Managing Editor Leaves Radio 1

UNITED KINGDOM

by Jeff Clark -Meads

A senior management overhaul is taking place at beleaguered BBC Radio 1. The station has lost one-third of its market share in the last 12 months (M&M, November 5), and is now losing its managing editor to a central strategic role within BBC radio.

Paul Robinson, who has been second-in-command to controller Matthew Bannister during Radio 1's year-long repositioning, is departing from the station, leaving the new head of production Trevor Dann with almost total control of the station's musical programming.

The BBC says Robinson has been promoted to project director, 10-year strategy, Network Radio. He will leave Radio 1 at the end of the month to join the radio directorate management team, reporting to Network Radio managing director Liz Fergan.

Fergan comments, "Paul's analytical and strategic skills will be important to the radio directorate and I am delighted to promote him to the post."

Robinson is known to have unsuccessfully applied for the post of head of production, which was eventually secured by Trevor Dann. 

To Future

La Piêu ("After The Rain") has been released. For other territories, the label has picked the upbeat Miami Show. The album has already charted in France and interest is growing across Europe, particularly in Spain and the UK.

Emmanuel de Buretel, president of Virgin France and Delabel—Virgin's sub-label to which the band is signed, is confident that the album will prove the band is still a force to be reckoned with. The band has had limited radio support for its earlier projects, but the target now is to break into mainstream radio. In France, stations that were at first reluctant to feature the band have endorsed the new album, like ACE-formatted Europe 2.

Nicolas Du Roy, station music programmer, has been airing the single since September with a current rotation of one play a day, but promises "this will increase soon." He has mounted a Les Negresses Vertes week on Europe 2 to coincide with the album release.

Delabel marketing director Nicole Schluss says response on full-service radio stations "has been very good so far," very active on regional FM webs and slow on national FM nets. "But this is changing," she says.

(continues on page 32)
DANCE GOES POP

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Radio Journalists End Bitter 18-Day Strike

FRANCE

by Emmanuel Legrand

French public broadcaster Radio France has called off its longest and toughest strike since its creation as an independent radio-only structure in 1974.

In 18 days, journalists from the different stations under the Radio France banner—France Inter, France Info, France Culture and numerous local stations—went on strike after their news bulletins were replaced by music.

The strike also affected France's international news service RFI, which operates independently from Radio France.

The last strike at the company, which lasted 12 days, took place in 1980 and was sparked by the same elements as this walk-out: discrepancies between the salaries of journalists working for public radio and TV.

According to unions, the level of salaries at Radio France is extremely low when compared with most in the field.

But additionally, the unions argue, there is a difference in wages between TV and radio journalists working for public broadcasters. The strike, which wasn’t started by union-member journalists, was motivated by the desire to strike the salary gap between public service journalists and the private sector.

Radio advertising spots rarely maximise the qualities of the medium, according to Mandy Wheeler of Mandy Wheeler Sound Productions. Speaking at the Programme Controllers Conference, she drew parallels between the two, linking radio ads to television. The programme is presented by Mark Zinman and the label's existing contracts. BMG’s buyout of DDD follows

HOLLAND: Donations Keep Concertzender On Air

The Dutch classical music channel Concertzender is still broadcasting, thanks to the generosity of music lovers. The station’s management has announced that donations from musical and cultural organisations have made it possible for the broadcaster to stay on air.

The Concertzender, which programmes “serious and challenging classical music,” announced last month that it would be going off air on November 1 after 12 years due to “insufficient funds.”

Julia Bakker

HOLLAND: Dance/Urban Jingle Package Unveiled

Haarlem-based Top Format Productions has unveiled its jingle package exclusively produced for radio stations with a dance/urban format.

The jingle package, which was originally developed for Kiss 102 in the UK, is called “Dance Man” and consists of 14 cuts, with a blend of current dance styles. A spokesman says the package does not contain rock guitars or other elements alien to the dance format.

Julia Sullivan

UNITED KINGDOM: Radio Ads Need More Drama

Radio advertising spots rarely maximise the qualities of the medium, according to Mandy Wheeler of Mandy Wheeler Sound Productions. Speaking at the Programme Controllers Conference, she drew parallels between the two, linking radio ads to television. The programme is presented by Mark Zinman and the label’s existing contracts. BMG’s buyout of DDD follows
Stockholm's Cold station Vinyl 107 is hoping improved ratings will increase its chances of survival despite moves by NRJ to control the station and change its format.

NRJ has joined forces with Sweden's Radio Rix network, whose Stockholm station recently changed its name to Vinyl 107. The change reflected the station's move to a Gold format away from the ACE-formatted Rix network produced in Gothenburg.

NRJ had announced in early October that it was buying 40% of the shares in Rix' stations in Stockholm, Gothenburg, Malmo and Eskilstuna (M&M, October 15). But the deal in Stockholm for control of Vinyl 107 has been more complicated than anticipated with Vinyl's MD Stefan Nero eager to maintain the station's own name and Gold format.

He points to the most recent survey by Hermlin Broadcast Research which shows Vinyl 107 has increased its audience share in the Swedish capital from 18% to 4.4% over a period of three weeks.

The increase reflects a large-scale advertising campaign by Vinyl which Nero says has been vital in informing Stockholmers about the station's change of style. This switch in format had, in fact, taken place during the summer but initially failed to attract new listeners.

Hermelin says the average age of Vinyl 107's listeners is 39 with the station now the fourth most popular commercial frequency in Stockholm behind NRJ, Radio City and Megapool.

However, NRJ is still determined to gain control of the station and rechristen it to the Rix net. The Swedish output of the French radio network believes the way forward for Rix is through a nationally coordinated network.

The cooperation between Rix and NRJ has also led to the resignation of Rix' news chief Bo Carlsion, Rix had hoped to provide a news service that could compete with Sveriges Radio. In contrast, NRJ buys in news from the commercial TV channel TV-4.

Carlsson has complained of the lack of any clear direction since the NRJ/Rix link up, which is expected to effect 19 stations in Sweden.

Radio Rix' MD Kenny Gengberg also resigned his position shortly after the cooperation between the two networks was announced (M&M, October 22).

**NAB Conference Aims To Make Programmer's Job Easier**

**HOLLAND**

The NAB is to offer European radio stations useful ideas and invaluable new perspectives on the whole industry at its conference in Amsterdam later this month.

The organisation's seminars, to be held at the city's Krasnapolsky Hotel from November 20-22, will focus on issues central to today's radio business, NAB says.

"The 90's PD must do more than pick the hits and run a few promotions," a spokesperson explains. "Instead, he has to demonstrate superb management skills, be a brilliant strategist and a crafty marketeer. And it helps if he's a creative genius and an accomplished statistician."

The NAB says its congress is aimed at easing the great demands on these busy PDs.

European & Media has been invited to present two overviews - "The State of European Radio" and the closing discussion "Where Do We Go From Here?" - which will both be introduced by BBC editor-in-chief Machgiel Bakker.

Other topics under discussion include: marketing and promotion, programming and research. *JB*

**Noorderslag Focuses On Europe**

**HOLLAND**

The third Dutch Pop Music Seminar is to have a European focus, highlighting the potential of Dutch talent in the Continent's music marketplace.

Organised in conjunction with the Conamus foundation and coinciding with the annual Noorderslag Festival, the seminar will also host a European showcase festival.

According to Conamus project manager Peter Smidt, European attendance at the seminar has increased over the last two years.

"There was so much interest from foreigners," he says, "that we decided to organise European showcases, give the seminars more of a European touch and extend them to two days. The main focus of the seminar will still be on Dutch issues, but approximately a third will be devoted to European subjects. Music & Media will be hosting three European panels, with moderator and editor-in-chief Machgiel Bakker.

German's Popkomm fair has also initiated a similar change in format and although it remains largely national, it has an added pan-European touch.

Smidt comments, "We continue to have this obsession with everything that's Anglo-American [with regards to music]. We still know more about what's going on over there than we do in Germany. I find that odd. So we're going to present one night of European talent on January 6."

The panels take place on January 6-7 while the Noorderslag Festival will kick off on Saturday January 7. The festival has always been the springboard for Dutch talent and previous editions have featured the Urban Dance Squad, Better Serveert, Candy Dulfer and the Nits. For more information contact Conamus, tel. (+31) 35.218.748. *MB*

**Prestigious Awards Honour Local, National Radio Talent**

**SPAIN**

by Howell Ulevy

Three of Spain's top radio stations have been honoured in the country's most prestigious radio awards, the Premios Ondas, along with key nets in Germany, France and Italy. Programmes featured by Cadena SER, Onda Cero and Radio Nacional de España (RNE) won the three national radio awards, while the international prizes went to Germany's ARDHR, the French net France Culture and Italy's RAI.

The Premios Ondas celebrate their 41st anniversary this year. They are awarded through Cadena SER's Radio Barcelona by its mother company, Grupo PRISA media holding company. There were more than 130 entries this year from 22 European and Latin American countries.

The 22 awards were presented at a gala ceremony in Barcelona on November 14, which is also the 70th anniversary of Radio Barcelona, Spain's oldest station.

Cadena SER's magazine/chat show "La Ventana" (The Window), presented by Javier Sarda, will both be introduced by editor-in-chief Machgiel Bakker. "The Unqualified Adolescent" (The Unqualified Adolescence), directed and presented by Julia Otero, is a popular talk show. "You don't win prizes like these without public support. To me this award is recognition of the work of a young team," says Otero.

The jury also gave special mention to two stations that dedicated 24 hours to news—RNE's Radio 5 Todo Noticias and Catalunya Informacio. On the international side, ARDHR's "Autohahn" was praised for its "intelligent and amusing script," while France Culture's "The Unqualified Adolescent" (The Unqualified Adolescence) was highlighted for its talent to listen to young people "with sensitivity and respect." RAI's "Barefoot in the Olympic Box" (Its English title was described as "amazing entertainment [which presents] a magnificent mixture of craziness and culture.")
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Programming The Music

Berlin Wakes Up to US-Style Morning Show

GERMANY
by Christian Lorenz

With an average of 230,000 listeners per hour, 104.6 RTL is number one in Berlin's competitive radio market. Set up by Luxemburg's CLT with an initial DM15 million in September 1991, the station now books a gross profit of DM26 million. Two and a half years after it went on air, the station, which employs 50 staff has reached its break-even point. PD Arno Müller names three reasons for the success: Music, the station's morning show and constant promotion.

"The basis for our station is our playlist: The biggest hits of the 70's, 80's and 90's," says Müller. The station's tight playlist is adapted to changing listener preferences every two weeks. RTL commissions a market research bureau to conduct telephone surveys among Berlin citizens to identify the most popular titles.

The station's prime time lies between 06.00 and 10.00. In these hours, 104.6 RTL broadcasts "Arno and die Morgencrew," which Müller describes as "a comedy-packed morning show modelled on US radio." The "Morgencrew" is actually presented by Müller and is the PD's pride and joy. "More than a million listeners wake up to our show every morning," says Müller, quoting figures from the ratings survey Medienanalyse 94. With only eight songs played per hour, the show builds on gags and comedy. Local news and traffic reports add the Berlin flavour.

During his time as PD at Radio Gong/Nuremberg in the late '80s, he established a first prototype morning show. After changing to RTL in 1990, he fine-tuned the original idea to Berlin ears. "In 1991, nobody produced a funny, entertaining morning show in Germany. Now, I could name several stations who experiment with comedy-based shows," says Müller to demonstrate the success of his concept.

Müller works closely together with US consulting companies to optimise the station's programming format. "This is a two-way relationship," according to the RTL PD. "We profit from the commercial radio expertise of our US consultants and they gain new insights through our experiences of adapting US-ideas to the German market."

Constant promotion is the third characteristic of 104.6 RTL. PD Müller sees promotion not as an occasional marketing fad. "Promotion contributes to the profile of our station," says Müller. "All our listener contests are developed in-house. We do not buy already existing concepts or shows." He adds that continuity of activities and lucrative prizes are the key success factors for 104.6 RTL's promotion.

Radio City Runs McDonald Nostalgia Campaign

Rock from the '50s is all the rage in Finland, with a McDonalds Rock's Roll promotion on indie station Radio City/Helsinki McDonalds starting a trend which has spread to other media. The burger chain has teamed up with City FM to saturate southern Finland with the sweet sound of '50s rock and roll and fast food, starting on October 29. The weekly show traces music from the original US rock and roll charts between '55 and '59. The hour-long midday "Original Chart Show" is compiled and presented by City's very own nostalgia expert DJ Jack.

Meanwhile, the '50s rocker craze is spreading in Finland, with national TV channel MTV3 currently running repeats of US TV series 'Happy Days', and Finnish pop magazine Jaunaiku following up with articles on the '50s.

Metro Traffic Control UK Collapses

Metro Traffic Control UK has been taken over by liquidators, causing 62 people to lose their jobs. The company, which provides traffic reports from the air, ceased operating in October when it was alleged there was a shortfall of funds. Some 60 stations in the UK are now without traffic information. The management team are reported to be looking for new possibilities, however.
American consultant Thomas Hopfensperger briefly outlines the history of radio mergers in the US along with some tips for those considering merging and mistakes which shouldn’t be repeated.

In 1980 the Federal Communications Commission (FCC) issued a licensing initiative putting an estimated 1500 new FM radio stations on the air in the US. Ten years later, 60% of US commercial radio stations are operating at a loss due to falling advertising revenues.

On the second anniversary of FCC revised regulations, ownership caps are increased to 20 AM and 20 FM radio stations by any single broadcast company. By 1994, almost 20% of commercial stations are involved in some form of consolidation. As a result of these mergers, commonly called duopoly, up to 10% of the radio workforce is affected by station downsizing and combining staffs.

Duopoly is the most impactful occurrence of this decade in US commercial broadcasting. Individual radio stations are now allowed to merge with existing stations forming partnerships that may capture up to 25% of the radio listening in any one market.

**Lessons To Be Learned**

As private broadcasting expands globally, many lessons can be learned from the initial period of duopoly in the US. It began as a means of allowing owners to consolidate the resources of two stations which would strengthen overall market positions to better serve their clients and communities.

When applying a law of nature—survival of the fittest—it would seem the stronger radio stations would buy up the weaker ones. In practice, marginal stations are less likely to be merged. A recent report from the Radio Business Report (RBR) states stronger stations have the resources to buy the best properties available in the market and often take over their main competitors.

Another broadcasting information source, the Duncan Report, shows consolidated stations across the US currently combine for around 28% of overall radio listening while accounting for nearly 40% of radio advertising budgets. Duncan goes on to predict 75% of revenue will be controlled by multi-station owners before the duopoly trend reaches maturity around 97.

While advertisers fear extensive control by such few operators, most broadcasters agree that duopoly supports a stronger radio industry which in turn is an advantage to clients. "Stronger operators know how to deliver results for advertisers and therefore can command higher prices," says Lowery Mays, president of Clear Channel Communications, the first US radio group scheduled to reach the revised 20 FM ownership limit set by the FCC.

John Geary, general manager of KXOA AM/FM and KQPT in Sacramento, created California's first duopoly in '93. Geary offers these lessons:

1. The most successful duopolies have paired existing proven stations.
2. When combined, each station must be treated as a self-standing entity and be provided the appropriate support to compete in the market.
3. It will require more time than anticipated to manage both properties and to merge distinct corporate cultures.

**Ruopoly In The US**

Newly revised regulations now allow US broadcasters to own up to 20 AM and 20 FM radio stations. Here are the largest groups to date:

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<th>Group</th>
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<td>Clear Channel</td>
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<td>Infinity</td>
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<td>American Radio Systems</td>
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<td>Liberty Broadcasting</td>
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While advertisers fear extensive control by such few operators, most broadcasters agree that duopoly supports a stronger radio industry which in turn is an advantage to clients.

**Pros And Cons**

What do radio people face when involved in a merger? According to Radio Ink's Reed Bunzel, it's "the conqueror meeting the conquered" when one station takes over the operations of another. "New owners think they're going to be welcomed as liberators. Actually, it's more like bringing an adopted baby into a household of older kids."

Whether incumbent or retained, employees involved with merging stations face fears of the unknown that can only be eased by open communication with the owners. A report from the Radio Advertising Bureau (RAB), "A Survivor's Guide To Duopoly," suggests that new owners should immediately share goals and strategies with both staffs. "Quickly evaluate and redefine job descriptions based on estimated workload, then bring the new staff together to develop a common identity for the newly formed entity."

Duopoly suggests that the expenses of one station when added to those costs of second station, should reduce combined operating budgets by about 50%. A major benefit of this consolidation is the lowering of payroll—a multi-station operation may require only one general manager, programme director and sales manager. However the idea of saving money by employing fewer people isn't supported by all broadcasters.

Bunzel reports, "People are the greatest asset of the radio medium. Remain as many pre-duopoly staffs as possible. Especially in major markets, consolidation savings are miniscule compared to the revenue potential that two management teams can generate."

The advantages of duopoly selling are similar to those experienced by the cable division of Viacom, where MTV, VH-1 and Nickelodeon "expand our shelf space," says Bill Figenbhu. "All three are demographically different in the cable world yet are similar in the way they're sold and marketed."

The synergy of combining demographically compatible radio stations is often achieved through matching formats: oldies stations are aligned with soft adult contemporaries, CHRs with rock stations, even sports and newstalk formats work well in duopoly. Contemporary jazz and classical come together in San Francisco at KKSF and KDFC AM/FM where sales and programming operate separately while the promotions and marketing departments cover both stations.

Here is an overall summary of duopoly's early effects on US radio broadcasting:

1. Stations participating in consolidations have increased dramatically (over 1900 facilities have merged to date in '94). The primary growth has occurred in larger markets where the major radio groups believe critical mass is the key to long-term broadcast survival.
2. Duopoly economics and cost containment have caused a plateau in salaries over the last three years. "Radio wages are flat and will be until the industry stabilizes...it's an owners' market" according to George Nadel, executive of a national broadcast accounting firm.
3. Advertisers tend to fear station mergers as price-fixing schemes. "Make clients part of the process through focus groups and flexible packaging of combined stations," suggests the RAB.
4. Greater audience share leads to larger revenue shares. Consolidated stations in the US control as much as 81% of the radio billings in some markets.
5. The overall US radio industry is stronger with duopoly. Bunzel says "With more commercial inventory in the hands of better broadcasters, prices will increase...that's good for everyone in radio."

**THOMAS HOPFENSPERGER** is an international marketing consultant whose broadcast clients include radio stations in Germany, Austria and Sweden. He is also director of marketing at KSFF/KDFC in San Francisco and can be reached at fax: (+1) 415.859 1076.
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NEW SINGLE

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AVAILABLE NOW
Atlantic 252 broadcasts to the UK from a site near young adults. We knew that younger people were the frequency of the '50s," Kavanagh recalls. "He said that going out on long wave, not FM as they were. But my view was always that if we could create something better than anybody else was providing, we would be prepared to sacrifice that signal quality is if the product they are getting is better than anybody else was providing, we would make it.

Kavanagh also notes that, because of the liberalisation of the radio market in the UK, the advent of national rock station Virgin 121.5 and the increasing number of ICR broadcasters, the amount of competition Atlantic faces has actually doubled in the five years it has been on air. "The key to our success was having a product that serves listeners better than other stations," Kavanagh continues. "We had to give people a reason for making the sacrifice of switching from FM to long wave. The only reason why they would be prepared to sacrifice that signal quality is if the product they are getting is better than anybody else was providing, we would make it.

"When we started, I remember Radio 1 DJ Steve Wright saying that long wave was a better proposition. We have the latter," adds Atlantic sales director Andy Hawkins, "but over a period of time that has changed so that we're now what I call a hot-ACE station and we've broadened our age range. When you have such a large audience as we do you can't define yourself as a niche station."

Hawkins claims the station has a number of older listeners now simply because the younger members of their families have left radios tuned to Atlantic 252 and that has mass appeal and no extremes: there's no rap, no heavy metal. A 35- or 40-year-old will listen to Take That and find that it's not all that bad. For a 40- or 45-year-old, they've grown up with pop culture and none of this is a shock or surprise to them."

Hawkins adds that this format doesn't make the station bland, as Atlantic 252 is not a factor for us."

The management of Atlantic 252 are acutely aware that changes at BBC Radio 1 have lost the public broadcaster 4.5 million listeners in the last year, leaving the young adult area of the radio market in a greater state of flux than ever. Though this presents a significant opportunity for Atlantic, the station knows it has to work to attract each and every new listener.

"It would make our task a lot harder-but there are stories about where he would like to see Atlantic 252 in another five years, Baxter says, "I would like to us to be more rounded, more stylish, which is something that comes from our increasing maturity and experience."

"Over the last five years, we've certainly learned to become less radical in which new songs we pick. It's still fun, I hope."

"I hope."

"The market is changing all the time, and a lot of new listeners are being released onto the market all the time."

"The best way to make somebody change channels is to give them a reason why they should do so. We work very hard to do that and in large measure succeed. If there were 20 stations in the UK doing something similar to what we're doing, it would make our task a lot harder—but there are not."

Proving Them Wrong

Atlantic, they think long wave is the hippest thing there is. For them it's the medium of the '90s."

"We have always believed that if the product is right, people will listen to it," adds Baxter. "Take newspapers for example; when you buy a newspaper, you only get print quality pictures on thin paper and the print comes off all over your hands. But people don't buy a glossy magazine everyday instead. They like what newspapers offer them so they put up with the black-and-white pictures. The AM-FM issue is not a factor for us."
Atlantic 252’s arrival in the UK has been achieved without huge fanfare or in expensive advertising. The station has been content to allow its audience to build in the most effective manner possible—by word of mouth.

Says operations director David Atkey, “Let’s be clear: the reason we started the station was to make money. We never had any intention of throwing millions of pounds into advertising which could be counter-productive.”

Instead, Atlantic has put its faith in its own promotions and trade-out advertising with youth music magazines such as Big! and Smash Hits.

Atkey explains, “The promotions come in two forms: those designed to attract listeners and those designed to make existing listeners listen longer.

“An example of the second type is our four-in-a-row promotion. With that, people have to ring in when we play four tracks in a certain order. We keep people’s interest over two or three weeks by playing three of the tracks and not the fourth or playing them in the wrong order, but when we did eventually play all four in the right order we had 350,000 calls in 30 minutes.

“We do similar things such as when we play two tracks by the same artist back-to-back, the 1,000th caller wins UK£1,000. We make a point of keeping everything very simple; people don’t have to answer five questions or anything like that.

“To get people to listen to us in the first instance, we call people at random out of the telephone book, and if they know our ‘phrase that pays’ they win a cash prize. This one is great for us because people tell their friends and neighbours what has happened to them so it has a great word-of-mouth element.”

A new innovation for Atlantic is the road show. This started as a small-scale venture with one vehicle touring towns delivering promotional items. However, the level of interest was so great that this year a 28-date tour was arranged with a mobile stage hosting some of the biggest names in pop. Atkey says that next year 40 dates will be mounted.

On Site At Atlantic

Atlantic 252 broadcasts from a resplendent Georgian former doctor’s house in rural Ireland. The station resides in Trim so that it is near its imposing mast which, costing UK£7 million, is only 30 metres shorter than the Eiffel Tower.

The mast site and the 252 long wave frequency originally belonged to Irish state broadcaster RTE, but remained unused until Atlantic 252 was launched in a joint venture with CLT. CLT now owns 80% of Atlantic, and the station’s London offices are in the building formerly occupied by the CLT-owned Radio Luxembourg.

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To Kavanagh, this is the secret to Atlantic's success. "We spend a lot of time talking to our listeners, and we have a call line where they can call us and tell us what they think," he says.

"On top of that, we enjoy and respect the music. Our DJs don't talk over the top of it and we don't break into the middle of a song to put the news on. When you talk to radio listeners in the UK, at first people tell you they are satisfied with what they've got. But, if you press them, they'll tell you they think the DJ is a bit dorky and that he keeps telling you about his car and what parties he's been to, but then he destroys his rock-'n'-roll lifestyle image by telling you about a car boot sale he went to. They'll also tell you that they have to listen to three or four songs they don't like before they hear one they do.

"We're a hits of the '90s station, and we always strive to play hits as often as possible as repeatedly as possible."

The station's playlist is constructed using a mixture of "having a good feeling and research," claims Kavanagh, who was programme director for the station until his promotion to general manager in September. "When we ask listeners what they actually listen to, it differs from what's in the top 40 of the charts each week; you have to remember that only 2% of people in the UK buy records on a regular basis. A lot of stations sometimes ignore that. So, research helps us find out what people want to hear and we combine that with the good feeling we get about certain songs."

Looking through the eyes of the listeners, Kavanagh defines his station as "slightly irreverent, slightly anti-establishment and not too serious. Listeners think we're good fun and good entertainment."

For the definitive Atlantic sound—the station's signature artists—Atlantic sales director Andy Hawkins points to Elton John, Bryan Adams, Simply Red, George Michael and Tina Turner. He adds, "If you take Elton John, every single of his is going to appeal to the older end of our demographic but it will have fans at the younger end, too. There are a lot of crossover artists like that. At the younger end of our market, we'd also have M People, Erasure and Take That."

Stationality

Atlantic's straightforward pursuit means that the station's identity is all and that DJs are meant to be as unobtrusive as possible. "You could argue that it's like selling baked beans," says Baxter. "If it says 'baked beans' on the tin, you know it's a tin and it's full of baked beans. There aren't little pasta hoops or sausages in there. That's how we are: what we do is very clear."

Programme director Henry Owens explains the philosophy with, "We are trying to create what we call 'stationality' where listeners get the same identifiable sound 24 hours a day. The important things are the music and the image of the station. We don't want DJs detracting from that. Many DJs at other stations sit playing their own albums and waffling on about themselves, but that would never be allowed to happen here."

Baxter continues, "What we have is a simple proposition that is very clear: we wanted to hit the young adult market which, when we started, was not being specifically addressed."

Says Hawkins, "For our part, we want to brand the station so that it's familiar like your favourite brand of sweets. When you buy it, you know exactly what you're going to get."

Whether it be described with sweets or beans, the station's place in its market is clear. "Our name and what it represents are very important," concludes Hawkins, "particularly bearing in mind the huge losses of audience at Radio 1. We want to give ex-Radio 1 listeners a home."

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THIS TIME THEY ARE BIG ENOUGH FOR ALL OF US!

SPARKS

NEW ALBUM
GRATUITOUS SAX & SENSELESS VIOLINS
OUT 7TH OF NOVEMBER

EXCLUSIVE LIVE SHOWS
17.11.1994 LONDON • EMPIRE
12.11.1994 HAMBURG • SCHMIDT’S TIVOLI

AmericanRadioHistory.Com
ARMY OF LOVERS  
Glory Glamour And Gold - Stockholm  
EH/R/PRODUCER: Fred/Wolbeck/Adelroth  
Ancient regime campiness isn't dead, mess-  
dames et messieurs. Over the top as  
always, this time the Sexual Revolution is  
proclaimed by the extravagant quartet.  
"Stand together black and white. Sleep  
united, hold on tight tonight." The music  
itself doesn't match their bizarre looks any-  
more. Only time will tell if it will earn or  
cost them airplay. With most tracks it could  
either go either way, but the reggae tune  
Mr Battymann is a sure winner.

THE BLACK CROWES  

America - American Recordings  
R/A/PRODUCER: Jack Joseph Puig/The Black Crowes  
With the right vibe to make it. Mystic  
Choirs of London are a winning combina- 
tion. The single Knowing Me, Knowing You  
has no problem with loud US rock  
dynamics among rock programmers. They  
go either way, but the reggae tune Mr  
Battymann is a sure winner. When it  
goes out of hand, it happens seriously, which  
is summed up by Eves Of Fool.

TOM PETTY  
Wildflowers - Warner Brothers  
R/A/CH/A/PRODUCER: R. Rubin/T. Petty/M. Campbell  
After two CDs with gramolunch kitch  
producer R. Rubin, for his Warner label debut  
Petty goes back to basics. Unlike albums  
he did with the Red Devils and Johnny Cash,  
producer Rubin sticks more to his trademark  
rock sound. Lynne or Rubin, you can't  
catch two more different sonic architectures,  
but it works for both, which only proves  
the power of Petty's songs. He remains to  
be a gentleman thief, who steals a bit here  
and there. The single I Won't Be Me Knows It  
He Feels for instance, is a winning combina- 
tion of Neil Young's Heart Of Gold and  
the Clash's Gau Of Brixtton. Eventually it's  
very much of a Petty album, with the acoustic  
buzz of Don't Fade On Me as the sole new  
aspect introduced.

JOHNNY CASH  
Normal - American Recordings  
R/A/PRODUCER: Al Perry/Dan Stuart  
"Retromemo"—old and new at the same  
time—what a perfect way to describe this  
passage/progress of the man whose voice  
of the Cattle and Green On Red. Under  
the name of Danny & Dusty, Stuart has  
ridden this hobby horse before with Dream  
Syracuse's Steve Wynn on the banjo.  
Then the album was called Lost Weekend,  
to accentuate the informal, half-drunken  
night. Now it's more serious operation,  
with adventures in Stones rock (Daddy's  
Girl) of Growing, country rock (Hurtin Of Jersey)  
and Staas soul (I Could Run). But when it  
gets out of hand, it happens seriously, which  
is summed up by Eves Of Fool.

First among equals—like Veruca Salt and  
Juliana Hatfield.

CARTER USM  
Let's Get Tattoos - Chrysalis  
A/E/PRODUCER: Sex Machine/Simon Painter  
Fast but melodic, like a souped-up version  
of the Pet Shop Boys, Carter recaptures the  
obscenity of rock energy. Send a snapshot to  
M&M of yourself pictured with the remov- 
able tattoo enclosed with this record.

PRODUCER: Ali McAmis/Omar  

Coffee, Tea & Tobacco Vol. 1  
EHR/D/ACE  

Some boys revisit the Musical Youth con- 
cept...again. Little and large, fast and  
slow, is like Rod Stewart's  
Saturday night fever is ruling again. Only  
I Love Saturday - Mute  
PRODUCER: Jon Brion  

Melody Of Love (I Wanna Be Loved) - 
Ridley St. Germaine's  
PRODUCER: Jack Joseph Puig/The Black Crowes  
But then again, passion is no ordinary word  
and there. The single I Won't Be Me Knows It  
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Hallyday lives Up To His Biker Image With Blues CD

FRANCE by Robbert Tili

The man and his music sometimes live their own lives. Enquire outside of France who the hell Johnny Hallyday is and ask the names of a few of his greatest hits, and probably only the Belgians and the Swiss will help you out. The rest will only be able to tell you that he is France's greatest-ever singer. Ask the same question a few weeks from now, and you'll probably get a completely different answer, because Hallyday's new, English-language blues album Rough Town is just out.

Crusing the highways on his Harley with biker club Les Desparados, drinking a couple of beers with his tattooed mates in a smoky juke joint, playing pool for money and getting into a good fight, that's the blues feel Hallyday effortlessly purveys. Former Stones producer Chris Kimsey put together an unbeatable R&B team with Canadian guitarist Colin James as the pivot. Renowned sessionmen like Alman Brother Chuck Leavell on keyboards plus Little Feat drummer Richie Hayward, Bonnie Raitt's bass player James "Hutch" Hutchinson and Red Devil harpist Lester Butler add further enhance the feel of invincibility.

"Foot For The Blues, the album opener, is Hallyday's declaration of intent," states PolyGram France A&R manager Caroline Molko. "This is very much his own project. Unlike previous albums with us, he was involved in the project from day one—from the pre- to the final selection of the songs. He has spoken about doing this for the last five years, and finally he could realise his dream."

The now-or-never element is obvious. So Hallyday perfected his English accent. But to hear him singing in English is not the main attraction, that honour instead goes to the fact that he has returned to his musical roots. When Hallyday first appeared on the scene in 1960 as a 17-year old, he was the French equivalent of Elvis. Rough Town is as courageous an album as Johnny Cash's American Recordings, this time Hallyday will perform where the blues belongs—in the small clubs. Although the album entered at the top slot in France, his home audience received the same treatment his fans in Zurich, Munich, Amsterdam, Frankfurt, Brussels, Dusseldorf and Hamburg will get: a gig at the 1200-seated Cigale venue in Paris.

"It's the intimacy of the blues, that made him decide to do so," says Claire Singers, MD at independent PR consultancy Laister Dickson, who helped to conceptualise the concept. "That idea is not really earth shattering; INXS has done it too. Breaking out of his own territory, that's quite a courageous thing to do. In the clubs he can better get the feel of the blues album across. People can see the white of his eyes. It's certainly the best way to re-introduce him internationally."

with the two CDs sharing Anton Corbijn-shot pictures in common, which frankly expose their elegantly-wasted looks.

It's rather the first time Hallyday has collaborated with Kimsey, nor his first session recorded in English. "But it's the first time in terms of importance," stresses PolyGram International marketing director Philippe Desindes. "There's a bigger-than-ever push behind it. With Kimsey and all those session musicians, he has a maximum chance to succeed. The man has worked with all famous French producers, he has sold out all big venues, breaking out was only the challenge left."

Instead of breaking more spectator records in France or then elsewhere, this time Hallyday will perform where the blues belongs—in the small clubs. Although the album entered at the top slot in France, his home audience received the same treatment his fans in Zurich, Munich, Amsterdam, Frankfurt, Brussels, Dusseldorf and Hamburg will get: a gig at the 1200-seated Cigale venue in Paris.

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Apart from guitarist Robin Le Mesurier and backing vocalist Ian Wilson, the live band won't be the same as the studio band. With sub-super, drummer Ian Wallace and keyboardist Jim Prime (ex-Deacon Blue), the conditions to recreate the dogmasonry of Lightnin' and Dry Spell are guaranteed. Like his black predecessors in the blues, Hallyday is standing at the crossroads of his career. Wherever he goes, it will be a Rough Town.

SHORT TAKES

- In order to devote more time to his youth organisation and to establish other groups, Chuck D is leaving Public Enemy, the pioneering rap pose he founded in 1981.

- Arusha Franklin is working on an album of duets that will come out on Arista in early 1995.

- Country singers Tim McGraw (With A Little Help From My Friends) and Jeff Diffee (Come Together), Billie Jean (Yesterday), Collin Raye (Let It Be and I'm Down) and Little Texas (Help) are recording a tribute album to the Beatles. As an appetiser you'll get a version of You've Got To Hide Your Love Away on the present Kentucky Headhunters compilation.

- The new Jimmy Somerville album Dare To Love is on its way through London. Apart from a duet with Boy George, it will contain the lead-off singles Heartbeat—very much aimed at clubland—and Hurt So Good, more suited for radio.

- London also tells us that Siobhan Fahey, the "other half" of Shakespears Sister, is recording a solo album in Woodstock.

- When are we finally getting the new Fine Young Cannibals album? It has been six years since their last record, but word has it that they are in the studio with Teddy Riley and the Siamese twins Jimmy Jam & Terry Lewis for a possible album release in April/May.

- Warner Brothers will release a new Zoo TV album this week entitled One Foot In The Blues, containing previously recorded blues material from the bearded trio, including She Loves My Automobile, My Head's In Mississippi, Bar-B-Q and Certified Blue.

- The same label will also issue The Best Of Unplugged, featuring Paul McCartney, Neil Young, R.E.M., the Black Crowes, Joe Cocker, Kenny Loggins, Lenny Kravitz, Rod Stewart and Sting.

- Watch out for new RCA UK signing Ryan Molloy. With an engaging and soulful vocal style, the young Newcastle-born songwriter and operatically trained singer is sure to grab some headlines when he releases his debut album containing impressive songs like The Ballad Broken Ladder and the up-tempo shuffle of Heart Of Heaves.

- Following the break-up of Level 42, the band will release a live album early 1995, recorded at the Royal Albert Hall.

Sparks Will Fly Out Of Oblivion Into Modern Clubs

GERMANY by Robbert Tili

Camp nightfife is still very much based on '70s disco acts and, of course, ABBA. Watch the Australian cult film "Priscilla Queen Of The Desert" to get a grasp of the repertoire drag acts are still relying on. In our time only Erasure, Army Of Lovers and the Pet Shop Boys add new inspiration. And then there was the unexpected return of the Sparks, the lunatic electro pop duo responsible for so many monuments of campiness in the good old '70s. Remember This Town Ain't Big Enough For Both Of Us and Beat The Clock? With their comeback in 1985, the Sparks were set for a newish career, by then the duo had already been six years since their last record, but word has it that they are in the studio with Teddy Riley and the Siamese twins Jimmy Jam & Terry Lewis for a possible album release in April/May.

Initially the Mael brothers wanted to set up their own label with the help of Halle. "Since I run an artist management instead of a record company, I preferred to look for a proper label deal," says the fan-turned-manager, who got his fellow countryman Achim Fehlau, GM at Frankfurt-based Logic Records on his side. "Dritte im Burde" (third party) was Beate Geibel (Bunde) MD at independent PR consultant Achim Fehlau, GM at independent PR consultant Logic Records on his side. "Dritte im Burde" (third party) was Beate Geibel (Bunde) (third party) was Beate Geibel (Bunde) (third party) was Beate Geibel (Bunde) was directly countered by its MD at independent PR consultant Achim Fehlau, GM at independent PR consultants Laister Dickson, who helped to conceptualise the concept. "That idea is not really earth shattering; INXS has done it too. Breaking out of his own territory, that's quite a courageous thing to do. In the clubs he can better get the feel of the blues album across. People can see the white of his eyes. It's certainly the best way to re-introduce him internationally."

The first single When Do I Get To Sing "My Way" is only the beginning, since the Sparks are not shy of this cover, they also cover the famous doomsday of Lightnin' and Dry Spell are guaranteed. Like his black predecessors in the blues, Hallyday is standing at the crossroads of his career. Wherever he goes, it will be a Rough Town.

Apart from guitarist Robin Le Mesurier and backing vocalist Ian Wilson, the live band won't be the same as the studio band. With sub-super, drummer Ian Wallace and keyboardist Jim Prime (ex-Deacon Blue), the conditions to recreate the dogmasonry of Lightnin' and Dry Spell are guaranteed. Like his black predecessors in the blues, Hallyday is standing at the crossroads of his career. Wherever he goes, it will be a Rough Town.

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jimmy page robert plant

NO QUARTER
NO QUARTER

Jimmy Page & Robert Plant

UNLEDDED

14 classic tracks including

Kashmir, Gallows Pole,
Four Sticks, No Quarter,
The Battle Of Evermore,
Since I've Been Loving You

& four totally new songs

On CD, Cassette
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Fontana
Wet Wet Wet

goodnight girl ’94

THE NEW SINGLE

SPECIAL EDITION 2 CD's FOR THE PRICE OF 1

Includes "LOVE IS ALL AROUND" From MTV's Most Wanted
The Line and Rosanna finally ventures out on his own. In general, the sound is close to that of his old band but with more emphasis on the vocals. The two covers, Joni Mitchell's Woodstock and Carole King's You've Got A Friend, are true highlights. John's voice is so sweet that he almost has to be held back in their songs. rocketed, with 74 consecutive weeks, it was their re-unification also peaking at number 2—the band remains number 1 as it did and accumulating a mere 23 chart weeks. With '89 Like A Prayer Madonna performed her actual chart-attacking act, seeing it run for a total of 44 weeks. Linked to her appearance as sultry jazz songstress Breathless Mahoney in the film "Dick Tracy" movie, '90's I'm Breathless also succeeded in making it up to the top of the albums chart. Despite a certain rigidity of material in comparison with her previous albums it still made it to the top of the European Top 100 Albums, charting for a total of 25 weeks. That same year The Immaculate Collection compilation reached their annual peak and accumulated a total of 46 chart weeks. He's '92 album Erase...—establishing her yet again as a controversial artist in certain circles—can probably be considered an all-time low for any artist. erasure's new album, which is 11 weeks. Madonna, Music & Media's Eurochart artist of the decade, makes this week's highest entry in the Top 100 albums; her interest in the line-up. The big surprise, however, is that she's still a Top 20 artist in Europe this year, even though the return of old rockers, whose music sounds modern, as opposed to all the dance stuff which just comes and goes all the time. A dance record I really like though—because it's short and smart—Come Together by Rednex, which is country meets house. It is going to work well at least for some time to come.
For over five years, the records on Music & Media’s Eurochart Hot 100 Singles chart and the artists who perform them have been heard in countries throughout Europe courtesy of the “Eurochart Hot 100.” The programme is co-ordinated and distributed by mcm entertainment Europe and is currently aired on over 150 radio stations the length and breadth of the Continent with over 10 million weekly listeners. With the 300th edition of the programme currently in the planning for broadcast in late November, stations on the Eurochart radio network can now rightly claim to have not only Europe’s most widely distributed syndicated programme, but indeed the only pan-European chart show on air.

adds, “No two editions are ever the same. The magazine-style show is not a format which tires easily. Different twists are added weekly to ensure the programme is always fast and fresh while still being authoritative and right up to date. Not only do we offer interviews with artists that most stations might find difficult to gain access to, but the chart itself is consistent and reliable; station programmers know they can always refer to it as a programming tool.”

The Local Touch
Crampsey claims that one of the programme’s most valuable assets is the local touch it allows programmers to include in the broadcasts. “We don’t make the complete programme here. We supply all the raw materials a station needs to produce the show, including jingles, CDs, scripts and interviews; the stations then put the programme together locally. The result is a programme which sounds very international even though it was produced in the country itself.” In addition, stations are allowed the space to include some tracks which are doing well in their own national charts. The programme is currently aired in nine different countries and in 11 different lan-
Radio stations airing the Eurochart Hot 100

Ask any of the 156 radio stations currently airing the Eurochart Hot 100 what they think of the show and the answer is always filled with accolades.

Bubbling with enthusiasm they list the advantages the show brings to their station: the chance to air interviews with big name artists, the useful information the show gives to their listeners, the chance to style the chart to meet their own needs–the list is seemingly endless.

One of the important factors is the unique European overview the Eurochart offers to the stations and their listeners. Many agree that it is the only way to give a complete picture of what is happening musically across the continent.

Timm Dinesen, production manager at Radio Uptown in Denmark, says his station has always received positive feedback on the show from listeners.

"Everyone is very pleased with the programme. The local language presentation is of course important to our audience," he explains, adding, "there is nothing else in Denmark that even comes close."

Dinesen estimates that Radio Uptown, which has been airing the Eurochart since it was first launched five-and-a-half years ago, broadcasts the show to around one million listeners in Denmark every week.

To Dinesen the importance of having a European chart that can be understood, particularly with the European Union gaining a growing influence in Scandinavia. "The chart consists of music that sells in Europe, the music that people all over Europe are playing. It gives our listeners a chance of catching up on what is selling elsewhere in the Continent, and that's very important to them.

The European aspect of the show was also a great attraction for FM 104 in Dublin, one of the more recent stations to sign up for the chart show. Programme director Scott Williams says he firmly believes that radio needs to become less insular and more aware of developments in the European music industry.

"With the Eurochart, a new opportunity exists for the youth sector to make the transition to radio from MTV Europe. I think most young people are far more musically aware of what's happening in Europe than most radio stations think," he points out.

Williams says he is a dedicated Eurochart fan and lists "the energy of it, the music of it and the pan-European feel" as some of the show's strongest features. "It reminds me of the chart shows of my youth," he adds. If listener feedback is anything to go by, the show is set to become a long-term feature at FM 104. "From the reactions we've had, it seems our listeners are delighted with it," Williams concludes.

Keeping the Eurochart audience happy is something also uppermost in the mind of Petri Deyring, from the Finnish syndication company Pyn Oy. The firm distributes the show to some 24 Finnish stations with an estimated total audience of around 500,000. The show's pan-European feel is something he emphasises. "Young Finnish people are interested in knowing what's happening in other European markets. Many Finnish young people listen to a lot of European music and follow what's happening in other markets very closely. It's natural that there's a huge demand for this kind of chart programme.

Pyn Oy also produces the show for four stations across Russia—including webcasts in Moscow and St. Petersburg. There, the show goes out on the prime Saturday afternoon slot and, as a result, has a substantial influence on record sales across the country.

The syndicator also supplies the shows to several stations in the Baltics and, Deyring says, the demand is growing all the time. "The Baltic countries really enjoy the show and are finding it extremely useful," he adds.

But Don't Take Our Word For It...

For RFM-FM in Poland, the flexibility of the total Eurochart package is one of its greatest advantages. D) Marin Jedrzych explains, "we use the various elements to present a Polish version, which is four hours long. We play all the original Eurochart jingles, fast-rising songs and the whole Eurochart Top 10. We also include two music competitions with prizes. It's a good show and people really enjoy it."

Some 14 stations belonging to the RFM-FM network air the show every Saturday afternoon to an estimated total audience of around 3.5 million.

Another dedicated Eurochart fan is Power FM in Turkey, which has broadcast the show across the country every Saturday afternoon for over two years. "It's a great show. The information is accurate and we are able to use it at other times during the week in other shows," explains Eurochart DJ Roxanne Yurchak.

The Turkish audience also seems extremely happy with the product on offer. "We have received great reviews so far. In fact, we haven't received any negative comments at all," Yurchak says.

Audiences in Spain also seems to have nothing but praise for the Eurochart. Luis Merino, general manager at Los 40 Principales, estimates that around 500,000 people tune into their version of the show every week. "We receive a lot of letters from our listeners about the programme, and the number [of these letters] just keeps on growing. Their reaction has been very positive," he explains.

Merino says he is a fan of the show, which makes full use of the information sent by mcm in London while still retaining a distinctive Spanish feel.

With the number of stations broadcasting the Eurochart Hot 100 growing all the time, the show is fast becoming one of the most closely monitored. "For us it is the most important pillar of our total European music picture. The popularity and influence of the show can be measured simply by listening to the subscribing stations enthusing about the complete Eurochart package. And it's a credit to the Eurochart team that almost every one of the 130 stations airing the chart has recorded special messages of congratulations to accompany the 300th anniversary edition."
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label (Publisher)</th>
<th>Countries Challenged</th>
</tr>
</thead>
<tbody>
<tr>
<td>94/6</td>
<td>The Shores</td>
<td>The Rhythm Of The Night</td>
<td>DWA (Extraordinary)</td>
<td>GB, DE, FR, NL, CH, UK</td>
</tr>
<tr>
<td>94/6</td>
<td>Black Hole Sun</td>
<td>Soundgarden</td>
<td>A&amp;M (MCA)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Some Girls</td>
<td>The Rolling Stones</td>
<td>U.S.A. (MCA)</td>
<td>GB, NL, CH, UK</td>
</tr>
<tr>
<td>94/6</td>
<td>Hey Süsser - Lachstieg Sing (Glück/Son Of Sing Sing)</td>
<td>A.D.CH</td>
<td></td>
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</tr>
<tr>
<td>94/6</td>
<td>Don't Stop</td>
<td>The Rolling Stones</td>
<td>E.N.L.</td>
<td>GB, CH, UK</td>
</tr>
<tr>
<td>94/6</td>
<td>Circle Of Life</td>
<td>Elton John - Rocker</td>
<td>Campbell Cannedy</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Everybody Got Gin</td>
<td>NSO-50</td>
<td>GB, DE, CH, UK</td>
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<tr>
<td>94/6</td>
<td>This Is The Way</td>
<td>E-Type</td>
<td>Stockholm</td>
<td>GB, DE, NL, CH</td>
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<tr>
<td>94/6</td>
<td>Can You Feel It?</td>
<td>D2</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>The Heart Of The Night</td>
<td>The Bad Boys - Polydor (Waxworks/Chappell)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Can You Feel The Love Tonight</td>
<td>Elton John - Mercury</td>
<td>Campbell Cannedy</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Mangez-Moi!</td>
<td>Plastika (Camaleonte)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>King Of Your Heart</td>
<td>P!nk</td>
<td>Epic (Warner Chappell)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>You Can Get It</td>
<td>Move - Virgin (Maximusic)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>The Summer Is Magic</td>
<td>Coffin - Polydor (EMI/TFM)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Mr. Jones</td>
<td>Counting Crows - Geffen</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Love Song</td>
<td>Mark O - Urban/Motor (How's That/Amati)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Dranen Zijn Bedreven</td>
<td>Marcus Boogaarts</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>I Show You Secrets</td>
<td>Phrazo - Dance Pool (Copyright Control)</td>
<td>GB, DE, NL, CH, UK</td>
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<td>94/6</td>
<td>Seventeen</td>
<td>Let Loose - Mercury (W/C/Rondor)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Crazy/Blind Man</td>
<td>Aerostat - Cartoon (Epic/TFM)</td>
<td>GB, DE, NL, CH, UK</td>
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<td>94/6</td>
<td>Amen - Mmm Mmm Mmm</td>
<td>Crash Test Dummies - Universal/Dirk &amp; Duncan</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Da Capo</td>
<td>Perpetual - Motor (U/A/Light/Em-UA)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Voorbi/Ide Da Rooy - Ik Ben Zo Blij...</td>
<td>Paul De Leon - Varagor (Various)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Heart Of Stone</td>
<td>Drew Carrey - West West (W/C/WG)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Schubert De Muro?</td>
<td>Patrick Bruel - RCA (Not Listed)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Life In The Streets</td>
<td>Prince Roberts &amp; Mark Mark - East West (W/C/WG/Poly/Universal)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Chino Black Wood - Wild Card</td>
<td>Windswept Paco/BMG</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Inside Sittin' - White Water/Virgin (Water)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Another Night</td>
<td>M.C. &amp; The Real McCoy - Bruno Mars (Diamond Cut)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>What's The Frequency, Kenneth?</td>
<td>J.E.M. &amp; Warner Brothers (Chappell Wagner)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Feeling So Real</td>
<td>Moby - Matere (Chappell)</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>Out Of The Singing</td>
<td>Paul Waaktaar &amp; Aslak Bygstad</td>
<td>GB, DE, NL, CH, UK</td>
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<tr>
<td>94/6</td>
<td>You Never Love The Same Way Twice</td>
<td>Rosetta - Epic (EMI)</td>
<td>GB, DE, NL, CH, UK</td>
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</tr>
</tbody>
</table>

**SALES BREAKER**
## EUROPEAN TOP 100 ALBUMS

**Week 46/94**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist and Title</th>
<th>Original Label</th>
<th>Countries Chatted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bon Jovi</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>3</td>
<td>Madonna</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>4</td>
<td>Carreras/Domingo/Pavaretto/Mjata</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>5</td>
<td>Wet Wet Wet - Their Greatest Hits - Precious Obsession</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>6</td>
<td>Eric Clapton - From The Cradle - Prprise</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>7</td>
<td>Suede</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
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<tr>
<td>8</td>
<td>Joe Cocker - Have A Little Faith</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>10</td>
<td>Pink Floyd - The Division Bell - EMI</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>11</td>
<td>Megadeth - Youthanasia - Capitol</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
</tr>
<tr>
<td>16</td>
<td>Queenmerry - Promised Land - EMI</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>17</td>
<td>Cranberries - His Name To Anger - Island</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>19</td>
<td>Jean-Louis Aubert - Deux Pages De Tournee - Virgin</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
</tr>
<tr>
<td>21</td>
<td>Soundtrack - Forrest Gump</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
</tr>
<tr>
<td>23</td>
<td>Snap - Welcome To Tomorrow - Ariola</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
</tr>
<tr>
<td>24</td>
<td>Luther Vandross - Songs - Epic</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
</tr>
<tr>
<td>26</td>
<td>Crash Test Dummies - God Shuffled His Feet - Ariola</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
</tr>
<tr>
<td>27</td>
<td>Boys II Men - II - Motown</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
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<tr>
<td>30</td>
<td>Minia - Carpanitano - POLI</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
</tr>
<tr>
<td>31</td>
<td>Suede - Dog Man Star - Nude/Nony</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
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<tr>
<td>32</td>
<td>Jose Luis Perales - Mis Mejores Canciones - CBS</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
</tr>
<tr>
<td>33</td>
<td>Youssou N'Dour - The Oxide (Women) - Columbia</td>
<td>A.B.D.K.PD.F.NL.E.S.U.K</td>
<td>9</td>
</tr>
</tbody>
</table>

**SALES BREAKER** indicates the album registering the biggest increase in chart points.

The European Top 100 Albums is compiled by BPI Communications © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories. **SALES BREAKER** indicates the album registering the biggest increase in chart points.
### UNITED KINGDOM

**Top 10 Singles**

1. *Celine Dion* - *Think Twice* (EMI)
2. *Take That* - *It's Not Just Us* (Warner)
3. *Tina Turner* - *What's Love Got To Do With It* (BMG Ariola)
4. *Cher* - *The Rain* (Virgin)
5. *Jill Scott* - *Who's Lovin' You* (BMG Ariola)
6. *Manic Street Preachers* - *This Is My Truth Tell Me Your lie* (Fontana)
8. *Whigfield* - *Saturday Night* (BMG Ariola)
9. *Oxide & Vex* - *The End Of This Century* (BMG Ariola)
10. *Blind Melon* - *No Rain* (BMG Ariola)

**Top 10 Albums**

1. *Bon Jovi* - *Cross Road* (BMG Ariola)
2. *Carreras/Domingo/Pavarotti* - *In Concert '94* (BMG Ariola)
3. *Moby* - *Play* (Virgin)
4. *Eurythmics* - *Be豆腐* (Virgin)
5. *Bon Jovi* - *P definitely P* (Warner)
7. *Sinead O'Connor* - *Universal Mother* (BMG Ariola)
8. *Joe Cocker* - *Have A Little Faith* (Warner)
9. *The Outhere Brothers* - *Don't Stop* (Warner)
10. *The Outhere Brothers* - *Stop* (Warner)

### SPAIN

**Top 10 Singles**

1. *Cliff Richard* - *I'm Not A Fool* (BMG Ariola)
2. *Aitor Satrustegui* - *Hasta Las Manos* (BMG Ariola)
3. *El Molino* - *Soy Tu* (BMG Ariola)
4. *Sergio Dalma* - *Fuego* (BMG Ariola)
5. *Southside* - *Run* (BMG Ariola)
6. *Luis del Pablo* - *Dios Te Proteje* (BMG Ariola)
7. *El Molino* - *Soy Tu* (BMG Ariola)
8. *Sergio Dalma* - *Fuego* (BMG Ariola)
9. *Aitor Satrustegui* - *Hasta Las Manos* (BMG Ariola)
10. *Cliff Richard* - *I'm Not A Fool* (BMG Ariola)

**Top 10 Albums**

1. *Zorba* - *Diabla En Las Manos* (BMG Ariola)
2. *Fito Páez* - *Flamenco* (BMG Ariola)
3. *Paquita la del Barrio* - *La products De Mi* (BMG Ariola)
4. *El Molino* - *Soy Tu* (BMG Ariola)
5. *Luis del Pablo* - *Dios Te Proteje* (BMG Ariola)
7. *Aitor Satrustegui* - *Hasta Las Manos* (BMG Ariola)
8. *Cliff Richard* - *I'm Not A Fool* (BMG Ariola)
9. *Sergio Dalma* - *Fuego* (BMG Ariola)
10. *Zorba* - *Diabla En Las Manos* (BMG Ariola)

### ITALY

**Top 10 Singles**

1. *Simpatico* - *Letter To The World* (EMI)
2. *La Musica Del Cuore* - *Che Si Puo* (EMI)
4. *Albano Carrisi* - *Mamma Mia* (EMI)
5. *Mina* - *Canarino Mannaro* (EMI)
7. *Nik Kershaw* - *The Right Thing* (EMI)
8. *Massimo Bottaro* - *Donne Che Vole* (EMI)
10. *Nena* - *99 Luftballons* (EMI)

**Top 10 Albums**

1. *Guano Apes* - *Guano Apes* (EMI)
3. *Ku Canape* - *Ku Canape* (EMI)
4. *Stefano D'amico* - *Stefano D'amico* (EMI)
5. *Maurizio Costanzo* - *Maurizio Costanzo* (EMI)
6. *Mika* - *Life For A Day* (EMI)
7. *Benjamin* - *Alone* (EMI)
8. *2 Unlimited* - *2 Unlimited* (EMI)
10. *Big City* - *The Mountain Of King* (EMI)

### FINLAND

**Top 10 Singles**

1. *Pikku Johnny* - *Pikku Johnny* (EMI)
3. *Sasu Runo* - *Sasu Runo* (EMI)
5. *Aapo Siren* - *Aapo Siren* (EMI)
7. *Carlo-Borg* - *Carlo-Borg* (EMI)
9. *Antti Viikari* - *Antti Viikari* (EMI)
10. *Kuopio* - *Kuopio* (EMI)

**Top 10 Albums**

1. *Risto Fagerholm* - *Risto Fagerholm* (EMI)
2. *Carlo-Borg* - *Carlo-Borg* (EMI)
3. *Antti Viikari* - *Antti Viikari* (EMI)
4. *Kuopio* - *Kuopio* (EMI)
5. *Carlo-Borg* - *Carlo-Borg* (EMI)
7. *Antti Viikari* - *Antti Viikari* (EMI)
8. *Kuopio* - *Kuopio* (EMI)
9. *Carlo-Borg* - *Carlo-Borg* (EMI)

### SWITZERLAND

**Top 10 Singles**

1. *Die Happy* - *The Dream Come True* (BMG Ariola)
2. *Cliff Richard* - *I'm Not A Fool* (BMG Ariola)
3. *Bamyl* - *Alway* (BMG Ariola)
4. *Tina Turner* - *What's Love Got To Do With It* (Virgin)
5. *Jill Scott* - *Who's Lovin' You* (BMG Ariola)
6. *Blind Melon* - *No Rain* (BMG Ariola)
7. *Marillion* - *Misery* (Virgin)
8. *Whigfield* - *Saturday Night* (BMG Ariola)
9. *Cliff Richard* - *I'm Not A Fool* (BMG Ariola)
10. *Dido* - *Thank U Very Much* (BMG Ariola)

**Top 10 Albums**

1. *Cliff Richard* - *I'm Not A Fool* (BMG Ariola)
2. *Elton John* - *The Serif* (Virgin)
3. *Blind Melon* - *No Rain* (BMG Ariola)
4. *Moby* - *Play* (Virgin)
5. *Pulp* - *Music Fades* (Virgin)
7. *Joe Cocker* - *Have A Little Faith* (Warner)
8. *The Outhere Brothers* - *Don't Stop* (Warner)
9. *The Outhere Brothers* - *Stop* (Warner)
10. *Cliff Richard* - *I'm Not A Fool* (BMG Ariola)

### NETHERLANDS

**Top 10 Singles**

1. *Pikku Johnny* - *Pikku Johnny* (EMI)
3. *Sasu Runo* - *Sasu Runo* (EMI)
5. *Aapo Siren* - *Aapo Siren* (EMI)
7. *Carlo-Borg* - *Carlo-Borg* (EMI)
9. *Antti Viikari* - *Antti Viikari* (EMI)
10. *Kuopio* - *Kuopio* (EMI)

**Top 10 Albums**

1. *Risto Fagerholm* - *Risto Fagerholm* (EMI)
2. *Carlo-Borg* - *Carlo-Borg* (EMI)
3. *Antti Viikari* - *Antti Viikari* (EMI)
4. *Kuopio* - *Kuopio* (EMI)
5. *Carlo-Borg* - *Carlo-Borg* (EMI)
7. *Antti Viikari* - *Antti Viikari* (EMI)
8. *Kuopio* - *Kuopio* (EMI)
9. *Carlo-Borg* - *Carlo-Borg* (EMI)
27
Airplay

Station Reports

MUSIC & MEDIA NOVEMBER 12, 1994

TOOL MUSIC/Don't

BIO
21:00 Haye Park Hotel
- Duke Ellington - Black & Tan Fantasy
- Elton John - Candle in the Wind
- Pink Floyd - Another Brick in the Wall Part II

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Music & Media
November 12, 1994

Airplay

Station Reports

AmericanRadioHistory.com
Yorkshire, E. Anglia, Midlands Earmarked For "Maxi" Licences

UNITED KINGDOM
by Jeff Clark-Meads

The future of UK commercial radio is multi-layered. The UK Radio Authority unveiled its working list for the 105-8 MHz during the Programme Controllers Conference in Dublin on October 28. Authority head of development David Vick explained, "At one end of the spectrum we will have large scale services offering more specialised programming to a wider area than the regions [which started this September]; at the other end we will have smaller stations offering a more local service than the ILR stations."

The regions on the working list for the first new stations are Yorkshire (adult population: 3 million); East Anglia (Norfolk/Suffolk/outskirts of Cambridge: 1.25 million); East Midlands (Nottingham/Derby/Leicester: 1.25 million), and Solent (Southampton/Portsmouth/Bournemouth: 1 million).

Vick underlined the flexibility and increased listener choice this would provide. "Do listeners want? They want both more specialised programming and more local services."

He emphasised that the list so far is only a working document, as there may be unforeseen technical difficulties or difficulties in finding an appropriate licensee.

However, the Authority emphasised its belief in expansion along the regional route when it says, "The Authority will aim, on a regular basis, to update its working list so that, as licences for areas are advertised, others can be added to the list. The Authority continues to welcome letters of intent from anyone interested in operating local radio services."

The music format of the four regional franchises the Authority intends to advertise next year is not stipulated, and it will be up to potential licensors to demonstrate how their programming would enhance listener choice.

Brit Awards Aim For Increased Exposure

UNITED KINGDOM
by Thom Duffy

Boosting international television syndication and exposure of the Brit Awards is a key goal for next year's show. Bob Dickins, head of the awards committee, has revealed. Dickins, also chairman of Warner Music UK, was speaking earlier this month when the plans for the February 20 award show were unveiled.

Although this year's Brit Awards, was won by more than 20 countries by PolyGram Television International, it was not broadcast in the US. However, producers predict that the improved quality of the show—which featured such highlights as a reunion of Rod Stewart and the Faces in '93 and an extra European-based band as part of the Pet Shop Boys in '94—will increase the marketability of the programme worldwide.

The '94 show, hosted by Elton John and RuPaul, also featured performances by Bon Jovi, Dina Carroll, Meat Loaf, PJ Harvey, Bjork, the Stereo MC's and Van Morrison.

"Once you get that consistency, that's when you get the sales rolling through," says Lisa Anderson, who serves as executive producer of the show for the British Phonographic Industry.

Nominations for the '95 Brit Awards, and the hosts for the programme, are due to be announced on January 9. The show will again be staged at Alexandra Palace in London and shown in the UK on Carlton Television.

The Brit Awards recognise the best albums released by BPI member companies during the preceding year and are chosen by an independent vote.

Thom Duffy is international deputy editor for Billboard.

Classic FM Hits USA

UNITED KINGDOM
by Jeff Clark-Meads

Classic FM, the UK company that also has stations in Sweden, Holland and Finland, is about to be heard in the US for the first time. The station has signed an agreement with SW Networks—a joint venture between Sony Software and the Warner Music Group—which will see Classic FM-generated programming syndicated to stations across the US.

SW Networks chief executive Susan Solomon explains, "Classic FM US will make use of the extensive repertoire, expertise and resources of Classic FM, but will be augmented with SW Networks' own production and programming expertise to customise the programming for the US audience."

Classic FM US will bear the company's familiar branding, and the UK company will provide expertise in marketing and programming.

The company's populist approach to classical music has brought it a 2.8% market share in the UK; this compares with a 1.1% share for the BBC's classical station, Radio 3.

Classic FM's latest continental European station in Finland was opened on October 21 by His Royal Highness the Duke of Edinburgh.

O'Brien's Radio Plans Boosted By US Cash

IRELAND
by Dermott Hayes

The injection of US$10 million from US venture capital company Advent Investment will now enable the Irish Communícator—holding company to Classic Hits 98FM, East Telecom and Radio Investments—to carry out a plan of investment and development in deregulating markets in Scandinavia and eastern Europe. It will also help fund the company's telecommunications business in Ireland.

Communicator chairman, chief executive and co-owner Dennis O'Brien comments, "Up to now we have invested our own risk capital and we wish to continue expanding by acquiring existing stations and exploring new markets."

"We have applied for a licence in Vienna and have applications pending in Moscow, Poland and Lithuania. We wouldn't go into any market until we were fully funded so up to now our investments have been funded from profit and cash flow."

"We have used Classic Hits 98FM and outside shareholders to fund expansion. This investment will give us an option to grow much quicker and an opportunity to get into major metropolitan markets now."

O'Brien adds, "These are medium to long-term investments over five years. We see ourselves accessing institutional markets for a limited period of time."

Advent International manages over US$1.4 billion in assets and has offices in Boston, London, Frankfurt, Milan, San Francisco and Hong Kong and is affiliated to firms in 27 countries.

Sony, MTV Strike World Video Deal

INTERNATIONAL

Sony Music has become the first major music company to licence its videos to MTV on a worldwide basis.

For the deal, MTV will have the right to air Sony's videos on its channels throughout the world. In the past MTV has struck different arrangements in territories where

Viva Denies Plans For Euro Expansion

GERMANY

Private German TV station Viva wishes to point out that contrary to announcements by Italian TV network Videomusic, it has no plans for activities outside Germany.

Videomusic recently issued statements which could create the impression that Viva was involved in plans for programming exchanges and co-productions with French music TV channel MCM and Italy's Videomusic. According to a Viva spokesperson, a meeting in September between representatives of Viva, Videomusic and MCM was held with the sole purpose of exchanging views on cultural issues. The German music TV station points out that it did not enter talks to initiate a joint approach between three European music TV channels.
"Private Radio's Time Has Come!"

Trevor Dann Moves To Handle Music Policy At BBC Radio 1

United Kingdom

by Jeff Clark-Meads

Previously group programme controller at the Chiltern Radio group, Radio 1's departing managing editor Paul Robinson has been with the station for four years. During that time he introduced the album playlist, the N-list for new talent and was responsible for music policy, presentation, promotion and research.

Trevor Dann's position as head of production will be a new one in Radio 1's hierarchy. He will have the final say on the bulk of Radio 1's programming decisions.

Says a Radio 1 spokesman, "Trevor will have control of music policy." He will have control of everything other than comedy and our productions from Manchester, which means he will oversee 80% of what Radio 1 does. However, I don't think that was a precondition of his arrival.

For Hine, the recording location helped create a distinctive mood. "This hotel was delightful. The band loved it and said 'let's go and record here,'" recalls Hine. "We found an old hotel, with a wide lobby open to the sky. The band loved it and said 'let's go and record here,'" he says. "I made arrangements to book it for a couple of months."

Next came the question of who should produce the album. No-one had worked on the recording process before, so Dann stated he would not join forces with commercial, "It is a commercial," but Hine disagrees. "It is a commercial," he says. "It is a commercial," Hine says. "It is a commercial," he insists.

The RAB was launched in '92. This Radio advertising revenue has grown 65% in the past two years, it is estimated to reach £2.5 million this year and the RAB has set a target of doubling that rate by '99.

Behind every brand manager there is a large pool of executives who influence decisions on what medium to use for advertising," warned McArthur. Those are the people radio needs to win over.

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How many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a

**CHINA BLACK/Stars**

**ICE MC/It's A Rainy Day**

**LET LOOSE/Seventeen**

**PINK FLOYD/High Hopes**

**ROACHFORD/This Generation**

**C.J. LEWIS/Best Of My love**

**NAOMI CAMPBELL/Love And Tears**

**format**

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M’s EHR reporting stations, that target 12-34 year-old listeners with contemporary music all time or during

**CHINA BLACK/Searching**

**PRINCE/Let It Go**

**2 UNLIMITED/No-One**

**WARREN G & NATE DOGG/Regulate**

**JOE COCKER/The Simple Things**

**FOREIGNER/White Lie**

**LONDONBEAT/Come Back**

**ELTON JOHN/Circle Of Life**

**SOPHIE B. HAWKINS/Right Beside You**

**(London)**

**EAST 17/Steam**

**LISA LOEB & NINE STORIES/Stay**

**GLORIA ESTEFAN/Turn The Beat Around**

**PATO BANTON/Baby Come Back**

**SNAP/Welcome To Tomorrow**

**DAVE STEWART/Heart Of Stone**

**LUTHER VANDROSS & MARIAH CAREY/Endless Love**

**STING/When We Dance**

**His Feet**

Among the EHR Top 40. The second number represents the size and by A0 number of hours per week committed to the

**Twins Are Limited by Total Number of Stations. In rose of Top 100 artists ore listed alphabetically by artist.

**NAOMI CAMPBELL/Love And Tears**

**f**

**BON JOVI/Always**

**CORONA/The Rhythm Of The Night**

**HEAVY D & THE BOYZ/This Is Your Night**

**PATO BANTON/Baby Come Back**

**SNAP/Welcome To Tomorrow**

**DAVE STEWART/Heart Of Stone**

**LUTHER VANDROSS & MARIAH CAREY/Endless Love**

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**Twins Are Limited by Total Number of Stations. In rose of Top 100 artists ore listed alphabetically by artist.
### Airplay

**MUSIC & MEDIA NOVEMBER 12, 1994**

For all artists appearing on this chart, the Region Of Signing is North America.

#### CHANNEL CROSOVERS

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<th>Week 46/94</th>
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<th>Regional Crossover</th>
<th>Mainland European records breaking out of their region of signing</th>
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<td>UNLIMITED/No One</td>
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## CENTRAL

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Tom Jones

If I Only Knew

The Hot New Single

Produced by Trevor Horn
For Horn Productions

From the New Album
"The Lead And How To Swing It"