BOBBY TAKES THE BATON — Bobby Brown has been busy visiting European beauty spots in a two-week promotional tour which started on October 5. One of his ports of call was Munich, where he ended up conducting the local brass band. He is pictured here being taught by a band leader how to hold the baton.

Madonna Gets It Together With Time Warner

by Robert Till & Miranda Watson

Synergy. It's not as titillating as Erotica, the title of Madonna's latest album, but that's what Time Warner and the artist hope will happen with their involvement in several media projects. The Time Warner union in 1989 was hailed as the creation of a multi-national, multi-media conglomerate to financially capitalize on the potential synergies that could be realized by an artist's involvement in records, films and books.

Three years later, Madonna is the first Time Warner artist to put the synergy idea to the test, with three projects produced under the Time Warner umbrella and with the imprint of her own multimedia company Maverick. Her seventh album, Erotica, is out on Sire, plus the controversial picture book Sex, published in Europe by Reed Books-owned Seeker & Warburg and in the US by Time Warner; a film Body of Evidence is scheduled for January 1993. Directly speaking, then, the synergy idea applies only in the US. Madonna's current film, A League Of Their Own, is out on Columbia Pictures.

Gaylord Starts European Country Music Cable Channel

by Steve Wonsiewicz

US country music powerhouse Gaylord Entertainment Company (GEC) is set to launch CMT Europe, a new cable network on October 19, carrying country programming specifically tailored for Europe.

CMT Europe will debut its 24-hour service at the European Cable Communications '92 convention in London on October 19-21. GEC says the expected total investment in the service over a five-year period will be no more than US$20 million. GEC owns both TNN (The Nashville Network) (56.8 US million cable households) and 67% of CMT (Country Music Television) (16 million households), as well as country music publisher Acuff-Rose, the Opryland theme park and several broadcast and cable TV properties.

The final volley has been fired in the lengthy bitter dispute over broadcast royalties between the UK record companies and commercial radio. Both sides presented their final submissions to the copyright tribunals in London October 8-12. The tribunal, which has heard more than five weeks of evidence and cross-examination since June 29, adjourned proceedings until November 2, when it will discuss procedural matters with the council. However, those discussions will not have a direct impact on the tribunal's decision, which is expected some time before Christmas. That's according to Sydney Kentridge, QC for the PPL, collecting society representing the record companies.

In his closing remarks, he commented that the AIRC's (representing the radio stations) claim that broadcast royalties are nothing but a windfall profit, were nothing but a windfall profit, (continues on page 25)

No. 1 in EUROPE

European Hit Radio

Bob Marley & The Wailers

In It, Lion Zion

(Tuff Gong)

Eurowchart Hot 100

Dr. Alban

It's My Life

(Swemix)

European Top 100 Albums

Peter Gabriel

Up

(Virgin)
ONE MILLION SOLD

FEATURING THE NEW SINGLE ‘SENTINEL’

BREAKOUT ROTATION

MTV

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M&M Presents Special YELLO Feature.


essential YELLO
YELLO HABEN SICH FÜR DCC ENTSCHEIDEN


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The story of YELLO is a truly great story.

Someone ought to make a film out of it. It's a story of heroes and thieves, machines and madness, dollars and divas, laughter and absurdity. It has resonance, warmth and originality. It has a triumph-against-the-odds angle. It has an existential undercurrent. It's one of the best stories in popular music.

The story of YELLO, however, is not just the story of Dieter and Boris. The supporting cast is formidable. There are real life cameos from Shirley Bassey, Billy Mackenzie, The Residents, Thierry Mugler, Ahhkaa Bambaataa, John Hughes and Jean Paul Goude. The fantasy sequences have to be dreamed to be believed. Within the YELLO story there are glimpses of a thousand sub-plots where double-dealing vamps, possessed gamblers, crazed race track drivers, macho adventures, bar room philosophers, exotic belly dancers, uptown hookers and crestfallen crooners are caught in the freeze-frame of Dieter's fevered imagination, tussling with fear and desire. It's a riproaring, romping tale this YELLO yarn.

It's a tale which jump-cuts from authentic locations in Switzerland, England, Cuba, Poland and The United States, to imagined encounters in far flung corners of the globe, from Katmandu to the Amazon jungle. It's an adventure story. A story of two musical explorers, neither of whom had the musical training to sit in with a string quartet or jam with a jazz trio, who turned their limitations into a triumph-against-the-odds. This controlled extravagance, this apotheosis of raw emotion, this sense of suffering, this existential undercurrent. It's a triumph against the odds. It has resonance, warmth and originality. It has a triumph-against-the-odds angle. It has an existential undercurrent. It's one of the best stories in popular music.

Ten days later Dieter and Boris perform the piece at the Forum cinema in Zurich, with Dieter standing in front of the screen, and Boris and his chaos of noise apparatus hiding in the orchestra pit. "People were shocked and surprised," recalls Dieter. "But everyone felt there was something different and original happening. It was not like people carried us out on their shoulders, but it was a very good mood. And we both knew that we had given birth to something that was important. We celebrated, and I have never been more drunk, and Boris too. A decade later television channels around the world would flicker with images shaped and styled by YELLO's groundbreaking pop video productions. The ripples from YELLO's fourteen years of making a splash, spread out like this..."

A first release "I.T.Splash" had been and gone. Carlos Peron, a fellow found sound enthusiast, who Boris had met packing a microphone at a car-crushing plant, was in on the plot. Boris flew to San Francisco and clinched a deal with Ralph Records, a front for the much respected eyeball rockers The Residents. Based on the principle that if YELLO can come up with a tape with more music and less hiss than Boris's demo, then Ralph would release it, the first YELLO album is issued in 1980. Titled "Solid Pleasure", the album is a shadowplay of dance polyrhythms, amoebic synthesiser pulses, and spoken, sung and atmospherically implied snapshots of life in the global urban jungle. It bristles with drama, grandeur, tension and weirdness, whisking you from a spy thriller setting to a carnival backdrop and on to outer space like a hallucinatory limousine ride through Universal Studios with the windows down and a Latin American driver tapping out bongo rhythms on the wheel. It is a new thing this YELLO thing. Critically acclaimed for its innovation, "Solid Pleasure" begins the process of defining and re-defining an exotic disco world that is still being expanded by YELLO today.

By Roger Morton
At first sight, the next twist in the plot looks like a strange one. The phone goes in Dieter's Zurich home. A friend tells him that a single from the album, "Bostich", is getting heavy rotation play by New York's black dance station WLIB. "Bostich" has become a club hit in New York and London, and rap pioneer Afrika Bambaataa is using it as a basis for his early rap scratch mixes. Suddenly YELLO are a name to drop in the funkiest of circles. It looked strange at the time, but in retrospect YELLO's satellite influence on the forefront of dance music, based in Bon's precocious drum machine creativity and Dieter's phonetic looseness, makes perfect sense. Later, "Bostich" is used in influential video director Jean Paul Goude's Lee Cooper jeans advert, establishing a link with commercial sales campaigns which has kept YELLO on TV screens up to today. Sometimes advertisers don't even think to ask permission first.

"When I hear one of Boris's pieces I'm immediately inspired very visually," says Dieter. "For me it's like when you're looking for a hero for a story you're writing, and as soon as you put on his music the hero comes through the door." Perhaps this is why Dieter's videos for YELLO songs are such a success. Perhaps it's why his early video for "Pinball Cha Cha", shot as all of them have been on film with Dieter and Boris acting most of the time, their parts in front of a backscreen projection, is chosen as one of the few to be featured in the Museum Of Modern Art's Music Video Exhibition in 1985. This early seal of approval from the art curators is the first of a long list of critical plaudits handed out to Dieter for his video work, which from "The Evening's Young" (1981) through "Bostich" (1984), "Deals" (Morden Music Video Award, Cannes 1986) to "The Race" (Diamond Award for Special Effects, Brussels 1988 and World Music Award, Monte Carlo 1990) has influenced countless directors and helped to define the possibilities of the form. While their ideas are opening eyes in the pop promo world, YELLO continue on their scenically superior path of whimsically syncopated, cosmopolitan novelettes in sound (including "Pinball Cha Cha").

As synth pop duos with short life teen appeal sprout in the now technologically fertile soil of Europe, YELLO continue on their scenically superior path of enormous devancy. They follow nobody's noses but their own. "Because we were living in the musical capitals of continental Europe, and within that in the very provincial situation of Switzerland, we had absolutely nothing to lose," explains Dieter. "Had we been in England, maybe we would have tried to become part of a fashion, but in Switzerland we could just make fools of ourselves and nobody would care anyhow. If YELLO are pop fools, it's by now becoming increasingly clear that they are fools of the idiot savant variety.

With his first full length movie "Jetzt Und Alles" completed and delivered up to the international film festival circuit, Dieter relocates to New York, jetting back to Zurich whenever possible to bring a gust of anarchy to Boris' precision studio work. From the "cable salad" of their gradually updated studio, a third YELLO album emerges in 1983, titled "You Gotta Say Yes To Another Excess". A collection of awesome dreamscapes and mischevious dance beats set in YELLO's mysterious, perfumed, other-time, other-place (The Fifties? The Sixties? The Seventies? The Eighties? The Nineties? You Gotta Say Yes To Another Excess?) spans two singles. The first "I Love You", complete with Dieter's video of a terrified Boris in the passenger seat of a speeding Alfa Spider sports car, breaks into the British charts. The second, "Lost Again", has the same impact in Germany.

By now it is impossible to dismiss YELLO as mere eccentrics. They make a rare live appearance at The Roxy in front of three thousand mostly black and Hispanic New Yorkers who add their raving approval to the polite applause of the ensuing critics. A "Live At The Roxy" EP is issued and YELLO are confirmed at that almost unique phenomenon, a pop group who justify intellectual cross-referencing with Dennis Hopper, Raymond Chandler of El Greco, and who also make you want to dance.

In 1985 YELLO issue their most vivid album so far. Around the flesh metronome percussion, Boris builds exquisitely haunted melodies and Dieter wraps over-trip vocal evocations. The three singles from "Shadows" establish YELLO as international hit makers. "Vicious Game" features a guest vocal from Russ Winters. "Desire" is accompanied by a video which Dieter shoots in Havana, Cuba. Somehow the song drifts west and turns up as part of the soundtrack to an edition of designer cop TV show "Miami Vice". The bassist "Oh Yeah" proves itself to be uniquely adaptable, climbing the U.S. charts, accompanying American Football on TV, slating into the soundtrack of two Hollywood movies, John Hughes' "Ferris Bueller's Day Off" and the Michael J. Fox feature "The Secret Of My Success" and underscoring major commentials for chocolate and motorcars.

Commercial success and success with commercials would have knocked less committed voyagers off course. Dieter, however, is already well acquainted with the ripper hotel ballrooms of the world's perfume capitals, and Boris is content to remain in his studio inventing names for the thousands of new sounds he's patented. Their fourth YELLO album proper "One Second" follows hard on the heels of a deluxe re-mix compilation "1980-85: The New Mix In One Go". Under the polished pleasuredom of "One Second's" surreal architecture, the silvery tones of ex-Associates singer Billy Mackenzie is perfectly matched to Boris' shimmering soundtracks, while in a different corner Dieter lobs absorbist spanners and transalogue space into the works. He pays tribute to Charlie Chaplin in the single "Goldrush", he lays out "Santiago" in Afro Cuban dialect. He calls one song "Si Senor The Hailey Girl". Delicious madness all round. One of the album's finest moments, however, comes with Shirley Bassey's succulent performance on "The Rhythm Divine", a track specially composed for her by Dieter and Boris, which alw records in their Zurich studio in under forty minutes. Arriving an hour late for the session, Dieter misses the entire thing.
As the acid house explosion takes place in Britain, and London DJs dig out mid-Eighties YELLO tracks to play alongside current dance from Chicago, Boris and Dieter find themselves accidentally ahead of the game once more. In a typically bizare YELLO-esque chain of events, an unrecorded studio piece is offered by Dieter to a pair of magician friends to use in their performance at the Magicians World Championship in New York. The conjuring team of Tempelz and Cottet win at the Waldorf Astoria, and the music proves so popular that in the summer of '88 YELLO re-work it into a single, titled "The Race" it accelerates into the top five internationally, and Boris and Dieter are simultaneously presented with their biggest hit to date and saddled with the misconception that they are nouveau dancefloor converts. "We were acid house ten years ago" Dieter screams at a radio interviewer.

The momentum of "The Race" propels YELLO into the new decade in a blurr of activity. 1989's album of global image collisions "Flag" clocks up a million sales, unleashing "Tied Up" and "Of Course I'm Lying" as singles along the way. Dieter repairs to Poland to wrestle with his unruly pet gorilla - the filming of his major movie project "Snowball", a neo-expressionist baroque opera kind of thing still taking shape from around four hundred thousand feet of celluloid. Boris meanwhile turns up the heat in his Swiss sound kitchen to tenderise the carnival moods and storing vistas that are eventually dished up as YELLO's most recent album, "Baby".

As the YELLO story wheels into the future, the heroes are still living out a larger than life script. Their 1991 single "Rubberbandman" saw Dieter filling the accompanying video with the products of his wife's silk factory. 1992's "Jungle Bill" has been tossed into the crocodile jaws of the UK's foremost dance remixer, Andrew Weatherall, running the risk of a mass out-break of YELLO popularity at discotheque all over again. Boris has been working on Hollywood soundtracks as he already did on "Ford Fairlane" and "Nuns on the Run". Dieter la di la di la gives the movie project "Snowball", "a neo-expressionist baroque opera kind of thing" still stealing from you. I think it's a very bad sign when nobody steals from you! "Maybe if a certain musical trend becomes common knowledge, then people listen to the original too - it's learning about YELLO's past through today's fashion, and this is the full effect of YELLO can now be felt more powerfully than ever.

"People ask me how do you feel that you've influenced so many other bands or musical directions," says Dieter. "People say that we have ideas stolen from us and commercialised. And I always say that it's a very good sign when people steal from you. I think it's a very bad sign when nobody steals from you! "Maybe if a certain musical trend becomes common knowledge, then people listen to the original too - it's learning about YELLO's past through today's fashion, and this is also the reason why we released the "Essential Yello" album. Because it's not just a compilation from someone who had a few hits, it's more like an exhibition that comes away with a different version. YELLO are "a gorgeous repository of useless mischief and absolutely irrelevant anarchy", if you like. Or they are "like inhabiting the collective consciousness of the Old World aristocracy, all its fetishes and facades and arbitrary codes". Or maybe they're "a vast, beautiful and of course I'm Lying" album gathers together most of the highlights of the YELLO story including previously deleted singles and new singe versions of "Jungle Bill" and "The Rhythm Divine" and displays them in one vinyl cassette or CD gallery for the first time. Accompanied by a collection of the best of their videos and Dieter, they are "Music for the jungle of the 20th Century."

What is certain, is that from discs to movie titilus, from Italy to the Ivory Coast, from The Art of Noise to The Pet Shop Boys, echoes of YELLO can be heard loud and clearly. As a whole new generation discovers today's YELLO and their backcatalogue consequently becomes more and more in demand the "Essential Yello" album gathers together most of the highlights of the YELLO story including previously deleted singles and new singe versions of "Jungle Bill" and "The Rhythm Divine" and displays them in one vinyl cassette or CD gallery for the first time. Accompanied by a collection of the best of their videos and Dieter, they are "Music for the jungle of the 20th Century."

Without the story of YELLO, the story of pop would have been another story entirely.

Photos by Bruno Baenziger, Daniel Boschung, Anton Corbijn, Christian Jungwirth, Carolin Kewer, Edi Oleschak, Charles Seiler, Alberto Venzago, Phonogram, Yello
Messrs.
Dieter Meier and
Boris Blank
Zürich, Switzerland

October 27, 1992

Dear Dieter,
Dear Boris,

October, 1992 marks the tenth anniversary of our publishing relationship.

We believed in you and your creativity from the very beginning. Whether your music appeared on records, soundtracks, videos or in commercials, we're proud to have shared in your worldwide success during the last decade and look forward to accompanying you into the next century.

On behalf of all Warner/Chappell affiliates around the world, congratulations on the release of your new album, "THE ESSENTIAL YELLO", representing the quintessence of your art.

Warmest regards.

Sincerely,

Ed Heine
Managing Director
Negre Unveils New Barclay, Island Structure

by Emmanuel Legrand

France

Now that the first shock waves are over, the effects of the recent reunion of PolyGram's Barclay label with Island, announced on August 24, are beginning to show. Barclay MD Pascal Negre, now also president of Island France since the dismissal of former president Jean-Pierre Wellfer, has unveiled the new structure of the combined companies, which will have turnover of over Frf300 million (app. US$60m) in 1992 on share close to 8%. Negre also hopes to achieve an average of eight to 10 positions in the singles and albums charts.

Negre says he has decided to keep the artistic and marketing departments of both labels separate, but both labels will use the same promotion team.

SNEP Re-enters Chart Deal
With Top No. 1

by Miranda Watson

France

Eight months after the French record industry organization SNEP ceased its deal with French broadcaster Europe 1 subsidiary Top No. 1, which operates the French single and album charts, SNEP has announced this week that a new deal has been struck.

SNEP's move follows the implementation of a series of changes by Top No. 1 to the market, criticized chart system in France, which was thought to be too slow, inaccurate and open to bias. Funded by Europe 1 and pay-TV network Canal-Plus, a new system in retail stores was introduced in May to allow a quick and accurate analysis of record sales, with some 100 stores now included on the panel. Data can now be processed and analyzed almost instantly. Polling company IPSOS is in charge of collecting data from the sampling while Nielsen handles the survey.

SNEP GM Bertrand Delcros says, "SNEP approached Top No. 1 a long time ago, saying that it was unhappy with the chart system and when Top No. 1 failed to make any improvements we withdrew our support. Top No. 1 came up with propositions that we liked in May. Now the scanning system has been implemented in retail stores. I say we are very pleased with it."

The internal structure of the two labels has also been redesigned. "I decided to tear down the walls between A&R and marketing staffs," he says. At Barclay and Island, there will be project managers who work with artists at the early stage of the projects, from the demo tape to the final delivery, the marketing plan, etc. They will be assisted by a marketing and an A&R director.

Pascal Negre

Barclay will be handled by Paul Bussi, also in charge of promotion, while Marc Thimon from Virgin Music Publishing is the new A&R director. Four project managers will report to them. Former RCA label manager Eric Vandeport is international manager. Meanwhile, Olivier Caillart, former international manager at Barclay, switched to Island as marketing manager; Negre says he will take over the A&R direction of Island. Some feared that Island's local roster (six acts to date) would suffer from the new set-up, but, says Negre, "Island artists will stay with Island."

Island operations have been relocated to an office next door to Barclay's. Five people out of the 11 Island staffers will remain, including Olivier Bus (press and promotion) and Pascal Bassy (marketing). Apart from Wellfer, other members of the staff that will not be part of the new structure are Jean Michel Canitrot and his assistant Jérôme Favier in charge of FM promotion and Bruno Philippart (AM radio, TV promotion).

Negre prefers to call the move a "union," refusing to use the term merger as the two companies will remain legally separate. Says Negre, "Barclay is a division of PolyGram France. Island is an independent label shareholder is PolyGram. And that is how it will remain."

Island's decision to move under the Barclay umbrella is logical, he says. "Both labels have rich histories and a strong image. Island has a very consistent international catalogue, while Barclay has developed a solid local roster. Both labels have an artistic policy based on risk-taking, a will to build up catalogue and give time to the artists to develop. Our idea was that the union could benefit both of them and give us greater power on the market."

Island had 1991 turnover of Frf133 million (US$266m) in 1989 and Frf94 million in 1990) and an operational profit of Frf16 million. It also has one of the highest earnings per capita of all the PolyGram labels in France.

Virgin Int'l MD Webster Retires; Says Company Set-Up Under Review

by Mike McGeever

UK

Jon Webster, recently announced his resignation as Virgin International MD, says the company is looking at its international framework with the possibility of making changes, which could come in the near future.

"We are looking at the whole structure at the moment," he says. "In the changing world, we are looking at what we do internationally. We are looking at it. We are not saying it is wrong." Webster did not elaborate on what those changes might be if they occur. It is not known if a replacement will be appointed by the time Webster leaves at the end of the year.

His decision to leave Virgin was based on him wanting to spend more time with his five-month-old son and partner Deborrah Clancy, an international label manager at Virgin. "I've had enough," he says. "I want to work when I want to, not when I'm told to work." Although he is leaving Virgin, Webster plans to maintain a high profile in the industry working as a freelance consultant with Clancy. "I have a few irons in the fire, some of which I think will involve Virgin," he says.

Webster started at Virgin Retail in 1975, and moved to Virgin records in 1981, where he was promoted to head of national recording manager the following year. In 1983, he was promoted to general manager, and named as a member of Virgin's senior management company. In 1988 he became head of international, and MD of Virgin International in 1991, prior to Virgin's sale to EMI in March 1992.

News

Europe At A Glance

ITALY: Audiradio's Hedging Leaves Radio Guessing

Uncertainty about plans by Italy's official ratings company Audiradio to conduct its annual radio survey has left station sales reps, media buyers and label promotion execs to ponder the question: How do I count the number of listeners? One step was taken by Italian local radio group AER, whose secretary Carlo Di Giaucondi visited French ratings company Mediametrie about working in the country.

David Stansfield

UK: Album Sales Up 1% In Third Quarter

Is the UK record industry moving out of a recession? Unofficial figures show a rebound could be on the way, with album sales inching ahead 1% during the third quarter, according to the latest Gallup survey. Single sales dropped 4%. Gallup estimates that Columbia retained its top spot in album sales with a 6.9% share, while Arista grabbed the top singles spot with a 6.6% thanks to a strong performance by Snap.

Steve Wonsiewicz

GERMANY: RTL Radio To Hold 56th Löwen Awards

RTL Radio Luxembourg is running its 56th annual Löwen Awards ceremony on October 17 in Dortmund's Wesfalenhalle and the event will be televised on TV station RTL Plus. The Löwen awards have been given since 1959 and were originally awarded twice a year, but became an annual event some 10 years ago. The awards are prestigious and regarded as the radio/TV version of the Oscars in Germany.

Miranda Watson

FRANCE: Lion To Rock No More

The Centre D'Information du Rock (CIR), an organization created six years ago to help the music industry, and which also has a vast publishing activity, is going through some changes. CIR co-founder Bruno Lion, assistant of Minister of Culture Jack Lang on popular music matters, will not to seek another term as president. Replacing him is Jean Davoust, president of Warner-Chappell France, effective January 1. Lion says his move was motivated by a will to be "more business oriented," Lion says the CIR was looking for a manager that had not lost touch with the artistic community and that wasn't from a record company.

Emanuel Legrand

IRELAND: National Licence Applications By January?

A call-up of interested applicants for the national radio franchise in Ireland could take place in January, says Michael O'Keefe, chief executive of broadcast regulatory agency the IRTC. The IRTC is first awaiting the details of a new Broadcasting Bill. That Bill is expected to pass by year-end, allowing the call-up of applicants in January. The new franchise will replace Century Radio, which held the licence for only a short time before going bankrupt.

Aidan O'Sullivan

PORTUGAL: Radio Energy Sponsors Concert First

EHR Radio Energy/Lisbon scored another concert coup a couple of weeks ago as the official radio station for Portuguese rock group GNR had a sold-out performance at the 40,000-seat Alvadale Stadium in the capital. The band, not to be confused with Guns N' Roses, was the first homegrown band to sell out the venue, which was the site of performances this year by, among others, Michael Jackson, Genesis and Elton John.

Steve Wonsiewicz

MUSIC CENTRE OPENS IN WUPPERTAL -- The Centre for Music Communications Technology was officially opened in Wuppertal last week. Pictured (l-r) are: MD of BPW Peter Zombik, Minister of Economics and technology for North Rhine Westphalia Günther Einert, mayor of Wuppertal Ursula Kraus and director of the centre Dieter Gorny.
Warner Music Leads Radio Campaign Pack In Belgium

by Marc Moes

**BENELUX**  Year-end advertising campaigns are heating up, especially when it comes to promoting new releases or hit-compilations. A recent move by Warner Music is adding three new outlets to promote product. Marketing manager Francois De Kock has campaigns for album releases by Madonna, R.E.M., Chris Rea and the Beverley Hills 90210 soundtrack which he is promoting via Radio Donna, Radio Contact and RTL UKW in Luxembourg.

Comments De Kock, "I must admit that today, more than in the past, the French-language stations of the Radio Contact network have excellent ratings and are really covering the target audience we need," adding that he also opted for RTL UKW because the station offers good results on the Luxembourg territory, broadcasting in Leuven, Aalst, and Brussels. "And Radio Donna, the youngest BRTN channel, has become the ideal complement to Studio Brussel," he says.

About two years ago, the company decided to concentrate music on radio advertising with the country's French and Flemish-language broadcasters Radio 21 and Studio Brussel.

Radio 21 and Studio Brussel both have a three-channel format as jazz (two channels), classical (three), rock (five), and blues. The programmes will also be of sufficient quality on a no-speech basis. Digicable is using digital audio technology developed by US-based International Cablecasting Technologies (ICT) and manufactured by hardware company Scientific Atlanta. Digicable is also collaborating with ICT on the programming side of the project.

Following the introduction on other cable networks in Holland, Ossendrijser plans to extend to Belgium possibly before the end of the year, after which he foresees a wide-scale introduction on the whole Benelux territory.

Digicable introduced DAS to some 400 households on an experimental basis in November last year. The operation was set up in close collaboration with cable operator Caseman, local cable company NKM and the Dutch PTT.

Digicable Holdings founder MD Ad Ossendrijser, "Initially, we offered 10 different music formats to the subscribers and we were surprised that he also opted for RTL UKW because the station offers good results on the Luxembourg territory, broadcasting in Leuven, Aalst, and Brussels. "And Radio Donna, the youngest BRTN channel, has become the ideal complement to Studio Brussel," he says.

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The fact that some of the 30 channels can be used for local product is welcomed by Antwerp-based Integan Cablenetwork's Eddy Beyltjens. Integan has always played a pioneering role in introducing new assets to the cable network (they introduced Belgium's first regional interactive teletext service over a year ago) and according to Beyltjens, they are "very interested, and eagerly waiting to run tests and adapt technology to introduce DAS here."

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Radio Authority Cuts Licence Fees

by Mike McGeever

The Radio Authority is cutting back radio licence fees. The decision, effective immediately, comes as a result of the increase in the number of new independent radio stations coupled with new licences scheduled to be allocated over the next few years. The radio industry is set to lose £900,000 (US$1,320,000), according to Gregory Watson, the Authority's deputy head of finance.

The Authority's CE Peter Baldwin explains, "We can make these reductions because we have net our initial development targets and have maintained tight financial control. As the Authority is a non-profit concern it only operates to cover its costs. The licence fees for 1994 will be reviewed about this time next year. The greatest savings will be realized by the national franchises and larger metro area stations such as Capital Radio in London, while smaller local broadcasters will be unaffected. Classic FM's licence fee for 1993 will be slashed 40% to £600,000. VirginTV/am's classic rock national franchise scheduled to go on air next Spring will pay £400,000 rather than the current £650,000. Capital Radio's tariff reduction of 16% translates into £53,000 savings for its two London services.

The fee reduction is welcome news for stations hard hit by the recession, and for applicants for large franchises such as the five "regional" services in the process of being advertised.

Meanwhile, the Authority has reduced the application fee 75% to £250 for satellite services, while existing services will pay £1,320—a 12% reduction for 1993.

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BMG Starts Latin Marketing Dept.

by Anna Marie De la Fuente

**SPAIN**  BMG/Arriola has created a new Latin American marketing department as part of an internal shake-up which also involved the separation of local A&R into two sections. Former RCA director Lydia Fernandez will be taking over as marketing director of the new department.

"I decided I wanted a move," comments Fernandez, "and BMG President Ramon Segura offered me this new post, which I see as an exciting new challenge. I will be responsible for marketing all BMG product in Latin America."

HD Jose Maria Camara has also split the local A&R department into separate RCA and Arriola local offices. The former is significant, while Manuel Cubedo takes over the Arriola arm. Meanwhile, Alvaro de Torres takes over from Fernandez as RCA director. De Torres previously ran the combined local A&R offices.

Alberto Aza is the new RCA Spain label manager, while Jose Mataes remains Arriola label manager.

BMG's biggest Spanish act is Mecano, the country's most successful pop group over the past decade.

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MARKEN INTERNATIONAL COURIER SERVICE

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It's a small world with MARKEN!!
Norwegian Private Radio Shapes Up For The Future

by Knut Olafsen

The tenth anniversary of Norwegian private radio tops the agenda at the Local Radio Association (LRA) now headed by MD Lars Bruusgaard, who has been appointed to serve private stations' interests. There are several topics under discussion for the future: the introduction of 50% syndicated programming, more comprehensive frequencies, removal of the 5% radio ad tax, stronger signals and more favourable agreements with music royalty organizations.

Many Norwegian privates are currently under threat of closure due to difficult regulations, which only allow 25% syndicated programming, and expectations that stations pay 5% of their ad revenues into a fund to support smaller stations. They also have to share frequencies, which are less than 100 watts.

However, despite these legislative hindrances, radio stations have become more professional in programming terms. Comments Bruusgaard, "After 10 years many weaknesses are beginning to disappear, and radio in Norway is becoming a real industry. Listener figures are developing all the time." He points out, however, "There is an undiscovered potential in the adult audience group [35-]." In an attempt to compete with huge competition (400 stations for 4 million inhabitants) and limited resources at the stations, Bruusgaard is lobbying to loosen the current restrictions, aiming for a 50% limit on syndication and networking. He comments, "Even with networking it is possible to produce good radio, which is still local. In Oslo there is a lack of comprehensive frequencies. A station can broadcast an EHR-formula for six hours, but then be subject to advertising and interview CD or cassette. [When private radio was independent] we could produce good radio, which is still comprehensive, syndicated." He comments, "Even with networking it is possible to produce good radio, which is still local. In Oslo there is a lack of comprehensive frequencies. A station can broadcast an EHR-formula for six hours, but then be subject to advertising and interview CD or cassette. [When private radio was independent] we could produce good radio, which is still comprehensive, syndicated." He comments, "Even with networking it is possible to produce good radio, which is still local. In Oslo there is a lack of comprehensive frequencies. A station can broadcast an EHR-formula for six hours, but then be subject to advertising and interview CD or cassette. [When private radio was independent] we could produce good radio, which is still comprehensive, syndicated."

Record company executives agree that stations have improved since the launch in 1982. Says Mega Records MD Nina Th. Lauritzens, "Stations have dropped many of the cheaper ideas. On the other hand, there are too many stations in this country and too many of them sound alike. Stations must find their own profile, because there is neither enough advertising nor listeners." Adds Sonet Grammofon management assistant label manager Chris Kirkemøy, "I think it is starting to change. Stations have begun to air more rock music, not only the commercial chart-toppers. They have also started to do more interviews.

PolyGram Records head of radio promotion Kristin Gulbrandsen comments, "I spend more time with radio on artist interviews, and if we don't have any time available for radio, we produce an interview CD or cassette. [When private radio was launched] stations usually played what the DJs liked, but now they try to aim at special audiences. It's not so easy to influence them any more. However, I take that as a challenge.

Radio Oslo presenter Harald "Bang Bang" thinks private radio has become more professional. "A sedate organization like [pubcaster] NRK had to do something because of the competition we give them. A deceptive number of stations are playing soft music, to offend as few listeners as possible. Radio Oslo can play Nirvana at 12:30, while others have to wait until 00:30."

AC-station Radio VLR/ Vestiens head of music Roar Lynum cites feedback to record companies as a reason for receiving a good amount of product from labels. Many Norwegian stations can't afford to be lavish with records, and therefore depend on free copies from record companies. Adds Lynum, "People have realized that one has to work hard to achieve success."

Radio Italia SMI Comes Out Top In Datamedia Survey

by David Stansfield

ITALY National music-only stations Radio Italia Solo Musica Italiana is the undisputed leader in Italy's private radio sector, according to the latest Datamedia survey, confirming the success of the station which started the annual Audiradio listeners survey earlier this year, when the station, with an average 1.69 million daily listeners, toppled long-time ratings leader EHR network Rete 105.

MD Filippo Broglia plays down the victory, however. "We're pleased to be the third station of course," he comments. "But it's not all about winning. Sometimes you gain listeners and sometimes you lose them. Whatever the results, we still continue to start early in the morning and work like crazy, I believe, however, that listeners have understood the spirit in which we work, and that's very satisfying." A total of 20 local and national stations subscribe to Datamedia and company president Luigi Drespi is keen to stress the difference between his firm and Audiradio, whose annual statistics are considered official by stations and the music industry. Audiradio, backed by advertising associations, provides stations with audience figures to help to potential advertising clients, he says. "Datamedia does not want to be considered the official research body for this purpose. We are a commercial organization and stations are free to choose whether or not to subscribe to our surveys. Our research is designed principally to help stations with programming."

Radio Italia SMI scored 7.03 out of 10 on the audience pleasure scale and 8.15 for station profile. Its daily audience of 3.452 million stays with the station for an average 28 minutes and 67,000 listeners tune in each minute. In second place private EHR network Rete 105 scored 5.98, with an audience of 3.039 million staying tuned for an average 23 minutes with 49,000 listeners a minute.
November. In addition, Grégoire Bedot has been appointed promotion manager of FNAC Music.

**BELGIUM:** Kathy Charlier joined Warner Music Belgium's promo department to deal with French product from WE France and Carrere.

**UK:** Sarah Braben has been chosen to fill the newly created position of director of communication at Capital Radio. Sarah was previously associate director of Countrywide Communications.

**UK:** Klaus Schmalenbach has been promoted to vice president strategic marketing at BMI International. Formerly director, strategic marketing, Schmalenbach will continue to report to VP A&R marketing Chris Stone.

**UK:** Radio sales company Media Sales & Marketing has appointed a new account executive managers Mike Arnold and Robin Bury. Working on the network Chart Show and the Newslink accounts respectively.

Send all information on appointments and stuff changes, plus photos, to Julia Sullivan at Music and Media.

**FRANCE:** Michel Brinelle, operations director of AC net RPM, has left the stations to become programme director of BFM, a new station to be launched in Paris that will focus on economic news.

**FRANCE:** Marc Graffeuille, formerly label manager at Sony Music's Columbia label, starts as the new international and marketing manager of FNAC Music in France.

**FRANCE:** Noel Jeanneney, communications law led by Jean-Noel Jeanneney, and negotiations over the new international and marketings regrouping 85% of the total audience.

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The main changes to the law are:

- The modification of ownership regulations. The new ceiling is 100 million potential listeners for all the stations owned by a single group. The current system only allows an operator to have a first network reaching no more than 30 million potential listeners and a second limited to 15 million.
- A licence will be granted for seven rather than five years.
- Local advertising will be for local stations which "devote at least 20% of their total broadcasting time between 6.30-22.00 to programmes of local interest produced in-house, and which don't involve any direct or indirect participation of a service operating one or more national networks."

- Stations franchised by national networks will also be banned from running local advertising.

If a single company operates more than one network, only one of these will be allowed to be "mixed" and have both passive transmitters and local subscribers. The other networks will be obliged to use only passive transmitters.

The project offers media groups the possibility to develop different networks with fewer restrictions than before, while the local advertising market will be less open to national operators.

The balance between these two measures is seen as a way to protect local operators, who are seeing more and more national networks competing on their markets.

This text has been backed in a joint statement by five of the main station owners, the SRGP (generalist stations), the CNRA (local non-commercial stations), the SNRP (national private stations) and SIRTI (independent local commercial stations).

The text has, however, been attacked by two of France's main FM operators - NRJ and Skyrock, who issued a joint statement in which they claim that this law has been made by losers, who prefer the protection of the State rather than the free choice of the listeners. Our proposals to enhance and stimulate local programming are realistic. They could do much more for radio in other ways, so it is useless having the pleasure.

Meanwhile, Pringle thinks it is important to have a strong relationship with the record companies. "It is a two-way street. You can't expect to ask them for a trip abroad to see an act if for the last six months you refused to take plugger's calls or didn't even allow them through the front door. From a record company's point of view, I don't think they will justify good plugging to get a record on the playlist. I think both sides are realistic. They could do much more for radio in other ways, so it is useless having the pleasure.

Pringle began his career in 1981 as a technical operator at Radio Luxembourg. In 1983 he moved to Capital Radio/London as senior producer, responsible for the "Chris Tarrant Breakfast Show." In 1989, as head of music, Pringle helped set up Ireland's first independent station, Century Radio. He was lured to Piccadilly in 1990 by programme director Mark Story.

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The Smash Single "END OF THE ROAD"

Playing In Powerplay or "A" Rotation on these Platinum stations in all formats:

Europe
VOICE OF AMERICA/Europe

Finland
YLE 2/RADIOMAFIA/Helsinki

Germany
WDR 1/Cologne
HIT RADIO N1/Nuremberg

Holland
NOS/Hilversum
TROS RADIO 3/Hilversum

Hungary
RADIO DANUBIUS/Budapest

United Kingdom
BBC RADIO 1/London
BEACON RADIO/Wolverhampton
BRMB FM/Birmingham
CHILTERN NETWORK/Dunstable/
Northampton/Gloucester
METRO RADIO GROUP/Newcastle
PICCADILLY RADIO/Manchester
KISS FM/London

11 WEEKS AT No.1 ON BILLBOARD HOT 100!!

No.2 ON UK GALLUP CHART!!
(WEEK ENDING 17.10.92)

NEW ENTRY ON GERMAN CHART AT No.59!!
DO I HAVE TO SAY THE WORDS?

IN POWERPLAY AND "A" ROTATION FROM THESE PLATINUM AND GOLD STATIONS IN ALL FORMATS!!!

Europe
VOICE OF AMERICA/Europe
Norway
RADIO I/Oslo
RADIO OSLO/Oslo
Switzerland
RADIO PILATUS 104.9/Luzern
RADIO ZUERISEE/Staefa
Hungary
RADIO DANUBIUS/Budapest
United Kingdom
CHILTERN NETWORK/Dunstable/Northampton/ Gloucester
METRO RADIO GROUP/Newcastle
RADIO CLYDE/Glasgow
RED ROSE RADIO/Preston/Blackpool
COOL FM/Belfast

Italy
STEREORAI/Rome
RADIO RAI VERDE/Rome
Portugal
RFM/Lisbon
Germany
HR 3: EXTRA/Frankfurt
WDR I/Cologne
WDR 1: SCHLAGERRALLY/Cologne
NDR 2 (EVENING PROG.)/Hamburg
RADIO NRW/Oberhausen
HUNDERT 6/Berlin
RADIO SALU/Saarbruecken
Sweden
RADIO CITY/Stockholm
RADIO HUDDINGE/Stockholm
CITY RADIO/Malmo

FIVE PLATINUM AND GOLD ADDS!!
SINGLES

BOBBY BROWN
Good Enough - MCA
PRODUCER: L.A. Reid/Bobbylacey/Daryl Simmons

FISCHER Z
Will You Be There? - Harvest
PRODUCER: John Wotti/Richard Evans

HELEN HOFFNER
Summer Of Love - Magnet
PRODUCER: Hugh Padgham/Bob Marlette

ALANNAH MYLES
Song Instead Of A Kiss - Atlantic
PRODUCER: Mitchell Froom

SANDRA
Johnny Wanna Live - Virgin
PRODUCER: Michael Cato

BRUCE SPRINGSTEEN
Leap Of Faith - Columbia

AZZURRA
99.9° - A&M
PRODUCER: Mike Tarquinio

THE SPURS
Soldier - Outback
PRODUCER: Des Horsemall

FOILLN
America - Stockholm Records (LP) (Sweden)
PRODUCER: Martin Hannel/Magnus Lindgren

THE TRAMBRANDS
Johnny Have You Seen Her? - Atco
PRODUCER: The Trambrand

SOPHIA
Stay - Abibianco
PRODUCER: Team 3

ALANNAH MYLES
99.9° - A&M
PRODUCER: Mitchell Froom

PRODUCER: Borjeson/Christer Follin

PRODUCER: Martion Hennel/Magnus Lindgren

PRODUCER: Andres Powel Wojciechowski

PRODUCER: Scott Litt/R.E.M.

NEW TALENT

R.E.M.
Automatic For The People
PRODUCER: Michael Stipe as Simon

ALBUMS

PETER GABRIEL
Us - Real World/Virgin
PRODUCER: Daniel Lanois/Peter Gabriel

GERRY RAFFERTY
Don't Give Up On Me - Polydor

THE MINSTRELS
High Velocity Dance Record - Decca

PRODUCER: L.A. Reid/Babyface/Daryl Simmons

BOBBY BROWN
Will You Be There? - Harvest

PRODUCER: Michael Cato

PRODUCER: Team 3

PRODUCER: Mike Tarquinio

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PRODUCER: Borjeson/Christer Follin

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PRODUCER: Andres Powel Wojciechowski

PRODUCER: Andres Powel Wojciechowski

PRODUCER: Andrzej Pawel Wojciechowski

PRODUCER: John Wotti/Richard Evans

PRODUCER: Hugh Padgham/Bob Marlette

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Made featured album of the week on Radio 102/Haguezund, HOM Eglit House, featuring Paul Prince, "In general it's very danceable. Personally, I don't find this shocking anymore. My favourite track is The Morning Papers."

PARIS RED
Promises - Sony Dancepool

PRODUCER: Paris Red

Her latest single Promises starts the ball rolling with a strong enough hook to make a Janet Jackson-like crossover to dance radio. Previous releases Good Friend and Ain't No Mountain High Enough—not to be confused with the Motown classic—appear alongside Peers, revealing a solid talent for writing club tunes. Meanwhile, working with Michael Bolton may have given Paris the inclination to compose potential hit ballads like After The Love Has Lasted Its Shine. With a honey smooth voice comfortably changing styles, Paris Red has got the ingredients and knows "Auntie Mabel's EHR cookbook" backwards.

AmericanRadioHistory.com
EHR AIRPLAY SMASH!

SADE
NO ORDINARY LOVE

92 STATIONS ALL FORMATS!

PLATINUM AND GOLD ADDS THIS WEEK:
- Denmark
  THE VOICE/Copenhagen
- Germany
  WDR 1/Cologne
- Holland
  TROS RADIO 3/Hilversum
- Portugal
  RFM/Lisbon
- Italy
  PETER FLOWERS FM/Milan
  POWER RV1 THE BLACK RADIO/Turin
- Spain
  RADIO MINUTO/Madrid
- Czechoslovakia
  EUROPA 2 PHAHA/Prague
- United Kingdom
  COOL FM/Belfast
- Hungary
  RADIO DANUBIUS/Budapest

NOW EHR TOP 10 AND MOVING!

NOW NO.3 ON ACE TOP 25 WITH A BULLET!

20 ADDS ACROSS ALL FORMATS!
WEA Boosts Betty Boo

Betty Boo has transformed herself from a '60s comic strip heroine into a slyly leopardskin-clad seductress in her new album "Grrr! It's Betty Boo," her WEA label debut. Boo shows herself to have really matured since the poppy tongue-in-cheek days of her 1990 debut "Boomania"—which was out on Rhythm King.

One-More-Time Fuels The ABBA Revival

Ace Of Base Draws the Reggae Card

**SWEDEN** ABBA is the magic word in Sweden again. The name of the legendary Swedish pop band is on everybody's lips now. Even the snobs who didn't like them at the time are suddenly their newest converts. The whole world seems to cover ABBA songs, from synth pop duo Erasure to progressive rock act U2 and the rock royalty of the moment like them at the time are suddenly their newest converts.

Much as in Sweden. It's the song itself that does the work. Also, One More Time's act (with two female vocalists, Nanne Nordqvist and Therese Löf) just looks good. That's why we've already secured eight TV appearances in the Benelux. Now we're trying to get as many as possible in the UK and Germany as well.

**SHORT TAKES**

- On December 7 Tina Turner starts filming the story of her life. The script is based on the biography "Tina" by the late great Bob Marley, old masters Inner Circle and relatively young ambassadors of reggae-inspired styles, like Shabba Ranks who stands for raggamuffin and Maxi Priest representing the poppy variant. The current number 1 hit single in Denmark, Ace Of Base's All That She Wants, is another great example of a band which has successfully broken into the pop reggae card.

Ace Of Base Draws the Reggae Card

At the end of September the Swedish band—signed to the Danish Mega label—came in at number two in the UK PWL. Recorded at R S F.

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Marketing The Music

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**TECHNOLOGY ROUND-UP**

**DART Shows Broadcasters The Digital Way**

We have mentioned ASC's DART system before on this page, but the flood of orders from around the world indicate that it is becoming the leading floppy disc-based system in the industry.

Employing standard floppy discs—widely available and costing less than standard NAB cassettes, DART provides instant access to digital audio for broadcasters, production companies and theatres. Jingle, promos, adver sound effects and music tracks can all be recorded in full stereo at a choice of sampling rates. Orders have been forthcoming from Scottish Television, Yorkshire (in London), Rome, Berlin, end Television, Channel 4, new UK national broadcaster Classic FM, BBC World Service, Auto-graph Sound Recording, Turkish-language broadcaster Radio Number One and a spread of BBC Local Radio stations.

DART utilizes APX APT-X digital compression system to offer superb audio performance. The proven reliability of 3.5-inch floppy discs adds to the operational ease. A 2Mb HD disc will provide up to one minute of audio, while a 10Mb HD disc will give the user over five minutes.

Three large buttons on the DMP100 player unit (priced at UK£1.620) perform the familiar Cue, Play and Pause functions and its size is also fairly standard with 19-inch equipment racks to high, in common with many other available cart machines. The DRM100 Record Module (priced at UK£1.400) is the same size and interfaces with a replay module by a single cable. The user can record cuts in mono or stereo with a choice of standard sampling rates, with inputs either analogue balanced mono or IEC-958 type II digital audio.

DART allows the operator to audition prior to non-destructive editing and adjustment of start and end points. Additionally, cuts can be looped an un-looped at will. Each disc can hold a maximum of 16 cues with the freedom to mix sampling rates on the same disc. At the end of an editing session the cues can be titled using DART's own keyboard and, with the addition of a printer, the system can provide cart labels or comprehensive lists of time, date and duration details.

As well as analogue and digital audio outputs, DART also has the ability to remotely trigger machine start and be remote operated via its RS232/422 and parallel ports. For transfer of DART material from one machine to another, the system is equipped with a special DART bus connector.

DART is now available from HBB Communications as well as ASC. Contact HBB Communications at (+44) 81.960.2144.

**MBI Active In Oman And UK With Major Contracts**

Brighton-based MBI is preparing for a major reft contract for the Ministry of Information's National Radio Complex at Salalah in the Sultanate of Oman. The project, which is due to be finished in March 1993 with installation slated for January, features three studios and an MCR with Series 24 desks, Studer A810 tape machines and an NTP routing system.

MBI is also active in the UK with a reft contract with the BBC for Radio Cumbria. Radio Cumbria has moved base and MBI is building two studios with Series 50 desks and two news preparation studios featuring Series 20 desks. The contract also features a custom-built routing system which allows a faster service to take control of the system and become destinations. The studio complex will be completed by the end of 1992.

Another major contract which has recently been completed by MBI for the BBC is the refitting of various foreign NCA (news and current affairs) contribution studios at Venice, Geneva, Rome, Paris and Brussels. These have been equipped with a mixture of Series 20 and Series 12 desks.

Tannoy Also Score In Oman

Still at the National Radio Complex in Oman, the UK monitor manufacturer Tannoy has supplied 14 System 10 loudspeakers to MBI for the studios and cubicles.

Tannoy, Coatbridge, UK; Tel: (+44) 236.420.199.

**APRS '93 Show Dates Announced**

The Association of Professional Recording Studios (APRS) have announced that APRS '93 will take place at Olympia 2 in London from June 23-25 1993.

Once again the theme is "The One Show" which will combine products, systems and services for recording, radio, post-production and sound reinforcement from virtually all the world's leading suppliers to the European market. The 1992 show was attended by over 5,000 audio industry professionals worldwide.

For details and further information call (+44) 734 756.218 or by fax (+44) 734 756.216.

**Twickenham Go For DAR**

National de l'Audiodvisual) which has purchased its second system. INA produces TV programmes, archives French TV and radio programming, carries out technical training and researches video, audio and computer production techniques.

Digital Audio Research, Chessington, UK; Tel: (+44) 372.742 848.

**Radio Pilatus Uncorks Ninth Birthday With Refit**

The state-of-the-art complex will feature a Studer 790 console, A807 tape recorders and CD players. Pilatus will not ignore the humble vinyl disc, however, as EMTV38 turntables will also be fitted. All commercials will be handled by a touch-screen-operated Studer NUMISYS MAD system, the first to be installed in Switzerland.

Studer, Rengersdorf, Switzerland; Tel: (+44) 1.870.751.

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**Twickenham Go For DAR**

Digital Audio Research's 16-channel SoundStation II has been taken on board by Twickenham Sound Station—one of the UK's premier post-production companies for use on the audio post stage of the Havahall Pictures production Good Guys starring Nigel Havers, now in its second series for UK television.

Also in receipt of a SoundStation is France's INA (Institut National de l'Audiodvisual) which has purchased its second system. INA produces TV programmes, archives French TV and radio programming, carries out technical training and researches video, audio and computer production techniques.

Digital Audio Research, Chessington, UK; Tel: (+44) 372.742 848.

**Radio Pilatus Uncorks Ninth Birthday With Refit**

Lucerne-based Radio Pilatus celebrates its ninth birthday on December 1, 1992 and to celebrate it is refurbishing its studio 1 with the help of Studer.

**PRECO Score With D&R Desks**

UK-based PRECO Broadcast Systems have been very happy with the enthusiastic take-up of Dutch company D&R's range of value-priced desks and outboard equipment. Recent clients for AIRCOM modular desks include the satellite station Euronet (through Sound Broadcast Services), Ormskirk Hospital Radio, Radio 174 and new AM licensee Sunshine 855/Shropshire which have taken two desks. D&R's AIRTEK desk has recently been ordered by the London College of Printing for its radio training studio.

PRECO, Sutton, UK; Tel: (+44) 81.644.4447.

**Coming November 28, 1992:**

**Software Feature**

Take advantage of this opportunity to promote your software for radio stations!

Advertising deadline: November 3, 1992

**ANDY BANTOCK** started in radio with the BBC in 1980 as technical operator. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and programming. He can be reached at (+44) 424.434 626.
TO CELEBRATE THE

ARRIVAL OF PHILIPS

DCC, THERE'S A FREE

DIGITAL RECORDING

ON THE NEXT PAGE
What you see here represents only the first 4.7 seconds of the piece. But it stands for years of musical enjoyment to come. It's called DCC (for Digital Compact Cassette). From Philips — the inventor of the CD. It comes after years of research and listening to people talk about what they really want in a music system. DCC is 100% digital. Zero noise, zero hiss. Plus, it offers the advantages that have kept cassette sales five times that of CDs: the ability to record, survive rough handling and resist "skipping." As such, DCC is the perfect companion to the CD, and not a replacement. DCC has the digital feature
WAYS BY U2:

people expect (direct track access and elapsed time display), and some they're going to fall in love with — such as an electronic display of song title, album title and artist's name. Already, there are hundreds of DCC titles available. And to protect everyone's investment, existing cassettes will work perfectly on every DCC player, from the home player now available to the portable "Roadie" and car players soon to come. Take advantage of the excitement Philips DCC is generating. Your business can only profit by it.

PHILIPS DCC. Your music will never be the same.
## Station Reports

**Japan**

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<th>Station</th>
<th>Frequency</th>
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<th>City</th>
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| NHK | 835 kHz | Educational | Tokyo | Denies all special emphasis for the week, as well as boosted new addition for the designation "ALL." Within the next days, stations are grouped by making use of latest alphabetically thinkings. Includes "Phoenix Golden Gold Star Silver Bronze." All programs must be received by Monday of 15,000 hours CET.

**DENMARK**

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**THE NETHERLANDS**

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**SWEDEN**

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SWEDEN

RISE KODA (F.K. - ALD) / CO (C)

Ray

LENNART NORDLING / P

Ari Linnart

ALFRED MYERS / Songwriter

BIG NKonen / Producer

PAUL WALLER

Ris SKANDAR / LKHS

Sanne Peterson / Producer

Baste Book - DJ/Producer

Roland von Duvn

MUSIC & MEDIA

18

AC

RADIO PALAFRUGELL / Palafrugell

Luis Merino - Music Mgr

A List

AD

Bon Jovi. Keep The Faith

DOL

STATION REPORTS

AF

105.9

Marina De Arma - Music Man.

96.5

Barbara Bilbao - Music Mgr.

FIN

106.5

AD

BILBAO/BCN - Produ".

104.5

AD

Raphael Gardeign &

105.0

AD

Head of Music

AL

Brian Clarke

RADIO SWEDEN

Power Play:

RADIO HUDDINGE / Stockholm G

Niklas Ehring - Music Dir

A List:

AD

George Michael. Careless Thoughts

B List:

AD

Me Phi Me. Sad New Day

A List:

AD

Christoph Alispach - Music Co -

DRS 3/Basel G

PETER JONSSON

A List:

AD

Ricky Martin. La Vida Loca

B List:

AD

Enrique Iglesias. Don't Say Goodbye

A List:

AD

Jerry Williams III

RADIO LUND (2)/Lund G

Michael Hagesten - Music Dir.

A List:

AD

Monsieur Perinon. Rose

B List:

AD

Linda Ronstadt. Somewhere in

A List:

AD

Bobby Brown. Good Enough

B List:

AD

Bobby Brown. Good Enough

A List:

AD

Simple Minds. Love Song

AD

AC/DC - Highway to

B List

AD

Radio 2000

B List

AD

Rape Run To

B List

AD

Simple Minds. Love Song

A List:

AD

Bobby Brown. Good Enough

B List

AD

Linda Ronstadt. Somewhere in

B List

AD

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AD

Simple Minds. Love Song
## A Guide To M&M's Station Reporting Rankings

M&M's Roster for M&M's Report on Radio Stations. The table below provides a comprehensive list of stations and their respective ratings and categories. The ratings are color-coded to indicate the station's ranking, with Platinum representing the highest level of excellence.

### Regions

1. **NORTHWEST**
   - **Platinum**
     - BRT Studio Brussels
     - RTL 2
   - **Silver**
     - Hit Station
   - **Bronze**
     - Radio Antwerp

2. **CENTRAL**
   - **Platinum**
     - BRT Studio Brussels
     - RTL 2
   - **Silver**
     - Hit Station
   - **Bronze**
     - Radio Antwerp

3. **SOUTHEAST**
   - **Platinum**
     - BRT Studio Brussels
     - RTL 2
   - **Silver**
     - Hit Station
   - **Bronze**
     - Radio Antwerp

4. **SOUTH**
   - **Platinum**
     - BRT Studio Brussels
     - RTL 2
   - **Silver**
     - Hit Station
   - **Bronze**
     - Radio Antwerp

5. **WEST CENTRAL**
   - **Platinum**
     - BRT Studio Brussels
     - RTL 2
   - **Silver**
     - Hit Station
   - **Bronze**
     - Radio Antwerp

6. **SOUTH**
   - **Platinum**
     - BRT Studio Brussels
     - RTL 2
   - **Silver**
     - Hit Station
   - **Bronze**
     - Radio Antwerp

7. **EAST CENTRAL**
   - **Platinum**
     - BRT Studio Brussels
     - RTL 2
   - **Silver**
     - Hit Station
   - **Bronze**
     - Radio Antwerp

8. **EAST**
   - **Platinum**
     - BRT Studio Brussels
     - RTL 2
   - **Silver**
     - Hit Station
   - **Bronze**
     - Radio Antwerp

9. **SOUTH EAST**
   - **Platinum**
     - BRT Studio Brussels
     - RTL 2
   - **Silver**
     - Hit Station
   - **Bronze**
     - Radio Antwerp

### Additional Information

- **Platinum** stations are considered to be the top-tier stations in their respective regions, offering a wide range of programming options and high listener engagement.
- **Silver** stations are the next tier down, providing good programming and listener engagement.
- **Bronze** stations offer programming and listener engagement, though not as extensive as the higher tiers.

---

**Note:** The list and ratings may vary from year to year, and the criteria for ranking can change. Always check the latest M&M's Report for the most accurate information.
### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Top 10 Singles</th>
</tr>
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<tbody>
<tr>
<td>Madonna - Erotica</td>
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<tr>
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</tr>
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</tr>
<tr>
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</tr>
<tr>
<td>Sade - Your Love Is King</td>
</tr>
<tr>
<td>Paul McCartney - Yesterday</td>
</tr>
<tr>
<td>Van Halen - 5150</td>
</tr>
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<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Chatted</th>
</tr>
</thead>
</table>
| 1    | Peter Gabriel | Us |Virgin | UK,DK,NL,CH,SE,FI,FR,IR,GR
| 2    | Roxette | Tourist | TEN | UK,DK,SE,FI,FR,IR,GR
| 3    | Eric Clapton | Unplugged | Reprise | UK,DK,FR,IR
| 4    | Abba | Gold | Greatest Hits - Polar | UK,DK,FR,IR
| 5    | R.E.M. | Automatic For The People | Warner Bros | UK,DK,FR,IR
| 6    | Mike Oldfield | Tubular Bells II | EMI | UK,DK,FR,IR
| 7    | Michael Jackson | Dangerous - Epic | A&M | UK,DK,FR,IR
| 8    | Prince & The New Power Generation | Love Symbol - Paisley Park | MCA | UK,DK,FR,IR
| 9    | Lionel Richie | Back To Front | Motown | UK,DK,FR,IR
| 10   | Sinead O'Connor | Tiger In Your Surf | Epic | UK,DK,FR,IR
| 11   | Augustus Pablo | No Time | Polydor | UK,DK,FR,IR
| 12   | Peter Gabriel | Time Files | Ariola | UK,DK,FR,IR
| 13   | Michael Bolton | Timeless | The Classics - Columbia | UK,DK,FR,IR
| 14   | Elton John | The One - Rocket | Polydor | UK,DK,FR,IR
| 15   | Brian May | Back To The Light | Parlophone | UK,DK,FR,IR
| 16   | Brian May | No More Heroes | Polydor | UK,DK,FR,IR
| 17   | Brian May | The One - Rocket | Polydor | UK,DK,FR,IR
| 18   | Toto | Kingdom Of Desire | Columbia | UK,DK,FR,IR
| 19   | Queen | Greatest Hits II | Parlophone | UK,DK,FR,IR
| 20   | Queen | We Will Rock You | Parlophone | UK,DK,FR,IR
| 21   | Van Halen | 1984 | Warner Bros | UK,DK,FR,IR
| 22   | Van Halen | Fair Warning | Warner Bros | UK,DK,FR,IR
| 23   | Belinda Carlisle | He's My Valentine | Virgin | UK,DK,FR,IR
| 24   | Belinda Carlisle | True North | Virgin | UK,DK,FR,IR
| 25   | Dr. Alban | One Love - Swedmix | Warner Bros | UK,DK,FR,IR
| 26   | Snap | The Madison's Return - Love/Aria | SWR | UK,DK,FR,IR
| 27   | Zucchero Formarici | Mister Polydor | Virgin | UK,DK,FR,IR
| 28   | INXS | Welcome To Wherever You Are | Columbia | UK,DK,FR,IR
| 29   | Nirvana | Nevermind - DGC | Geffen | UK,DK,FR,IR
| 30   | Inner Circle | Real To The Bone - Matador | Matador | UK,DK,FR,IR
| 31   | Bobby Brown | Bobby | MCA | UK,DK,FR,IR
| 32   | Jon Secada | Jon Secada | EMI | UK,DK,FR,IR
| 33   | Roger Waters | Amused To Death | EMI | UK,DK,FR,IR
| 34   | Annie Lennox | Duet | RCA | UK,DK,FR,IR
| 35   | The Shamen | Boss Drum - One Little Indian | WEA | UK,DK,FR,IR
| 36   | The Police | Greatest Hits - H&M | EMI | UK,DK,FR,IR

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 European sales of 500,000 units.
- Recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.

<table>
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<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Chatted</th>
</tr>
</thead>
</table>
| 37   | Sex Pistols | Kiss This | Virgin | UK,DK,FR,IR
| 38   | Sex Pistols | God Save The Queen | Virgin | UK,DK,FR,IR
| 39   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 40   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 41   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 42   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
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| 52   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 53   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 54   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 55   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 56   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 57   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 58   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 59   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 60   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 61   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 62   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 63   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 64   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 65   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 66   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 67   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 68   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 69   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 70   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 71   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 72   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 73   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 74   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 75   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 76   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 77   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 78   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 79   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 80   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 81   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 82   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 83   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 84   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 85   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 86   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 87   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 88   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 89   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 90   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 91   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 92   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 93   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 94   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 95   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 96   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 97   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 98   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 99   | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR
| 100  | Depeche Mode | Enjoy The Silence | Mute | UK,DK,FR,IR

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 European sales of 500,000 units.
- Recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.

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- Recognition of European sales of 500,000 units.
- Recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.
attention radio programmers

DEL AMITRI
JUST LIKE A MAN

MOVING UP CHARTBOUND
GAINING ADDS EUROPEWIDE
IN ALL FORMATS

Denmark
RADIO HERNING/Herning
RADIO MOJN/Aabenraa & Sonderborg
UPTOWN FM/Copenhagen

Finland
YLE 2/RADIOMAFIA/Helsinki

Germany
WDR 1/Cologne
SFB 2/Berlin
WDR 1: SCHLAGERRALLYE/Cologne
RADIO 4U/Berlin

Holland
HET STATION/Hilversum
CFNB/Brunssum
RADIO NOORD-HOLLAND/Haarlem

Italy
STEREORAI/Rome

Norway
RADIO 1/Oslo
RADIO 102/Haugesund

Poland
RADIO ZIELONA GORA/Zielona Gora
RADIO MERCURY/Poznan

Russia
RADIO MAXIMUM/Moscow

Spain
40 PRINCIPALES/Madrid
RADIO MINUTO/Madrid

Sweden
CITY RADIO/Malmö
RADIO P4/Lund

United Kingdom
BEACON RADIO/Wolverhampton
CHILTERN NETWORK/Dunstable/
Northampton/Gloucester
METRO RADIO GROUP/Newcastle
PICCADILLY RADIO/Manchester
INVICITA RADIO/Canterbury
RADIO TRENT/Nottingham
RED ROSE RADIO/Preston/Blackpool
FOX FM/Oxford
COOL FM/Belfast

SIX NEW ADDS THIS WEEK !!
# EUROCHART HOT 100 SINGLES

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Alban</td>
<td>Swet Mix (SwetMin)</td>
<td>UK,D.NL,M,A.CH,DK,FR,IN</td>
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<tr>
<td>Rhythm Is A Dancer</td>
<td>Snap - Logic (PlanetWaves/Songs Of Logic)</td>
<td>UK,D.B,NL,CH,FR,IR,SE</td>
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<tr>
<td>A La La La Long</td>
<td>Inner City - Motown (Rock Pop/Madhouse)</td>
<td>D.NL,M,A.CH,DK,FR,IN</td>
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<tr>
<td>Don't You Want Me</td>
<td>Felix - deConstruction</td>
<td>D.N.L,M,A.CH,DK,FR,IN</td>
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<tr>
<td>Baker Street</td>
<td>Undercover - PWL Int. (EMI)</td>
<td>UK,D.N.L,M,A.CH,DK,FR,IN</td>
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</tr>
<tr>
<td>Just Another Day</td>
<td>Jon Secada</td>
<td>UK,D.B,NL,CH,IR,SE</td>
<td></td>
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<tr>
<td>Sleeping Satellite</td>
<td>In The Arch - EMI (EMI)</td>
<td>UK,R</td>
<td></td>
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<tr>
<td>Abba-escape</td>
<td>Erasure - Mute (Roc)</td>
<td>D.A,CH,S.DK</td>
<td></td>
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<tr>
<td>Eeneboede Geen</td>
<td>The Shamen - One Little Indian (Copyright Crown)</td>
<td>UK,IR</td>
<td></td>
</tr>
<tr>
<td>End Of The Road</td>
<td>Boyz II Man - MOTOWN (Wannder Chappell)</td>
<td>UK,D.N.L,M,A.CH,DK,FR,IN</td>
<td></td>
</tr>
<tr>
<td>It's Probably Me</td>
<td>Sting &amp; Eric Clapton - ADM (Magnetic/Blue Turtle/W-T)</td>
<td>UK,D.B,NL,CH,FR,IR,SE</td>
<td></td>
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<tr>
<td>Dur D'Ubre Bebe</td>
<td>Jony &amp; Columbia (Gresche)</td>
<td>F</td>
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<tr>
<td>Iron Lion Zion</td>
<td>Bob Marley &amp; The Wailers - Tuff Gong (Bob Marley/Blue Mountain)</td>
<td>UK,NL,A,CH,K,DK,FR,IR,SE</td>
<td></td>
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<tr>
<td>My Name Is Prince</td>
<td>Prince &amp; The New Power Generation - Paisley Park (WVG)</td>
<td>UK,D.N.L,M,A.CH,DK,FR,IN</td>
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<tr>
<td>Erotica</td>
<td>Madonna - Maverick (W/C/MACA)</td>
<td>D.B,CH,S.DK</td>
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<tr>
<td>We All Need Love</td>
<td>Double You - DWA (Extravaganza)</td>
<td>D.B,CH,S.DK</td>
<td></td>
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<tr>
<td>How Do You Do</td>
<td>Kool &amp; The Gang - Jemmy Fun/EM</td>
<td>D.B,M,A,CH,DK,FR,IN</td>
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<tr>
<td>Please Don't Go</td>
<td>Double You - RBW (Robyx/Mikulski)</td>
<td>D.B,CH,S.DK</td>
<td></td>
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<tr>
<td>Too Much Love Will Kill You</td>
<td>Brian May - Periphology (Queen/EMI)</td>
<td>UK,D.B,NL,CH,FR,IR</td>
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<tr>
<td>Jam</td>
<td>Marilyn Jackson - Epic (EMI/WC/Zomba)</td>
<td>D.A</td>
<td></td>
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<tr>
<td>Knockin' On Heaven's Door</td>
<td>Guns N' Roses - Geffen (Sony)</td>
<td>UK,D.L,M,A,CH,DK,FR,IN</td>
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<tr>
<td>Be My Baby</td>
<td>Vanessa Paradis - Remarq (Mess Bessie/Bahama Rhythm)</td>
<td>UK,F</td>
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</tr>
<tr>
<td>My Destiny</td>
<td>Lionel Richie - Motown (Rondor)</td>
<td>UK,D.B,CH,FR,IR,SE</td>
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</tr>
<tr>
<td>November Rain</td>
<td>Guns N' Roses - Geffen (Warner Chappell)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>One Love</td>
<td>Albatross - Switched (Switched)</td>
<td>UK,D,N.M,A,CH,DK</td>
<td></td>
</tr>
<tr>
<td>Le Chat</td>
<td>Project 1 - Remark (Pakawoo Productions)</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Heading For A Fall</td>
<td>Vaya Con Dios - Ariola (Songline/BMG)</td>
<td>UK,F</td>
<td></td>
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<tr>
<td>Humpin' Around</td>
<td>Bobby Brown - MCA (MCA/CC,CMC</td>
<td>D.B,CH,S.DK</td>
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<tr>
<td>I'm Gonna Get You</td>
<td>Bizarre Inc. feat. Angie Brown - Vinyl Solution (Schnozza)</td>
<td>UK,R</td>
<td></td>
</tr>
<tr>
<td>Piece Of My Heart</td>
<td>Erma Franklin - Epic (Warner Chappell)</td>
<td>UK,D.N.L,M,A,CH,DK,FR,IN</td>
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<tr>
<td>The Magic Friend</td>
<td>2 Unlimited - Booykout (MCA)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Sometimes Love Just Ain't Enough</td>
<td>Betty Smith &amp; Don Henley - MCA (EMI/WC)</td>
<td>UK,D.N.L,M,A,CH,DK,FR,IN</td>
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<tr>
<td>Digging In The Dirt</td>
<td>5 Tetras - Virgin (Real World)</td>
<td>F,D.A,CH,S.DK</td>
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<tr>
<td>Dam I Wish I Was Your Lover</td>
<td>Sophie B. Hawkins - Columbia (EMI)</td>
<td>D.B,CH,S.DK</td>
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<tr>
<td>Achy Breaky Heart</td>
<td>Billy Ray Cyrus - Mercury (PolyGram)</td>
<td>D.B,CH,S.DK</td>
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<tr>
<td>The Best Things In Life Are Free</td>
<td>Erasure - EMI (EMI)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Sexy MF</td>
<td>Prince &amp; The New Power Generation - Paisley Park (Warner Chappell)</td>
<td>D.B,CH,S.DK</td>
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<tr>
<td>Dancing Queen</td>
<td>Abba - Polydor (Roc)</td>
<td>D.A</td>
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<tr>
<td>Ain't No Doubt</td>
<td>Mary J. Blige - West/EMI/Strada/Zomba</td>
<td>D.A,CH,S.DK</td>
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<tr>
<td>Sentinel</td>
<td>Mike Oldfield - Virgin (EMI)</td>
<td>UK,R</td>
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<tr>
<td>Even Better Than The Real Thing</td>
<td>U2 - Island (Blue Mountain)</td>
<td>UK,IR</td>
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<tr>
<td>Toofunk</td>
<td>George Michael - Epic (Marron Leamy)</td>
<td>UK,R</td>
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<tr>
<td>Sticky</td>
<td>Nicky Morris Present - RCA (Sony/Holyn)</td>
<td>UK,R</td>
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<tr>
<td>Raumschiff Edelweiss</td>
<td>Edelweiss - WEA (Brin Music)</td>
<td>D.A</td>
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<tr>
<td>House Of Love</td>
<td>East 17 - London (Not Listed)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>JUMP</td>
<td>Kris Kross - Ruffhouse/Columbia (EMI/Bridgeport)</td>
<td>F</td>
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<tr>
<td>A Million Love Songs (EP)</td>
<td>Take 5 - RCA (Virgin)</td>
<td>UK,D.N.M,A,CH,DK,FR,IN</td>
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<tr>
<td>The One</td>
<td>Elton John - Rocket (Big Pig Music)</td>
<td>UK,D.B,NL,CH,FR,IR</td>
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<tr>
<td>Om Du Var Min</td>
<td>Mauro Scocco - Disco Music (Toppa Music)</td>
<td>S</td>
<td></td>
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<tr>
<td>Percy LoFault</td>
<td>Manfred Mann's - Recordi (B RCCO/Fada)</td>
<td>F</td>
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<tr>
<td>Assassin</td>
<td>Orb - Big Life (The Orb/BigLife)</td>
<td>UK,R</td>
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<tr>
<td>L.S.I.</td>
<td>The Shamen - One Little Indian (Warner Chappell)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Highway To Hell (Live)</td>
<td>AC/DC - AC/DC (Virgin)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Money Love</td>
<td>Neneh Cherry - Circa (EMI/WC)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Keep The Faith</td>
<td>Bon Jovi - Vertigo (PolyGram)</td>
<td>UK,R</td>
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<tr>
<td>No Ordinary Love</td>
<td>Sade - Epic (Angel)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Doctor Spin</td>
<td>Dr. Alban - Sweet (Sweet Jo-Jo)</td>
<td>F,D.A,CH,S.DK</td>
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<tr>
<td>Are You The One That I Think Of</td>
<td>Lesley Gore - Epic (PolyGram/CC)</td>
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<td>Sweet Lullaby</td>
<td>Deep Forest - Columbia (Celine/Unica/Dan)</td>
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<tr>
<td>Reste Avec Moi</td>
<td>Francis Lalanne - Tabac (Pagasso)</td>
<td>F,D.A,CH,S.DK</td>
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<tr>
<td>Could've Been Ma</td>
<td>Billy Ray Cyrus - Mercury (English Town/WTC)</td>
<td>D.B,CH,S.DK</td>
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<tr>
<td>I Love Rock 'N' Roll</td>
<td>Joan Jett &amp; The Black Hearts - Touch Gold (Finchly)</td>
<td>F</td>
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<tr>
<td>Layay (Acoustic)</td>
<td>Eric Clapton - Duck (Warner Chappell)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Die Daft!</td>
<td>Die Fantastischen Vier - Columbia (EMI)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Connected</td>
<td>Status Quo - 4&amp;6 (Broadway (EMI)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Don't You Want Me</td>
<td>The Farm - End Product (Sound Diagrams/WC/EMI)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Perfect Motion</td>
<td>Soggetto - Soho Square (SMG)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>All That She Wants</td>
<td>Ace Of Base - Mega (Megaфон)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>House Of Pain</td>
<td>Tommy Boy - Telay/Soul Assults</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Rendez-vous</td>
<td>Alpha Blonda - EMI (EMI)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Start Me Up</td>
<td>Van Halen - Intergalactic (Major/MA/All Bays)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Fire Jericho</td>
<td>Prodigy - XLM/EMI/Westminster/MCA</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Non M'Annette</td>
<td>Jovanotti - EXITO (DBS/Candy/Candy)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>The Actor</td>
<td>Michael Learns To Rock - EM/EMI (Gamerus/Canadis/Canadis)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Keep It Comin'</td>
<td>C&amp;C Music Factory - Columbia (EMI)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Special Kind Of Love</td>
<td>Dino Carroll - A&amp;M FM (EMI)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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<tr>
<td>Love Is All</td>
<td>Butterfly Ball - POM (POM)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Let Me Take You There</td>
<td>Betty Boo - WEA (Warner Chappell)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Rien Que De L'eau</td>
<td>Veronica Sanson - WEA (Piano Blanc/Sweezla)</td>
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<tr>
<td>Excited</td>
<td>M People - deConstruction/RCM (BMG/EMI)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Runaway Train</td>
<td>Elton John &amp; Eric Clapton - Rocket (Big Pig/Asians)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Bring You On The Sun</td>
<td>Amanda Lear - Anansi (EMI/Warner Chappell)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Bohemian Rhapsody/These Are The Days...</td>
<td>Queen - Parlophone (Various)</td>
<td>D.B,CH,S.DK,FR,IR</td>
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<tr>
<td>Not Sleeping Around</td>
<td>Nelly's Atomic Dustbin - Funtin (Funtin)</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Shabba Ranks</td>
<td>Epic (Anchor/Greensleeves)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
<td></td>
</tr>
<tr>
<td>Mr. Loverman</td>
<td>Shabba Ranks - Epic (Anarchy/Greensburg)</td>
<td>UK,D.M,A,CH,DK,FR,IN</td>
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The number 100 Singles is compiled by BMG/Conventions BV in cooperation with billboards and based on the following editorial singles chart: HMV, Record World (Billboard/Music Media/Cumulus/Music Direct Germany), Europe (ItalRadio/RA/Record World Europe/音乐/Publistick), Australia (Prime). Source: Billboard, October 24, 1992. 

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### European Adult Contemporary ACE Top 25

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lionel Richie/My Destiny</td>
<td>(Motown)</td>
</tr>
<tr>
<td>2</td>
<td>Jimmy Nail/Ain't No Doubt</td>
<td>(East West)</td>
</tr>
<tr>
<td>3</td>
<td>Sade/No Ordinary Love</td>
<td>(Verve)</td>
</tr>
<tr>
<td>4</td>
<td>Billy Ray Cyrus/Kiss The Rain</td>
<td>(Mercury)</td>
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<td>(Verve)</td>
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### Billboard Singles USA Top 25

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<td>15</td>
<td>Lionel Richie/My Destiny</td>
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### Most Played Records

**United Kingdom**

Most played records on BBC stations.

1. Bob Marley/Walters/Iken Lion Zion (Tuff Gong)
2. Oasis/Ampthor (EMI)
3. Sinead O'Connor - Success Has Made Me Want To Dance (Motown)
4. Michael Head - I Don't Expect It To Be Easy (Columbia)
5. Take That - Everything (Columbia)
6. Madonna/This Used To Be My Playground (Virgin)
7. Boyzone - When The Lights Go Out (PolyGram)
8. Elton John - Sorryakov (EMI)
9. Gladys Knight - You Got A Friend (MCA)
10. Take That - I Want It All (PolyGram)

**Spain**

Most played records on Canaleons Principales, covering the major stations.

1. (13) Sergio Dalma - La Vida Empeza Hoy * (SBK)
2. (11) Michael Jackson - Jam * (Epic)
3. (4) S.O.B. - Hola (A&M)
4. (5) Juanes - El Amor Escribe el Libro (EMI)
5. (2) Laura Pausini - Siempre * (Sony BMG)
6. (3) Miguel Ríos - Todos Los Días (EMI)
7. (9) Nelly Furtado - Mi Corazoncito (EMI)
8. (31) Rosalía - Con Lechero (Nonesuch)
9. (32) Juanes - Él Calla (Sony BMG)
10. (33) Alejandro Sanz - Todavía Hay (EMI)

**Finland**

Most played records on national radio stations as compiled by Discoplius.

1. Roger Didone - Heaven Sent (EMI)
2. Anni-Frid Lyngstad - The First Time Ever I Saw Your Face (EMI)
3. Donny Hathaway - The Ghetto (EMI)
4. Dina Carroll - You Make Me Feel Like Dancing (EMI)
5. Sash! - Come On To My House (EMI)
6. Beastie Boys - Intergalactic (Warner Bros)
7. Roxette - Can Dizzy Put You In A Daydream? (EMI)
8. Clash - London's Burning (EMI)
9. ABBA - Money, Money, Money (EMI)
10. Electric Light Orchestra - Mr. Blue Sky (EMI)

The European Dance Radio (EDR) Top 25 is charted on a weighted-scoring system. It is compiled on the basis of playlists of European stations programming various styles of dance music (including hip-hop, pop, R&B and synth-pop). Songs in "A" rotation receive more points than those in "B" rotation or more limited airplay exposure. 

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**Note:** The chart represents music popularity across Europe, compiled from various sources including radio stations, music charts, and fan votes. It provides insights into the most played records at the time.
Just a rumour?: Don't believe it, says Swemix label manager Rene Hedemeyer. Those rumours now circulating the industry that Dr. Alban is boycotting German concerts because of mounting racism in the country are untrue. "Dr. Alban might feel really sick about what's going on, but he's not going to fan this down and cancel his tour," he says. The artist has just completed a two week tour of Germany and has now moved on to the Far East.

Tears for island: The closure of the Island office is being mourned by local French independent radio stations with whom the label had created strong links. Public news/talk station France Inter music programmer Dominique Farran, says he "regretted" the fate of Island. Remi Bouton, editor in chief of trade publication Inter Music, says he regrets not being able to do a compilation, wrote that the studio is going to be sold. "We received so many phone calls from programmers. Some were disin- chanted, others were furibund, and each of them had that they had created special links with this label."

UAEP to buy into CMT Europe?: Look for United Artists Programming people over to talk to the big European record companies. "We've already had some of our own European labels about some of the programming they're interested in," says UAEP's Tartarini. "They've expressed a great appetite for the record."

The Sunday Observer bought the pre-publication rights of some of the photos, and at the street day [October 11] it was impossible to buy that newspaper by midnight, the best indicator of how much anticipation surrounds everything Madonna does.

Warner Music Europe has orchestrated a massive campaign on all fronts, consisting of street day promotion, heavy print and heavy in-store point-of-sales displays in most regions. At the same time it has to look after two other blockbuster releases, the new compilation For The People and Prince's The Love Symbol-christened album. During her career Madonna has so far sold over 150 million records.

Madonna's visit to France was treated as a once-in-a-lifetime event. Says Warner Music France international marketing manager Michel Wijnen, "Madonna was here from Thursday, October 8 until Monday 11. We organised a press conference for foreign journalists, and two round tables for French press. Also, she did one independent interview for monthly magazine Elle. We have secured front cover stories in other big magazines like Pire Magazine this week, and daily paper Le Liberation. The highlight of her French trip was her appearance on TF1's TV show 7/7, hosted by Anne Sinclair, which is normally reserved for top politicians."

Even unforeseen events didn't disturb the peace. Madonna received a phone call from an American record company with a misplaced accusation of tax evasion on her book 'Sex' by a French police officer.

Marketing manager at Warner Music Germany, Dettmar Dopp, says Erotica was shipped gold (250,000 copies), and that her Immaculate Collection sold gold (250,000 copies, platinum). Adds Dopp, "All Madon-

Country Channel (continued from page 1)

Programme operator United Artists Entertainment Programming (UAEP), which will be CMT Europe's European marketing representative.

Programming will be produced at CMT's Nashville studio, and will be directed by its German Intelsat 332.5. GET will first launch the service to the UK's 250,000 broadband cable subscribers, and is looking to move into Scandinavia by early 1993 and the Benelux soon after.

CMT Europe will feature more pop-oriented country acts, as well as a higher percentage of non-country acts, "We are going to programme the service for Europe," says Hall. "It will be a totally separate service that's being programmed more toward 'catching edge' country. We've already had discussions with some of the European labels about some of the country acts they are trying to develop."

Hall says GEI has made two trips to meet with the heads of European labels to discuss what's going on in Germany. "We also brought some of our own programming people over to talk about exactly what their vision of country and what was available to us," he says. "We don't want to alienate customers. We're going to be working very closely with the European labels to make sure we are the pushing the acts which are available in the stores."

Dettmar thinks Europeans' will be turned off by the American sound. "We did some research in the UK," he says. "We went in there with the feeling that we would be missionaries without anyone wanting us there. After we were through with the research and actually demonstrated the new-style country music to these people, they were far more interested in it even though we thought is quite possible, to the point that they said they would love to have this in their homes. So I think the thing is to expose them to the new country music and overcome the stereotype."

Despite minimal sales of country artists in Europe, Hall says interest in the genre is growing. "We're a large company in country music. We own Acuff-Rose, which is one of the largest country music publishers and we've seen publishing revenues growing in the Scandinavia and Benelux countries. So, we think there's a good market there."

As soon as we get over this bump, that's the next stop."

Work on CMT Europe began in earnest about nine months ago. "The thing most people are interested in is the UK cable operators were contacting us and wanting the programme," he says. "If the cable operators were interested, we thought we would spend some time looking into it. So we accelerated our time schedule a bit."

Hall says the company has received interest from other European country cable operators, but not "nearly as much as the UK, because that's where we focused on it."

Adds UAEP CEO Joyce Tay- lor, "I think it feels a real niche here in the UK. I think the other thing is that the country music they will offer has a very wide appeal."
Eroica Explodes

Bullet records are rating in the upper section of this week's EHR Top 40. The first 12 records on the list are all gaining chart points. Some titles have gone down a couple of positions, while maintaining their bullet, simply because others are moving faster.

New Top 20 Contenders are those artists that have not yet had a chart Top 20 hit and appear on the chart for the first time with this single. Artists are listed in order of total number of stations, in case of a tie, records are listed alphabetically by title.

Top Recurrents:

The EHR Top 20 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR reporting stations, that target 12-36 year old listeners with contemporary music listening during specified periods. Songs in "A" rotation receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week tuned into 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 among the EHR Top 40. The second number represents how many stations reported that title in its first week. Songs that received new exposure for the first two consecutive weeks will be deleted from the chart, but may reappear with new exposure. In the case of a tie, songs are listed by new adds. Additions indicate new entries in Chartbound.
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### 7. SOUTHWEST

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### 8. EAST CENTRAL

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### Music & Media October 24 1992

*Regional EHR Top 20 charts based on playlists from radio stations playing EHR material.*
Shanice

Lovin' you

the Minnie Riperton classic

now given a refreshing new lease of life

across Europe now