Minister, CLIM Discuss 30% French Quotas

FRANCE
by Julia Sullivan

Members of music industry association Comite Liaison Interprofessional de Musique (CLIM) are supporting moves by new minister of culture Jacques Toubon to examine the possibility of raising the minimum quota of French-produced music on FM music networks from the current 15% to as high as 30%. Toubon included the proposal in his plans for the coming months during a meeting held on May 18 with CLIM members (authors rights society) SACEM.

Autumn Delay For Swedish Franchises

SWEDEN
by Ken Neptune

No radio franchises will be distributed until autumn in Sweden. That was the news conveyed at a seminar held by RU, the Swedish national association of broadcasters on May 24 in Stockholm. The announcement came from Anders Steingr, MD for the SLR, the regulatory agency responsible for distributing franchises and staff member Gunnar Bergvall.

The reason for the delay has to do with difficulties surrounding the ongoing frequency negotiations with the neighbouring countries. SLR spokesperson Peter Schierbeck says talks with Finland and Denmark are holding up the process. He confirms that of the 60 frequencies originally requested by the SLR, Finland has objections to 58 of them. While Denmark also has objections to some of the frequencies, Norway is believed to have agreed in principle to most of the proposals with the exception of one frequency in the Gothenburg area on the west coast of Sweden.

In order to gauge the level of interest for launching commercial radio stations and the demographic breakdown of that interest, director general Jean-Loup Tournier, PolyGram France MD and music industry body SNEP president Gilles Paire, SNEP GM Bertrand Delcros and artists union SFA general delegate Francois Patarot. The talks are still in the early stages, however, and no date has been set. The proposals will have to be discussed during a series of meetings with the broadcasting authority CSA. Any modifications would then be established in agreement with members of the music industry and individual radio operators. The CSA would be responsible for implementing the plans (continues on page 21).

NEWSBREAKER
BPI Names Perry New Chairman

UNITED KINGDOM

UK record industry trade group the British Phonographic Industry (BPI) has appointed EMI Records Group UK and Eire president/CEO Rupert Perry as its new chairman. Perry takes over from former PolyGram UK chairman and CEO Maurice Oberstein.

Major Changes Planned At Radio Peter Flowers

ITALY
by Marc Dezzoni

The future looks uncertain for Milan-based ACE/EHR regional station Radio Peter Flowers following a statement from MD Pietro Fioravanti that major changes are planned.

While declining to release exact details, Fioravanti reveals that the station will probably introduce a minimum of 70% Italian music programming and change its investors and sales house. Live programming and news will remain.

The first indications of an upheaval came with the departure of PD Franco Lazzari and head of music Marco Garavelli, who presented the nightly rock specialist programme "Linea Rock." Garavelli says the split was amicable, but adds, "My future lies with my dedication to rock music and not with the automated all-Italian format."

Rumours have been circulating about a possible name change to Radio Italia Vera ("True Italian Radio") as part of the station's format switch, which would attack national-music-only net Radio Italia Solo Musica Ital (continues on page 21).
# EUROPEAN TOUR '93

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Virgin Spurs Thorn EMI To 57% Jump In Operating Profits

UNITED KINGDOM

by Steve Wonsiewicz

A 10-month contribution of £35.1 million from Virgin Music propelled Thorn EMI's music operations to a 57.3% jump in operating profits to £106.7 million in the year to March 31, compared with £41.9 million in the previous year. Local and regional revenue, which accounts for about 70% of total ad revenue, has increased 12.6% to £4.45 billion in turnover to £1.51 billion. Operating margins climbed correspondingly, up to 13.1% from 11.1%. It's the fifth consecutive year of record results for Thorn EMI Music Publishing.

EMI Music Publishing also saw increased sales and profits, with operating results, excluding Virgin, rising 16%. On the retail side, HMV sales were up 23.5% to £160.0 million while operating profits doubled to £2.6 million. Overall, Thorn EMI's revenue increased 12.6% to £4.85 billion while operating profit was up 34.9% to £379.3 million. Excluding Virgin, operating profits would have been up 16%.

Comments Thorn EMI chairman Sir Colin Southgate, 'Last year's results reflected the continuing implementation of Thorn EMI increasing its focus on EMI Music and Thorn EMI Rental. The substantial investments made in these businesses over the past several years, combined with tight operating controls, underpinned their profit growth.'

Commenting on the integration of Virgin, which Thorn EMI bought last year for £510 million, Sir Colin adds, "Our estimate of the cash costs of integration has not changed since the date of acquisition, having been proved to be greater than expected. Virgin performed well throughout the period."

Sir Colin says the company will focus on the music and rental divisions, "Overall the year has started out well for the group," he says. "Nonetheless, the economic outlook remains uncertain in many of our markets. We expect continued recession in continental Europe, while recovery in the US seems gradual. We do not expect future earnings to rely on market growth for a drive improved performance, which will have to come from continued management application."
Radio Club 91 Fights for News Funding in Broadcast Bill

BELGIUM by Marc Moes

DDB Productions plans to start production of a series of programmes for 30 major private stations in Flanders beginning June 1. The main reason for this operation is to boost competition against the public TV channels. The project is coordinated by DDB Productions and Radio Contact.

Contact’s De Bruyn Launches Flemish Programming Venture

N/Brussels The ‘Super 50’ chart show, a collaboration between Radio Contact, Joepie magazine and Flemish commercial TV stations, will be supported by radio stations from around the country. The project is coordinated by DDB Productions and Radio Contact.

Contact’s De Bruyn Launches Flemish Programming Venture

ITALY by David Stansfield

The Velvet Underground, the most unlikely—and for rock fans the most welcome—of all reunions begins a European tour June 1, with Lou Reed, John Cale, Sterling Morrison and Maureen Tucker on the road together for the first time in 25 years.

For many fans, this is the first and only chance to see the band, which, despite its phenomenal impact on music, performed for only a few short years in the late ‘60s in North America. Relatively expensive tickets priced at $31.25 (approx. US$25.70) have not deterred Wembley Arena selling most of its 12,000 seats. With just 12 dates scheduled and no record contract, everything about the tour is extraordinary. Of the available albums, several are signed to Polydor, the 1969 live album is with Mercury and one each is with WEA’s Atlantic and Warner labels. There are said to be no plans for a studio album nor a US tour, but Reed and Cale apparently have been writing new material and a live album is increasingly likely. Warner Music marketing director Andrew Murray regrets the absence of new Reed product to market during this rare tour.

Despite the tour generating sales of the back catalogue, there is no record company support. Marketing head of tour promoter MCP Richard Beck says the lack of support is due to Reed being the only one signed to a major label (Sire/Warner). Says Beck, “Obviously, the band isn’t signed, so it’s unusual that we don’t get much help out of a record company. Maybe [the labels] are worried that if they did repackagge and relaunch it, they wouldn’t get the support from the band promotionally. However, PR company Scott Riveness Lipsy e Meade is hired by the Velvet Underground’s manager to actually publicise the event.

“Velvet Underground spokesman Roxy Meade says there was not much profit in a short European tour. ‘There’s nothing motivating this reunion other than the idea of having fun,’ Meade says.

Polydor’s John Waller says his company will run a campaign to raise awareness of the back catalogue.

If the Velvet Underground releases new product, Waller says it would have “a highly marketable item, and if there was interest, no doubt they could command some money for it.”

Despite the original cult obscurity, PolyGram International’s director of catalogue marketing Chris Griffin claims the Velvet Underground has sold up four million albums.

With limited appearances—the Velvet Underground played a tribute to Andy Warhol in the US and a few songs in Paris—this tour is another example of the Velvet Underground defying all the rules. And again, even record company executives are complaining they can’t get tickets.
Mason, Robinson Debate Public Radio Role In Pop Programming

UNITED KINGDOM

by Mike McGeever

UK group owner Chiltern Radio's MD Colin Mason and BBC Radio One FM executive editor of mainstream programming Paul Robinson went head-to-head in a European Broadcasting Union (EBU) debate on the question of whose responsibility it should be to broadcast pop music.

Speaking before 67 members at the EBU's bi-annual conference, which this year was held in Torremolinos, Spain, the question of whose responsibility it should be to broadcast pop music.

Mason charged that changes at Radio One recently undertaken to become more distinct from the commercial sector are minimal, and are only effective on a part-time basis.

Mason also warned the EBU that there is a danger of it becoming an elitist group by ignoring new players in European broadcasting. He said, "The EBU could become an elitist, protectionist organisation attempting to push independent broadcasters into a separate league which they hope will be and continue to be second class.

Robinson countered Mason's critique by saying that as a public broadcaster his station is willing to take chances with music that is currently unsold, which it plays within a 4-hour slot and gold records. "Radio One is a patron of popular music," he said, whereas independent radio merely exploits the material available. The quality and range of material on One FM would almost certainly not be equalled by any commercially funded station.

For example, Robinson added, "On average the repertoire of songs across a week is four times as large as an independent radio station. We do play hits, but not the same 60 times a week."

Radio One said Robinson wasn't criticising for playing a new song first when it is unknown, "but if and when something becomes a top 40 hit, suddenly we are accused of replicating the commercial sector."

Audiences Up 5% In 1st Quarter

NORWAY

by Kai Roger Oftensen

A daily total of 23% of Norwegians over nine years old listen to the radio, according to the MIMI ratings for this year's first three months—representing an increase of 5% over the previous quarter. The survey, carried out by MIMI for the local radio association NNF and pubcaster Norsk Rikskirkingasting (NRK), is divided into the three areas of Oslo/Akerhus, Bergensfjordland and Rogaland.

In the Oslo/Akerhus area, audiences for EHR-outlet Radio 4/Oslo have fallen 3%, while Radio Tango/Oslo (AOR) have slipped 1%. EHR-formatted Radio Oslo/Østeråken has maintained its position with a 5% audience share. Meanwhile, in the Bergens area Puddleford Radio Bergen (ACE) lost 1%, while Radio Rijnmond in neighbouring county Rogaland, EHR station Radio 102/Nord-Rogaland rose 1%, and Jerradolen/Svanger (EHR) rose 2% to 7%. NRK local radio in all three counties rose considerably, up to 3% to 30% in Oslo, up to 33% in Bergen and up to 2% to 33% in Rogaland.

NFF MD Lars Bruusgaard generally considers the figures as "satisfactory," he says, "but only as a potential is considerable. With better profiling of certain frequencies in [large markets] and better transmission conditions the radio stations could become much better."

Total ratings for NRK in the Oslo area decreased 1% as a result of a drop at ACE NRK P3. In Hordaland NRK rose 3% overall, while in Rogaland, total NRK ratings remained unchanged.

Subsidy Cut Threatens Successful Regional Radio Rijnmond

HOLLAND

by Marlene Edmunds

It's a case of damned if you do and damned if you don't. A Dutch regional radio station which is so successful the local government is threatening to slash its subsidy is looking into the possibility of taking legal action over the matter.

The 10-year-old full service Radio Rijnmond, with a weekly audience of over 500,000 in the province of South Holland alone, receives an annual subsidy from the government of some DFL 5 million (app. US$27.7 million) per year. The station is so successful that it took in another DFL 2 million last year in ad income alone, a hefty sum in a country where radio makes up a relatively thin slice of the total ad pie.

Radio Rijnmond director Nico Haasbroek says provincial authorities will decide in June whether to slash his station's subsidies by 15%. He has asked his attorneys to look into the legality of such a move, complaining that Radio Rijnmond is, in fact, being punished for being so successful.

Haasbroek claims that after taxes, required contributions and other costs, he ends up with just 25% of the ad income to use towards programming. He adds, "I can run a station on just DFL 1 million if I have to. I can run it with the subsidies but I want to make good radio. The Ministry of Culture says that DFL 4 million is the minimum every regional station in Holland needs in order to make just three hours of programming per day. We make 12 hours per day, and we want to go on, possibly even to make television."

Haasbroek's flamboyant offer earlier this year to step into help bankrupt City TV Rotterdam may have tipped city elders to take a closer look at Radio Rijnmond's subsidy needs. Haasbroek maintains he only offered to help City TV because a number of the employees there once worked at Radio Rijnmond.

He adds that the station plans to carry out heavy lobbying to convince the provincial government to continue with the subsidy package, and plans what he calls a few "surprise actions" to gain their attention. Another regional radio station, Radio West, has also been put on notice that it may have its subsidy cut for similar reasons.

RNE 5 Drops Ads In Govt Pay-Off Deal

SPAIN

by Howell Llewellyn

News/talk Radio 5, the only one of pubcaster RNE's stations to broadcast commercials, will cease to air advertising after July 1, according to an announcement made in mid-May. The move is part of a deal whereby the government has promised to pay RNE 30 million pesetas (app. US$254 million) and a similar amount for 1993.

Until now, TV pubcaster RTVE has financed its radio service through TV advertising, but revenue has slumped since the introduction of private TV three years ago.

RNE 5's annual advertising income was around US$8.2 million a year. The net has sent letters to agencies to assure them that all contracts up to June 30 will be honoured.

An RTVE spokesperson says the end of advertising does not threaten RNE 5's existence, which, he says, "will be covered by public financing." He says the move to drop advertising was agreed to dispel charges of unfair competition with private stations.

Meanwhile, at the end of May, Segovia, north west of Madrid, became the last provincial capital in Spain to have its own RNE station.
Engen Focuses On Rock

Terje Engen, MD Sonet Sweden

In January, PolyGram tapped Sonet veteran Terje Engen as MD of Sonet Sweden, taking over the reins from founder Dag Huseggevist who retired in 1992. Engen talks about the challenges facing Sonet Sweden during the next year.

M&M: What are your short-term plans for Sonet Sweden?

TE: Sonet in recent years has evolved into a 'real' record company, signing everything from volksmusik to jazz to club music. Of course we will continue doing that to a certain extent. It's very important that Sonet release product in the market that really makes an impact. I think the main area Sonet really should capitalise on in the years to come is the rock market, both for the international and local market and both in the Swedish and English market.

M&M: Are you looking at any specific rock genres?

TE: What is a typical rock band? Rock covers a wide area. I think we will not concentrate as much as we did in the past on the club market. We will look for all types of rock. It's important that we find acts which have an original expression. Every country has its own expression in what we call rock. And all rock has certain universal elements.

I have been involved with rock for many years. Rock has lasted and will continue to last. This is a music form that we can profile at the company. It also is the common language of tomorrow's record buyers. You will have directions spinning off from the core rock segment, but where you have the big interest is in album sales.

M&M: Does this mean you will cut back on your non-rock artist roster?

TE: On any roster there are usually a lot of acts that are not very active, and there are some artists that we have to decide if we are going to pick up or change. I think it's very important that you keep a healthy active artist roster.

Yes, I absolutely intend to trim the artist roster. But I don't want to go into details before I've had a chance to look at it more closely. I will do that in both Norway and Sweden.

About 40% of the roster is now categorised at 'rock'. There is not a certain category of acts we want to sign. What is important is that Sonet is seen as 'on-the-ball' when it comes to A&R.

M&M: The radio industry in Sweden is going through a period of significant change, just like Norway when you were working there. Will that affect the way you work with radio and promote artists and records?

TE: Not really. From my point of view, if you have a great song, the radio is definitely the best promotional tool no matter what the genre. The consumer can test it and use it before they actually purchase the product.

M&M: The radio industry in Sweden is going through a period of significant change, just like Norway when you were working there. Will that affect the way you work with radio and promote artists and records?

TE: I think the market in Sweden will develop similarly to how it did in Norway. In the beginning, while the stations are just starting, record companies will send out product to nearly every station to make sure their records are getting played everywhere, and you expect your competitor to do the same.

After some time you will realise that some radio stations are more popular than others and that some stations are more consistent in playing your records because of the type of music they play.

M&M: So your strategy will be to service stations on muse?

TE: No, I was just telling you what happened in general in Norway. I think you should be very selective in your strategy. However, I think you will have some links as to how Sweden will develop by looking at Norway. You can use it to help you find out which radio stations might be more willing to play your records and which stations won't be willing. Also, by being selective you won't spend as much money mailing out your product to stations that don't have much interest in your product. That kind of promotion becomes expensive.

M&M: Sonet went through a difficult period the last few years, having lost several distribution deals. And now the company is no longer independent, having been bought by PolyGram. Has it been difficult to get artists to sign with Sonet?

TE: I don't think it has been difficult. I haven't seen any fallout from when Dag left the company. I think the artists relate to people, and as long as the people are there, the artists will be there. People relate to people. And I have all the time to communicate this strategy of Sonet now is 'the spirit of an independent with the muscle of a multi-national. This is our advantage now.'

Steve Vonstiewicz

96FM: Hitting On Stylish Local Radio

Programme Director
Of The Week
Neil Prendeville, 96FM County Sound, Ireland

Running a radio station is rather like constantly having a newborn baby in your hands, says gold/classic rock 96 FM County Sound programme director Neil Prendeville. You can't sit back and feel happy with the state of the station; you have to protect it.

You can honestly call himself a responsible father, however, as far as ensuring continued success of his charge. The station is based on regular, thorough research of its most avid listeners. "Every week we send out a list of 70 songs a week, along with 15-second memory-jogging snippets which the listeners have to rate. The information we get is then input in our software package."

This is a very good way of getting around the "got feel" approach to programming, says Prendeville. "I sometimes go with my gut feel, but it's not a very intelligent way of doing things." 96FM actually consists of three stations which link up for certain hours in the day. The main station is in the city of Cork, with two county stations, one covering the city and the other west. During certain hours, such as the breakfast slot, the county stations come up for the city programme. At 10.00 they then go on separate waves for their own programme, which has more of a talk radio slant. The music/talk ratio in the city station is 80:20. 96 FM/Cork has a reach of 25-30 miles, while the whole net stretches to a radius of 80-90 miles, reaching some 160,000 listeners.

Having garnered a 51% audience share in the last published ratings (M&M May 22), above MOR/news talk pubcaster RTE 1 and classic rock 2FM, 96FM County Sound has proven particularly popular. The "Sixties At Six," is one of them, says Prendeville, filling top hits from the '60s.

A Sunday-night "Irish Oldies" programme playing tracks from musicals, shows and shows has been the highest tracking programme, particularly successful on the Saturdays.

The station's relationship with the record companies couldn't be better, says Prendeville, adding that 96FM does a great job of promoting music and this is greatly appreciated. "We have a series of music weekends in the summer where we feature particular new albums and give away cassette copies. These are very popular with the independent companies and are booked up months in advance."

Prendeville came to 96FM three years ago from Telemedia in Canada. Julia Sullivan

Letter To The Editor

Dear Sir:

[UK Radio Authority regulation officer] Mike Phillips has unfortunately missed the point in his letter regarding the distinctiveness of [BBC Radio] IFM's playlist compared to IRL ('Letter To The Editor,' M&M May 1).

He confuses recording names on the radio with the playlist. At IFM the playlist does not control the entire current output, and new upfront records are often played on IFM before they make the playlist. Independent tracking of IR and IFM's output will confirm that Radio IFM plays records first, the musical agenda and is recognised as doing so by all those who understand music. Pointing out the odd regional exception (Mike quoted four in a decade of popular music) is to misunderstand the big picture.

Paul Robinson
Editor Mainstream Programmes
BBC Radio IFM

Newsmakers

BELGIUM: Indie Belgium has reshuffled and expanded its promotion and A&R department. CNR A&R manager Jerem Mulders will supervise the promotion and handle acquisitions of local and international MOR repertoire together with GM Richard Dedapper. Dirk Huyge will take on radio promotion activities for Flanders and the BRTN TV channels. Alan Gijssels and Stephane Henry de Fruban will be promoting Anglo-American and French product, respectively, in south Belgium. Printed media will be handled by promo assistant Vera Carrier.

GERMANY: Dieter Hagermann has been appointed senior A&R manager/MOR at Polydor Germany. Also at Polydor, Wolfgang Schleiter has been appointed general manager entertainment/ folk music.

HOLLAND: Willem van Beusekom becomes the new president of performers' rights society Conium, after former president Peter Alexander it was known he would not be available for next year. Van Beusekom has been the director of NOS Radio in Holland since 1988.

NORWAY: PolyGram Records Norway has appointed Ole Evenrud as local A&R manager. Evenrud is a former artist, producer and songwriter.

UK: EMI Music Continental Europe has appointed C a r r i e Spacey-Foote to the position of international marketing manager of US product. Spacey-Foote replaces Jean-Michel Coletti and will report to vice-president international marketing Chris Windle.
ALEXANDER O'NEAL
A CLASSIC SONG - A CLASSIC VOICE
ALL THAT MATTERS TO ME
ESSENTIAL FOR YOUR PLAYLIST
EUROPEAN DANCE MUSIC CONVENTION
Weaving Together The Fibres Of Dance

Where would one go to find the biggest dance convention in Europe, with the most influential labels, the hottest acts and most talented DJs under one roof? Where else but Europe's most densely populated country, Holland.

HOLLAND
by Mary Weller

Beginning five years ago as a place where Dutch DJs, producers and artists could get together and share the groove, the European Dance Music Convention (EDMC) today couldn't be more pan-European, acting as a major source of knowledge and networking for dance artists and labels from all over the globe.

The three-day long convention focuses solely on dance music, weaving artists and industry together. In addition to some of Europe's most famous dance labels, participants can expect to see acclaimed dance artists such as The Prodigy, 2 Unlimited, Jay Dee, Quazar, Club 69 and Cut 'N' Move and more on stage. The convention aims to bring the spotlight on dance's new talent, upcoming dance acts. On Saturday night, the "Party Without Borders" will put some of Europe's hottest DJs in the spotlight, such as Dimiti, Andy B, Marque, Buzz Fuzz, Thimbles and others.

In addition to entertainment, participants can also browse through the new and second-hand records and CDs sold by record shops and DJs. Several English-language panels will also be held in addition: "Producers: What's In A Name?" will discuss the role of producers in dance music and the line between artist and producer. "DJs: Music Servant Or Master?" asks who is pulling the strings in making records hits. Other panels in English include "Legalities And Strategies In Dance Music," "Dance Music And The Media," "The "European Dance: The Music" and "European Dance: The Industry."

Dance Connexion director Alex Van Oostrum is the man behind the organisation of the EDMC. Along with Dutch rights society Consensus, Van Oostrum has high hopes for this year's convention, claiming everyone's needs will be met. Says Oostrum: "The media will find lots of interview possibilities, those wanting to do business will find the most influential labels and talent."

In the past, international crossover successes have generally been sung in English and combining rock, reggae and dance with an aggressive drive usually reserved for techno. From Italy, Kwanzaa Posse provides a combination of African instruments and mellow house grooves on African Vibrations, with select remixes by Massive Attack. Contributions from Norway's Anneli Drecker (Bel Canto), New York artist/producer Bill Laswell and Bomb The Bass' Tim Simenon, along with poetry readings by French actor Gerard Depardieu, make up Sahara Blue, the latest release from modern French composer Hector Zazou.

As for The Netherlands, several internationally known crossover acts have climbed the charts. In the past decades, outside influences from Latin to Hawaiian have had their effect on Dutch artists, but, when these genres were performed, they were pretty much left pure. Actual modern crossover was successfully and popularly performed in The Netherlands in the 80's by Doe Maar, who ditched up-pop-reggae-ska platters.

In Sweden, living in French and English and combining rock, reggae and dance with an aggressive drive usually reserved for techno. From Italy, Kwanzaa Posse provides a combination of African instruments and mellow house grooves on African Vibrations, with select remixes by Massive Attack. Contributions from Norway's Anneli Drecker (Bel Canto), New York artist/producer Bill Laswell and Bomb The Bass' Tim Simenon, along with poetry readings by French actor Gerard Depardieu, make up Sahara Blue, the latest release from modern French composer Hector Zazou.

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MUSIC & MEDIA JUNE 5, 1993

Quazar, Sequencial and Edge Of Motion onto a journey past the skies. Holland's port their listeners off the dance floor and conscious. The future and proving deep into the sub-space and infinity within, reaching far into the concept of exploring new musical areas music. Certain dance styles, particularly today incorporate some form of dance Sumac, house act Cyberia mix ragga and ideas and samples of Inca singer Yma the tradition of mambo with current house pleasure. DJs Eddy de Clercq and Saul recentley landed them on the charts with tions of what "jazz" and "dance" represent, seeds of acid jazz and their own interpreta- command much local respect. Taking the sify their sound on People Stink. (continued from page 8)

SHADES OF RHYTHM
Getting Away / ZZ
PRODUCER: Shade Of Rhythm
S.O.R. are giving you both sides with His and Hers mixes Her Mu is a frantic chaos, Music Love-lite rap alternating with smooth expressiveness. His Mu is more soulful, but with the same music drum line. Deep and detailed in places, constantly leg twitching in oth-ers, certainly one that will grow on you.

QUENCH
Feel My Love/ Rythmic Playground - Faze 2
PRODUCER: Christopher J. Dolan
Check out these excellent new Australian tunes on the relaunched Faze 2 label. Feel My Love is a percussive and intense and back-to-back number, spacey and pacy with trancey undertones. Rythmic Playground is more vocal-based with a swiftly rustling beat, vibes and izing organ trance. Both are reminiscent of some of the best tribal tunes of the '90s, but with an indispensible contemporary feel.

For this week's European Dance Radio Top 25 see page 17 of this issue

New Grooves

POSITIVE GANG
Sweet Freedom - Dig In/PWL, Continental
PRODUCER: Virtual Production
Shots a little slowly, but builds into a quirky and interesting little tune. Saxies organ lines dominate whilst a Driveline-like baseline keeps you going and exclamatory sampled voices piece your conclusions. Weird, but it works. The IQ Version gives it a fullon taste feel most gravitas and is a must.

DEBORAH WILSON
Free - Expanded Music (Daily雖然)
PRODUCER: P. Flederan
A combination of the excellent intro from K.C. and the Sunshine Band's Queen Of Clubs, deep trancey bases and Ms Wilsons overpowering voice. The Disco 70 Version runs on that bass guitar up even more and goes even deeper into the realms of trance. Tall and hand- some enough to gain just as much acclaim as last year's disco groover, but from a different audience maybe.

FREEDOM WILLIAMS
Voice Of Freedom - Columbiti
PRODUCER: F. Williams
The surfeated vocal talents of Timbo Williams (ex C&C Music Factory), on his first solo excursion, raise from rap through soul to reggae tossing effort- lessly. Likewise, the tune moves smoothly from style to style. Jazz, gospel and tribal at the same time, some- thing of the Reese Project about it and something of it's very own. Too important to ignore.

GRASSPOPE
Party And Bullshit - Sidekicks/Virga Sweden
PRODUCER: Grasspeople
With contributions from the UK, Germany, France and Sweden already having been in evidence on this page, Sweden adds its voice to Europe's growing acid jazz fraternity. Along the lines of the Jungle Brothers and latterly Galli1ans, light heared and summery hip-hop with an assured jazz arrangement and heat that vibes player go.

Please send all your new dance releases for review to
Dina Morton, Music & Media, PO Box 9027,
1006 AA Amsterdam

compounded from page 8)
sify their sound on People Stink.

On a jazz dance slant, New Concept command much respect. Taking the seeds of acid jazz and their own interpreta- tions of what "jazz" and "dance" represent, they have developed a unique style which recently landed them on the charts with What's Mine And What's Yours. Two other dance tracks offer up even more unlikely blends while providing aural pleasure. DJs Eddy de Clercq and Saul Poolman, as the Mambo Gang, combine the tradition of mambo with current house ideas and samples of Inca singer Yma Sumac, house act Cyberia mix ragga and techno to create the reggae break mix of Hangflying.

These and the majority of crossovers today incorporate some form of dance music. Certain dance styles, particularly house and all its sub-offshoots, have taken the concept of exploring new musical areas one step further, as well as exploring the fac- tors of time and space. Pushing the limits of technology, they discover the infinity of space and infinity within, reaching far into the future and proving deep into the sub-concious.

Through futuristic visual and sound effects, some house acts manage to transport their listeners off the dance floor and onto journeys past the skies. Holland's Quazar, Sequencial and Edge Of Motion are prime examples of trip-inducers. Quazar moved Fast Forward Into The Future, whisking crowds away into pleasurable, house experiences and now fill our ears with Breakaway, Deeper & Higher and Spaceway. Sequencial searches the inner workings of one's heart, one's mind. TFX's Deep Inside Of Me encourages drifting to the far reaches of your own future. Edge Of Motion bleeps a harder edged forecast of Motionz Beyond, a 147 BPM 12-inch with enough mixes to choose from and without from the first second of their Big Cahoona release. Limits unseen, yet surpassed are non-considerations for the creators of this probing house music. Edge Of Motion bleeps a harder edged forecast into our minds with Motionz Beyond, a 147 BPM 12-inch with enough mixes to choose your own future.

Through hypnotic loops and trance-inducing rhythms, other house music encourages drifting to the far reaches of one's mind. TFX's Deep Inside Of Me searches the inner workings of one's heart, while their new track is directly and simply titled Feelin'. CHESTNUT'S The Moods EP is a guided tour through different frames of mind. And FIERCE RULING DIVA's standard Atomic Slide provides a deep techno background with a message about what to believe in.

The present is commonly considered the turning point of the future. Modern music has gone to extremes of exploration and fusion fanaticism. No matter which musical tan- gents artists choose to follow, one thing is sure; the more they explore, the more they bring back and the wider the choices are for the record-buying public.

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visit the M&M stand at the Europen Dance Music Convention and find out more

MUSIC & MEDIA JUNE 5, 1993
A Consultant's Place In European Radio

Europe’s transition to private radio didn’t happen without a generous push by American influences, and American consultants wasted little time offering their years of experience. But European consultants are slowly but surely stepping in, posing a threat for the Americans by offering locality. Are either of these options tempting enough for European radio?

"We know exactly what our station should sound like. A good programmer should back this up; he shouldn’t change the programme. If he’s good, the listeners won’t be able to hear a difference.”

—Sky Radio operations mgr. Ton Lathouwers

Seeing the success Americans are having in foreign markets such as France and Germany, European consultants have now begun to open up their own bureaus. This was an awaited move for some station managers who branded American consultants as not having a feeling for their country’s culture, attempting to fit a fast-speed “McDonalds” attitude into a European way of thinking.

However, the increase of European consultants didn’t exactly leave American consultants out in the cold. Americans came back with claims that the average European consultant has more knowledge on matters such as sales and organisational management than programming. Besides this, American consultants still had their biggest weapon of all: years of programming experience in private radio’s oldest and most prosperous market.

Programming consultant Ad Roland is one of a handful of European consultants to have come out ahead in this competition. Interestingly enough, Roland is more known in Germany than his home market, Holland, where radio isn’t as receptive to outside consultancy.

In this case, Holland’s AC-formatted Sky Radio/Bussem can call itself an exception. Working with Ad Roland for several years now, and claiming to be one of the first Dutch stations to use the services of a consultant, operations manager Ton Lathouwers says the greatest benefit he finds in the service is the time it saves. "We work with Selecter to programme our music, and although the system is automatic, it costs a lot of time," he says. "Now we have Ad Roland do that for us."

Lathouwers claims the decision to work with Roland was an easy one. "Roland convinced us with his experience in Germany and all the contacts he’s made in America, working with American consultant Jeff Pollack for five years, can’t help but notice the difference in his station. "It was quite a big change for us," recalls Garcia. "Suddenly you have a kind of boss walking around asking rather difficult questions, such as why we were playing a certain song in the morning and not later on in the day. In the beginning it was like following the bible." For programme director Christian Savigny, hiring a consultant has helped the station out quite a bit in defining formats.

Although Europe 2 was one of the first stations in France to hire a programming consultant, several French stations use this service nowadays. And seeing that French consultants are far and few between, American consultants are holding the reins in this market. France is also very tempting for these professionals, as the country’s regulations are similar to those in the US.

Although it was Pollack’s expertise that convinced Europe 2 to hire the American consultant, the station continues to work with him because of his knowledge. "Not only a consultant for us, however," he adds. "He does offer some programming advice, but even more helpful is his management, promotion, organisational structure and sales advice."

For Björling, hiring a consultant is simple logic. "Swedish commercial radio [legalised last year] is far behind, and I see no need to invent the wheel twice. Most of the mistakes made by other commercial stations will be applicable to Swedish radio. I say take what you can of things that have worked," he says.

When asked if the consultancy has affected the success of the station, Björling simply stated, "Not much, but in the future I will hopefully be able to say a great deal.

Our station was successful when we brought him in, but we were looking into the future. We haven’t drastically changed the station; we’ve just widened our perspectives."

"Swedish commercial radio [legalised last year] is far behind, and I see no need to invent the wheel twice. Most of the mistakes made by other commercial stations will be applicable to Swedish radio. I say take what you can of things that have worked..."

—Radio P4 PD Tobias Björling

For Kavanagh, the question isn’t where the consultant is from but if a consultant is necessary in the first place. "For me, consultants are only necessary when you are out of ideas or have problems. Maybe in the future we will work with a consultant, but that won’t be for a while."

—Longwave Atlantic 252 PD Paul Kavanagh

"For me, consultants are only necessary when you are out of ideas or have problems. Maybe in the future we will work with a consultant, but that won’t be for a while."

Longwave Atlantic 252 Paul Kavanagh claims he doesn’t doubt the helpfulness of programme consultants, but doesn’t see a need to hire one, as his station is currently a success. "In general, I don’t have a problem with programming consultants; they are good in some areas, and maybe not so much in others. But the fact remains that Atlantic 252 increases its listeners by a million every year. We have been increasing our own profile since the start of the station in 1989."

"For me, consultants are only necessary when you are out of ideas or have problems. Maybe in the future we will work with a consultant, but that won’t be for a while."

—Mary Weller

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Outside help is what their station needs. Delta Radio in Germany falls into this category. "For me, consultants are only necessary when you have a problem with programming, but that won’t be for a while," says Garcia. "I know several consultants, and don’t have a problem with them at all. But I believe that when you hire someone to help you out with programming, that person must stay at the station quite a long time before the j'
Vielen Dank

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W I N T

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SINGLES

TERENCE TRENT D' ARBY
Dedicate - Columbia

PRODUCER: Terence Trent D'Arby
duetting with last year's soul revelation
Des'ree, TTD hits radioland completely
K.O. Count to 10, and try to recover after
this exquisite ballad. **Number One**
Radio/Brescia was the first Italian station
to report the song to M&M. Says programm-
er Rudy Zerbi, "We already played this
best track off the new album, way before
we even knew that it would become a sin-
gle. We give it maximum exposure with
two plays per day."

BEAT S MATIC
Motorcity-Mix - ARS

PRODUCER: P. Neefs/J. Voermans
If you want a more workable part out of the
Motown Hitsville US 3 CD box, try this
techno single which follows the proven
"Stars On 45" concept.

MARC COHN
Walk Through The World - Atlantic

ACE/PRODUCER: Marc Cohn
And Cohn, he walks on. First the trouba-
dour was Walking In Memphis alone, now
he has extended his territory to the whole
world. En passant from the pavement on
the left he has moved to the middle of the
road.

CANDY DULFER
Pick Up The Pieces - Ariola

D/EHR/ACE/PRODUCER: Ulco Bed/Candy Dulfer
There's never a dull moment when Candy
picks up her sax for a feet-blistering mod-
er version of the Average White Band funk
classic.

MIONIE LOVE

In A Word Of 2 - Cologne

D/BR

PRODUCER: Prince
Speed rapper Love is slowed down by the
man who has put the break on himself as
well recently. In two words: cool tempo!

OBK
Dien... - Blanco Y Negro

A/BR/ACE

PRODUCER: J. Sanchez
While Depeche Mode has turned the clock
to rock, these Spaniards provide the kind of
electro pop that was the mode in the early
'90s. If you want that by the trackloads,
then listen to the sublime new album
Momentos De Fu.

SOULSEISTER
An A That Simple - EMI

EREH

PRODUCER: David Werner/Jan Louters
Simplicity rules. Belgium's soulbrothers
number one do it again. You can sing along
with this midtempo stomper after only one
play.

BARBRA STREISAND
With One Look - Columbia

ACE/PRODUCER: A. Lloyd Webber/B.
Streisand/N. Wright
Always at her best in a heavily orches-
trated setting, Barbra returns to the
Broadway stages with this premier single from
the new Andrew Lloyd Webber musical
Sunset Boulevard.

THE TRAGICALLY HIP
Hundred Merci - MCA

R/A/ER/PRODUCER: Chris Tussgardores
Gordon Downie always finds the strongest
subjects to sing about. Apparently a lot of
an evil goes down on the Hundred Merci.
The drone of voice and guitars have a pleasantly
hypnotic effect.

RUBY TURNER & JUNIOR
Lyssander's Theme [Love After All] - Equity

ACE/PRODUCER: Alan Gloss/George McFarlane
Two leading soul Brits have found each other
on this American-styled syrupy ballad,
inspired by Jilly Cooper's book "The
Man Who Made Husbands Jealous."

Downtown Radio/Belfast head of music
John Rosborough programmes it around
12 times a week. "It's a nice 'n' classy bal-
dad in a Peabo Bryson style. Very
American and well-produced.'

FREEDOM WILLIAMS
Voice Of Freedom - Columbia

D/ER/PRODUCER: F. Williams/L. Vega/K. Gonzalez
This was the rapping voice that "made you
gonna sweat" on C&C Music Factory
albums. Don't takeaway your towels for
these first steps on the solo path.

COME TOGETHER
Guitar Tribute To The Beatles - NYC (CD)

(Germany)

PRODUCER: Mike Mainieri
Conceived by jazz cat Mainieri, this largely
instrumental CD pays homage to the
Lennon & McCartney legacy. The play-
ers, celebrities like Allan Holdsworth and
Aidan Belved, don't take the songs too lit-
erally. After a skeleton of melody they start
improvising to stunning results. Contact
fax: (+49) 221 529 563.  

EVERON
Paradises - St Muc (CD) (Holland)

PRODUCER: E. Roc
The Roger Dean-inspired artwork points in
only one direction: '70s progressive rock.
That's indeed the case with this young band
which doesn't lose itself in copying its
idols. The American AOR touch will make
it sell. Contact Martin Duimel at tel: (+31)
10.437 9894; fax: 10.462 0090.

ANTHONY T. GIBSON
The Complete... About Time CD (UK)

PRODUCER: Ken Gold/Anthony T. Gibson
Just when one began to think the real
men had either died or disappeared, along
came Gibson. Armed with a mainly self-
 penned collection of songs, this man
proves that he really belongs to the major
league. Contact Mike Ward at tel/fax:
(+44) 742.879 882.

WALTER HEROLD & ORGY WORK AND
SOUND COMPANY
Secret - Orgy (CD) (Germany)

PRODUCER: Walter Heraldi
Is this a secret meeting by Yello, Nina
Hagen and the Flying Lizards somewhere
in Erotic City? Put on your Tropical
Underwear for full understanding. Contact
Elke Heraldi at tel: (+49) 9202.1014; fax: 9202.440

LOS INHUMANOS
9 Canciones Con Mensaje Y Una Con
"Reco" - Zafiro (LP) (Spain)

PRODUCER: J. J. Macias/E. Locci/A. Aquiedo
Inhumanes? Come on, this is fun, although
these clownesque Spaniards "m怎ass"
some true standards from opera to Yellow
Submarine by you know who. Contact
Aldia Genta Fierro at tel: (+34) 1.541 9424;
1.542 1410. 

SARA
Achipiu - Horus (CD) (Spain)

PRODUCER: Joseos Mas ''Kiffus"
A classic case of "little sister wears big sis-
ter's clothes." Sara is the younger sister of
the renowned female pop duo Azucar
Moreno. However, her style is far more
traditional. For Gippy Kings djsahers,
Contact Frank Andrada at tel: (+34) 3.348
1500; fax: 3.347 4605.

NEW TALENT

ANTHONY T. GIBSON

Sings Randy Newman - Texas Girl

(Alternative) and M (Metal). Records mentioned in New Talent are
listed alphabetically. Each record is recommended for format or programme suitability. 

Puzzle - I.R.S

PRODUCER: Ken Scott
...for the best signing to the I.R.S. label
in years, this US trio combines punchy
rhythms with the most original and unex-
pected refrains. Michael Gury is a frenz-
iet guitarist who pairs an economic use of
feedback with a strong sense of melody.
The best track—and a prime candidate for
a release on single—is Dog, a first-rate,
chrysalistic pop track with strong Beatles
overtones. Other songs suitable for airplay
are Donina, Dim and Timothy. A killer
debut.

ROBERT EARL KEEN
A Bigger Piece Of Sky - Sugar Hill

C/A/PRODUCER: Gorry Velletri
For those keen on a singer/songwriter with
a songbook that could send the whole
Nashville posse into an early retirement,
this is your man. Joe Ely recorded two of
his songs on his recent MCA album Love
And Danger, of which Whenever Kindness
Faith—cooing romance from the old
west—you can hear here for the first time in
the author's own rendition. Earl Keen is a
unique storyteller with a good ear for
melody as well. Especially Here In
Arkansas reads like a book that makes you
feel sorry when it's over.

DONALD FAGEN
Kamokinkad - Reprise

PRODUCER: Donald Fagen
Only quality matters for Fagen, not quanti-
fy. Apart from the song Century's End writ-
ten for the Bright Lights, Big City sound-
track, this is his first sign of life since 1982's
The Nightly solo debut. All in all—
the OST track included—he recorded
merely nine songs for commercial release in
over a decade. Produced by the other half
of the Steely Dan nucleus—Walker Beck-
er—this carefully arranged jazz funk
set with relatively long numbers comes
closest to 1977's Aja album. Give your lis-
teners the full 60 minutes of Trans-Island
Slawlow. The single seven minutes long is
a new entry at number 35 in M&M's EHR
TOP 40 this week.

PAUL RODGERS
Muddy Water Blues - A Tribute To Muddy
Waters - Victory

R/A/PRODUCER: Billy Sherwood
Troubled music for troubled times, inspired
by the late great blues stalwart himself and
sung by 70s icon Rodgers. Beginning and
ending the album with the self-penned title
track, Rodgers sandwiches 13 tracks featur-
ing 11 different guitar players. Among them
such luminaries of the genre as
Buddy Guy, Gary Moore and an impres-
sive Jeff Beck. Although not all of the gui-
tarists on offer here seem the immediate
obvious choice for the "Blues," it suffices
to say that each and every one of them
delivers his best in supporting Rodgers'
still impressive and inimitable blues crown.
As for the music, you can go wrong
standing knee-deep in this mud.

MATHILDE SANTING
Sings Randy Newman - Texas Girl

(Alternative)

PRODUCER: Dennis Duchtarr/Rolf Hermann
Fourteen Randy Newman songs interpreted
by the wayward Dutch singer. With modest
but intimate arrangements (piano and
bass), the songs slowly get a new meaning.
Highly recommended for producers in
search for non-obtrusive yet highly adventu-
erial material. Recommended: Lovely At
The Top, Marie and Guitly.

SHINE
Is This A Secret Meeting - RCA

R/A/PRODUCER: Richard Janssen
Former frontman of Dutch rockers Fat-
teroms, releases his first solo outing under the
band name Shine. No hard feelings after the split of his old band,
because one of its various line-ups is pre-
sent on the track Rock And Roll, which
is built on splinters of the entire history of
rock. Lyrically venturing on a concept album
about typical boys dreams—adventures and
his partner's crazy diamond shines on.
the title track and Lookin' Control are the
best options for EHR.

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) and M (Metal). Records mentioned in New Talent are offered by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robbert Tilli/Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

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She rocks. She rolls.

HER VOICE - ANGRY, ACCUSING, TENDER, ROUGH, LOVING - IS HER TRADEMARK.

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MARKETED BY DISCHI RICORDI IN ITALY, BARCLAY IN FRANCE AND POLYDOR OUTSIDE GAS.
Waterboys Rediscover The Rock Guitar, Radio Tunes In

Mike Scott of the Waterboys crossed the water to start a new life in New York. The Geffen label debut "Dream Harder" is a serious case of "wine into the water," as Scott has plugged in his rock guitars rather than continuing to be the folkies as we've come to know them. Radio will have

UNITED KINGDOM
by Robbert Tilli

"The New Life starts here," sings Waterboys' chief Mike Scott on the opening track of new album Dream Harder. The word "here" could refer to new label Geffen after almost a decade with Ensign.

A sign of new life is tangible with the single The Return Of Pan, scoring best (number 8) in week 22 of the EHR Top 20 in the "South West" region (Spain/Portugal). Coincidentally his former right hand Karl Wallinger has almost simultaneously released a solo album. "Waterfall".

Sounding very confident, Scott returns in style for his new life, backed by a five-star production from Nashville sound architect Bill Price. Don't expect a country album, however. The "porch song" Corn Circles is the only country track on the album you could easily split in two.

The first half is much harder, more rocking in mood. "This is less experimental. The Return Of Jimi Hendrix, for instance, is Bob Dylan's kind of talking' blues, with crazy, foggy and hallucinating electric guitars in the background. Scott sees Scott steering into reggae grounds, a perfect future single, while Glasnosty Song and Preparing To Fly combine the old Waterboys pop sensibility and folk touch with a more "Marshallamped" approach.

Geffen international marketing manager Liz Morris likes to hear a little noise to show everybody that Scott is back on the scene. "Over the last years it was pretty quiet in the Waterboys camp, wasn't it? But Scott has gone back to his guitar-influenced roots. The radio reception of the single — a rocker instead of an Irish-styled folk song — proves that we're on the right track.

Also, we expect to get the press on our side. Since the album is a top priority for the company, we are going for a continuous publicity campaign instead of a media blitz around the release [on May 24]."

Radio Energia/Lisbon (EHR) head of music Miguel Quentao thinks the single is a grower. "I don't expect it to become as big as Whole Of The Moon, although you never know. Scott has moved to New York, but he hasn't forgotten to bring his Celtic roots with him."

Radio Waffinger/Amsterdam head of music Frederik Hellström prefers the emphasis on rock. "It's a great song and after the folksy last album Room To Room it's good to have him back in a more rocking way. The band has always been popular over here and the Swedes have a tendency to be loyal towards bands."

The best response is reverberated from the Czech Republic. Adds Bostons Radio/Prague (EHR) Peter Kříček, "It's my personal favourite. For me it's the best single of the moment."

The album will have a high in-store profile, including listening booths in some territories. It will be album of the month in July at German retail chain WOM.

Ireland
by Robbert Tilli

Everybody seems to have caught the blues fever these days, and our Irish "stubborn kind of fellow," Van Morrison, is no exception here. His latest release Too Long In Exile is predominantly a blues album.

Let's not forget that his roots are, of course, in rhythm 'n' blues and by re-recording his own Them classic "Gloria" with a cameo guest appearance by John Lee Hooker, Morrison makes very clear what his intentions are. Apart from this single, "Téimí ne grise" of the blues is also present on the track Wasted Tears.

With the current mainstream interest in blues, Gloria is as rooty as one can get, and Polydor international marketing manager Alastair Farquhar realises that. "It's a cracking radio version and our main marketing tool [at present a new entry in M&M's Chartbound]. The fact that everybody knows this song and that it's already a top 40 single in the UK plus Hooker's contribution, announce in an emphatic way that there's a new album of excellent quality on its way from Van The Man."

The album (again produced by Mick Glossop) contains self-written material and some blues standards of which Ray Charles' Lonely Avenue and Muddy Waters' Good Morning Little School Girl — also covered by Paul Rodgers lately (see the "New Releases" page, this issue) — are very radio-friendly ones with multi-format aspirations. Album rock programmers can dig deep into this album. The vintage Van title track — heartbreaking Irish soul— and Till We Get The Healing Done will be easy picks.

To promote the album, Morrison will embark on a large summer festival tour — among others the two "Flednah" manifestations in Glasgow and Londond and Halwy near Amsterdam. Fanqaruar sees great possibilities for Morrison, "With the eclectic mix of fans at festivals, we hope to reach beyond the standard Van audience. No one can remember a bad Van show. Bearing in mind that this man consistently performs good gigs, it should be possible."

A few months ago Polydor released volume 2 of The Best Of Van Morrison. Last in the year a proper catalogue campaign will follow.

Signed to Exile/Polydor. Publisher: Carlin/Universal/PolyGram. Management: Russ Conway/London. New album: Too Long In Exile released on June 1. New single: Gloria released on May 3; at presest it is at number 31 in the UK. Recorded at Woolzahal/Bath, UK and Plant/USA. Producer: Van Morrison. Concert tour: summer festivals.

No Prejudices For Hawkes

UNITED KINGDOM
by Robbert Tilli

UK tabloid press has a bad reputation of misconceptions about Hawkes as well. "Chesney is absolutely no one-hit wonder. As a 19-year-old, he was launched on the UK charts with 'You're In My Heart, Tonight' and it is up to Chesnays marketing manager Phil Patterson who knows the pen is mightier than the sword. He admits having been confident about the music but not about the UK press.

Patterson is like a guardian angel for the up-and-coming Chesney. "Halfway" near Amsterdam. Farquhar sees Chesney Hawkes, who shot to the top with The One And Only — a five-week UK number 1 hit in 1990, can only fall from the cliff, but not if it is up to Chrysalis marketing manager Phil Patterson who knows the pen is mightier than the sword. He admits having been confident about the music but not about the UK press.

"That's why the way we want to portray him. Because we didn't want to run the risk of potential bad vibes from British press we made a conscious effort to release both the single What's Wrong With This Picture? and the album Get The Picture on the continent two weeks before the UK.

With the exception of Holland, we know that continental markets always react much slower than the UK. It will provide us enough time to establish it as a piece of music. We want the people abroad to make up their own minds. The upfront airplay we've already got is excellent "[cursorily reading high in M&M's EHRC Chartbound]."
Power Play:

Helgee Richter - Musk Dir
ENERGY/Berlin G

&gen fingens - Head Of Musk
BERUN 813.13/Berlin G

Lost Granger - Music Dir
EHR

A List
EHR

A List:
AD
ADBluebeRs- Young Al Heart
EHR/ACE

Markus Nettle - Producer
AD

AD
AD

ADBluebeRs- Young Al Heart
EHR/ACE

Station Reports
Bronze
listed
grouped by ranking and
each
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Paul McCartney- Coon People
Peggy March- Kiissen 1st
Arvingama- Eloise
Tina Charles- I'll Go Where
Leonard- Downs Von Vediebt
Mien- Edison In You
Irene- Do Bleb So
Alexander O'Neal- All That
Red Stewed- Hoye!
Jade- Don't Walk
Howard Jones- I.G.Y.

Rosette Alrnok Unreal
Rapination/Kenyon- Here's
Marc Cohn- Walk Through
Jon Semla- One Of
Herwig Mittmegger- Schrtne
Brings Eherenfeld
Liz N' Love- Be Your
Crosby/Collins. Hero
Aon- Quiet Joys
Sonia- Better The
country,
as

Power Play: (PP)

Tears For Fears- Break It
Mick Jogger- Don't Tear
Aaron Neville- My Brother
Soulsister- Ain't That Simple
Bon Jovi- Bed Of
Manfred Mann- Mighty Quinn
Herbert Groenemeyer- Chaos
Shaggy- Oh Camino
2 Unlimited- Tribal
Rod Stewart- Have I
Robert Plant- Calling To
David Bowie- Black Tie
Blur- Sunday Sunday
Sods No Ordinary
PM Dawn- More Than
Shaggy- Big Up
Meleike- Gotta Know
Lisa Stansfield- In The All
World Party- Sunshine
Trashcan Sinatros- I've Seen
Suede- So Young
Seal- Out Of The
Dee Dee Bridgwater- TM The
LT. D'Arby- Delicate
Snap- Do You See

Sieve Roam- in A Spin
Snap- Do You See

Jungle Book- Jungle
Guns N. Roses- Civil War
Haddaway- What Is Love
Tears For Fears- Break It
Shabba Ranks- Housecoll
Dina Carroll- Express
Kingmaker- Queen Jane
Danni'elle Gabs- Secret Love
Coco Tea- Tender Loving

MTV Breakout!

Add it now – it's a hit!!!

Such a good song is always perfect for our format!

Martin Schwebel,
Radio Regenbogen

a-ha takes radio by storm!!!

The smash new single
«Dark Is The Night»

Already hot on these stations:
WDR
NDR
Radio Bremen
Radio Fritz
HR
Radio Regional
BR
SDR
RSH
Radio Regenbogen

WEA
**Manic Street Preachers**

**FROM DESPAIR TO WHERE OUT JUNE 7**

Taken from the forthcoming album **GOLD AGAINST THE SOUL – OUT JUNE 21**

**COLUMBIA Sony Music**
Upcoming Album Releases

**Artist** | **Title** | **Label** | **Producer**
---|---|---|---
**JOEY VICEROY** | **TAR** | **Epic** | **B. Baileyic DJ/Producer**
**Robert Trujillo** | **N.O.T.S.** | **Epic** | **B. Baileyic DJ/Producer**
**Michael McDonald** | **Two’s Company** | **Warner Bros.** | **Leland Sklar**
**Buddy Guy** | **Woke Up Leavin’** | **BMG** | **Dennisơi**
**Jaden Freeman** | **Can’t Hear Nothin’** | **MCA** | **Dennis洛杉**
**Mark O’Connor** | **In My Time** | **Concord** | **John Leventhal**
**Kenny Rankin** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Boz Scaggs** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Jeff Porcaro** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Tito Puente** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Stevie Wonder** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Eric Clapton** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Robert Plant** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Neil Diamond** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Garth Brook** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Garth Brook** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**
**Alan Jackson** | **The Studio Session** | **Pi Music** | **B. Baileyic DJ/Producer**

**JULY 1993**

**Artists**
- **The Black Crowes**
- **Orchestral Manoeuvres In The Dark**
- **Galactic Cowboys**
- **Voivod**
- **Verve**
- **Various Artists**
- **Jeff Richman**
- **Mica Paris**
- **Nu Colours**
- **UB40- Falling In Love**
- **Lulu/Wornack From Back**
- **Lisa Fischer- Colors Of**
- **Lauren Christy- You Read**
- **French Connection- I Don’t Want To**
- **Mek 8 Pek- Every I’s**
- **Stereo MC’s- Creation**
- **Bryan Ferry- Will You Think Of Me**
- **Thomas Helmig- Don’t Leave Tonight**
- **Robert Plant- 29 Palms**
- **Molt**
- **Kenny G/Bryson- By The Time**
- **A List:**
  - **YLE 2/RADIOMAFIA/Helsinki**
  - **A Ust**
  - **EHR**
- **A List:**
  - **RADIO KUKU/Tallinn**
  - **A Ust**
  - **EHR**
- **A List:**
  - **P’XI6rotie CC**
  - **A Ust**
  - **EHR**
- **A List:**
  - **RADIO 3/Hilversum**
  - **A Ust**
  - **EHR**
- **A List:**
  - **SKY RADIO/Bussum**
  - **A Ust**
  - **EHR**
- **A List:**
  - **Eldorado Radio/Luxembourg**
  - **A Ust**
  - **EHR**
- **A List:**
  - **RADIO ONDA UBERA/Perugio**
  - **A Ust**
  - **EHR**
- **A List:**
  - **Tina Turner- I Don’t Want To**
  - **Taylor Dayne- Can’t Get**
  - **Pete Rock- Loh**
  - **Leila K- Co Plane**
  - **Pet Shop Boys- Con You”**
  - **Tina Turner-**
- **AmericanRadioHistory.com**
**Billboard Singles USA TOP 25**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 5, 1993</td>
<td><strong>JANET JACKSON</strong>/That's The Way Love Goes</td>
<td>Virgin</td>
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<td></td>
<td><strong>SILK</strong>/ Freak Me</td>
<td>Keia</td>
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<td><strong>H-TOWN</strong>/Knockin' Da Boots</td>
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<td><strong>SWV</strong>/Weak</td>
<td>RCA</td>
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<td></td>
<td><strong>VANESSA WILLIAMS &amp; BRIAN MCKNIGHT</strong>/Love Is</td>
<td>Giant</td>
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<td><strong>SWV</strong>/5 To Me</td>
<td>RCA</td>
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<td></td>
<td><strong>PJ. DAWSON</strong>/Looking Through Patient Eyes</td>
<td>Epic</td>
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<td><strong>ROBIN S.</strong>/Show Me Love</td>
<td>Big Beat</td>
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<td><strong>BID STUART</strong>/How I'd Ya Lady</td>
<td>Warner Brothers</td>
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<td><strong>INNER CIRCLE</strong>/Bad Boys</td>
<td>Big Beat</td>
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<td><strong>DURAN DURAN</strong>/Come Undone</td>
<td>Capitol UK</td>
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<td><strong>DI, DRE</strong>/Nuthin' But A 'G' Thang</td>
<td>Death Row</td>
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<td><strong>JADE</strong>/Don't Walk Away</td>
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<td><strong>PAPEROY/G</strong></td>
<td>Nest Plateau</td>
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<td><strong>EPOX/Ever I Never Get Over You (Getting Over Me)</strong></td>
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<td><strong>WHITNEY HOUSTON</strong>/Have Nothing Aht</td>
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<td><strong>AEROSMITH</strong>/Livin' On The Edge</td>
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<td><strong>SPIN DOCTORS</strong>/Two Fingers</td>
<td>Epic</td>
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<td><strong>GREEN JELLY</strong>/Three Little Pigs</td>
<td>Zoo</td>
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<td></td>
<td><strong>MICHAEL JACKSON</strong>/Who Is It</td>
<td>Epic</td>
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<td><strong>STEREO MC'S</strong>/Connected</td>
<td>Geffen</td>
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<td><strong>SNOW/Inform</strong></td>
<td>East West</td>
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<td><strong>JOE LAWRENCE</strong>/Nuthin' My Love Can't Fix Ump</td>
<td>Ariola</td>
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<td><strong>CAPTAIN HOLLYWOOD &amp; More</strong>/Image D</td>
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**Adult Contemporary Europe**

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<tr>
<th>Week Ending</th>
<th>Artist/Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>June 5, 1993</td>
<td><strong>GEORGE MICHAEL &amp; QUEEN</strong>/Someone To Love</td>
<td>Parlophone</td>
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<tr>
<td></td>
<td><strong>JANET JACKSON</strong>/That's The Way Love Goes</td>
<td>Virgin</td>
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<td><strong>JANET JACKSON</strong>/That's The Way Love Goes</td>
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<td><strong>WHITNEY HOUSTON</strong>/Have Nothing Aht</td>
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<td></td>
<td><strong>TINA TURNER</strong>/Don't Wanna Fight</td>
<td>Parlophone</td>
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<td><strong>EROS RAMAZZOTTI</strong>/Casella Della Vita</td>
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<td><strong>DAVID CROSBY &amp; PHIL COLLINS</strong>/Hero</td>
<td>Atlantic</td>
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<td><strong>TEN SHARP</strong>/Dreamhome</td>
<td>Dream On (Chrysalis)</td>
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<td></td>
<td><strong>ULF LUNDEL</strong>/Fly</td>
<td>Stopher Music</td>
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<td><strong>PAUL MCCARTNEY</strong>/C'mon People</td>
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<td><strong>ELTON JOHN</strong>/Simple Life</td>
<td>Rocket</td>
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<td><strong>DURAN DURAN</strong>/Ordinary World</td>
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<td></td>
<td><strong>NEW ORDER</strong>/Regret</td>
<td>Virgin</td>
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<td></td>
<td><strong>GENESIS</strong>/Never A Love</td>
<td>Virgin</td>
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<td><strong>STING</strong>/If I Ever Lost Your Love (A Sa)</td>
<td>A&amp;M</td>
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<td><strong>RAY CHARLES</strong>/A Song For You</td>
<td>Warner Brothers</td>
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<td><strong>SADE</strong>/Kiss Of Life</td>
<td>Epic</td>
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<td><strong>VANESSA PARADIS</strong>/Sunday Mondays</td>
<td>Warner Brothers</td>
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<td><strong>DEPECHE MODE</strong>/Walking In My Shoes</td>
<td>Mute</td>
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<td><strong>SHARON JONES</strong>/I Am New York</td>
<td>Jay-Z</td>
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<td><strong>INNER CIRCLE</strong>/Wrapped Up In Your Love</td>
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<td><strong>WHITNEY HOUSTON</strong>/I Will Always Love You</td>
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<td><strong>BELVEDERE</strong>/Sweet Harmony</td>
<td>EastWest</td>
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<td><strong>CHRISS ISACK</strong>/Can't Do A Thing</td>
<td>Warner Brothers</td>
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<td><strong>DURAN DURAN</strong>/Come Undone</td>
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**European Dance Radio**

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<tr>
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<td><strong>DURAN DURAN</strong>/Come Undone</td>
<td>Virgin</td>
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<td><strong>MADONNA</strong>/Bad Girl</td>
<td>Warner Brothers</td>
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</tbody>
</table>

**Station Reports**

The Adult Contemporary Europe (ACE) Top 25 is based on a weighted scoring system. It is compiled on the basis of plays/points programmed with peak/peak sounds, for the 25-44 year-olds. Falls or during specific weeks. Songs in "A" variation receive more points than those in "B" variation or more limited circulation.
<table>
<thead>
<tr>
<th>COUNTRY CHARTED</th>
<th>ARTIST</th>
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<tr>
<td>UK</td>
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<td>Ten Summoner's Tales</td>
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<td>DK</td>
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<td>Heart Of Stone</td>
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<tr>
<td>DK</td>
<td>Sting</td>
<td>Take The Money And Run</td>
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<table>
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<tr>
<th>TITLE</th>
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<tbody>
<tr>
<td>&quot;Housecall&quot;</td>
<td>Shabba Ranks &amp; Epic (Nouveau)</td>
<td>35 3 22</td>
<td>RE UK</td>
</tr>
<tr>
<td>Jump Around (Pt. 2)</td>
<td>House of Pain - Ruff N' Tuff (MCA/CC)</td>
<td>36 4 2</td>
<td>RE UK</td>
</tr>
<tr>
<td>The Very Best</td>
<td>Peter Kingberry - Epic (EMI)</td>
<td>37 2 17</td>
<td>B.F.</td>
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<tr>
<td>I'm Every Woman</td>
<td>Whitney Houston - Arias (Island)</td>
<td>38 15 1</td>
<td>A.D.G</td>
</tr>
</tbody>
</table>
**TOP 10 SALES IN EUROPE**

### UNITED KINGDOM
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow
  - Various - Absolute Music 2

- **Albums**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### GERMANY
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow

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  - 2 Unlimited - Tribal Dance
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  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### FRANCE
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow

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  - Snow - Informer
  - 2 Unlimited - Tribal Dance
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  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### ITALY
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow

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  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### DENMARK
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow

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  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### BELGIUM
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow

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  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### SWEDEN
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
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  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### NORWAY
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow

- **Albums**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### FINLAND
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow

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  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### SWITZERLAND
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow

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  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - The Traveling Wilburys - Vol. 3
  - Various - Dance Mania

### AUSTRIA
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
  - Bruce Springsteen - In Concert
  - Snow - 12 Inches Of Snow

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  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
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  - Various - Dance Mania

### GREECE
- **Singles**
  - Snow - Informer
  - 2 Unlimited - Tribal Dance
  - Rik Rok - All I Need
  - Shaggy - Oh Carolina
  - Ace Of Base - Happy Nation
  - Somebodi's Darlin' - Someone's Darling's Darlin' (CD)
  - Various - The Love Song Collection
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  - Snow - 12 Inches Of Snow

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French Quotas

(continued from page 1)

the requirement. Failure to adhere to the new quota would be penalised by exclusion from licence reallocations.
Paire declines to comment on how likely the changes are, saying that anything between 20% and 30% could be expected. He expresses his support of the changes, saying, "There is a great deal of evidence that Italian music promotion. I hope we can come to some arrangement to increase the minimum airtime for it."
The move does not represent a change in policy of SNEP, says head of press Jean Yves Mirski, but rather a desire to add importance to existing quotas. "We would be satisfied enough if the current 20% was respected," he says. "There has been no improvement with airplay for French music, so we would be happy to see the pressure increased with quotas between 20% and 30%.

Radio operators are not yet worried, however, feeling it is too early for alarm. EHR FM net Skyrock MD Pierre Bellanger is untroubled by the news, saying any serious comment would have to be postponed until the figure was translated into agreements with radio. "The minister has made it clear that any changes would not take the form of a fixed law, but rather a flexible agreement worked out in talks with members of the music and radio industry," he says. "We are always open to discussion. We have been involved during discussions of this sort before, and were the first to sign an agreement with SNEP. However, we don't believe that it makes much sense to discuss an abstract figure."

EHR net Fun GM Benoit Sillard, meanwhile, denies that any quotas had been mentioned, adding, "Of course the minister of culture is concerned to improve the conditions for French music. That is his job. But it is the minister of communications who controls radio affairs."

There is currently no legal minimum quota governing airplay of French product. Individual quota commitments are negotiated by each radio operator, either during the licence allocation process (usually between 15% and 20% of programming) or in individual agreements with SNEP (at least, 20% accounts for approximately 40% of that being dedicated to new talent).

However, according to CLIM data for September/October 1992, NRJ's share of French airplay in the 20-45 group dropped to 6.7% while Skyrock's increased from 6.0% to 8.1%.

If approved by the CSA, the new quota requirements would affect both CSA and SNEP, says Paire.

CLIM was created officially in December 1992 with the main objective of helping to promote French music at home and abroad.

Peter Flowers

(continued from page 1)

ian, which has dominated the ratings regionally and nationally (M&M, May 22).

Radio Peter Flowers came second behind Milan's EHR/dance-formatted Rete 105 in the early 1980s with its adventurous rock format. A capital injection in September 1991 increased the annual budget to L1.5 billion (app. US$900.000) coinciding with a format change to 50% ACE, 50% Italian and national gold, targeting the 20-45 group. However, despite a large TV and press promotion campaign, the station failed to return to its former ratings perfor-

manship, leading to the pull-out of the station's major investor and the recent decision to make more changes.

It is rumoured that the new sales house replacing GPL is connected with a major national network looking for an Italian music outlet. Confirmation of the changes is expected in June. Meanwhile, the station continues with a reduced, five-hour outlet between 06.00-12.00, while the rest of the day is programmed with automated music and live news bulletins, already emphasising Italian product.

Perry

(continued from page 1)

Perry, who must now prepare the music industry for the Monopolies and Mergers Commission investigation into CI's pricing and copyright laws later this year, was also the first record company executive to present evidence during the recent National Heritage Select Committee on the same topic.

BMG UK chairman John Preston, the other leading appli-
cant for the position, reportedly withdrew his candidacy in the late stages.

Swedish Franchises

(continued from page 1)

SLR has been accepting specula-
tive applications for franchises, which to date number 250. On May 7 SLR presented a proposal to Telestereyen (National Tele-
con), the agency giving permission for transmitter use, for some 80 broadcast areas with transmitting frequencies deemed appro-
ate for new radio stations. The goal was to announce publicly which broadcast areas would be available.

Ace of Base

(continued from page 1)

act—but, by having four hits featured in the Hot 100 Singles, they have also become mainland Europe's most prolific act in recent history, and all with a debut album.

The band features the current UK number 1 and one million-plus selling single All That She Wants, both Wheel Of Fortune and Happy Nation are riding high on the Eurochart, while Waiting For Magic is currently top 10 in Den-
mark.

For a large part, the band has been receiving feedback from songs. "All That She Wants" occupied the top slot of the German charts from the middle of July, had the SLR not decided to announce the delay until autumn.

While Schierbeck says one can only speculate on whether the process will be further delayed, several radio station executives have expressed their pessimism about any private commercial sta-
tion being on air before the middle of August.

We have been broken thanks to consistent pressure increased pressure to respect the 20% was respected," he says. "There has been no improvement with airplay for French music, so we would be happy to see the pressure increased with quotas between 20% and 30%.

Radio operators are not yet worried, however, feeling it is too early for alarm. EHR FM net Skyrock MD Pierre Bellanger is untroubled by the news, saying any serious comment would have to be postponed until the figure was translated into agreements with radio. "The minister has made it clear that any changes would not take the form of a fixed law, but rather a flexible agreement worked out in talks with members of the music and radio industry," he says. "We are always open to discussion. We have been involved during discussions of this sort before, and were the first to sign an agreement with SNEP. However, we don't believe that it makes much sense to discuss an abstract figure."

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**Breaking Down The Chart**

EHR is paying a very warm welcome to the new single from Tears For Fears, *Break It Down*. The song is literally crushing the chart and its debut at number 1 is the highest entry scored by an artist since 1 year 2 weeks. With 35 new additions, *Break It Down* is making impressive moves at EHR stations in the UK, Holland, Italy and France.

Tears For Fears is followed by another PolyGram-signed act, Robert Plant. His 29 Palms is moving into the top 10 thanks to airplay support in Sweden, the UK, the Czech Republic, Switzerland, Italy and Denmark. It marks the singer’s first hit on EHR.

Meanwhile, *That’s The Way Love Goes* by Janet Jackson holds up at number 1 for the third consecutive week while again managing to increase its reportor roster, a sign of a true across-the-board hit. With 121 stations under its belt, the song has the second-highest roster ever achieved, following Whitney Houston’s *I Will Always Love You* (136 stations in week 6 of this year).

All European markets have tuned in to the track with an average penetration of above the 60% mark, with the exception of Italy (55%) and France (40%).

 Apart from Jackson, Virginia is scoring well with three other acts, all moving up the EHR chart. They include UB40’s *I Can’t Help* Falling In Love With You (one of the better jumps in this week’s chart), Lenny Kravitz’s Believe and OMD’s Stand Above Me (the first hit for the band since last year’s Call My Name).

Second highest entry (number 24) goes to Swedish Roxette whose *Almost Unreal* marks the duo’s eighth hit on EHR, a feat only achieved up until now by Prince. Previous hits for the band include, Joysride, Fading Like A Flower, Spending My Time, How Do You Do and Queen Of Rain. Featured on the Capitol soundtrack Super Mario Brothers, *Almost Unreal* scores best in Sweden, Holland and Denmark.

Another newcomer is American artist Marc Cohn who scores his second hit on EHR with *Walk Through The World*, the follow-up to the ’91 debut *Walking In Memphis*. So far, the artist is getting his best airplay in the UK (80%) and Denmark.

A closer look at the chart reveals a lot of records with bullets that are actually going down in ranking. The highly competitive nature of this week’s chart prevents Spin.* from moving up.

**Contenders**

This week’s chart features four artists debuting in the top 10: American artist Marc Cohn with *Walk Through The World*, Swedish artists Roxette with *Almost Unreal*, and American artists Chris Duarte and Vanderbilt, Ten Sharp, Erros Ramazzotti and 2 Unlimited from moving up.

**MOST ADDED**

<table>
<thead>
<tr>
<th>TW</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JANET JACKSON/That’s The Way Love Goes</td>
<td>(Virgin)</td>
<td>121</td>
<td>29</td>
<td>8</td>
<td>121</td>
</tr>
<tr>
<td>2</td>
<td>TINA TURNER/I Don’t Wanna Fight</td>
<td>(Parlophone)</td>
<td>110</td>
<td>24</td>
<td>22</td>
<td>110</td>
</tr>
<tr>
<td>3</td>
<td>GEORGE MICHAEL &amp; QUEEN/Sombody To Love</td>
<td>(Virgin)</td>
<td>97</td>
<td>21</td>
<td>3</td>
<td>97</td>
</tr>
<tr>
<td>4</td>
<td>WHITNEY HOUSTON/I Have Nothing</td>
<td>(Arista)</td>
<td>89</td>
<td>21</td>
<td>5</td>
<td>89</td>
</tr>
<tr>
<td>5</td>
<td>UB40/I Can’t Help* Falling In Love With You</td>
<td>(Epic)</td>
<td>71</td>
<td>15</td>
<td>3</td>
<td>71</td>
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<tr>
<td>6</td>
<td>ROBERT PLANT/29 Palms</td>
<td>(Fontana)</td>
<td>64</td>
<td>20</td>
<td>8</td>
<td>64</td>
</tr>
<tr>
<td>7</td>
<td>DEPECHE MODE/Walking In My Shoes</td>
<td>(Mute)</td>
<td>65</td>
<td>17</td>
<td>3</td>
<td>65</td>
</tr>
<tr>
<td>8</td>
<td>NEW ORDER/Regret</td>
<td>(EMI)</td>
<td>59</td>
<td>13</td>
<td>4</td>
<td>59</td>
</tr>
<tr>
<td>9</td>
<td>ROXETTE/Almost Unreal</td>
<td>(EMI)</td>
<td>51</td>
<td>17</td>
<td>7</td>
<td>51</td>
</tr>
<tr>
<td>10</td>
<td>R.E.M./Everybody Hurts</td>
<td>(Warner Brothers)</td>
<td>46</td>
<td>11</td>
<td>2</td>
<td>46</td>
</tr>
<tr>
<td>11</td>
<td>4 SPIN DOCTORS/Long Train Runnin’ 93</td>
<td>(Atlantic)</td>
<td>53</td>
<td>17</td>
<td>8</td>
<td>53</td>
</tr>
<tr>
<td>12</td>
<td>A-HA/Dark Is The Night</td>
<td>(Warner Brothers)</td>
<td>55</td>
<td>27</td>
<td>4</td>
<td>55</td>
</tr>
<tr>
<td>13</td>
<td>ACE OF BASE/All That She Wants</td>
<td>(Mega)</td>
<td>72</td>
<td>14</td>
<td>3</td>
<td>72</td>
</tr>
<tr>
<td>14</td>
<td>DURAN DURAN/Come Undone</td>
<td>(Parlophone)</td>
<td>76</td>
<td>22</td>
<td>4</td>
<td>76</td>
</tr>
<tr>
<td>15</td>
<td>10 4 ALIEN/Doctor Doctor</td>
<td>(Warner Brothers)</td>
<td>66</td>
<td>21</td>
<td>7</td>
<td>66</td>
</tr>
<tr>
<td>16</td>
<td>3 SPIN DOCTORS/Long Train Runnin’ 93</td>
<td>(Atlantic)</td>
<td>41</td>
<td>17</td>
<td>4</td>
<td>41</td>
</tr>
<tr>
<td>17</td>
<td>ROXETTE/Almost Unreal</td>
<td>(EMI)</td>
<td>50</td>
<td>19</td>
<td>9</td>
<td>50</td>
</tr>
<tr>
<td>18</td>
<td>JOHN LEGEND/You Make Me Feel</td>
<td>(Polydor)</td>
<td>51</td>
<td>13</td>
<td>6</td>
<td>51</td>
</tr>
<tr>
<td>19</td>
<td>11 5 UGLY KID JOE/Cat’s In The Cradle</td>
<td>(Mercury)</td>
<td>47</td>
<td>16</td>
<td>1</td>
<td>47</td>
</tr>
<tr>
<td>20</td>
<td>30 2 ROXETTE/Almost Unreal</td>
<td>(Parlophone)</td>
<td>46</td>
<td>12</td>
<td>14</td>
<td>46</td>
</tr>
<tr>
<td>21</td>
<td>29/10 SHAGGY/Oh Carolina</td>
<td>(Greensleeves)</td>
<td>63</td>
<td>27</td>
<td>6</td>
<td>63</td>
</tr>
<tr>
<td>22</td>
<td>29/11 BON JOVI/In These Arms</td>
<td>(Jongo)</td>
<td>39</td>
<td>13</td>
<td>6</td>
<td>39</td>
</tr>
<tr>
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<tr>
<td>24</td>
<td>33 2 DOBBIE BROTHERS/Long Train Runnin’ 93</td>
<td>(Warner Brothers)</td>
<td>43</td>
<td>18</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td>25</td>
<td>33 2 DOBBIE BROTHERS/Long Train Runnin’ 93</td>
<td>(Warner Brothers)</td>
<td>43</td>
<td>18</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td>26</td>
<td>33 2 DOBBIE BROTHERS/Long Train Runnin’ 93</td>
<td>(Warner Brothers)</td>
<td>43</td>
<td>18</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td>27</td>
<td>33 2 DOBBIE BROTHERS/Long Train Runnin’ 93</td>
<td>(Warner Brothers)</td>
<td>43</td>
<td>18</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td>28</td>
<td>33 2 DOBBIE BROTHERS/Long Train Runnin’ 93</td>
<td>(Warner Brothers)</td>
<td>43</td>
<td>18</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td>29</td>
<td>33 2 DOBBIE BROTHERS/Long Train Runnin’ 93</td>
<td>(Warner Brothers)</td>
<td>43</td>
<td>18</td>
<td>2</td>
<td>43</td>
</tr>
<tr>
<td>30</td>
<td>33 2 DOBBIE BROTHERS/Long Train Runnin’ 93</td>
<td>(Warner Brothers)</td>
<td>43</td>
<td>18</td>
<td>2</td>
<td>43</td>
</tr>
</tbody>
</table>

**EHR Top 40 Chart**

The EHR Top 40 chart is based on a weighted-airplay system. Songs earn points by achieving airplay at different levels of activity and are charted based on the number of hours per week committed to the format. This week, the chart features a variety of pop, rock, and dance artists, with many tracks maintaining their positions from the previous week.

**Chartbound**

<table>
<thead>
<tr>
<th>TW</th>
<th>Artist/Title</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JONI MITCHELL/Both Sides Now</td>
<td>(A&amp;M)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>JONI MITCHELL/Shadows in the Night</td>
<td>(A&amp;M)</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>ANGELICA HΟΛΟΥ/Don’t Make Me Over</td>
<td>(A&amp;M)</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>2 Unlimited</td>
<td>(Parlophone)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>LADY GAGA/Poker Face</td>
<td>(Geffen)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>2 Unlimited</td>
<td>(Parlophone)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>R.E.M./Everybody Hurts</td>
<td>(Warner Brothers)</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>JONI MITCHELL/Shadows in the Night</td>
<td>(A&amp;M)</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>2 Unlimited</td>
<td>(Parlophone)</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>LADY GAGA/Poker Face</td>
<td>(Geffen)</td>
<td>10</td>
</tr>
</tbody>
</table>

**New Top 20 Contenders**

New Top 20 Contenders are those songs that have just entered EHR top 20 and may appear on the for the first time. The songs are listed based on their position in this chart.
### NORTHWEST

<table>
<thead>
<tr>
<th>#</th>
<th>Track</th>
<th>Artist/Label</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>R.E.M./Everybody Hurt</td>
<td>(W b0th World)</td>
<td>18:40</td>
</tr>
<tr>
<td>2.</td>
<td>L.A. Guns/Take It Out On You</td>
<td>(Bang Records)</td>
<td>18:00</td>
</tr>
<tr>
<td>3.</td>
<td>Meat Loaf/AOR/Animal</td>
<td>(Emi)</td>
<td>13:40</td>
</tr>
<tr>
<td>4.</td>
<td>Adam &amp; The Ants/Blue Eyed Boy</td>
<td>(Parlophone)</td>
<td>12:30</td>
</tr>
<tr>
<td>5.</td>
<td>A-Ha/Stay On The Lines</td>
<td>(Parlophone)</td>
<td>15:00</td>
</tr>
<tr>
<td>6.</td>
<td>Genesis/That’s All Right</td>
<td>(Virgin)</td>
<td>17:20</td>
</tr>
<tr>
<td>7.</td>
<td>WHITNEY HOUSTON/I Don’t Wanna Fight</td>
<td>(Virgin)</td>
<td>15:00</td>
</tr>
<tr>
<td>8.</td>
<td>Herbert Gronemeyer/Chains</td>
<td>(EMI)</td>
<td>13:00</td>
</tr>
<tr>
<td>9.</td>
<td>David Bowie/Hero</td>
<td>(Virgin)</td>
<td>16:00</td>
</tr>
<tr>
<td>10.</td>
<td>U2/Where The Streets Have No Name</td>
<td>(Arista)</td>
<td>11:30</td>
</tr>
</tbody>
</table>

### CENTRAL

<table>
<thead>
<tr>
<th>#</th>
<th>Track</th>
<th>Artist/Label</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bono/Bono in - rage</td>
<td>(Island)</td>
<td>13:00</td>
</tr>
<tr>
<td>2.</td>
<td>DEPECHE MODE/Wish</td>
<td>(Mute)</td>
<td>7:00</td>
</tr>
<tr>
<td>3.</td>
<td>Alabama/Still</td>
<td>(Epic)</td>
<td>4:00</td>
</tr>
<tr>
<td>4.</td>
<td>Michael Jackson/Bad</td>
<td>(Polygram)</td>
<td>6:00</td>
</tr>
<tr>
<td>5.</td>
<td>Whitney Houston/Baby Love</td>
<td>(Columbia)</td>
<td>10:30</td>
</tr>
<tr>
<td>6.</td>
<td>Herbert Gronemeyer/Chains</td>
<td>(EMI)</td>
<td>12:00</td>
</tr>
<tr>
<td>7.</td>
<td>David Bowie/Hero</td>
<td>(Virgin)</td>
<td>15:00</td>
</tr>
<tr>
<td>8.</td>
<td>U2/Where The Streets Have No Name</td>
<td>(Arista)</td>
<td>18:00</td>
</tr>
<tr>
<td>9.</td>
<td>WHITNEY HOUSTON/I Have Nothing</td>
<td>(EMI)</td>
<td>12:00</td>
</tr>
<tr>
<td>10.</td>
<td>Herbert Gronemeyer/Chains</td>
<td>(EMI)</td>
<td>14:00</td>
</tr>
</tbody>
</table>

### SOUTH

<table>
<thead>
<tr>
<th>#</th>
<th>Track</th>
<th>Artist/Label</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Whitney Houston/I Have Nothing</td>
<td>(EMI)</td>
<td>15:00</td>
</tr>
<tr>
<td>2.</td>
<td>Bono/Bono in - rage</td>
<td>(Island)</td>
<td>10:00</td>
</tr>
<tr>
<td>3.</td>
<td>Michael Jackson/Bad</td>
<td>(Polygram)</td>
<td>8:00</td>
</tr>
<tr>
<td>4.</td>
<td>Whitney Houston/Baby Love</td>
<td>(Columbia)</td>
<td>6:00</td>
</tr>
<tr>
<td>5.</td>
<td>Herbert Gronemeyer/Chains</td>
<td>(EMI)</td>
<td>5:00</td>
</tr>
<tr>
<td>6.</td>
<td>David Bowie/Hero</td>
<td>(Virgin)</td>
<td>4:00</td>
</tr>
<tr>
<td>7.</td>
<td>U2/Where The Streets Have No Name</td>
<td>(Arista)</td>
<td>3:00</td>
</tr>
<tr>
<td>8.</td>
<td>Whitney Houston/Baby Love</td>
<td>(Columbia)</td>
<td>2:00</td>
</tr>
<tr>
<td>9.</td>
<td>Herbert Gronemeyer/Chains</td>
<td>(EMI)</td>
<td>1:00</td>
</tr>
<tr>
<td>10.</td>
<td>David Bowie/Hero</td>
<td>(Virgin)</td>
<td>0:30</td>
</tr>
</tbody>
</table>

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### REGIONAL EHR TOP 20

Week 23/93

#### Charts based on playlists from radio stations playing EHR material

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**NORTHWEST**: British Isles (United Kingdom, Ireland).

**CENTRAL**: Central European language areas (Germany, Austria, parts of Switzerland, Luxembourg).

**SOUTH**: French/Southern Europe (France, Western Switzerland, Southern Italy, Portugal).

**NORTH (N)**: Scandinavia (Sweden, Norway, Finland).

**WEST CENTRAL**: Western European language areas (France, Belgium, parts of Switzerland, Luxembourg).

**SOUTH CENTRAL**: Spain, Portugal (EMI).

**SOUTH EAST**: Italy (EMI).
CONGRATULATIONS!

EUROPLAY

RECORD OF THE MONTH

VOTED BY THE TOP EUROPEAN RADIO STATIONS...

SAARLÄNDISCHER RUNDFUNK (GERMANY), M 40 (FRANCE), RETE 105 (ITALY), RADIO DONNA/BRTN (BELGIUM), LOS 40 PRINCIPALES (SPAIN), HET STATION (HOLLAND), YLE 2 (FINLAND)

THE HIT-RECORD...

BASS BUMPERS

RUNNIN'

THE REMIX

REMIXED BY MATIZ/AC 16

BASS BUMPERS

RUNNIN' REMIXES

BASS BUMPERS ON TOUR IN JUNE:

4. 7. GERMANY, 5. 7. AMSTERDAM, 9. 7. GERMANY, 11.-13. 7. FRANCE, 16.-20. 7. SUISSE, 25.-26. 7. FRANCE, 27.-30. 7. GERMANY

RUNNIN' RELEASED IN:

GERMANY -
FRANCE -
SPAIN -
ITALY -

BENELUX -
SCANDINAVIA -
PORTUGAL -

BASS BUMPERS BY COURTESY OF DANCE STREET, GERMANY