

# **& MUSIC MEDIA**

*Europe's Radio-Active Newsweekly*

Volume 11 . Issue 3 . January 15, 1994

£ 2.95, DM 8, FFr 25, US\$ 5



When the pressure builds...



...it's released here.

**COLUMBIA**



---

**Sony Music  
Entertainment UK**

**Sony Music  
Entertainment  
Europe**

**...it's released here.**

**10 · Great Marlborough Street · West Soho · London W1V 2LP. Tel: 071-911-8200 (UK).  
The new home of Sony's Music. We're still where it**

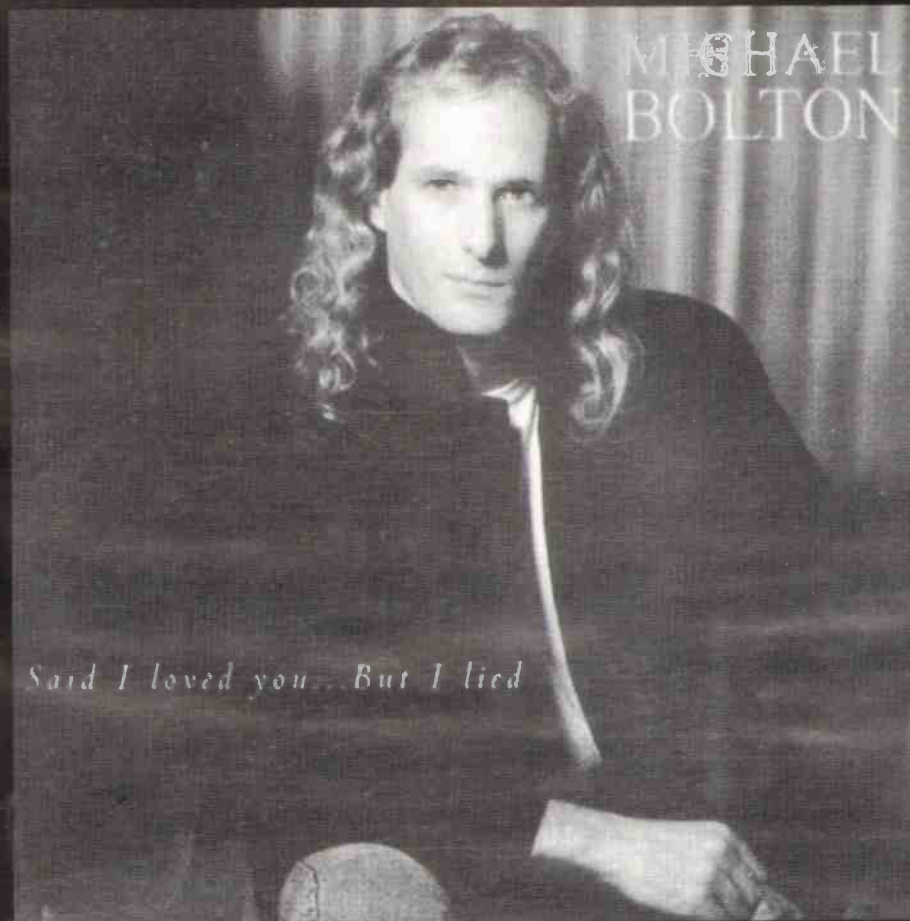


...it's released here.

Sony Music

# MICHAEL BOLTON

*Said I loved you... But I lied*



His brilliant single from the album:

## *The One Thing*

In rotation on 85 stations all formats

68% Platinum & Gold stations

GERMAN AIRPLAY SMASH this week

COLUMBIA

Sony Music Entertainment

# MUSIC & MEDIA

Europe's Radio-Active Newsweekly

German Predictions For '94	6
Pending Business	10
Dance At BBC Radio 1	11

Volume 11 . Issue 3 . January 15, 1994

£ 2.95, DM 8, Ffr 25, US\$ 5



## Latvian Radio Warms To Western Sounds

**LATVIA**  
by Mary Weller

With Latvia's declaration of independence from the Soviet Union two years ago the country not only regained its freedom, but was also introduced to the world of commercial radio. These days, while the country's public station holds to its old

(continues on page 22)

## Arabella Gets Own Frequency In Munich Radio Reshuffle

**GERMANY**  
by Miranda Watson

Munich's leading broadcaster, national music station **Radio Arabella** now has its own powerful frequency on 105.2 MHz following the approval by Bavarian media authority **BLM** of a reorganisation of radio frequencies in the area. Arabella previously shared its frequency with **Jazz Welle Plus**.

The new structure, expected to be in place by March 1, will leave **Jazz Welle** on the 92.4 frequency, sharing with two relatively new alternative format stations, news/talk, alternative music **Radio Lora** and news/talk programme **Radio Feierwerk**.

EHR/dance stations **89 Hit FM** and **Radio 2Day** get to keep their 89 MHz frequency, but will

be joined by a Catholic broadcaster which is expected to take up Sunday mornings only.

Rock-formatted **Radio Xanadu**, which had been giving up airtime to **Radio Feierwerk**, now has its own frequency on 93.3 MHz, and has received approval from the **BLM** for the **NRJ** buy-in. **ACE** format **Radio Charivari** and **EHR** format **Radio Gong** also retain their own frequencies, as expected.

Reactions to the changes have been mixed. **Radio Arabella** has welcomed the new set-up, while **Jazz Welle Plus** was not as pleased, says **BLM** press spokesman **Wolfgang Flieger**.

Flieger says **Jazz Welle Plus** actually benefitted from sharing a frequency with **Arabella**, the city's most popular station,

(continues on page 23)



**VIVA ON AIR 24 HRS DAILY!** — German music TV channel **Viva** launched its full programming over Christmas. Pictured (l-r) are the presenters **Mola Adebisi**, **Heike Makatsch** and **Neils Bockelberg**.

## RUAB Ratings Add To Swedish Confusion

**SWEDEN**

The newly published **RUAB** ratings for the first week in December have added to the current confusion in the Stockholm radio market rather than allaying it. After **TEMO** published its results in December, widely seen as not representative, many were relying on the **RUAB** figures to provide a true picture of the fast-changing Stockholm market. Broadcasters, however, are complaining that the **RUAB** results are full of contradictions and inconsistencies.

The Swedish outlet of French radio network owner **NRJ**, **EHR Radio Energy**, came out very well in the **RUAB** average daily listener figures with 9.5% of the audience; over double that of **EHR** competitor **Radio City** with 4.2%. The weekly listening figures, however, show **Radio City**

with 25%, ahead of **Energy's** 24%. Research coordinator at **Classic rock Z Radio Ola Nord** questions the **RUAB** results. "The **RUAB** figures are very confusing and it seems they aren't very accurate," says **Nord**. "According to **RUAB**, **Z** has 1.1% of Stockholm's daily listeners compared with 10% of its weekly listeners, while new station **Radio Viking** is shown to have more daily listeners than **Z** with 1.4%, which I find hard to believe, but fewer weekly listeners with 5%. It doesn't seem to add up."

**Z Radio** conducted its own research during the same week that the **RUAB** survey was done and came up with 18.6% for **Z Radio's** weekly listenership, instead of just 10% as the **RUAB** figures show. In the same survey, **Radio City** notched up 27.2% and **Radio Energy** 24.3%.

(continues on page 23)

## Four Bid For RMC; Havas Leads List With Ffr540m Offer

**FRANCE**  
by Emmanuel Legrand

Four groups have made a bid to acquire 83% of the **RMC/Nostalgie** radio group: group network owner **NRJ**; industrial firm **Alcatel**, advertising agency giant **Havas** and the weekly **VSD**. **Hachette's** subsidiary **Europe 1**

(continues on page 23)

## French Quotas To Come Into Effect In '96

**FRANCE**

France has become the first major European country to introduce regulations to protect national musical production. The French parliament has approved a regulation that takes effect on January 1, 1996, calling for a minimum of 40% of airtime to be devoted to

(continues on page 23)

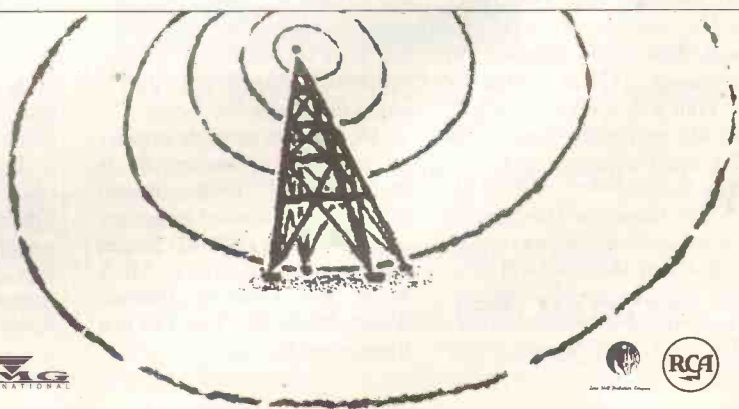
### No. 1 in EUROPE

**European Hit Radio**  
**BRYAN ADAMS**  
*Please Forgive Me*  
(A&M)

**Eurochart Hot 100 Singles**  
**MEATLOAF**  
*I'd Do Anything For Love*  
(Virgin)

**European Top 100 Albums**  
**BRYAN ADAMS**  
*So Far, So Good*  
(A&M)

# TOP<sup>®</sup>



# Skyrock Bows All-French EHR Concept Chante France

**FRANCE**  
by Emmanuel Leqrnd

With a stroke of good timing Skyrock president **Pierre Bellanger** chose the same week French music quotas were made official to announce the launch of a new fully Francophone station. Paris-based **Chante France** will be the first step towards the creation of a new musical radio network.

The timing was happy coincidence, says Bellanger, but had

nothing to do with the passing of the new law. "The launch of the station comes at the same time as the quota debate, but it has nothing to do with it. Our interest in an all-French music format dates back to 1991. We did a range of studies when we developed a series of new programmes on the cable. One that was praised by listeners was an all-French format, but playing mostly oldies. On cable, this format is very successful.

"We then looked for options to

broadcast a similar programme terrestrially. ACE stations from **Radio Montmartre** to **Nostalgie** covered the market as far as French gold was concerned, so we opted for a more dynamic approach. We are targeting the 20-40 listeners and want to have a strong identity, like **Radio Italia Solo Musica Italiana** does in Italy."

Chante France replaces a similar project started by **Biz FM**, a station launched in 1992 by music industry veteran **Eddie Barclay** and TV host/producer **Stéphane Collaro**, which failed to offer consistent programming and did poorly in the ratings. Barclay and Collaro remain in part of the venture, although they now hold 10% each in the company, while the 50/50 holding between **Filipacchi Media** and Bellanger owns 80%. Bellanger predicts investment in the station will reach "several million francs," or about Ffr5-10 million.

The station will start with non-stop music in early January, adding programmes and DJs in the first quarter under the supervision of Skyrock programme director **Laurent Bouneau** and **Alain Liberti**, former programme director of Lyon-based **Radio Scoop**.

# Toubon Prepares Midem Gift To French Industry

**FRANCE**

It is about time the French music industry received the same kind of government support as cinema, according to new minister of culture **Jacques Toubon**. Cuts in VAT on records and an increase in financial support for live concerts are among suggestions the minister has put together, in collaboration with representatives of the music industry. Details of the proposals are expected to be announced at the opening of the "Week Of The French Chanson" at **Midem**.

The measures are the result of discussions begun right before Christmas with **SACEM** president **Jean-Loup Tournier** and **PolyGram France** and **Sony Music France** presidents **Gilles Paire** and **Henri de Bodinat**. Following talks on specific issues during the first week of January a list of points was drawn up, to be discussed in the ministry. The points include:

- Reduction of the VAT rate on records from the current 18.6% to 5.5%, the same as for books. This answers a long-time call from the industry. Nevertheless, despite the

boost created by the 1987 reduction of the VAT rate, there is no indication that the ministry of economics would agree to relinquish revenues for the sake of possible sales increases.

- Implementation of a mandatory retail price for records, which would be set by the record companies. This is hoped to prevent hyper markets retailers from selling records at no profit and give a chance to traditional retailers. A percentage of variation on the suggested price is being considered at around 10%.

- Establishment of a fund for musical creation financed by the industry and the ministry of culture. The suggestion is not popular within the industry, which views it as a tap on industry revenues with no guarantee of quality.

- Increased support for the industry with more investment in venues and new acts. This plan is thought to be directly linked with the arrival of former **RTL** head of artistic services **Patrick Renault** at the ministry of culture as technical adviser in charge of musical industries. *EL*

# Hansen, Mortensen Named New MDs At Scandinavian Records

**SCANDINAVIA**

**Jorgen Hansen** and **Ole Mortensen** have been appointed co-MDs of Copenhagen-based independent **Scandinavian Records** (SR) following **Gert Holmfred's** move to become MD of **MCA's** newly launched operations in Scandinavia (**M&M** December 18). Both will report to **Holmfred**, who will temporarily combine his **MCA** duties with those at **Scandinavian Records**.

Either Hansen or Mortensen is expected eventually to head up SR, at which time **Holmfred** will relinquish his role at the company. Hansen has been financial controller at SR, while Mortensen was

previously director of **Action Musik/HIT**, the buying and pop/dance department of the **T.P.** chain.

Meanwhile, former **M&M** and **Billboard** correspondent **Kai Roger Ottesen** has been named promotion manager/marketing assistant at SR's subsidiary in Norway, founded on November 1. An MD post is likely to be filled soon.

SR Denmark currently employs seven people. In Sweden, SR is distributed by **CNR-controlled SGA**. SR was founded in January last year by then **DSB** MD **Jorgen Larsen** (now president of **MCA Music Entertainment International**), **ToCo** MD **Ton van den Bremer** and **Holmfred**.

# Betist Launches European Music Research

**EUROPE**

**M&M** veteran **Ron Betist** has left to form his own company, **European Music Research**. Betist has worked for the publication almost since its launch 10 years ago, first as sales director and later as associate publisher.

Betist will continue to work with **M&M** on a freelance basis and will be handling sales in the UK and sales generated by the London-based international record labels. In addition, he will focus on expanding **M&M's** business in the US market and developing new airplay-based surveys for the European record industry.

Comments **M&M** publisher **Philip Alexander**, "Ron has been instrumental in establishing **M&M** as the leading European music radio publication. He has built many valuable relationships in the music industry and we are extremely fortunate to still be able to use his skills."

Betist's administrative responsibilities will be taken over by **Edwin Smelt**, who has been promoted to advertising sales manager. Smelt will continue to be responsible for the Spanish and Italian markets.

# EUROPE AT A GLANCE

**UNITED KINGDOM: Preston Licences Re-advertised**

The **UK Radio Authority** is re-advertising the AM and FM franchises for the Preston/Blackpool/Blackburn area (1.1 million adults) in northwest England currently held by **Red Rose Radio**. The Authority says it intends to offer separate AM and FM licences in the future. **Red Rose Radio**, which has held the franchise since 1982, broadcasts EHR on FM and Gold on AM. Meanwhile, the Authority has received three applications for the **Brixton** licence in south London. **Choice FM**, which currently broadcasts a mixture of soul, dance and reggae to 940,000 adults, has reapplied, along with ethnic stations **Akash Radio** and **Radio Britannia**. **Jeff Clark-Meads**

**SPAIN: RNE Radio 5 Drops Music, Entertainment**

**Diego Carcedo**, director of the state-run **Radio Nacional de Espana** (RNE), says that by next March the pubcaster's generalist channel **Radio 5** will lose its music and entertainment slots following the move to drop commercials. The channel will become a 24-hour news/talk programme. The announcement was made at the opening of a new RNE transmission station in **Segovia**, which will strengthen the pubcaster's signal in the south. **Howell Llewellyn**

**HOLLAND: Dutch Music Flies To Land Of Rising Sun**

Japanese distributors, publishers and producers will be given a taste of Dutch music this summer during a special showcase organised by the Dutch trade promotion department the **EVD**. The Tokyo-based trip, scheduled for June 13-17, will include a trade fair in the capital, to encourage business exchange between the two music industries. Musicians, producers and managers of Dutch acts have until January 15 to apply to take part. **Julia Sullivan**

**BELGIUM: Brussels Stations Condemn Inequalities**

Brussels Flemish-language stations **EHR Radio Contact**, gold **Radio Brussel** and gold **Radio CRD Fantastiek** expressed their gripes about the broadcasting power limitations and inequalities with French community stations during a press conference in the third week of December. The stations complained that the current power restrictions (100 watts and a maximum 8km radius) in the Flemish community has caused undue technical and financial problems. At the moment the French Belgium community authorises 29 privates in the Brussels area, while the Flemish community allows six Flemish stations in Brussels. **Marc Maes**

**ITALY: Roman Vlad Appointed Interim Head Of SIAE**

**Roman Vlad** was appointed by the Italian parliament as provisional administrator for the authors rights association the **SIAE** on December 15. Vlad, who was president of the association between 1987 and 1993, is also president of the international authors rights society **CISAC**, and is a respected composer and music critic. **JS**

**INTERNATIONAL: BMG Signs Hammer**

**BMG International** has signed US rap star **Hammer** for the world, excluding the US and Canada. Formerly recording for **Capitol** (*Pray, U Can't Touch This*), Hammer's new album will be called *Funky Headhunter* and is expected in February. **Machgiel Bakker**

**INTERNATIONAL: Midem, MCA Present Concert Trilogy**

On January 30 **MCA** and **Midem** will present a two-hour showcase called "A Concert Trilogy" featuring **Kim Wilde**, US country singer **Trisha Yearwood** and **Mari Hamada**, a star in Asia and the first Japanese singer/songwriter to perform live at **Midem**. **MB**



**ADAMS RECEIVES TULIP AWARD** — US pop vocalist **Oleta Adams** received two awards during a recent visit to Holland at the end of November; a gold for the sale of over 50,000 copies of her album "Evolution" in Holland, and a special Tulip award from **Phonogram Holland** for her promotional input. Pictured (l-r) are Dutch singer **René Froger**, **Phonogram Holland** MD **Jan Corduwener**, Adams, **Phonogram UK** MD **David Clipsham** and tour manager **Bob O'Neal**.

# GATT Accord Leaves Gaps Over Distributor/Broadcaster Status

**EUROPE**  
by Jeff Clark-Meads

Europe's record companies are welcoming new minimum broadcast rights introduced in the GATT agreement signed in December, but radio stations are being left in limbo over what exactly is a broadcaster.

The GATT accord means that, in all signatory nations, record producers will be able to allow or prohibit broadcast of their copyrighted material for 20 years after each record's release. However, no mention is made in the document of distribution of music, and, because of the

expanding incidence of digital diffusion via cable, this leaves the door open for electronic delivery of music to the home.

Sara John, director of legal affairs at the BPI, comments, "There is nothing in GATT specifically about distribution and some of the digital-delivery companies are more akin to distributors than broadcasters."

She cites the case of UK telecommunications company BT, which has begun to deliver video signals through its telephone cable network. "BT has been told they do not need a broadcast licence," John comments. "If they are

distributing, GATT gives us no rights in respect of that."

The international record industry will continue to lobby for legislation relating specifically to digital diffusion via the World Intellectual Property Organisation.

However, record companies are pleased that basic rights relating to the broadcast and copying of record have now been introduced globally. Though these are largely irrelevant in the European market, they mean that western European-produced material will enjoy greater rotations in eastern Europe and the developing world

# GWR Buys Midlands ILR Stations

**UNITED KINGDOM**

The UK independent radio sector is entering the New Year in an atmosphere of change with two London licences being competed for and local radio group GWR acquiring four stations in the Midlands.

GWR is proposing to pay £4.76 million (app. US\$7.1 million) and one million shares to Capital Radio for Nottingham-based Radio Trent, Leicester Sound and Mercia Sound. Separately, the company is also to acquire Beacon Broadcasting for £3.7 million. To fund the acquisitions, GWR hopes to raise £8.7 million through a share offer. By taking up all the stock to which they are entitled, GWR shareholders Capital Radio and

the Daily Mail newspaper group will each increase their holding in the group to 20%.

All the acquired stations run FM EHR and AM gold services. Radio Trent serves Nottinghamshire and Derbyshire, an area containing around 1.5 million adults. Leicester Sound operates on FM for 430,000 adults and AM for 690,000 adults, while Coventry-based Mercia Sound covers 700,000 adults. Beacon Radio covers 1.4 million adults in the Wolverhampton and Shropshire areas.

The acquisitions mark the latest stage in the growth of GWR from being the local station serving the Wiltshire area of western England to a group that, with the new acquisitions, will own 17 ILR licences. The group

says it intends to continue to expand until it has the maximum allowed number of 20 franchises.

In terms of the new stations in the group, GWR says it will introduce its own research to help their programmes better reflect local taste. Further, it will create economies of scale by bringing in its technical systems to "enhance the efficiency of programming and the distribution of commercials."

Meanwhile, the UK Radio Authority has received 10 applications for the FM franchise in Haringey in north London and two for Thamesmead in south-east London. The current licence-holders in Haringey are LGR and WNK, which serve the Greek-speaking and Afro-Caribbean communities. JCM

# IFPI Absence Is No Cause For Alarm, Say Midem Executives

**EUROPE**

The Midem Organisation says relations with international body IFPI are excellent despite the fact that the group will not be taking a stand at this year's show.

The IFPI has in the past been a fixture of Midem with its high profile in the show's central aisle. Midem director Richard Dubois states though, that the absence of a stand does not mean the

absence of the organisation.

He says that IFPI director general Nic Garnett will speak at a Midem panel and that the IFPI is running its own workshop on its International Standard Recording Code system.

In addition, Dubois says, IFPI delegates in Cannes will be working closely with French organisation SCPP and with Midem in the fight against piracy at the market. He adds, "Midem

has an excellent relationship with IFPI. That's the way it has been and that's the way it will stay. We are supportive in their stand against pirates."

However, IFPI and the Midem Organisation have not always seen eye-to-eye in how to tackle suspected pirates at the market. Nonetheless, a level of cooperation is evidenced by the fact that the anti-piracy clause in the Midem exhibitor's contract was drafted by IFPI lawyers.

When asked by Music & Media about the absence of an IFPI stand this year, Garnett declined to comment.

Midem CEO Xavier Roy says that he met with IFPI chairman David Fine just prior to Christmas and comments, "our relationship with IFPI is excellent. We have a really firm and efficient relationship." JCM

## Newsmakers

**HOLLAND:** Robin Simonse has been appointed MD of CNR/Indisc in Holland and Belgium, taking over from Cees Baas. He will be responsible for the expansion of CNR/Indisc in Germany and France, as well as international repertoire exploitation.

**EUROPE:** Matthew Sztumpf has been appointed to the new position of tour director, Sony Music Europe. He will be responsible for overseeing all European tours of Sony Music's artists. Matthew has managed tours for artists including Del Amitri, Diesel Park West and Morrissey.



**ELTON GUESTS ON MCM** — Elton John broadcast to Europe recently as a guest on MCM Networking's live talkback programme "Rocksat." The programme was broadcast simultaneously on around 160 stations in 18 territories and featured a preview of tracks from Elton's new album "Duets." Pictured (l-r) are: (back) host David Jensen, Phonogram international marketing manager Chris Dwyer, Phonogram international director Bernadette Coyle, Sonja Simunkovic (MCM), Nikki Sayer (MCM), MCM general manager Siobhan Crampsey, Emma Lambert (MCM), (front): Andy Turner (engineer), Stephen Mulholland (MCM).

# COPE Confirms Its Lead In N/T Radio

**SPAIN**  
by Howell Llewellyn

A new radio survey covering the period September 15 to December 1 has confirmed that the Catholic Church-backed Cadena COPE has leapt ahead of veteran favourite Cadena SER to become the most popular news/talk net. It also confirms Cadena SER's EHR web Los Principales as by far the most listened-to formula net.

ICP-Research, which interviewed 8,053 people over this period, says the average Cadena COPE audience was 2.9 million, but adds that the November daily average was 3.1 million. Second in the conventional (N/T) league was Cadena SER, with a daily average of 2.6 million. The daily average for November, however, had fallen to below 2.5 million.

In EHR formats, Los 40 Principales maintained its lead position with just over three million listeners a day, followed by SER's all-Spanish Cadena

Dial with one million. SER/Antena 3 joint venture, M 80-Serie Oro was third with 637,000 listeners. Cadena 100 came fourth with 569,000, edging out Onda Cero Musica which had an audience of 561,000.

The results of the second major survey, EGM, meanwhile, put SER in the news/talk lead for November, regaining 412,000 listeners to 3.065 million, in front of COPE's 2.7 million (down 108,000). The survey also put Los 40 Principales in the lead on EHR formats, but with an audience of 3.1 million.

## Top News Talk Nets (1000s of listeners)

Station	Nov/Dec '93	% Chge
COPE	3.119	10.4
SER	2.471	-6.6
Onda O	2.670	13.2
RNE-R1	1.820	-3.7
Antena 3	1.463	11.0
RNE-R5	1.117	38.4
C. Iberica	276	15.5
Indepnts	1.077	16.7

Source:ICP-Research



**WORLDWIDE EXPRESS**

AMSTERDAM  
BRUSSELS  
DUSSELDORF  
LONDON  
PARIS  
NEW YORK  
LOS ANGELES

SPECIALIST COURIER SERVICES  
to the MEDIA and  
ENTERTAINMENT INDUSTRIES

*It's a small world with MARKEN*



# 1994: The German Record Industry's Predictions For Another Year In Music

1993 saw the second Echo Awards in Berlin, the biggest POP-KOMM yet and the launch of German music cable/satellite TV channel Viva. M&M asks some leading names in the German record industry what their personal forecast is for the country's music industry in 1994, what their hopes and expectations are for the coming year and what their company's plans are.

**Helmut Fest**  
MD EMI Music SSA



"The market is in a situation of consolidation, but is basically stable. In figures this means an increase of 2-3%.

Particularly with [music channel] Viva in mind, I hope that the continuous downward trend for German repertoire will finally come to an end and there will be some new domestic talent breaking even outside the dance repertoire. With the end of continuous market in mind, I think that companies will think more carefully and more cost-consciously about new product.

Major domestic releases for 1994 will include new albums by Falco, Jennifer Rush, Claudia Jung, Purple Schulz, Kraftwerk, EAV, L.S.E., Tom Astor and Hands On The Wheel."

**Heinz Canibol**  
MD MCA Records



"Although 1993 was a tough year economy-wise, it looks like the record industry managed to produce positive growth rates. German government and economy experts predict that recession is currently hitting rock-bottom and that a slight upswing can be expected during the second half of 1994. This could mean hope for further development.

As our industry matures and becomes more sophisticated, so does the consumer; new creative strategies will therefore soon be required, because some of the long-time successful concepts may lose their attractiveness. One example towards this direction could be the necessity to concentrate less on hit compilation concepts via joint ventures, as the consumer becomes bored

will have to seriously concentrate on new technical and media developments. Phononet, digital radio and Viva versus MTV Europe are some of these aspects. Another interesting perspective regarding CD hardware penetration will be the fact that newly produced PCs in 1994 most will most likely all be offering CD-playing facilities. 1994 will also give the final answer regarding MiniDisc and DCC developments.

New music trends, especially from the UK market, would be most welcome, but if Viva TV becomes a successful platform, it might help develop new trends in our local artist community.

From MCA's point of view, 1994 will be a very important and interesting year with new companies being opened in several key markets under Jorgen Larsen's leadership. Those entities could soon become additional repertoire sources for us.

The German MCA company had a fantastic first year in 1992 and a very healthy second year in 1993, including first chart successes with local signings like Abstürzende Brieffauben, Illegal 2001 and Papa Winnie. All three acts will release new albums in 1994 and new projects like Rödelheim Hartreim Projekt and Wagnerama will spurn releases during the first half of 1994. Besides expanding our local A&R activities, we will intensify our special marketing activities in various directions."

**Jochen Leuschner**  
MD Sony Music



"Personally, I think that despite continual national economic difficulties, the German record industry will have a relatively stable development from now on. We at Sony Music expect a 3.8% increase in 1994 for the whole market. The role of the positive turn-around of single sales in this increase should not be under-

estimated.

For the next year, in the face of increasingly difficulty presenting artists on TV in

Germany, I hope that Viva establishes itself alongside MTV Europe with its own programme profile. This is associated above all with the expectation that Viva will give rise to far better possibilities for presenting local productions. The latest developments with Viva give me the impression that these hopes really have a chance of being realised.

Sony Music will be continuing on its path of gradual restructuring of the company in line with future demands. This also means that in this coming year, further decisions will be made affecting the product, organisation and staff of the company, preparing Sony for the many tasks in connection with an increasingly multi-faceted entertainment. A special emphasis will continue to be placed on the development of our local repertoire. Our special attention will be aimed at those local acts which have crossover sales potential. In addition, I expect the successful establishment of the MiniDisc as a new configuration this year, based on the high attractiveness of the next

to break local German and European acts and to carry on successfully marketing Warner's and Elektra's worldwide acts in Germany. There is lots of new talent on the European continent. WEA is going to devote its efforts to that talent."

**Herbert Kollisch**  
MD Intercord



"While the total music market still showed a pleasing growth rate during the first half of the year, the market took a clear downward trend during the second half and the rate of growth for the year as a

whole by October 31 was just 4.98%. In the same period, Intercord's growth rate was 44.22%. For 1994, I see a year of stagnation affecting the whole market and

**I hope, both for myself and as chairman of the German Phono Academy, that German-language product will attain a stronger position in the market...Enormous successes outside Germany prove that what some people have been claiming for a long time is true: a majority of German product has already reached international standard.** — Gerd Gebhardt

hardware generation who will enter the market at the start of 1994.

1993 has been a fantastic year for Sony Music Germany and I have no reason to think that 1994 will be any worse."

**Gerd Gebhardt**  
MD Warner Music Germany



"1994 will be characterised by problems with which we were already confronted in 1993: high rate of unemployment, growing insecurity of the middle class, a continuing recession and non-confidence in the existing political power. This naturally also has an effect on the German record industry, because money will be shorter than ever before and spending on entertainment will be very selective. How much this affects our business depends on how good the product is and how much enthusiasm we can generate among music consumers.

I hope, both for myself and as chairman of the German Phono Academy, that German-language product will attain a stronger position in the market. German acts and artists deserve a more positive presence in the market, especially in the electronic media. Enormous successes outside Germany prove that what some people have been claiming for a long time is true: a majority of German product has already reached international standard.

WEA Music will try its utmost in 1994

Intercord will enter into a period of consolidation after the big increases of the last few years.

In 1994 we will continue to be very active in the areas of dance and special marketing. There will be new releases from Reinhard Mey, Erasure, Captain Hollywood Project and Pe Werner."

**Wolf Gramatke**  
President Polygram Germany



"In 1993, the German record market will arrive at a value increase between 5-6%. The German music market is affected by the general economic situation, but obviously has not been hit as severely as others by the recession. Therefore we do not expect a dramatic change in 1994. With regard to repertoire, dance music will develop into the pop music of the '90s.

We are certain that there will be enough creativity and input within the music industry to challenge the recession. The German music market needs new innovative trends to continue, develop and fulfil our expectations. We also will have to fight harder against piracy, especially that coming from the West.

We will continue to develop and break more national and international acts. Some great projects are already in the pipeline."

compiled by Miranda Watson

**The German music market needs new innovative trends to continue, develop and fulfil our expectations. We also will have to fight harder against piracy, especially that coming from the West. We are certain that there will be enough creativity and input within the music industry to challenge the recession.**

— Wolf Gramatke

and frustrated choosing between too many similar concepts with mostly identical repertoire. On the other hand, the industry

Name \_\_\_\_\_ Title \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ Postal code \_\_\_\_\_  
 Country \_\_\_\_\_  
 Phone \_\_\_\_\_ Fax \_\_\_\_\_  
 VAT No. \_\_\_\_\_ Signature \_\_\_\_\_

**Music & Media subscription rates:**

	6 months	1 year	2 years
Benelux Dfl.	218	397	675
Germany DM	219	399	678
Austria Ös	1540	2800	4760
Switzerland Swf	185	337	573
UK £	74	135	230
France Ffr	767	1395	2372
Rest of Europe US\$	137	249	423
USA/Canada US\$	149	270	459
Other countries US\$	158	288	490

**Your business classification:**

- Radio station  
 TV station \*  
 Record company/purchaser  
 Video company/purchaser  
 Retailer records/video  
 Wholesaler records/video  
 Merchandiser  
 Artist management/agent  
 Music publisher  
 Marketing company  
 Pro audio  
 Studio  
 Other:

**Please enter my order!**

- Immediately (total amount enclosed)\*  
 Invoice me  
 Charge my credit card as follows:  
 American Express  
 Master Card/Eurocard (Access)  
 Diners Club  
 Visa  
 Card number: \_\_\_\_\_  
 Card expires: \_\_\_\_\_  
 Signature \_\_\_\_\_

\* Issues will not be sent until payment is received.

## SAVE 15%

**COMPLETE THIS CARD FOR 50 WEEKS OF UNIQUE EUROPEAN RADIO AND MUSIC INDUSTRY NEWS, SALES AND AIRPLAY CHARTS, RADIO PLAYLISTS AND MUCH MORE!**

for the successor and led to pre-release orders of 1.4 million copies worldwide even before the mixing was finished.

Even though he stayed out of the limelight for a couple of years, Cretu didn't exactly sit back and relax; he also found time to do some work on the long-awaited *Greatest Hits* album by his wife Sandra, who contributed a great deal to the new album *The Cross Of Changes* and the production of the debut of his prodigy Angel, who is also featured here on the single *Return To Innocence*. Gradually, he commenced work on *The Cross Of Changes* in his own studios, the result being released almost exactly three years after MCMXC a.d..

In the meantime he was approached by American movie producer Robert Evans for material for the upcoming movie "Sliver" starring Sharon Stone. He then composed and recorded *Age Of Loneliness (Carly's Song)*, which is also included on the album and became the main theme. As a whole the album is unmistakably Enigma, yet considerably more ambient and developed. According to

- Signed to **Virgin Germany**.
- Publisher: **Enigma Songs/Mambo Music**.
- Management: **Mambo Music/Munich**.
- New album: *The Cross Of Changes* released on December 6.
- New single: *Return To Innocence* released on December 13 but shipped to radio on November 22.
- Video: The video for *Return To Innocence* was shot and directed by **Julian Temple**.
- E.P.K.: Designed and produced by **DoRo Productions/Vienna**.
- Recorded at **A.R.T. Studios/Ibiza**.
- Producer: "Curly" **Michael Cretu**.
- Marketing: **MTV Europe** ads; a fly-poster campaign; ad campaign in trade papers; several in-store decorations such as streamers, posters and displays. Journalists from Germany and other countries flown in to Ibiza for a press conference and exclusive interviews.
- European releases: December 13 except the UK (January).

TECHNICALS.

**HYSTERIE**

*Call Me* - Logic

PRODUCER: Hysterie

This fast-paced house track fortified with a repetitive synthesizer riff is not only a sure-floor filler, but has radio potential as well. It has some of the southern flavour as provided by Black Box and the 49ers.

**LOFT**

*Hold On* - RCA

PRODUCER: Cyborg



Coming after Loft's last hit *Summer Summer*, this dance troupe is more than likely to match the

last single's success. *Hold On*'s up-beat tune is somewhat similar to Captain Hollywood's recent chartbusters but with a different vocal flavour. That isn't all that surprising with the Captain's producer taking his place behind the board.

**JOHNNY LOGAN**

*I'm No Hero* - WEA

PRODUCER: Thomas Hen

Once again Johnny really delivers with this epic ballad, managing to create sounds that are that are both grand and intimate at the same time. Unlike most comparable material, however, it never gets overly syrupy and therefore could hit it off on the ACE format as well.

**STEPHAN MASSIMO AND THE DELI CATS**

*Anytime And Anywhere* - Electrola

PRODUCER: S. Massimo/R. Raschner

A bright rocker that got going after being featured in C&A ad campaign. It could do well elsewhere as well with its strong melody and easily recognisable chorus.

## ALBUMS

**ANGEL**

*Welcome To The Soul Asylum* - Columbia

PRODUCER: Michael Cretu/Jens God

rkus  
slows  
v their  
ere is  
Carlos

Sweet, sultry soul is the fare here, a bit like Daryl Hall or Kenny Thomas. The lush mid-tempo ballad *In The Name Of Love*, which was released as a single a while ago is a fine example of this. This is by no means the only track worth checking out, however. Other songs that at least deserve some kind of honourable mention are *All My Life* and the bittersweet *Jennifer*.

**DIE FANTASTISCHEN VIER**

*Die 4. Dimension* - Columbia

PRODUCER: And. Ypsilon

essful  
mel-  
oustic  
st for  
deal

This eagerly awaited new album by the rapping foursome was preceded a while ago by the outrageously funny single *Zu Geil Für Diese Welt*, which quickly found its way to the public at large with its top notch R&B groove and raunchy lyrics. The rest of the album is no letdown either, as is amply proven by tracks like the rocky *Schizophren*, the bluesy *Tag Am Meer* and the more traditional *Laut Reden Nichts Sagen*. They certainly don't shun experiments though; just check out the title track.

holds  
known  
in and  
really  
ut the

**MIREILLE**

*Unter Dem Himmel Von Paris* - Ariola

PRODUCER: Roger Loubet/Jean Claudric

After a lengthy absence, Ms. Mathieu returns with a German-language album. She picked some classic chansons to pay homage to her idol Edith Piaf. The most striking is probably *Schau Mich Bitte Nicht So An*, which is an adaptation of *La Vie En Rose*, while the Charles Aznavour classic *Jezebel* shouldn't be overlooked, either.

**RUSS BALLARD**

*The Seer* - Intercord

PRODUCER: Russ Ballard/Chris Winter

It's hard to overestimate the contributions this man has made to AOR in the past. Even though nobody has heard much of him the last couple of years he certainly hasn't been resting on his laurels and all his skills remain intact. This album is loaded with strong, hook-heavy songs with *It Takes A Man To Walk Away*, *Hold On To Love* and the quiet *These Are The Times* being the highlights.

**NINA HAGEN**

*Revolution Ballroom* - Mercury

PRODUCER: Phil Manzanera



Weird, strange and odd are usually the first words that come to mind when one mentions the name

Hagen. Even though they still apply here, don't be turned off by that because this album is one of her finest works to date. Tracks like *Berlin*, *King Of Hearts* and *Gypsy Love* are just a few of the trophies included here that will convince the doubters.



**HAPPY BIRTHDAY!** — PolyGram Germany threw a big party in December to celebrate the 70th birthday of former PolyGram group president Wolfgang Hix. Pictured l-r: Hix with PolyGram Germany president Wolf Gramatke.

# 1994: The G Predictions I

1993 saw the second Echo Awards KOMM yet and the launch of German music channel Viva. M&M asks some leading industry what their personal forecast is for 1994, what their hopes and expectations are and what

**Helmut Fest**  
MD EMI Music SSA



"The market is in a situation of consolidation, but is basically stable. In figures this means an increase of 2-3%.

Particularly with [music channel] Viva in mind, I hope that the continuous downward trend for German repertoire will finally come to an end and there will be some new domestic talent breaking even outside the dance repertoire. With the end of continuous market in mind, I think that companies will think more carefully and more cost-consciously about new product.

Major domestic releases for 1994 will include new albums by Falco, Jennifer Rush, Claudia Jung, Purple Schulz, Kraftwerk, EAV, L.S.E., Tom Astor and Hands On The Wheel."

**Heinz Canibol**

MD MCA Records



"Although 1993 was a tough year economy-wise, it looks like the record industry managed to produce positive growth rates. German government and economy experts predict that recession is currently hitting rock-bottom and that a slight upswing can be expected during the second half of 1994. This could mean hope for further development.

As our industry matures and becomes more sophisticated, so does the consumer; new creative strategies will therefore soon be required, because some of the long-time successful concepts may lose their attractiveness. One example towards this direction could be the necessity to concentrate less on hit compilation concepts via joint ventures, as the consumer becomes bored

will have technical difficulties. Phonon, MTV, EMI, and another CD have that new most facilities answer development. New UK market Viva TV might be artist co-

From MCA's point of view, 1994 will be a very important and interesting year with new companies being opened in several key markets under Jorgen Larsen's leadership. Those entities could soon become additional repertoire sources for us.

The German MCA company had a fantastic first year in 1992 and a very healthy second year in 1993, including first chart successes with local signings like Abstürzende Brieftauben, Illegal 2001 and Papa Winnie. All three acts will release new albums in 1994 and new projects like Rödelheim Hartreim Projekt and Wagnerama will spur releases during the first half of 1994. Besides expanding our local A&R activities, we will intensify our special marketing activities in various directions."

**Jochen Leuschner**

MD Sony Music



"Personally, I think that despite continual national economic difficulties, the German record industry will have a relatively stable development from now on. We at Sony Music expect a 3.8%

increase in 1994 for the whole market. The role of the positive turn-around of single sales in this increase should not be under-

BY AIRMAIL



Also publishing:  
Eurofile Music Industry Directory  
Eurofile Radio Industry Directory  
Eurofile Venues, Artists and Services  
TrackFax

PLACE  
STAMP  
HERE

**MUSIC & MEDIA**  
**PO Box 9027**  
**1006 AA Amsterdam**  
**The Netherlands**

TEL: (+31) 20.669 1961  
FAX: (+31) 20.669 1941

based on the high attractiveness of the local market affecting the whole market and

*I hope, both for myself and as chairman of the German Phono Academy, that German-language product will attain a stronger position in the market...Enormous successes outside Germany prove that what some people have been claiming for a long time is true: a majority of German product has already reached international standard. — Gerd Gebhardt*

hardware generation who will enter the market at the start of 1994.

1993 has been a fantastic year for Sony Music Germany and I have no reason to think that 1994 will be any worse."

**Gerd Gebhardt**

MD Warner Music Germany



"1994 will be characterised by problems with which we were already confronted in 1993: high rate of unemployment, growing insecurity of the middle class, a continuing recession and non-confidence in the

existing political power. This naturally also has an effect on the German record industry, because money will be shorter than ever before and spending on entertainment will be very selective. How much this affects our business depends on how good the product is and how much enthusiasm we can generate among music consumers.

I hope, both for myself and as chairman of the German Phono Academy, that German-language product will attain a stronger position in the market. German acts and artists deserve a more positive presence in the market, especially in the electronic media. Enormous successes outside Germany prove that what some people have been claiming for a long time is true: a majority of German product has already reached international standard.

WEA Music will try its utmost in 1994

Intercord will enter into a period of consolidation after the big increases of the last few years.

In 1994 we will continue to be very active in the areas of dance and special marketing. There will be new releases from Reinhard Mey, Erasure, Captain Hollywood Project and Pe Werner."

**Wolf Gramatke**

President Polygram Germany



"In 1993, the German record market will arrive at a value increase between 5-6%. The German music market is affected by the general economic situation, but obviously has not been hit as

severely as others by the recession. Therefore we do not expect a dramatic change in 1994. With regard to repertoire, dance music will develop into the pop music of the '90s.

We are certain that there will be enough creativity and input within the music industry to challenge the recession. The German music market needs new innovative trends to continue, develop and fulfil our expectations. We also will have to fight harder against piracy, especially that coming from the West.

We will continue to develop and break more national and international acts. Some great projects are already in the pipeline."

compiled by Miranda Watson

*The German music market needs new innovative trends to continue, develop and fulfil our expectations. We also will have to fight harder against piracy, especially that coming from the West. We are certain that there will be enough creativity and input within the music industry to challenge the recession. — Wolf Gramatke*

and frustrated choosing between too many similar concepts with mostly identical repertoire. On the other hand, the industry

estimated.

For the next year, in the face of increasingly difficulty presenting artists on TV in

# The Changing Enigma Returns To The Music Scene

GERMANY  
by Raúl Cairo

After the massive success of the Enigma single *Sadness Part 1* released in December 1990 and the album *MCMXC a.d.*, Michael Cretu soon made it clear that he wouldn't be rushed into producing a quick follow-up to that project. Then again, there wasn't any reason to hurry; the single reached number 1 in 23 countries and achieved 4 platinum, 10 gold and 1 silver award. The album performed even better by achieving 16 platinum, 25 gold and 3 silver trophies. It went on to sell over 12 million copies worldwide, and in the US it entered *The Billboard 200* on March 21 and was still there at presstime.

These feats triggered high expectations for the successor and led to pre-release orders of 1.4 million copies worldwide even before the mixing was finished.

Even though he stayed out of the limelight for a couple of years, Cretu didn't exactly sit back and relax; he also found time to do some work on the long-awaited *Greatest Hits* album by his wife Sandra, who contributed a great deal to the new album *The Cross Of Changes* and the production of the debut of his prodigy Angel, who is also featured here on the single *Return To Innocence*. Gradually, he commenced work on *The Cross Of Changes* in his own studios, the result being released almost exactly three years after *MCMXC a.d.*

In the meantime he was approached by American movie producer Robert Evans for material for the upcoming movie "Sliver" starring Sharon Stone. He then composed and recorded *Age Of Loneliness (Carly's Song)*, which is also included on the album and became the main theme. As a whole the album is unmistakably Enigma, yet considerably more ambient and developed. According to

artist exploitation/ product manager Anja Venghaus, "He has managed to convey his emotions in a much more profound way and this has resulted in a much deeper album mood-wise."

The artist himself stated, "As soon as the music—which is an integral part of my soul—comes into play, the creative process has its own pace which can't be regulated."

According to Dennis Kronborg, PD at EHR station *The Voice Nordjylland/Aalborg*, "It's a very good, very well produced record, which could become a top three hit at our station. It's also remarkable that all of our DJs like it, because they have got quite different tastes. What's good about this record is the fact that it's very different from anything else that's out these days but still very easy to listen to."

- Signed to Virgin Germany.
- Publisher: Enigma Songs/Mambo Music.
- Management: Mambo Music/Munich.
- New album: *The Cross Of Changes* released on December 6.
- New single: *Return To Innocence* released on December 13 but shipped to radio on November 22.
- Video: The video for *Return To Innocence* was shot and directed by Julian Temple.
- E.P.K.: Designed and produced by DoRo Productions/Vienna.
- Recorded at A.R.T. Studios/Ibiza.
- Producer: "Curly" Michael Cretu.
- Marketing: MTV Europe ads; a fly-poster campaign; ad campaign in trade papers; several in-store decorations such as streamers, posters and displays. Journalists from Germany and other countries flown in to Ibiza for a press conference and exclusive interviews.
- European releases: December 13 except the UK (January).



**HAPPY BIRTHDAY!** — PolyGram Germany threw a big party in December to celebrate the 70th birthday of former PolyGram group president Wolfgang Hix. Pictured l-r: Hicks with PolyGram Germany president Wolf Gramatke.

## New Releases

GSA TODAY

### SINGLES

#### BINGOBOYS

*Ten More Minutes* - WEA  
PRODUCER: Klaus Biedermann/ Markus C. Moser/Paul Pfab  
This time around, this Austrian duo slows down to a shuffle in order to preview their forthcoming album. The highlight here is the cleverly built guitar part from Carlos Santana's *Samba Pa Ti*.

#### DIE ÄRZTE

*Mach Die Augen Zu* - Metronome  
PRODUCER: Uwe Hoffmann/Die Ärzte  
This follow-up to the hugely successful *Schrei Nach Liebe* is a surprisingly mellow mid-tempo rocker driven by acoustic guitars which should be of interest for programmers who in general don't deal with the harder rock stuff.

#### GENERATE PEOPLE

*Only You* - ZYX  
PRODUCER: Marc Cassandra  
This lively pop dance record easily holds its own against some of its better known contemporaries. A bright production and an instantly recognisable chorus really makes it stand out. Also check out the remixes.

#### HYSTERIE

*Call Me* - Logic  
PRODUCER: Hysterie  
This fast-paced house track fortified with a repetitive synthesizer riff is not only a sure floor filler, but has radio potential as well. It has some of the southern flavour as provided by Black Box and the 49ers.

#### LOFT

*Hold On* - RCA  
PRODUCER: Cyborg



Coming after Loft's last hit *Summer Summer*, this dance troupe is more than likely to match the

last single's success. *Hold On*'s up-beat tune is somewhat similar to Captain Hollywood's recent chartbusters but with a different vocal flavour. That isn't all that surprising with the Captain's producer taking his place behind the board.

#### JOHNNY LOGAN

*I'm No Hero* - WEA  
PRODUCER: Thomas Hen  
Once again Johnny really delivers with this epic ballad, managing to create sounds that are that are both grand and intimate at the same time. Unlike most comparable material, however, it never gets overly syrupy and therefore could hit it off on the ACE format as well.

#### STEPHAN MASSIMO AND THE DELI CATS

*Anytime And Anywhere* - Electrola  
PRODUCER: S. Massimo/R. Raschner  
A bright rocker that got going after being featured in C&A ad campaign. It could do well elsewhere as well with its strong melody and easily recognisable chorus.

### ALBUMS

#### ANGEL

*Welcome To The Soul Asylum* - Columbia  
PRODUCER: Michael Cretu/Jens Gad  
Sweet, sultry soul is the fare here, a bit like Daryl Hall or Kenny Thomas. The lush mid-tempo ballad *In The Name Of Love*, which was released as a single a while ago is a fine example of this. This is by no means the only track worth checking out, however. Other songs that at least deserve some kind of honourable mention are *All My Life* and the bittersweet *Jennifer*.

#### DIE FANTASTISCHEN VIER

*Die 4. Dimension* - Columbia  
PRODUCER: And. Ypsilon  
This eagerly awaited new album by the rapping foursome was preceded a while ago by the outrageously funny single *Zu Geil Für Diese Welt*, which quickly found its way to the public at large with its top notch R&B groove and raunchy lyrics. The rest of the album is no letdown either, as is amply proven by tracks like the rocky *Schizophren*, the bluesy *Tag Am Meer* and the more traditional *Laut Reden Nichts Sagen*. They certainly don't shun experiments though; just check out the title track.

#### MIREILLE

*Unter Dem Himmel Von Paris* - Ariola  
PRODUCER: Roger Loubet/Jean Claudric  
After a lengthy absence, Ms. Mathieu returns with a German-language album. She picked some classic chansons to pay homage to her idol Edith Piaf. The most striking is probably *Schau Mich Bitte Nicht So An*, which is an adaptation of *La Vie En Rose*, while the Charles Aznavour classic *Jezebel* shouldn't be overlooked, either.

#### RUSS BALLARD

*The Seer* - Intercord  
PRODUCER: Russ Ballard/Chris Winter  
It's hard to overestimate the contributions this man has made to AOR in the past. Even though nobody has heard much of him the last couple of years he certainly hasn't been resting on his laurels and all his skills remain intact. This album is loaded with strong, hook-heavy songs with *It Takes A Man To Walk Away*, *Hold On To Love* and the quiet *These Are The Times* being the highlights.

#### NINA HAGEN

*Revolution Ballroom* - Mercury  
PRODUCER: Phil Manzanera



Weird, strange and odd are usually the first words that come to mind when one mentions the name

Hagen. Even though they still apply here, don't be turned off by that because this album is one of her finest works to date. Tracks like *Berlin*, *King Of Hearts* and *Gypsy Love* are just a few of the trophies included here that will convince the doubters.

# Euro Disney Busy Setting Up '94 Promo Schedule

by Steve Wonsiewicz

Euro Disney might be making the headlines these days with stories about its financial difficulties, but that hasn't slowed

(depending on the length of the promotion), and about 70% of all live radio remotes are linked to a promotion or contest. Production materials supplied by the theme park include pre-packaged music, sound effects, and cast member interviews.



**RADIOACTIVE** — Nearly all of Europe's leading stations have used the expertise of Euro Disney's radio team for their promotions. Pictured (l-r) are: marketing/promotion executive Kevin Church, broadcast productions executive Valérie Léger and director of promotions Benoît Peyrefitte. Pictured below are (left) UK Gold/EHR station Downtown Radio and full-service French web RTL, just two of the over 150 stations that have visited the park since it's opening in 1992.



down the theme park's promotions team. Led by director of promotions **Benoît Peyrefitte**, Euro Disney is already lining up several projects that should work well on radio.

In January through June, one special event will be "Aladdin in the Park," featuring Aladdin's caravan in Parade and Aladdin in Adventureland, complete with snake charmers in the Bazar. In June the park will celebrate Donald Duck's birthday, which will be combined with a Spring/Carnival theme; and June through September will feature "StarNights," and a special "After 5" ticket programme.

To help stations with their promo plans, Euro Disney offers a complete turn-key operation. It has its own team of broadcast technicians and will assist in planning and preparing special projects.

Comments Peyrefitte, "We work with broadcasters as closely as possible. We can help you identify what you want to accomplish on the promotion and help you maximize your return. We have a full press relations and promotions staff the help set up the events, and to help make it even easier, we offer 15 standard promotion packages that can be tailored to each station's needs.

"Euro Disney provides trips and tickets to the park, etc., while the station provides a certain amount of airtime, in which we provide the music, jingles, sample scripts, etc. We try to make it pretty easy for the station so they can concentrate on making the most of their time on the air."

To help prepare for a special promotion, Euro Disney requests at least three weeks advance notice. Euro Disney pays on average about 50% of a station's technical costs

Here's a checklist of what Euro Disney offers:

- Dedicated technical/logistic liaison manager who supervises all technical installation. Stations are still required to bring their own technician and radio consul equipment.
- Well-furnished stands, either inside a restaurant or outside in a specially prepared area.
- All necessary telephone lines and dedicated lines (usually 15 KHz mono).
- A panel with the station's logo.
- Food and accommodations, Euro Disney passports and all text briefing material.

## Past, Present & Future Radio Promo Ideas

- 1.) On Air Spots & Games
- 2.) Live Remotes
- 3.) The Car Sticker & the Mystery Radio Car
- 4.) Charity Promotions
- 5.) St. Valentine's Day
- 6.) Mini-Concerts
- 7.) Euro Disney "Radio Series"
- 8.) Listener Offer Promotions
- 9.) Activity Or Special Interest Promos
- 10.) Holiday Trips & Bonus Prizes

## NAB Euro Operations Seminar Draws Over 100 Broadcasters

Around 100 broadcasters from 15 European countries attended the US National Association of Broadcasters' (NAB) "European Radio Operations" seminars at Euro Disney on November 22-23.

The NAB conducted three simultaneous meetings, focusing on sales/marketing, audience research and radio programming. "Building A More Effective Sales & Marketing Team" was presented by Dallas, Texas, management consultant **Norman Goldsmith** and **Radio Advertising Bureau** executive vice president **George Hyde**, while "Radio Audience Research Methodologies & Applications" was conducted by **Coleman Research** executive vice president **Pierre Bouvard** and NAB senior vice president of research and planning **Rick Ducey**. "Personalities To Promotions: Refining The On-Air Product" was led by **Dennis Clark**, production manager for **KISS-FM/Los Angeles**' "Rick Dees In The Morning" show, and **The Radio Consultants** president **David Martin**.

For those of you who didn't attend, here's a couple of highlights from Ducey's and Clark's presentations:

### Dennis Clark's Ideas & Basics For Morning Shows

- Constantly give time checks. No research project ever says "they give the time too much."
- Pound the service elements every talk break (calls, weather conditions, show name, etc.)
- Meet daily or communicate daily with all of the show's team. Brainstorm ideas, talk about what works and what doesn't work.
- Introduce your team at all times before their part of the show. Remember every day you will have one new listener.
- Never assume your audience remembers what bits you do. Set bits up and recap them each time and move the show forward.
- Design a clock that works best for the show and gets the job done for the station. Work out the bugs and stick to it. It will keep the show focused and efficient.

### Basic Rules Foundations For A Successful Morning Show

#### 1.) Develop Your Show's "Product Personality."

- "Good Citizen" image
- Positive music imaging
- Strong entertainment value
- Audience involvement
- Selling the station (promotions, other dayparts, etc.)

2.) **Build Emotion Into Your Show.** Don't just go for the quick laughs; keep your eyes open for the next "warm & fuzzy" event that you can use as an advantage in helping your "good citizen" status.

3.) **Think Of Each 30 Minutes As A New Show.** Re-establish every half hour. Bits, introductions of team members, features, etc. If you have one running bit throughout the day's show, don't assume the audience knows. recap and set it up every time.

4.) **Know The Art Of Teasing.** Pre-sell "something" coming up in 20 minutes.

### Rick Ducey's Radio Audience Research Methods & Applications

#### Future Trends In Research

- Enhanced Tracking
- Business Control Monitors
- Total Quality Measures
- Issues & Environmental Tracking
- Personalised Data (individual level)
- Qualitative/Quantitative Integration
- Third Party Data Handlers
- Survey Research/Marketplace Info
- Corporate Researcher Opportunities
- Partnerships

#### Trends In Research Demand By Companies

- Internationalisation
- Focus On Branding
- Wider Boundaries For Market Research
- Diversification Of Demand For Market Research
- Demand For Specialisation
- More Tracking Studies
- Data Overload
- Downsizing Research Departments



**WAKE UP CALL** — Learning how to make the best of your morning show was of the main topics during the seminar's programming meetings. Pictured standing are (left) The Radio Consultants president David Martin and "Rick Dees In The Morning" show production manager Dennis Clark.



**TAKING A BREAK** — Cloning in front of the camera during a break in the action are (far right) Kalle Lisberg and (second from right) Svein Larsen, PD and GM, respectively, of Norwegian private national ACE station Radio Hele Norge. Unique Broadcasting chief executive Simon Cole (far left) takes the opportunity to talk business with RFM Radio Renascenca manager Pedro Manuel Custodio Tojal.



M I D E M

# Don't miss the SHOW

*January 30-3 February 1994 at the Palais des Festivals, Cannes, France.*

Angelique Ionatos  
Anne Gastinel  
Bruno Maman  
Carmen Linares  
Culture Beat  
D-Influence  
Daniel Belanger  
David Morales  
Diana Ross  
Donnisulana  
Duran-Duran  
Elena Ledda  
Elissa Lee Kokkonen  
Houria Aichi  
Jose Van Dam  
Katell Keinegg  
Kim Wilde  
Laurent Garnier  
Liane Foly  
Liz Mc Comb  
Mana  
Marciej Pikulski  
Mari Hamada  
Marla Glen  
Michel Jonasz  
Niels-Henning Orsted Pedersen  
Patricia Kaas  
Soon E MC  
Sylvia Malagugini  
The Danish Radio Big Band  
The Judy Bats  
Trisha Yearwood  
Urban Cookie Collective  
Wilhelmenia Fernandez



*Some of the 100 artists  
performing in 25 concerts*

*And Midem celebrates the 30 year career  
of Diana Ross  
Don't miss the show!*

## THE MISSING ADVERTISING INGREDIENT:

## Increasing Yields From Pending Business Management

by Shane Fox

Those broadcast managers of the '90s who understand and practice pending business management have an enormous advantage over those who pay little attention to this facet of broadcast. Many '90s broadcast managers recognise that it is not enough to just "know" how much business is pending.

What is now necessary in today's broadcast environment is a much better understanding of the composition of pending business, for such knowledge provides the present day manager with new and valuable information. This information enables them to price and manage their inventory measurably better, all before the order has been closed. How is this possible?

**Reservation Systems**

These "pending" business structures and the processes associated with them are called reservation systems for most industries. They do much more than just keep track of "how much" business is pending. These systems and processes provide management with information about the potential customer, as well as the "whereas" and "whens" of all business that is pending. Comparisons with seasonal periods are also possible.

All this information about pending business then allows the manager to calculate the likelihood that the business pending (reservations) will materialise into an actual sale or order before the service is rendered to the customer. The opportunity for better inventory management and price forecasting is the result.

**A Typical Example**

Let's look at a hypothetical broadcast example as to how a pending business structure can assist in better inventory management.

Station WAAA's management looks at sell-out levels for their prime inventory. They discover that the prime sell-out time slots (5.00-10.00 and 15.00-20.00 Monday-Friday) two to eight weeks into the future are pacing about normal as expected for this time of the year. Fringe inventory (10.00-15.00 on weekdays and weekends) is running a little soft, however. Even though there seems to be a lot of business pending, especially for their prime inventory, management feels comfortable with its decisions on inventory management and pricing for the moment.

Suddenly, orders begin to hit the traffic system, fast and furious. Station management reacts almost immediately to the activity. They raise rates. Several days pass; however, the orders just keep coming. Faster, more furious than before. Some of the station's best inventory sells out just like that, for weeks two, three, and four weeks in the future.

Management is perplexed. What's happening here? Rates are increased again, but the orders just keep coming. Future weeks five, six, seven and eight are now virtually sold out for prime inventory, and weeks two, three and four in the future are all but gone. Now because of poor pending business management, most of management's time is being consumed with "bumps," "pre-emptables" and other non-productive man-

agement issues related to "oversell" and poor inventory management.

But it gets worse. There is still active demand in the market. The station misses the opportunity to record "actual" demand versus "observed" demand. The game goes on, but this station can't play. Management can only wonder how much business was lost due to poor pending business management.

**Finding The Missing Ingredient**

It need not be this way at all. New systems and procedures exist today which allow the broadcast manager to measure the effect pending business will have on inventory, and to react far enough in advance so as to modify prices in order to increase yields. These days with the economic pressures in broadcast what they are, it is imperative to know not only how much business is pending, but also to know:

- what dates in the future are being proposed or "reserved,"
- the number of ads from these future dates being proposed or "reserved"
- who the customers are "reserving" inventory in the future and at what rate.

This "when, where, who" information allows for probabilities to be made with respect to how much of the pending business should be considered as closed business. For instance, in periods of normal demand, three classifications named "likely", "possible" and "unlikely" could be used, with each classification assigned a probability factor. This factor represents the "chances or likelihood" that the pending business will materialise into an actual order. The table below illustrates this point:

**Account Classification Factor**

A. Likely	.70
B. Possible	.30
C. Unlikely	.10

**Calculating The Missing Ingredient**

All that is needed is for management to classify each piece of pending business, and then apply the appropriate factor. The result will be an approximation as to the number of commercial units that need to be reserved at that price for this particular customer.

These commercial units are then taken from existing inventory levels as pending business activity takes place. Now adjustments in price forecasting will result much quicker and faster than before, with revenues and yields increasing as the result of proper pending business management.

Going back to the above broadcast example, had management been able to ascertain when and how much of the pending business would likely be materialising into actual orders, then price adjustments would have been made much quicker. Much better yields would have been the result; with the chances for "oversell" reduced significantly as well.

**Affect On Pricing**

There is a fast and easy way to monitor pending business, so as to determine how much, if any, the amount of pending business will effect your future pricing levels

before the orders hit your traffic system.

First decide the future weekly time frame(s) that typically represent the largest amounts of pending business, and which potentially represent the largest effects on your pricing. For most broadcast stations, the next four to eight weeks usually account for both of the instances outlined above. Again, it is your decision. Some stations develop pending business reports for just the next week, as well as weeks two through four, and weeks five plus and beyond. Our example will focus on the steps involved in calculating the effect of your pending business on pricing for the next week as a time frame.

Now, gather your pending business reports, business opportunity forms, and all other data systems you are presently using to track future sales activity. Once that information has been collected, then just sort those out by the time frames you have chosen. In our example here, we are concerned with those business opportunities that will begin next week.

Next, estimate the number of commercial announcements that would accompany this business if the order was placed, as well as what time segments this customer is likely to book. This can be estimated fairly easily by looking at the type of sales proposal(s) made, or just estimating how many rating points the avail represents, and your reasonable share of those total points.

Unfortunately, we know only too well that some of this business will not be closed by the station. Consequently, an estimate or probability factor is needed to more accurately establish the true number of ads that will be sold from the business that is pending. As mentioned previously, one just needs to establish classification types on pending business which denote the likelihood that this business will materialize into an actual order. The different classifications are then assigned to each business opportunity so as to arrive at a more accurate estimate with respect to the number of commercial units that actually will be sold.

The recommendation is to have three different classifications, each with its own probability index assigned to it. Once classifications are assigned to each pending business account, then an estimate of the number of ads that should be considered as sold is now possible. Now one just calculates all the ads for the appropriate time segments. These numbers should then be considered with actual inventory sold-out levels so as to make better price decisions for any new avail request for that week.

Let's say that your traffic report for the morning programme inventory next weeks says 75% sold out. However, your pending business analysis reveals that an additional 50 morning programme units should be considered as booked; if that represents another 25% of your prime inventory, then

all price quotes for any avails that week should reflect a condition of near oversell, as opposed to one of just 75% sold out.

The consequence of good pending business management is superior inventory management via better decisions on price forecasting.

**Oversell, Preemptability and Revenue Displacement**

Proper pending business management will reduce, and in some cases completely eliminate the occurrence of "oversell." The specific areas where oversell penalises an organisation are:

- High yield spill. This is the difference in the price between the low yield and high yield customer. If we sell at US\$100, but are due to oversell, we cannot accommodate other advertisers at US\$200, we just experienced "high yield spill."
  - Customer goodwill. Oversell situations reduce the credibility of the organisation, and detract from the overall marketing image of the company. Difficulty in resale of these customers usually is the result.
  - Operational disruption. Oversell situations create internal organisational problems and are time intensive in nature. Productivity and efficiency drops rapidly during times of oversell.
- It is estimated that oversell costs the broadcast industry over US\$500 million per year.

**The Reasons For Oversell**

There are several reasons why oversell occurs in broadcast. Some of the reasons are:

- no real pending business system or concepts in place
- poor information, making for an improper forecast
- little or no research
- inadequate management incentives. It looks "better" if you oversell, as opposed to explaining why inventory went unsold.

The issue of broadcast preemptability was developed as a tactic to counteract oversell, and to reduce spoilage (unsold inventory).

Why is there a need to preempt all or part of an advertiser's schedule? Because the seller was unsure as to whether the discount given to the customer should be given in the first place. The seller did not have enough information or did not know how to arrive at such a price for that customer.

Revenue displacement happens when lower rated business is accepted at the expense of higher rated, less price sensitive business. Displacement occurs during periods of oversell. Obviously, revenue is lost when a station no longer can accept business or clear a customer schedule, because the station accepted too much business too soon at too low of a price.



SHANE FOX is Chief Operating Officer for American company Maxagrid, specialising in revenue and yield management systems for the media industry. Fox is principal and co-founder of Maxagrid Incorporated (1983) and Maxagrid International (1989), and is also principal and majority stockholder of Maxagrid Broadcasting Corporation, which owns and operates broadcast facilities in the US. Fox can be reached at tel: (+1) 214.241 2110, fax: (+1) 214.241 2174.

## Changes At BBC Radio 1 FM Leave Their Mark On Dance

**UNITED KINGDOM**  
by Dom Phillips

Be it dance or rock, a playlisting on the UK's national pop radio station **BBC Radio 1 FM** is and always has been essential for any record to chart. But recent changes at the station mirror the flux British radio currently finds itself in, and may even change that.

Falling audience figures, increased competition from **Richard Branson's EHR/AOR Virgin 1215 AM** and local independents, plus an outdated presentation style, led to drastic shake-ups in the autumn from new controller **Matthew Bannister**.

The station is now committed to more speech and issue-based programming and less music, and has brought in alternative comedians to present shows. Many believe this is an attempt to separate the station completely from similar-format commercial stations, bringing it closer to the traditional, more educational role of the BBC and thus safeguard its future.

The changes haven't left the dance move untouched. **Mark Goodier**, presenter of the popular "Evening Session" which combined indie music with dance, has been moved, via the Breakfast show, to early afternoons, with music journalist **Steve Lamacq** and partner **Jo Wiley** taking over with a musical menu that is dominated by guitar music and a college radio presentation style.

Going on air in October, Lamacq promised "a lot of hip hop, but what you don't do is play something too left field and put people off." This philosophy obviously doesn't extend to obscure grunge acts.

One FM's golden boy, **Pete Tong**, did get an extra hour on his Friday night show, the "Essential Selection," essential listening for the whole of the dance industry and clubbers nationwide. Tong, who combines the job with running **London Records** dance branch **FFRR** and deejaying around the country, can make or break a dance record. He has also started a Saturday night mixed show which is proving very popular, mixing, as

Tong says, "music from DJs around the world with me flying in stuff on top of it."

The highly successful London dance station **Kiss FM**—which boasts over a million listeners—is itself heavily involved in the **International Dance Awards**, voted for by readers from dance and related magazines like *Mix-mag*, *Select*, *DJ Echoes* and *Blues & Soul*.

Artists performing on the night include **Dina Carroll**, **The Shamen**, **M-People**, **CeCe Peniston** and **Soul II Soul**, and heavy media coverage on TV, radio and national press is already assured. All proceeds go via the "Dance Aid Trust" to the **John Grooms** charity. The event will take place January 19 at the **Labatt's Apollo** in London.

Dance music, the **International Dance Awards** committee feel, is now big enough for such a prestigious ceremony. The **Henley Centre** recently recorded that £12.8 billion (app. US\$ 22.4 billion) was spent on clubbing in the UK annually.

### Short Grooves

● **Laurent Garnier**, whose new **FNAC** blue vinyl double 12-inch *Planet House* is on a 4,000 copy limited run, is fresh off a tour of Europe and can be heard spinning at **MIDEM**. On January 30 in Cannes, **FNAC** will host a dance party where **Scoofle**, **Scan X** and **DJ Deep** will also perform.

● **Detroit** label **KMS** gets a boost into the UK via **Network Records**. The newly revived dance indie was founded by DJ/artist/producer **Kevin Saunderson (Inner City, Reese Project)**. Two new releases to definitely check: **Kreem's** *Now Is The Time* and **The Formula's** *Mind Storm*.

● **Tesko**, the mix of techno and disco made popular in England by DJs **TWA** and other, has an appeal which has seemingly spread to the south of the European continent. Italian label **Expanded** has high hopes for their new release *Tesko Lovers* from **Toys & Dolls**. Production is courtesy of **Ricky Persi, Do. Rizzatti** and **DJ Ricci**.

● **Fantazia**, organisers of some of the largest raves in the UK, has started up an in-house record label. **Fantazia Music Company** has released two compilation CDs thus far, *Fantazia: The First Taste* and *Fantazia: Twice As Nice*, featuring **Rat Pack**, **St. Ives** and **Orca** among other rave-minded acts.

● January 19, 1994 is a busy day in international dance. Both the **DMC International** conference in London and the **Billboard** dance summit in San Francisco begin on that date.

Compiled by *Maria Jimenez*

### New Grooves

#### LEFTFIELD & LYDON

*Open Up* - Logic

PRODUCER: Leftfield

It's surprising to hear what **Johnny Rotten** can do to a '90s dance track, and impressive too. His classic voice works a thread of hysteria through a basically pumped track from **Leftfield**. A dark piece, well worth checking. Tel: (+49) 69.8200.080; fax: (+49) 69.816.072.

#### SWAINS

*Unfulfilled Desire/Shining Star* - KK  
PRODUCER: Swains, E'n P, others  
A collection of four songs highlighted by a warm, textural journey through the atmosphere with *Eternal Dreams*, the forward flying jam of *Unfulfilled Desire*, and the funky up *Funkamental Mix* of *Shining Star*. Contact at tel: (+32) 3.253.1480; fax: (+32) 3.253.1496.

#### UNDERGROUND GIRLS feat. CHAVEZ RAVINE

*Out Of My Life* - Dollars 'N Fun  
PRODUCER: Sister Bliss

A house track with a catchy melody and a bright atmosphere. **Sister Bliss** pulls off a smooth production balancing house ele-

ments with light percussion, jazzy horn and piano and a fine arrangement of expressive vocals.

#### THE FORMULA

*Spiritual Vibe/Melodic*

*Dance/Tracer* - KMS/Network

PRODUCER: Jay Denham

A mixed gem from the underground. *Melodic Dance* and *Tracer (Vibe Night mix)* are soul-flavoured techno jams. *Spiritual Vibe* travels through phases, some more ethereal, others more bass-driven, all summing up to a hypnotic voyage. Tel: (+44) 21.766.7311.

#### HEX

*So Long* - Stealth

PRODUCER: L. Foort, A. Hernandez  
The New York house vibe travels through Rotterdam and ends up with transatlantic appeal. Check the *Vocal Mix* for programming potential. The deep urban feel of the *US Intr. Mix* and the layered Euro sound of the *Club Mix* provide a distinct choice for dance show programmers.

#### VARIOUS ARTISTS

*Eightball Records Compilation Volume 2* - Eightball

PRODUCER: various

A '93 recap plus two new tracks of **Eightball's** legendary circle of underground jazz, house and soul talent. Highlighted by **Jazz Not Jazz**, **Miss Joi Cardwell**, **Jazzy Grooves**, **Robert Aaron** featuring **Edwidge** and **Jorio** featuring **Matt Wood**. Tel: (+44) 81.675.0293.

#### ROBIN S.

*What I Do Best* - Champion

PRODUCER: not listed

The club mix represents a sound which has now become widely accepted, far beyond the clubs, and it translates easily to radio. The original mix is a slow, warm and soulful track demonstrating the singer's versatility. Two nice mixes which are basically two different songs. Tel: (+44) 81.961.5202; fax: (+44) 81.965.3948.

Please send your latest dance promo copies (or advance cassettes) for possible review to **Maria Jimenez, Music & Media, PO Box 9027, 1006 AA Amsterdam**

## Underworld Mixes Indie With House For Commercial Success

"I'm not bullshitting, there is a big buzz on this one," says dance act **Underworld's** press officer. And perhaps for the first time in recorded history, a press officer is not exaggerating.

Part of the proof is that it's the first time **Underworld's** record label, the London dance independent **Junior Boys Own**, has ever even used a press officer; the fact that DJs, radio and informed dance fans are clamouring about **Underworld** has mostly to do with the listening press.

The band have hot wired the steely shards of trance and techno currently dominating dancefloors Europe-wide with lyrics that trawl the underbelly of London and bluesy guitar licks. It's an inspired sound that has a commercial potential far beyond the club-selling 12-inch single.

And with a part improvised, part computerised, highly energised live set that lasts 95 minutes and an accomplished debut album, *Dub No Bass With My Head On Man* due out January 24, **Underworld** are more than ready.

They are also perhaps the first band proper to fuse "indie", or alternative, rock with house music. Bands like the **Happy**

**Mondays** played with the sounds and the remixes, but they were always rock 'n' rollers at heart. **Underworld's** heart is beside their sounds, in their computers.

They also echo the increasing dominance of live dance music. **Underworld** are regulars at **Megadog**, an all-night monthly London session that combines DJs with live, multi-media performance from bands like **Fluke** and **Orbital** and that last year successfully took its "Midi Circus" tour around the country. Described as "a club for people who don't like clubbing," **Megadog** has successfully taken dance to a non-club, student/rock crowd for the first time.

**Underworld** have credibility with their new dance audience, an audience that has big rock promoters such as **MCP** very interested, but unlike other **Megadog** acts, equal credibility with the traditional club crowd too. "The burgeoning techno scene is pretty faceless," says **Junior Boys Own MD Steve Hall**. "The people making a lot of noise are people willing to put their faces on the line. **Underworld** do that. It's accessible." DP



SINGLES

**BRYAN ADAMS, ROD STEWART, STING**  
*All For Love* - A&M R/EHR  
 PRODUCER: C. Thomas/B. Adams/D. Nicholas  
 Adams is always there when there's a film about history's great swashbucklers. For this power ballad he's accompanied by two champion knights, but we all know the "real" three musketeers were a foursome. Who'll join them? Robert Plant? Says **Radio 102/Haugesund** (Norway) head of music **Egil Houeland**, "At first it sounded a bit messy to me, but after a few plays it sounded very big and very well-constructed. Sting's part is remarkably good. It is bound to be one of the dominating tracks on European radio this winter."

**ARNO**  
*Les Filles Du Bord De Mer* - Delabel A/ACE/EHR  
 PRODUCER: Glenn Rosenstein  
 Since Belgium has a new queen (Paola) the repertoire of **Salvatore Adamo**—a long-time admirer—is hip again. This cover by the waltzing "idiot savant" is a tribute in a busker's fashion.

**BAD BOYS INC**  
*Walking On Air* - A&M EHR/ACE  
 PRODUCER: Ian Levine  
 They call themselves bad and they dress like boys in the hood. Yet, walking on air they beat a close harmony path to a school-girl's heart.

**THE BEAUTIFUL BABIES**  
*Drown* - EMI A  
 PRODUCER: Martin Rushent  
 These full-grown lads play the alternative music of the days when they were still babies—new wave. They even got one of the erstwhile main sound determiners, Martin Rushent, in the producer's seat.

**THE BLACK SORROWS**  
*Stir It Up* - Columbia EHR/ACE  
 PRODUCER: Joe Camilleri  
 Can you imagine "Van the Man" singing this **Bob Marley** classic? Joe Camilleri remains very close to both his idols. If you want his own songs too, check out the current compilation CD.

**LUCA CARBONI**  
*Farfallina* - RCA EHR  
 PRODUCER: Mauro Malavasi  
 Typical Italian songwriting is combined with a modern rhythm track. As a bonus you get a cover of **Extreme's More Than Words** ("È Natale Tutti I Giorni"), a duet with **Jovanotti**.

**CONCRETE BLONDE**  
*Heal It Up* - IRS R/A  
 PRODUCER: Concrete Blonde/Sean Freehill  
 Slowly building into a crescendo, not unlike the Simple Minds in their golden years, **Johette Napolitano** tells a tormented tale of lost souls in need of healing. Wait for the cinematic bridge.

**THE CREEPS**  
*Lovemagic* - WEA R/A/EHR  
 PRODUCER: The Creeps  
 The Hammond monsters are on the loose again. Sweden's grooviest rockers are back on the scene with a song which reeks of the blood, sweat and tears they've put in it.

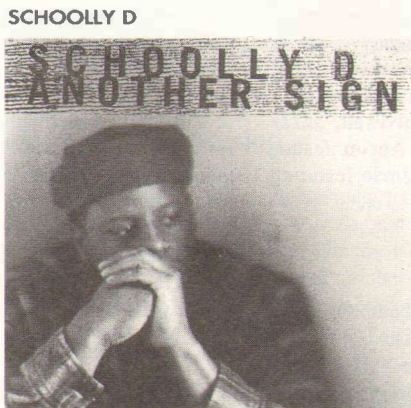
**STEPHAN EICHER**  
*Rivière* - Barclay ACE/EHR/R  
 PRODUCER: S. Eicher/D. Blanc-Francard  
 You thought "soft but sharp" is a contradiction in terminis? Well, **Sonny Landreth's** mean slide guitar cuts right through this melancholic song from the brilliant *Carcassonne* album.

**ERIK**  
*Got To Be Real* - PWL D/EHR  
 PRODUCER: Ford/Waterman  
 A girl called Erik, that's cheating! It's the second time around for this pop/dance ditty from the mid '80s. With three mixes to chose from, hit potential is greatly enhanced.

**MELISSA ETHERIDGE**  
*Come To My Window* - Island R/EHR  
 PRODUCER: Hugh Padgham/Melissa Etheridge  
 Melissa goes mellow, but her massive voice remains a major danger for crystal glasses. In short, the same things happen when you programme Rod Stewart.

**DOLLY PARTON & JAMES INGRAM**  
*The Day I Fall In Love* - Columbia ACE  
 PRODUCER: David Foster  
 For candy-coated duets country and soul singers are the best possible combination. This duo, brought together for the "Beethoven's 2nd" soundtrack, couldn't have been chosen better.

**CHRIS REA**  
*Espresso Logic* - East West ACE/EHR  
 PRODUCER: Chris Rea  
 Rea's "coffee brown" voice fares well on a softly marching beat. Taste a cup or two of his own premium blend espresso like **Radio Pilatus 104.9/Lucern** (Switzerland) head of music **Philippe Unterschütz**. "With his huge popularity the man is a core artist over here. Let's hope he keeps momentum after his previous, excellent single *Julia*, my personal favourite track off his current album."



**SCHOOLLY D**  
*Another Sign* - Ruff House D/A/EHR  
 PRODUCER: Schoolly D/Mike Tyler  
 Rapper Mr. D slows down the tempo quite a bit, almost shifting to reverse. An omnipresent hard rock solo guitar is the hook of this song.

**THE THE**  
*Disinfected EP* - Epic A/EHR  
 PRODUCER: Matt Johnson/Bruce Lampcov  
 For the soundtrack to the **Tim Pope**-directed "From Dusk 'Til Dawn" film about the band, Mad Matt revisits some of his best songs on this EP. Especially *That Was The Day* is worth the re-run.

ALBUMS

**ROSIE FLORES**  
*Once More With Feeling* - Hightone C/ACE  
 PRODUCER: Greg Leisz/Dusty Wakeman  
 Get in the saddle with Flores who spurs her mainly self-written songs into a nicely galloping rhythm. If you like the "hillbilly deluxe" country variant as represented by Dwight Yoakam, then this is the female version. Not tunnel-visioned, she makes welcome sidesteps into R&B territory with the Bonnie Raitt-like *Real Man* and Tex Mex with *It's Over*. Of course, she strictly obeys all unwritten rules of country music. Through *Girl Haggard*, she expresses her undiminished worship for a hero of the genre—**Merle Haggard**. In this age of duets, *Love And Danger* her tearjerking tête à tête with **Joe Ely**—co-written by "scorchin'" **Jason Ringenberg**—is one of really top quality.

**JAZZY JEFF & THE FRESH PRINCE**  
*Code Red - Jive* D/EHR  
 PRODUCER: P. Rock/T. & M. Riley/Mr. Lee/W. Smith/Hula & Fingers/X. Hargrove/J. Townes/V. Cook/D. Austin  
 When a record challenges the listeners to join in, a radio hit is born. Like Snoop Doggy Dogg these two rappers know how to shake dancefloors and the airwaves alike. Over the last weeks nobody could resist shouting along with their rhymes. Regardless of age group, everybody knew the magic words: "Boom! Shake shake shake the room, tick tick tick boom!" With the tracks *Twinkle Twinkle (I'm Not A Star)* and *Scream* they've got two more crowd participators ready for all of you out there. Until their releases on single, you can kill the time with the current single *I'm Looking For The One (To Be With Me)*, not unlike Roger's *I Want To Be Your Man*.

**JOMANDA**  
*Nubia Soul* - Big Beat/Atlantic D/EHR  
 PRODUCER: Band Of Gypsies/K. Konegay/B. Love/E. Miller/N. Cotto/StoneBridge/D. Hall  
 New jill swing combos are popping up all over the place. Don't panic; it's more than high leather boots and sexy décolletés, there's some good music too. With a very varied repertoire this trio has a distinct identity. With the easily hummable song *I Like It*, daytime radio gets something they can really work on. The double back flips they make on the vocal trapeze are all the more reason for an immediate add. If not, the Robin S-moulded track *Never* sounds like a good alternative.

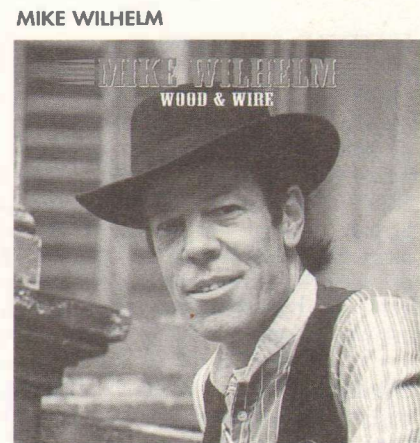
**MANA**  
*Donde Jugarán Los Niños* - WEA EHR  
 PRODUCER: Fher, Alex & José Quintana  
 Apart from their mother tongue and an occasional "Aztec flute," don't expect any localness from these Mexican lads. They sound more like the Police with Sting singing. The music is grounded on reggae rhythms and lots of "ee—yeah—ohs." *De Pies A Cabeza* and *Oye Mi Amor* will fit in nicely in this era of re-appreciation for the pop reggae variant. Don't wait until mañana, play it today, and see them at Midem on January 29.

**RICHARD MARX**  
*Paid Vacation* - Capitol R/ACE/EHR  
 PRODUCER: Richard Marx  
 It's the "Unplugged" era, and the FM rocker

returns accordingly with the acoustic single *Now And Forever*—a ballad with Spanish guitar and strings. That doesn't mean that he doesn't put on his rocking boots anymore. *Goodbye Hollywood* is a solid ad for Marshall amplifiers and *Soul Motion* is built on the dry beat off Alannah Myles' *Black Velvet*. Most inventive is the intro of *The Way She Loves Me*, featuring Beach Boys-moulded harmony vocals and a guitar as on Rickie Lee Jones' *Chuck E.'s In Love*.

**SENS UNIK**  
*Les Portes Du Temps* - Unik/Polydor D/A  
 PRODUCER: Just One  
 After having proved its potential at home first, this Swiss bilingual rap posse has been picked up by **Polydor Germany Progressive**. It's pretty much like Die Fantastischen Vier rapping in French with a little bit in Spanish. Connections with other French-language hip hoppers like David Dexter D and Soon E MC are less easily made, which makes them rather unique. Politically correct as they are, *La Horde Des Faux* is an urgent message on a stomping beat about the hypocrites and intriguants which surround us everyday.

**JON STEVENS**  
*Are U Satisfied* - Columbia R/A/EHR  
 PRODUCER: Jon Stevens/Stuart Fraser  
 The **Noiseworks** frontman on a solo escapade is fully in tune with the musical tide—which is moving forward by taking a few steps back in time. With this CD he positions himself halfway between Living Colour and Lenny Kravitz. He knows accessing rock's rich archives is sometimes vital to create something new. With a good sense of retro, the riff from **Led Zeppelin's Moby Dick** is seamlessly incorporated in *Going Down*. He even has the nerve to borrow the intro of *I'm The Walrus* by the **Beatles** for use on *Love Makes No Sense*. Better a clever thief than a bad composer.



**MIKE WILHELM**  
*Wood & Wire* - New Rose R/ACE  
 PRODUCER: Mike Wilhelm/Robert Bobgeller  
 The title is another word for "Unplugged." The former **Flamin' Groovies** guitarist (52) is a very convincing lonesome hobo playing the country blues, mainly instrumentals. Standing at the crossroads, he plays the best version of **Mance Lipscomb's Charlie James** since our "postmodern neo-traditionalist" **Peter Case**. His monotone humming vocals contrast nicely with his sparkling finger picking on the 12-string acoustic guitar. Attention to aspirant guitar heroes: "don't try this at home, because you'll break all your fingers!" Don't say we didn't warn you, Mike Wilhelm has arrived.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Robbert Tilli/Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

# Rebecka Törnqvist Marks The Return Of The Crooners

## SWEDEN

by Robbert Tilli

Whatever happened to crooners? Smooth-voiced singers backed by heaps of strings seem to have disappeared with the old heroes of the silver screen. Fortunately "Ol' blue eyes" **Frank Sinatra** has returned from retirement with his *Duets* album. Of the new generation, country singer **k.d. lang** proves time after time that she knows best how to combine "torch and twang." By singing the well-known jazz standards, Dutch **Laura Fygi** has also blown new life into the precious genre. Sweden's **Rebecka Törnqvist** is the latest news on the more or less abandoned romantic scene.

Since the summer local radio has turned up the volume en masse for la Törnqvist, who sings her own material with a slight

progressive touch à la **Rickie Lee Jones**. According to **EMI Sweden** head of promo **Marie Dimberg** all media have supported the newcomer warmly. "She's not completely new; many people knew her from her past with various jazz bands. Although she's not a singles artist, she has got a lot of airplay. Her debut album *A Night Like This* made it big without featuring a hit single. A new talent who writes her own stuff in a 'difficult' genre; that's not very common, and that's



exactly the way the media saw her. Having appeared on many major TV shows has clearly paid off. With 60,000 copies sold so far we're well over gold."

Versatility is Törnqvist's greatest asset. The new single *Mary Mary* and *Madrid* are the best evidence of her crooning talent. *Molly Says* is more poppy and should be an obvious candidate for a pan-European release on single. *Easy Come, Easy Go* would go as easily, because of its salsa beat

reminiscent of **Santana's** *Evil Ways*. Another interesting manoeuvre into other musical directions is *Do You Mind*, a R&B duet with **Claes Jansson** with the powerful impact only known from the **Bonnie Raitt/Delbert McClinton** alliance.

- Signed to and published by **EMI Sweden**.
- New album: *A Night Like This* released on October 6. In Sweden it peaked at number 4.
- New single: *Mary Mary* released on November 3 in Scandinavia and in mid January in Germany
- Recorded at **EMI Studios/Stockholm**.
- Producer: **Pål Svenre/Alar Suurna/Rebecka Törnqvist**.
- Concerts: A Swedish tour will take place from late January to late March.

# Sergio Dalma Adds Sheffield Steel To Spanish Music

## SPAIN

by Robbert Tilli

The more south one goes, the more emotion flows into the music. We're all familiar with the trademark Italian sentiments, but don't underestimate the Spaniards on passion. **Sergio Dalma** a.k.a. **José Capdevila** can teach you a lesson or two about love and tenderness.

Gone is the designer stubble he sported when he represented Spain at the Eurovision Song Contest in 1991 with the song *Bailar Pegados*, but the gravelly voice has remained. His vocal chords seem to be made out of the same solid Sheffield steel as Joe Cocker's. He likes to see himself as a white soul singer. The bulk of the set on his new album *Solo Para Ti* ("Only For You") are ballads, like the title track and current single enhanced with pounding drums to underscore the hearts beating with

passion. The upcoming second single *La Mujer De Mi Vida* ("The Woman Of My Life"), sultry like **Roxy Music's** *Avalon*, is translated for the French version of the album along with two brand new songs.

Adaptations for the international market are what **Horus** international department manager **Frank Andrada** has on offer. "For the GSA countries we have done the same, with two German translations included. We're in the lucky position that **Koch International** boss **Franz Koch** is Dalma's biggest fan, which greatly



improves our chances. The company also has an option for the UK which will end after **Midem**. English versions will be made available if needed."

The album has a rather Italian flavour to it, but at presstime no partner has been found there yet. Continues Andrada, "The thing is, it's very similar to what the Italians already have. We see it as a great challenge to conquer that market too. Two tracks on the

album—*Que Chica (Che Donna)* and *Volvere (Io Vorei)* are covers of **Salvatore Cutugno** songs, and if we succeed in

securing a deal, Dalma can sing them in the original Italian versions."

ACE is the recommended format for this music, although *Chicas Veneno* on a solid **Motown** beat should be an easy add on **EHR**. Rockers will enjoy the quote out of **Deep Purple's** *Smoke On The Water* on the "Que Chica" track.

- Signed to and published by: **Horus**.
- Management: **Distar/Madrid**.
- New album (and single): *Solo Para Ti* released on November 22. It is at number 7 in Spain.
- Recorded at **K.S. Estudios/Barcelona**
- Producer: **Julio Seijas/Luis Escolar/José Mas "Kitflus"**.
- Marketing: A 22-day nationwide campaign on **TVE 1** in December.
- Concert tour: In May he'll embark on a three-month tour through all Spanish speaking countries.

# Sony Music France Relaunches New Jil Caplan Album

## FRANCE

by Robbert Tilli

How to prolong the career of a popular artist? It's the old cliché of "it's easier to reach the top than to stay there." Combined sales of her first two albums brought French chanteuse **Jil Caplan** close to the 400,000 copies mark, but sales of her third album *Avant Qu'il Ne Soit Trop Tard* have been disappointing. Despite a matured artist and a masterpiece of an album, copies were not going over the counter, and, before the alarm bells start ringin at **Sony Music France**, appropriate measures are being taken.

Sony Music France product manager **Daniel Levy**, a former programmer for influential video station **M6**, points to the singles on the album as one of the danger areas. "The first one, *La Frontière* was too radical a change from the Jil as the general public knew her. The song was slow and

the video had obscure Buddhist references which a lot of people simply don't dig. Radio played the tune, but didn't give it a real swing.

"On the other hand the second single *La Grande Malle (I)* [the album also contains Parts II and III] is more uptempo and has a nice rockabilly touch to it. Radio seems to like this one. Programmers tend to get a bit fed up with the overdose of ballads they get. I think that's what made a band like the **Spin Doctors** big in the first place. It sort of shook everybody up a bit."

Another part of the



"saving operation" of Caplan is the repackaging of the October-released album, ready for a blistering relaunch by the end of January. An enlarged version of the picture on the back of the CD jewel box will be switched to the front. Explains Levy, "It's a close-up shot of her, whereas the old, smaller picture was not instantly recognisable for most consumers. In a way, it means a return to the old friendly image, but we don't feel we've compromised dramatically. We didn't touch the quality of the music."

To cut a long story short, the album is

undoubtedly her pièce de résistance—rawer and more direct. Producer/composer **Jay Alanski** and Caplan have worked out an amalgam of styles, which is highly original. Listen too dramatic songs like *La Nouvelle Ville* and *Je N'ai Dit Assez...* and feel the shivers running down your spine...

- Signed to **Epic**.
- Management: **Serge Rodriguez/Paris**.
- New album: *Avant Qu'il Ne Soit Trop Tard* released on October 28.
- New single: *La Grande Malle (I)* serviced to French radio on December 7.
- Recorded at **Studio De La Madeleine/Paris**.
- Producer/publisher: **Jay Alanski**.
- Promotion: A mini tour of the **Fnac** retail chain and another one along major radio stations in the Provence will further cement the relaunch of the album.
- European releases: The album is out in Switzerland and Belgium too.

Marketing The Music: Artists featured have either achieved Top 15 chart status in the Eurochart or in their country of origin.

**BEDLAM CHOIR**

*Rupert - Gerbil Warfare*/J.M.S. (EP) (UK)  
 PRODUCER: Michael Ahlström  
 With this way hilarious cover, these Midlands metallists prove that they not only have a great sense of humour, but also know how to play. This EP, which also features some solid originals, definitely has a lot of chart appeal as well. Contact **Roland Hyams** at tel: (+44) 81.677 8466; fax 81.677 5374.

**BUSTED FLUSH**

*Freak!* - Cuacha! (CD) (Germany)  
 PRODUCER: George Reinecke/Pete Hudson  
 Best known for his work with **Alex Chilton** and **Tav Falco**, this roots rocker proves that he can cut it on his own just as well. This charming alloy of rock 'n' roll, country, R&B and '60s psychedelica works well all the way through because the songs themselves are strong. Another virtue is the basic production which skips all unnecessary trimmings. Finally, the songs aren't overly long, which enhances their impact. Contact **Tobias Roehr** at tel/fax: (+49) 911.244 8820.

**THE CANDY DATES**

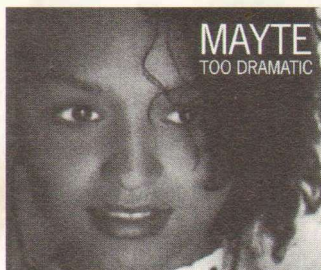
*Candied Orange Peel - Little Circle* (CD) (Belgium)  
 PRODUCER: The Candy Dates  
 Bittersweet pop with a distinct '60s feel isn't uncommon these days, but more often than not the net result sounds rather stale. Not so this collection of twelve gems, which easily holds its own against everything available nowadays. From the blistering opener *Crazy Cocktails* to the closing ballad, *Calm Down (La Mer Triste)*, it's a continuous delight. Contact tel: (+32) 2.245 6592; fax 2.245 6227.

**MANDOKI**

*People - Red-Rock* (CD) (Germany)  
 PRODUCER: Leslie Mandoki  
 Supported by a stellar cast consisting of people like **Ian Anderson**, **Jack Bruce**, **Michael Brecker** and various members of **Blood, Sweat & Tears** among others, this extremely gifted musician, songwriter and producer has not only come up with an album loaded with a batch of strong songs, but he also managed to make the collection sound as a unit, while covering a wide range of styles seemingly effortlessly. Ranging from folk-full

symphonic rock to jazz and funk escapades, there is plenty to enjoy for a wide range of tastes.  
 Contact **George Kopecsni** at tel: (+49) 89.699 1313; fax 89. 699 0099.

**MAYTE**



*Too Dramatic - FM* (Germany)  
 PRODUCER: Marc Cassandra  
 With this breezy house track that sports an instantly recognizable chorus and strong hook, this **Prince** backup singer/dancer proves she has ample potential to make it on her own. This lively track has all the qualities to do well on both the dancefloor and the airwaves. Contact **Bianca Storto** at tel: (+49) 69.701 434; fax 69.707 2459.

**PENDRAGON**

*The Window Of Life - Toff* (CD) (UK)  
 PRODUCER: K. Groom/G. Greenaway/ N. Barrett  
 Even though their music is firmly rooted in the heyday of symphonic rock when groups like Genesis, Pink Floyd and Yes were widely regarded as holy institutions, this flagbearer of the British symph scene somehow manages to sound fresh thanks to a lot of good ideas within the genre's limitations. Besides, there is a large and faithful audience waiting. Contact **Nick Barrett** tel/fax: (+44) 628.788 773.

**PRETTY BLUE GUN**

*The Only Girl - Cavell* (UK)  
 PRODUCER: Norman Goodman  
 This fivesome could easily fill the gap left by the Bangles and Blondie. With this sparkling pure pop record they have managed to capture both a strong song, an imaginative arrangement and a crystal clear production. Contact **William Prendergast** at tel: (+44) 71.580 4740; fax 71.323 9295.

**DJ's Delite**

**Cetin Yaman**, who doubles as programme director and head of music at Nuremberg-based dance outlet **Hit Radio N 1**, was really impressed by the new single *Randy, Never Stop That Feeling* by Berliners **Mark Oh** (**Lowspirit/ Polydor**). "It's founded on a breakbeat, but it has a very strong hook, which makes it quite poppy. We made a radio edit in order to omit the hardest part and this way it suits us just fine. We're playing it for over two weeks now, ever since it's official release at the Mayday

festival in Berlin and the audience response has been impressive so far."



Records mentioned in Music Market Place are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Raúl Cairo, PO Box 9027, 1006 AA Amsterdam, Holland.

**EUROCHART A/Z Indexes**

Eurochart Hot 100 Singles		European Top 100 Albums	
A Whole New World (Aladdin's Theme) 27	Waarvoor 48	2 Unlimited 97	Janet Jackson 70
Again 23	Impossible 40	4 Non Blondes 96	Jazzy Jeff & Fresh Prince 62
Ain't It Fun 70	In Command 55	Ace Of Base 25	Kate Bush 44
All Apologies/Rape Me 77	Is It Love 33	Ace Of Base 24	Kim Wilde 94
All For Love 15	It's Alright 13	Ace Of Base 24	Laura Pausini 98
Alles Nur Geklaut 21	La Solitudine 49	Aerosmith 15	Lisa Stansfield 43
Anything 22	Let This Feeling 51	Bee Gees 55	M-People 40
Anytime And Anywhere 91	Life 95	Bette Midler 36	Magnus Uggla 53
Babe 5	Living On My Own 16	Bill Tarmey 78	Mariah Carey 14
Bat Out Of Hell 26	Long Train Running 78	Billy Joel 88	Mark Knopfler 69
Big Time Sensuality 75	Mach Die Augen Zu 88	Björk 12	Meat Loaf 2
Bonzai Channel One 99	Maximum Overdrive 12	Bon Jovi 74	Meat Loaf 31
Boom! Shake The Room 20	Moving On Up 74	Brunner & Brunner 77	Meat Loaf 37
Both Sides Of The Story 52	Mr. Blobby 6	Bryan Adams 66	Michael Bolton 11
Bring Me Your Cup 56	Never Alone 66	Celtas Cortos 91	Michael Crawford 49
Come Baby Come 38	No Rain 61	Chris Rea 34	Michael Jackson 88
Come On And Do It 97	People Get Ready 100	Christer Sjögren 54	Mike Oldfield 48
Cryin' 7	Piece Of My Heart 60	Christy Moore 84	Neljä Ruusua 95
Daughter 42	Pizza Lied 59	Cliff Richard 57	Nirvana 71
Don't Be A Stranger 81	Play Dead 57	Coro Monjes Monasterio De Silos 2	Paul De Leeuw 57
Don't Look Any Further 36	Please Forgive Me 42	Crowded House 79	Paul McCartney 86
Down The Drain 83	Relax 35	Culture Beat 89	Pearl Jam 29
Dum Da Dum 62	Relight My Fire 85	D.J. BoBo 73	Pet Shop Boys 9
Family Affair 68	Runaway Train 25	David Bowie 52	Peter Maffay 21
Feelin' Alright 54	Saturday Night 63	David Hasselhoff 85	Phil Collins 3
Feels Like Heaven 17	Schrei Nach Liebe 41	Depeche Mode 72	Prince 60
*For Whom The Bell Tolls 10	Sensualité 89	Diana Ross 10	Rene Froger 47
Formidabile Kerstmis 50	Slave To The Music 46	Die Ärzte 18	R.E.M. 78
Funk Dat 90	Spaceman 71	Die Fantastischen Vier 83	Rebecka Törnqvist 96
Gaia 98	Stay/I've Got You Under My Skin 14	Die Flippers 63	Rene Froger 67
Get-A-Way 47	Te Informo 76	Die Prinzen 13	Renzo Arbore E L'Orchestra Italiana 76
Give It Up 82	That's How I'm Livin' 64	Die Toten Hosen 47	Roger Whitaker 90
Go West 9	The Key: The Secret 44	Dina Carroll 19	Rolf Zuckowski 80
Gone Too Soon 39	The Perfect Year 19	Domingo, Ross, Carreras 6	Rolling Stones 12
Got To Get It 34	The Power Of Love 30	Doris Day 81	Sergio Dalma 59
Grease 94	The River Of Dreams 28	East 17 93	Snoop Doggy Dogg 68
Healing Love 53	The Sign 3	Elton John 4	Soul Asylum 46
Hero 24	Tomten E'Full 86	Enigma 23	Soul II Soul 82
Hodet Over Vannet 92	True Love 11	Eric Clapton 58	Soundtrack - The Bodyguard 35
I Ain't Goin' Out Like That 69	Trust Me 65	Eros Ramazzotti 28	Take That 8
I Miss You 18	Twist And Shout 8	Foster & Allen 74	The Beatles 17
I Was Born On Christmas Day 93	U Got 2 Let The Music 4	Frank Sinatra 7	The Beatles 16
I Will Always Love You 67	Unser Lied (LaLeLu) 80	Frankie Goes To Hollywood 30	The Heights 65
I Wish 96	Var Tog Den Söta Lilla Flickan Vågan? 79	Freddie Mercury 72	Tina Turner 61
I Wouldn't Normally Do This Kind Of Thing 32	Walking On Air 72	Gloria Estefan 39	Tom Petty & The Heartbreakers 42
I'd Do Anything For Love (But I Won't Do That) 1	What's My Name? 43	Guns N' Roses 5	Trine Rein 100
I'll Always Be There 58	What's Up 73	Haddaway 45	U2 56
I'm The Leader Of The Gang 87	What's Up 73	Hank Marvin 29	UB40 20
Ik Wil Niet Dat Je Liegt/Waarheen 87	Wild World 29	Herbert Grönemeyer 31	Viceversa 99
	Wir Zwei Allein 31	INXS 75	Wet Wet Wet 41
	Y.M.C.A. '93 Remix 84	James Last 64	
	Your Love 45		

**Breakin' & Entering**

With 1994 well under way, the Hot 100 Singles chart counts 18 new entries and three re-entries. The top 3 remains the same, with only **Ace Of Base's The Sign (Mega/Metronome)** earning itself a bullet this week. The act's fifth single from the *Happy Nation* album, in its sixth chart week, gains ground in almost all territories where it is charted, most notably the GSA and the Benelux.  
**Bryan Adams, Rod Stewart** and **Sting** do it all for us as *All For One* (A&M), the lead single from *The Three Musketeers* soundtrack, enters at 15. The single makes a new entry in all territories listed. Both Adams and Stewart are also featured solo as the latter's unplugged version of **Curtis Mayfield's People Get Ready** (**Warner Brothers**) sneaks in at the bottom (100) while Bryan Adams' *Please Forgive Me* (A&M) holds at number 2.  
 With *Anything (Dance Pool/Sony)* entering at 22, the success of the German act's late producer/songwriter **Torsten Fenslau**, is posthumously continued and it marks the act's third successful single released from the *Serenity* album. Another German signing, American actor/singer **David Hasselhoff** complements the top three highest entries. His single *Wir Zwei Allein (Just The Two Of Us)* (BMG Ariola)-a duet with singer **Gwen**-enters the singles chart at number 31, charting in all three GSA territories. American act **K7** can claim the biggest chart leap with *Come Baby*

*Come (Tommy Boy/Big Life)* jumping 56 places to number 38. Nearly as good a jump is performed by another American act, the **Peabo Bryson & Regina Belle** love-theme from the *Aladdin* soundtrack, *A Whole New World* (Columbia). Going up 44 places to number 27, it echoes the movies success following its box office release across Europe.  
 On the trivial side of things, it is interesting to notice that in the Hot 100 Singles, Dutch singer **Paul De Leeuw's Ik Wil Niet Dat Je Liegt** (number 48) is directly followed on position 49 by the original version of that song: **Laura Pausini's La Solitudine**.  
 Looking at the re-entries, the most notable is **Whitney Houston's I Will Always Love You**, which saw its momentum pick up again after the release of the *Bodyguard* on video. The soundtrack is currently climbing the Top 100 Albums (40-->35) after 55 weeks.  
 Continuing with the European albums chart, another oldie is rearing its golden head as highest (re-)entry of this week. **Epic's Meat Loaf** compilation enters at number 31 giving the weighty singer his third album in the chart, following *Bat Out Of Hell II* and *Bat Out Of Hell*. His single *I'd Do Anything For Love (But I Won't Do That)* is still on top of the Hot 100 in its 12th week as *Bat Out Of Hell*, the title track from his original classic, climbs 16 places to number 26 in its second chart week.  
 Mark Sperwer

THIS WEEK LAST WEEK	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	12 I'd Do Anything For Love (But I Won't Do That) Meat Loaf - Virgin (Lost Boys)	A,B,D,K,I,IRE,NL,N,S,CH,UK	35	24 13 Relax Frankie Goes To Hollywood - ZTT (Perfect Songs)	A,B,D,K,D,E,CH	69	60 3 I Ain't Goin' Out Like That Cypress Hill - Ruffhouse (BMG/Cypress Funky/T-Ray/MCA/Soul Assassin)	IRE,UK
2	9 Please Forgive Me Bryan Adams - A&M (Rondor/Zomba)	A,B,D,K,SF,D,IRE,I,NL,N,S,CH,UK	36	36 4 Don't Look Any Further M-People - deConstruction (EM/WC/BMG)	B,D,IRE,CH,UK	70	29 6 Ain't It Fun Guns N' Roses - Geffen (Copyright Control)	DK,D,IRE,S,CH
3	6 The Sign Ace Of Base - Mega (MegaSong)	A,B,D,K,SF,D,I,NL,N,S,CH	37	62 4 What's My Name? Snoop Doggy Dogg - Interscope (Suge)	B,D,K,D,IRE,NL,UK	71	67 7 Spaceman 4 Non Blondes - Interscope (Famous/WC)	A,D,I,CH
4	10 U Got 2 Let The Music Capella - Internal Dance (MCA)	A,B,SF,D,IRE,I,NL,N,S,CH,UK	38	94 2 Come Baby Come K7 - Big Life (Hit & Run/Third & Lex)	IRE,UK	72	100 3 Walking On Air Bad Boys Inc. - A&M (Kastlekat/WC/Belsize)	UK
5	2 Babe Take That - RCA (EMI)	B,D,K,D,IRE,NL,S,UK	39	43 2 Gone Too Soon Michael Jackson - Epic (Various)	B,D,IRE,NL,CH,UK	73	31 4 What's Up D.J. Miko - Dig It (Dig It/Canciones Del Mundo)	SF,I,E,S
6	4 Mr. Blobby Mr. Blobby - Destiny (Destiny)	IRE,UK	40	34 6 Impossible Captain Hollywood Project - Blow Up (DMP/ICM/Get Into Magic/WC)	A,D,S,CH	74	44 14 Moving On Up M-People - deConstruction (BMG/EMI)	A,SF,D
7	9 Cryin' Aerosmith - Geffen (EMI/MCA)	A,B,D,K,D,NL,N,S,CH	41	55 12 Schrei Nach Liebe Die Ärzte - Metronome (Brause Beat/BMG)	A,D	75	54 4 Big Time Sensuality Björk - One Little Indian (PolyGram/WC)	IRE,UK
8	18 2 Twist And Shout Chaka Demus & Pliers - Mango (EMI)	IRE,UK	42	NE Daughter Pearl Jam - Epic (Sony/PolyGram/CC)	IRE,UK	76	NE Te Informo Sandalo - Ariola (BMG)	E
9	5 15 Go West Pet Shop Boys - Parlophone (Scorpio)	A,B,D,K,D,E,S,CH	43	25 26 What's Up 4 Non Blondes - Interscope (Famous/WC)	B,D,K,D,I,S,CH	77	78 2 All Apologies/Rape Me Nirvana - Geffen (EMI)	B,IRE,UK
10	17 5 For Whom The Bell Tolls Bee Gees - Polydor (Gibb Bros/BMG)	B,D,IRE,UK	44	28 24 The Key: The Secret Urban Cookie Collective - Pulse 8 (Peer)	D,E,S,CH	78	46 5 Long Train Running The Doobie Brothers - Warner Brothers (Warner Chappell)	IRE,UK
11	4 6 True Love Elton John & Kiki Dee - Rocket (Warner Chappell)	A,B,D,K,D,IRE,NL,CH,UK	45	NE Your Love Diana Ross - EMI (Midder/Go Glow)	UK	79	77 3 Vart Tog Den Söta Lilla Flickan Vägan? Just D - Telegram (Just D)	S
12	12 6 Maximum Overdrive 2 Unlimited - Byte (Decos/MCA)	A,B,D,K,SF,D,IRE,NL,E,S,CH,UK	46	65 19 Slave To The Music Twenty 4 Seven - Indisc (TBM/BMG 2 P(i)eters)	DK,SF,D	80	NE Unser Lied (LaLeLu) Cinematic feat. Rühmann - Ariola (Gothic/Schaeffers)	D
13	21 4 It's Alright East 17 - London (PolyGram)	DK,IRE,UK	47	87 2 Get-A-Way Maxx - Blow Up (Not Listed)	A,D,CH	81	30 11 Don't Be A Stranger Dina Carroll - A&M (Really Useful/De-Mix/Rondor)	UK
14	11 4 Stay/I've Got You Under My Skin feat. Frank Sinatra & Bono U2 - Island (Blue Mountain/Warner Chappell)	A,B,D,K,SF,IRE,NL,S,CH,UK	48	90 2 Ik Wil Niet Dat Je Liegt/Waarheen Waarvoor Paul De Leeuw - Varagram (Various)	NL	82	52 21 Give It Up Good Men - Fresh Fruit (Rhythm)	IRE,UK
15	NE All For Love Bryan Adams/Rod Stewart/Sting - A&M (Not Listed)	DK,D,I,N,S,CH	49	61 3 La Solitudine Laura Pausini - CGD (Warner Chappell)	B,NL	83	NE Down The Drain Stakka Bo - Stockholm (Stockholm/Sony)	A,CH,UK
16	10 22 Living On My Own Freddie Mercury - Parlophone (Mercury Songs)	A,B,D,K,D,I,E,S,CH	50	84 2 Formidabile Kerstmis Xavier De Baere - EMI (Mama Linda)	B	84	47 4 Y.M.C.A. '93 Remix Village People - Bell (Scorpio)	IRE,UK
17	26 7 Feels Like Heaven Urban Cookie Collective - Pulse 8 (Peermusic)	A,B,D,IRE,NL,S,CH,UK	51	56 2 Let This Feeling Simone Angel - A&M (Atomic/WC)	SF,D,S,CH	85	51 12 Relight My Fire Take That feat. Lulu - RCA (EMI)	SF,D,CH
18	20 4 I Miss You Haddaway - Coconut (A La Carte)	B,D,K,SF,D,IRE,NL,CH,UK	52	35 9 Both Sides Of The Story Phil Collins - Virgin/WEA (Phil Collins/Hit & Run)	A,D,I,CH	86	NE Tomten E'Full Ronny & Ragge - Alpha (Contemporary)	S
19	32 3 The Perfect Year Dina Carroll - A&M (Really Useful)	B,IRE,UK	53	75 2 Healing Love Cliff Richard - EMI (WC/BMG)	UK	87	NE I'm The Leader Of The Gang Hulk Hogan with Green Jelly - Arista (MCA)	UK
20	16 16 Boom! Shake The Room Jazzy Jeff & Fresh Prince - Jive (Zomba)	A,B,D,K,D,E,S,CH	54	97 2 Feelin' Alright EY - MCA (WC/MCA/CC)	IRE,UK	88	NE Mach Die Augen Zu Die Ärzte - Metronome (Brause Beat/BMG)	A,D
21	23 11 Alles Nur Geklaut Die Prinzen - Hansa (Intro)	A,D	55	39 5 In Command Rob 'N' Raz DLC - Telegram (BMG/GSF)	S	89	NE Sensualité Axelle Red - Virgin (Warner Chappell)	B
22	NE Anything Culture Beat - Dance Pool (Get Into Magic/WC)	B,D,K,D,NL,S,CH	56	58 3 Bring Me Your Cup UB40 - DEP International (New Claims/ATV)	D,IRE,NL,UK	90	RE Funk Dat Sagat - frr (SCC/Estrogen/Sam Blak)	IRE,NL,UK
23	22 6 Again Janet Jackson - Virgin (EMI)	SF,D,IRE,S,UK	57	83 10 Play Dead Björk with David Arnold - Island (WC/CC/PolyGram)	DK,NL,S	91	79 3 Anytime And Anywhere Stephan Massimo & The DeliCats - Electrola (Not Listed)	D
24	38 8 Hero Mariah Carey - Columbia (Sony/WC)	B,D,IRE,NL,UK	58	59 6 I'll Always Be There Roch Voisine - GM (Ed. Georges Mary)	B	92	RE Hodet Over Vannet Theme From Hodet Over Vannet - Warner Music Norway (Warner Music Norway)	N
25	13 24 Runaway Train Soul Asylum - Columbia (WC/LFR)	B,D,IRE,S,CH,UK	59	45 3 Pizza Lied Andre van Duin - CNR (Red Bullet/Nanada)	NL	93	NE I Was Born On Christmas Day Saint Etienne - Heavenly (CC/WC)	UK
26	42 2 Bat Out Of Hell Meat Loaf - Epic (Carlin)	IRE,UK	60	33 10 Piece Of My Heart Intermission - Blow Up (Warner Chappell)	A,D	94	NE Grease Craig McLachlan - Epic (Gibb Bros/BMG)	UK
27	71 3 A Whole New World (Aladdin's Theme) Peabo Bryson And Regina Belle - Columbia (Campbell Connelly)	IRE,NL,UK	61	53 3 No Rain Blind Melon - Capitol (EMI)	IRE,NL,UK	95	64 21 Life Haddaway - Coconut (A La Carte)	DK,D,CH
28	15 22 The River Of Dreams Billy Joel - Columbia (EMI)	A,D,S,CH	62	49 9 Dum Da Dum Melodie MC - Virgin/Sidelake (Peer)	NL,E	96	89 3 I Wish Gabrielle - Go!Discs (Perfect Songs/Rondor)	UK
29	19 9 Wild World Mr. Big - Atlantic (Salafa)	A,D,K,D,S,CH	63	74 5 Saturday Night Whigfield - Ginger Music (Not Listed)	E	97	NE Come On And Do It Pandora - Virgin (N.E.W. Music)	S
30	57 2 The Power Of Love Frankie Goes To Hollywood - ZTT (Perfect)	B,IRE,UK	64	82 2 That's How I'm Livin' Ice-T - Virgin (MCA)	UK	98	99 5 Gaia Valensia - Mercury (MCA/Valensia)	NL
31	NE Wir Zwei Allein David Hasselhoff with Gwen - Ariola (Let's Do It/BMG)	A,D,CH	65	37 9 Trust Me Pandora - Virgin (N.E.W. Music)	DK,SF,S	99	NE Bonzai Channel One Thunderball - Bonzai Records (Bonzai)	B
32	27 3 I Wouldn't Normally Do This Kind Of Thing Pet Shop Boys - Parlophone (EMI)	B,D,K,IRE,NL,S,UK	66	70 4 Never Alone 2 Brothers On The 4th Floor - Bounce (Dancability)	B,NL	100	NE People Get Ready Rod Stewart - Warner Brothers (Mayfield)	UK
33	40 5 Is It Love Twenty 4 Seven - Indisc (TBM/BMG 2 P(i)eters)	B,D,K,D,NL,S	67	RE I Will Always Love You Whitney Houston - Arista (Carlin)	IRE,UK			
34	14 15 Got To Get It Culture Beat - Dance Pool (Warner Chappell)	B,D,K,D,IRE,I,E,CH,UK	68	NE Family Affair Shabba Ranks - Polydor (Warner Chappell)	UK			

A = Austria, B = Belgium, DK = Denmark, SF = Finland, D = Germany, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.  
 ○ = FAST MOVERS  
 NE → NEW ENTRY  
 RE → RE-ENTRY

The Eurochart Hot 100 Singles is compiled by BPI Communications BV in cooperation with Buma/Stemra and based on the following national singles sales charts: MRIB (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control/Musikmarkt (West Germany); RAI Stereo/Due/Musica E Dischi/Mario De Luigi (Italy); Stichting Mega Top 50 (Holland); SABAM/IFPI (Belgium); GfK/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); AIEF MB/TVE (Spain); Seura/IFPI (Finland); IFPI (Ireland); JUNEVA (Portugal); Austria Top 30 (Austria); Media Control/Musikmarkt (Switzerland).

© BPI Communications BV/Buma/Stemra - All rights reserved. © Hot 100 is a trademark of BPI Communications LP, used with permission.



THIS WEEK LAST WEEK	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1	<b>Bryan Adams</b> So Far, So Good - A&M ▲3	A,B,DK,SF,D,IRE,I,NL,N,PE,S,CH,UK	35	<b>Soundtrack - The Bodyguard</b> The Bodyguard - Arista ▲7	B,DK,D,IRE,NL,UK	69	<b>Mark Knopfler</b> Screenplaying - Vertigo	NLE
2	<b>Meat Loaf</b> Bat Out Of Hell II - Back Into Hell - Virgin ▲	A,B,DK,SF,D,IRE,I,NL,N,PE,S,CH,UK	36	<b>Bette Midler</b> Experience The Divine - Atlantic*	IRE,UK	70	<b>Janet Jackson</b> janet. - Virgin	NLS,UK
3	<b>Phil Collins</b> Both Sides - Virgin/WEA	A,B,DK,SF,D,IRE,I,NL,N,PE,S,CH,UK	37	<b>Meat Loaf</b> Bat Out Of Hell - Epic ▲	D,IRE,NL,UK	71	<b>Nirvana</b> In Utero - Geffen	A,DK,IRE,E,UK
4	<b>Elton John</b> Duets - Rocket	A,B,DK,SF,D,IRE,I,NL,N,PE,S,CH,UK	38	<b>Björk</b> Debut - Mother/One Little Indian	B,DK,IRE,NL,S,UK	72	<b>Depeche Mode</b> Songs Of Faith & Devotion Live - Mute	B,D,IRE,NL,UK
5	<b>Guns N' Roses</b> The Spaghetti Incident? - Geffen	A,B,DK,SF,D,IRE,I,NL,N,PE,S,CH,UK	39	<b>Gloria Estefan</b> Mi Tierra - Epic	NLE	73	<b>D.J. BoBo</b> Dance With Me - Fresh	SF,D,CH
6	<b>Domingo, Ross, Carreras</b> Christmas In Vienna - Sony Classical	A,B,DK,D,NL,N,E,S,CH	40	<b>M-People</b> Elegant Slumming - deConstruction	D,IRE,UK	74	<b>Foster &amp; Allen</b> By Request - Telstar	IRE,UK
7	<b>Frank Sinatra</b> Duets - Capitol	A,B,DK,D,IRE,I,NL,N,PE,S,CH,UK	41	<b>Wet Wet Wet</b> End Of Part One - Their Greatest Hits - Precious Organization	IRE,UK	75	<b>INXS</b> Full Moon, Dirty Hearts - Mercury	A,D,CH,UK
8	<b>Take That</b> Everything Changes - RCA	A,DK,SF,D,IRE,NL,UK	42	<b>Tom Petty &amp; The Heartbreakers</b> Greatest Hits - MCA	D,IRE,NL,N,S,CH,UK	76	<b>Renzo Arbore E L'Orchestra Italiana</b> Napoli. Due Punt. E A Capo - Fonit Cetra	I
9	<b>Pet Shop Boys</b> Very - Parlophone	A,DK,SF,D,NL,E,S,CH,UK	43	<b>Lisa Stansfield</b> So Natural - Arista	A,D,NL,CH,UK	77	<b>Brunner &amp; Brunner</b> Darum Lieb' Ich Dich - Koch	A,D
10	<b>Diana Ross</b> One Woman - The Ultimate Collection - EMI	B,IRE,NL,UK	44	<b>Kate Bush</b> The Red Shoes - EMI	DK,SF,D,IRE,NL,UK	78	<b>R.E.M.</b> Automatic For The People - Warner Brothers ▲	IRE,NL,UK
11	<b>Michael Bolton</b> The One Thing - Columbia	DK,D,IRE,PE,S,CH,UK	45	<b>Haddaway</b> The Album - Coconut	A,SF,D,NL,CH	79	<b>Crowded House</b> Together Alone - Capitol	D,NL,UK
12	<b>Rolling Stones</b> Jump Back - Best Of '71-'93 - Virgin	A,B,D,IRE,NL,N,E,S,CH,UK	46	<b>Soul Asylum</b> Grave Dancers Union - Columbia	A,SF,D,NL,P,CH,UK	80	<b>Rolf Zuckowski</b> Dezemberträume - Polydor	D
13	<b>Die Prinzen</b> Alles Nur Geklaut - Hansa	A,D,CH	47	<b>Pur</b> Seiltänzertraum - Intercord	D	81	<b>Doris Day</b> The Hit Singles Collection - Telstar	UK
14	<b>Mariah Carey</b> Music Box - Columbia	DK,D,IRE,NL,N,E,S,UK	48	<b>Mike Oldfield</b> Elements - The Best Of - Virgin	DK,D,E	82	<b>Soul II Soul</b> Volume 4 - The Classic Singles - Virgin	UK
15	<b>Aerosmith</b> Get A Grip - Geffen	A,B,DK,SF,D,NL,PE,S,CH	49	<b>Michael Crawford</b> A Touch Of Music In The Night - Telstar *	UK	83	<b>Die Fantastischen Vier</b> Die 4. Dimension - Columbia	D
16	<b>The Beatles</b> 1962-1966 - Apple	A,B,DK,SF,D,IRE,NL,E,S,CH,UK	50	<b>Bon Jovi</b> Keep The Faith - Jambco ▲3	A,D,NL,CH	84	<b>Christy Moore</b> King Puck - Warner Brothers	IRE
17	<b>The Beatles</b> 1967-1970 - Apple	A,B,DK,SF,D,IRE,NL,E,S,CH,UK	51	<b>Bill Tarmey</b> A Gift Of Love - Arista	UK	85	<b>David Hasselhoff</b> You Are Everything - Ariola	D
18	<b>Die Ärzte</b> Die Bestie In Menschengestalt - Metronome	A,D,CH	52	<b>David Bowie</b> The Singles Collection - EMI	D,IRE,UK	86	<b>Paul McCartney</b> Paul Is Live - Parlophone	A,D,E
19	<b>Billy Joel</b> The River Of Dreams - Columbia	A,DK,D,IRE,NL,E,CH,UK	53	<b>Magnus Uggla</b> Alla Får Päsär - Columbia	S	87	<b>Herbert Grönemeyer</b> Chaos - Electrola	D
20	<b>UB40</b> Promises And Lies - DEP International	D,IRE,NL,PE,CH,UK	54	<b>Christer Sjögren</b> Andliga Sanger Vol. 2 - NMG	S	88	<b>Michael Jackson</b> Dangerous - Epic ▲5	D,NL
21	<b>Peter Maffay</b> Tabaluga Und Lilli - East West	D,CH	55	<b>Bee Gees</b> Size Isn't Everything - Polydor	DK,UK	89	<b>Culture Beat</b> Serenity - Dance Pool	SF,D
22	<b>Dina Carroll</b> So Close - A&M	IRE,UK	56	<b>U2</b> Zooropa - Island	DK,IRE,NL,E,UK	90	<b>Roger Whittaker</b> Geschenk Des Himmels - Echo	D
23	<b>Enigma</b> The Cross Of Changes - Virgin	A,B,DK,D,NL,N,E,S,CH	57	<b>Paul De Leeuw</b> Plugged - Varagram	NL	91	<b>Cliff Richard</b> Cliff Richard - The Album - EMI	UK
24	<b>Ace Of Base</b> Happy Nation - Mega ▲2	D,NL	58	<b>Eric Clapton</b> Unplugged - Reprise ▲	DK,D,NL,UK	92	<b>Celtas Cortos</b> Tranquilo Majete - DRO	E
25	<b>Ace Of Base</b> Happy Nation U.S. Version - Mega	A,B,DK,SF,S,CH	59	<b>Sergio Dalma</b> Solo Para Ti - Horus	E	93	<b>East 17</b> Walthamstow - London	UK
26	<b>4 Non Blondes</b> Bigger, Better, Faster, More! - Interscope	A,DK,D,NL,PE,CH	60	<b>Prince</b> The Hits Vol. 2 - Paisley Park	A,IRE,E,UK	94	<b>Kim Wilde</b> The Singles Collection 1981-1993 - MCA	DK,SF,NL
27	<b>Die Toten Hosen</b> Reich & Sexy (Best Of) - Virgin	A,D,CH	61	<b>Tina Turner</b> What's Love Got To Do With It - Parlophone	NL,E,UK	95	<b>Neljä Ruusua</b> Pop-Uskonto - EMI	SF
28	<b>Eros Ramazzotti</b> Tutte Storie - DDD ▲2	B,DK,D,NL,PE,S,CH	62	<b>Jazzy Jeff &amp; Fresh Prince</b> Cade Red - Jive	NL,E,UK	96	<b>Rebecka Törnqvist</b> A Night Like This - EMI	S
29	<b>Pearl Jam</b> Vs. - Epic	A,DK,D,IRE,NL,PE,S,CH,UK	63	<b>Die Flippers</b> Sehnsucht Nach Irgendwo - Ariola	D	97	<b>2 Unlimited</b> No Limits - Byte	D,NL
30	<b>Frankie Goes To Hollywood</b> Bang!...The Greatest Hits - ZTT	A,B,SF,D,IRE,NL,CH,UK	64	<b>James Last</b> James Last Plays Andrew Lloyd Webber - Polydor	UK	98	<b>Laura Pausini</b> Laura Pausini - CGD	NL
31	<b>Meat Loaf</b> The Very Best Of... - Virgin	D,CH	65	<b>The Heights</b> The Heights - Capitol	D,CH	99	<b>Viceversa</b> Un Amigo De Verdad - Max Music	E
32	<b>Coro Monjes Monasterio De Silos</b> Cantos Gregorianos - EMI	E	66	<b>Hank Marvin</b> Heartbeat - PolyGram TV	UK	100	<b>Trine Rein</b> Finders, Keepers - EMI	N
33	<b>Freddie Mercury</b> Remixes - Parlophone	A,B,D,I,CH	67	<b>Rene Froger</b> The Power Of Passion - Dino	NL			
34	<b>Chris Rea</b> Espresso Logic - East West	A,SF,D,CH,UK	68	<b>Snoop Doggy Dogg</b> Doggystyle - Death Row	D,NL,S,UK			

A = Austria, B = Belgium, DK = Denmark, SF = Finland, D = Germany, IRL = Ireland, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.  
 ○ = FAST MOVERS      NE → NEW ENTRY  
 RE → RE-ENTRY

The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 14 European territories.  
 ● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.











**MUSIC TELEVISION**  
MIV EUROPE/London P  
Music Television  
Brent Hansen - Dir of Prog & Prod  
Jean-Pierre Millet - Mgr Music Prog  
Heavy Rotation

2 Unlimited - Maximum Overdrive  
Aerosmith - Cryin'  
Bryan Adams - Please  
Cappella - U Got 2 Let The Music  
Sinatra/Bono - I've Got You  
Meat Loaf - I'd Do Anything  
Phil Collins - Both Sides  
U2 - Stay (Faraway So Close)

**Active Rotation**  
Ace Of Base - The Sign  
Bon Jovi - I Believe  
Capt. Hollywood - Impossible  
Haddaway - I Miss You  
Janet Jackson - Again  
Kate Bush - Rubberband Girl  
M People - Moving On Up  
Mr. Big - Wild World  
Pet Shop Boys - Go West  
Urban Cookie Collective - Feels

**Buzz Bin**  
Aphex Twin - On  
Björk/Arnold - Play Dead  
Deep Fried - Chanell Girl  
Fun Da Mental - Countryman  
Laffield/Lydon - Open  
Nationalgalerie - Evelin  
Snoop Doggy Dogg - What's

**Medium Rotation**  
Billy Joel - The River Of  
Bon Jovi - In These  
Culture Beat - Got To Get It  
Frankie/Hollywood - Relax  
Freddie Mercury - Living On  
Gabrielle - Dreams  
Jazzy Jeff - Boom! Shake  
Madonna - Rain  
Mariah Carey - Dream Lover  
R.E.M. - Everybody Hurts  
Saul Asylum - Runaway Train  
Spin Doctors - 2 Princes

Urban Cookie Collective - The Key  
**Break Out**  
4 Non Blondes - Spaceman  
Chaka Demus & Pliers - She Don't  
Donald Fagen - Snowbound  
Enigma - Return To Innocence  
i.d. lang - Just Keep Me  
Lisa Stansfield - Little Bit  
Pearl Jam - Animal  
Red Hot Chili Peppers - Soul  
Soul Asylum - Without A Trace  
Staxx - Joy  
Take That - Babe  
UB40 - Bring Me Your Cup  
Zhané - Hey Mr. DJ

**Prime Break Out**  
Bingoboyz - 10 More Minutes  
East 17 - It's Alright  
Lena Fiagbe - Gotta Get  
Salt-N-Pepa - Shoop  
Stakka Bo - Down The Drain  
Twenty 4 Seven - Is It Love

**THE BOX**  
MUSIC TELEVISION  
YOU CONTROL

THE BOX/London G  
Music Television  
Liz Laskowski - Dir of Prog  
Box Tops

Björk/Arnold - Play Dead  
Dina Carroll - Don't Be A  
East 17 - It's Alright  
Janet Jackson - Again  
K7 - Come Baby Come  
Mariah Carey - Hero  
Meat Loaf - I'd Do Anything  
Mr. Bobby - Mr. Bobby  
Salt-N-Pepa - Shoop  
Snoop Doggy Dogg - What's  
Sting - Fields Of Gold  
Take That - Could It  
Take That - Babe  
Weird Al Yankovic - Jurassic Park

**Breakin' Out Of The Box**  
Aerosmith - Amazing  
Bad Boys Inc. - Walking On Air  
Bee Gees - For Whom The Bell  
Adams/Stewart/Sting - All For Love  
Dina Carroll - The Perfect Year  
Jodeci - Cry For You

**New Videos**  
Chaka Demus & Pliers - Twist And Shout  
Craig McLachlan - Grease  
Darryl Hall - Stop Loving Me  
Fin - Hoobastrog  
Frankie/Hollywood - The Power  
Haddaway - I Miss You  
Meat Loaf - Bat Out Of Hell  
Prince - Controversy  
Rod Stewart - People

**Power Play:**  
Baby D - Destiny  
Belinda Carlisle - Lay Down  
Black/Manilla - You Never  
Doobie Bros - Long Train Runnin'  
Duff McKagan - Believe In Me  
Sinatra/Bono - I've Got You  
Gabrielle - I Wish  
Go West - We Close Our Eyes  
INXS - Please (You Got That...)  
Justin Warfield - Fisherman's Grabs  
Lisa Stansfield - Little Bit  
Michael Bolton - Said I Loved  
Michael Jackson - Gone Too Soon  
Nu Colours - Power  
Bryson/Belle - A Whole New World  
Pet Shop Boys - I Wouldn't Normally  
R. Kelly - Sex Me (Pt. 1)  
Stakka Bo - Down The Drain  
Tears For Fears - Goodnight Song  
Tevin Campbell - Can We Talk  
To Be Continued - One On One  
U2 - Stay (Faraway So Close)  
UB40 - Bring Me Your Cup  
Village People - YMCA

**RADIO CITY/Stockholm G**  
EHR  
Niklas Ehning - Music Dir  
Power Play:  
AD Phil Collins - Everyday  
B List:  
AD 2 Brothers On The 4th Floor - Never Alone  
Jody Watley - Your Love  
Right Said Fred - Hands Up  
Robin S - What I Do Best  
Sound Factory - Good Times  
Sybil - My Love Is Guaranteed  
Tiffany - Back & Forth

**RADIO STOCKHOLM/Stockholm G**  
EHR  
Robert Sehlberg - Music Producer  
A List:  
AD Phil Collins - Everyday  
R.E.M. - The Lion Sleeps  
Shabba Ranks - Family Affair  
Tori Amos - Cornflake Girl

**RADIO RYD STUDENTRADION/Linköping B**  
Rock/Dance  
Mats Willstedt - Music Coord.  
A List:  
AD Adams/Stewart/Sting - All For Love  
Gabrielle - I Wish

**RADIO PILATUS 104.9/Luzern G**  
EHR  
Ralf Tschuppert - Music Dir  
Philippe Unterschütz - Head Of Music  
A List:  
AD Chris Rea - Espresso Logic  
Contrast Family - Why?  
Graham Gable - Addicted To  
Marc Margan - Notre Mystere  
Noel McCullo - Things Are  
Phil Burdett - Dreamworld's  
Rick Laine - Lady In White  
Taboo - The Magic Word

**RADIO 24/Zurich G**  
EHR  
Dani Richiger - Head Of Music  
Power Play:  
Ace Of Base - The Sign

Chris Rea - Julia  
Meat Loaf - I'd Do Anything  
A List:  
AD Bingoboyz - 10 More Minutes  
Adams/Stewart/Sting - All For Love  
Chaka Demus & Pliers - Twist And Shout  
Enigma - Return To Innocence  
Pet Shop Boys - I Wouldn't Normally  
Richard Marx - Now And Forever  
Meat Loaf  
Michael Bolton

**RADIO BASILISK/Basel G**  
ACE  
Nick Schulz - Co-Ord  
A List:  
AD Pet Shop Boys - I Wouldn't Normally  
B List:  
AD Bee Gees - For Whom The Bell  
Dolly Parton - The Day I Fall  
Jeremy Jordan - Try My  
Wooden Heart - We Belong

**RADIO FOERDERBAND/Bern G**  
ACE  
Res Hassenstein - DJ/Producer  
B List:  
AD Adams/Stewart/Sting - All For Love  
Linda Ronstadt - Heartbeats  
Laura Pausini - La Solitudine  
Pauline Henry - Feel Like Making Love  
Wet Wet Wet - Shed A Tear

**RADIO ZUERISSE/Rapperswil G**  
ACE  
Tony Immer - Head Of Music  
A List:  
AD Chris Rea - Espresso Logic  
Contrast Family - Why?  
Graham Gable - Addicted To  
Marc Margan - Notre Mystere  
Noel McCullo - Things Are  
Phil Burdett - Dreamworld's  
Rick Laine - Lady In White  
Taboo - The Magic Word

**RADIO IAC/Geneva S**  
EHR  
Jacky Sanders - Prog Dir  
A List:  
AD Coldcut - Autumn Leaves  
Deep Fried - Chanell Girl  
East 17 - It's Alright  
Eternal - Just A Step From Heaven  
Haddaway - I Miss You  
Jean Louis Aubert - Tai Que L'On  
Jeremy Jordan - Try My  
Malheurs De Sophie - C'Est Pas  
MC Solaar - Nouveau Western  
U2 - Stay (Faraway So Close)

**R3 III/Mendrisio B**  
EHR  
Riccardo Pifferetti - Prog Dir  
Riccardo Pellegrini - Head Of Music  
Power Play:  
Enigma - Return To Innocence  
Francesco Baccini - Ho Voglia  
Jovanotti - Pensa Positivo  
AD Contrast Family - Soul Power  
Lucio Dalla - Henna

**RADIO FRAMBOISE/Yverdon B**  
ACE  
Jean Luc Zwickert - Prog Dir  
A List:  
AD Björk/Arnold - Play Dead  
Blonde - Si  
Dina Carroll - The Perfect Year

**RETE 3/Lugano B**  
ACE/Rock  
Elena Caresani - Head Of Music  
A List:  
AD Creeps - Lovemagic  
Elio E Le Storie Tese - Noi Siamo  
Lucio Dalla - Liberi

**SHOW RADYO/Istanbul P**  
EHR/National Music  
Murat Akad - Head Of Music  
Power Play:  
Cappella - U Got 2 Let The Music  
M-People - Don't Look  
Take That - Babe

**A List:**  
AD Counting Crows - Mr. Jones  
Def Leppard - Miss You In A  
B List:  
AD Alex Party - Saturday Night  
Prince - Nothing Compares 2 U  
Rod Stewart - Having A

**A List:**  
AD Haddaway - Life  
Rozalla - I Love Music  
US 3 - Cantaloup



**THE WORLD'S GREATEST HITS U.S.A. S**  
EHR/ACE/Rock  
David Baranfield - Dir of Prog  
A List:  
Bryan Adams - Please  
John/Dee - True Love  
M-People - Moving On Up  
Mariah Carey - Hero  
Meat Loaf - I'd Do Anything  
Michael Bolton - Said I Loved  
A List:  
AD Ace Of Base - The Sign  
Billy Joel - All About Soul  
Bingoboyz - 10 More Minutes  
Heart - Will You Be There  
Reality - Yolanda

**PROGRAMME SUPPLIERS**  
**Rich Dees Weekly Top 40**  
RICK DEES WEEKLY TOP 40/U.S.A. S  
EHR/ACE  
Dennis Clark - Director  
Power Play:  
AD Rod Stewart - Having A  
A List:  
Bryan Adams - Please  
Adams/Stewart/Sting - All For Love  
Cranberries - Linger  
Culture Beat - Mr. Vain  
John/Dee - True Love  
Gabrielle - Dreams

## Adult Contemporary Europe

### ACE TOP 25

TW	LW	WOC	Artist/Title	Label
1	1	9	BRYAN ADAMS/Please Forgive Me	(A&M)
2	2	5	ELTON JOHN & KIKI DEE/True Love	(Rocket)
3	3	9	PHIL COLLINS/Both Sides Of The Story	(Virgin/WEA)
4	5	6	MICHAEL BOLTON/Said I Loved You...But I Lied	(Columbia)
5	4	8	CHRIS REA/Julia	(East West)
6	7	6	JANET JACKSON/Again	(Virgin)
7	11	3	ACE OF BASE/The Sign	(Mega/Metronome)
8	8	8	MEAT LOAF/I'd Do Anything For love (But I Won't Do)	(Virgin)
9	6	11	MR. BIG/Wild World	(Atlantic)
10	16	5	BEE GEES/For Whom The Bell Tolls	(Polydor)
11	12	3	MARIAH CAREY/Hero	(Columbia)
12	25	2	UB40/Bring Me Your Cup	(DEP International)
13	17	4	WET WET WET/Shed A Tear	(Precious)
14	21	3	CHRISTIANS/The Perfect Moment	(Island)
15	24	2	HADDAWAY/I Miss You	(Coconut)
16	22	6	RIGHT SAID FRED/Bumped	(Tug)
17	9	8	TINA TURNER/Why Must We Wait Until Tonight	(Parlophone)
18	10	9	TAKE THAT FEAT. LULU/Relight My Fire	(RCA)
19	NE		M-PEOPLE/Don't Look Any Further	(deConstruction)
20	15	18	UB40/Higher Ground	(DEP International)
21	18	16	SOUL ASYLUM/Runaway Train	(Columbia)
22	14	13	PAUL YOUNG/Now I Know What Made Otis Blue	(Columbia)
23	NE		U2/Stay (Faraway So Close)	(Island)
24	RE		WHITNEY HOUSTON/Queen Of The Night	(Arista)
25	13	8	LISA STANSFIELD/So Natural	(Arista)

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 pop/rock sounds for 25-49 year-olds, fulltime or during specific dayparts. Songs in "A" rotation receive more points than those in "B" rotation or more limited airplay exposure.  
© BPI Communications BV

## European Dance Radio

### EDR TOP 25

TW	LW	WOC	Artist/Title	Label
1	1	7	URBAN COOKIE COLLECTIVE/Feels Like Heaven (Pulse 8)	
2	6	6	2 UNLIMITED/Maximum Overdrive	(Byte)
3	2	10	CULTURE BEAT/Got To Get It	(Dance Pool)
4	3	7	CAPPELLA/U Got 2 Let The Music	(Internal Affair)
5	5	3	NU COLOURS/Power	(Wild Card)
6	22	3	CAPTAIN HOLLYWOOD PROJECT/Impossible	(Blow Up)
7	7	4	GURU/No Time To Play	(Chrysalis)
8	19	4	SNOOP DOGGY DOGG/What's My Name	(Death Row/Interscope)
9	15	7	SOUL II SOUL/Wish	(Funk! Dreds)
10	4	8	SHAMEN/Comin' On	(One Little Indian)
11	21	7	GOODMEN/Give It Up	(Fresh Fruit)
12	13	2	JANET JACKSON/Again	(Virgin)
13	NE		CULTURE BEAT/Anything	(Dance Pool)
14	NE		ROBIN S/What I Do Best	(Big Beat)
15	20	19	ROBIN S/Luv 4 Luv	(Big Beat)
16	NE		DOOBIE BROTHERS/Long Train Runnin' 93	(Warner Brothers)
17	NE		K-KLASS/Let Me Show You	(deConstruction)
18	9	2	STAXX/Joy	(Champion)
19	NE		F.K.W./Seize The Day	(PWL International)
20	16	7	XSCAPE/Just Kickin' It	(Columbia)
21	18	10	SALT-N-PEPA/Shoop	(frr)
22	NE		LUTHER VANDROSS/Love Is On The Way	(Epic)
23	RE		INCOGNITO/Givin' It Up	(Talkin' Loud)
24	23	5	U.S.U.R.A./Tear It Up	(Time)
25	NE		JAZZY JEFF & FRESH PRINCE/I'm Looking For The One (To Be Me)	(Jive)

The European Dance Radio (EDR) Top 25 is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations programming various styles of dance music (including hip hop/rap, R&B and swingbeat) for 15-30 year-olds, fulltime or during specific dayparts. Songs that have achieved top 20 status in the EHR Top 40 are regarded as non-specific for EDR and receive limited points.  
© BPI Communications BV

## Billboard Singles

### USA TOP 25

TW	LW	Artist/Title	For week ending January 15th 1994	Label	ECO
1	1	MARIAH CAREY/Hero		Columbia	
2	2	BRYAN ADAMS/ROD STEWART/STING/All For Love		A&M	
3	3	ACE OF BASE/All That She Wants		Arista	DK
4	4	JANET JACKSON/Again		Virgin	
5	6	TONI BRAXTON/Breathe Again		LaFace	
6	5	DRS/Gangsta Lean		Capitol	
7	10	MICHAEL BOLTON/Said I Loved You...But I Lied		Columbia	
8	7	TAG TEAM/Whoop! (There It Is)		Life	
9	11	TEVIN CAMPBELL/Can We Talk		Qwest	
10	8	SNOOP DOGGY DOG/What's My Name?		Death Row	
11	13	SALT-N-PEPA/Shoop		Next Plateau	
12	12	2PAC/Keep Ya Head Up		Interscope	
13	9	MEAT LOAF/I'd Do Anything For Love		MCA	
14	14	BRYAN ADAMS/Please Forgive Me		A&M	
15	17	DOMINO/Getto Jam		Outburst	
16	16	THE CRANBERRIES/Linger		Island	UK
17	19	CELINE DION/The Power Of Love		550 Music	
18	15	XSCAPE/Just Kickin' It		So So Def	
19	20	CULTURE BEAT/Mr. Vain		550 Music	D
20	18	JODECI/Cry For You		Uptown	
21	22	10,000 MANIACS/Because The Night		Elektra	
22	23	XSCAPE/Understanding		So So Def	
23	21	BABYFACE/Never Keeping Secrets		Epic	
24	24	JIMMY CLIFF/I Can See Clearly Now		Chaos	
25	25	QUEEN LATIFAH/U.N.I.T.Y.		Motown	

© 1994, BPI Communications, Broadcast Data Systems and Soundscan, Inc. This chart is constructed by Billboard magazine from information including data collected, compiled and provided by Soundscan, Inc and Broadcast Data Systems.  
ECO = European Country of Origin

programming policies in the hope of keeping its loyal listeners, young commercial stations are lighting up the airwaves with sounds from the West.

Latvia is home to a handful of stations, most based in the capital of Riga, which play a powerful role in a country where radio is still more popular than TV. The country's oldest station, 54-year-old pubcaster **Latvijas Radio**, consists of three networks: **Programme 1**, **Programme 2** and **Programme 3**, which broadcast talk/ACE, ACE/EHR and classical, respectively.

Starting live from the Latvian Opera House in 1938 and building up to three channels in 1980, Latvijas Radio enjoyed several years of monopoly until 1991, when chairman of the parliamentary radio and TV committee **Zigmunds Skujins** granted the first private licence to independent broadcasting company **RNR**, which currently owns two stations, **Radio AA** on FM and **Radio 2** on AM. Radio AA broadcasts its own programming exclusively in Latvian, and airs excerpts from **Radio Roks** from Russia and **VOA Europe** in its night programming.

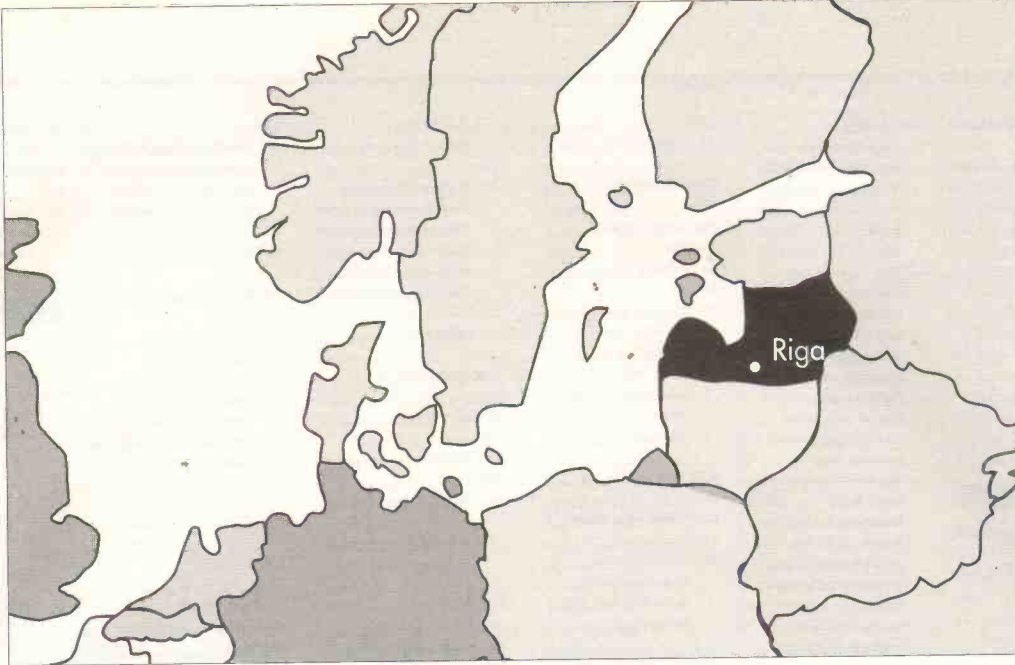
Dance/EHR-formatted non-commercial **Radiodejas** started about the same time, but is cur-



rently off the air, as it plans to move its studios to a better location. The station broadcast techno music along with programmes from **Radio 538** in Holland and London's **BBC Radio 1 FM**.

The newcomer to the radio scene and greatest success story in bringing the West to the East is **Radio SWH**, a station started up by the large Latvian computer firm SWH (Software House). From its first broadcast on May 15, 1993, the station has programmed 95% Anglo-American, EHR music, broadcasting news from its own newsroom on the hour. SWH Radio president **Zigmars Liepins** claims it was the first national station to offer this kind of music to its listeners. "Before we started broadcasting, people never had the opportunity to hear this kind of music," he says, "expect possibly from Radio Roks from Moscow [broadcast through Radio AA]."

The station certainly provided a new alternative to the pubcaster, which was dominated by Latvian music, says Latvijas Radio programmer **Guntars Racs**, who is also presenter of the station's most



popular programme "Mikrofons." "We do play music from the West, although it isn't very fresh. Those CDs we do play from the West are provided by private collections." The pubcaster recently pressed a compilation CD of the best Latvian acts of the year under the label **MicRec**, named after Racs' "Mikrofons" programme.

Although located in an old KGB office, SWH is now equipped with a modern studio, state-of-the-art **Soundcraft** mixing desks and DAT and CD players. It claims to be the only station in Latvia which doesn't use cassettes for its broadcasting.

Helping bring the western touch to the station is presenter **David Fox**, who previously worked with **BBC Radio**, **Sveriges Radio** in Sweden and **Europa Plus** in Russia.

### A Hand From The West

Despite technology, however, the SWH and other stations are hampered by the lack of a developed music industry infrastructure in the country. There is no record distributor in Latvia, so the market is saturated with pirate cassettes. CDs are hard to find, and

when they can be found, are usually more than a year out in the West. Latvijas Radio depends on personal contacts with musicians for its product, and encourages artists to use its own recording studios.

With its EHR format, Radio SWH tries hard to stay on top of the new hits, but this often proves difficult. "We do get some product from **Warner Music** in Germany, but of course one company cannot meet all our needs," says Fox. "To get our hands on the new releases we have to pick them up from other countries when making international trips, or ask visitors to bring new releases with them. This is a shame, because I think we could really help push product here if it was available to our audience."

SWH has plans to start its own distribution centre for the whole of Latvia. "We realise that this is a big project, but we know there is a market here," continues Fox. "If people could get their hands on the new releases, we are sure they would buy them. And, of course, to keep our station up-to-date, it's worth the effort."

With its Western attitude,

Radio SWH attempts to offer listeners not only the latest music, but also interactive features such as the series of open air concerts featuring acts such as **Ace Of Base**, **Dr. Alban** and **Army Of Lovers**, which attract crowds of around 10,000 people in front of the station. Other campaigns include an anti-car theft promo. Says Fox, "It is estimated that eight to 10 cars are stolen every day in Riga. We have started up a campaign; by paying approximately US\$10 a year, we give listeners a bumper sticker to put on their car. If their car is stolen, they can call up the station and we will tell our listeners on the air to look out for the car, describe it and report its licence number. As we have over 200,000 listeners in the area I think it should be a big success."

Other programmes offered by the station include "S.O.S." collecting funds for the handicapped and "The Job Line."

### Numbers Of Listeners

Exact ratings for SWH are difficult to ascertain, as the results differ between figures commissioned by Latvijas Radio and

those commissioned by SWH. The Latvijas Radio ratings—produced by the **Latvia Centre Of Social Investigation**—give SWH a 5% audience compared with 51% held by the pubcaster's Programme 1. Meanwhile, SWH's own ratings conducted by private research company **Latvijas Fakti** show the station as having 30% of the listeners in its reach. This survey set the number of regular radio listeners at over 300,000, with rush hours and weekends being the most successful times for the stations.

Although SWH comes out the worst in the public's ratings, Racs claims the private is its toughest competitor.

"SWH is a commercial station, and has a higher ratio of listeners. But one should also consider the number of listeners who are technically unable to receive the FM range of frequencies. Even now only radio receivers produced abroad are able to receive FM, but they are twice as expensive as ones produced locally. Unfortunately our economic situation in this area is not good. There are many people who would like to hear Radio SWH but who are not technically able to receive it."

At the moment, Latvijas Radio Programmes 1 and 2 are the only stations which can be heard



throughout the country, as well as in Estonia, Lithuania and some parts of Scandinavia, while Programme 3 can be heard throughout Latvia.

Language barriers are proving a limitation for broadcasters both beyond and within the borders, which is a strong argument in favour of international broadcasts. Not only do Estonian and Lithuanian differ greatly from Latvian, but the capital itself is split between the Latvian and Russian-speaking people, both varying greatly from each other. The public stations have created **Radio Latvia International**, which offers programming in English, German, Latvian and Swedish. Meanwhile, Radio SWH is now busy setting up its second channel, **Radio SWH International**, which should hit the airwaves sometime this spring. The station will be broadcast throughout the country in Russian, English, German as well as Latvian.

Although there are currently only six stations to be heard in the capital this year, competition is expected to increase greatly next year as other stations begin springing into the market. "We realise we are going to get much more competition in the future," says SWH's Liepins, "and the more stations that enter the market, the fewer listeners we will have. But we are ready for that, it is only normal."



Crowds gather in front of the station in Riga's Dom Square for the opening concert.

## Yes, I want to order

\_\_\_ copies of the Eurofile Music Industry Directory 1994

\_\_\_ copies of the Eurofile Radio Industry Directory 1994

If payment is enclosed with this order, you may deduct 20% off the regular rates.

Company \_\_\_\_\_

Name \_\_\_\_\_

Type of Business \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zipcode \_\_\_\_\_

Country \_\_\_\_\_ Phone \_\_\_\_\_

Position \_\_\_\_\_ Fax \_\_\_\_\_

### Prices, including postage:

Benelux	Dfl. 135
Germany, Austria, Switzerland	DM.120
UK	UK£ 45
France	Ffr. 420
Other countries	US\$ 90

VAT number \_\_\_\_\_

Total amount enclosed

Please invoice me

Please charge:

Amex  VISA  Eurocard  Dinersclub

Card number \_\_\_\_\_

Expiration date \_\_\_\_\_

Signature \_\_\_\_\_

Copies will be sent by airmail as soon as payment has been received. Please allow three weeks for handling.

Send to Music & Media, PO Box 9027, 1006 AA Amsterdam, The Netherlands. Tel(+31) 20.669 1961.



## PLEASE FAX TO (+31) 20.669 1941

## RMC

(continued from page 1)

and CLT's RTL have decided to back off, but decline to comment.

Havas was the highest bidder, offering Ffr540 million (app. US\$91.5 million), followed by NRJ (Ffr440 million), Alcatel (Ffr420 million) and VSD (Ffr300 million). The final decision, which is not based solely on size of the bids but also on the new owner's plans for the web, will be made public some time before the end of February.

The principality of Monaco, which will still hold 17% of the networks, has the right to veto the French government's choice. Leaks in the press suggest that the Prince of Monaco wouldn't be thrilled to team with NRJ. He also made clear that RMC should remain a full-service station.

Europe 1 and NRJ have reacted violently to Havas offer, saying that if Havas was to be chosen they would call upon the Competition Council to deny the

bid because of the ad giant's "abuse of dominant position." They claim that Havas, through its subsidiary IP (the ad sales house for RTL and EHR web **Fun Radio**) would hold with GEM, RMC's sales house, some 50% of the total radio ad market. Europe 1's **Regie 1** will have 34.6% and NRJ rep **15-34** only 15.6%. A previous attempt to merge IP and GEM was blocked by the Competition Council in 1992. But this time Havas says it will not merge the two houses, but will continue to operate them as two separate organisations.

Trade publication *CB News* writes that "if the government decides not to select the candidacy of Havas, NRJ would be the most interesting financially," but "the NRJ proposal might face the opposition of the other radio operators." This would lead the government to chose in this case Alcatel, which has not made the most significant bid but has added to it a Ffr300 million investment plan for the group.

because of the difference in formats. The Catholic broadcaster is expected to only take up Sunday mornings.

Arabella will now also reach

Radio Feierwerk (N/T)	92.4
Radio Xanadu (Rock)	93.3
Charivari Radio (ACE)	95.5
Gong 96.3 (EHR/Gold)	96.3
Radijo Arabella (Nat'l)	105.2

## French Quotas\*

(continued from page 1)

"musical works created or performed by authors and artists who are French or who are of French expression," of which half must be from new talent.

The regulations are an answer to years of complaints from the music industry that airplay of French acts, especially new talent, was extremely low on the main national FM networks. Discussions started in 1992 between the industry and the radio operators yielded few conclusive results, which led the music industry to call for mandatory regulations.

Comments **Bertrand Delcroix**, GM of industry organisation **SNEP**, "Our lobbying has convinced [minister of communications] **Alain Carignon** of the need to implement quotas in the law and we are satisfied that we have been listened to."

He adds, "In many ways, what has happened is the result of the suicidal strategy and the closed attitude of some operators such as (EHR net) **Fun**. They have such an allergy to French music that the situation threatened to become disastrous if other radio stations had followed the same path. The only solution therefore, was to ask for quotas across the board."

**Sony Music France** president **Henri de Bodinat** says that quotas were a regrettable last resort, but that the future of French

musical production was at stake. "The whole industry backs the move. Over 45% of our turnover comes from national product. There was a need to protect local repertoire. But having quotas creates a new responsibility for record companies. It is obvious that we must deliver enough product to fill these new windows. At Sony Music our policy will be to expand our roster and sign more new acts."

De Bodinat fears that as one pernicious effect could be that these quotas may hinder the development of upcoming international acts if stations chose to focus on proven international superstars to counter the necessity to play more new local acts.

Opposition to the new regulations, which gives stations two years to make the changes, was strong from two of the main FM networks, EHR **Skyrock** and EHR **Fun**. EHR NRJ supported the move, meanwhile, although president **Jean-Paul Baudécroux** believes "40% is too much."

**Skyrock** president **Pierre Bellanger** calls quotas "a hold-up of airtime," while **Fun** president **Benoit Sillard** brands them "free air space to record companies."

Adds Bellanger, "Nothing justifies quotas. I am against any measure that limits freedom and treats people as dumb. In every major city, it is possible to hear a minimum of 15 different radio programmes. I believe listeners can make their own choice. The simple idea of quotas is proof that

increase their ownership of radio stations from the present maximum of 20%.

West says there is as yet no consensus from stations as to whether this would benefit the industry. He says that while those stations which already have newspaper investors are grateful for the resources that brings, they fear losing an element of control should those investors be allowed to increase their holdings. On the other hand, smaller and newer stations are anxious to obtain maximum investment from any viable source.

The representations to the government from the AIRC and the Authority are not connected with Brooke's statements. While neither of the bodies is revealing its plans, it is likely that the arguments deal with the complex points system regarding radio ownership that is currently in place. Under this system, each station is awarded points—from 25 for a national station to one for the smallest restricted services—and no individual or company is allowed to own more than 15% of the total number of points available nationwide. In addition, no company can own more than 20 radio franchises, and there are further restrictions on the number of big league stations that may be owned.

the music industry despises the public and treat them as if they were unable to make sound choices.

"I find it quite surprising to see companies who take orders from Tokyo, London, New York or Munich give us lessons about how to protect national repertoire. French radio industry is dynamic and vivid. We should be helped and encouraged instead of being treated like this." *EL*

## RUAB

(continued from page 1)

Nord does, however, agree with RUAB's method of conducting interviews by phone. "The TEMO survey results were strange because they used postal surveys. This encourages families to fill in forms together, which skews the results." *MW*

## Top Swedish Stations

(% of audience)

Station (Format)	Daily	Weekly
P1 (N/T)	16	31
P2 (Class.)	5.5	3
P3 (EHR)	19.8	61
P4 (ACE)	14.5	41
Radio City (EHR)	4.2	24
Radio Energy (EHR)	9.5	23
Z Radio (Cl. Rock)	1.1	10
Radio Rix (Gold)	0.2	3
Radio Viking (n/a)	1.4	5

Source: *RUAB*

**MUSIC & MEDIA** PO Box 9027, 1006 AA Amsterdam, The Netherlands est. 1984  
Rijnsburgstraat 11, 1059 AT Amsterdam, The Netherlands

Publisher and Managing Director: Philip X. Alexander  
Editor-in-Chief: Machiel Bakker Executive Editor: Steve Wonsiewicz  
Editorial Manager: Mary Weller, Music Editor: Robert Tilli, Staff Reporter: Miranda Watson, Associate Editor: Julia Sullivan,  
Station Reports Manager: Pieter Kops, Charts Editor: Mark Sperwer, Chart Processor: Raul Cairo.  
International Sales Director: Ron Betist, Advertising Sales Manager: Edwin Smelt, Advertising Sales Coördinator: Inez Landwier,  
Advertising Executives: Pieter Markus, (UK, classical, jazz dance); Alina Dragan, (Eastern Europe); G/S/A: Norbert Bäddecker, (+49)  
2302.390043; France: Francois Millet, (+33) 1.4549 2933; Scandinavia: Ruud de Sera, (+46) 8.609 0540; Benelux: Irit Harpaz,  
(+31) 2153.13503/16703; U.S.A.: Beth Dell'Isola, (+1) 404 512 7107.  
Production Mgr: Rim Edrveien, Lay-Out: Pauline Wisenburg, Wil van Litsburg.  
Marketing Manager: Annette Knijnenberg, Marketing Assistant: Kitty van der Meij, Annette Duursma.  
Subscriptions: Gerry Keizer, Ylonka de Baer.  
Data & Research Manager/Eurofile Editor: Cesco van Gool, Data & Research Assistants: Christen Aben, Aljo de Haan.  
Administration Manager: Peter Lavollette, Administration: Bob Schooneveld, Geertje Starreveld.  
Office Manager: Josje Zweerman, Printer: Den Haag Offset.

Billboard Music Group: Group Publisher: Howard Lander; International Editor-in-Chief: Adam White.

**Music & Media** is a publication of BPI Communications BV, a subsidiary of BPI Communications LP.  
BPI Communications CEO: Gerald S. Hobbs, President/COO: Arthur F. Kingsbury, Executive Vice Presidents: John Babcock Jr.,  
Robert J. Dawling, Martin R. Feely, Howard Lander, Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett, Vice  
Presidents: Georgino Challis, Glenn Heffernan.  
Subscription Rates: United Kingdom UK£ 135, Germany: DM 399, Benelux DR 397, Rest of Europe US\$ 249, USA/Canada US\$  
270, Rest of World US\$ 288.  
Copyright 1993 BPI Communications BV. All rights reserved. No part of this publication may be reproduced in any form without  
the prior written permission of the publisher.

PHONE NUMBER: (+31) 20.669 1961 Bank account number: AMRO 43.58.31.615  
FAX NUMBERS: (+31) 20.669 1941 (General) - (+31) 20.669 1811 (Publisher)  
(+31) 20.669 1951 (Editorial) - (+31) 20.669 1931 (Sales)

programming policies in the hope of keeping its loyal listeners, young commercial stations are lighting up the airwaves with sounds from the West.

Latvia is home to a handful of stations, most based in the capital of Riga, which play a powerful role in a country where radio is still more popular than TV. The country's oldest station, 54-year-old pubcaster **Latvijas Radio**, consists of three networks: **Programme 1**, **Programme 2** and **Programme 3**, which broadcast talk/ACE, ACE/EHR and classical, respectively.

Starting live from the Latvian Opera House in 1938 and building up to three channels in 1980, **Latvijas Radio** enjoyed several years of monopoly until 1991, when chairman of the parliamentary radio and TV committee **Zigmunds Skujins** granted the first private licence to independent broadcasting company **RNR**, which currently owns two stations, **Radio AA** on FM and **Radio 2** on AM. Radio AA broadcasts its own programming exclusively in Latvian, and airs excerpts from **Radio Roks** from Russia and **VOA Europe** in its night programming.

Dance/EHR-formatted non-commercial **Radiodejas** started about the same time, but is cur-

popular  
"We do  
although  
CDs we  
provided  
The put  
compilat  
vian act  
label M  
"Mikrofi

Although located in an old KGB office, SWH is now equipped with a modern studio, state-of-the-art **Soundcraft** mixing desks and DAT and CD players. It claims to be the only station in Latvia which doesn't use cassettes for its broadcasting.

Helping bring the western touch to the station is presenter **David Fox**, who previously worked with **BBC Radio**, **Sveriges Radio** in Sweden and **Europa Plus** in Russia.

### A Hand From The West

Despite technology, however, the SWH and other stations are hampered by the lack of a developed music industry infrastructure in the country. There is no record distributor in Latvia, so the market is saturated with pirate cassettes. CDs are hard to find, and

100% Money-Back Guarantee



Addresses and key contacts on more than 15,000 companies from European music and music-related industries such as record companies, artist managers, music publishers, concert promoters, recording studios, soundcarrier manufacturers and much more.



Unique information on 2,500 public and private radio stations in Western and Central Europe. Including key contacts, formats, number of listeners, frequencies, broadcasting hours and major music programmes. Also information on 4,500 radio-related companies.

Not completely satisfied with your purchase? Return it to us in good condition within 2 weeks and receive a 100% refund.



rently off the air, as it plans to move its studios to a better location. The station broadcast techno music along with programmes from **Radio 538** in Holland and London's **BBC Radio 1 FM**.

The newcomer to the radio scene and greatest success story in bringing the West to the East is **Radio SWH**, a station started up by the large Latvian computer firm **SWH** (Software House). From its first broadcast on May 15, 1993, the station has programmed 95% Anglo-American, EHR music, broadcasting news from its own newsroom on the hour. SWH Radio president **Zigmars Liepins** claims it was the first national station to offer this kind of music to its listeners. "Before we started broadcasting, people never had the opportunity to hear this kind of music," he says, "expect possibly from Radio Roks from Moscow [broadcast through Radio AA]."

The station certainly provided a new alternative to the pubcaster, which was dominated by Latvian music, says **Latvijas Radio** programmer **Guntars Racs**, who is also presenter of the station's most

difficult. We do get some product from **Warner Music** in Germany, but of course one company cannot meet all our needs," says Fox. "To get our hands on the new releases we have to pick them up from other countries when making international trips, or ask visitors to bring new releases with them. This is a shame, because I think we could really help push product here if it was available to our audience."

SWH has plans to start its own distribution centre for the whole of Latvia. "We realise that this is a big project, but we know there is a market here," continues Fox. "If people could get their hands on the new releases, we are sure they would buy them. And, of course, to keep our station up-to-date, it's worth the effort."

With its Western attitude,

eight to 10 cars are stolen every day in Riga. We have started up a campaign; by paying approximately US\$10 a year, we give listeners a bumper sticker to put on their car. If their car is stolen, they can call up the station and we will tell our listeners on the air to look out for the car, describe it and report its licence number. As we have over 200,000 listeners in the area I think it should be a big success."

Other programmes offered by the station include "S.O.S." collecting funds for the handicapped and "The Job Line."

### Numbers Of Listeners

Exact ratings for SWH are difficult to ascertain, as the results differ between figures commissioned by **Latvijas Radio** and

stations which can be heard



throughout the country, as well as in Estonia, Lithuania and some parts of Scandinavia, while Programme 3 can be heard throughout Latvia.

Language barriers are proving a limitation for broadcasters both beyond and within the borders, which is a strong argument in favour of international broadcasts. Not only do Estonian and Lithuanian differ greatly from Latvian, but the capital itself is split between the Latvian and Russian-speaking people, both varying greatly from each other. The public stations have created **Radio Latvia International**, which offers programming in English, German, Latvian and Swedish. Meanwhile, Radio SWH is now busy setting up its second channel, **Radio SWH International**, which should hit the airwaves sometime this spring. The station will be broadcast throughout the country in Russian, English, German as well as Latvian.

Although there are currently only six stations to be heard in the capital this year, competition is expected to increase greatly next year as other stations begin springing into the market. "We realise we are going to get much more competition in the future," says SWH's Liepins, "and the more stations that enter the market, the fewer listeners we will have. But we are ready for that, it is only normal."



Crowds gather in front of the station in Riga's Dom Square for the opening concert.

**NRJ NEAR APPROVAL ON XANADU DEAL:** French radio network NRJ's purchase of Munich private classic rock station **Radio Xanadu** is to get the final approval from the Bavarian **Medienrat** (media council) on February 3. NRJ is buying a 40% share in the station.

**DUTCH ACT VALENSIA NAMED JANUARY EUROPLAY:** The new **Europlay** record for the month of January is Dutch multi-instrumentalist **Valensia's Gaia**, released on **Phonogram** (see "Marketing The Music," **M&M** January 8, for details on the artist). The symphonic pop track will now get heavy rotation on EHR broadcasters **WDR1/Cologne**, **SRI/Saarbrücken**, **AKN/Hilversum**, **BRTN Radio Donna/Brussels**, **M40/Paris**, **Réte 105/Milan**, **Cadena 40 Principales/Madrid** and **YLE 2 Radiomafia/Helsinki**.

**NRJ FINED FOR HIRING FUN'S WITEK:** NRJ has discovered that hiring a competitor's staffer can be very costly. On December 20, a French court fined the EHR net Ffr5.8 million (app. US\$980,000) for hiring a former **Fun Radio** staffer despite a non-compete clause in his contract. **Bruno Witek**, former Fun programme director, moved to NRJ in July 1992 and **Benoit Sillard**, president of Fun, reacted promptly by suing NRJ. Fun, who said before the court that Witek's departure had strongly disrupted the station, requested Ffr29 million in damages. NRJ says it will appeal against the judgment, although legal advisors consider an appeal could be more damaging for NRJ than the current judgement.

**JEFF AWAITS YOUR CALLS:** Just a New Year's reminder that **Music & Media's** coverage is now being handled via its newly established UK Bureau. Contact UK bureau chief **Jeff Clark-Meads** on 071.323.6686 (fax: 071.323.2316) or at 23 Ridgmount Street, London WC1E 7AH.

## RMC

(continued from page 1)

and **CLT's RTL** have decided to back off, but decline to comment.

Havas was the highest bidder, offering Ffr540 million (app. US\$91.5 million), followed by NRJ (Ffr440 million), Alcatel (Ffr420 million) and VSD (Ffr300 million). The final decision, which is not based solely on size of the bids but also on the new owner's plans for the web, will be made public some time before the end of February.

The principality of Monaco, which will still hold 17% of the networks, has the right to veto the French government's choice. Leaks in the press suggest that the Prince of Monaco wouldn't be thrilled to team with NRJ. He also made clear that RMC should remain a full-service station.

Europe 1 and NRJ have reacted violently to Havas offer, saying that if Havas was to be chosen they would call upon the Competition Council to deny the

bid because of the ad giant's "abuse of dominant position." They claim that Havas, through its subsidiary **IP** (the ad sales house for RTL and EHR web **Fun Radio**) would hold with **GEM**, RMC's sales house, some 50% of the total radio ad market. Europe 1's **Regie 1** will have 34.6% and NRJ rep **15-34** only 15.6%. A previous attempt to merge IP and GEM was blocked by the Competition Council in 1992. But this time Havas says it will not merge the two houses, but will continue to operate them as two separate organisations.

Trade publication **CB News** writes that "if the government decides not to select the candidacy of Havas, NRJ would be the most interesting financially," but "the NRJ proposal might face the opposition of the other radio operators." This would lead the government to chose in this case Alcatel, which has not made the most significant bid but has added to it a Ffr300 million investment plan for the group.

# Brooke Rethinks Newspaper Investment In Radio

## UNITED KINGDOM

by Jeff Clark-Meads

UK independent radio is beginning the new year in a state of potential flux as the government considers options for a radical review of the rules on station ownership. Pressure for a change in the regulations is two-fold, as both the industry itself and a senior minister are keen to see an overhaul of the system.

On the industry side, the **Radio Authority** and trade group the **Association of Independent Radio Companies (AIRC)** have

found a rare patch of common ground and are both making representations to the government for change. Neither side is revealing details of their argument, but the extent of their unanimity is suggested by the fact that AIRC director **Brian West** says he believes it is unlikely his organisation will need to add anything to the Authority document.

Separately, the Secretary of State for National Heritage, **Peter Brooke**, is floating the idea of relaxing the rules on cross-media ownership. This means that newspaper groups would be able to

increase their ownership of radio stations from the present maximum of 20%.

West says there is as yet no consensus from stations as to whether this would benefit the industry. He says that while those stations which already have newspaper investors are grateful for the resources that brings, they fear losing an element of control should those investors be allowed to increase their holdings. On the other hand, smaller and newer stations are anxious to obtain maximum investment from any viable source.

The representations to the government from the AIRC and the Authority are not connected with Brooke's statements. While neither of the bodies is revealing its plans, it is likely that the arguments deal with the complex points system regarding radio ownership that is currently in place. Under this system, each station is awarded points—from 25 for a national station to one for the smallest restricted services—and no individual or company is allowed to own more than 15% of the total number of points available nationwide. In addition, no company can own more than 20 radio franchises, and there are further restrictions on the number of big league stations that may be owned.

## Munich Radio

(continued from page 1)

although the stations had very different formats. The station had hoped for its own frequency like **Jazz Welle** in Hamburg. Flieger says that it does mean, however, that the 92.4 frequency can now be seen as "alternative," giving the frequency its own identity.

89 Hit FM and Radio 2Day were previously sharing with Radio Lora and are happy to be freed up from this situation which often proved a problem because of the difference in formats. The Catholic broadcaster is expected to only take up Sunday mornings.

Arabella will now also reach

the surrounding districts of Freising, Erding and Ebersberg and Flieger says that a daily regional window programme is likely to be proposed to cater for these areas.

A decision on exact broadcasting times for each station will be made by the BLM on February 3.

Station	Frequency
89 Hit FM (EHR)	89
Radio 2 Day (EHR/Dance)	89
Neues Europa (Religious)	89
Jazz Welle Plus (Jazz)	92.4
Radio Lora (N/T)	92.4
Radio Feierwerk (N/T)	92.4
Radio Xanadu (Rock)	93.3
Charivari Radio (ACE)	95.5
Gong 96.3 (EHR/Gold)	96.3
Radio Arabella (Nat'l)	105.2

## French Quotas

(continued from page 1)

"musical works created or performed by authors and artists who are French or who are of French expression," of which half must be from new talent.

The regulations are an answer to years of complaints from the music industry that airplay of French acts, especially new talent, was extremely low on the main national FM networks. Discussions started in 1992 between the industry and the radio operators yielded few conclusive results, which led the music industry to call for mandatory regulations.

Comments **Bertrand Delcroix**, GM of industry organisation **SNEP**, "Our lobbying has convinced [minister of communications] **Alain Carignon** of the need to implement quotas in the law and we are satisfied that we have been listened to."

He adds, "In many ways, what has happened is the result of the suicidal strategy and the closed attitude of some operators such as (EHR net) **Fun**. They have such an allergy to French music that the situation threatened to become disastrous if other radio stations had followed the same path. The only solution therefore, was to ask for quotas across the board."

**Sony Music France** president **Henri de Bodinat** says that quotas were a regrettable last resort, but that the future of French

musical production was at stake. "The whole industry backs the move. Over 45% of our turnover comes from national product. There was a need to protect local repertoire. But having quotas creates a new responsibility for record companies. It is obvious that we must deliver enough product to fill these new windows. At Sony Music our policy will be to expand our roster and sign more new acts."

De Bodinat fears that as one pernicious effect could be that these quotas may hinder the development of upcoming international acts if stations chose to focus on proven international superstars to counter the necessity to play more new local acts.

Opposition to the new regulations, which gives stations two years to make the changes, was strong from two of the main FM networks, **EHR Skyrock** and **EHR Fun**. **EHR NRJ** supported the move, meanwhile, although president **Jean-Paul Baudecroux** believes "40% is too much."

**Skyrock** president **Pierre Belanger** calls quotas "a hold-up of airtime," while **Fun** president **Benoit Sillard** brands them "free air space to record companies."

Adds **Bellanger**, "Nothing justifies quotas. I am against any measure that limits freedom and treats people as dumb. In every major city, it is possible to hear a minimum of 15 different radio programmes. I believe listeners can make their own choice. The simple idea of quotas is proof that

the music industry despises the public and treat them as if they were unable to make sound choices.

"I find it quite surprising to see companies who take orders from Tokyo, London, New York or Munich give us lessons about how to protect national repertoire. French radio industry is dynamic and vivid. We should be helped and encouraged instead of being treated like this." **EL**

## RUAB

(continued from page 1)

**Nord** does, however, agree with **RUAB's** method of conducting interviews by phone. "The **TEMO** survey results were strange because they used postal surveys. This encourages families to fill in forms together, which skews the results." **MW**

## Top Swedish Stations

(% of audience)

Station (Format)	Daily	Weekly
P1 (N/T)	16	31
P2 (Class.)	5.5	3
P3 (EHR)	19.8	61
P4 (ACE)	14.5	41
Radio City (EHR)	4.2	24
Radio Energy (EHR)	9.5	23
Z Radio (Cl. Rock)	1.1	10
Radio Rix (Gold)	0.2	3
Radio Viking (n/a)	1.4	5

Source: **RUAB**

**MUSIC MEDIA** PO Box 9027, 1006 AA Amsterdam, The Netherlands est. 1984  
Rijnsburgstraat 11, 1059 AT Amsterdam, The Netherlands

Publisher and Managing Director: Philip X. Alexander  
Editor-in-Chief: Maghiel Bakker  
Executive Editor: Steve Wansiewicz  
Editorial Manager: Mary Weller, Music Editor: Rabbert Tili, Staff Reporter: Miranda Watson, Associate Editor: Julia Sullivan  
Station Reports Manager: Pieter Kaps, Charts Editor: Mark Sperwer, Chart Processor: Raul Cairo  
International Sales Director: Ron Betist, Advertising Sales Manager: Edwin Smelt, Advertising Sales Coordinator: Inez Landwehr  
Advertising Executives: Pieter Markus, (UK, classical, jazz dance); Alina Dragan, (Eastern Europe); G/S/A: Norbert Boddicker, (+49) 2302.390043; France: Francois Millet, (+33) 1.4549.2933; Scandinavia: Rued de Sera, (+46) 8.609.0540; Benelux: Irit Harpaz, (+31) 2153.13503/16703; U.S.A.: Beth Dell'Isola, (+1) 404.512.7107  
Production Mgr: Rim Ederveen, Lay-Out: Pauline Witsenburg, Will van Litsenburg  
Marketing Manager: Annette Knijnenburg, Marketing Assistant: Kitty van der Meij, Annette Duursma  
Subscriptions: Gerry Keltzer, Yvonne de Boer  
Data & Research Manager/Eurofile Editor: Cesco van Gool, Data & Research Assistants: Christien Aben, Aljo de Haan  
Administration Manager: Peter Lavallée, Administration: Bob Schooneveld, Geertje Starreveld  
Office Manager: Josje Zwereman, Printer: Den Haag Offset

**Billboard Music Group:** Group Publisher: Howard Lander; International Editor-in-Chief: Adam White.

**Music & Media** is a publication of BPI Communications BV, a subsidiary of BPI Communications LP.  
BPI Communications CEO: Gerald S. Habbs, President/COO: Arthur F. Kingsbury, Executive Vice Presidents: John Bobcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander, Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett, Vice Presidents: Georgina Challis, Glenn Heffernan.  
Subscription Rates: United Kingdom UK£ 135, Germany: DM 399, Benelux Dfl 397, Rest of Europe US\$ 249, USA/Canada US\$ 270, Rest of World US\$ 288.  
Copyright 1993 BPI Communications BV. All rights reserved. No part of this publication may be reproduced in any form without the prior written permission of the publisher.

PHONE NUMBER: (+31) 20.669.1961 Bank account number: AMRO 43.58.31.615  
FAX NUMBERS: (+31) 20.669.1941 (General) - (+31) 20.669.1811 (Publisher)  
(+31) 20.669.1951 (Editorial) - (+31) 20.669.1931 (Sales)



## Fencing Up The Chart

By far this week's hottest record must be *All For Love* (at number 6), the theme song to "The Three Musketeers" film, recorded by **Bryan Adams, Rod Stewart & Sting**. This ballad, written by Adams, **Mutt Lange** and **Michael Kamen**, performs the highest chart leap of the week (32 places in one go) as well as the biggest points gain. It also scores the most first-time reports of the week (33 adds), earning it the status of **Most Added** leader.

The three "musketeers" enjoy upward conversions (e.g. from medium to heavy rotation) at 11% of their roster—quite a high percentage, which substantially contributes to their impressive jump. The heavy-weight trio receive best airplay response in Switzerland, Norway, Holland and Spain with 63 to 75% penetration in those countries; Sweden, Italy and the UK are next in line (45-57%).

New in the top 5 this week is **Pet Shop Boys' *I Wouldn't Normally Do This Kind Of Thing***, coming from number 8 with a substantial points gain. It is doing especially well on the Swiss and Finnish airwaves, where all M&M's EHR reporters have it on rotation. The UK is a strong second with a 90% acceptance level, but Sweden, Belgium and Italy also clearly reveal their faith in the song (69-71%).

**Phil Collins** books this week's highest new entry (at number 15) with *Everyday*, the follow-up to *Both Sides Of The Story*, which is still top 10—adding up to two simultaneous top 20 entries for Collins. His new single also qualifies as second most added of the week, 25 stations reporting it for the first time. As yet, Italy has been the most enthusiastic in embracing the song, 69% of EHR in that territory having *Everyday* on rotation. In that respect, it comes as no surprise that the record is already holding the second position in the South (see **Regional Airplay**, page 29).

**Enigma's *Return To Innocence***, the first spin-off from *The Cross Of Changes*, races to number 18 in its second charting week, mostly thanks to Denmark, Italy, Holland, Spain and Switzerland, where penetration ratios between 50 and 100% are being registered. For further details on Enigma, see **GSA Today**, page 7.

Second highest new entry in the chart goes to *What's My Name* by newcomer **Snoop Doggy Dogg**. While kicking off at number 26 in the **EHR Top 40**, the record is already top 10 in the North and the West Central regions (Regional Airplay). Holland clearly distinguishes itself as the record's best supporter with 83% EHR penetration.

Looking at **Chartbound**, we spot the best figures for **East 17** and **Chaka Demus & Pliers** (closest to entering the top 40 in terms of chart points) as well as for **k.d. lang**, whose ratio of adds (37%) is very favourable. *Pieter Kops*

TW	LW	WOC	Artist/Title	Original Label	Total Stations	Rotation A	Rotation B	New Adds
1	1	11	<b>BRYAN ADAMS/Please Forgive Me</b>	(A&M)	139	119	20	0
2	2	12	<b>MEAT LOAF/I'd Do Anything For Love (But I Won't Do That)</b>	(Virgin)	110	88	22	0
3	4	8	<b>JANET JACKSON/Again</b>	(Virgin)	110	80	30	2
4	5	6	<b>ELTON JOHN &amp; KIKI DEE/True Love</b>	(Rocket)	114	90	24	2
5	8	4	<b>PET SHOP BOYS/I Wouldn't Normally Do This Kind Of Thing (Parlophone)</b>		98	74	24	14
6	38	2	<b>BRYAN ADAMS, ROD STEWART &amp; STING/All For Love</b>	(A&M)	73	56	17	33
7	3	11	<b>PHIL COLLINS/Both Sides Of The Story</b>	(Virgin/WEA)	89	73	16	0
8	7	7	<b>MARIAH CAREY/Hero</b>	(Columbia)	88	63	25	2
9	11	5	<b>ACE OF BASE/The Sign</b>	(Mega/Metronome)	92	78	14	6
10	9	5	<b>U2/Stay (Faraway So Close)</b>	(Island)	79	45	34	8
11	6	8	<b>MICHAEL BOLTON/Said I Loved You...But I Lied</b>	(Columbia)	81	56	25	1
12	14	4	<b>BEE GEES/For Whom The Bell Tolls</b>	(Polydor)	87	64	23	6
13	19	3	<b>HADDAWAY/I Miss You</b>	(Coconut)	82	58	24	8
14	20	2	<b>M-PEOPLE/Don't Look Any Further</b>	(deConstruction)	70	49	21	9
15	NE	→	<b>PHIL COLLINS/Everyday</b>	(Virgin/WEA)	52	39	13	25
16	17	3	<b>UB40/Bring Me Your Cup</b>	(DEP International)	61	39	22	3
17	15	22	<b>SOUL ASYLUM/Runaway Train</b>	(Columbia)	61	39	22	0
18	37	2	<b>ENIGMA/Return To Innocence</b>	(Virgin)	59	33	26	17
19	10	9	<b>CHRIS REA/Julia</b>	(East West)	64	45	19	1
20	12	15	<b>PET SHOP BOYS/Go West</b>	(Parlophone)	54	40	14	0
21	39	2	<b>DARYL HALL/Stop Loving Me, Stop Loving You</b>	(Epic)	49	30	19	10
22	13	13	<b>MR. BIG/Wild World</b>	(Atlantic)	60	44	16	0
23	18	7	<b>BILLY JOEL/All About Soul</b>	(Columbia)	57	35	22	4
24	16	12	<b>TAKE THAT FEAT. LULU/Relight My Fire</b>	(RCA)	55	28	27	0
25	28	3	<b>LISA STANSFIELD/Little Bit Of Heaven</b>	(Arista)	56	40	16	10
26	NE	→	<b>SNOOP DOGGY DOGG/What's My Name (Death Row/Interscope)</b>		44	26	18	9
27	NE	→	<b>MICHAEL JACKSON/Gone Too Soon</b>	(Epic)	54	31	23	7
28	31	2	<b>GABRIELLE/I Wish</b>	(GolBeat)	48	36	12	6
29	NE	→	<b>PEABO BRYSON &amp; REGINA BELLE/A Whole New World (Aladdin's Theme)</b>	(Columbia)	45	31	14	7
30	24	6	<b>HEART/Will You Be There (In The Morning)</b>	(Capitol)	57	32	25	7
31	26	4	<b>URBAN COOKIE COLLECTIVE/Feels Like Heaven</b>	(Pulse 8)	49	32	17	2
32	30	3	<b>AEROSMITH/Cryin'</b>	(Geffen)	42	30	12	0
33	NE	→	<b>TAKE THAT/Babe</b>	(RCA)	47	31	16	7
34	22	13	<b>M-PEOPLE/Moving On Up</b>	(deConstruction)	44	28	16	1
35	35	4	<b>FRANK SINATRA &amp; BONO/I've Got You Under My Skin</b>	(Capitol)	43	31	12	5
36	NE	→	<b>DINA CARROLL/The Perfect Year</b>	(A&M)	43	35	8	14
37	40	6	<b>WET WET WET/Shed A Tear</b>	(Precious)	41	22	19	4
38	25	15	<b>PAUL YOUNG/Now I Know What Made Otis Blue</b>	(Columbia)	46	32	14	3
39	21	10	<b>LISA STANSFIELD/So Natural</b>	(Arista)	43	23	20	1
40	33	4	<b>PAUL YOUNG/Hope In A Hopeless World</b>	(Columbia)	45	26	19	3

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 fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format. © BPI Communications BV

### MOST ADDED

BRYAN ADAMS, ROD STEWART & STING/All For Love	(A&M)	33
PHIL COLLINS/Everyday	(Virgin/WEA)	25
ENIGMA/Return To Innocence	(Virgin)	17
RICHARD MARX/Now And Forever	(Capitol)	15
DINA CARROLL/The Perfect Year	(A&M)	14
PET SHOP BOYS/I Wouldn't Normally Do This Kind Of Thing	(Parlophone)	14
DARYL HALL/Stop Loving Me, Stop Loving You	(Epic)	10
K.D. LANG/Just Keep Me Moving	(Sire)	10
LISA STANSFIELD/Little Bit Of Heaven	(Arista)	10

Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

### "A" ROTATION PERFORMANCE

	"A" %
FRANKIE GOES TO HOLLYWOOD/The Power Of Love	(ZTT) 88
CHAKA DEMUS & PLIERS/Twist And Shout	(Mango) 82
DINA CARROLL/The Perfect Year	(A&M) 81

"A" Rotation Performance is a listing of those records that have achieved the best A rotation penetration. Records listed are those outside the EHR top 20 and with a total number of reporting stations of at least 20. Songs tied are listed alphabetically by artist.

### NEW TOP 20 CONTENDERS

CHAKA DEMUS & PLIERS/Twist And Shout	(Mango)	34
K.D. LANG/Just Keep Me Moving	(Sire)	26
ZHANÉ/Hey Mr. DJ	(Epic)	26
FRANKIE GOES TO HOLLYWOOD/The Power Of Love	(ZTT)	25
PEARL JAM/Daughter	(Epic)	24

New Top 20 Contenders are those artists that have not yet had an EHR top 20 hit and appear on this page for the first time with this single. Artists are listed by total number of stations. In case of a tie, records are listed alphabetically by artist.

### CHARTBOUND

CROWDED HOUSE/Nails In My Feet	(Capitol)	39/5	GUNS N' ROSES/Ain't It Fun	(Geffen)	27/3
EAST 17/It's Alright	(London)	38/6	INCOGNITO/Givin' It Up	(Talkin' Loud)	27/1
TEARS FOR FEARS/Goodnight Song	(Mercury)	37/2	K.D. LANG/Just Keep Me Moving*	(Sire)	26/10
CHRISTIANS/The Perfect Moment	(Island)	36/7	ZHANÉ/Hey Mr. DJ*	(Epic)	26/4
TOM PETTY/HEARTBREAKERS/Mary Jane's Last Dance	(MCA)	35/5	ROBIN S/What I Do Best	(Big Beat)	26/3
CHAKA DEMUS & PLIERS/Twist And Shout*	(Mango)	34/9	FRANKIE GOES TO HOLLYWOOD/The Power Of Love*(ZTT)		25/7
BJÖRK & DAVID ARNOLD/Play Dead	(Island)	34/4	CAPPELLA/U Got 2 Let The Music	(Internal Affair)	25/2
PAULINE HENRY/Feel Like Making Love (Sony Soho Square)		33/6	PEARL JAM/Daughter*	(Epic)	24/8
2 UNLIMITED/Maximum Overdrive	(Byte)	33/1	INXS/Please (You Got That...)	(Mercury)	24/1
TERENCE TRENT D'ARBY/Let Her Down Easy	(Columbia)	31/1	TEVIN CAMPBELL/Can We Talk	(Warner Brothers)	24/0
SCORPIONS/Under The Same Sun	(Mercury)	30/1	10,000 MANIACS/Because The Night	(Elektra)	23/1
BLIND MELON/No Rain	(Capitol)	29/1	MAGGIE REILLY/Every Single Heartbeat	(Electrola)	22/2
RICK ASTLEY/Hopelessly	(RCA)	28/1	PRINCE/Pink Cashmere	(Paisley Park)	22/1
DEF LEPPARD/Two Steps Behind	(Bludgeon Riffola)	28/0	DAVID BOWIE/Buddha Of Suburbia	(Arista)	22/0
ROBERT PLANT/If I Were A Carpenter*	(Fontana)	27/4	CULTURE BEAT/Anything*	(Dance Pool)	21/9

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported 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 tie, songs are listed by new adds. Asterisks indicate new entries in Chartbound. © BPI Communications BV

# MUSIC & MEDIA AT MIDEM!

## ● Special Midem Issues

Music & Media will publish two special Midem issues, which will be distributed widely to the registrants through our stands and the Midem publication bins.

There is still time to book advertising for the special Midem editions of Music & Media. Your ad will reach Music & Media's regular readers throughout Europe in the radio and music industries, as well as the Midem attendees.

### **Issue 5:**

Artwork deadline: January 17, 1994

### **Issue 6:**

Artwork deadline: January 24, 1994

To book, please call our sales departement in Amsterdam at (+31) 20.661961

## ● Two Stands

Music & Media will have an extra large attendance this year with two stands, one up on radio level 3 and one large, combined Billboard Music Group stand in the main exhibition hall downstairs.

All our publications will be for sale with attractive discounts and you are invited to pick up a free sample copy of Music & Media.

## ● Music & Media Programming and Production Showcase & Cocktail Party

Music & Media is sponsor of the "Programming and Production Showcase & Cocktail Party" for radio-related products and services on level 3 of the Palais des Festivals on Monday January 31 from 4:30 to 6:00 pm. Please join us for a drink and meet with the exhibiting suppliers and the staff of Music & Media.



*Music & Media Midem Specials:*

*A great opportunity to promote  
your product to thousands of  
potential clients in Europe*



# REGIONAL CROSSOVER

Tracking the cross-regional impact of songs

© BPI Communications BV

## BORDER BREAKERS

Mainland European records breaking out of their region of signing

TW	LW	WOC	Artist/Title	Original Label	Region Of Signing	Crossover Regions	Total Stations
1	1	7	ACE OF BASE/The Sign	Mega	NORTH	WC.EC.W.C.S.SE	72
2	2	5	HADDAWAY/I Miss You	Coconut	CENTRAL	WC.EC.W.NW.N.S.SW	75
3	4	4	ENIGMA/Return To Innocence	Virgin	CENTRAL	WC.EC.W.NW.N.S.SW	54
4	3	16	CULTURE-BEAT/Got To Get It	Dance Pool	CENTRAL	W.NW.N.S.SE	30
5	6	10	CAPPELLA/U Got 2 Let The Music	Internal Affair	SOUTH	WC.W.C.NW.N.SE	29
6	5	8	2 UNLIMITED/Maximum Overdrive	Byte	WEST CENTRAL	W.C.NW.N.S.SW	27
7	20	2	CULTURE BEAT/Anything	Dance Pool	CENTRAL	WC.NW.S	19
8	7	7	GIPSY KINGS/Escucha Me	P.E.M.	WEST	C.N.S	19
9	12	6	LAURA PAUSINI/La Solitudine	CGD	SOUTH	WC.C.SE	15
10	8	6	STAKKA BO/Down The Drain	Stockholm	NORTH	EC.W.C.NW.S	21
11	11	19	ACE OF BASE/Happy Nation	Mega	NORTH	W.C.SW	13
12	9	19	STAKKA BO/Here We Go	Stockholm	NORTH	C.S.SW	10
13	10	19	EROS RAMAZZOTTI/Un'Altra Te/Otra Como Tú	DDD	SOUTH	W.C	14
14	13	8	ROCH VOISINE/I'll Always Be There	GM	WEST	WC.C.N.S	16
15	19	3	EROS RAMAZZOTTI/Favola	DDD	SOUTH	WC.N	18
16	21	2	TWENTY 4 SEVEN/Is It Love	Indisc	WEST CENTRAL	C.N	13
17	15	4	TWENTY 4 SEVEN/Slave To The Music	Indisc	WEST CENTRAL	C.N.SW	7
18	>	NE	WILLY DE VILLE/Demasiado Corazon (Live)	FNAC	WEST	C.SW	6
19	16	6	MAGGIE REILLY/Every Single Heartbeat	Electrola	CENTRAL	WC.N	15
20	>	NE	LAURA PAUSINI/Non C'è	CGD	SOUTH	C.N	6
21	22	7	GOODMEN/Give It Up	Fresh Fruit	WEST CENTRAL	NW.S	6
22	>	RE	EROS RAMAZZOTTI/A Mezza Via/A Medio Camino	DDD	SOUTH	SW	4
23	14	19	HADDAWAY/Life	Coconut	CENTRAL	W.N.S	11
24	23	4	JORDY/It's Christmas, C'est Noël	Columbia	WEST	S.SW	5
25	25	2	MARCO MASINI/Vaffanculo	Dischi Ricordi	SOUTH	SW	4

## CHANNEL CROSSOVERS

The top-playlisted UK/Irish records on mainland European radio

TW	LW	WOC	Artist/Title	Original Label	Crossover Regions	Total Stations
1	2	7	ELTON JOHN & KIKI DEE/True Love	Rocket	WC.EC.W.C.N.S.SW.SE	121
2	1	11	PHIL COLLINS/Both Sides Of The Story	Virgin	WC.W.C.N.S.SW.SE	101
3	10	3	PET SHOP BOYS/I Wouldn't Normally Do This Kind Of Thing	Parlophone	WC.EC.W.C.N.S.SW.SE	88
4	11	6	BEE GEES/For Whom The Bell Tolls	Polydor	WC.EC.W.C.N.S.SW.SE	85
5	3	9	CHRIS REA/Julia	East West	WC.W.C.N.S.SW	72
6	7	5	U2/Stay (Faraway So Close)	Island	WC.EC.W.C.N.S.SW.SE	72
7	5	15	PET SHOP BOYS/Go West	Parlophone	WC.W.C.N.S.SW	61
8	4	11	TAKE THAT FEAT. LULU/Relight My Fire	RCA	EC.W.C.N.S.SW	60
9	>	NE	PHIL COLLINS/Everyday	Virgin/WEA	EC.C.N.S.SW	56
10	14	3	UB40/Bring Me Your Cup	DEP International	WC.EC.C.N.S.SW	56
11	6	10	LISA STANSFIELD/So Natural	Arista	WC.W.C.N.S.SW	50
12	12	6	WET WET WET/Shed A Tear	Precious	WC.EC.W.C.N.SW.SE	54
13	19	2	M-PEOPLE/Don't Look Any Further	deConstruction	WC.EC.C.N.S.SE	54
14	9	15	PAUL YOUNG/Now I Know What Made Otis Blue	Columbia	W.C.N.S.SW	52
15	20	3	CHRISTIANS/The Perfect Moment	Island	WC.W.C.S.SW.SE	43
16	13	11	M-PEOPLE/Moving On Up	deConstruction	W.C.N.S	39
17	>	NE	LISA STANSFIELD/Little Bit Of Heaven	Arista	EC.C.N.S.SE	45
18	22	2	URBAN COOKIE COLLECTIVE/Feels Like Heaven	Pulse 8	WC.EC.W.C.N.S.SE	47
19	8	9	RIGHT SAID FRED/Bumped	Tug	C.N.S	46
20	16	19	FREDDIE MERCURY/Living On My Own	Parlophone	W.C.N.S	37
21	>	RE	BJÖRK & DAVID ARNOLD/Play Dead	Island	WC.W.C.N.S.SW	39
22	>	NE	GABRIELLE/I Wish	Go!Beat	WC.EC.C.N.S	42
23	21	11	DEF LEPPARD/Two Steps Behind	Bludgeon Riffola	W.C.N.S.SW	32
24	15	19	UB40/Higher Ground	DEP International	W.C	24
25	23	2	PAUL YOUNG/Hope In A Hopeless World	Columbia	WC.EC.W.N.S.SW.SE	46

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

## ATLANTIC CROSSOVERS

The top-playlisted North-American records on European radio

TW	LW	WOC	Artist/Title	Original Label	Crossover Regions	Total Stations
1	1	11	BRYAN ADAMS/Please Forgive Me	A&M	WC.EC.W.C.NW.N.S.SW.SE	169
2	3	8	JANET JACKSON/Again	Virgin	WC.EC.W.C.NW.N.S.SW.SE	139
3	2	13	MEAT LOAF/I'd Do Anything For Love (But I Won't Do)	Virgin	WC.EC.W.C.NW.N.S.SW.SE	128
4	20	2	BRYAN ADAMS, ROD STEWART & STING/All For Love	A&M	WC.EC.W.C.NW.N.S.SW	88
5	5	8	MARIAH CAREY/Hero	Columbia	WC.W.C.NW.N.S.SW.SE	103
6	4	8	MICHAEL BOLTON/Said I Loved You...But I Lied	Columbia	WC.EC.W.C.NW.N.S.SW.SE	104
7	7	19	SOUL ASYLUM/Runaway Train	Columbia	WC.W.C.NW.N.S.SE	71
8	8	9	BILLY JOEL/All About Soul	Columbia	WC.EC.W.C.NW.N.S.SW.SE	69
9	17	2	DARYL HALL/Stop Loving Me, Stop Loving You	Epic	WC.EC.W.C.NW.N.S.SW.SE	56
10	12	4	PEABO BRYSON & REGINA BELLE/A Whole New World (Aladdin's Theme)	Columbia	WC.W.C.NW.N.S	59
11	6	13	MR. BIG/Wild World	Atlantic	WC.W.C.NW.N.S	66
12	23	3	SNOOP DOGGY DOGG/What's My Name	Death Row	WC.EC.C.NW.N.S.SE	50
13	19	2	MICHAEL JACKSON/Gone Too Soon	Epic	WC.EC.W.C.NW.N.S	61
14	11	8	HEART/Will You Be There (In The Morning)	Capitol	EC.C.NW.N.S.SW.SE	67
15	14	6	FRANK SINATRA & BONO/I've Got You Under My Skin	Capitol	WC.EC.W.C.NW.N.S.SW.SE	53
16	>	RE	CROWDED HOUSE/Nails In My Feet	Capitol	WC.EC.W.C.NW.N.S.SW.SE	53
17	18	10	AEROSMITH/Cryin'	Geffen	WC.W.C.N.S.SW	45
18	9	9	WHITNEY HOUSTON/Queen Of The Night	Arista	WC.EC.W.C.NW.N.S.SW	48
19	10	10	TINA TURNER/Why Must We Wait Until Tonight	Parlophone	W.C.NW.N.S.SW	41
20	15	19	BILLY JOEL/The River Of Dreams	Columbia	EC.W.C.N.S.SW	38
21	13	10	4 NON BLONDES/Spaceman	Interscope	W.C.N.S.SW	43
22	21	5	BLIND MELON/No Rain	Capitol	WC.W.C.NW.N	37
23	>	NE	PEARL JAM/Daughter	Epic	WC.NW.N.S.SW	24
24	24	2	PRINCE/Pink Cashmere	Paisley Park	W.C.N.S.SW	29
25	16	6	TOM PETTY & THE HEARTBREAKERS/Mary Jane's Last Dance	MCA	WC.EC.C.N.S.SW	40

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



It may look strange, but the highest entry in this week's **Border Breakers** chart comes from an American singer: **Willy DeVille**. An original signing of Paris-based **FNAC Music**, DeVille is making

promising airplay impact in Spain with the live version of *Demasiado Corazon*, playlisted at major Madrid-based EHR networks like **Cadena 40 Principales**, **Onda Cero Musica**, **Radio Top 40** and **ACE M-80**. In Spain, the record is licensed to **Tabata**.

*Demasiado Corazon (Too Much Heart)* originally dates from 1983 and was a top 10 hit in Holland a year later. The song was included on the **Atlantic** album *Where Angels Fear To Tread*, released under DeVille's band name, **Mink DeVille**. DeVille's biggest hit to date is *Spanish Stroll* from '77, a top 20 hit in the UK, recorded for **Capitol**. Apart from **Capitol** and **Atlantic**, DeVille has also recorded albums for **Polydor**, including the **Mark Knopfler**-produced *Miracle* ('87).

In March of last year, DeVille hit the **Eurochart Hot 100 Singles** with his Mexican interpretation of *Hey! Joe*. The latter number is also included on the 15-track live album *Willy de Ville*, that contains the current hit as well as *Cadillac Walk*, *Mixed Up*, *Shook Up Girl*, and *Spanish Stroll*.

Italian singer **Laura Pausini** continues her European success story, begun last year with *La Solitudine*. While the latter moves into the top 10 this week, *Non C'è* also enters the **Border Breakers** chart. Thanks to airplay in Germany and Scandinavia, the song is this week's second highest entry (at number 20). *Machgiel Bakker*

The *Regional Crossover* charts track the cross-regional movement of product. The *Border Breakers* chart ranks the 25 most successful Continental European records making airplay impact outside their region of signing (airplay achieved in the original region is excluded from the calculations).

The second chart, *Channel Crossovers*, registers the airplay penetration of UK-signed artists in mainland Europe, while the third *Top 25*, the *Atlantic Crossover* chart, ranks the most successful North American artists according to regional airplay impact in Europe.

All three charts are non-format specific. "Region Of Origin" is not necessarily an indication of where the artist comes from but, more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M wants to acknowledge the crossover impact of such deals.

For each record, "Crossover Regions" are listed in order of first-time airplay appearance.

# DINA CARROLL

**The Perfect Start To The Perfect Year**



**The Perfect Year** - Dina's new top 10 U.K. hit single, is her wonderful interpretation of the classic "Sunset Boulevard" song **The Perfect Year** by Andrew Lloyd Webber and Don Black.

Also features **Here** a No.1 record in all 4 U.K. dance charts!

Dina was the most successful new British artist of 1993, with her debut album **So Close** achieving triple Platinum (900,000) sales in the U.K. and 7 hit singles

**The Perfect Year** on rotation in:

**Belgium, Denmark, Germany, Greece, Holland,  
Italy, Luxembourg, Norway, Poland, Slovenia,  
Spain, Sweden, Switzerland, United Kingdom.**



# Shabba Ranks

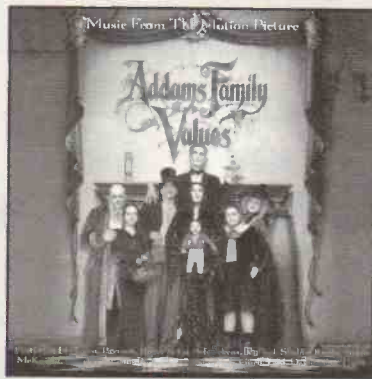
Featuring Patra and Terri & Monica

# Family Affair

# 18 in UK Charts

“... a hit of scary proportions” - Billboard

The First Single From The Album  
Addams Family Values



Also featuring

Charles & Eddie, Tag Team, H-Town, Portrait, P.M. Dawn, Brian McKnight,  
RuPaul, Roger and Fu-Schnickens, R. Kelly & Mad Cobra, Guru.





# MARIAH CAREY



**Now playing on 89 stations all formats**

**70% A-rotation**

**ATLANTIC CROSSOVERS: 5**

COLUMBIA Sony Music Europe

# HERO