>
<td>(Runaway)</td>
</tr>
<tr>
<td>19</td>
<td>Don E/Peace In The World</td>
<td>(RCB)</td>
</tr>
<tr>
<td>20</td>
<td>Erasure/Isaiah On Me</td>
<td>(4th &amp; D'Wory)</td>
</tr>
<tr>
<td>21</td>
<td>9 Soul II Soul/My Soul</td>
<td>(Elohim)</td>
</tr>
<tr>
<td>22</td>
<td>Kris Kross/Warm It Up</td>
<td>(Ruffhouse/Columbia)</td>
</tr>
<tr>
<td>23</td>
<td>Ann Lennox/No Prayer</td>
<td>(RCA)</td>
</tr>
<tr>
<td>24</td>
<td>Prince/Take Me If You Want Me</td>
<td>(Warner Brothers)</td>
</tr>
</tbody>
</table>

European Dance Radio (EDR) is based on a weighted system and is compiled on the basis of playlists from European stations playing dance music full-time or during specific specialties. Songs in "A" position receive more points than those in "B" versions or "C" versions.

---

**NATIONAL AIRPLAY**

**UNIONED KINGDOM**

Most played records on BBC stations and major independents:

1. (1) Jimmy Nail - And I Don't *
2. (2) Electronic - Blueprint *
3. (3) Marley Marley - I'll Be There *
4. (4) Roy Orbison - I Heard All Night *
5. (5) Richard Marx - Bedroom *
6. (6) The Week That Was - Static Radio *
7. (7) U2 - Even Better Than The Real Thing *
8. (8) Rob Hyder - I'll Be There *
9. (9) Snap! - Rhythm Is A Dancer *
10. (10) 2 B's - Good Stuff *
11. (11) Genesis - Alien Knees *
12. (12) Diana Ross - Your Mirror *
13. (13) Michael Jackson - Don't Forget About Me *
14. (14) Joe Carter - That's My Heart *
15. (15) Simply Red - Your Minute *

**FRANCE AM**

Most played records on AM stations. Compiled by Media Control/Studione. Of Origin

1. (1) Laurent Voulzy - La Chanson Franche *
2. (2) Vente Sans - Que Dieu Te Garde & C'est Qui Dans ? *
3. (3) Didier Barbelivien - Des Ailes Pour Les Envies *
4. (4) Nobuyuki & Naomi - Aimez Moi Beaucoup *
5. (5) Christian Vandel - Ainsi Que Le Bonheur...
6. (6) Félix Leclerc - C'est Moi Qui Vole Au Ciel *
7. (7) Génissie - Le Manoir Des Chants...
8. (8) Jean-Jacques Goldman - Le Festival De L'Amour *
9. (9) Alain Bashung - Ce Matin Qui Se Termine...
10. (10) Alain Bashung - La Chanson Franche *
11. (11) Franck Pourcel - Je Vous Aime, Mon Amour *
12. (12) Christian Vandel - Ainsi Que Le Bonheur...
13. (13) Génissie - Le Manoir Des Chants...

**FRANCE FM**

Most played records on FM stations. Compiled by Media Control/Studione.

1. (1) Elton John - Your Song *
2. (2) Roland Orzabal - A Word In My Ear *
3. (3) Tina Turner - We Don't Need Another Hero *
4. (4) Tina Turner - What's Love Got To Do With It *
5. (5) Tina Turner - Typical Me *

**HOLLAND**

Most played records on national radio stations Radio 2 and 3. Compiled by Stichting Nederland Top 40.

1. (1) Bandoong/Bandit - On Top Of The World *
2. (2) Leking/Lekking/Lekking - The Thing!
3. (3) Sheila - The World Is Perfect Harmony *
4. (4) Mirela - Don't Believe Me *
5. (5) Leo - Love Me Like A Loon *
6. (6) Jan Paul - Help Me Move *
7. (7) INXS - Heaven Lives *
8. (8) Hock W. - Love Is Like A Drug That Kills The Pain...
9. (9) Maria Carey - I'll Be There *
10. (10) Sling & Friggen - Children Of The Sun *

**ENGLAND**

Most played records on national stations DR3 and Radio 3. Compiled by Media Control Broadcast.

1. (1) Robbie Williams - Shrek The Third *
2. (2) George Michael - Songs From The Specials *
3. (3) Alison - Always Be My Baby *
4. (4) Lisa Stansfield - Oh Baby *
5. (5) Simply Red - When I Say I Love You *
6. (6) Sharon Jones & The Dap-Kings - I Go To Pieces *
7. (7) Annie Lennox - Precious *
8. (8) Mary J. Blige - I'm Real *
9. (9) Public Image Ltd - This Is Not A Love Song *
10. (10) The Charlatans - Jam

---

**SWEDEN**

Most played records on national radio stations Sweden Radio and Sveriges Radio. Compiled by Media Control Broadcast.

1. (1) U2 - Even Better Than The Real Thing *
2. (2) Lisa Stansfield - Oh Baby *
3. (3) Lisa Stansfield - Oh Baby *
4. (4) Lisa Stansfield - Oh Baby *
5. (5) Lisa Stansfield - Oh Baby *
6. (6) Lisa Stansfield - Oh Baby *
7. (7) Lisa Stansfield - Oh Baby *
8. (8) Lisa Stansfield - Oh Baby *
9. (9) Lisa Stansfield - Oh Baby *
10. (10) Lisa Stansfield - Oh Baby *

---

**SWITZERLAND**

Most played records on national radio stations Radio 3 and Radio 4. Compiled by Media Control Broadcast.

1. (1) Elton John - Your Song *
2. (2) Roland Orzabal - A Word In My Ear *
3. (3) Tina Turner - We Don't Need Another Hero *
4. (4) Tina Turner - What's Love Got To Do With It *
5. (5) Tina Turner - Typical Me *

---

**FINLAND**

Most played records on national radio stations in English. Compiled by Discograph.

1. (1) Robbie Williams - Shrek The Third *
2. (2) George Michael - Songs From The Specials *
3. (3) Alison - Always Be My Baby *
4. (4) Lisa Stansfield - Oh Baby *
5. (5) Lisa Stansfield - Oh Baby *
6. (6) Lisa Stansfield - Oh Baby *
7. (7) Lisa Stansfield - Oh Baby *
8. (8) Lisa Stansfield - Oh Baby *
9. (9) Lisa Stansfield - Oh Baby *
10. (10) Lisa Stansfield - Oh Baby *

---

**NORWAY**

Most played records on Norwegian stations. Compiled by Radio Top Topp 20 / Top 40 Radio.

1. (1) Sting - Head In The Clouds *
2. (2) Roxette - It Must Have Been Love *
3. (3) Roxette - It Must Have Been Love *
4. (4) Roxette - It Must Have Been Love *
5. (5) Roxette - It Must Have Been Love *
6. (6) Roxette - It Must Have Been Love *
7. (7) Roxette - It Must Have Been Love *
8. (8) Roxette - It Must Have Been Love *
9. (9) Roxette - It Must Have Been Love *
10. (10) Roxette - It Must Have Been Love *

---

**SVERIGE**

Most played records on Swedish national and local stations. Compiled by Airway Sweden.

1. (1) Robbie Williams - Shrek The Third *
2. (2) George Michael - Songs From The Specials *
3. (3) Alison - Always Be My Baby *
4. (4) Lisa Stansfield - Oh Baby *
5. (5) Lisa Stansfield - Oh Baby *
6. (6) Lisa Stansfield - Oh Baby *
7. (7) Lisa Stansfield - Oh Baby *
8. (8) Lisa Stansfield - Oh Baby *
9. (9) Lisa Stansfield - Oh Baby *
10. (10) Lisa Stansfield - Oh Baby *
<table>
<thead>
<tr>
<th>WEEK #</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Elton John</td>
<td>The One - Rocket</td>
<td>F.D.B.N.L.E.A.D.CH.S.DK.GR</td>
<td>UK, F, D, B, NL, E, A, CH, S, DK, GR, IR</td>
</tr>
<tr>
<td>2</td>
<td>Lionel Richie</td>
<td>Front To Back - Motown</td>
<td>F.D.B.N.L.E.A.D.CH.S.DK.GR</td>
<td>UK, F, D, B, NL, E, A, CH, S, DK, GR, IR</td>
</tr>
<tr>
<td>3</td>
<td>Queen</td>
<td>Live At Wembley '86 - Parlophone</td>
<td>F.D.B.N.L.E.A.D.CH.S.DK.GR</td>
<td>UK, F, D, B, NL, E, A, CH, S, DK, GR, IR</td>
</tr>
<tr>
<td>4</td>
<td>Genesis</td>
<td>We Can't Dance - Virgin</td>
<td>F.D.B.N.L.E.A.D.CH.S.DK.GR</td>
<td>UK, F, D, B, NL, E, A, CH, S, DK, GR, IR</td>
</tr>
<tr>
<td>5</td>
<td>Queen</td>
<td>Greatest Hits 2 - Parlophone</td>
<td>F.D.B.N.L.E.A.D.CH.S.DK.GR</td>
<td>UK, F, D, B, NL, E, A, CH, S, DK, GR, IR</td>
</tr>
<tr>
<td>6</td>
<td>Guns N' Roses</td>
<td>Use Your Illusion II - Geffen</td>
<td>F.D.B.N.L.E.A.D.CH.S.DK.GR</td>
<td>UK, F, D, B, NL, E, A, CH, S, DK, GR, IR</td>
</tr>
<tr>
<td>7</td>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>F.D.B.N.L.E.A.D.CH.S.DK.GR</td>
<td>UK, F, D, B, NL, E, A, CH, S, DK, GR, IR</td>
</tr>
<tr>
<td>8</td>
<td>Mariah Carey</td>
<td>Unplugged - Columbia</td>
<td>F.D.B.N.L.E.A.D.CH.S.DK.GR</td>
<td>UK, F, D, B, NL, E, A, CH, S, DK, GR, IR</td>
</tr>
<tr>
<td>9</td>
<td>Guns N' Roses</td>
<td>Use Your Illusion I - Geffen</td>
<td>F.D.B.N.L.E.A.D.CH.S.DK.GR</td>
<td>UK, F, D, B, NL, E, A, CH, S, DK, GR, IR</td>
</tr>
</tbody>
</table>
| 10    | The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories. Recognition of pan-European sales of 500,000 units.
| 11    | Simply Red | Stars - EMI | D.A.CH.DK.S.F.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 12    | Nirvana | Nevermind - Geffen | F.D.B.N.L.E.A.D.CH.S.DK.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 13    | Def Leppard | Hysteria - Epic/Sony | F.D.B.N.L.E.A.D.CH.S.DK.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 14    | ZZ Top | Greatest Hits - Warner Brothers | F.D.B.N.L.E.A.D.CH.S.DK.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 15    | Dr. Alban | One Love - SverMix | D.A.CH.DK.S.F.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 16    | Faith No More | Angel Dust - Slash/London | F.D.B.N.L.E.A.D.CH.S.DK.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 17    | Julio Iglesias | fruity | F.D.B.N.L.E.A.D.CH.S.DK.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 19    | Annie Lennox | Diva - RCA | F.D.B.N.L.E.A.D.CH.S.DK.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 20    | Megadeth | Countdown To Extinction - Capitol | F.D.B.N.L.E.A.D.CH.S.DK.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 21    | Metallica | Black Album - Geffen | F.D.B.N.L.E.A.D.CH.S.DK.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 22    | B2 | Echoes - EMI | D.A.CH.DK.S.F.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 23    | Orb | U.F.O. Orb - Big Life | UK | UK |
| 24    | Westernhagen | Gatos - Warner Brothers | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 25    | U2 | Achtung Baby - Island | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 26    | B-52's | Good Stuff - Reprise | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 27    | Right Said Fred | Up - Top | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 28    | Mr. Big | Last In A - Atlantic | D.A.CH.DK.S.F.GR | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 29    | Wilson Phillips | Shadows And Light - SRI | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 30    | Joe Jackson | Theber Registrations - PolyGram TV | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 31    | Bruce Springsteen | Human Touch - Columbia | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 32    | Red Hot Chili Peppers | Blood Sugar Sex Magik - Warner Brothers | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 33    | Queen | Queen's Greatest Hits - EMI | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 34    | Jean-Philippe Audin & Diego Medina | Occasione - Dac homemade | F.B. | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |
| 35    | Jean-Augustin Delatte et Jean-Augustin Delatte | Covered - Dac homemade | F.B. | UK, F, D, B, NL, E, A, CH, S, DK, GR, IR |

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- Recognition of pan-European sales of 500,000 units.
- Recognition of sales of 1 million units, with multi-platinum sales indicated by a numeral following the symbol.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Original Label (Publisher)</th>
<th>Countries Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lionel Richie</td>
<td>Motown (Rondor)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nirvana</td>
<td>Smells Like Teen Spirit</td>
<td>EMI (Suburban Base)</td>
<td></td>
</tr>
<tr>
<td>Michael Jackson</td>
<td>A New Life</td>
<td>Epic (Warner Chappell/Zomba)</td>
<td></td>
</tr>
<tr>
<td>Madonna</td>
<td>Like a Virgin</td>
<td>Sire (Warner Chappell/MCA)</td>
<td></td>
</tr>
<tr>
<td>U2</td>
<td>The Joshua Tree</td>
<td>Island (Island/BMG)</td>
<td></td>
</tr>
<tr>
<td>Simply Red</td>
<td>Southside</td>
<td>Virgin (EMI)</td>
<td></td>
</tr>
</tbody>
</table>
| Sade                    |强
| Da Brion               | Stronger Than Pride          | Virgin (EMI)                     |                                          |
| Guns N' Roses          | Knockin' On Heaven's Door    | Geffen (Sony)                    |                                          |
| Mariah Carey           | Always Be My Baby            | Epic (Warner Chappell/Zomba)     |                                          |
| Latin Lover            | Miami Star                    | Virgin (EMI)                     |                                          |
| Guns N' Roses          | Use Your Illusion             | Geffen (Sony)                    |                                          |
| Madalyn Schall         | The Girl I Used To Know      | Capitol (EMI)                    |                                          |
| George Michael         | Are You Still The One        | Virgin (EMI)                     |                                          |
| Jimmy Nail            | Last West (West/Strada/Zomba)|                                  |                                          |
| Tariq                   | Walls of Jericho             | Columbia (Jobete/EMI)            |                                          |
| S. Paganelli           |Couldn't Help Falling In Love | Capitol (EMI)                    |                                          |
| Bill Withering         | With Every Heart             | Atlantic (EMI)                   |                                          |
| Chico & Tito           | Señorita                     | EMI (Suburban Base)              |                                          |
| Shania Twain           | You're Still The One         | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Celebration                  | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Keep Onomatopoeic             | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
| Kool & The Gang        | Chontos                      | Mercury (EMI)                    |                                          |
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TRUE OR FALSE?: Following the restructuring at Sony UK (see front page story), OTR hears that there may be two people as Sony Music International promoted to VP. And is it true that someone from outside Sony is going to work for Andy Stephens in his new role at Red Place? Is MCA Music looking into the possibility of opening up offices in Scandinavia?

VIRGIN FRANCE PREZ MOVES ON: Virgin France president Fabrice Natat left the company on July 24 and is to close making a final decision on the various new options offered to him. They include: a proposal made by BMG to rejuvenate the newly acquired Vouge label, the GM seat of Sony Music's Columbia label as well as an offer from PolyGram.

PEOPLE, PEOPLE: Paul Zijlstra, Island product manager at BMG Ariola Holland, has joined the A&R department, reporting to Jan van Dingste... Warner Music Holland has appointed Simon Mol as head of promotion, succeeding Dick Pieren who left earlier this year... At Indisc Belgium, former promotion officer Jan Vanneste has been appointed label manager. Dominique Weyers is taking his place... Hein Endlich and Tom Smits have joined the board of directors of Dutch copyright body BUMA/STEMRA.

ARCADE ACQUIRES UNIDISC: European TV merchandiser Arcade International has acquired the exclusive European rights (excluding France, UK) to the Toronto-based Unidisc catalogue (Divine, Jocelyn Brown, Indep).

DIAMONDS & BACK-UP: The Antwerp-based Diamond Awards Festival is likely to be scheduled for the end of November this year. OTR hears that the festival is to receive back-up from well-known Belgian concert promoters.

FREAKY NEW LABEL?: Hamburg-based Polydor is starting a new dance label called Phreekay Beats. First release: Kinky Disco's remix of Bony M's Ma Baker.

PRISA BUYS ANTENA 3 SHARES: Spanish publishing group PRISA has purchased 23.5% of Javier Godo's Antena 3 Radio shares along with a 30% share in Godo's newspaper La Vanguardia. The group paid a total of Ptas4 billion (app. US$40 million), and in exchange Godo acquires 10% of daily newspaper El Pais.

JOHN PEARSON, currently sales executive with Crown Communications, has been named IMR's sales director. He will take over his new position in October.

IMR (continued from page 1)

Artists featured during the test period included the Doors, Rolling Stones, Dire Straits and Led Zeppelin. The programming also has a mixture of current and recurrent rock hits, as well as recently charted rock tracks from such artists as Guns N' Roses, U2, Mr. Big and Bob Geldof.

The programming gives a good glimpse of IMR's planned classic rock format, says IMR spokesperson Betina Lyster.

"The whole idea of the station is to play '70s and '80s albums and single tracks," says Lyster. "So yes, hopefully it will stay very much in that vein."

She would not disclose who was responsible for programming the test transmissions, or whether that person would be involved in the station. Further testing will be conducted at various sites across the country during the rest of the summer, Lyster says.

During the test broadcasts, IMR is inviting listeners to forward their comments. Even though there was no announcement about the testing, Lyster says IMR is receiving favourable response.

Authority spokesperson Tracey Mullins says IMR notified them that they intended to start test transmission this summer, but that it hadn't been sure when. "I'm not surprised they have started early. Basically, they have been able to do so because the transmitters are already in place. They [IMR] want to appear to be using them. And we want IMR to use them."

Mullins says the Authority was somewhat anxious to see the facilities utilized partly because of recent UK tabloid press complaints that the frequencies could still be used for Radio 3's "Test Match Special" cricket coverage. The popular programme was cancelled when Radio 3 left the AM band.

Radio 1 (continued from page 1)

Melody Radio (easy listening), which dipped two points to 4. Other London stations: Kiss FM (dance) is stable at a 4 share, London Talkback (newstalk) is up two points to a 6 share, LBC Newstalk (news/talk) is down two points to 4 and Jazz FM is even at a 1 share.

In other major markets, Radio City/Liverpool's EHR and gold stations were both up, with 16 and 6 shares respectively. In Glasgow, Clyde 1 (EHR) has a 4.5 share, while Radio Clyde 2 (EHR) rose to 3.3.

Fun (continued from page 1)

Fun has increased its share points from 2.3 to 4 and Jazz FM is at a 6 share, LBC Newstalk is at a 4 share, unchanged from the first quarter.

Several of the major networks registered slight audience losses: Europe 1 (full service) fell from 11.7 to 11.1, sister web Europe 2 (AC) dropped from 4.5 to 4.2. France Inter (news/talk) is down from 11.3 to 10.7 and Skyrock (EHR) slipped from 5.3 to 5.2.

RMC suffered the biggest downturn, going from 4.8 to 4.0. Overall, it was a down quarter for most of the country's 11 largest networks (cume share over 2%), with only three wides—Fun, Nostalgie (gold) and pubcaster France Info (newstalk)—turning in higher ratings.

Nostalgie rose 0.2 points country with an 18.6 cume share, down 0.3 points. Number one music net NRJ had a 9.7 cume share, unchanged from the first quarter.

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Nostalgie rose 0.2 points to 4.5, while France Info was up 0.3 points higher at 8.1.

French Radio Ratings (Audience Cume %)

<table>
<thead>
<tr>
<th>Station</th>
<th>Audience Cume %</th>
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<tbody>
<tr>
<td>RTL (FS)</td>
<td>18.8</td>
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<tr>
<td>France Europe (NT)</td>
<td>11.7</td>
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<tr>
<td>France Inter (NT)</td>
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<tr>
<td>France Info (NT)</td>
<td>7.7</td>
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<td>Fun Radio (EHR)</td>
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<tr>
<td>RMIC (MOR)</td>
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<tr>
<td>Cherie FM (Gold)</td>
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<tr>
<td>RFM (AC)</td>
<td>2.0</td>
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Source: Mediameter

Sony (continued from page 1)

Sony is taking over the MD post at Epic, although deputy chairman Tony Woolf's looks set to take the role, while SME UK chairman Paul Russell is said to take control of the day-to-day operations at Columbia.

Russell says the changes were triggered by the disappointing sales from new UK talent worldwide. "It's clear that we cannot operate our artist signing policy on what we get out of the UK alone," he says. "These days we're happy if we reach half-a-million sales with new artists like Des'ree and Ned's Atomic Dustbin. We're not talking five million like we did in the mid-'80s, with Paul Young, Sade, Wham!, Alison Moyet, etc. And this does not apply to Sony alone. Look at the UK charts of last year. The only debut albums [from new artists] that reached top 10 were Seal and B'ware Railway.

Beverley Craven's Andy Stephenson looks to be using them. And we want IMR to use them."

Mullins says the Authority was somewhat anxious to see the facilities utilized partly because of recent UK tabloid press complaints that the frequencies could still be used for Radio 3's "Test Match Special" cricket coverage. The popular programme was cancelled when Radio 3 left the AM band.

Fun ratings from a 3.6% in June rose to 6.95% in June 1992. He was responsible for creating Fun's morning show, presented by popular DJ Arthur, which was a key factor in pushing up the network's ratings. Arthur will soon be leaving Fun for a PM drive-time slot.

Lemair (continued from page 1)

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Lemair says he does not plan major programming changes. "The format as it stands has served us well over the last 18 months," he says.

UK IR Audience Share (%)

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Source: Mediameter

For the Record

Contrary to what was reported in the July 11 issue of Music & Media, the Sony Jumboton Screens were properly functioning during the Michael Jackson concert in Munich. The blanking of the screens was not due to technical malfunctioning, but was based on a creative programming decision.
The top 10 is becoming overcrowded with new releases from established artists. George Michael and Elton John remain in the top 10, and Madonna is at the top of the chart. Michael Jackson and Roxette are climbing the top 10 while U2 is moving up. The only new talent currently making top 10 impact on EHR is Stephanie B. Hawkens with Dance With My Way Lover...

Meanwhile, unlike last week, George Michael is leading the EHR Top 40 chart with more total reporting stations than the runner-up, Elton John. Although Too Funky has not yet been able to increase its station reporting roster from the week before, The One did lose stations and look at decreased rotation.

Too Funky's continues its 100% penetration level in Belgium, Norway, Denmark and Switzerland, while (EHR) saturation in Italy has also reached a maximum. There is still room for improvement in the UK, France, Germany and Holland.

Madonna continues her assault for the top spot of EHR and This Is Not My Playground has shot to number 3 in its third week, with markets like the UK, Norway, Denmark, Belgium among leading the way. Mariah Carey's I'll Be There is losing one place in the chart, due to strong competition with Madonna. Nevertheless, a bullet is warranted as the single is increasing its cumulative chart points.

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at EHR's reporting stations, that target number of hours per week committed to the format. The EHR Top 40 chart is based on a weighted -scoring system. Songs score points by achieving airplay at EHR's reporting stations, that target number of hours per week committed to the format.

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank in the Top 40 chart with more total reporting stations than the runner-up. Top Recurrents are those artists that have not yet had an EHR Top 20 hit and appear on this page for the first time with this single. Artists are listed by total number of stations. In case of a tie, artists are listed alphabetically by artist.
"Bindhi" - that's what women in India call the spot they bear on their foreheads. Without such a spot ESHE CHAKRAVARTY would never ever leave the house. With similar obstination she pays attention to what she wears on her feet: on three hundred out of three hundred sixty five days you can see the daughter of an Indian father and a German mother with boots on. This is how her friends know her, wearing boots and with a spot on her forehead. And this is precisely why she calls her album: "BINDHI & BOOTS".

The title of the album should not however be taken as a musical concept. "BINDHI & BOOTS" is not a musical hybrid between Indian folk and rock'n'roll, but a pop album. Although the range of Esha Chakravarty's voice is extraordinarily large, she still remains a pop singer.
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1992 Rates (incl. 15% discount):

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Invoice will be sent within two weeks.