The Year in Music, Radio & Records
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WARNER MUSIC INTERNATIONAL
The success of *Diva* continues with the double A-sided single *Little Bird* and *Love Song For A Vampire* [from the film 'Bram Stoker's Dracula'] to be released on January 25th 1993.
Capital Radio Rumoured To Take Over Midlands

by Mike McGeever

Capital Radio is reportedly negotiating a friendly takeover of UK group owner Midlands Radio, which would give the London broadcaster its first major investment outside of London, according to sources. Capital Radio MD Richard Eyre declines to comment on the negotiations, saying, "We do not comment on market rumours." Sources say, however, a deal could be completed by the end of the year. Insiders at Midlands confirm they have received an offer for the company, but would only reveal they were approached by "a London concern."

Not burdened with any long-term debt, and flush with £19.5 million (app. US$32.5 million) in cash on hand, indications are that Capital Radio is on the hunt for expansion into other markets. In September, Capital sources said it was keen on investing in and operating stations in other UK metropolitan areas. Midlands Radio owns EHR, BRMB/Birmingham, AC/MOR Sound FM/Leicester, Gold NT/MOR Mercia FM/Coventry, EHR/MOR Trent FM/Nottingham, Gold GEM AM/Birmingham and Gold XTRA AM/Birmingham. In the second quarter (continues on page 49)

Chart Battle Hits Dutch Industry

by Machgiel Bakker

How exclusive is a sales chart? This is the central issue in a conflict that has broken out between the major players in the Dutch music industry.

EHR pubcaster Veronica has terminated the contract it has had since the beginning of the '70s with chart body Stichting Nederlandse Top 40 (SNT). Veronica demanded an exclusivity contract (on behalf of the public broadcasters combined in Radio 3), which was refused by the board of SNT. SNT MD Sieb Kroeske has since resigned in protest against the board's decision, and is working to set up a rival chart organisation: the Nederlandse Hitparade, which will start delivering the new Top 50 chart to Radio 3 as of January 1993.

As Dutch copyright organisation BUMA/STEMRA issues the Intomart-researched Nationale (continues on page 49)

Radio, Retail Sales Update

Chains Report Purchases Down Towards Holidays

Most major retailers are reporting lower sales in the run-up to the busy Holiday season this year, mainly due to troubled economies in some of Europe's largest markets, slower growth in CD purchases and the slump in vinyl sales.

The UK, whose economy may have bottomed out, is the only major market to show a sales increase. Store traffic has been slow (continues on page 49)

Radio Stations Reap In The Profits

Radio stations in Europe have enjoyed a good year in 1992. While retailers have been bearing the brunt of the recession, European broadcasters have been meeting sales targets and enjoying an increase in advertising sales.

City FM/Merseyside MD David Lincoln says sales at his station have jumped around 30% compared to last year. "Music sales seem to be holding up very strongly, certainly more so than video," comments Taylor. Store traffic has been slow (continues on page 49)

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**Xmas Marketing Bypasses Radio**

**EUROPE** Radio is being largely left out of the marketing/promotion mix during the holiday season, according to an M&M poll.

Joint general manager/marketing at Phonogram France, Michel de Souza, says one of the reasons record companies tend to put more emphasis on retail rather than radio is that stations target specialised demographics. "The attitude of record companies is to consider retail stores as a media in itself, much more generalist, reaching a broader base of consumers," he says. "That's what it is difficult to associate a radio station with retailers."

De Souza also says most people who purchase records at Christmas are not regular music buyers. "It reflects in the type of products they buy," he says. "Right after Christmas we'll see the record addicts going back to the stores and spending the money they got as a gift."

Comments BMG France's Arilola label marketing director Stephane Barret, "We think the media, and especially radio stations seem to be on freewheel during Christmas, retailers are very active." Barret says superstar products pushed by strong ad and marketing campaigns are what retailers want. "All the energy and investment are concentrated on best-sellers," says Barret. "Christmas is not the time to develop TV and radio advertising campaigns."

David Terrill, marketing director at HMV UK, a retail chain of 86 stores, says it is logical that record-retail relationship is stronger than a radio-retail-record partnership. "Radio stations only come into the picture when they work directly with the record companies," says Terrill. "We start talking with record companies to find out their requirements and to build up a decent promotion for them."

Marketing director at Polydor UK, John Waller, says, "We do the bulk of our sales at Christmas and we work retail with this in mind." He adds, "Radio in the UK is very much dominated by singles, so we try to schedule our singles well over the Christmas period and release singles from albums by our major artists."

However, for EMI Germany head of radio promotion Winni Ebert, Christmas is no different from the rest of the year. "We always work closely with radio and retail. It used to be that you worked with slower songs and ballads in December, but that's not true anymore. Artists come into the department to do promotions right up to Christmas."

Owner of Spanish retail outlet Madrid Rock, Pepe Arnedo, says he has always worked more closely with record companies than with radio. "We look to record companies more for promotional ideas than co-operative efforts. They provide the merchandising material and we set up the point-of-sale material. In our current promotional effort with Sony Classical we again agreed to sacrifice our profit margins to offer a three for two CD package to customers between November 15 - December 15."

Chief radio promoter at EMI Spain, Miguel Angel Sanchez, says ties between record companies and radio stations have been more than close, but between retailers and radio stations relations are practically nil.

 Says Laurent Boutonu, programme director at EHR FM net Skyrock, "We don't do link-ups with labels and retailers—except for the deal that we have with the Nuggets chain—for three different points. Firstly, if we come as a partner, the promotional budget we'll offer on air is something that we could have been selling instead. Secondly, there are no [retail] chains that cover France like a network. And thirdly, we are more interested in what our listeners think of the music which we play than what the consumers can buy in the stores."

Marketing director at EHR station Radio Hamburg, Manfred Slapers, says the station is not working with labels or retailers over the Christmas period, but is doing its own promotions. "We cooperated with several large labels two years ago on a CD featuring unusual Christmas songs. This year we're just doing our own promotions."

Marketing manager at Hot AC RTL 104.6/Berlin, Eric Schoepf, says the station is running a special Christmas promotion involving around 20 Berlin retailers. One listener each week for the four weeks up to Christmas wins a 104-minute shopping spree in selected stores with DM2,000 (app. US$1,333) to spend on each. Still available for licensing in several territories. L'IMMENSO: Tel. (+39) 6 3224356 Fax. (+39) 6 3224576
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RADIO SALU/Saarbruck . RB 4/Bremen . RB/4/Kiel
HIT RADIO/Bussum . POWER FM/Amsterdam
Italy RADIO DIMENSIONE SUONO/Rome . DISCO 101/Milan . RADIO RAI VERDE/Verona .
RTL 102.5 . HIT RADIO/Bergamo . 101 NETWORK/Milan . RADIO CLUB 91/Naples
Norway RADIO 1 FM/Bergen . RADIO 1/Oslo . RADIO 102/Haugesund . RADIO GRENLAND/Skien.
Poland POLSKIE RADIO 3/Warsaw . RADIO RMF/Krakow
Portugal RFM/Lisbon
Spain CADENA 40 PRINCIPALES/Madrid . CADENA MINUTO/Madrid
Sweden RADIO CITY/Stockholm . RADIO HUDDINGE/Stockholm . RADIO P4/Lund
Switzerland RADIO FÖRDE/Roma . RADIO 24/Zurich . RADIO PILATUS 104.9/Zurich
United Kingdom ATLANTIC 252/London . BBC RADIO 1/London . BEACON RADIO/Wolverhampton .
BRMB FM/Birmingham . CAPITAL FM/London . CHILTERN NETWORK/Dunstable .
Northampton/Gloucester . CITY FM/Liverpool . METERADIO GROUP/Newcastle .
PICCADILLY RADIO/Manchester . DOWNTOWN RADIO/Belfast . FORTH FM/Edinburgh
RHUBERNO/Glasgow . RADIO LUXEMBOURG/London . COOL FM/Belfast
RADIO TRENTE/Kirklees . CHOICE FM/London . HORIZON RADIO AND GALAXY RADIO /
Milton Keynes . SUNSET RADIO/Manchester.

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See It On 'Active'
**Police Intercept Eastern European Pirate CD Traffic**

by David Stansfield

ITALY

Italian police have seized a Czechoslovakian lorry containing 150,000 fake CDs. Counterfeit CDs, which are suspected to be made in Czechoslovakia, were found in 30,000 cassettes and 200,000 official stickers of the Italian Authors and Composers Society (SIAE), plus other material connected with CD and cassette manufacturing. The seizure resulted in the arrest of 14 Italians, plus the Czechoslovakian truck driver.

The soundcarriers, claimed to have been manufactured in Bulgaria, included titles by major international and domestic acts such as Madonna’s Erotica; Queen’s Greatest Hits IV; Lionel Richie’s Back To Front; Zucchero’s Misericordia; Morandi’s Gigi Morandi, plus releases by Michael Jackson, Bruce Springsteen, Elton John, Simple Minds and Luciano Pavarotti.

The arrests followed three months of investigation by police and the SIAE’s anti-piracy squad into suspect CDs already on the domestic market. An SIAE executive involved in the investigation, but who wishes to remain anonymous, says it is the first time that a seizure of CDs has been made and believes it has contributed greatly to helping the domestic record industry as it approaches the Christmas market. "The record industry was shocked when it first heard that pirate CDs may be on the market," he comments. "But these arrests have gone a long way in ripping the heart out of the pirate business."

He confirms that the allegedly pirate CDs are almost identical to legal product and that they are being manufactured by a clandestine organisation which is operating at an international level.

"The domestic market has been free from pirated CDs up until now," he says. The high costs of setting up a manufacturing plant even without mastering facilities — around 4 billion (approx. US$30 million) — have helped to protect the industry. "Factories exist in Eastern European territories which are capable of manufacturing pirate CDs," he says. Their desire for foreign currency has resulted in a form of tolerance which has opened the way for international trafficking with an extremely organised and aggressive structure behind it."

The lorry was bound for Lebanon, carrying the un-boxed CDs concealed in containers along with other non-music-related materials. The SIAE executive claims that the arrested Italian head of the operations had been using his Bergamo base to distribute product through a network of wholesalers. "The system was so sophisticated," he says, "that pirate product could be in retail outlets within 48 hours. And, because of the high quality, retailers would not know that the soundcarriers were pirated."

The case will be heard in the criminal court and will be treated as organised crime because more than three people are involved. SIAE and record industry organisation AFI expect a civil case to follow, where a joint claim for damages will be made.

**Remark Enjoystop Year**

by Miranda Watson

FRANCE

For French label Remark, 1992 will be a year to remember. Only one and a half years after it was formed in a joint venture with PolyGram France, the Paris-based label has already scored two number one albums and singles this year.

Singer Vanessa Paradis, who topped the singles (Be My Baby) and albums chart (Vanessa Paradis) in France, also crossed over to other European markets. In France alone, Paradis’ albums has sold 259,000 copies, with 500,000 units sold worldwide. Remark MD, and former Polydor France MD Marc Lumbroso says Paradis’ success is beyond expectations. "The media in France said that an album recorded in English would be a flop, but they were proved wrong. The album has been more successful in France than in Belgium and has sold 45,000 copies in the US, so something is definitely happening."

Paradis is doing well in the UK with single sales, and the album is set to chart imminently in Germany, where sales currently stand at around 40,000."

Another success has been the act Pow Wow, whose album Regagner Les Plaines was another number one for Remark, along with their single Le Chat. Although Pow Wow’s album has so far only been released in France and Belgium, it has sold 500,000 units. Most European territories will be releasing the album next year. L o o k i n g back on 1992, Lumbroso comments, "It has been a miracle. Every album we’ve released has had more success than we could ever have imagined. In a depressed market we didn’t set out expecting too much."

For 1993, Lumbroso says he will be happy if he only has 50% of the luck he’s had this year. "I’ll be content if we can just survive in this very tough market. Our policy will continue to be finding new artists and working with them — not just in France, but internationally too."

For 1993, besides further single releases from Paradis and Pow Wow, Lumbroso says Remark will also launch albums by two new French artists — Christopher Thomson, a French/American singer, and Didier Sustrac, who blends French lyrics with Brazilian rhythms. -
New Releases

**Singles**

**BILLY RAY CYRUS**
Three Boots Are Made For Walking - Mercury
PRODUCER: Joe Scalise/Jim Cotton
Nancy Sinatra’s footwear has been transformed into solid cowboy boots for a nice rodeo on your radio. New Dutch cable station Radio 538 has "lazzoed" the song on its playlist. Comments DJ/producer Koen van Tijn, "I find him more pop than country, but with this third single, something of his C&W roots finally shines through."

**DEEP FOREST**
Sweet Little Baby - Columbia
PRODUCER: Dan Larkman
You will of course remember this from one of M&M’s CD inserts. The effect of M&M’s CD inserts.

**H.W.A.**
Supersonic - Interscreen/Zooma
PRODUCER: Jeremy Healy/Mot Clerk
Computer games in a dance disguise are making the charts now. Precorded by the Ambassadors Of Funk’s Supernarioland and Doctor Spin’s Tetris, this charity record is the third example. With the proceeds, children with severe learning problems will be helped.

**MIKE OLDFIELD**
Fatso - WEA
PRODUCER: Mike Oldfield
Imagine a bag pipe band marching through the Scottish Highlands for the lead track. From Tubular Bells to “jingle bells” is only a small step as proved by the Silent Night bonus track.

**THE PALE**
Shut Up Venus - ASM
PRODUCER: Columb Farrelly
From the three Irish alchemists we get a special love potion—a mix of folk, reggae and style.

**REGGIE**
Locked to Your Heart - ARS
PRODUCER: Ian Levine
Reggie’s first solo single since her contribution to TechnoTRONIC’s Move This is less groovy, but more poppy, the logical result of learning up with Take That producer Levine.

**IZZY STRADLIN & THE JUJU HOUNDS**
Shuffle (J.A.T.) - Geffen
PRODUCER: Izzy Stradlin/Eddie Asworth
Not one note of Izzy solo is reminiscent of his former employer Guns N’ Roses, but this Southern boogie ballad could have easily been listed one more the albums of lead guitarist Rickie Richards’s previous band the Georgia Satellites.

**SUNSCREEN**
Perfect Motion - Sony Soho Square
PRODUCER: Sunscreen
Sunscreen hits Europe hedging its playlist bets with five mixes. The E.R.D. friendly original mix bounces in all the right places. The Boys Own mix entrances most excellently; Carl Cox & The Wizard Of Oz supply breathless late-night stormers, and the obligatory Leftfield mix lets “calm” descend once again.

**ALBUMS**

**E-ZEE POSSE**
The Bone Dance - More Protein/Vegan
PRODUCER: Tom & Jerry/Jeremy Healy
It is, “spot-the-sampling-time again,” but Mr. Healy is “Me. Searchless.” Killer tracks like Everything Starts With An ‘E’ cruise alongside some very road-worthy vehicles carrying trancy overtones, ragga riddims and an outrageous amount of surprises. Those who have appreciated More Protein’s—Boy George’s label—past innovations will not be disappointed. May it continue.

**EDELWEISS**
Wonderful World Of Edelweiss - WEA
PRODUCER: K. Biedemann/M. Gletschermeier/M. Moser/P. Mads
The real instigators of the ABBA revival—remember Bring Me Edelweiss?—jumped off the bandwagon in the “auvant la lettre” phase. These mad Austrians have other

**NEW TALENT**

**CHILD’S ANTHEM**
Joy I Ain’t So Jon - Newstone (Germany)
PRODUCER: Wolfgong Loos
Is it possible to cover a song after it already has had its ultimate version? Check out this Murray Head song as we all know from Roger Daltrey’s beautiful rendition. We think Silvia Mieres does a great job. Contact W. Loos at tel: (+49) 6677.294; 6677.8111.

**GREAT KING RAT**
Great King Rat - Epic
PRODUCER: Rolf Alex
Traditional hard rock on the Northern front, that means lots of horsepower. Singer Leif Sundin and lead guitarist Pontus Norgren blow down complete cities like the hurricane “Andrew.” Contact Frederik Olsson at tel: (+46) 8.6277.997; fax: (+46) 8.6277.999.

**THE HONK**
I Can’t Stand It/Way Back Home - Honk (Austria)
PRODUCER: J. Honk
On the label of this double A-side 45 it says, “Recorded in J. Honk’s garage.” That’s the right rockers’ spirit! The sound is surprisingly good for such a location, and the group should have opened the garage doors to let out the tunes. Contact Herbert Gebertshirler at telex/fax: (443) 222.464

**LUCKY PEOPLE CENTER**
Rodney King - MNW
PRODUCER: L.P.C.
The ideology behind this Swedish anti-war dance outfit is to party all trouble away. Name-droppers check the “guest list” consisting of sampled people. Among others you’ll hear George Bush, Desmond Tutu and Rodney King, the main character in the recent L.A. riots. Contact J. Cloud at tel: (+46) 8.5413.3450; fax: 8.5413.0060.

**CALVIN RUSSELL**
Soldier - New Rose (France)
PRODUCER: Jim Dickinson
Leave your band in the capable hands of By Cvoode’s right hand Jim Dickinson, and your best album ever is guaranteed. Green On Red and the Replacements did so, and now Texan singer/songwriter Russell. This is the music that fits best to the deserts of the lone star state. Contact tel: (+33) 1.4960.0999; 1.4960.0505.

**CLIVE STEVENS**
Language Of Secret Hearts - Matador (Germany)
PRODUCER: Clive Stevens/Steve Gaboury
Those in search of suitable music to be played under the star spangled European flag should try the jazz scene, where fusion is daily business. This US saxophonist will surely help you out. Contact U. Vormehr at tel: (+49) 69.444.198; fax: 69.444.092.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, AC, R (Rock), D (Dance), C (Country), J (jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robert Till/Michael Bakker, PO Box 9027, 1005 AA Amsterdam, Holland.

**MUSIC & MEDIA**
DECEMBER 19 1992
Queen Rules The 1992 European Sales Charts

by Julio Sullivan

The year couldn't have got off to a better start. First there was the 1975 single Bohemian Rhapsody, which was released, and went rapidly to number one in the UK top slot again. Soon afterwards, the UK chart early 1992 revealed a list of Queen albums which nearly encompassed the whole band's total works. Then, in April, the whole world geared up for the Freddie Mercury Tribute Concert at Wembley. The event, starring acts such as Metallica, Guns N' Roses, Lisa Stansfield, Extreme, Elton John and George Michael, was transmitted live to an estimated billion watchers in 70 countries over the world.

The concert caused shock waves for many months, explains EMI Music international marketing manager Tony Harlow, who points to worldwide sales of over a million units of the double album Live At Wembley released in May.

The next world event of the year, the Summer Olympics in Barcelona, put Mercury back in the spotlight, with the re-release of the project record in 1988 with opera diva Montserrat Caballé—aptly entitled Barcelona. The rossing international duet evoked all the passionate sentiments suitable for an Olympic anthem, and reached number 7 in the European charts.

Meanwhile, Queen's Greatest Hits II has been part of a general Mercury solo album, featuring favourites from the album, along with re-released Star Fleet sessions, featuring other great guitarists such as Eddie Van Halen.

Harlow is quick to point out that the success of Greatest Hits II has been part of a general Queen success. This year's releases have been mostly a reaction to people who live for everything Queen has done. We are being very careful not to exploit this.

He admits, however, that there have been certain things which have kept the ball rolling. "After the Tribute Concert, [which was promoted by TV campaigns in most of the countries broadcasting the event], American film 'Waynes World' was released in the early summer, and featured Bohemian Rhapsody. This did a great deal to stimulate American interest in Queen in the US, in turn re-energising the following this side of the Atlantic."

Current hard times in the music industry have also meant that retailers are being more selective about what they stock. Harlow is relying more on sure sellers, rather than taking risks with unknown acts, and Queen orders in Germany and Holland were up in September. The latest case of Queen magic is the release of the self-titled Freddie Mercury solo album, featuring favourites such as The Great Pretender, Barcelona, and Love Kills, co-written by Donna Summer producer Giorgio Moroder, which shipped 700,000 in the first week. The single released from the album—the Platters classic The Great Pretender—has already entered the German charts. And, if its pedigree is anything to go by, the album promises to be a great success.

SHORT TAKES

- After several years of uncertainty, Bill Wyman has finally confirmed to MTV Europe that he is leaving the Stones. Rumours are that Who bass-player John Entwistle may be stepping in to replace him.

- One of the most postponed release dates ever is probably the one set for the new Quireboys album Bitterover And Twisted. After at least one year of shuffling, the definitive street date will now be February 15. One half is produced by Bob Rock and the other half by Chris Kimsey (of Stones-fame).

- Elvis Costello & The Brodsky Quartet have announced a short world tour, beginning in February 1993. They will be performing the music of the upcoming Warner Brothers album The Juliet Letters, a song sequence for voice and string quartet.

- David Bowie has renewed his collaboration with producer Nile Rodgers, who was responsible for the funky sound of the 1983 album Let's Dance.

- Bodega Bohemia is the title of the March 19 released Camouflage album, produced by Dan Lacksmann and Heiko Maile. The German synth pop act's first sign of life in two years will be the single Suspicious Love (Interruption).\n
- On Christmas day at 15.30 BBC Radio 1 links up with a worldwide audience via the BBC's World Service to present Jason Donovan in concert.

- Zapp and Roger Summer's new Sting songs, together making his new Hugh Padgham co-produced album, scheduled for release in March when he will play five dates at the Royal Albert Hall in London, to be followed by a concert tour on the continent. The first single If I Ever Lose My Faith In You will be scheduled for January 25.

- Jan Hammer's new album Beyond The Mind's Eye is the original score for the new Miramar Productions video, bringing audiences the world of comput-}

ners' dreams. The two "Ices—T and Cube—rapt together for the first time on the soundtrack to the film Tresspass (Sire).\n
Marketing The Music

Snap Tops Year-End Chart Without Radio

Predicting number 1 hits is apparently as hard as providing a correct weather forecast. Even at Snap's label Logic they couldn't foresee that they had gold in their hands with the now year-end number 1 hit single "Rhythm Is A Dancer." Initially, the song started off as a bonus track on the "The Mainman Returns" CD.

by Robbert Till

Logic MD Matthias Martinsohn is not being modest when he explains that Snap's success is not based on a clever marketing campaign. "That's the secret of a hit, I guess. The funny thing is that Rhythm Is A Dancer was originally never planned to be a single. Good club reactions on that track, however, made us change our minds."

By running its own discotheque the Omen, Logic had its private test market, which is where the instant club appeal of the song was first noticed. Comments

Uli Müntch, Music & Media
Country Music

Europe Proves Tough Market For Country Artists

Country music is currently one of the most popular music genres in the US, but, despite signs of possible crossover into Europe, offices of the major multi-national corporations are showing remarkably little support for the genre.

For over half of 1992 country music topped the US Top 200 Albums. The current market leader in the pop album chart, Garth Brooks, has a succession of No.1 hits this second and third albums No Fences and Ropin’ The Wind sold over eight million units each, while Ropin’ The Wind topped the pop album chart for 18 weeks. Thereafter, another country artist, Billy Ray Cyrus, arrived at number 1 with his album Some Gave All, becoming the first artist in history to top the US album chart in two weeks with a debut album. Meanwhile, Brooks’s new Christmas album, Beyond The Season, is already the most successful Christmas release of all time.

However, Brooks has failed to make in-roads into Europe, and Cyrus’s follow-up single did not approach Achy Breaky Heart’s success in this side of the Atlantic. It’s difficult to find the real cause for this, but it’s certainly because Europe simply isn’t receptive to country music, or is it due to resistance from both artists and their management to give the market a try?

Sony Music International vice-president of advertising, merchandising and operations Gary Williams reckons that one problem is the term country music, which provokes antipathy among broadcasters. “These artists must be approached by their labels as pop acts. One of the reasons why more US country acts don’t come to Europe is firstly that many of them are very busy in America, and secondly that too little effort is expended in crossing them over in Europe. They have to be seen on TV on the same type of shows as rock and pop acts.”

Crossing The Ocean

Paul Fenn of Asgard, Britain’s leading agent and often promoter of American country acts, certainly believes that Brooks has paid too little attention to Europe. “It will only take one country artist to sell a quarter-of-a-million albums in Europe to open the floodgates, and that could have been Garth, but postponing his next tour possibly means EMI won’t have the same opportunity. The success of Cyrus has made PolyGram think about other country acts who might make a similar impact.”

EMI Music product manager Trish Kelly is a supporter of country music and is aware that Brooks’s decision to stop touring until late 1993 hasn’t helped his chances of breaking in Europe; but Kelly notes that a European tour is planned for 1994. “EMI spent a lot on sending European managers to the US to interview Garth and experience the phenomenon at first hand. As much as possible has been done without him being in Europe.” In more general terms, she blames country’s painfully slow progress in Europe on a lack of local exposure. “The US has a broader fan base, and there are infinitely more country radio stations in the US than in Europe.”

During his days as MD of EMI’s UK’s US division, Paul Conroy, now MD of Virgin Records, was also a strong supporter of country music. Conroy, who remains a fan, blames several factors for country’s failure to ignite in Europe. “The image of the hat brimmed-country image Garth Brooks, Clint Black, Alan Jackson and so on—seems a bit old-fashioned in European society; and in Britain at least, radio never seems to give country a serious chance since the tragic death of Roger Scott, a DJ who played country because he liked it. It’s the music of the American working people, and it’s a bit unreal for a lot of British kids, especially when the artists won’t come to Europe. There are some exceptions however, like k.d. lang and Dwight Yoakam, who are both doing well here now.”

Nashville’s Failure

“Another problem there is that very few people of influence at the major labels who care about country or are interested in it. Martin Satherwaite, who runs the European Country Music Association (ECMA) office, says it is in the wilderness these days, and he needs support.” Sony’s Williams also agrees that the image of some country acts is a problem. “There are obvious cultural differences, and some of the artists are totally wrong for Europe.”

EMI’s Kelly takes up Conroy’s point. “The problem is that the ECMA’s office in Europe, because they don’t get on MTV much, but maybe with CMTV (Country Music TV) in Europe now, things will be different. European record companies used to get more credit for breaking pop or rock acts than country artists, but they don’t appreciate that country has character and depth and they still think it’s down-home good ol’ boy music. They don’t realize that Nashville is the song-writing centre of the universe.” Conroy went on to bring Randy Travis to play in London’s Royal Albert Hall, acknowledging that it might not have been possible without the generosity of an American airline, which donated transatlantic seats to several acts, and bemoaned the fact that the London CMA committee seems to currently lack that style of persuasiveness.

One recent innovation which will surely help breakthroughs is introduced by Bob Saporiti, recently promoted to VP marketing at Warner/Reprise in Nashville, who thankfully has a missionary zeal about country music. A number of acts have been introduced to Warner/Reprise, and now some of the London CMA committee seem to currently lack that style of persuasiveness.

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Talkin’ The Line

Most US country acts break out of Britain into continental Europe, where one problem might be the language barrier. Saporiti acknowledges that this may be a minor hindrance, “but we’ve seen how rock and pop can overcome language barriers.” Conroy muses that the content of certain songs may be difficult for some people, and Kelly feels that “hook lines are needed, rather than narrative songs.” She reports that Brooks has sold surprisingly well in Spain, and Fenn adds that in Holland artists like Emmylou Harris and Matraca Berg are successful, while Scandinavia seems particularly partial to Texan musicians. Adds Conroy, “Even if the labels have good product available, they sometimes don’t promote it or even release it. The best thing I’ve heard recently is a band called The Mavericks, but no-one seems to want to release the album in Europe.”

Ensign Records founder Nigel Grainger recently suggested to a weekly trade magazine that “the labels pushed their latest releases rather than their best albums” in the “Route 90” country campaign. EMI’s Kelly feels that American country artists need to be in Europe for three months to establish themselves, a commitment which she understands can be a problem.

Country music’s image in Europe during the past 40 years has been the epitome of the unhip. No one knew it was really country when Elvis and Jerry Lee shot up to the top of the charts and made some of their hits must be followed by reinvention of country/rock, pure country music was represented by the likes of the ultra-sentimental Jim Reeves, Johnny Cash largely abandoned rockabilly and aimed for the mainstream, and is now regarded in Britain as the country music legend, whose biggest hits were novelty songs like A Boy Named Sue and One Piece At A Time.

Saperiti’s Saporiti is also very aware that continuity is essential. “Country will be successful if the efforts to promote it are continuous. One-off efforts must be followed by appearances by the artists and promotion by the companies.”

RCA product manager Emma Hickey, with responsibility for country, claims that her company is making headway, and that continuity, reporting a 99% commitment from Black for live work in Europe. “We wanted a simultaneous release for his latest album, but what we all really need is to have the artists here.”

John Tobler
Music & Media looks back on 12 months of charts, records, sales achievements and radio formats. Who performed best during 1992 on the European sales and airplay charts, what format thrived, how do music and radio industry executives look back on the year and what will the future hold in terms of new technology? Crammed with statistics, trivia and personal comments, the 1992 year-end special presents all the highlights in music and radio.

1992 MUSIC & MEDIA SALES AWARDS

Veteran artists and Greatest Hits packages ruled the 1992 album charts. In the year-end singles chart, however, new talent had more chance to flourish.

1992 CHART SHARES

PolyGram tops M&M's 1992 European chart share survey, both in albums and in singles. Which artists and labels contributed to this feat and who are the runner-ups?

EUROCHART YEAR-END CHARTS

From Queen to Johnny Hallyday and from Snap to Maggie Reilly—the best-selling albums and singles of 1992 in a quick overview.

1992 YEAR-END AIRPLAY CHARTS

Who are EHR's core artists and how strict is the selection of its playlist material? Which trends surfaced on EHR and who was best-played?

THE YEAR AT A GLANCE

An easy-to-read, month-by-month overview of the main events of the year.

FUTURE TECHNOLOGY

Both DCC and MiniDisc are making a move into the European marketplace. But there is more new technology which will affect the way we listen, record and communicate—Laserdisc, CD-I, Photo CD and Scoopman. A fascinating read on the latest developments in technology.

FORMAT ANALYSIS

EHR, AC and Dance programmers in Europe analyze the year. What were the most significant music occurrences and what challenges lie ahead?

THE YEAR ACCORDING TO...

Radio and record executives reflect back on the year, sharing their accomplishments and disappointments for the music industry and radio, and their hopes for the years to come.
RHYTHM IS A DANCER

the madman's return
3rd edition cd mc lp

rhythm is a dancer
5" cd 7" 12"

new single exterminate!
5" cd 7" 12"

No. 1 in 10 european territories
No. 1 in sales 1992: No. 1
No. 1 in groups, singles: No. 1
No. 1 in european singles (mainland): No. 1
No. 1 in european albums (mainland): No. 1

DR. ALBAN

one love
the album

one love
5" cd 7" 12"
new single
coming soon

you 2 are our No. 1
For the eighth time, Music & Media presents its year-end awards, based on statistics from the European Top 100 Albums and Eurochart Hot 100 Singles.

For a large part, the 1992 album charts have been dominated by established acts and greatest hits, with new talent very much lagging behind. Apart from a massive demand for Queen back catalogue material (see story on page 11), the 1992 charts were ruled by "Best Of" compilations from artists like Lionel Richie (Back To Front), Tina Turner (Simply The Best), Abba (Gold-Greatest Hits), Tears For Fears (Tears Roll Down) and Neil Diamond (Greatest Hits). Other artists whose compilations have sold well include Madness, Salt-N-Pepa, Simple Minds, Simon & Garfunkel, Belinda Carlisle and Foreigner.

And with veteran artists like Genesis, Michael Jackson, Simply Red, U2, Elton John, Bruce Springsteen and Def Leppard ruling the upper half of the year-end album charts, where does it leave new talent? At number 20 to be precise.

The first new act to show up in the year-end rankings (see page 17) is UK act Right Said Fred (RSF), signed to independent label Tug. Distributed by a network of European Indies including Intercord, Dureco and Sonet, Tug preferred going the indie route instead of opting for major record company clout. The trio's 1991 debut single, the comic I'm Too Sexy, sold 2.5 million copies worldwide last year and topped the US chart for three weeks. The single was followed by two other chartmakers, Don't Talk Just Kiss (featuring Jocelyn Brown) and the acoustic Deeply Dippy. Based on the success of these songs—who said the single was a dying format?—the Up album went on to sell consistently well in most European territories, peaking at number 9 in the European Top 100 Albums chart in May, the right position for a debut album this year. In the UK, the album pre-shipped some 650,000 copies, quite impressive for an act which had been turned down by most major record companies and whose success with their debut single was labelled as the UK's next one-hit wonder.

In general, it has been a hard struggle for new talent and only nine out of the 100 positions are debut albums, of which seven made pan-European impact. Apart from RSF, these include Dutch duo Ten Sharp (Under The Waterline, which was a debut album for the pan-European market only, not in its home territory), Curtis Stigers, Pearl Jam, Army Of Lovers, Jon Secada and Ugly Kid Joe.

Obviously, new talent has a far better chance of surfacing on the singles chart—the year-end ranking features 28 of them (although some artists are included with two songs). The biggest debut single of 1992 was by Ten Sharp, whose You was a classic case of long-term and tenacious pan-European marketing, resulting in top 10 positions in virtually every territory (including the UK). Other debut singles breaking through in 1992 include Double You's cover of K.C. & The Sunshine Band's Please Don't Go, U96's techno hit Das Boot, Shanice's I Love Your Smile and Undercover's version of the Gerry Rafferty classic, Baker Street.

THE WINNERS:

Top 3 Female Artists (Albums)
1. Annie Lennox (RCA)
2. Tina Turner (Capitol)
3. Enya (WEA)

Top 3 Female Artists (Singles)
1. Madonna (Maverick)
2. Shanice (Motown)
3. Annie Lennox (RCA)

Top 3 Male Artists (Albums)
1. Michael Jackson (Epic)
2. Lionel Richie (Motown)
3. Elton John (Rocket)

Top 3 Male Artists (Singles)
1. Dr. Alban (WEA)
2. Michael Jackson (Epic)
3. George Michael (Epic)

Album Sales Top 3 1992
1. Queen/Greatest Hits (Parlophone)
2. Genesis/We Can't Dance (Virgin)
3. Michael Jackson/Dangerous (Epic)

Singles Sales Top 3 1992
1. Snap/Rhythm Is A Dancer (Logic/Ariola)
2. G. Michael/E. John/Don't Let The Sun (Epic)
3. Dr. Alban/It's My Life (SweMix)

Top 3 Debut Albums
1. Right Said Fred/Lp (Tug)
2. J.P. Audin & D. Modena/Ocarina (Delphine)
3. Curtis Stigers/Curtis Stigers (Arista)

Top 3 Debut Singles
1. Double You/Please Don't Go (DWA)
2. U96/Das Boot (Polydor)
3. Kris Kross/Jump (Ruffhouse/Columbia)

Top 3 Groups (Albums)
1. Queen (Parlophone)
2. Genesis (Virgin)
3. Simply Red (East West)

Top 3 Groups (Singles)
1. Snap (Logic/Ariola)
2. Mr. Big (Atlantic)
3. Erasure (Mute)

Top 3 (Mainland) European Albums
1. Snap/The Madman's Return (Logic/Ariola)
2. Roxette/Tourism (EMI)
3. Westernhagen/JaJa (WEA)

Top 3 (Mainland) European Singles
1. Snap/Rhythm Is A Dancer (Logic/Ariola)
2. Dr. Alban/It's My Life (SweMix)
3. Ten Sharp/You (Columbia)

Local-Language Bestsellers (Albums)
Westernhagen/JaJa (WEA)
Luca Carboni/Carboni (RCA)
Die Prinzen/Das Leben Ist Grausam (Hansa)
Patrick Bruel/Si Ce Soir (RCA)
Mecano/Aidalai (Ariola)

All the year-end award winners above are based on statistics from the Eurochart Hot 100 Singles and the European Top 100 Albums from November 27, 1991 to November 19, 1992. Each week, records accumulate a certain number of points, based on position and territory. These have been added over a 12-month period and the final ranking is determined by the total amount of accumulated points.
PolyGram Heads Euro Chart Shares

PolyGram, powered by consistent sales from a wide variety of artists and labels, topped both Music & Media's European Top 100 Albums chart and the Eurochart Hot 100 Singles for 1992 while Sony's Epic and Columbia imprints picked up honours for the best-performing singles labels of the year.

PolyGram scored a 20.2% share of the albums chart—up from second place last year while slipping 2.5 share points—despite not having an album label rank among the top 10 in chart share performance during the year. In the singles category, the Dutch multinational held the number one spot for the second consecutive year since M&M started keeping statistics, grabbing a 22.5% share, down from 23.4% last year.

Album Charts

Key to PolyGram's success this year was sales from established musical mainstays and top-grossing newcomers. The company oversaw the continued breakthroughs of Metallica (Vertigo) and Shakespears Sister (London) on both the singles and albums fronts. It also had Ugly Kid Joe, Billy Ray Cyrus (both on Mercury) and U 96 (Polydor) hit the singles charts with their debuts. Another artist debuting very strongly in the European singles market and spearheading the Motown label's return was Shanice. Apart from Lionel Richie's album Back To Front, the label included, among others, Queen (Parlophone), Tina Turner, Phil Collins, George Michael, and ABBA's Mama Mia.

In album shares, records from artists such as Bryan Adams (A&M), Faith No More (Slash) and INXS (Mercury) contributed greatly to the number one ranking. More strength was provided by, among others, Def Leppard (Vertigo), abbA's (Polydor) hit the singles charts with their debuts. Another artist debuting very strongly in the European singles market and spearheading the Motown label's return was Shanice. Apart from Lionel Richie's album Back To Front, the label included, among others, Queen (Parlophone), Tina Turner, Phil Collins, George Michael, and ABBA's Mama Mia.

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Singles Charts

On the singles chart front, PolyGram's lead was also augmented by the A&M label, which had 10 different artists in the singles chart this year, including such acts as Extreme (five titles), Bryan Adams (five titles) and Del Amitri (three titles). Also in the charts were Del Leppard, Salt N' Pepa (ffrr), U2 and Bob Marley, Bon Jovi (Jambco), Shakespears Sister, Shanice, Luther Vandross and Janet Jackson (Perspective), Francois Feldman (Phonogram), Wet Wet Wet (Precious), Elton John and Metallica.

Rising to second place in the singles category was BMG with a 19.0% share, up from third place last year (15.9%). The company enjoyed huge single success with both Snap and Dr. Alban, respectively the number 1 and number 2 singles in M&M's year-end chart. Also contributing were Londonbeat (Anxious), Vaya Con Dios, Curtis Stigers, Felix (deConstruction), Nirvana, Guns N' Roses, U2, Bobby Brown (MCA, excluding Germany and UK) and Annie Lennox.

Rounding out the top three singles companies was Sony Music, with a 16.1% share, jumping from a fifth ranking (11.2%) last year. The Epic label had 17 different artists in the singles chart this year, not counting the George Michael/Elton John collaboration Leave Me With A Smile. Together they were good for 26 different titles. A partial listing of artists includes Michael Jackson, Cyndi Lauper, The Temptations, Erma Franklin, Sade and Shabba Ranks. However, it is the company's 'other' label, Columbia, with 34 different artists and 50 different titles, which contributed greatly to Sony's ranking. The list comprises international recording artists of the world over as well as a crowd of European talents. Songs from Ten Sharp, Bruce Springsteen,纾, Mariah Carey, Sophi B. Hawkins, The Pasadenas, Francis Cabrel, Die Fantastischen Vier, Fredrick, Maxwell & Jones, Guns N' Roses, European song Contest winner Linda Martin and Manic Street Preachers were among the highest charting this year for the company.

Label Shares

In the album label share category, releases from a bulk of Columbia's artists helped the imprint earn the number one spot as best-performing label with a 7.9% chart share for 1992. Second place went to Virgin with a 7.3% share. The label had 19 different artists and 21 albums in the charts.

Ranking third was Parlophone (7.2%). The top five albums for this label include four by Queen and one by Brian May.

Label honours for the top two spots in the singles label chart shares category went to Epic and Columbia with 7.8% and 7.0%, respectively. Polydor grabbed third owing its success to a number of artists, including European mainland acts U 96, Connie Francis, MC Solaar and Mylene Farmer and further strengthened by the Freddie Mercury/Montserrat Caballe team-up. American songstress Vanessa Williams and a number of others.

Mark Spowel

LEADING ALBUMS LABELS

<table>
<thead>
<tr>
<th>Label</th>
<th>Share</th>
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<tbody>
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<td>Virgin</td>
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<td>Epic</td>
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<td>Warner Bros</td>
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<tr>
<td>East West</td>
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</tr>
<tr>
<td>WEA</td>
<td>3.0</td>
</tr>
<tr>
<td>RCA</td>
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LEADING SINGLES LABELS

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1992 YEAR-END SALES CHARTS

**EUROCHART HOT 100 SINGLES**

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<thead>
<tr>
<th>Position</th>
<th>Artist / Album</th>
<th>Label / Company</th>
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<tr>
<td>1</td>
<td>Queen - Greatest Hits II</td>
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<td>Elton John - The One</td>
<td>Rocket (Big Pig)</td>
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<td>3</td>
<td>Madonna - Like A Virgin</td>
<td>Sire (Warner Chappell)</td>
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<tr>
<td>4</td>
<td>U2 - Achtung Baby</td>
<td>Island</td>
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<td>5</td>
<td>Guns N' Roses - Use Your Illusions</td>
<td>Geffen (Warner Chappell)</td>
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<td>6</td>
<td>George Michael - Freedom! '90</td>
<td>Epic (Warner Chappell)</td>
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<tr>
<td>7</td>
<td>Tina Turner - What's Love Got To Do With It</td>
<td>Capitol</td>
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<tr>
<td>8</td>
<td>The Cure - Wish</td>
<td>Fiction</td>
</tr>
<tr>
<td>9</td>
<td>Peter Gabriel - Us</td>
<td>Virgin</td>
</tr>
<tr>
<td>10</td>
<td>U2 - Sunday Bloody Sunday</td>
<td>Island</td>
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**EUROCHART TOP 100 ALBUMS**

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<tr>
<th>Position</th>
<th>Artist / Album</th>
<th>Label / Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Queen - Queen</td>
<td>Parlophone</td>
</tr>
<tr>
<td>2</td>
<td>U2 - Achtung Baby</td>
<td>Island</td>
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<tr>
<td>3</td>
<td>Guns N' Roses - Use Your Illusions</td>
<td>Geffen (Warner Chappell)</td>
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<tr>
<td>4</td>
<td>Michael Jackson - Dangerous</td>
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<tr>
<td>5</td>
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<td>Sire (Warner Chappell)</td>
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<tr>
<td>6</td>
<td>Queen - Greatest Hits</td>
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<tr>
<td>7</td>
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<td>8</td>
<td>Guns N' Roses - Use Your Illusions</td>
<td>Geffen (Warner Chappell)</td>
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<tr>
<td>9</td>
<td>George Michael - Faith</td>
<td>Epic (Warner Chappell)</td>
</tr>
<tr>
<td>10</td>
<td>Tina Turner - What's Love Got To Do With It</td>
<td>Capitol</td>
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</tbody>
</table>

**1992 YEAR-END SALES CHARTS**

- **EUROCHART HOT 100 SINGLES**
- **EUROCHART TOP 100 ALBUMS**

The chart lists the top-selling albums and singles for the year 1992, featuring artists and bands such as Queen, U2, Guns N' Roses, Michael Jackson, and Madonna. The chart reflects the popularity and commercial success of various artists across Europe.
Since the launch of the European Hit Radio (EHR) chart in December 1990, Music & Media's roster of reporting stations has dramatically increased. The number 1 on EHR two years ago, Whitney Houston's I'm Your Baby Tonight, collected 37 stations—more or less the number of reports needed nowadays to enter the chart. On average, a number 1 has to accumulate 90 stations, illustrating the fast growth of M&M's database over the last two years.

EHR is increasingly finding its own programming identity, reflected in a more strict selection of playlist material. Because of this development, there is more room for competing formats (ACE, Dance, Album Rock) to grab their particular niche. In general, the interaction between radio formats is decreasing and the music radio landscape is slowly becoming one of diversity.

Although by its very nature, EHR is not in search of left-of-center musical styles, it has proved to be flexible enough to pick up diversity. The landscape of formats is decreasing and the music radio airwaves is finding more room for the selection of playlist material. Because of this development, there is more room for the highest number of total reporting stations during one week (109) as well as the biggest amount of "A" rotation reports (91). In addition, "Playground" was also 1992's longest number 1 runner of the year (41).

The chart records continue: judging from the number of additions collected following its release (41 in total), Erotica has been the most eagerly-awaited single ever on EHR; Erotica also booked 1992's highest chart entry (8). Combining these two singles makes Madonna the artist who has spent the longest number of total weeks at number one during 1992 (12).

Second in this category is Michael Jackson who spent 10 weeks at the top slot with Black Or White and Remember The Time.

Lionel Richie also hit twice: Do It To Me, his comeback single, and My Destiny make him third in the top-charting artist category with a score of 6 weeks. Both of Richie's songs end up in the year-end top 10.

It is striking to see the Motown label represented three times in the top 10. Apart from the success booked with Richie, it scored with newcomer Shaniço's I Love Your Smile. Chalking up 26 weeks, 23 of which in 1992, it makes her the longest chart runner of the year.

Another chart record was made by Genesis, who enjoy no less than three hits singles on the EHR year-end: Jesus He Knows Me, I Can't Dance and Hold On My Heart.

Yet another established artist who had major chart success on EHR was Annie Lennox. The success of her solo debut single, Why (number 12 year-end and occupying the number 1 position for four consecutive weeks) makes her the most successful female European artist of the year.

**1992 YEAR-END AIRPLAY CHARTS**

**EUROPEAN HIT RADIO**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Cover</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE MICHAEL/Toolunky</td>
<td>Epic</td>
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<td>2</td>
<td>MADONNA/This Used To Be My Playground</td>
<td>Sire</td>
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<tr>
<td>3</td>
<td>JOHN SECADA/Just Another Day</td>
<td>SBK</td>
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<td>4</td>
<td>ELTON JOHN/The One</td>
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<td>LIONEL RICHIE/Do It To Me</td>
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<td>9</td>
<td>SHANICE/I Love Your Smile</td>
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<td>GENESIS/Jesus He Knows Me</td>
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<td>11</td>
<td>SNAP/Rhythm Is A Dancer</td>
<td>Logic</td>
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<td>12</td>
<td>ANNE LENNOX/Why</td>
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<td>13</td>
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<td>MARIAH CAREY/I'll Be There</td>
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<td>CHRISTIANS/What's In A Word</td>
<td>Island</td>
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<td>MICHAEL JACKSON/Remember The Time</td>
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<td>BRUCE SPRINGSTEEN/Human Touch</td>
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<td>MR BIG/To Be With You</td>
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<td>21</td>
<td>PETER GABRIEL/Digging In The Dirt</td>
<td>Virgin</td>
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<td>22</td>
<td>BRIAN MAY/Too Much Love Will Kill You</td>
<td>Parlophone</td>
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<td>23</td>
<td>BOBBY BROWN/Humpin' Around</td>
<td>MCA</td>
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<td>24</td>
<td>U2/Even Better Than The Real Thing</td>
<td>Island</td>
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<td>25</td>
<td>CURÉ/Friday I'm In Love</td>
<td>Fiction</td>
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<td>26</td>
<td>GENESIS/Can't Dance</td>
<td>Virgin</td>
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<td>27</td>
<td>SOPHIE B. HAWKINS/Damn I Wish I Was Your Lover</td>
<td>Columbia</td>
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<td>28</td>
<td>BOB MARLEY &amp; THE WAILERS/Iron Lion Zion</td>
<td>Tuff Gong</td>
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<td>29</td>
<td>TEN SHARP/You</td>
<td>Columbia</td>
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<td>30</td>
<td>GEORGE MICHAEL &amp; ELTON JOHN/Don't Let The Sun Go Down On Me</td>
<td>Epic</td>
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<td>31</td>
<td>LUTHER VANDROSS &amp; JANET JACKSON/The Best Things In Life Are Free</td>
<td>A&amp;M</td>
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<td>32</td>
<td>PATTY SMYTH &amp; DON HENLEY/Sometimes Love Just Ain't Enough</td>
<td>MCA</td>
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<td>33</td>
<td>BOYZ II MEN/End Of The Road</td>
<td>Motown</td>
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<td>34</td>
<td>CURIOUSITY/Hang On In There Baby</td>
<td>RCA</td>
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<td>35</td>
<td>BILLY RAY CYRUS/Achy Breaky Heart</td>
<td>Mercury</td>
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<td>36</td>
<td>R. E. M. /Drive</td>
<td>Warner Brothers</td>
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<tr>
<td>37</td>
<td>STING/It's Probably Me</td>
<td>A&amp;M</td>
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<tr>
<td>38</td>
<td>SIMPLY RED/Stars</td>
<td>East West</td>
</tr>
<tr>
<td>39</td>
<td>MADONNA/Erotica</td>
<td>Maverick</td>
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<tr>
<td>40</td>
<td>GENESIS/Hold On My Heart</td>
<td>Virgin</td>
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GEORGE MICHAEL, artist with the best-played single on EHR this year

Major chart feats for Madonna in 1992
1992 YEAR-END AIRPLAY CHARTS

Music & Media 1992 Year-End Special

REGINALD EH

1. NORTHWEST

1. STING/It's Probably Me

2. MARIAH CAREY/Bo The Way

3. LIONEL RICHIE/My Destiny

4. MIKAELI JACOBS/For The Record

5. MADONNA/This Used To Be My Playground

6. POW WOW/Le Chat

7. GEORGE MICHAEL-Toofunk

8. INNOCENT/Don't You Worry 'Bout A Thing

9. VANESSA PARADISI/Be My Baby

10. GENESIS/Jesus He Knows Me

2. SOUTH

1. GEORGE MICHAEL/Toofunk

2. ROXETTE/How Do You Do

3. VENGIE MCKONE/Sing

4. PETER GABRIEL/Digging In The Dirt

5. GENESIS/Jesus He Knows Me

6. ELTON JOHN/The One

7. BRIAN MAY/Too Much Love Will Kill You

8. BOBBY BROWN/Humpin Around

9. PRINCE/Nothing

10. MADONNA/Erotica

3. WEST

1. GEORGE MICHAEL/Toofunk

2. ELTON JOHN/The One

3. LAURENT VOULZY/Paradoxal System

4. GENESIS/In My Mind

5. MADONNA/This Used To Be My Playground

6. POW WOW/On The Day

7. LIONEL RICHIE/Another Way

8. ERIC CLAPTON/Layla

9. ELTON JOHN/The One

10. LIONEL RICHIE/Do It To Me

4. NORTHER

1. ROXETTE/How Do You Do

2. MADONNA/This Used To Be My Playground

3. GENESIS/Jesus He Knows Me

4. GEORGE MICHAEL/Toofunk

5. JON SECADA/Just Another Day

6. BRIAN MAY/Too Much Love Will Kill You

7. GENESIS/In My Mind

8. ELTON JOHN/The One

9. ROXETTE/How Do You Do

10. GENESIS/In My Mind

5. EAST CENTRAL

1. MADONNA/This Used To Be My Playground

2. ELTON JOHN/The One

3. MARIAN CAREY/We Belong

4. BRIAN MAY/Too Much Love Will Kill You

5. ROXETTE/How Do You Do

6. GENESIS/In My Mind

7. GENESIS/In My Mind

8. GENESIS/In My Mind

9. MADONNA/This Used To Be My Playground

10. GENESIS/In My Mind

6. SOUTH

1. BRUCE SPRINGSTEEN/4 Channels (And Nothin' On)

2. GENESIS/Jesus He Knows Me

3. MADONNA/This Used To Be My Playground

4. EXTREME/Rein In Peace

5. MEANIES/Light The Fire

6. BRIAN MAY/Too Much Love Will Kill You

7. BRIAN MAY/Too Much Love Will Kill You

8. GENESIS/In My Mind

9. MADONNA/This Used To Be My Playground

10. BECKIE BELU/Sleeping Tonight

7. SOUTHWEST

1. BRUCE SPRINGSTEEN/4 Channels (And Nothin' On)

2. BRUCE SPRINGSTEEN/4 Channels (And Nothin' On)

3. GENESIS/Jesus He Knows Me

4. MADONNA/This Used To Be My Playground

5. EXTREME/Rein In Peace

6. MEANIES/Light The Fire

7. MEANIES/Light The Fire

8. BECKIE BELU/Sleeping Tonight

9. BECKIE BELU/Sleeping Tonight

10. BECKIE BELU/Sleeping Tonight

8. EAST CENTRAL

1. MADONNA/This Used To Be My Playground

2. ELTON JOHN/The One

3. MARIAN CAREY/We Belong

4. BRIAN MAY/Too Much Love Will Kill You

5. ROXETTE/How Do You Do

6. GENESIS/In My Mind

7. GENESIS/In My Mind

8. GENESIS/In My Mind

9. MADONNA/This Used To Be My Playground

10. GENESIS/In My Mind

9. SOUTHEAST

1. MADONNA/This Used To Be My Playground

2. ELTON JOHN/The One

3. MARIAN CAREY/We Belong

4. BRIAN MAY/Too Much Love Will Kill You

5. ROXETTE/How Do You Do

6. GENESIS/In My Mind

7. GENESIS/In My Mind

8. GENESIS/In My Mind

9. MADONNA/This Used To Be My Playground

10. GENESIS/In My Mind

10. EAST (r): Eastern areas (no chart compiled yet)

11. SOUTHEAST (s): Balkan areas (no chart compiled yet)

12. EAST (r): Eastern areas (no chart compiled yet)

13. SOUTHEAST (s): Balkan areas (no chart compiled yet)

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55. SOUTHEAST (s): Balkan areas (no chart compiled yet)

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65. SOUTHEAST (s): Balkan areas (no chart compiled yet)

66. EAST (r): Eastern areas (no chart compiled yet)

67. SOUTHEAST (s): Balkan areas (no chart compiled yet)

68. EAST (r): Eastern areas (no chart compiled yet)

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95. SOUTHEAST (s): Balkan areas (no chart compiled yet)

96. EAST (r): Eastern areas (no chart compiled yet)

97. SOUTHEAST (s): Balkan areas (no chart compiled yet)

98. EAST (r): Eastern areas (no chart compiled yet)

99. SOUTHEAST (s): Balkan areas (no chart compiled yet)

100. EAST (r): Eastern areas (no chart compiled yet)
ADULT CONTEMPORARY EUROPE

1. LIONEL RICHIE/My Destiny (Motown)
2. JIMMY NAIL/Ain't No Doubt (East West)
3. MADONNA/This Used To Be My Playground (Sire)
4. ELTON JOHN/Runaway Train (Rocket)
5. BILLY RAY CYRUS/ Achy Breaky Heart (Mercury)
6. LINDSEY BUCKINGHAM/Countdown (Mercury)
7. SAE/No Ordinary Love (Epic)
8. GLENN FREY/I've Got Mine (MCA)
9. VANESSA PARADIS/Be My Baby (Polydor)
10. ANNE LENNOX/Walking On Broken Glass (RCA)
11. ROXETTE/How Do You Do (EMI)
12. STING/It's Probably Me (A&M)
13. P. SMITH & D. HENLEY/Sometimes Love Just Ain't Enough (MCA)
14. SOPHIE B. HAWKINS/Damn I Wish I Was Your Lover (Columbia)
15. ELTON JOHN/The One (Rocket)
16. PREFAB SPROUT/The Sound Of Crying (Kitchenware)
17. RINGO STARR/Weight Of The World/ (Private Music)
18. JON SECADA/Just Another Day (Virgin)
19. CHRISTIANS/What's In A Word (Island)
20. VAYA CON DIOS/Heading For A Fall (Ariola)
21. INNER CIRCLE/Sweet (Alalalalalalong) (Metronome)
22. PETER GABRIEL/Digging In The Dirt (Virgin)
23. LIONEL RICHIE/Do It To Me (Motown)
24. CYNDI LAUPER/The World Is Stone (Virgin)
25. PETER CETERA/Restless Heart (Warner Brothers)

EUROPEAN DANCE RADIO

1. SNAP/Rhythm Is A Dancer (Logic)
2. SHANICE/Love Your Smile (Motown)
3. BOBBY BROWN/Humpin' Around (MCA)
4. L. VANDROSS & J. JACKSON/The Best Thing In Life Are Free (A&M)
5. SOUL II SOUL/Joy (Ten)
6. FELIX/Don't You Want Me (Perfecto)
7. MICHAEL JACKSON/Remember The Time (Epic)
8. GEORGE MICHAEL/Too Funky (Epic)
9. JON SECADA/Just Another Day (SBK)
10. ROZALLA/Are You Ready (Pulse 8)
11. SHANNA/Bebeezee Goode (One Little Indian)
12. MADONNA/Erotica (Maverick)
13. PASADENAS/I'm Doing Fine Now (Columbia)
14. BOYZ II MEN/End Of The Road (Motown)
15. UNDERCOVER/Baker Street (PWL International)
16. RIGHT SAID FRED/Don't Talk Just Kiss (Tug)
17. PRINCE/My Name Is Prince (Paisley Park)
18. CE CE PENISTON/We Got A Love Thang (A&M)
19. CHIC/Chic Mystique (Warner Brothers)
20. DNA FEAT. SHARON REDD/Can You Handle It (EMI)
21. DR. ALBAN/It's My Life (SweMix)
22. KRIS KROSS/Jump (Ruffhouse)
23. JOE PUBLIC/Live And Learn (Epic)
24. SWING OUT SISTER/Am I The Same Girl (Fontana)
25. WAS (NOT WAS)/Shake Your Head (Fontana)

The return of Bobby Brown on dance radio

As of next year, Music & Media will be running a special page on dance, called Groove Mix.

The ACE (Adult Contemporary Europe) format is quickly becoming one of the more popular niche programming outputs in Europe. Although ACE does not yet yield the same number of programming variations as in the US, it is less rigid in the choice of music it plays.

Whereas in the US, AC concentrates almost exclusively on the soft and ballad-type of songs, ACE allows for a wider scope of music as the year-end chart shows. However, with the battle for audience demographics heating up, ACE's eclecticism will be soon be a thing of the past.

ACE is the combined picture of AC, Hot AC (AC EHR) and the kind of mainstream programming offered by the more adult-oriented, but often less strictly formatted channels of the public broadcasters.

The following artists have dominated most of the programming of ACE during the second-half of 1992, and are indicative of the style of music encompassed by the format:

- Lionel Richie who enjoyed two singles on the format, the year-end number 1, My Destiny and his comeback single Do It To Me (number 23).
- Elton John was another favourite on ACE with Runway Train (4) and The One (15).
- The most successful female artist on ACE was Madonna, whose soft ballad This Used To Be My Playground was tailor-made for the format.
- Sade occupied the number 1 slot the longest (five consecutive weeks) with No Ordinary Love, her comeback single for Epic, and also the chart's highest new entry ever (4).
- New artist Billy Ray Cyrus' Achy Breaky Heart was a typical hot record for ACE this year, ending number 5 (on EHR the song ended at 35).
- ACE's openness to new talent is also demonstrated by the success of Sophie B. Hawkins with Damn I Wish I Was Your Lover (14).

The return of Bobby Brown on dance radio

How trendsetting is dance radio in Europe? The last few years, dance music has diversified into many different sub-styles—techno, garage, hip-house, hardcore, rave—most of which do not yet form an integral part of the programming output of dance shows/stations. Dance radio appears to be very mainstream and Top 4o-oriented as the year-end chart on this page demonstrates.

Currently, dance radio is very much the top 40-end of dance. Snap, Shanice, Kris Kross, Joe Public and Bobby Brown, as well as obvious EHR candidates such as Michael Jackson, George Michael and Madonna.

Why are there so little 24-hour dance formats?

In most European markets, private station owners have opted for an EHR/AC format—advertising money is easier to get as the agencies are more used to the particular demographics of the 12-34 year-olds. Also, the promotional strategies from the record labels are fully tuned into the needs of the hit/adult-oriented programmers. But it is not just economical reasons that makes station owners wary of the dance format. Also, programmers themselves believe a lot of dance music to be radio-unfriendly.

Nevertheless, dance is playing an increasingly important role in the programming of European radio and the number of records specific to the EDR Top 25 chart are on the rise. Also, more and more broadcasters—in particular the state-owned—have (evening) shows scheduled where trendsetting club DJs get the opportunity to play the more underground slant of dance.

As of next year, Music & Media will be running a special page on dance, called Groove Mix.
1992: THE YEAR AT A GLANCE

JANUARY

Dutch broadcasters AVRO, KRO and NCRV join to form Station 3 ** Baltic republics begin considering plans for Radio and TV privatization ** Commercial radio system proposed in Sweden ** Belgian pubcaster BRTN plans a fifth radio net ** Italian radio research institute Audiradio under fire after demoted radio ratings leader Rete 105 ** Unique Broadcasting Co. and MTV carry off the majority of honours ** Awards company Televerket Radio ** MTV four Europe returns to Norway ** Sony air waves again after being cut off for Sweden's Radio Nova returns to the airwaves after being cut off for a bomb attack.

FEBRUARY

NRJ files a libel suit against Europe 2 and Fun, following its outing from the national FM group SRN ** Carlton Communications buys London-based music distributor Pickwick Group ** EMI UK opens joint venture with Dome Records ** French record industry body SNEP ceases collaboration with chart operator, Europe's 2's subsidiary Top 40 ** IFPI reports a jump in record piracy of 61% in 1990 ** Injunction is issued against acts Fortuna (SC Records/Red Bullet) and Apothéose (Indice) for unauthorized use of sections of Carl Orff's chorus Carmina Burana ** Sony UK creates fifth division, becoming the first UK major to separate licensed repertoire sources from current publishing and recording activities ** Radio Italia Solo Musica Italiana is the target of a bomb attack ** EMI for £510 million ** FNAC Music in France celebrates its first anniversary ** Dutch station Veronica abandons fight to broadcast commercially ** Spanish broadcasting association AERP bars Onda Cero from the organization on the grounds that funding disqualifies it for entry as a private broadcaster ** French FM AC network Europe 2 buys a 38% stake in Spanish EHR net Cadena Top FM ** Stümpert sets up radio consultancy ** UK Radio Authority announces plans for regional specialist format licences ** French AC FM net RFM starts broadcasting in Belgium ** Belcar lowers audio/video VAT from 33% to 19.5% ** Freddie Mercury Tribute Concert ** Finland and Sweden agree to subscription fees for EU-wide reach ** Richard Denekamp appointed Sony Europe regional VP ** German indies lobby IFPI to change singles chart system ** Horizontal programming introduced in Holland ** SNPE strikes up new chart deal with Europe 1 subsidiary Top No.1 ** Gaylord Entertainment Company sets up to merge local and national outlets to prepare for commercial radio ** Capital Radio MD Richard Eyre heads plans for UK INR4 network ** EMI France absorbs Virgin publishing arm.

MARCH

UK Radio Authority grants the INR2 franchise to Independent Music Radio, a joint venture between Virgin broadcasting and TV-AM ** Norway operators suspend broadcasts of MTV Europe, following disagreements over signal scrambling and fees ** PolyGram announces closure of its vinyl pressing plant ** Germany's Hermann Stenbeck sets up radio consultancy ** UK Radio Authority announces plans for regional specialist format licences ** French AC FM net RFM starts broadcasting in Belgium ** Belcar lowers audio/video VAT from 33% to 19.5% ** Freddie Mercury Tribute Concert ** Finland and Sweden agree to subscription fees for EU-wide reach ** Richard Denekamp appointed Sony Europe regional VP ** German indies lobby IFPI to change singles chart system.

APRIL

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MAY

Sweden's Radio Nova returns to the airwaves again after being cut off for four days by telecommunications company Televerket Radio ** MTV Europe returns to Norway as new station ** Sony Awards held, with BBC Radio carrying off the majority of honours ** BMG France buys Vogue ** Radio NRW in Germany goes satellite ** PolyGram launches 2-track CD in France ** Danish station The Voice is taken off the air for breaking anti-networking laws ** Europe 1 Communications buys 13.4% of UK radio group Allied Radio ** The Echo Awards were held in Germany ** AC FM net Europe 2 puts forward plans to launch a 10-station network in Belgium ** Top No.1 debuts new POS chart system in France ** Virgin compiles album for AIDS ** English station GWR acquires 40% of Spire FM ** Italia Solo Musica Italiana launches local talent label ** NAB Radio Montreux Conference in Montreux ** UK Rhythm King releases singles-led labels ** FNAC Music acquires indie New Rose ** Manchester hosts first music convention ** Belgian IFPI names Guy Brulez as new president ** Spanish EHR net SER buys back government's 25% stake ** New Music Seminar held in New York.

JUNE

Unique Broadcasting Co. and MTV Europe launch the MTV Affiliate Radio Network ** Radio Contact starts Club FM Flemish service ** MTV Europe starts UK chart show hosted by Franz Van Auerreps leaves BMW to become MD of Red Rooster Records ** Radio MTV Europe celebrates its 5th anniversary.

JULY

EMI Music buys 60% of Hungarian Quint ** Loredana Rancati leaves Italian EHR station RTL 102.5 after only a few months as MD ** Sony Germany splits marketing operations into five independent departments ** Norwegian Radio Tango takes over slots from bankrupt Radio Limelight ** EMI Belgium lines up publishers for Capitol's 50th anniversary celebrations ** Danish newspaper BT severs ties with IFPI ** BBC Radio announces plans to launch 24-hour news net in 1993 ** Survey shows French-bred private commercial stations conquer Russia ** Spanish net COPE announces first operating losses ** Russia prepares new media bill ** MTV Europe and Unique Broadcasting sign up first stations under MTV Affiliate Radio Network ** German, French record sales drop 11% in first six months.

AUGUST

Bavarian locals demand share of Antenne Bayern ** Belgium record sales drop 13% compared to same period in 1991 ** Fabrice Natali signs on as president of BMG's Spanish operation ** Manual Ferrand retires as director general from Spanish station Antena 3 ** Sony Germany starts Dragmet label for local talent ** Antena 3 takes over as top Spanish station ** NRJ MD Nathalie Briant dies in plane crash ** Sony UK announces new MD ** Dino Germany files for bankruptcy ** Classic FM launches in the UK ** PolyGram France merges Island into Barclay ** Radio Dimensione Suono PD Bruno Ployer resigns ** Stefano Senardi becomes president of PolyGram Italy ** German station StarSat is reported as having financial troubles ** EMI Norway announces restructuring ** Emmanuel de Bureteli named as new president of France's Virgin.

SEPTEMBER

Horizontal programming introduced in Holland ** SNPE strikes up new chart deal with Europe 1 subsidiary Top No.1 ** Gaylord Entertainment Company sets up to merge local and national outlets to prepare for commercial radio ** Capital Radio MD Richard Eyre heads plans for UK INR4 network ** EMI France absorbs Virgin publishing arm.

OCTOBER

Radio RML/Kroatow HOM Pick Metz provides coverage of the Freddie Mercury concert.

NOVEMBER

SONET Scandivavia and industry veteran Dag Haegqvist resigns ** RTL in Germany debuts gold format ** Labels in Europe join to fight fascism ** French local stations form economic interest group ** UK's Crown Communication shares suspended ** GRP celebrates 10th birthday ** M&M publisher Theo Roos joins PolyGram Holland as president/CEO and VP artist development for PolyGram Continental Europe ** Green Paper calls for radical changes at UK's BBC Radio ** PolyGram launches 2-track CD singles in Europe ** German BPW plans to launch separate dance, classical and jazz singles sales charts ** Manchester-based Factory Records goes bankrupt.

DECEMBER

Virgin Records UK takes on Charlie Diamond to succeed Jon Webster as international MD ** Swedish pubcaster Rikssradio plans to merge local and national outlets to ready for commercial radio ** Capital Radio MD Richard Eyre heads plans for UK INR4 network ** EMI France absorbs Virgin publishing arm.

MUSIC & MEDIA DECEMBER 19 1992

21
perfect partners

dcc + cd

dcc:
compact disc sound quality
plays your old cassettes
records digitally

hundreds of titles available now
perfect partners

dcc hi-fi system

dcc + cd

PolyGram

all available in '93
The year 1992 has certainly been an interesting year for audio. It's rare that you see a new sound carrier emerge: after all we're now living with only three—vinyl, cassette and CD. But this year, two more have emerged, namely DCC and MiniDisc.

As vinyl and cassette happily lived together for the best part of 30 years, both DCC and MiniDisc aim to provide a replacement for cassette tape to live alongside the other newcomer, namely compact disc. Neither is intended as a replacement for the five-inch silver disc, but both are going after the same market, namely a portable device that the user can employ to make his or her own recordings. With sales of pre-recorded cassettes beginning to slow down, there is no doubt that the consumer now sees tape as an old-fashioned media and wants a digital replacement. When you consider that in 1990 some 970 million pre-recorded tapes were sold, along with a staggering 1.6 billion blank tapes, the importance of the home recording market becomes self-evident, particularly as over 70% of the world's population currently listens to its music on tape.

DCC Replaces MC

On the next couple of pages we examine the two new contenders and look at how they will effect the market place. Although its launch has been plagued by difficulties, Philips' replacement for the humble compact cassette, the DCC, has now made it into the shops. The basic concept behind DCC is very simple; rather than hitting people with a brand new carrier, Philips has decided to take an evolutionary approach and improve the cassette, a format which everyone knows and feels at home with. With the advent of CD there can be no doubt that the average consumer has come to associate the word digital with high sound quality and ease of use, so obviously cassette's replacement had to be digital.

The starting point for DCC was how to engineer a system which looked like, and indeed behaved like, a conventional cassette, but one which could store digital information like a compact disc. The core of the problem is that a CD contains a lot of data—around 650MB of data—so computer terminology—and a cassette can only hold around a quarter of that amount.

One way of getting around the problem is to play around with either the speed of the tape or to use a different formulation for the magnetic coating on the tape itself, as was done with DAT. But this leads to problems with an inherently complicated mechanism that is difficult to mass produce and means that the finished product has to be relatively expensive. If the new system was to replace cassette, relatively inexpensive DCC walkmans must be produced in huge quantities and this rules out the inherently complicated approach adopted by DAT.

The answer is not to try and cram everything contained on a CD onto a tape, but rather to first reduce the amount of data that has to be encoded, which in turn means that you can then use a tape speed similar to that used by a conventional cassette deck. The big advantage of this approach is that it becomes quite easy to engineer a tape mechanism that not only plays and records digitally, but also plays existing cassettes. Thus the big advantage of DCC is that you don't have to go out and buy new software to play on your new machine, as you can still play all your old cassettes as you gradually go over to digital recordings.

Adantages of DCC

- DCC hardware plays DCC tapes as well as cassettes
- DCC hardware also plays traditional cassette tapes
- Sliding metal shutter protects tape outside of machine and locks the spools, minimizing the possibility of tape jams
- Displays the name of the album and title of the track while being played

One example of this is Philips' DCC hardware which plays DCC tapes as well as cassettes.

Another aspect of the upgrading process of the old-fashioned compact cassette is the decision to add text information to DCC. In its simplest form this tells the user the name of the album being played as well as the title of the track. But there is provision to go much further and in the future we may well sell DCCs coming out with complete lyric sheets contained on the cassette and even information about the band and the recording session at which the tape was made. Philips thinks that DCC's sound quality, linked to its ability to play existing cassettes, is enough to guarantee its success in the format battle.
The downside of the equation is that like conventional tape, DCC is still a contact medium with all the associated problems with tape head wear and it lacks the instant access people have come to expect from CD. In the end it is the consumer who will have to decide between the backward compatibility offered by DCC and the instant access of MiniDisc.

MiniDisc: Another Solution

While Philips DCC has adopted an evolutionary approach in its quest for a solution to the problem of designing a new, digital recording media, Sony has approached the problem from a different direction and delivered what can only be described as a revolutionary solution.

Advantages of MiniDisc

* very portable
* jog-proof memory, which means the disk won't skip as easily
* available in pre-recorded or recordable discs
* each blank MiniDisc is claimed to be capable of being over-recorded more than a million times, with resulting recordings just as durable as CDs themselves
* instant access and track skip
* on pre-recorded discs, displays the name of the album and title of the track while being played

Before considering the differences between the two systems it's worth looking at the similarities. Although they appear to be totally different, MiniDisc and DCC have a lot in common. Sony has chosen a miniature, recording CD for its system, but was still faced with the same problem as Philips, namely that the amount of data was still too much to fit onto the size of disc.

Sony has adopted much the same approach as Philips and its ATRAC system is based on the same principles as PASC, namely non-linear encoding and masking, although the two systems differ slightly in the way the principles are applied. However, once you move away from the basic data reduction processes, the two systems are as different as chalk and cheese. MiniDisc, as the name implies, is as a diminutive CD. It comes in two quite distinct varieties, pre-recorded discs and recordable discs on which the user can make his or her own recordings. The pre-recorded variety are simply 64-millimeter discs, which, by using the data reduction techniques outlined above, manage to contain the same amount of music (74 minutes) as their full size cousins.

The disc itself is enclosed in a protective plastic sleeve, reminiscent of a computer diskette, and the playing surface is protected by a sliding door to prevent accidental damage. The size of the sleeve is just 68x72x5mm, making it ideal for both portable and in-car applications where CD's bulk has prevented people from carrying around a large number of titles.

In the player the disc behaves exactly like a conventional disc in that a laser is used to read the pits and bumps on the surface of the disc. Because they are based on an existing technology, pre-recorded discs can be pressed in large quantities using existing equipment, thus minimizing production costs.

The really clever part of the MiniDisc system, however, is the recordable discs. Although from the user's point of view they behave exactly the same as the pre-recorded discs, they are, in fact, based upon an entirely different principle. With a blank disc, the music is recorded by laying down a series of magnetic polarities on the disc surface, which are then read, again by a laser, and converted into the digital code from which the music can be recovered. The process works by heating up the disc until it forgets its previous magnetic orientation, and then placing a magnet behind the disc as it cools to impose a new magnetic orientation on the area being recorded. Instead of pits and bumps, north and south magnetic fields are recorded. This process, known as Magneto Optical recording, comes from the computer industry where it is used for high density data storage.

However, it required the development of completely new technologies to apply it to what is intended to be a low cost, portable, recording device. Although the two are the same size as the pre-recorded discs, recordable discs can be easily distinguished from their permanent cousins by the fact that they have a shutter on both sides of the disc, for the simple reason that during the recording process both the heating laser and the magnetic head must have access to the disc surface. Sony predicts that each blank MiniDisc is capable of being recorded over more than a million times and that the resulting recordings should be just as durable as CDs themselves.

Being disc-based, MiniDisc has all the features of CD, such as almost instant access and track skip, but it also manages to circumvent one of the big problems of CD, namely its lack of portability. The computer disc like MiniDisc is portable-friendly.

The problem with disc-based systems is that when you remove them from the confines of the house and put them into more demanding environments such as the car or a Discman, they tend to skip. Sony's solution to this problem is to incorporate a feature known as jog-proof memory. This is simply a fairly large data storage facility which can store around 10 seconds of music. The player reads data from the disc faster than it needs to for recording purposes and the data that is read in advance is stored in the player's memory. If it is knocked, it switches over to play the data contained in the memory. The player then has 10 seconds to find its point on the disc and start reading from there. Providing it doesn't take more than 10 seconds to find its place, the user is blissfully unaware that anything has happened.

This memory buffer also has another advantage. If the user decides to delete a track in the middle of a series of tracks, he is left with a gap. If he then decides to record a track longer than the gap created, it simply won't fit. However, what MiniDisc will do is to put as much of the track as it can into the gap and then find the next available gap and place the rest of the information therein.

Because of the 10-second memory feature the player has more than enough time to come to the end of one part of the track, find where it continues, and then start reading data, without the user even knowing that the recording they are listening to isn't all in one place. Because it is a disc-based system similar to CD, numbers can be assigned to the tracks as they are recorded and then be re-numbered in any order the user chooses, so that when the disc is played back the tracks appear in the desired order, rather than in the order in which they were recorded. MiniDisc also incorporates much of the same textual information as DCC, in that pre-recorded discs come complete with the name of the artist, album and tracks and further text information can also be included. When the user makes their own recording he or she can simply add track titles.

The only fly in the ointment is that the recording process is quite power intensive, so battery life of the four-hour mark is likely to be limited to around an hour or so. For technical reasons, the jog-proof memory feature doesn't work in recording mode. The key to success for both systems is partly in the hands of software retailer, but as Sony Software vice-president Sound Technology/Marketing Alan Philips was keen to point out at the official launch of the format on November 17 1992, "We've come a long way in an extremely short time and music industry support for MiniDisc is growing every day. Not only are we delighted with the spread of music titles available for the launch catalogue, but we are already looking forward to MiniDisc releases being scheduled alongside CD as a matter of course."

Laserdisc's Comeback

Although DCC and MiniDisc have been making most of the headlines this year, they are by no means the only new technologies to have reached the market place. Funnily enough, it is a comparatively old technology which could be the market success of 1992, namely Laserdisc. The idea of storing images on an optical disc is by no means a new one; Philips first demonstrated an optical disc system as far back as 1972, but it is only this year that Laserdisc has come of age. It's now on its third or fifth re-launch, depending on how you count these changes, and after a couple of name changes—
THIS WEEK SEES THE LAUNCH OF A REVOLUTIONARY NEW MUSIC SYSTEM - MiniDisc.
DESIGNED TO BE TRULY PORTABLE, THE PLAYERS AND THE ENTIRE FIRST RELEASE OF PRE-RECORDED MATERIAL WILL BE AVAILABLE AND SUPPORTED BY A MAJOR CONSUMER PROMOTIONAL CAMPAIGN.
BE READY FOR THE REVOLUTION!

MiniDisc
- QUICK RANDOM ACCESS
- OPTICAL DISC DURABILITY
- UP TO 74 MINUTES OF MUSIC
- SHOCK-RESISTANT OPERATION
- GREAT DIGITAL SOUND
- RECORD/PLAYBACK FACILITY
- TEXT DISPLAY
NOT AVAILABLE IN ALL EUROPEAN COUNTRIES ON DEC 15TH.
Advantages of CD-I

* serves as a multi-media system for entertainment, education and information
* puts both music and images on five-inch disc

Laserdisc's Component, CD-I

Philips is actually in a strange position with Laserdisc because although it is selling dual-standard Laserdisc machines, it is also promoting what could be Laserdisc's chief competitor, namely Compact Disc Interactive, CD-I. The concept is simple; you put both music and pictures onto a five-inch disc. The first generation of machine has already gone on sale with Philips offering stand-alone home player for around £500, while both Sony and Sanyo have attracted some interest - with John Lewis (a well-known hi-fi and electrical retailer in the UK) having a further development from the work Sony undertook while building 8-millimeter video tape recorders and MiniDisc, only this time the video data rather than audio information is recorded. The heart of the new systems is a newly developed tape which is a further development from the work Sony undertook while building 8-millimeter video tape recorders and tapes. Although both the recorder and the tapes are a bit pricey at present, the unit looks like it could pick up a lot of supporters and the BBC has already used the mini-recorder as a broadcast source and appears quite happy with the sound quality.

Advantages of Photo CD

* presents personal photos on a five-inch disc via a TV set
* user can zoom in, crop and even invert the images

The Scoop On Scoopman

Although all the systems mentioned so far are based on optical systems, there have also been developments in the tape market, most noticeably Sony's tiny Scoopman. This is a digital micro tape recording device about the same size as a Dictaphone but offering very good sound quality from a cassette no larger than a postage stamp. The recorder uses a data compression regime known as non-linear coding, which is one part of the ATRAC and PASC processes mentioned earlier to achieve 90-minute recording time to 17-bit resolution on a cassette tape just 30x5x2.15 millimeters. The heart of the new systems is a newly developed tape which is a further development from the work Sony undertook while building 8-millimeter video tape recorders and tapes. Although both the recorder and the tapes are a bit pricey at present, the unit looks like it could pick up a lot of supporters and the BBC has already used the mini-recorder as a broadcast source and appears quite happy with the sound quality.

Advantages of Scotchman

* good sound quality
* tape has seven hours of continuous recording and six hours of continuous playback with a single AA-size (AM3) alkaline battery

Another amazing feature of this diminutive system is the fact that Sony claims no less than seven hours of continuous recording and six hours of continuous playback with a single AA-size (AM3) alkaline battery. Whatever happens, the Scoopman certainly looks as if it could provide some serious competition for Sony's previous benchmark portable recording device, the Walkman Pro. 1992 has seen more fundamental changes in the audio market than almost any other, with a plethora of new formats being unveiled to a rather confused public. Just which ones will eventually take off, if indeed any take off at all, remains to be seen, but here can be no doubt that as the global recession continues to bite, the hardware manufacturers are trying harder than ever before to come up with new toys to make consumers part with their hard-earned cash.
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 features
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.
FORMAT ANALYSIS

Music & Media 1992 Year-End Special

Programmers Review '92 Format Music Trends

The year 1992 presented many changes and challenges to EHR, AC and Dance radio stations. Format fragmentation continued its inevitable expansion and evolution, while competition for listeners intensified.

Musically, the search for the right songs was a never-ending mission. Cover versions of UK singles from the '70s and '80s became common, and releases ranged from a dance orientation in the first half of the year to rock in the latter six months.

In the end, broadcasters are still calling for more national music and staying power to serve 25+ listeners, while dance styles remain strong with youth demos. There was some growth for national artists, but many local acts are being made in developing and crossing such artists.

M&M's European correspondents contacted a cross-section of EHR, AC and Dance broadcasters throughout Europe for their annual programmers' review from 1992 from both radio and music standpoints.

European Hit Radio

Ask broadcasters to suggest the most significant music occurrence in EHR radio in 1992 and you'll get a cross-section of responses. Chiltern Radio Network Group PD Paul Chantler says, "It was the total success of the traditional Top 30 by dance-orientated songs and cover versions."

However, Radio Peter Flowers/Milan head of music Franco Lazzari believes that it has been "a return to good and real music. Not the type of stuff that only lasts two or three weeks but music that is durable. There's also been a rediscovery of classics like the late Jimi Hendrix and Queen."

Over at Italian net Rete 105, HOM Angelo De Robertis points to numerous management and structural changes which is quite something, given the territory. "It was the total domination of the influence of French broadcaster Europe 2."

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The Rise Of Reggae

Top FM's Marchant believes the most notable change in current music on EHR is the reappearance of ballad artists and solo artists. "Like all changes, these run in cycles, just as how at one moment heavy metal's big, and then revival records surface."

M&M's Guazzini reminds EHR programmers to study the tastes of listeners and musical trends evolve. "What's fashionable one day is no longer the next. We have to stick as closely possible to the evolution of these trends and tastes, and usually mix our feelings with a lot of research. It's time to have been more rock-oriented, with Nirvana, Metallica, Guns N' Roses and Bruce Springsteen. I think it is the taste of the moment."

Radio Contact F's Bertin speculates that "the release of cover versions of older hits by artists like Under Cover [Baker Street, High K [Georgia On My Mind] and Double You [Please Don't Go] is probably part of the same cycle where we had the megamixes and like in the past. This could be the ignition of something completely new, and although I'm not criticizing the lack of creativity with cover versions, I do expect a new style to come up in the next future."

While rock artists held the spotlight by year's end, OK Radio's Weiberg also detected "more Reggae/Ragg singles which climbed the EHR charts, as well as charts from other radio formats. This special sound even seems to be infiltrating the standard hip hop sound, it could be the next big crossover music wave."

Overall, EHR programmers are reasonably happy with the content of contemporary music being produced these days, although label A&R departments might want to take some notes. Says Radio Peter Flowers' Lazzari, "Songs with melody from artists like Tina Turner, Bruce Springsteen and Elton John are developing into classics, and that makes AC big. On the other hand, disco music does nothing but provide stress."

Concludes Radio Contact F's Bertin, "As a result of these cover versions, EHR programmers now have a hit song in one of our usual target hit stations, we have both the original hits and the cover versions, which means we have to be very selective in [crosstown EHR net] Fun Radio, the ratings he contributed to fell drastically. It shows that there are other elements than just music that can attract the audience to FM."

Top FM/Madrid PD Raul Marchant witnessed "no real significant event in Spain's EHR arena," but points to numerous management and structural changes at Cadena 100, Los 40 Principales and Onda Cero—even for his station, which imported the influence of French broadcaster Europe 2.

In addition to broadcasting several key concerts, EHR stations reached out to their communities. For example, Radio Contact F/Brussels, which took a leading role in environmental concerns. Reports head of programming Jean-Lou Bertin, "Together with the World Wildlife Fund, our stations' 'Save the Dolphins' campaign sold over 20,000 pins, which is quite something, given the territory."

Changes

Discussing how current EHR releases changed since the beginning of the year, most programmers agreed that rock gradually replaced dance as the central genre as the months went by.

Piccadilly's Story observes, "We seem to have moved from dance with Sabrina Johnson, Incognito, C.C. Peniston, etc., at the beginning of the year to favoured pop with U2, Genesis, Jon Secada and INXS. But is this a real trend? Who knows?"

Top FM's Marchant also noted "a tendency toward a more natural sound." According to Marchant, this pattern is "spearheaded by some artists like Bruce Springsteen in an adverse reaction to the overwhelming high-tech nature of most current record productions."

Radio Contact F, however, says Radio 102's Houeland, "There's a dividing line between the dance and rock audiences. As a radio station you can't live by playing both Shamen and Bon Jovi. We are moving more towards AOR and ballads, like Shakespeares Sisters' Hello [Turn Your Radio On], Neil Young's Harvest Moon, R.E.M.'s Drive and Whitney Houston's I Will Always Love You. But we're not playing Shamen. These two audiences are split now, just as they were during the '70s, when one part liked Bay City Rollers, Sweat and the Osmonds, while another part liked Led Zeppelin and Genesis. It has been like this since 1986 when Guns N' Roses broke through."

Egil Houeland says, "The total domination of dance-orientated music that is very popular among youth demos."

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picking the records. I also regret to see that only a few interesting releases have emerged from the French-Belgian side."

**EHR Christmas Wish List**

Refe 105's De Robertis laments the shortage of superstar talent and repertoire to match it, "There are more hits from acts and artists from the past because not much new talent is making a major breakthrough."

De Robertis has modest expectations, "I want a new musical phenomenon to emerge every day, in dance music there were the disco and house periods. Underground is now the mood of the moment, but without any great major hits."

Radio 102's Houeland would settle for a new superstar, "Michael Jackson and Madonna have been exposed to a maximum," he says. "The fact that Madonna's Erotica slid down the charts proves the audience is mature enough for something new."

"The markets that count, the UK and US, are living on a short-term basis riding on the techno dance wave. You get the hits, show off a good product, and then sell to any artists."

However, Houeland puts some of the blame on radio as well, "In the future we must have the will to work on a long-term basis. Many radio stations are dropping airplay for records if they don't become a hit within the three weeks. By the time the listeners eventually like a song, the stations are no longer playing it."

**Adult Contemporary Europe**

Just as EHR stations are reshaping their programming to tighten their grip on specific demographics, so it is for AC programmers, like Brussels Capitale (BC) PD Marc Vossen. He concurs with the latter, BC was just "a music station without real programmes on the roster. To hold our own position in the Brussels-area mediascape, BC is now aiming at a very specified target, being very close to that audience."

Vossen agrees with Guzzini's remarks about the developing "power of the personality," for at BC three of its seven hosts are (BRTF) TV1 presenters. Europe 2/Paris GM Martin Brisaic notices this phase in AC programming, "ACE stations have put more emphasis on the personality of the stations rather than on the music. Stations have a distinct colour, but on the other hand, the barriers between the former 'generalist' stations and the musical stations are less visible."

Musically speaking, AC stations surveyed came away a bit disappointed with the product released in '92. On one hand, Radio Uptown/Copenhagen PD Niels Pederson views '92 as a good musical year, "with many clear, precise pop songs like Shania's 'I Love Your Smile', Curtis Stigers 'I Wonder Why' and Right Said Fred's 'I'm Too Sexy' and artists such as Eric Clapton, Orup and Lisa Nilsson.

"But on the other hand, in terms of creativity, this year isn't the one you should look back on in the future." Cadena Minuto/Madrid PD Jorge De Anton concurs, "It's been a rather dull year." Europe 2's Brisaic agrees with De Anton's comments, "There is a rather lack of imagination from the record companies. The perfect example is the re-issue of the so-called 'new' compilation of the Police, which is the same as the one released three years ago, only with a different package." Says Cool FM/Belfast head of programming John Rosborough, "There was a dearth of new stuff in late summer, early autumn. I think you could call 1992 'the year of the cover.'" Pointing to the ABBA covers done by Erasure for example, Radio 7/Unum head of music Alex Naumann goes so far as to cite the revival of the late '70s-'80s dance music as the most important event in '92. Elaborates Naumann, "The current music in AC radio is much more influenced by dancefloor music, especially by extremes like techno, house, etc. Music with tendencies to this kind of stuff seems to be well accepted by listeners up to the age of 45."

That's good news for Spanish EHR nets like Cadena 100 and Onda Cero, which have begun skewing their programming toward the AC market to reach the huge baby-boom population now averaging around 40 years old. "These moves are most likely an indication of a maturing major demographic group," says Cadena Minuto/Madrid PD Jorge De Anton.

**AC Christmas Wish List**

However, the 45+ demographic is also important to AC radio's future, especially with the durability of dancefloor-based music five years from now very uncertain. That's why Cool FM's Rosborough is looking for something fresh and lasting. "There seem to be few good original songs around now. You get a whole lot of dance singles or Michael Bolton trash-bang type of stuff with nothing in between. More melody-oriented music is under-represented."

Radio Uptown's Pederson agrees with Radio 102's Houeland that the world needs another super-star. Looking into 1993, Pederson predicts an introduction of "artists who make music we thought wasn't possible to make." He also foresees a "re-surrection of new bands which sound old-fashion-

"In the future radio stations must have the will to work [on exposing a record] on a long-term basis."

—Egil Houeland, HOM, Radio 102/Haugesund

ED, like Curtis Stigers, Charles & Eddie and Sko/Torp."

Confesses Radio 7's Naumann, "Every night I'm on my knees praying for another change! I would appreciate if melodic rock, cool dance music, perhaps with original horn sections, —more true taste of the baby boomers."

AC stations have always needed more hit records with an adult profile than labels can deliver. To round out their programming, AC PDs are increasingly turning to concerts and other special programming. Says Cadena Minuto's Anton, "The Dire Straits concert was a great event. And we've bought the rights to a BBC catalogue of 20 concerts, airing live and taped interviews with such top artists as Suzanne Vega, Wilson Phillips, Robert Palmer, Sinéad O'Connor and Cliff Richard."

**European Dance Radio**

Alternative programming ideas were also important in Dance radio in '92, as can be seen at EHR/Dance hybrid Radio Vinilo, which once again staged contests and concerts for its listeners. These activities broaden the image of a niche-oriented station, and, like dance music itself, have become the musical mainstream.

Explains programmer Maria La Valle, "Our slogan is simply 'We play the best music in town. We play it not just on the other networks—less mainstream music, targeting the 15-20-year-olds. Dance music makes up 25% of programming, which consists of the usual ballads, imported music, Spanish music and top hits."

**Techno Logical?**

"Is techno music gaining speed or losing ground as '92 comes to an end? It depends who you talk to. For Hit Radio M1/Nuremberg PD Cetin Yaman, techno's rise is 'unstoppable.' He asserts, 'Contrary to the hopes of the major record companies, it's getting more and more popular,' adding, 'N1's own Techno Club has nearly as many listeners as the morning show.'"

But as far as Power RV1/Turin HOM Paolo Lauri is concerned, '92 marks "the end of techno-music, at least as far as our station is concerned. New jack swing is coming on strong."

Dance music has always been fertile ground for national artist development, and Radio City/Stockholm PD Martin Loogna has noticed the success of Swedish artists, nationally and internationally, such as Dr. Alban, Roxette, Army Of Lovers, Ace Of Base, Rob N' Raz and Clubland. Loogna feels these artists "have all contributed to the increased quality of Swedish music."

Perhaps deserving recognition as a "Northern dance breakthrough" city, Stockholm is regarded by Loogna as "a very special dance market. There are many discotheques and nightclubs, and the city tends to be more transversing than the rest of Sweden."

**Forward Progress**

Looking back at dance music radio over '92, Power RV1's Lauri says, "Acid jazz was there at the start of this year, but it's since developed strongly. Dance rhythms from the UK have become more dominant with an innovator like Jazz B [Soul II Soul] acting as the vanguard. I don't like the plethora of cover version that have flooded the market this year, but maybe some serve a purpose by introducing a younger generation to acts and artists from past decades."

"N1's Yaman would like to see "more differences between pop and dance radio. It seems this is a question of generations. Young people nowadays are growing up with dance music. Pop music is the taste of the baby boomers."

Chiltern Chandler feels that "Dance radio is becoming less ghettoized. Our latest research shows that contemporary dance mixed with classic dance from the past, e.g., Motown, Philadelphia, Stax, soul, is a winning format such as on our own Galaxy Radio/Bristol—the UK's most successful niche format station."

Agrees Lauri, "Yes, there's much more respect for Dance radio. It's a further sign that the days of station with a clear music format that are coming to an end. The radio sector of the future will be where stations have a clear identity whether it be for programming, classical, jazz or, of course, Black Urban like Power RV1."

written by Jeff Green with contributions from Emmanuel Legrand, Mike McGeever, Anne Marie de la Fuente, David Stansfeld, Marc Maes and Miranda Watson

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**Music & Media December 19 1992**
THE YEAR ACCORDING TO...

Music & Media 1992 Year-End Special

Music & Media asked some of the more prominent names in 1992's music industry to reflect back on the year, sharing their accomplishments and disappointments for the music industry and radio, and their hopes for the years to come.

The following questions were posed:
1. What was 1992 for you personally and what do you consider your best achievement?
2. Are you happy with the way the record/radio industry is developing? What would you like to see change?
3. What record/artist did you like best in 1992?

CARLO MANCINI
HEAD OF MUSIC
Radio Dimensione Suono Network, Italy

1. 1992 was the year of the re-launch of Italian music. This was not only confined to traditional singer/songwriters but covered all musical genres including domastic dance. My best achievement for the year, I think, was keeping my job as head of music at the station.

2. Given all the current uncertainty I can't say I'm happy with the way the Italian radio sector is developing. The fundamental thing needed is the allocation process. If only strict format stations were allowed to continue operating there would be more clarity for the public.

3. I'd Don't Let The Sun Go Down On Me by George Michael/Elton John (Epic), Why by Annie Lennox (RCA) and Italy's Luca Carboni (RCA) with the Carboni album for the best of the year.

BERNARD CARBONE
PRESIDENT
BMG France

1. 1992 was a difficult year, because a series of events—not to mention the bad overall economic situation—have created some trouble within the industry. First and foremost is the current state of development of the radio situation. Some radio stations are turning away from local music. It is a major source of concern for the future of national product.

The increasing flow of imported records on the market comes next, and currency rates have made this situation worse. The attitude of some outlets is worrying the industry. Some of them are ready to blow a long-time collaboration for immediate profit by selling imports.

Then we have the hardware industry, which is simultaneously launching two new soundcarriers. This confuses the consumers, especially in a country like France, which has only a 35-40% CD player penetration.

And what remains in my eyes a scandal: France does not have a youth-oriented channel with a strong musical content.

2. Considering the situation, I think we are only starting to see the beginning of a troubled era, and tough times are ahead.

1. Unlike the atmosphere in the country, 1992 has been a very positive year for Piccadilly. Both Key 103 and Piccadilly Gold became million-listener radio stations, and the Transworld group as a whole has returned to profit and has made a fairly substantial investment in the future in terms of research facilities and new equipment.

2. It's obviously a worry that the share of the advertising cake for radio as a whole remains low. This does seem to be improving with the advent of the RAB (Radio Advertising Bureau), etc. We look forward to the new surveys and to the arrival of album-rock formatted INR2 (Virgin Radio) next year and up. That's some people make compelling radio. It's good for the listener; good for everyone.

3. My favourite group of the year was R.E.M. (Warner).

MARK STORY
PROGRAMME DIRECTOR
Piccadilly Radio, UK

Regional Radio the year after, as a way of expanding radio's share of advertising. When you think of all the great US radio stations from the '60s to today, all of them had other great stations in the same market breathing down their necks, willing to take their audience if they slipped up. That's what makes compelling radio. It's good for the listener; good for everyone.

JOSE RAMON PARDO
PROGRAMME DIRECTOR
Antena 3, Spain

1. 1992 was an excellent year for Antena 3. Both Radio Olé (national music) and Radio 80 (Oldies) have stabilized. Radio Olé has exceeded its ad revenue expectations, giving a 215% revenue, while Radio 80, has reached break-even, still a feat during these hard times.

2. My best achievement, on a personal level is the publishing of three books I wrote on music this year, and on a professional level, the success of our 24-hour Beatles marathon on October 10 on Radio 80 to commemorate the [30th] anniversary of their first hit single, Love Me Do.

3. I am started to worry about the radio industry. After it had just reached a stable point, it underwent some genuine tremors via the ownership changes in the country, 1992 has been an exceptional year on behalf of this industry.

I love Geoffrey Gaines (Chrysalis), particularly the song, Headmasters Of Mine. Here is an artist that I wish I could add to my roster. I know that he will become a major singer/songwriter for the '90s. Of course the best record of 1992 was Sleeping Satellite by Tasmin Archer.

IAN MCDREW
MANAGER FOR TASMIN ARCHER
Wildlife Entertainment, UK

1. For me 1992 was the year of Tasmin Archer (Elli), and of faith being restored in singer/songwriters. I'm delighted that there are still people around who appreciate a good song. My best achievement has to be Sleeping Satellite. I signed Tasmin in 1989 partly on the strength of the song. "From the industry's point of view, this has been the year of introducing new formats, such as DCC and MINI DISC. Maybe again.

2. I am not happy at all with the industry right now. There are so many things wrong in my view that I would need hours to write them all down. Basically, the industry is becoming more market and less artist-driven. The chart must change. Let's put "Greatest Hits" albums in their own chart and let new artists break through. CD, DCC and MINI DISC are too expensive. The formats are increasing in price, while artist royalties are decreasing. This is wrong. The industry needs to review the charts, artists' renumeration, product pricing and new formats.

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THE YEAR ACCORDING TO...

STEFANO SENARDI
PRESIDENT
PolyGram Italy

1. 1992 was a very pleasant and successful year for PNG and rather a challenge for PolyGram.
2. Domestic production in Italy is improving greatly, making up for the lack of solid UK product over the last five years. We have to look carefully at the big changes in distribution. Radio and touring are becoming the major promotion opportunities. The CD single market is something we should try to develop. The things I would like to see disappear in the years to come include original catalogue product spoiled by kiosk sales, no rights CDs, piracy, parallel imports, CD rental, bootlegs and consumer confusion concerning price levels.

JEFF VAN GELDER
HEAD OF MUSIC
Radio NRW Oberhausen, Germany

2. For me the opening of the eight album, Maggie, the best artist development for Mambo was pleasant and successful. But 1992 was a year of consolidation for PolyGram. The best artist development was by Jovanotti (FRI) and Biagio Antonacci (PolyGram).

JÜRGEN THURNAU
MANAGING DIRECTOR
Mambo, Germany

1. The best artist development for Mambo was the EMI release with Maggie Reilly. This Munich production was a success in 10 countries.
2. Good developments in Italy were the continued development of the national market, more emphasis on the Italian consumer, and less dependence on the UK and the US. A bad development was the rise of the "mega-deals" phenomenon. The expectations from artists and companies have become absurd. Learn from history—Saturday Night Fever, which saved the industry in 1977 from a record dip in revenues.
3. A year of extraordinary change for Sony Music International with a new president and an entirely new structure. In personal terms, it's great to be back in an area where I've always felt at home. By one of those strokes of good fortune and timing, our first international release was the superb new Sade album, which has turned into a major worldwide success. Looking back on '92, it would be nice to believe the worst of the recession is now behind us, but to be realistic any recovery in '93 is likely to be a long slow process. Between the economic climate, parallel imports, an ever increasing reliance on catalogue exploitation, competition from computer games etc., there are more than enough reasons to jump out of the window, but a new year brings new opportunities and I feel very bullish about our chances in '93. Predictions for '93 obviously include the emergence of MiniDisc as the portable, recordable soundcarrier of the future and levelling off in the computer games explosion. How many times and ways can you make a blue hedgehog jump and down?!

GÖTZ KISO
MANAGING DIRECTOR
Polyopus, Germany

1. 1992 was a year of consolidation. After a period of rapid growth from 1989 to 1991 (doubling turnover within three years) we managed to come back with a solid result in 1992, even though, as we all know, market conditions are not very positive.
2. There are however, some developments in the industry which do not make me happy at all. Is it necessary in these difficult times to start two new configurations at the same time (DCC and MiniDisc)? Also, there seems to be a tendency that more and more promotion is being put on the exploitation rather than the development of repertoire. Price differences between the US and the UK on the one side and the rest of Europe on the other side are also causing more and more difficulties.
3. The record/artist I liked best in 1992 is Die Da?! by Die Fantastischen Vier (Sony). This first really successful German language rap song may be the beginning of a new trend.
FROM AIRPLAY TO A HIT!

Europe's Most Comprehensive Airplay Reporting System For European Hit Radio

a new weekly fax service by Music & Media

Music & Media has created a convenient service to record company executives who are seeking the latest information about radio airplay on their product: TrackFax.

Subscribers to TrackFax receive a weekly print-out by fax, listing which influential European radio stations are and which ones aren't playing their record(s). Music & Media collects this airplay information from over 200 stations each week and classifies it according to the airplay rotation being given and the size of the station playing the songs.

Many label executives frequently comment that airplay information provided by stations or other sources is not always complete, reliable or even available. Trackfax enables you to instantly identify where your airplay is coming from and how it's changed from the previous week.

If you're interested in receiving more information about TrackFax, please return the coupon. You will then receive a brochure with all details including subscription rates.

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Send to:
Music & Media, Rijnsburgstraat 11,
1059 AT Amsterdam, Holland
Station Reports

Stations reports include all new additions to the playlists indicated by the abbreviation "AD". Additional stations in each country are included at the end of the report, listed alphabetically. Station ratings include Platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13:00 hours CET.

GERMANY

ANTONIENS BAYERN/ Munich AD
Markus Dinklage - Ed/Producer
Power Plays:
Charles & Emily "Wish I Was"
Paul McCartney "Lamb" "Natural Ambient 40:50"
Sinead O'Connor "Nothing Compares 2 U"
Kylie Minogue "Confidential"

B List:
Ad
Abba "Thank You"
Andrea Berg "There's So Much Love"
Barbara Valz "Grenzenlos"
Bryan Ferry "Shadows"

ADD
Ad
Michael Guests "Grenzenlos"
Ad
Ad
Phil Collins "Don't Let Me Be Misunderstood"
Ad
Ad
Ad

PERMANENT-Preussen G
Dana "Etienne"
Patty Pravo "Canta Per Me"

PERMANENT-Berlin G
Berlin 138.8/Berlin AD
Simon Climie "Soul"
Rod Stewart "Torn"
Paul Kantner "Mister Media"

PERMANENT-Berlin G
Radio Berlin AD
Simon Climie "Soul"
Rod Stewart "Torn"
Paul Kantner "Mister Media"

13.00 hours CET.

B List:
Bernd Albrecht - Prog Dir
Hit Radio 4U AD
Hit Radio Reckenhall AD
Hit Radio Reckenhall AD
Hit Radio Reckenhall AD
Hit Radio Reckenhall AD
Hit Radio Reckenhall AD
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ADD/BEACON RADIO/Wolverhampton AD
Robin Valk - Head Of Music
Paul Robinson - Prog Dir
Paul Kavanagh - Prog Dir
Ludwig Schieffer - Prog Dir
Peter Wagstaff - Prog Dir
Paul Rabinowitz - Prog Dir
Michael Jackson Paul

Music Kracher AD
Nobla Savages - "Give Me A" Patsy Marin Pecheur
Bananarama - "Lost Thing" Bananarama

B List:
Noel Sadler "See You"
Adele "Love Is On"
Steele "Back In The Saddle"

2.00 hours CET.

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B List:
Joss.

B List:
Clive Dickens - Head Of Music

AD

A List:
CAPITAL FM/London
Station Reports

1ST musical program in Sarrebruck since January 1990
GERMANY

and in Volgograd in October 1992
PAUL SIMON (Concert'91) - ROLLING STONES (Concert'90)

FRANCE

1St musical program in Moscow. Launched in St Petersburg
in September 1991, in Sarrebruck in July 1992 and
in Volgograd in October 1992

CZECHOSLOVAKIA

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Music ahead

WORLD OF EUROPE COMMUNICATION

FRANCE

154 syndicated local stations, 1st musical program in Paris
and Marseille, 2,300,000 listeners every day
JEAN-MICHEL JARRE (Concert'90) - POLICE (Compilation'90) -
SUPERTRAMP (Compilation'90) - BOB MARLEY (Compilation'91)

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**Goudsmijstraat 16**
5229 BP 's Hertogenbosch
The Netherlands
Phone: 03173 40800
Fax: 03173 42866

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**BELGIUM**

**ROYAL BELGIAN MUSIC**

**SUMMERS Begin**

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**Netherlands**

**GROENLAND**

**STATION REPORTS**

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**SOUTH AFRICA**

**STATION REPORTS**

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**AFRICA**

**STATION REPORTS**

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**UNITED STATES**

**STATION REPORTS**

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**BRAZIL**

**STATION REPORTS**

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**MEXICO**

**STATION REPORTS**

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**CENTRAL AMERICA**

**STATION REPORTS**

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**LATIN AMERICA**

**STATION REPORTS**

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**JAPAN**

**STATION REPORTS**

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**MUSIC & MEDIA'S MIDEM ISSUES**

**Issue 4:**
Publication date: January 23, 1993
Ad deadline: December 20, 1992

**Issue 5:**
Publication date: January 30, 1993
Ad deadline: January 5, 1993

**Both issues will be distributed at MIDEM!**
### Station Reports

**U.S.**

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<td><em>Shame</em></td>
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<td><em>Music Monday Power Play</em></td>
</tr>
<tr>
<td><em>Amen</em></td>
<td><em>Armored Angel</em></td>
</tr>
<tr>
<td><em>Circle One</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
<td><em>Round Trip</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
<td><em>Keep</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
<td><em>Just Keep Walking</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
<td><em>I Can</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
<td><em>Rip Off</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
<td><em>Shame</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
<td><em>Here</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
<td><em>Tear Them</em></td>
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</tr>
<tr>
<td><em>Dear John</em></td>
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</tr>
<tr>
<td><em>It's Over</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
<td><em>I'm Not Bad</em></td>
<td><em>Bitter</em></td>
</tr>
<tr>
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<td><em>Bitter</em></td>
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</tbody>
</table>

### Europe

**Spain**

<table>
<thead>
<tr>
<th>Station</th>
<th>Program Director</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>RÁDIO MÚSICA</em></td>
<td>José Miguel García</td>
<td>Prog Dir</td>
</tr>
<tr>
<td><em>ONDA CERO MÚSICA</em></td>
<td>Rafael Revert</td>
<td>GM</td>
</tr>
<tr>
<td><em>CADENA MINUTO</em></td>
<td>Carlos Finely</td>
<td>Prog Dir</td>
</tr>
<tr>
<td><em>CADENA 40 PRINCIPALES</em></td>
<td>Alexander Kasparov</td>
<td>Head of Music</td>
</tr>
</tbody>
</table>

**Slovenia**

<table>
<thead>
<tr>
<th>Station</th>
<th>Program Director</th>
<th>Country</th>
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</thead>
<tbody>
<tr>
<td><em>STUDIO S</em></td>
<td>Matej Baranciš</td>
<td>Head of Music</td>
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</tbody>
</table>

**Russia**

<table>
<thead>
<tr>
<th>Station</th>
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<th>Country</th>
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<tbody>
<tr>
<td><em>RÁDIO NÓVA PULt</em></td>
<td>Nikolai Nikolaev</td>
<td>Head of Music</td>
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</table>

**Germany**

<table>
<thead>
<tr>
<th>Station</th>
<th>Program Director</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>VOICE OF AMERICA/Europe</em></td>
<td>David Brown</td>
<td>Dir Power Play</td>
</tr>
<tr>
<td><em>RÁDIO P4</em></td>
<td>Rolf Tschuppert</td>
<td>Music Dir</td>
</tr>
<tr>
<td><em>RÁDIO RAURACH</em></td>
<td>Jean Luc Zwickert</td>
<td>Prog Dir</td>
</tr>
<tr>
<td><em>RÁDIO PILATUS 104.9</em></td>
<td>Julian Cope</td>
<td>Prog Dir</td>
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**Canada**

<table>
<thead>
<tr>
<th>Station</th>
<th>Program Director</th>
<th>Country</th>
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</thead>
<tbody>
<tr>
<td><em>RÁDIO MAXIMUM</em></td>
<td>Alexander Kasparov</td>
<td>Head of Music</td>
</tr>
</tbody>
</table>

**The UK**

<table>
<thead>
<tr>
<th>Station</th>
<th>Program Director</th>
<th>Country</th>
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</thead>
<tbody>
<tr>
<td><em>THE UK LAST WEEK</em></td>
<td>Tony Joe White</td>
<td>Head of Music</td>
</tr>
</tbody>
</table>

### At the Top

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>U2</em></td>
<td><em>Who's Gonna Ride..</em></td>
</tr>
<tr>
<td><em>Madonna</em></td>
<td><em>Deeper</em></td>
</tr>
<tr>
<td><em>Boy</em></td>
<td><em>End Of The Night</em></td>
</tr>
<tr>
<td><em>David Bowie</em></td>
<td><em>Let's Dance</em></td>
</tr>
<tr>
<td><em>Bon Jovi</em></td>
<td><em>Wish Everydoy</em></td>
</tr>
<tr>
<td><em>Genesis</em></td>
<td><em>Invisible</em></td>
</tr>
<tr>
<td><em>Genesis</em></td>
<td><em>Metallic</em></td>
</tr>
<tr>
<td><em>John Milestone West</em></td>
<td><em>Break The Spell</em></td>
</tr>
<tr>
<td><em>Boy</em></td>
<td><em>End Of The Night</em></td>
</tr>
</tbody>
</table>

**Active Rotation**

*The new single would make a perfect introduction to your station.*
### United Kingdom

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist/Artist (Country)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Unplugged</em></td>
<td>Eric Clapton (Columbia)</td>
</tr>
<tr>
<td><em>Drive</em></td>
<td>R.E.M. (Warner)</td>
</tr>
<tr>
<td><em>Slam Jam</em></td>
<td>The WWF Superstars (Virgin)</td>
</tr>
<tr>
<td><em>Heal The World</em></td>
<td>Michael Jackson (PolyGram)</td>
</tr>
<tr>
<td><em>Tom Traubert's Blues</em></td>
<td>Rod Stewart (EMI)</td>
</tr>
</tbody>
</table>

### Germany

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist/Artist (Country)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Die Fantastischen Vier</em></td>
<td>The Fantast. (PolyGram)</td>
</tr>
<tr>
<td><em>Touch A La La La La La</em></td>
<td>Heaven 17 (Brothers In Rhythm)</td>
</tr>
<tr>
<td><em>Save The Wave</em></td>
<td>Michael Jackson (Warner)</td>
</tr>
<tr>
<td><em>Automatic For The People</em></td>
<td>Michael Jackson (Warner)</td>
</tr>
<tr>
<td><em>Simple Rule</em></td>
<td>L.M. &amp; Soulsister (CNR)</td>
</tr>
<tr>
<td><em>I Will Make You Crazy</em></td>
<td>Beth Hart (PolyGram)</td>
</tr>
</tbody>
</table>

### Holland

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist/Artist (Country)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Unplugged</em></td>
<td>Eric Clapton (PolyGram)</td>
</tr>
<tr>
<td><em>Wheel Of Fortune</em></td>
<td>Ace Of Base (Mega)</td>
</tr>
<tr>
<td><em>Back To Front</em></td>
<td>Lionel Richie (EMI)</td>
</tr>
<tr>
<td><em>I Want To Win</em></td>
<td>申請人 (PolyGram)</td>
</tr>
</tbody>
</table>

### Spain

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist/Artist (Country)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Unplugged</em></td>
<td>Eric Clapton (PolyGram)</td>
</tr>
<tr>
<td><em>Golden Hits</em></td>
<td>Mina (EMI)</td>
</tr>
<tr>
<td><em>My Body And Soul</em></td>
<td>Marvin Gardens (EMI)</td>
</tr>
</tbody>
</table>

### France

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist/Artist (Country)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Autour De Toi</em></td>
<td>F. Mécoux (Flying)</td>
</tr>
<tr>
<td><em>I Want To Win</em></td>
<td>Vanessa Paradis (EMI)</td>
</tr>
<tr>
<td><em>My Name Is Prince</em></td>
<td>Michael Jackson (EMI)</td>
</tr>
</tbody>
</table>

### Belgium

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist/Artist (Country)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Don't You Want Me</em></td>
<td>Felix (BMG)</td>
</tr>
<tr>
<td><em>We All Need Love</em></td>
<td>Double You (EMI)</td>
</tr>
<tr>
<td><em>Sleeping Satellite</em></td>
<td>Tassim Archer (Flying)</td>
</tr>
<tr>
<td><em>My Name Is Prince</em></td>
<td>Princess (PolyGram)</td>
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<tr>
<td><em>My Body And Soul</em></td>
<td>Marvin Gardens (EMI)</td>
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### Italy

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist/Artist (Country)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Gold</em></td>
<td>Abba (Flying)</td>
</tr>
<tr>
<td><em>Just Another Day</em></td>
<td>Argo (Virgin)</td>
</tr>
<tr>
<td><em>I Want To Win</em></td>
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<tr>
<td><em>My Name Is Prince</em></td>
<td>Princess (PolyGram)</td>
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<tr>
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<tr>
<td><em>Great Pretender</em></td>
<td>F.M.Chris (PolyGram)</td>
</tr>
<tr>
<td><em>My Name Is Prince</em></td>
<td>Princess (PolyGram)</td>
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<tr>
<td><em>Sleeping Satellite</em></td>
<td>Tassim Archer (Flying)</td>
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<tr>
<td><em>Gold</em></td>
<td>Abba (Flying)</td>
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<tr>
<td><em>Live At Donington</em></td>
<td>AC/DC (PolyGram)</td>
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<tr>
<td><em>Sleeping Satellite</em></td>
<td>Tassim Archer (Flying)</td>
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<tr>
<td><em>Great Pretender</em></td>
<td>F.M.Chris (PolyGram)</td>
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**Note:** The document contains a list of albums and singles from different countries, categorized by country and genre. Each entry includes the artist's name and their contribution. The list covers music sales and album charts from various regions, including Europe, with a focus on the United Kingdom, Germany, Holland, Spain, France, Belgium, Italy, Sweden, Greece, and Portugal. The table format is used to organize the data clearly, making it easier to read and understand.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
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<tbody>
<tr>
<td>Whitney Houston</td>
<td>I Will Always Love You</td>
<td>RCA</td>
<td>UK, FR, IT, S, DK, NZ</td>
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<tr>
<td>Michael Jackson</td>
<td>Healed The World</td>
<td>Epic (EMI/WC/Zamba)</td>
<td></td>
</tr>
<tr>
<td>Rod Stewart</td>
<td>Would I Lie To You?</td>
<td>Capitol</td>
<td></td>
</tr>
<tr>
<td>Charles &amp; Eddie</td>
<td>End Of The Road</td>
<td>Chrysalis (Warner Chappell)</td>
<td></td>
</tr>
<tr>
<td>Rod Stewart</td>
<td>Don't You Want Me</td>
<td>RCA (BMG)</td>
<td></td>
</tr>
<tr>
<td>The Dur Ditre Bebe</td>
<td>You're My Heart</td>
<td>RCA</td>
<td></td>
</tr>
<tr>
<td>A (La La La La)</td>
<td>Inner Circle</td>
<td>Metronome (RCA/Fad/Madhouse)</td>
<td></td>
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<tr>
<td>Dion Lion Zion</td>
<td>It'll Make Me Dance</td>
<td>RCA</td>
<td></td>
</tr>
<tr>
<td>The Fantastischen Viert</td>
<td>Langsam Columbia (EMI)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vanessa Paradis</td>
<td>Be My Baby</td>
<td>Warner Bros (Warner Chappell)</td>
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<tr>
<td>PWL Intl.</td>
<td>Baker Street</td>
<td>PWL Intl.</td>
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<td>Falix de Construction</td>
<td>Make Me Crazy</td>
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<tr>
<td>Les Maries Devendre</td>
<td>Maries De Vendee</td>
<td>EMI</td>
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<td>Anais Et Didier Barbelivien</td>
<td>Keep The Faith</td>
<td>D.A.CH.</td>
<td></td>
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<td>POM (POM)</td>
<td>Slaves Sleeping</td>
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</tr>
<tr>
<td>Wynonna</td>
<td>Just Another Day</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>Stavanna</td>
<td>Wherever I May Roam</td>
<td>EMI</td>
<td></td>
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<tr>
<td>UB40</td>
<td>Who's Gonna Ride Your Wild Horses</td>
<td>EMI</td>
<td></td>
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<tr>
<td>Shackleton</td>
<td>More And More</td>
<td>EMI</td>
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<td>Trammell</td>
<td>Captain Hollywood's Movie</td>
<td>EMI</td>
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<td>Fritz</td>
<td>House Of Love</td>
<td>EMI</td>
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<tr>
<td>Isley</td>
<td>It's Probably Me</td>
<td>EMI</td>
<td></td>
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<td>TXL (Blue Mountain)</td>
<td>Slavery Supremes - All Stars (All BCC)</td>
<td></td>
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<tr>
<td>Rondor</td>
<td>Could It Be Magic</td>
<td>EMI</td>
<td></td>
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<tr>
<td>Melissa &amp; The Victory</td>
<td>Take THAT - TINA</td>
<td>EMI</td>
<td></td>
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<tr>
<td>Roy Hargrove</td>
<td>Tomtraubl's Blues</td>
<td>CTS</td>
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<td>ERic</td>
<td>Never Let Her Slip Away</td>
<td>PW (Philips)</td>
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<td>Arista</td>
<td>It's Me</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>Arista</td>
<td>Could It Be Magic</td>
<td>EMI</td>
<td></td>
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<tr>
<td>R.E.M. - Warner Brothers</td>
<td>Do The Breakdown</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>PWI (Philips)</td>
<td>Love Is All</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>Madonna - Maverick</td>
<td>Templeton (Brothers In Heaven Remixed)</td>
<td>EMI</td>
<td></td>
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<tr>
<td>Teena Marie</td>
<td>Deepener And Deeper</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>Erasure</td>
<td>Out Of Space/In The Jungle...</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>George Michael</td>
<td>Rhythm Is A Dancer</td>
<td>PWL Intl.</td>
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<td>Bread</td>
<td>It's My Life</td>
<td>PWL Intl.</td>
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<td>Whitney Houston</td>
<td>You're My Heart</td>
<td>RCA (BMG)</td>
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<tr>
<td>Bonnie Raitt</td>
<td>Take You To Heaven</td>
<td>RCA</td>
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<td>Madonna</td>
<td>November Rain</td>
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<td>Erasure</td>
<td>Head For A Feeling</td>
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<td>We All Need Love</td>
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<td>Lionel Richie</td>
<td>My Destiny</td>
<td>PWL Intl.</td>
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<td>SIMPLE</td>
<td>No Ordinary Love</td>
<td>PWL Intl.</td>
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<td>Diana Ross</td>
<td>If We Hold On Together</td>
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<td>Montreux E.P.</td>
<td>Simply Red - East West (EMI/Various)</td>
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<td>Simple Minds</td>
<td>Boney M MegaMix</td>
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<td>En Vogue</td>
<td>Que Me Coeur Lache</td>
<td>PWL Intl.</td>
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<td>EMI</td>
<td>Ebenhoore Geeder</td>
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<td>Metallica</td>
<td>She's Like The Wind</td>
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<td>The Rolling Stones</td>
<td>Bangin' The Wind</td>
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<td>Vlieg Met Me Ma (live)/Gebebbel</td>
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<td>Lil Jon</td>
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<td>All That She Wants</td>
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<td>Birthday Song</td>
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<td>Love Is All</td>
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<td>Wheel Of Fortune</td>
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<td>Rock With You</td>
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<td>Das Boot</td>
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<td>Your Town</td>
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<td>People Everyday</td>
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<td>UB40</td>
<td>One Love</td>
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<td>Sweet Lullaby</td>
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<td>UB40</td>
<td>Step It Up</td>
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<td>You're My Heart</td>
<td>PWL Intl.</td>
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<td>Nothing Else Matters</td>
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<td>Miami Hit Mix</td>
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<td>UB40</td>
<td>The Great Pretender</td>
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<td>Who's Needs Love (Like That) (Remix)</td>
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<td>Achy Breaky Heart</td>
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<td>The Music's Got Me</td>
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<td>Moonlight Shadow</td>
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<td>Mai Bumbeah</td>
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<td>Bossaule Mobj</td>
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<td>UB40</td>
<td>We Will Rock You/We Are The Champions</td>
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<td>UB40</td>
<td>Chains Around My Heart</td>
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<td>Cold Gold X-Mas</td>
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<td>UB40</td>
<td>Sangue Oculto</td>
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</table>

The Eurochart Hot 100 Singles is compiled by the BPI Communications Ltd and is distributed by BUMA Stemsra and Broadcast. The chart reflects the sales in 13 counties: UK, France, Italy, Spain, Netherlands, Germany, Ireland, Belgium, Scandinavia, Switzerland, Austria, Switzerland, and Denmark. The chart is published weekly and is based on the sales of physical and digital single sales.
A GREAT YEAR

OF NEW TALENT

WATCH OUT FOR NEW RELEASES IN SPRING '93 OF
GIANNA NANNINI • CAMOUFLAGE

METRONOME MUSIK GMBH, A DIVISION OF POLYGRAM
<table>
<thead>
<tr>
<th>Week Ending Dec. 19th 1992</th>
<th>Billboard Singles</th>
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<td><strong>ACE TOP 25</strong></td>
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<tr>
<td><strong>ACE Top 25</strong></td>
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</table>

**United Kingdom**

| 1. | TINA HARKNESS (Will You Love Me Too) (WEA) |
| 2. | WHITNEY HOUSTON (I Will Always Love You) (Epic) |
| 3. | BOYZ II MEN (End Of The Road) (MCA) |
| 4. | BOBBY BROWN (Good Enough) (MCA) |
| 5. | WHITNEY HOUSTON (I Will Always Love You) (Epic) |
| 6. | JANET JACKSON (Again) (RCA) |
| 7. | ROY ORBISON (Don't Love You Anymore) (Mercury) |
| 8. | BOBBY BROWN (Good Enough) (MCA) |
| 9. | BOYZ II MEN (In The Still Of The Nite) (MCA) |
| 10. | JANET JACKSON (Again) (RCA) |

**Holland**

| 1. | VANESSA PARADIS (Be My Baby) (Warner Brothers) |
| 2. | BOBBY BROWN (Good Enough) (MCA) |
| 3. | INSIDE OUT (Through The Sun) (Warner Brothers) |
| 4. | BOBBY BROWN (Good Enough) (MCA) |
| 5. | BOYZ II MEN (In The Still Of The Nite) (MCA) |
| 6. | JANET JACKSON (Again) (RCA) |
| 7. | ROY ORBISON (Don't Love You Anymore) (Mercury) |
| 8. | JANET JACKSON (Again) (RCA) |
| 9. | BOBBY BROWN (Good Enough) (MCA) |
| 10. | BOYZ II MEN (End Of The Road) (MCA) |

**Germany**

| 1. | WHITNEY HOUSTON (I Will Always Love You) (Epic) |
| 2. | BOYZ II MEN (In The Still Of The Nite) (MCA) |
| 3. | JANET JACKSON (Again) (RCA) |
| 4. | BOBBY BROWN (Good Enough) (MCA) |
| 5. | BOYZ II MEN (End Of The Road) (MCA) |
| 6. | JANET JACKSON (Again) (RCA) |
| 7. | BOBBY BROWN (Good Enough) (MCA) |
| 8. | JANET JACKSON (Again) (RCA) |
| 9. | BOYZ II MEN (End Of The Road) (MCA) |
| 10. | JANET JACKSON (Again) (RCA) |

**United States**

| 1. | WHITNEY HOUSTON (I Will Always Love You) (Epic) |
| 2. | BOBBY BROWN (Good Enough) (MCA) |
| 3. | BOYZ II MEN (In The Still Of The Nite) (MCA) |
| 4. | JANET JACKSON (Again) (RCA) |
| 5. | BOBBY BROWN (Good Enough) (MCA) |
| 6. | BOYZ II MEN (End Of The Road) (MCA) |
| 7. | JANET JACKSON (Again) (RCA) |
| 8. | BOBBY BROWN (Good Enough) (MCA) |
| 9. | BOYZ II MEN (In The Still Of The Nite) (MCA) |
| 10. | JANET JACKSON (Again) (RCA) |

**Other Countries**

- **France**
- **Spain**
- **Switzerland**
- **Finland**
- **Sweden**
- **Norway**
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<th>Title</th>
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<td>Die Prinzen</td>
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<td>Genesis</td>
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<td>Freddie Mercury</td>
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<td>Sade</td>
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<td>Bon Jovi</td>
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<td>Moby</td>
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<td>Simple Minds</td>
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<td>Joe Cocker</td>
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<td>Prince &amp; The New Power Generation</td>
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<td>Soundtrack - The Bodyguard</td>
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<td>Die Fantastischen 4</td>
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<td>Pow Wow</td>
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<td>Leonard Cohen</td>
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<td>Vangalis</td>
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<td>Enya</td>
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<td>Roch Voisin</td>
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<td>Guns N' Roses</td>
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<td>Peter Maffay</td>
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**FAST MOVERS**

**NEW ENTRY**

**RE-ENTRY**

The European Top 100 Albums is compiled by BMP Communications BV in cooperation with Buma/Stemra, SBS, and BPI Communications BV/Suisse/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories. *recognition of pan-European sales of 300,000 units. **recognition of sales of 1 million units. With multi-million sales indicated by a numeral following the symbol.

**MUSIC & MEDIA DECEMBER 19 1992**
LEONARD COHEN

busted in the blinding lights of
CLOSED TIME

CROSSING FORMATS ACROSS EUROPE

Denmark  
- ÅRHUS NÆRRADIO/Århus
- RADIO VIBORG/Viborg

Germany  
- RADIO 4U/Berlin

Greece  
- ANTENNA 97.1 FM STEREO/Athens
- JERONIMO GROOVY/Ilioupolis, Athens

Sweden  
- RIKSRADIO P3: KLANG & CO/Stockholm
- CITY RADIO/Gothenburg
- RADIO P4/Lund
- RADIO RYD/Linköping

Norway  
- RADIO ØST/Rade
- RADIO GRENLAND/Skien
- RADIO MOSS/Moss
- JÄRRADIOEN/Kleppe
- RADIO NORD/Harstad
- RADIO FREDRIKSTAD/Fredrikstad

Spain  
- CADENA MINUTO/Madrid

Switzerland  
- DRS 3/Base
- RADIO LAC/Geneva
- RADIO RAURACH/Liestal

70% IN 'A' ROTATION

the new single taken from the album
THE FUTURE

COLUMBIA
As founder of Music & Media I have ambivalent emotions writing these words. While you are reading our 1992 year-end issue, I will be clearing my desk for a successor to be announced shortly.

As I re-join the international record industry I feel excited about my future assignments. And I feel happy to leave a sound and growing publication, which was probably ahead of its time when we started Eurodisc in 1984. Since then the European borders have started to disappear and the private radio sector has exploded. More than ever, radio plays a major role in breaking artists and so Music & Media will continue to grow as the stations' primary source of objective information for music programming. I salute those radio producers willing to take a risk with newer artists. Without them, radio might turn into a 'boring' medium.

My warmest thanks to key radio programme directors and international record label heads who made it all possible during my eight years with Music & Media. But most of all, my deepest gratitude to my staff and colleagues at BPI Communications in New York, London and Amsterdam. Even as I join PolyGram, I know we will not lose contact. I wish you all a prosperous, peaceful and healthy 1993!

Theo Roos, founder, Music & Media

Off The Record will be returning in the next issue in January.

Capital

(continued from page 5)

FICRAs, ratings at the Midlands East stations increased one point to a 26% share from the year-end 1991 peak. In the West, the capital city and the West stations rose four points to a 25% share. Gross revenues for the group during the first six months of its fiscal year increased 7.6% to 25.4 million (in current operating profits jumped 102.5% to £810,000. Full-year results are scheduled to be released soon.

A purchase of Midlands would push the company's national ship ceiling set by the Radio Authority. Based on a points system, companies can have 15% of all points, according to an October survey of Radio Authority data by media financial research firm Kagan World Media, Capital had 42.2 points, while Midlands had 31.63. The maximum at the time of the study was 73 points; the total for the industry then was 487. Speculation over the takeover led to Midlands' share price jumping 15p over the past several days, valuing the company at more than £15 million at pre-strike.

Additional reporting by Steve Wiesewies

Chains

(continued from page 5)

er, however, than in past years, especially in Virgin's London outlets. "The period leading up to Christmas traffic has been slow to take off. People seem to be shopping around before they decide what to buy."

He says one contributing factor to slow Christmas traffic has been the 'slow' roll-out of the Virgin stores in the IRA's recent terrorist activities in the city's West End. Regionally, the Northeast is showing strongest sales, says Taylor. CD singles are the best sellers so far for Virgin, with artists such as Erasure and Simple Minds at the top of the music buyers' holiday-buying list.

In Germany, Europe's largest recorded music market (1991 sales US$2.6 billion), same-store sales at German retail chain WOM are 9% lower in units and slightly below in value. Comments WOM head of purchasing Wolfgang Ortmayr, "1991 was a gift of God in Germany with the increased shopping frequency and reunification with and for their economy at its peak. Anybody who thought this was a normal year was either a fool or a liar. Our projection for 1992 was that we would reach the same level as 1991 if we were fortunate. So to achieve slightly below the 1991 level is not bad. Store traffic is slightly above

Music & Media December 19 1992
### EHR Top 40

#### Chartbound

<table>
<thead>
<tr>
<th>INNER CIRCLE/Rock With You</th>
<th>(Metronome) 35/9</th>
<th>ROY ORBISON/Heartbreak Hotel</th>
<th>(Virgin) 22/2</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAGE/Run To You</td>
<td>(Planet) 32/5</td>
<td>NEIL YOUNG/ Harvest Moon</td>
<td>(Reprise) 22/2</td>
</tr>
<tr>
<td>RICHARD MARX/Chains Around My Heart</td>
<td>(Capitol) 32/2</td>
<td>FREDDIE MERCURY/The Great Pretender</td>
<td>(Parlophone) 21/6</td>
</tr>
<tr>
<td>CHERSA/Our Great Banana Skin</td>
<td>(East West) 29/12</td>
<td>FANTASTISCHEN VIER/Die Dal?</td>
<td>(Columbia) 21/4</td>
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<tr>
<td>STEREO MCS/Step It Up*</td>
<td>(4th &amp; B'way) 28/15</td>
<td>LISA SANDFORD/Someday*</td>
<td>(Arista) 21/4</td>
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<tr>
<td>BRYAN ADAMS/Do I Have To Say The Words</td>
<td>(A&amp;M) 28/2</td>
<td>UTA BOLL/On My Way</td>
<td>(VEA) 21/6</td>
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<tr>
<td>SADIE/Feel No Pain</td>
<td>(Epix) 26/6</td>
<td>CLIFF RICHARD/I Still Believe In You*</td>
<td>(EMI) 20/8</td>
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<tr>
<td>EXTRÊME/Step The World</td>
<td>(A&amp;M) 26/4</td>
<td>GENESIS/Invisible Touch</td>
<td>(Virgin) 20/3</td>
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<tr>
<td>HANNE BOE/Don't Know Much About Love*</td>
<td>(Medley) 25/7</td>
<td>ONE MORE TIME/Highland</td>
<td>(CNR) 20/2</td>
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<tr>
<td>JEREMY JORDAN/The Right Kind Of Love</td>
<td>(Virgin) 24/8</td>
<td>BIZARRE INC./I'm Gonna Get You</td>
<td>(Vinyl Solution) 20/8</td>
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<tr>
<td>BRIAN MAY/Back To The Life</td>
<td>(Parlophone) 24/7</td>
<td>NAXI PRIEST/Just Wanna Know*</td>
<td>(Ten) 19/5</td>
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<tr>
<td>CAHIN DETH/Dissolve</td>
<td>(Polydor) 24/7</td>
<td>JENNIFER RUSH/never Say Never</td>
<td>(Virgin) 19/2</td>
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<tr>
<td>DINA CARROLL/Special Kind Of Love</td>
<td>(A&amp;M) 24/0</td>
<td>VAYA CON DIOS/Time Files</td>
<td>(Ariola) 19/2</td>
</tr>
<tr>
<td>EUNICE/Lies We Need You</td>
<td>(Eurodisc) 24/0</td>
<td>WILLY DEVLIEGE/Hey Joe</td>
<td>(FNC) 19/0</td>
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### NEW TOP 20 CONTENDERS

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<thead>
<tr>
<th>STEREO MCS/Step It Up*</th>
<th>(4th &amp; B'way) 28/2</th>
<th>FREDDIE MERCURY/The Great Pretender*</th>
<th>(Parlophone) 21/6</th>
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<tr>
<td>P. SMYTH &amp; D. HENLEY/Sometimes Love Just Ain’t...</td>
<td>(MCA) 30/0</td>
<td>LIONEL RICHIE/My Destiny/</td>
<td>(Motown) 28/6</td>
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<tr>
<td>BRIAN MAY/Too Much Love Will Kill You</td>
<td>(Parlophone) 30/0</td>
<td>MAXI PRIEST/Just Wanna Know*</td>
<td>(Ten) 19/5</td>
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<tr>
<td>FLEETWOOD MAC/Love Shines</td>
<td>(Warner Brothers) 30/0</td>
<td>JENNIFER RUSH/never Say Never</td>
<td>(Virgin) 19/2</td>
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<td>GUNS N ROSES/Yesterdays</td>
<td>(Warner Brothers) 30/0</td>
<td>VAYA CON DIOS/Time Files</td>
<td>(Ariola) 19/2</td>
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<tr>
<td>DEACON BLUE/Your Town</td>
<td>(Columbia) 30/0</td>
<td>WILLY DEVLIEGE/Hey Joe</td>
<td>(FNC) 19/0</td>
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### NEW TOP 20 CONTESTERS

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<tr>
<td>RICHARD MARX/Chains Around My Heart</td>
<td>(Capitol) 32/2</td>
<td>FREDDIE MERCURY/The Great Pretender</td>
<td>(Parlophone) 21/6</td>
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<tr>
<td>CHERSA/Our Great Banana Skin</td>
<td>(East West) 29/12</td>
<td>FANTASTISCHEN VIER/Die Dal?</td>
<td>(Columbia) 21/4</td>
</tr>
<tr>
<td>STEREO MCS/Step It Up*</td>
<td>(4th &amp; B'way) 28/15</td>
<td>LISA SANDFORD/Someday*</td>
<td>(Arista) 21/4</td>
</tr>
<tr>
<td>BRYAN ADAMS/Do I Have To Say The Words</td>
<td>(A&amp;M) 28/2</td>
<td>UTA BOLL/On My Way</td>
<td>(VEA) 21/6</td>
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<tr>
<td>SADIE/Feel No Pain</td>
<td>(Epix) 26/6</td>
<td>CLIFF RICHARD/I Still Believe In You*</td>
<td>(EMI) 20/8</td>
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<tr>
<td>EXTRÊME/Step The World</td>
<td>(A&amp;M) 26/4</td>
<td>GENESIS/Invisible Touch</td>
<td>(Virgin) 20/3</td>
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<tr>
<td>HANNE BOE/Don't Know Much About Love*</td>
<td>(Medley) 25/7</td>
<td>ONE MORE TIME/Highland</td>
<td>(CNR) 20/2</td>
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<tr>
<td>JEREMY JORDAN/The Right Kind Of Love</td>
<td>(Virgin) 24/8</td>
<td>BIZARRE INC./I'm Gonna Get You</td>
<td>(Vinyl Solution) 20/8</td>
</tr>
<tr>
<td>BRIAN MAY/Back To The Life</td>
<td>(Parlophone) 24/7</td>
<td>NAXI PRIEST/Just Wanna Know*</td>
<td>(Ten) 19/5</td>
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<tr>
<td>CAHIN DETH/Dissolve</td>
<td>(Polydor) 24/7</td>
<td>JENNIFER RUSH/never Say Never</td>
<td>(Virgin) 19/2</td>
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<td>DINA CARROLL/Special Kind Of Love</td>
<td>(A&amp;M) 24/0</td>
<td>VAYA CON DIOS/Time Files</td>
<td>(Ariola) 19/2</td>
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<tr>
<td>EUNICE/Lies We Need You</td>
<td>(Eurodisc) 24/0</td>
<td>WILLY DEVLIEGE/Hey Joe</td>
<td>(FNC) 19/0</td>
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### Regional EHR Top 20

#### 1. NORTHWEST

<table>
<thead>
<tr>
<th>#</th>
<th>Track/Artist/Label</th>
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<th>Format</th>
<th>Region</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>JEREMY JORDAN/The Right Kind Of Love</td>
<td>(Epic)</td>
<td>20</td>
<td>(Radio/Temp)</td>
<td>(MCA)</td>
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<tr>
<td>2</td>
<td>UNDERCOVER/Never Let Her Slip Away</td>
<td>(United Kingdom)</td>
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<td>(A&amp;M)</td>
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<td>3</td>
<td>MAGGIE REILLY/Tears In The Rain</td>
<td>(United Kingdom)</td>
<td>13</td>
<td>(WEA)</td>
<td>(Atlantic)</td>
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<td>4</td>
<td>BOYZ II MEN/Motownphilly</td>
<td>(United States)</td>
<td>19</td>
<td>(Motown)</td>
<td>(WEA)</td>
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#### 2. CENTRAL

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<tr>
<td>14</td>
<td>JIMMY NAIL/Laura</td>
<td>(Mercury)</td>
<td>1992-02-14</td>
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<tr>
<td>15</td>
<td>LIONEL RICHIE/Oh My Love</td>
<td>(Arista)</td>
<td>1992-02-15</td>
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#### 3. EAST CENTRAL

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<tbody>
<tr>
<td>1</td>
<td>WHITNEY HOUSTON/I Will Always Love You</td>
<td>(Epic)</td>
<td>1992-02-01</td>
<td>(EMI)</td>
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<tr>
<td>2</td>
<td>ROXETTE/Queen Of Rain</td>
<td>(Island)</td>
<td>1992-02-02</td>
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<tr>
<td>3</td>
<td>MADONNA/Deeper And Deeper</td>
<td>(Island)</td>
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<td>4</td>
<td>PAUL SHARKY/You've Always Got To Fall In Love</td>
<td>(Arista)</td>
<td>1992-02-04</td>
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<td>BON JOVI/Keep The Faith</td>
<td>(Arista)</td>
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### 4. NORTH

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<tbody>
<tr>
<td>1</td>
<td>CHARLES &amp; EDIE/Would I</td>
<td>(Capital)</td>
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<td>TWINER/Wanted</td>
<td>(Island)</td>
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<tr>
<td>3</td>
<td>INXS/Taste It</td>
<td>(Ariola)</td>
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<td>4</td>
<td>BOYZ II MEN/End Of The Road</td>
<td>(Motown)</td>
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### 5. WEST CENTRAL

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<td>1992-02-01</td>
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<td>HONEY ROOD/So Much Love</td>
<td>(MCA)</td>
<td>1992-02-02</td>
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<tr>
<td>3</td>
<td>KYLIE MINOGUE/People Are Like That</td>
<td>(Arista)</td>
<td>1992-02-03</td>
<td>(Epic)</td>
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<tr>
<td>4</td>
<td>BOYZ II MEN/End Of The Road</td>
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### 6. SOUTH

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<tbody>
<tr>
<td>1</td>
<td>MICK JAGGER/Love Of Your Life</td>
<td>(Virgin)</td>
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<tr>
<td>2</td>
<td>BOBBY BROWN/Good Enough</td>
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<tr>
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<td>GENESIS/Invisible Touch</td>
<td>(WEA)</td>
<td>1992-02-03</td>
<td>(EMI)</td>
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<tr>
<td>4</td>
<td>WHITNEY HOUSTON/I Will Always Love You</td>
<td>(EMI)</td>
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### 7. SOUTHWEST

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<tbody>
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<td>HONEY ROOD/So Much Love</td>
<td>(MCA)</td>
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<tr>
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<td>KYLIE MINOGUE/People Are Like That</td>
<td>(Arista)</td>
<td>1992-02-03</td>
<td>(Epic)</td>
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<tr>
<td>4</td>
<td>BOYZ II MEN/End Of The Road</td>
<td>(Motown)</td>
<td>1992-02-04</td>
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ABBA NEW YEAR

ABBA GOLD

GREATEST HITS

OR SHOULD IT BE ABBA PLATINUM?

AUSTRIA
BELGIUM
DENMARK
FINLAND
GERMANY
IRELAND
ITALY

NETHERLANDS
NORWAY
PORTUGAL
SPAIN
SWEDEN
SWITZERLAND
U.K.

NEW SINGLE 'THANK YOU FOR THE MUSIC'/'HAPPY NEW YEAR'