
**This Week:**
Leading Syndicators Explore Eastern Europe While Battling Against The Competition.
See Pages 14-16.

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**Datamedia Results Cause Controversy**

**ITALY**
by Mark Dezzani

The first of three major radio surveys anticipated after Italy's public and private radio stations failed to agree on a single methodology has been published by Milan-based researcher Datamedia, and the results are already causing controversy. In addition to showing audience declines for the major networks, some stations are threatening to sue Datamedia for publishing results without their permission.

The new figures show listeners to Radio Italia Solo Musica Italiana's national-music-only format dropping 20.3% to 3.2 million people. Others registering audience erosion are EHR 105 Network (-3.7%), EHR/Dance Radio Deejay (-6.8%) and ACE Radio Monte Carlo (-5.4%).

The major surprise is the success of the year-old news/talk AEI syndicator CNR (New Channel Radio), owned by a group headed by Gianni Miscioscia, he's quickly becoming a major player in Italian radio with majority stakes in Radio Deejay, regional EHR Radio Balbo in Genova and the SPER syndication network. CNR achieved fast ratings results by recruiting established regional stations as affiliates such as Bari regional Radionorba, which achieved a daily reach of over 800,000 according to the survey. CNR's national reach was nearly 3.9 million.

(continues on page 25)

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**Kinnevik, Egmont Merge Danish Radio Operations**

**DENMARK**
by Kai Roger Ottesen

Two of Scandinavia's largest media companies, Denmark's Egmont Gruppen and Sweden's Kinnevik, have merged their Danish radio operations into a new company called Radio Holding. Egmont, Denmark's largest media conglomerate, and Kinnevik will each own 40% of the venture, while Otto Reeds-Thott, who formerly owned EHR station The Voice/Copenhagen, will own the remaining 20%.

As part of the deal, Egmont will contribute its Hot ACE station Radio Uptown/Copenhagen while Kinnevik will contribute EHR stations The Voice in Copenhagen and Odense. Also included are radio ad sales houses Radio Booking and Skandinavisk Radioreklame. The new company will have a turnover of around Dkr50 million (app. US$7 million) and control ad sales for 43 stations in Denmark reaching about two million people. Reeds-Thott, who is also GM of The Voice, will be GM of Radio Holding. A new MD, who will oversee day-to-day operations, will be named soon.

Comments Egmont president Ove E. Andersen, "Neither of us could make a profitable operation out of the radio business. A new medium [such as radio] demands a different approach. As a group we want to make a difference in the country's radio stations."

(continues on page 25)

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**Irish Radio Braces For Music Quotas By Year-End**

**IRELAND**
by Steve Wonsiewicz & Dermott Hayes

Some form of an Irish music quota looks set to be imposed on the country's radio stations. Negotiations between regulators and radio are gaining momentum, but the methodologies—such as negotiated quotas used in France, government-mandated quotas like in Canada or voluntary limits—are still being discussed. Talks will continue, but a decision is not expected until the newly elected 10-member commission nominated by Minister of Arts and Culture Michael H. Higgins comes into effect on October 17.

Comments radio regulator IRTC chief executive Michael O'Keeffe, "The whole Irish music content topic is quite an issue."

(continues on page 25)

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**No. 1 in EUROPE**

**European Hit Radio**
4 NON BLONDIES
What's Up
(Interscope)

**Eurochart Hot 100 Singles**
CULTURE BEAT
Mr. Vain
(Dance Pool)

**European Top 100 Albums**
U2
Zooropa
(Island)

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**4 Non Blondes Making History**

**EUROPE**
by Machigiel Bokker

The 4 Non Blondes scored a historic first last week by topping both the Eurochart Hot 100 Singles and the EHR Top 40 with a debut single.

Practically ignored at first, radio started warming up to the unique "jingly" sounds of the single What's Up? at the beginning of July, eight months after the album Bigger, Beter, Faster, More! was available in Europe.

(continues on page 25)

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**TAS**

"So Called Friend" Available soon...

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**AmericanRadioHistory.Com**
SALESCHARTS
Denmark NO 10
Holland NO 45
Sweden NO 8
Eurochart Hot 100 Singles NO 71

AND HERE WE GO ON EURO-RADIO

TOP OF EHR CHARTBOUND
STILL GOING FOR ADDS!
NOW PLAYLISTED ON 40 STATIONS
IN ALL FORMATS

added to these stations this week:
Germany
HR 3: LEIDER GUT/Frankfurt
RB 4/Bremen
Norway
RADIO OSLO/Oslo
RADIO FM 107,7/Stavanger
NRK/Oslo
Russia
RADIO MAXIMUM/Moscow
Switzerland
RADIO ZUERISEE/Rapperswil
Europe
MTV EUROPE/London
BREAKOUT EXTRA ROTATION
MS&M Places First National Network Radio Sports Package

UNITED KINGDOM
by David Stanfield

Media Sales & Marketing (MSM), a division of Capital Radio, has placed the first sports package on behalf of National Network Radio. A yet-to-be-disclosed UK newspaper has bought a four-week run of six spots per week in a campaign which launches on September 4.

Comments MSM sales controller Andrew Oldham, "Over the last few months what local stations have tried to do is to give more national network opportunities. In the past we've put together commodities like the 'Network Chart Show' and 'Newslink' for the local station network. Agencies and clients are seeing the benefits of utilizing the local network as a national commodity so we've been looking at particular programming opportunities. Sport was the first one. It's a perfect market for radio and perfect programming for a lot of advertisers whether they're selling beer, motors or newspapers. It's a way to generate extra money out of the market."

Oldham says the general sales situation is good despite warning shots fired by the London office of the worldwide accountancy firm Coopers & Lybrand that radio advertising revenue will need to rise by 50% in order for the planned new stations to survive. Coopers says that the planned 180 local and regional commercial stations and three national networks will have to take in 3% of total adspend by 1996 versus the 2% existing services current taken in (see MSM August 21).

"New stations have provided impetus and we've seen more new advertisers come on to radio," says Oldham. "Everybody realises we need to grow with popular radio to survive. That's why the NNR opportunities are providing more methods for people to buy into radio. We're providing more products through Virgin 1215 AM and [EIRV long-wave] Atlanticie 252, and with the new regional stations next year the audiences will get bigger which makes radio far more viable than TV."

"People may worry but you can't put the cart before the horse. The money isn't going to come first. You've got to put the stations into place to generate the audience to generate the revenue. That's what's happening and it's going well so far. I don't think we have any qualms about what we need to do or what we're going to achieve. Anywhere from 3-5% is a possible achievement over the next few years."

Warner Promotes Dance Through Club Culture

GERMANY
by Miranda Watson

Warner Music Germany has grouped together eight top dance acts under the banner Club Culture in a unique promotion aimed at club DJs and specialist retail outlets.

"In addition, Warner has put a "Club Culture Survival Kit" together to promote the eight artists in the campaign—Vernon, Sven Väth, Energy 52, Sir Prize, Rob 'N' Ray, Stevie V, What On Earth and Bass

Spin Doctors Score European Gold — Sony Music International (SMI) executives hand out a special award to MTV Europe for their support of the Spin Doctors. After reaching double platinum in the US (two million copies sold), the band's debut album "Pocket Full Of Kryptonite" (Epix) has gone gold in Europe (500,000). From (l-r): SMI VP advertising/operations Gary Williams, SMI manager Epic promotions Mitch Yannini, MTV Europe manager talent relations Susan Fletcher, MTV Europe PD Brent Hansen and SMI international marketing director Epica Monica Marin.

UK publishing special

UK publishers discuss their relation with the radio and music industry and the role of A&R

Publication date: October 10 Advertising deadline: September 7

For further details contact Ron Betist

Coming up in issue nr. 40

Europe At A Glance

GERMANY: NDR's Youth Channel Set To Launch Next Month
German public net Norddeutscher Rundfunk says it will be launching its new youth channel in Hamburg next March. Targeting a young demo, NDR's fifth channel is to feature a format mix of EHR and news. NDR will reveal the channel's name mid-September.

Miranda Watson

GERMANY: Radio RPR/Gerolsteiner Sprudel Festival
EHR private Radio RPR/Ludwigshafen is presenting seven top German pop/rock stars at the RPR/Gerolsteiner Sprudel Festival on August 28. The open air concert will feature Sandra, Miniheneer, Freiheit, Die Spider Murphy Gang, Purple Schulz, Bring, 4 Reeves and Peter Orloff.

MW

GERMANY: Berlin Brandenburg Media Forum

MW

FRANCE: Renould's Replacement To Be Announced This Month
A replacement to Patrick Renould as head of creative services at RTL will be announced before the end of August. Renould left the station at the beginning of the summer having been lured two years earlier to replace Jean-Pierre Dussaux. No return was given for his departure. Renould has been director of communications for performing rights society SACEM for many years.

Emmanuel Legrand

NORWAY: P4 Starts Live Test Broadcasts
Private national ACE station P4, due to go on air September 15, made its first live test broadcast on August 16 coinciding with the opening of the station's studios at Lillehammer. Morning team Tor Andersen and Signe Stang opened the show with live press conference in the studio and other interviews. Among the tracks played were the Beatles! All My Loving, Tina Turner's Typical Male and Swing Out Sister Twilight World.

Ole Andres Utberg

HOLLAND: Virgin Megastore Celebrates One Year
Virginia Retail Europe is sponsoring one of Amsterdam's more popular annual events, "The Prinsengracht Concert," which takes place this year on August 28, featuring the show with a live press conference.

The event marks the first anniversary of Virgin's Amsterdam Megastore near Dam Square. The concert will be broadcast by Dutch TV station AVRO on September 16.

MW

GERMANY: East German Pirates Make 1000% Profit
Piracy is a growing problem in the 'Neue Lieder' (former East Germany). East German authorities and IFPI seized 1.700 illegal music cassettes in a recent raid on a photographic shop in Thuringen. The cassettes had been acquired in Poland for just DM0.80, smuggled over the border and sold in the shop for DM9.95.

MW

UNITED KINGDOM: BBC To Screen CMA Awards Show
BBC TV will air a 90-minute special version of this year's Country Music Association (CMA) Awards Show on October 30-31. The 27th CMA gala will be aired live on CBS on September 27 and seen by 45 million people. It's the first time in the UK that the event has been screened so close to the US show, says CMA European Director Martin Satterthwaite.

Steve Winsie 이번

BULGARIA: Eight Companies Form Music Association
Following the passage of a new copyright law, eight major private companies have formed the Recording Industry Association of Bulgaria (BAZI) and will apply for IFPI membership. Dora Cherneva, chairman of Mega Sofia, was elected president, while Velizar Sokolov, CEO of Arsis Consult, was named MD. BAZI members include Mega Sofia, Gega, Riva Sound, Kings Records, SME, Denis Records, Irena 2-90, Baby Records and Express Company.

Chavdar Chendov

UNITED KINGDOM: PRS Receipts 5.9% Up
Performing rights society PRS grossed £145 million (app. US$218 million) last year, a 5.9% increase on 1991's figures. The society's receipts from the licensing of radio and TV broadcasting and satellite and cable transmissions in the UK increased by 4.7% over those for 1991 to £45.03 million.

David Stansfield
**ZOOOPA PULLS IN FIRST SALES AWARD IN OSLO | U2's manager Paul McGuiness joined Zookeepers in Oslo to celebrate the group's first gold award for the "Zooopas" album and a platinum disc for "Achtung Baby." Picture (l-r) are: Island international director Phil Cooper, concert promoter EMA Telstar MD Tomas Johannson, BMG Ariola Norway MD Erling Johannsen, McGuinness and BMG Norway promotion manager Irina Hunsche.**

**Stockholm Radio Licence Bids Could Top Skr1m In Auction**

**SWEDEN**

by Bernt Hermele

Bidding in the auction for the 10 private commercial radio licenses in Stockholm could drive prices past the Skr1 million mark (app. US$122,000). Around 100 companies and private investors have applied for a three-kW and nine one-kW licenses in the Swedish capital. Winners in the auction are expected to be announced in late September. Bidders for the licenses comprise virtually a "Who's Who" in Scandinavian radio. Among the contenders is Jan Friedman, who after leaving the SRU project this summer has formed a new group of investors, composed of both Swedes and foreigners. "I will have one of the best financed projects in the business," says Friedman. Other major players for the race include:

1. Radio Z, which is owned by Jan Stenebeck's Kinnekve group
2. City Radio, owned by the Wallenberg newspaper Svenska Dagbladet and local investors
3. Megapol, owned by Swedish publishing giant Bonnier
4. Radio Rix, which is part of the SRU group and is owned by the Bonnier newspaper Expressen
5. Energy, which includes French group network owner NRJ

There is also a great interest from Norway, with seven companies from the country also bidding, led by the Aller Group and Radio 1/Oslo. Jørgen Widess, executive officer with Medlok, who runs Radio Z, claims the company is prepared to pay Skr1 million and more. Others, however, are not ready to go that high. Most applicants publicly are pricing the licenses between Skr100.000-300.000.

"Skr1 million is much too much," says Radio Rix's Mats Graffman. "Skr150.000-200.000 is much more reasonable.

**HOT STATION DEBUTS BREAKFASTCLUB RADIO SHOW ON TV**

**HOLLAND**

The successful radio breakfast show on Dutch EHR pubcaster Het Station, presented by Jeanne Kooijmans and Peter van Bruggen, is to be televised by the KRO weekdays at 7.30-8.00 beginning August 30. Comments KRO press officer Willibrord Ruigrok, "The introduction of the 'Breakfastclub' on KRO television is part of a move by the KRO, AVRO and NCRV into breakfast television. Private TV station RTL 4 already broadcasts throughout the day, so we decided to follow suit. We didn't want to just show repeats, so we thought up something new and thought the 'Breakfastclub' would work well on TV."

The three public nets currently don't begin their TV programmes until the afternoon. As a Radio City head of music Paul van der Lugt, "I think it will make a very entertaining TV programme. There's always lots of coming-and-going in the show. The music will be accompanied with video clips and you'll be able to see the presenters fighting on the air."

Van der Lugt doesn't think the TV airing of the 'Breakfastclub' will have an adverse affect the radio show's ratings.

**Galician High Court Voids 26 FM Licences In The Xunta; Bidding Process To Be Held Again**

**SPAIN**

by Howell Llewellyn

The concession of licences for 26 FM stations in 1989 by the regional government of the northern Spanish region of Galicia, the Xunta, has been annulled by the Galician High Court, which on July 29 ordered the selection process among the 650 applicants to be held again. The court accepted an appeal made by the Vigo city newspaper Faro de Vigo, which argued that there had been procedural irregularities in the selection made on December 16, 1989, the very last day of the previous regional government of socialist leader Gonzalez Laxe.

The court ruling said it recognised the Xunta's discretionary authority in the granting of radio licences, but said the lack of the mandatory contract office and subsequent selection process "was not merely a formal defect, since the office's mission is to ensure that all the elements necessary for selection are available."

The Xunta, now conservative run, has 10 days to appeal against the ruling. But its president, Manuel Fraga, whose administration would remain neutral on the matter.

**PUBLICASTER MDR TOPS EMA RATINGS FOR MIDDLE GERMANY**

**GERMANY**

by Miranda Watson

Leipzig-based east German puboast Mitteldeutscher Rundfunk (MDR) has come out strong in the first EMA Mitteldeutschland '93-'94 (Electronic Media Analysis for middle Germany). National music format MDR 1 towers close to the public giant. When longer representative. When longlyse data for east Germany are no autumn/winter '92 Media Analysis. In the radio market of this area of Germany's most successful private station in Germany's most successful private station. Comments PD Jur-

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Last Chapter: BCM Files For Bankruptcy With DM5m In Debts

GERMANY
by Miranda Watson

German dance hit BCC Band's latest single, "A first result is that the label did not have the backing of a major label. Musician Mike Carter says the company will go down with debts totalling DM5 million (app. US$2 million).

Comments Carter, "We've been fighting to survive for the last year, and we've just reached the point where there won't be enough money."

Founded by Carter in 1986, BCM had a string of hits in the late 1980s with artists such as Steve "Silk" Hurley, Farley Jackmaster Funk, Francesco Napoli, Technotronic, Bomb The Bass, 49ers and The Mastermix.

The company had released several innovative compilations, including the 15 CD "Bucktown/Epitaph of The House Of Chicago and Giants Of Rap."

Carter says it soon became apparent that the label had grown too fast and with the added problem of competition from the majors. BCM fell into financial difficulties. Carter managed to keep the company afloat with the help of license partners and believers and BCM was moved to Hamburg. Chart success continued to evade the beleaguered dance company, however, and Carter decided to throw in the towel.

Carter says one of the biggest problems for BCM, and other independent labels, was the expansion and financial backing of the major companies. "Not having the financial muscle of BMG is one of the biggest issues for European indie labels. Between 1989 and 1990 the majors began to leap on all the big dance acts that were around, which made it very hard for indies to pick out the right records and develop their own acts."

Carter says that the rapid growth of BCM was one of the reasons why major labels were left with no money to invest in new product. "Indies just can't survive on their own. You really have to have the backing of a major—like Logic with BMG Ariola and Big Beat with Atlantic."

Commercial Radio Figures Up 5% in Denmark

DENMARK
by Kogi Olesen

Commercial radio stations witnessed a 5% increase in listener figures for the first six months of the year, according to pre-released figures from Gallup. Figures for individual stations are expected to be released by mid-July.

The increase is despite public broadcaster Danmarks Radio's attempt to win back the younger age demos. Among the stations that have increased its listener base are Copenhagen-based Hot ACE Radio Uptown, which had a 25% jump from 179,000 to 223,000. "We're really satisfied because our emphasis on promotion and promotion has paid off," says Radio Uptown head of music Niels Pedersen. Uptown made the most increase in the 20-40 age demo.

According to the figures, approximately 2.4 million people listen to commercial radio at least once a week in Denmark. Time spent listening has also increased from 164 minutes per day to 181 minutes.

Stations have gained listeners in the age demes 20 to 59, but lost listeners aged under 19 years and over 60 years.

Portugal First Half Record Sales Show 12.8% Rise In Value

PORTUGAL

The first six-month sales figures for the Portuguese record industry show a rise in value to Esc3.358 million (app. US$21 million), up 12.8% from last year.

Total unit shipments were also up by 17% compared to the same period last year to 3.08 million units. Cassette showed big growth this year, shooting up 131% from the same period '92 to 1.36 million units, while CD shipments rose 32% to 1.54 million units. As in the rest of Europe, the vinyl LP shows further decline, dropping 63.5% to just 155,000 units. Single shipments also dropped, down 63.4% to 10,832 units.

Market share for the first half of '93 put PolyGram in the lead with 22.0%, followed by EMI-VC with 18.6% and BMG with 16.2%. Sony and Warners are close behind with 12.5% and 12.3%, respectively.

Newsmakers

EUROPE: At Sony Music International's (SMI), Monica Martin has been promoted to director of European marketing for Columbia. They are, respectively, European marketing managers for Epic and Columbia.

GERMANY: NDR 2 head of music Lotte Ackermann is moving to NDR Niedersachsen-Hannover where he will also be head of music. A replacement for Ackermann at NDR 2 has not yet been found.

UK: Sandra Yeo has been appointed new chairman at Radio Lantern FM/North Devon. She takes over for Leslie Freeman, who is retiring.

UK: Iona Campbell has been appointed marketing and promotions assistant at Geffen. She takes over from Jenny Green.

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play me
Regg'Lyss

Each year during this season, there are always a few surprise hits, which usually last no longer than a summer. For casual listeners, Regg'Lyss could fall in this category. Their single Met De L’Huite is a Top 10 hit in France and has already sold over 70,000 copies around the world. A summer hit: you can dance to its reggae groove, you can hum it, and most listeners will not bother to ask what’s behind all that. The truth is: this comes from nowhere, performed by a band unknown three months ago, and yet, it has a history.

Basically, Regg'Lyss started with a bunch of guys from the southern region of Languedoc who all liked the same music: reggae. The band, which grew in 1990 from the musical group Les Ténérès and from various local bands in Languedoc, rebuffed Jamadoc, playing this music inspired by Kinston and a touch of Southern heat from Montpellier. The band recorded an album and started to tour independently around the region. And it sold, quite well, enough anyway to get into the charts. With their limited means, they sold over 20,000 copies of their first album Vive Les Gestes, only in their region.

The buzz grew and lazy Paris started to wake up and send messengers to the southern city, because they heard about a band that was singing reggae. Different record companies were in the starting blocks (Carrière, Warner, BMG, Remark (mainly) and the last to come, Virgin, eventually signed the band. Philippe Asscoli, A&R director for Virgin, admits he came last because in the first place, he wasn’t really hot on the band. He recalls, “I heard a lot about them, mainly through our reps, who told me about their popular singing reggae. The band had just made their first outing south down and met them. I found something huge: a band which had a power within and that a delivered a message. Lead singer Roland Ramadou impressed me. He is a real star, a talented songwriter, a writer, I would compare to jamadoc.”

Ascoli remembered that negotiations were tough because there were so many record companies around “If they came to us, I think it’s because the language they heard from me was the most credible. We talked about a contract about developing something in common.”

In the end, the band signed on June 18 with Virgin and the record was urgently nailed to the national stations on July 6 around the country. At press time (mid-August), the song is a Top 10 hit in France and the album entered the charts in mid-August at #28, having sold and extra 35,000 units since its Virgin release.

Project: Instead of signing just for one hit, but as a long-term something in common.”

We heard from me was the most credible. We were looking for the real record companies around.” “If they came to us, I think it’s because the language they heard from me was the most credible. We talked about a contract about developing something in common.”

The development strategy has been set up with two things in mind: first, a presentation from local roots, then spread nationally by capitalising on the band’s stage impact. Explains Viviane Khaski, head of product, “We chose to focus the summer on their native region because we have a public and media support and following there and it is normal to favour them. By the end of the summer, the single will be well established and we will focus on national media, but be very careful not to overexpose them.”

A marketing plan was mounted with the local main daily, Midi-Libre and NRJ Montpellier, which will devote five spots a day during the whole summer on their station. In addition, the band was touring in all the region’s cities (the tour had to be put on hold in early August after a car accident but has resumed since then). The first step was to spread for a regional base to a national awareness. The second step was to establish the band as a live band, not as a machine for hits. Says Asscoli, “We have to show first that there is not only a single, but an album, and that it’s a real band, not a creation from nowhere. And for that, there is nothing but live appearances.”

One of the signs of the impact of the song can be measured through the existence of cover versions. Different covers of Met De L’Huite were rapidly recorded and Marc Marréchal, director of promotion for Virgin, said one of his goals had been to inform radio stations that there was only one legitimate original version, theirs. Their promo kits included “original versions, beware of imitations.”

The song, before the signing had limited radio airplay except by Languedoc stations, which played the song since January. 1993. It is interesting to note that one of the first stations to play the song was Radio Nova/Paris, which is usually a trendsetter. Most radio stations were in the starting blocks and ready to play the record as soon as it had national distribution (Christian Lehelvère, PD of Top 40 network M40, confirmed that he wanted to play the record for some time but didn’t see the point in adding a record that wasn’t available nationally.

Comments Maréchal, “We did a rush release to the radio stations in late June/early July and everything went very quickly. Skyrock was already playing the song, Fun and Europe 2 and Radio Nova/Paris (which, everyone knows, is a Corsican instrument) and hardly gurge, which gives their music a Celtic sound.”

A new album, Live Au Zenith (Paris) - EMI PRODUCER: Alpha Blondy

Ivy Coast citizen Alpha Blondy is probably one of the most popular reggae singers of the era and one of the most consistent record sellers originating from Africa (his previous album sold over 700,000 units worldwide). In a thick ganja-clouded sold-out Zenith hall, 6,000 fans gathered for a mystic celebration. The concert started with a few words from Ivy Coast president Houphouët-"Jab" Boiry followed by the readings of psalm 23 from the Bible. Jerusalem, Politiki, Masadi and Cocoody Rock get a new treatment and are vintage Blondy.

RACHEL DES BOIS


The amateurs of realistic songs and eccentric performers will have to deal with Rachel. Her lyrics are hilarious, quite unpredictable and often sex-oriented, and with her sexy voice she could sell out the phone directory. Musically, her cabaret style is a sort of female cousin to the Negresses Vertes. A perfect antidote to the crisis.

JEAN-FRANCOIS COHEN

Jean-François Cohen - Columbia PRODUCER: Jean-François Cohen

Cohen has been a member of many rock and pop bands in the '80s (Modern Guy, Luna Parker), that's hard to keep track of what he did, but he had proved his songwriting talent. It looks that with his first solo album, he'll be able to be a name on his own. With a few friends (Sylvain Vanot among them) he presents a new generation of French artists who, while having Anglo-American influences, try to find their own route and roots.

ALANA FILIPPI

Laissez-Les Moi - Polydor PRODUCER: Michel Eli

The single Song Mélée revealed the existence of a new talent. This album confirms the impression. WEA recording artist and guitarist Danar composed all music, a sort of blissy pop where the slightly husky voice of Alana Filippi surfaces, like in Tu Me Mangues and Si Tu M'Abandonnes.

I MUVRINI

Noi - Columbia PRODUCER: I Muvrini

I Muvrini is the leading band from the Mediterranean island Corsica. In their native land, they fill large concert halls and sell thousands of records. For their Columbia debut, they deliver some of their trademark music, a mix of traditional Corsican poliphonic singing and modern arrangements, with 2 Hits (Kolpa-Kolpa, which (everyone knows), is a Corsican instrument) and hardy gurje, which gives their music a Celtic sound.

TUPI NAGÓ

Do Brasil - Celluloid/Melodie PRODUCER: Silvano Michelino

This is the first record from a group of Brazilian musicians based in Paris who mix sanba, reggae, African music and Spanish guitar gathered by former journalist Rémi Kolya-Kepogo. It is also one of the hottest records of the summer, driven by periscopics, which makes you realise Bahia and Rio are not very far. And the album is less expensive than the transatlantic affair.

GÉRARD PREGURVIC

Prononcez Pregurvic - RCA PRODUCER: Gérard Pregurvic

Pregurvic has worked closely with artists (Lucio Battisti). In the early 90's he composed Chez Nous Faut Que Lui Plaît, one of the first raps in French. Although he's had his share of success writing for others, he's never had a hit album. This album has the potential to reverse the trend. He is not exactly a singer, his style is rather laid-back, but he's never better when he sort of raps his lyrics. Nonnennet On Vous Meurt and Expliquez-Moi are the two strongest songs.

ALCEU VALENÇA

7 Dessaetas - FNAC Music PRODUCER: Alceu Valenca

Alceu Valenca represents another side of Brazilian music, more melodic, less percussion driven, playing a style called Forro, originating from the north east of Brazil. A hit singer in his native country, Valenca has signed with French label FNAC Music (except for Brazil). For most Europeans this album will be a surprise, but it is hard not to be impressed with his songwriting and beautiful voice. He deserves more than just a polite interest.

VARIOUS ARTISTS

Laranjinha - Remark PRODUCER: Jean-Francois Cohen

PRODUCER: various

This compilation rarely set themselves apart from others, but in this case, the concept is interesting (nothing but songs related to Césta), the choice of songs above average (Tequile, Marcia Baila, Bombele, Pepito, La Baomba) and the performers first rate (Rita Mitsouko, Gipsy Kings, Kid Creole, Khaled, Los Lobos, Negresses Vertes, etc). The amateurs of realistic songs and eccentric performers will have to deal with Rachel. Her lyrics are hilarious, quite unpredictable and often sex-oriented, and with her sexy voice she could sell out the phone directory. Musically, her cabaret style is a sort of female cousin to the Negresses Vertes. A perfect antidote to the crisis.

MODA ET DAN

5'Ennuyé - Virgin PRODUCER: Moda et Dan

One of the best tracks of Jimmy Jay's Cool Sessions, released a few months ago. This cool and smooth rap has a touch of MC Solar and deals with hot issues (hunger, violence) in a non-aggressive way. With such records, rap French proves its consistency and its crossover capacity.

MARC MORGAN

Notre Mystère, Nos Retrouvailles - FNAC Music PRODUCER: Phil Delire/Marc Morgan

Morgan's first single is patiently attracting attention coming from different angles. And this melancholic ballad has the potential of a major hit, with wonderfully crafted string arrangements and a distinctive chorus.

DIDIER SUSTRAC

Tout Seul - Remark PRODUCER: Didier Sustrac

Radio stations have already made some room for this Brazilian-style song. Its soft, addictive, full of sun and perfect for a rainy summer.
French Music: The Export Challenge

Music productions from France are more and more often travelling abroad. This new trend, started some five years ago, is starting to pay off as shown by the recent successes of Patricia Kaas, Deep Forest, Vanessa Paradis and Khaled. M&M’s French correspondent Emmanuel Legrand, who coordinated a book which analyses the conditions under which French music is exported with C.I.R.’s Stéphane Davet and “Le Monde”, takes a look at how the French music industry reacted to this challenge.

The capacity of French producers to come up with competitive productions on the international market has often been a joke, especially among the Anglo-American community. It will not shock the Gallic pride to say that it was often with good reason.

During the ’70s and most of the ’80s, international successes were rare, and only few French artists were known outside their national borders. It took a new generation of record company executives, managers, publishers and artists to try to reverse the trend. Jean-François Michel, the newly appointed director of the Paris-based French Export Office—created to support the French industry in its international expansion plans—views the recent reaction from the French industry as a change in mentality. “More and more, French professionals are conscious that there is a pressing need to export national product,” says Michel. “Times have changed, along with the general environment. And it might also be a question of men and women.”

Michel contends that the need to export is as much cultural as economical. Even though French is spoken by some 120 million inhabitants in the world, music is a way to promote a culture and a language on a wider scale. But for Michel, one of the main reasons for French to export is simply economical.Adds Michel, “The world has changed, distribution elements have become global with a worldwide network, and transnational media such as MTV and CNN are a reality. These elements have become a direct effect on the different markets. Territories are getting smaller and the ways to reach the public are more and more internationalized. At the same time, investment costs are rising, making the breaks even point harder to reach. All these elements are changing the job of producers heading for bigger markets.”

“The national market will soon be too limited to recoup the necessary investments needed to develop artists’ careers,” he analyses. “Production costs now must include the recording of a record, the production of a video, the marketing expenses and tour support. There is a necessity for producers to see over their natural market and seek a broader horizon.”

But what counts first, all seem to think, is the manager and his/her availability are crucial factors in international success,” explains Sony Music president Henri de Bodinat.

Artists themselves are more demanding. Some established French artists such as Jean-Jacques Goldman, Renaud, France Gall and Michel Sardou have been reluctant to engage in a new career with all the consequences involved. “I could spend my whole life on the road throughout the world,” said Renaud once, “but I don’t see the point. I don’t want to conquer the whole planet; this isn’t a crusade!”

London-based PolyGram Internationally marketing director Margarita Scheckel says she understands these opinions. “When you are a superstar in your own country, it is always difficult to accept being anonymous in a foreign country and across the border,” says Scheckel. “You can sell one or two million albums in your home country and be totally unknown elsewhere. Artists must accept the fact they have to start again from scratch and bear in mind that it will take time. But more and more artists have begun to understand this.”

On the other hand, artists like Patricia Kaas, Etienne Daho, Noir Désir, and even 1991’s top seller, BMG and Patrick Bruel, who won the Victoire for best export artist in 1991, show a real willingness to expand their fan base outside France. Bruel recalls, “We started from zero, did some Sunday afternoon TV shows, programmes where no one waited for us in front of people who wondered what we were doing there.”

Consequently, Amina, Patricia Kaas, Etienne Daho, Noir Désir, F.F.F., Aminet and Etienne Daho have covered most of Europe these past months, doing multiple-date tours and visiting various countries, the way anglo-saxons artists do. It is rather new to these artists, who are usually touring in their own country, and in the French part of Switzerland and Belgium. But it is really a demand from these artists and they are ready to accept financial and technical conditions far away from what they can expect in France.

Bertrand Batzen, founder of the concert production company Programe, is one of the most experienced Frenchman when it comes to international touring. For three years, between 1988 and 1991, he was Mano Negra’s manager and made them travel around the world. Recently, he organised for Virgin the first European tour of Etienne Daho (18 concerts in 9 countries). “Three years ago, it was first impossible to mount such tours,” says Batzen. “What made the possible was the credibility French acts and professionals have acquired internationally.”

Once the motivation of the artists is confirmed, the hard work begins. Usually, if a success is the result of a collective effort from the label, the manager, the tour promoter, the publisher and the international agent, most of the recent success stories in France owe a lot to just one person, usually the manager or the producer, who coordinates all the activities and who is often at the origin of everything.

Such is the case of Claude Martinez with the Gipsy Kings, Francis Dreyfus with Jean-Michel Jarre, Cyril Prieur with Patricia Kaas, Batzen with Mano Negra and Marc Lombrosa for Vanessa Paradis. In reverse, a lack of action or the inability to catch the international momentum at the right time is often due to a management problem.

A Publisher’s Role

Publishers can create a buzz, contact key radio stations in general throughout the world, send CDs or the producer, who usually has a more European approach. “For her, the language can still be a key factor in limiting French artists and it has direct consequences on the exposure of their music. French language is not very well accepted by radio stations in general throughout continental Europe. Nevertheless, many industry people consider Europe as the natural target for French productions. Michel says the world’s largest market “offers a series of opportunities to the development of French productions that professionals and partners don’t have the right to miss. The challenge is important but France has the possibility to live it up. The European is the one that is on the going domination by Anglo-American products, seems to be more and more open to other productions. France, that has been able to maintain a high level of production and production, has the means to invest this market and hold its place. By necessity and very naturally, Europe is becoming our main market.”

Batzen is also one of those who thinks that the future of French production is written in Europe. “We have to consider Europe as the one and only territory and accelerate the exchanges between the different countries. It is the media. “The possi-
"Little Miss" Gets Second Life On EHR

by Steve Wonsiewicz

It's not an unusual event in radio. A band's first single goes nowhere, but the second single climbs high into the charts. The record company re-releases the first single, and with it, airplay action.

Such is the case with the Spin Doctors' "Little Miss Can't Be Wrong." That single, which entered the EHR Top 40 only a couple of weeks after being re-released, rode the coat-tails of the band's crossover breakthrough hit, "Two Princes." Special attention from EHR programmers can learn a lot from "Little Miss." Deftly handling re-releases can both keep the station's new music profile high and its sound current.

Comments Paul Kavanagh, program director at EHR longwave Atlantic 252, "When they re-released 'Little Miss' we playlisted it because one of the things we find now with our listeners is that they are interested in hearing new songs from established artists or artists they are familiar with. 'Two Princes' established them as being a new band to watch out for. We don't think 'Little Miss' has the same potential, it's still a good song, and now it becomes more relevant for us to play."

Too Much Rock?

Kavanagh, whose station targets a 15-34 demo, says he didn't playlist "Little Miss" the first time around because the strong rock track didn't fit well with the station's dance-leaning format.

"At that point we said that this is a song which we're not in a rush to go with. We were waiting to see what would happen, and pretty quickly they released 'Two Princes.' We had a listen to that and said 'Yeah, that's something we think would work with our audience.'" Kavanagh doesn't have a set policy for dealing with re-releases like "Little Miss." "Our top priority is that the song fits our sound and what we are trying to be. Songs must fit in with our listener's expectations. Our listeners wouldn't expect us to play Pavarotti or a really heavy Motörhead record. "Secondly, it has to have popularity when it comes to research. We conduct ongoing callout research. It's very helpful, especially when you're in a situation like mine where you're broadcasting from another country and the one you're serving."

Of the 50-60 songs the station tests in callouts, topline results show "Little Miss" coming in at about 15, held back by more dance-influenced songs by Mr. People, Gabrielle and Haddaway, as well as "Two Princes," which ranked number four.

Kavanagh isn't worried at all about audience reaction to adding "Little Miss" the second time around. "The mass audience don't realize where a song is being played on your playlist, whether it's on your current or recurrent list. Secondly, I think only a small percentage would be musically aware enough to know that 'Little Miss' was released earlier. When something's not a hit, people obviously aren't aware of it."

"At EHR Radio 1/Oslo, head of music Björn Faarland has "Little Miss" on B1 rotation, giving it about two spins daily during the station's 6:00-12:00 and 14:30-18:00 broadcasting hours.

"We added the song about three weeks ago," says Faarland, whose station serves a 15-34 demo. "We didn't playlist the song when it was first released months ago because it was a hit on the edge of what we normally play. With songs like that we tend to wait a bit to see if someone can do the work for us because it's a bit rough for our format. But if it's a hit, and it gives the audience a good feeling—like Spin Doctors have now—then we'll of course add the record. 'Two Princes' has been a huge hit here and tested well."

"When a song has the success of 'Two Princes,' then it makes sense to go back to an earlier single that is similar but that might not have gotten the chance it deserved."

Like Kavanagh, Faarland also relies on callouts. "When a song first comes out you have to have a feeling about how well it will do with your audience. After that we test songs to determine audience approval. We've only begun testing 'Little Miss' and it's done well on callout. It's very difficult to test songs if they aren't popular. If people haven't heard the song you can't test it."

"Of course, what the record companies will say is 'Give it a chance.' They want us to give everything a chance. But we choose to give more pop songs a chance at first."
Right Here - the new single from SWV right now!
Marketing The Music

Deep Purple - The Ego Battle Rages On

The Jurassic Park of rock dinosaurs enjoyed a good year of festivities. Jagger has turned 50, "Dynosaur Sr." Neil Young has just finished his successful European tour, and Deep Purple has celebrated its 25th anniversary in rock in its classic, so-called "Mark II" line-up with Jon Lord as the frontman.

US

by Wally Congrigny & Robbert Tilli

The reunion has not escaped radio, and one month before their extensive European tour is taking off, the single Anya has been released to mixed reactions. Signals from Sweden are coming through that some radio stations over there are considering doing this, depending on the song. "Kuka" single. "Kuka" single.

Spain

by Robbert Tilli

Put on your barret Basque for Mikel Erentxun, who rides in the slipstream of his fellow countryman Tour de France winner Miguel Indurain to international fame and fortune. His single Un Minuto De Ti— in March awarded with the "Best Song" trophy at the "Un Año De Rock" awards in Madrid—is picking up considerable airplay in the GSA territories and Portugal.

Erentxun's style has nothing to do with traditional Spanish music, as loved by Basque/vandall travellers and pub owners. Those who recognise him as one half of R&B-influenced pop duo Duncan Dhu know better. On his own he comes closest to typical British pop, ranging from '70s "new wave" to modern "indie" pop. A whole stellar crew of sessioneers joined the singer/songwriter for the recordings last year in London. Simon City’s David Costello dropped his band the Attractions, the album Naugrajas marks one of the first times his former rhythm section Bruce (bass) and Pete Thomas (drums) playing together again. They supported Erentxun before on the Duncan Dhu album Autobiografia.

Costello’s soul brother Graham Parker, who dismantled his band the Rumour years before, sees two ex-band members sitting in. Guitarist Brinsley Schwarz and keyboards player Bob Andrews are prominent contributors. Remarkably they haven't brought in their typical pop rock ambience, they have adapted themselves to the compositions completely. It's less angry and more laid-back. Cool freaks will be amused by Esta Ley Nunca Se Apagaran, the Spanish version of There Is A Light That Never Goes Out by The Smiths. Ballads Fuego Y Ceniza and the ultra-sparse Caer, both featuring Steve Lyons on guitar, are true contenders for ACE playlists, as is the mid-tempo song Miércoles. Rock programmers can certainly get away with No Arranjues El Tiempo with that lovely drive of Every Breath You Take by The Police.

With the present success of Héroes Del Silencio in Germany, it seems like Spanish music is on the move. Gasa product manager Paco Gamarra says that East West/Hamburg was convinced about the potential of the band, "after attending two gigs. The 170.000 copies we sold in our own market were another good argument. Erentxun is now willing to play abroad wherever and whenever."

- Signed to Gasa.
- Publisher: Arpa/Vortex
- Management: Hilgo Argomariz/Get In/ San Sebastian.
- Recorded at Town House Three/San Sebastian.
- The album, made by what is regarded as its classic rock hit singles like Black Night, "Mark II" line-up from the '70s-spawning. We are releasing on July 30; it is a new entry at number 8 in Finland.
- Recorded at Ad Voice/Helsinki.

Kaija Koo Returns In Style

Finland

by Robbert Tilli

If a lifetime absent artist is really loved by the fans, a comeback album hardly needs a marketing campaign. The sheer anticipation is enough. Finnish songwriter Kaija Koo vanished for six years, only to return in style, with Taulutien Viemät ("Come With The Winds") that occupied the top slot of the chart for almost the complete summer.

Warner Music Finland marketing manager Ari Lohenoja stresses that the airplay for the single Kuka Keskil Rikkouden ("Who Found Love") did the rest. "It has been the most played song on radio during the spring. The CD was voted album of the month in May by local radio across the country. In fact she's the first local artist on WEA to achieve a gold record (25,000 copies sold), and we're only 50,000 units short from platinum [50,000]."

He continues, "The Warner affiliate was founded four years ago and we have only started to set up a local roster in 1991, when we released the first album by Kuuve."

The "Kuka" single is reminiscent of Mike Oldfield’s folkly 1983 summer hit Moonlight Shadow and Kaija Koo's voice has that same colour as the lead singer on that song, Maggie Reilly.

A dance remix of the new single Tule Lähimmäsi Beibi ("Come Closer Baby") was mailed out on the 12" format to the clubs, and has resulted in an immediate placing in the (dance-oriented) singles chart. However, most of the tracks on the album Naugrajas mark one of the first times his former rhythm section Bruce (bass) and Pete Thomas (drums) playing together again. They supported Erentxun before on the Duncan Dhu album Autobiografia.

Time is a Light That Never Goes Out by Gaio Lohenoja. "We are releasing on July 30; it is a new entry at number 8 in Finland.

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MARKETING THE MUSIC: Artists featured have either achieved Top 15 chart status in the Eurochart or in their country of origin.

MUSIC & MEDIA: AUGUST 28, 1993

AmericanRadioHistory.Com
**SINGLES**

BAD BOYS INC.
Don't Talk About Love - A&M
**EHR/D**
**PRODUCER:** Ian Levine

It probably won't take very long before these four heart throbs find themselves on many teenage girls' bedroom walls, along the likes of Take That and East 17. With this catchy song they go a long way.

COLDCUT
Dreamer - Arista
**EHR/D**
**PRODUCER:** Coldcut

Coldcut return with a new female singer, China, and a new label, Arista. The result is a radio friendly song that combines snappy dance beats with a memorable and, after a few spins, very sticky chorus. Expect major EHR/Dance playlist action.

DARYL HALL
I'm In A Philly Mood - Epic
**EHR/ACE**
**PRODUCER:** D. Hall/J. Jeffrey Smith & Peter Lord Moreland

Hall's first record in seven years and his Epic debut is a tribute to the sounds of '70s Philadelphia and has an intro that is suspiciously reminiscent of Rose Royce's Love Don't Live Here Anymore. This dagnet track should please Top 40 programmers looking for a more serene moment during the usual exuberant programming material that EHR these days consists of.

DEBORAH HARRY
Strike Me Pink - Chrysalis
**EHR/ACE**
**PRODUCER:** Annie Dudley

With this lush and haunting ballad, reminiscent of both Cyndy Lauper and Ryuichi Sakamoto, Ms. Harry should endear herself to a lot of new fans without alienating the old ones. Most charming.

GENEVA
Everything I See You - Electrola
**EHR/D**
**PRODUCER:** The Mizz

Highly danceable pop similar to Kylie Minogue's 1988 smash hit I Should Be So Lucky. Check out the innovative remixes.

HORSE
Shake This Mountain - Oxygen/MCA
**EHR/D**
**PRODUCER:** Norlisted

Scottish Itophelos—previously signed to EMI—with a monumental pop single that sports an EHR-friendly drive.

MALAIKA
Gotta Know (Your Name) - A&M
**D/EHR**
**PRODUCER:** Steve "Silk" Hurley

The main asset of this swingbeat tune is its remarkable melody enhanced by an instant memorizable chorus. Meanwhile the production is sufficiently crisp to cut through immediately on a car radio, while Club DJs should definitely check out Todd Terry's house mix.

THE POSIES
Dream All Day - Geffen
**R/A/EHR**
**PRODUCER:** Don Fleming

The innocence of mid-'80s pop is updated to the '90s, making it endurable for the post-grunge generation. Pure, unfettered pop with a hard edge—reminiscent of the (long forgotten?) Smithereens—that should be ideal for the more progressive EHR programmer. But album rock will probably go first.

CURT SMITH
Calling Out - Vertigo
**EHR**
**PRODUCER:** Kevin Deane

Following Roland Orzabal—still trading under the name of Tears For Fears—the other half of the illustrious duo is now also going solo. This is a slice of intelligent and well-crafted pop that bodes well for the forthcoming album Seal On Board.

TERENCE TRENT D' ARBY
She Kissed Me - Columbia
**EHR/R**
**PRODUCER:** Terrence Trent D'Arby

Don't be fooled by the Vaudeville-type intro, because an instant later, this song kicks off in earnest with a heavy distorted guitar blast, which leads into a solid chunk of rock which should not only delight album rockers, but also programmers with pop sensibility.

TLC
Get It Up - LaFace/Epic Soundtraxx
**D/EHR**
**PRODUCER:** Dollars Austin/Tim & Bob

Taken from the Poetic Justice soundtrack and written by Prince (for The Time), this mid-tempo swingbeat tune has the stamp "Major Hit" all over it. The vocals effortlessly juggle along the seductive beats.

ULTRAMARINE
Kingdom - Blanco y Negro
**A PRODUCER:** Not listed

With lyrics adapted from an 150-year-old song, Robert Wyatt's highly peculiar, surrealistic vocals are set against a folky drone spiced up by modest dance beats. Ideal for public broadcasters who have the luxury to play the eccentric.

**MUSIC MARKET PLACE**

**ALBUMS**

ASHKHABAD
City Of Love - Real World
**A/W**
**PRODUCER:** John Leckie

Programmers in search of unique and novel material should stop here. Music from the Turkmenistan region (of which the capital is called Ashkhabad) that combines the melancholy of Balinese gamelan and the structures of Turkish music. Producer John Leckie (XTC, Simple Minds) has managed to capture the band's infectious and skillful playing without losing their rootsy, "unplugged" touch. Try Yamam Ykbal and you run the risk of becoming a fan.

JANN ARDEN
Time For Mercy - A&M
**ACE/EHR**
**PRODUCER:** Ed Cherry

Auscious debut from a new Canadian singer/songwriter whose vocal delivery and musical style is comparable to artists like Melissa Etheridge, Linda Ronstadt and, to a lesser extent, Joni Mitchell. Direct and emotional songs, often acoustic-inspired and without frills. The backing of the sea.

**SYBILL**

Good And Ready - Next Plateau
**EHR/D**
**PRODUCER:** Various

At the beginning of this year this singer first hit the big time when she sang lead on the Westend remake of Harold Melvin's Take Me Back. Her forte is dance with a poppy and exuberant feet to it, but she also manages to shine in the ballads such as Take Me Back and You're The Love Of My Life. Among the stronger tracks is Oh How I Love You, done in the finest Philly tradition, but getting a complete contemporary touch.

This week, the New Talent section is renamed Music Market Place to better reflect its contents—a weekly overview of product available for licensing and/or music publishing that is not necessarily by newcomers.
SYNDICATION IN EASTERN EUROPE

Waiting For The Sponsors To Just Step Up

While several western investors are only cautiously dipping their toes into the waters of Eastern Europe, most syndication companies are diving in head first, working for a number of years now with both western pubcasters and locals to broadcast the latest programmes, interviews and live concerts. But how long will syndicators have to wait for the supporting hand of investors before venturing into deeper waters?

Although syndication has plenty of room to grow in radio’s newest market, this area could be considered one of the industry’s most advanced sectors in Eastern Europe. “Eastern Europe is already one of the best markets for us,” says California-based Radio Express sales director Christopher DiMatteo. “We have been working with stations and advertisers in the region for the last four years with very satisfying results.”

Radio Express currently works with most major pubcasters in Eastern Europe, including some smaller stations. “Now that currencies are convertible,” adds DiMatteo, “business is easier to conduct.”

Several syndicators agree with DiMatteo on the possibilities of the market, but few share the enthusiasm of investor involvement. And as any syndicator knows, no deal can be completely successful without a sponsor. “From an industry point of view it may feel a little early for investors,” says American syndicator David Baronfeld. “Several of the multi-national companies here in America are saying it will take another six to 24 months before they are ready to commit. However, it’s never too early to introduce a good programme.”

Baronfeld’s programme, “The World’s Greatest Hits,” took its first step into Eastern Europe when CIS station Radio Roks/Moscow began broadcasting the programme. Now the programme can be heard throughout the east of Europe, including the Czech Republic, Slovakia, Estonia, Latvia, Poland, Romania and Macedonia, as well as Bosnia-Herzegovina and Croatia.

“As more and more countries in the east are being looked at by multi-national companies for business, we will have a very exciting situation there,” adds Baronfeld, “especially in terms of broadcasting. There certainly are countries more advanced, where broadcasting has been going on longer, but they are all looking towards the future.”

Not All Sunshine

Although the Eastern Europe radio scene may not be as behind the times as some make it out to be, even the most positive have to admit that financial limitations are clouding up an otherwise sunny sky. “Our major complication is the currency problem in Eastern Europe,” says Unique Broadcasting chief executive Simon Cole, “and trying to get money out of these stations. That’s an added plus of working with Western pubcasters.

We are planning to expand into areas where we can get hard currency, and to deal with people we know and understand. It’s better to have 40 sound affiliates in this area than 500 where you won’t earn any money.”

Existing on a smaller scale, Baronfeld, with his “The World’s Greatest Hits” programme, has a different approach. “It’s taking a very special to offer to emerging stations. Such a programme could be the key to getting a smaller station started. We even supply our show to the newer stations when money in the market is down in no charge. As you see this is a very different concept than most syndication companies have. Hopefully, the result will be profitable in the long run.”

For MCM Networking general manager Siobhan Crampsey, the lack of sponsorship is the only negative point she can identify in dealing with Eastern Europe. “A lot of the major companies don’t invest in Eastern Europe as they should,” says Crampsey. “Stations in this market have difficulty finding sure advertisers such as Coca-Cola, for example. The negatives of working in this market don’t come from our point of view; you just have to realise as a syndicator that sponsorship there isn’t as developed.”

Finding the level of sponsorship just as annoying, Westwood One international relations manager Richard René tries to explain the lack of support in this market. “The consumer economy is growing there, and articles such as soap and toothpaste are finding Gold Between Coal

One thing that has become clear to those doing business in the East is that all Eastern Europe countries can’t be bunched into one category; some countries show a higher level of advancement than in other areas, both in advertising possibilities and technology.

Some seem more than ready to step up to the “Western level” of broadcasting, as many Eastern markets are already rather pronounced. Prague, for example, has no less than 18 FM stations competing for listeners. “Some countries are obviously...
stronger and more advanced than others, such as the Czech Republic, Slovakia, Poland and Hungary," says René. "Their marketing concepts and advanced technology allows things to happen quickly. In addition, we have found it easier to develop syndication when there's no rules. There's more openness to try new ways of marketing radio and using sponsorship. In the West, you have to deal with a radio system ingrained for the past 40 years. It's easier to make suggestions in the East."

"It surprises me that companies don't quite realise the potential of these countries," says MCM's Crampsey, who shows great enthusiasm for this market. "Stations in the East have tremendous technical production capabilities and are very visionary in terms of programming. They have access to what is considered 'Western programming.' In many ways their attitude is more advanced, more ambitious, than some of the Western stations."

MCM, working with 68 stations in Eastern Europe, has provided Music & Media's Eurochart Hot 100 to Radio Danubius in Hungary and RMF FM in Poland, as well as other stations in Estonia, Latvia and Lithuania. Radio 101/Croatia, Europa 2/Prague and stations in Bulgaria and Romania air some of the company's interviews and live broadcasts, such as Sting live from Hildesheim, Germany, on August 21 and U2’s live concert in Dublin on August 28.

Although Bailey Broadcasting president Lee Bailey may not be ready to take his company into Eastern Europe, he does see it as a means of increasing the chances for international business.

"America absolutely has an advantage in the syndication market as a whole since we've been doing it for a while; we can only help working with new markets. There are several opportunities for American companies in Europe, as there are for European syndicators to come over here."

"I'm fascinated what's happening now [in Europe]. There are all kinds of trade going on between countries, and syndicators should take advantage of this."

A Friend In A Foreign Market

Bailey's fears of an under-developed market in Eastern Europe are shared by others in his field, yet some syndicators have found a way to work around that, including UK-based Unique Broadcasting. "I have found that the easiest, most successful way of doing business in Eastern Europe is to find a powerful, major European broadcaster such as Europe 2 which already has stations in the East," explains Cole. "We walk into that market together holding hands; we help them and they help us."

Stations that Unique provides programmes for include Europa Plus/St. Petersburg and Moscow, Radio Zet/Warsaw, (continues on page 16)
Local Syndicators Standing Tough

The word "syndication" is a trade term now for several stations in Western Europe, yet syndicators remain convinced that the service is far from reaching the level of success it should. So how are major and smaller syndicators dealing with increasing competition in a nearly saturated market?

Although larger, international companies such as Westwood One and Unique Broadcasting can offer irresistible interviews and live concerts from artists in the ranks of Prince, U2, Genesis and INXS, they sometimes find themselves up against the home team, the smaller but successful local companies.

Such is the case in Germany, where the local IFPI signed the first syndication contract only last year, which went to the country's more successful syndicator, FM Network. "The situation in the German market is not comparable with that in the US," says FM Network's MD Uli Kubak. "In Germany, syndication has not been an everyday word for very long. FM's strong position in German radio syndication is based on the fact we have been prepared to negotiate with IFPI for two years before finally receiving a radio syndication contract. In the meantime, many of the large foreign syndicators had pulled out of the German market because of looming clashes with IFPI. FM Radio Network has made more achievements, a commitment which paid off." Syndicated programmes could be aired before that time, claims Kubak, but with much more difficulty.

FM Network, existing since 1990, has licensing deals with several of the country's top stations, including RTL 104.6/Berlin, Radio Hamburg, Radio RPR and stations such as Antenne Meddelben-Vorpommern and Radio Gong/Munich.

American programme supplier MCM Broadcasting is one of many syndicators which has to deal with the tough market situation in this market. Acknowledges London-based general manager Siobhan Crampsey, "Germany is one of the most challenging markets in Europe. It has taken us a long time to barge through certain doors, particularly with public stations. It's a very developed market, but simply has resistance to outside programming."

Competition From Overseas

Although larger American syndicators seem to be doing well in Europe, Crampsey still believes location is a great advantage for European syndicators. "There are a few American companies in Europe, but few of them are fully serviced, and even fewer have a full understanding of the heritage of a country, let alone the language," says Crampsey. "It really helps if you have a staff who can speak one or two other languages."

Los Angeles-based Westwood One's Richard René realises the difference in working in the European market, and is very careful to make sure he understands and adjusts to the different markets he works with. "Westwood works with local partners in as many countries as possible to help us understand what we do and to teach us what it takes to make it in their country," says René. "We don't produce shows in a European fashion, we work country by country."

Although supplying programmes to several of the same countries as other Western-based companies, Unique Broadcasting has an advantage over US syndicators as it can sell itself as a local syndicator working on an international basis. Simon Cole claims his company has no direct competitors. "How ever," he adds, "I would regard there as being two distinct types of competitors: capable and efficiently run companies like Australian-based MCM Networking who know what they are doing and the others (and many of them) who are just finding their feet and sometimes, frankly, just get in the way." Unique services some 400 stations weekly in 15 countries, the most popular territories being France and Spain.

A Helping Hand

Several programme suppliers have found the best weapon in overcoming the competition is working together, and it's not just the smaller companies who are doing so. "We have had or are planning licensing deals with Unique, MCM and Rock Over London," says Westwood One's René. "It's not to our advantage at this stage to fight against each other, because we're still trying to create the business. If a station is looking for a particular programme that Radio Express licences, we will tell them who to contact, throwing Radio Express business from time to time. You got to share a little bit of information sometimes," he adds. "Heavy competition is not beneficial at this point. It will be a healthy thing in the future. I hope the day comes soon when syndication is so strong we can afford to go to battle."

Lee Bailey, president of the 10-year-old Bailey Broadcasting is now turning to Europe with his African-American programmes, including "Radio Scope," a programme nominated for a 1992 Billboard Radio Award. Although currently broadcast to American bases throughout Europe, Bailey hopes to cross over to the civilian market through a European partnership, focusing on England in particular. "Right now we're looking for the right company to work with. We could [break into Europe] alone, but it is almost vital when spurring a company's growth to bulk up your resources. And with access to several movie stars and artists, including non-black artists, we feel we have a viable offer."

Although local syndicators don't deny the presence of heated competition with international companies, many European syndicators believe the lack of locality in these programmes may be the missing link. "Person ally, I am looking for the right company to work with. I am not a believer in the idea of global programming, but simply has resistance to outside programming."

"I think people will really be surprised at the sophistication of Eastern stations," adds Crampsey. "There are stations there more up-to-date in some of the new formats, and they're willing to take risks, and aren't pre-conditioned by consultants or a strict format. Eastern Europe has the enthusiasm that Western Europe has lost."
Picking Up On A Groove At The New Music Seminar

INTERNATIONAL
by Maria Jiménez

The New Music Seminar in New York City had to prove itself this year, not only to the dance community, but to all attendees. Whether it succeeded in displaying effectiveness, usefulness or indispensability in a now overcrowded convention market is a matter of opinion. Granted, everything was scaled down, but there was still a diverse spectrum of international dance-industry members, media and merchandisers representing an assortment of flavours.

In the exhibition hall, the dance attractions were limited, but Germany's Nation 2 Nation network had it together with DJs spinning at the stand and a gratis compilation of techno, trance, ambient, garage and other forms of house. The CD consists of tracks from various German labels including Spacemate, Superstition, No Respect, Space Teddy, Suck Me Plasma, Coldwave 45, Generator, Frankfurt Beat, Disko B/Sub Up and MFS.

On the panel side of the New Music Seminar (NMS), conversation revolved around house, techno, rave, rap, dance, pools and clubs. The likes of Todd Terry and Marc Kinchen, among others, talked it up with Billboard's dance editor Larry Flick, while Eddie O'Loughlin of Next Plateau moderated "Dance Indies" talk. The likes of Todd Terry and Marc Kinchen, among others, talked it up with Billboard's dance editor Larry Flick, while Eddie O'Loughlin of Next Plateau moderated "Dance Indies" talk. Additionally, the rough and tumble action of the "MC/DJ Battle For World Supremacy" proved popular once again.

Yet it was the networking aspect in the lobby and outside the hotel which proved most worthwhile. Walking through the lobby at the right moment, you could easily spot members of R&S Records from Belgium, Logic Records and Eye Q/Hart House (Germany), Flying (Italy), Swenmix and Ricochet (Sweden), DJax, Lower East Side and Hotsound/Stealth (Holland), Brainiac and Mushroom (UK) and Dee Jay Records (Australia), as well as US companies such as Silent, Eightball, Profile, Cutting Records, Select and Peace/New Breed.

Upstairs in the hotel, companies organised a few private events. Cocktail parties were given for a handful of acts including Germany's Camouflage. Meanwhile a crew of Chicago labels—Cajual, Clubhouse, House N Effect, Motion, Nightclub Records and Mega Communications—put it together with beer and pizza and promoted, among others, house songstress Dajae and Shey Alexander.

At the clubs and parties, to be seen and heard were David Morales, Miss DJax, Robert Owens, Blake Baxter, Frankie Knuckles, Kevin Saundersen, Little Louie Vega, Paul Van Dyk, Todd Terry, Magic Juan Atkins, Eddie Flashin Fowlkes, India, Dajae, Lonnie Clark, Wall Of Sound and The Girl among others.

Throughout the seminar the importance of merchandising and street level media was apparent. Every company with an identity had a merchandising line—nerous and Eightball, for instance, the latter with its own dope record and retail shop downtown. Spike's Joint and other indie merchandisers displayed their goods, while B-boys touted "blunt" in every way. The revival of marijuana smoking has come through strong in the rap community—shirts, caps and promo cassettes all tagged with the big leaf.

Street level media distributed at NMS turned out to be quite insightful. Besides being locations for merchandise shopping, i.e. Habitual Clothing, Hemp Gear, Phillis Hunt and Old Skool Gear, they also present dance and hip hop with peripheral vision. True to the culture from where it comes, Hollywood-based URB magazine promises and delivers "style, flavor and flow." Flying the flag, "Fuck the mainstream...this is the real scene," URB is about hip hop culture, including coverage of rave and other related ideas.

San Francisco paper Klub is deep into hip hop, house and jazz, reflecting the current happenings in the bay area. And in the recent issue of Streetsound, a paper covering soul to funk to techno to reggae, a timeline historical look at house music dating back to Chicago 1981, is included.

The mutual coverage of original dance styles within one paper, without the usual thick dividing lines between genres, is at least necessary and at best inspirational. Throughout the mags, images of Blacks, Asians and Whites and coverage of all forms of dance music forecast a more unified attitude tied together through the music.

Overall, dance music could still be heard about on numerous levels at the NMS this year, industry to street. The attendance was down, but dance music, with its creativity, positivity and futuristic thinking, still found a home at the convention.

New Grooves

NAPOLEON SOUL-O
I've Got To Be Strong - Not-tus Records
PRODUCER: S. Tucker and F. Jorio
"Soul" as in vocals and "beat" as in dance music. From the ever-developing New York underground comes this soulful beat motivated track. I've Got To Be Strong is raw and powerful. The Piano Mix best suits radio.

LATIN BOOM
Café Con Leche - Fast Food
PRODUCER: Latin Boom, Bob Boskamp
For the more progressive house DJs, Fast Food's Café Con Leche fills the order. Uptempo and flowing, the 12" Ambient mix isn't as ambient as it is flexible. Moving through many stages, it is the strongest mix on the disc and it hits the spot.

ZHANÉ
Hey Mr. DJ - Epic
PRODUCER: 118th Street Productions, a.o.
The Original Mix is a jazzy soul laden jam, flexing rhythm and blues muscle. Its warmth harks back to the 70's. The extra Maurice Joshua mixes provide a selection of flavours from dub to underground to uptempo house.

SHEY ALEXANDER
You Put A Spell On Me - House N Effect Records
PRODUCER: Libido
A commercial, slick rap track from the UK, unlikely of places, Malmö, Sweden. Pop sensibility makes this track easily programmable. Three versions of Shake That Rump command boys and girls so do what's more interesting is the extra track Groovy Thing. It is surprisingly groovy, jazzy and bassful. On both tracks the raps are on a positive tip and unexpectedly smooth.

Please send your latest dance promo copies (or advanced cassettes) for possible review to Maria Jiménez, Music & Media, PO Box 9027, 1000 AA Amsterdam

Musik & Media's Direct Marketing Services

- Reach new markets, clients and contacts with addresses from Musik & Media's Eurofile database.
- Mailing lists that help you directly contact European radio and music decision makers.
- Continuously updated information on 40,000 companies, plus key contacts in the following business areas: radio and radio-related, music and music-related.

If you have any questions or need further details, please contact Cesc van Gooy, Data & Research Manager at tel: (+31) 20.669 1961.

Music & Media August 28, 1993

AmericanRadioHistory.com
Station Reports

Station reports include all new additions to the playlist indicated by the address "AL". Records from each station will also include a "Power Play" (PP), as tracks which receive special emphasis for the week, as well as featured new albums indicated by the designation "ADL". Within each country, stations are grouped by ranking and listed alphabetically. Station names include Platinum (P), Gold (G), Silver (S), and Bronze (B) and playlists may be reviewed by Monday at 13:00 hours CET.
A List:

- John Lewis - Program Manager
- Steve Power - Head of Music
- Milton Keynes and Bristol - HORIZON RADIO AND GALAXY RADIO

B List:

- Dave Brown - Head of Musk
- Norwich/Ipswich and Bury - ACE

Power Play:

- Chris Moore - Head of Music
- Cardiff/Newport - RED DRAGON FM

B List:

- Leslie George - Music Mgr

Power Play:

- Gunther Lesjak - Head of Music

A List:

- Jelle Geuring - The Sound Deciders
- Wet Test

EHR

B List:

- Power Play

B List:

- Power Play

Power Play:

- Anne Goreux - Producer

AD

A List:

- Jonathan Van-Asch - Producer

B List:

- Jonathan Van-Asch - Producer

Power Play:

- Mark Athen - Producer

B List:

- Power Play

CZECH REPUBLIC

- Mike Oldfield - Producer
- Maggie robotic
- Pete Shelley - Producer

LISTEN TO IT YOURSELF!

WHAT'S YOUR FAVOURITE?

DAMN

HONEY LAMB / I'M IN DEEP RAINING ALL OVER / THE BEAUTY MYTH
PEARLY GATE / SUMMER NIGHT IN MONTEREY / COOKIN' / ANGEL EYES MAKE IT RIGHT JUST LIKE JAMES DEAN WALKIN' ON SUNSHINE '93

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CZECH REPUBLIC

- Mike Oldfield - Producer
- Maggie robotic
- Pete Shelley - Producer

LISTEN TO IT YOURSELF!
### European Dance Radio EDR Top 25 (as of August 26, 1993)

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### Billboard Singles USA Top 25 (as of August 28, 1993)

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<td>MICHAEL JACKSON/Will You Be There (Epic)</td>
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### Adult Contemporary Europe ACE Top 25 (as of August 26, 1993)

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**The Adult Contemporary Europe (ACE) Top 25 is based on a weighted scoring system. It is compiled on the basis of playlists of European stations programming soft rock music for the 15-34 year olds. It reflects the success of songs that have achieved top 25 status in the EDR Top 25 and are regarded as non-straight, non-ESR for radio and satellite broadcast.**

---

**Music & Media**

August 28, 1993

AmericanRadioHistory.com

21
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The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemm. © BPI Communications BV/Buma/Stemm. All rights reserved. Compiled from the national album sales charts of 16 European territories.

Recognition of European sales of 50,000 units. Recognition of sales of 1 million units, without multi-million sellers indicated by a numeral following the symbol.
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**Singles**

1. "Africa" - Toto - Whistle (Radiohead)
2. "One More Light" - Linkin Park - One More Light
3. "Live" - Celine Dion - Live
4. "Shape of You" - Ed Sheeran - Shape of You
5. "Unconditionally" - Lady Gaga - Joanne
6. "Hello" - Adele - Hello
7. "The Middle" - Zedd, Maren Morris, Grey - The Middle
8. "7 Rings" - Ariana Grande - 7 Rings
9. "You'll Be Back" - Hamilton - You'll Be Back
10. "Old Town Road" - Lil Nas X - Old Town Road

**Albums**

1. "Fighter" - Alanis Morissette - Jagged Little Pill
3. "For What It's Worth" - Buffalo Springfield - For What It's Worth
4. "The Beatles" - The Beatles - The Beatles
5. "The Ramones" - The Ramones - The Ramones
7. "The Dark Knight Rises" - Hans Zimmer - The Dark Knight Rises
8. "The Greatest Showman" - Pasek & Paul - The Greatest Showman
9. "The Lion King" - Elton John - The Lion King

*Source: Music & Media, August 28, 1993*
TIBOLLA JOINS RTL
Alain Tibolla has been named as RTL’s new director of music/flight entertainment. He will be in charge of all non-news programmes at RTL including competitions, games and music programmes. Tibolla was formerly with Radio France where he was also in charge of music/flight entertainment along with Stéphane Duchamnel, co-general of programmes.

LONDON WANTS ITS MTV (EXECUTIVES)
London Records GM John Reid is still looking to fill the international manager’s post. Someone from MTV Europe perhaps?

RTL TO UNVEIL NEW PROGRAMMES
RTL will unveiling its new programmes on September 2. The new shows will be crucial for the full-service station, which is still leading French national ratings, but over the past two years has suffered a dramatic drop in audience from 21% to 17%.

RSR COULEUR 3 ON HOLD
Swiss public new-rock/dance formatted network RSR Couleur 3 is still waiting to be granted a licence from the CSA before it can go ahead with its plans to begin broadcasting in Lyon. More news expected in September.

DELTA RADIO ROCKS TOWARDS ITS TARGET
German private rock stations Delta Radio/Köln has almost reached its goal of 100,000 listeners per hour, reaching 90,000 listeners in its first ratings conducted by GFM/GETAS in June on behalf of Delta and NDR Television And Radio Sales. Full details next week.

TURN UP THE POWER?
Denmark’s minister of culture, Jytte Hilden, has promised to announce soon if stations can turn up the power on their transmitters. Stations are currently struggling with low signal power, leading to interference from Swedish outlets. Danish stations currently send with 30 watts.

4 Non Blondes
(continued from page 1)
for Atlantic, Mary Hooton, says of the video’s popularity, “We didn’t get them as autumn as the opportunities for marketing manager for US labels and Germany) and opened up for one of Warner Music’s international networks. The band was brought over to Europe when the US label showed the video during the ball started rolling when the US label showed the video during the American Top 40 "American Top 40".

Michiel Veen, sales are up to 60,000 copies Warner Music Holland senior vice president. "We can do." "We didn’t get them as autumn as the opportunities for marketing manager for US labels and Germany) and opened up for one of Warner Music’s international networks.

Ron Evers—continues on page 1
"People reacted with a certain enthusiasm," he says. "Obviously we are only supplying affiliated stations with national advertisers." "I’m still not sure how it will be done, whether it will require more licenses or whether we have to look at quotas. I’m not committing myself to quotas because the regulatory profile which can maintain and attract listeners and by that become a competitive advertising medium for local and national advertisers."

Irish Radio
(continued from page 1)
issue at the moment and it’s something we’re looking at quite seriously. We’re now considering which methods to use. We’re still discussing now if it will be done, whether it will require more licenses or whether we have to look at quotas. I’m not committing myself to quotas because the regulatory profile which can maintain and attract listeners and by that become a competitive advertising medium for local and national advertisers."

"The problem in the Dublin area is that the stations are formatted to pop music and that will facilitate the use of much Irish material," he says. "Obviously we have to take a look at that. It’s one of the areas where the Commission should look at. We have to be convinced as Evers. "When I first heard the song on the American Top 40 by Shadoe Stevens I didn’t like it," admits EHR Radio FFH/ Frankfurt music editor Steffen Pupp. "That crying and shouting voice... But the more we played it, the more I liked it. The song is now getting more acceptance from our audience."

EHR RPR 1/Ludwigshafen PD Dieter Maurer says he does not understand the reason he didn’t pick the single up earlier because listeners didn’t respond during callout research. "We only play singles on rotation after they’ve been researched. If a single doesn’t get positive feedback from our listeners then it doesn’t get played." Maurer says that the video’s success will continue for some months after the single’s release could be a major factor in the delay of 4 Non Blondes becoming a hit. "We’re excited about the band and we’ll play the bit two-three times a day."

East West Records/Hamburg product manager Lars Krewe says that MTV Europe definitely played a big part in the band’s success. "It wasn’t until the single had been booked the last three weeks. It shows the power of a hit single. That one song plus the video, broke the ice. First radio kicked in, then the public."

The first Dutch DJ to play the song on national radio was Veronika’s Edwin Evers. "I was looking for a record that I could play every day and I picked this one up from the pile." The song was played six times a day, and was later picked up by the other Dutch broadcasters, eventually culminating in its current success.

Not all broadcasters were as easily convinced as Evers. "When I first heard the song on the American Top 40 by Shadoe Stevens I didn’t like it," admits EHR Radio FFH/ Frankfurt music editor Steffen Pupp. "That crying and shouting voice... But the more we played it, the more I liked it. The song is now getting more acceptance from our audience."

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A Stirring Number 1?

While staying at number 1, 4 Non Blondes manage to increase their station roster by 7%, thanks to late converts in France (where powerhouse network NRK is new on the track) and Germany. See for more details on the European success of the band, the frontpage of this week's issue.

Meanwhile, Billy Joe's stirring The River Of Dreams is close to the top and only eight stations less than the Blondes. While still collecting 14 new adds (mainly coming from Italian, Belgian and Swiss stations), Joe's strongest airplay coverage is booked in Switzerland, followed by the UK and Italy (both scoring around the 90% penetration mark), Holland, Denmark, Germany and Sweden. If also France starts moving on the song, it might top the chart next week.

The record scoring the greatest gain in airplay points this week is UB40's Higher Ground, jumping from its one-week stay in Chartbound right into the chart at number 32, and increasing its chart points by 36%. While the previous, six-week chart topper (I Can't Help Falling In Love With You) slips to number 6, the Birmingham-based reggae/pop band make new ground in the UK, Eastern Europe and Denmark. With more than 50% of its total roster consisting of new adds, expect an even better chart performance next week.

Second-biggest chart gainer are the Bee Gees with their new single The Price Of Love. Taken from the forthcoming album Size Isn't Everything—reuniting the trio with the Polydor label, following three albums for Warner Brothers—the track books a 35% increase in chart points while collecting 25 new adds along the way, the highest of this week. Impressive activity comes from the UK where close to 80% of the EHR stations are "A"-listing the song, followed by the Benelux and Denmark. Next week, "Marketing The Music" will be focussing on the new album and the European marketing/promotion campaign.

Marian Carey is third-best chart gainer with an increase of 17%. Dream Lover makes inroads in all major markets, although France and Spain may need some improvement.

The top half of the chart is dominated by Anglo-American artists and the first mainland European act to appear in the listings is German dance duo Culture Beat. As usual with dance music, the gap between EHR airplay and sales can be wide and Mr American artists and the first mainland European act need some improvement.

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### 1. NORTHWEST

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<th>No</th>
<th>Title</th>
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<td>&quot;FREDDIE MERCURY&quot;/Living On</td>
<td>(Parlophone)</td>
<td>21 31 0</td>
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<tr>
<td>2</td>
<td>15</td>
<td>MADONNA/Run</td>
<td>(Maverick)</td>
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<tr>
<td>3</td>
<td>14</td>
<td>RICK ASTLEY/The Ones You Love</td>
<td>(Columbia)</td>
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<tr>
<td>4</td>
<td>13</td>
<td>HADDAWAY/Life</td>
<td>(Atlantic)</td>
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<td>5</td>
<td>12</td>
<td>&quot;NO NON BLONDES&quot;/What's Up</td>
<td>(Interscope)</td>
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<td>6</td>
<td>NE</td>
<td>&quot;MARIAN CARRY&quot;/Dream Lover</td>
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<td>5</td>
<td>RICK ASTLEY/Looking Out</td>
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<td>6</td>
<td>JANET JACKSON/&quot;What's Love Got To Do With It&quot;</td>
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<td><strong>Total</strong></td>
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new directions

new horizons

Ophélie Winter

Yta Farrow

Mano Solo

Sammy Wilcox

Essertier

La Strada

carrere music east west

FRANCE

le son dans tous les sens

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