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GERMAN AIRPLAY SMASH this week
Arabella Gets Own Frequency In Munich Radio Reshuffle

GERMANY
by Miranda Watson

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

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

EHR/dance stations 89 Hit FM and Radio 2Day get to keep their 89 MHz frequency, but will be joined by a Catholic broadcaster which is expected to take up Sunday mornings only.

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

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

Flieger says Jazz Welle Plus actually benefitted from sharing a frequency with Arabella, the city's most popular station, (continues on page 23)

RUAB Ratings Add To Swedish Confusion

SWEDEN

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

The Swedish outlet of French radio network owner NRJ, EHR Radio Energy, came out very well in the RUAB average daily listener figures with 9.5% of the audience; over double that of EHR format Radio Gong which had been mixture. Radio Viking is shown to have more daily listeners than Z with 1.3%, which is hard to believe, but few daily listeners with 5%. It doesn't seem to add up.

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

(continues on page 23)
Skyrock Bows All-French EHR Concept Chante France

FRANCE
by Emmanuel Legrand

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

The timing was happy coincidence, says Bellanger, but had nothing to do with the passing of the new law. "The launch of the station comes at the same time as the quota debate, but it has nothing to do with it. Our interest in an all-French music format dates back to 1991. We did a range of studies when we developed a series of new programmes on the cable. Ong that study were the French listeners was an all-French format, but playing mostly oldies. On cable, this format is very successful. "We then looked for options to broadcast a similar programme territrially. ACE stations from Radio Montmartre to Nostalgie covered the market as far as French gold was concerned, so we opted for a more dynamic approach. As we are targeting the 20-40 listeners and want to have a strong identity, like Radio Italia Solo Musica Italiana does in Italy."

Chante France replaces a similar project started by Biz FM, a station launched in 1992 by music industry veteran Eddie Barclay and TV host/producer Stéphane Collaro, which failed to offer consistent programming and did poorly in the ratings. Barclay and Collaro remain in part of the venture, although they now hold 10% each in the company, while the S050 holding between Filippacchi Media and Bellanger owns 80%.

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

Hansen, Mortensen Named New MDs At Scandinavian Records

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

Hansen is expected eventually to head up SR, at which time Holmfred will relinquish his role at the company. Hansen has been financial controller at SR, while Mortensen was previously director of Action Musik/Hit, the buying and pay/dance department of the T.P. chain.

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

SR Denmark currently employs seven people. In Sweden, SR is distributed by CNR-controlled SGA. SR was founded in January last year and is the latest in a series of new Danish companies (PR Press, U DNB DM Jørgen Larsen (now president of MCA Music Entertainment International), ToCo, MD Ton van den Bremer and Holmfred.

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

Implementation of a mandatory retail price for records, which would be set by the record companies, is hoped to prevent hyper retailers from selling records at no profit and give a chance to traditional retailers. A percentage of variation on the suggested price is being considered at around 15%.

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

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

Betist Launches European Music Research

M&M veteran Ron Betist has left to form his own company, European Music Research. Betist has worked for the publication almost since its launch 10 years ago, first as sales director and then as general manager of the organisation.

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

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

Betist's administrative responsibilities will be taken over by Edwin Smelt, who has been promoted to sales manager.

ADAMS RECEIVES TULIP AWARD - US pop vocalist Oleta Adams received two awards during a recent visit to Holland at the end of November; a gold for the sale of over 50,000 copies of her album "Evolution" in Holland, and a special Tulip award from Phonogram Holland for her promotional input. Pictured (l-r) are Dutch singer René Frager, Phonogram Holland MD Jan Cardewer, Adams, Phonogram UK MD David Cippham and tour manager Bob O’Neal.
**GATT Accord Leaves Gaps Over Distributor/Broadcaster Status**

**EUROPE** by Jeff Clark-Meads

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

The GATT accord means that, in all likelihood, record producers will be able to allow or prohibit broadcast of their copyrighted material for 20 years after each record's release. However, no mention is made in the document of distribution of music, and, because of the expanding incidence of digital distribution via cable, this leaves the door open for electronic delivery of music to the home.

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

She cites the case of UK telecommunications company BT, which has begun to deliver video signals through its telephone cable network. "BT has been told they do not need a broadcast licence," John comments. "If they are distributing, GATT gives us no rights in respect of that."

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

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

**GWR Buys Midlands ILR Stations**

**UNITED KINGDOM**

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

GWR is proposing to pay £4.76 million (apps. US$8.1 million) and one million shares to Capital Radio for Nottingham-based Radio Trent, Leicester Sound and Mercia Sound. Separately, the company is also to acquire Beacon Broadcasting for £3.7 million. To fund the acquisitions, GWR hopes to raise £8.7 million through a share offer. By taking up all the stock to which they are entitled, GWR shareholders Capital Radio and the Daily Mail newspaper group will each increase their holding in the group to 20%.

All the acquired stations run FM EHR and AM gold services. Radio Trent serves Nottingham, Leicester and Derbyshire, an area containing around 1.5 million adults. Leicester Sound operates on FM for 430,000 adults and AM for 660,000 adults, while Coventry-based Mercia Sound covers 700,000 adults. Beacon Radio covers 1.4 million adults in the Wolverhampton and Shropshire areas.

The acquisitions mark the latest stage in the growth of GWR from being the local station serving the Wiltshire area of western England to a group that, with the new acquisitions, will own 17 ILR licences. The group says it intends to continue to expand until it has the maximum allowed number of 20 franchises.

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

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

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

**EUROPE**

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

The IFPI has in the past been a fixture of Midem with its high profile in the show's central aisle. Midem director Richard Dubois states, though, that the absence of a stand does not mean the absence of the organisation. He says that IFPI director general Neil Garrett will speak at a Midem panel and that the IFPI is running its own workshop on its International Standard Recording Code system.

In addition, Dubois says, IFPI delegates in Cannes will be working closely with French organisation SCPP and with Midem in the fight against piracy at the market. He adds, "Midem has an excellent relationship with IFPI. That's the way it has been for years. That's the way it will stay. We are supportive in their stand against pirates."

However, IFPI and the Midem Organisation have not always seen eye-to-eye in how to tackle suspected pirates at the market.

Nonetheless, a level of cooperation is evidenced by the fact that the anti-piracy clause in the Midem exhibitor's contract was drafted by IFPI lawyers. When asked by Music & Media about the absence of an IFPI stand this year, Garrett declined to comment.

Midem CEO Xavier Roy says that he met with IFPI chairman David Powell to hear the US body's comments, "Our relationship with IFPI is excellent. We have a really firm and efficient relationship." JCM

**COPE Confirms Its Lead In N/T Radio**

**SPAIN** by Howell Llewellyn

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

ICP-Research, which interviewed 8,083 people over this period, says the average Cadena COPE audience was 2.9 million, but adds that the November daily average was 3.1 million. Second in the conventional (N/T) league was Cadena SER, with a daily average of 2.6 million. The daily average for November, however, had fallen to below 2.5 million.

In EHR formats, Los 40 Principales maintained its lead position with just over three million listeners a day, followed by SER's all-Spanish Cadena Dial with one million. SER/Antena 3 joint venture, M80/Serlie Oto was third with 637,000 listeners. Cadena 100 came fourth with 569,00, edging out Onda Cero Musica which had an audience of 61,000.

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

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

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Source: ICP-Research

**WORLDWIDE EXPRESS**

**SPECIALIST COURIER SERVICES**

to the MEDIA and ENTERTAINMENT INDUSTRIES

*It's a small world with MARKEN*
1994: The German Record Industry's Predictions For Another Year: In Music

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

Helmut Fest
MD EMI Music SSA

"The market is in a situation of consolidation, but is basically stable. In figures this means an increase of 2-3%. Particularly with [music channel] Viva in mind, I hope that the continuous downward trend for German repertoire will finally come to an end and there will be some new domestic talent breaking even outside the dance repertoire. With the end of continuous market in mind, I think that companies will think more carefully and more cost-consciously about new product.

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

Heinz Canibol
MD MCA Records

"Although 1993 was a tough year economy-wise, it looks like the record industry managed to produce positive growth rates. German government and economy experts predict that recession is currently hitting rock-bottom and that a slight upswing can be expected during the second half of 1994. This could mean hope for further development. As our industry matures and becomes more sophisticated, so does the consumer; new creative strategies will therefore be required, because some of the long-time successful concepts may lose their attractiveness. One example towards this direction could be the necessity to concentrate less on hit compilation concepts, via joint ventures, as the consumer becomes bored.

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

Jochen Leuschner
MD Sony Music

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

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

GSA TODAY

Herbert Kollisch
MD Intercord

"While the total music market still showed a pleasing growth rate during the first half of the year, the market took a clear downward trend during the second half and the rate of growth for the year as a whole by October 31 was just 4.98%. In the same period, Intercord's growth rate was 44.22%. For 1994, I see a year of stagnation affecting the whole market and

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

Hardi Wolter
MD Warner Music Germany

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

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

We will continue to develop and break other national and international acts. Some great projects are already in the pipeline..."
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**Music & Media JANUARY 1994**

Ambient and developed. According to ably theme. As a whole the album is unmistaked on the album and became the main composed and recorded Age Of Loneliness American movie producer after MCMXC a.d.. Changes in his own studios, the result single Return To Innocence. Gradually, he Angel, production of the debut of his prodigy who contributed a great deal to the new exactly sit back and relax; he also found light for a couple of years, Cretu didn't hold on to his career after a lengthy absence, Ms. Mathieu returns with a German-language album. She picked some classic chansons to pay homage to her idol Edith Piaf. The most striking is probably Schau Mich Bitte Nicht So An, which is an adaptation of La Vie En Rose, while the Charles Aznavour classic Jezabel shouldn't be overlooked, either. Russell Ballard's work has made to AOR in the past. Even though nobody has heard much of him the last couple of years he certainly hasn't been resting on his laurels and all the skills that he's acquired since then are on display with strong, hook-heavy songs with It Takes A Man To Walk Away, Hold On To Love and the quiet These Are The Times being the highlights. 

**ANGEL**

Welcome To The Soul Asylum - Columbia

**HYSTERIE**

Call Me - Logic

**STEFAN URKAUS**

PRODUCER: Michael Cretu/Jens God

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

**DIE FANTASTISCHEN VIER**

Die 4. Dimension - Columbia

**MIREILLE**

Unter Dem Himmel Von Paris - Ariola

**RUSS BALLARD**

The Seer - Intercord

**NINA HAGEN**

Welcome To The Soul Asylum - Columbia

**UNTER DEM HELM**

PRODUCER: Roger Laufer/Jean Claude

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

**MUSIC & MEDIA**

July 15, 1994

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

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**ALBUMS**

**GSA TODAY**

**JOHNNY LOGAN**

I'm No Hero - WEA

**STEPHAN MASSIMO AND THE DELI CATS**

Anything And Anywhere - Electrola

**WEIRD, STRANGE AND INDEED**

Helen. Even though they still apply here, however, there are All My Life and the bittersweet Jennifer.

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Gerd Gebhardt
MD Warner Music Germany

"1994 will be a very important and interesting year with new companies being opened in several key markets under Jorgen Larsen's leadership. Those new companies will become additional repertoire sources for us. The German MCA company had a fantastic first year in 1992 and a very healthy second year in 1993, including first chart successes with local signings like Abstürzende Brief tauben, Illegal 2001 and Papa Winnie. All three acts will release new albums in 1994 and new projects like Rödisthem Hartreim Projekt and Wagnerama will spawn releases during the first half of 1994. Besides expanding our local A&R activities, we will intensify our special marketing activities in various directions."

BY AIRMAIL

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

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

For the next year, in the face of increasing difficulty presenting artists on TV in hardware generation who will enter the market at the start of 1994. 1993 has been a fantastic year for Sony Music Germany and I have no reason to think that 1994 will be any worse."

Jochen Leuschner
MD Sony Music

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

Wolf Gramatke
President Polygram Germany

"In 1993, the German record market will arrive at a value increase of between 5-6%. The German music market is affected by the general economic situation, but obviously has not been hit as severely as others by the recession. Therefore we do not expect a dramatic change in 1994. With regard to repertoire, dance music will develop into the pop music of the 90s. We are certain that there will be enough creativity and input within the music industry to challenge the recession. The German music market needs new innovative trends to continue, develop and fulfill our expectations. We also will have to fight harder against piracy, especially that coming from the West. We will continue to develop and break more national and international acts. Some great projects are already in the pipeline."

compiled by Miranda Watson
The Changing Enigma
Returns To The Music Scene

GERMANY
by Rolf Cairo

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

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

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

In the meantime he was approached by American movie producer Robert Evans for material for the upcoming movie "Silver" starring Sharon Stone. He then composed and recorded Age Of Loneliness (Curly’s Song), which is also included on the album and became the main theme. As a whole the album is unmistakably Enigma, yet considerably more ambient and developed. According to artist exploitation/product manager Anja Venghaus, "He has managed to convey his emotions in a much more profound way and this has resulted in a much deeper album mood-wise."

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

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

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

New Releases

SINGLES

BINGOBOYS
Ten More Minutes - WEA
PRODUCER: Klaus Biedermann / Markus C. Moser/Paul Pfob

This time around, this Austrian duo slows down to a shuffle in order to preview their forthcoming album. The highlight here is the cleverly built guitar part from Carlos Santanna’s Samba Pa Ti.

DIE ARZTE
Mach Die Augen Zu - Metronome
PRODUCER: Uwe Hoffmann/Die Arzte

This follow-up to the hugely successful Schlaf Nach Liebe is a surprisingly melodic mid-tempo rocker driven by acoustic guitars which should be of interest for programmers who in general don't deal with the harder rock stuff.

GENERATE PEOPLE
Only You - ZYX
PRODUCER: Marc Cassandra

This lively pop dance record easily holds its own against some of its better known contemporaries. A bright production and an instantly recognisable chorus really makes it stand out. Also check out the remixes.

HYSTERIE
Call Me - Logic

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

LOFT
Hold On - RCA
PRODUCER: Cyborg

Coming after Loft’s last hit Summer Summer, this dance troupe is more than likely to match the last single's success. Hold On's upbeat tune is somewhat similar to Captain Hollywood's recent chartbusters but with a different vocal flavour. That isn’t all that surprising with the Captain's producer taking his place behind the board.

JOHNNY LOGAN
I'm No Hero - WEA
PRODUCER: Thomas Hen

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

STEPHAN MASSIMO AND THE DEI CATS
Anytime And Anywhere - Electrola
PRODUCER: S. Massimo/R. Raschner

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

ALBUMS

ANGEL
Welcome To The Soul Asylum - Columbia
PRODUCER: Michael Cretu/Jens Ged

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

DIE FANTASTISCHEN VIER
Die 4. Dimension - Columbia
PRODUCER: And. Ypsilon

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

MIREILLE
Unter Dem Himmel Von Paris - Ariola
PRODUCER: Roger Loubet/Joan Gaddic

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

RUSS BALLARD
The Soar - Intercord
PRODUCER: Russ Ballard/Chris Winter

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

NINA HAGEN
RevolutionsBallroom - Mercury
PRODUCER: Phil Manzanera

What’s odd and not be turned of by that because this is definitely not the case. Nina Hagen’s vocals are more husky than the usual with a strong German accent and with the addition of her trademark voice, which can’t be regulated.

HAPPY BIRTHDAY! — PolyGram Germany threw a big party in December to celebrate the 70th birthday of former PolyGram group president Wolfgang Hix. Pictured l-r: Hixs with PolyGram Germany president Wolf Gramatke.
NAB Euro Operations Seminar Draws Over 100 Broadcasters

Around 100 broadcasters from 15 European countries attended the US National Association of Broadcasters (NAB) "European Radio Operations" seminars at Euro Disney on November 22-23. The NAB conducted three simultaneous meetings, focusing on sales/marketing, audience research and radio programming. "Building A More Effective Sales & Marketing Team" was presented by Dallas, Texas, management consultant Norman Goldsmith and Radio Advertising Bureau executive vice president George Hyde, while "Radio Audience Research Methodologies & Applications" was conducted by Coleman Research executive vice president Pierre Bovard and NAB senior vice president of research and planning Rick Ducey. "Personalities To Promotions: Refining The On-Air Product" was led by Dennis Clark, production manager for KISS-FM Los Angeles' "Rick Dees In The Morning" show, and The Radio Consultants president David Martin.

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

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

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

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

Past, Present & Future Radio Promo Ideas

1.) On Air Spots & Games
2.) Live Remotes
3.) The Car Sticker & the Mystery Radio Car
4.) Charity Promotions
5.) St. Valentine's Day
6.) Mini-Concerts
7.) Euro Disney "Radio Series"
8.) Listener Offer Promotions
9.) Activity Or Special Interest Promos
10.) Holiday Trips & Bonus Prizes
Don't miss the SHOW

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

Some of the 100 artists performing in 25 concerts

And Midem celebrates the 30 year career of Diana Ross

Don't miss the show!

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

Increasing Yields From Pending Business Management

by Shane Fox

Those broadcast managers of the '90s who understand and practice pending business management have an enormous advantage over those who pay little attention to this facet of broadcast. Many '90s broadcast managers recognize that it is not enough to just "know" how much business is pending. What is most needed in the broadcast environment is a much better understanding of the composition of pending business, for each knowledge provides the present day manager with new and valuable information. This information enables them to price and manage their inventory measurably better, all before the order has been closed.

How is this possible?

Reservation Systems

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

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

A Typical Example

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

Station WAAA's management looks at sell-out levels for their prime inventory. They discover that the prime sell-out time slots (5:00-10:00 and 15:00-20:00 Monday-Friday) to two weeks into the future are pacing about normal as expected for this time of the year. Fringe inventory (10:00-15:00 on weekdays and weekends) is running a little soft, however. Even though there seems to be a lot of business pending, especially for their prime inventory, management feels comfortable with its decisions on inventory management and pricing for the moment.

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

Management is perplexed. What's happening here? Rates are increased again, but the orders continue. Far beyond expectations. Five, six, seven and eight are now virtually sold out for prime inventory, and weeks two, three and four in the future are all but gone. Now because of poor pending business management, most of the station's time is being consumed with "bumps," "preemptables" and other non-productive management issues related to "oversell" and poor inventory management.

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

Finding The Missing Ingredient

It need not be this way at all. New systems and procedures exist today which allow the broadcast manager to measure the effect pending business will have on inventory, and to react far enough in advance so as to avoid the dangers to be incurred by the processes associated with them.

Finding the "when, where, who" information has been collected, then just sort those out by the time frames you have chosen. In our example here, we are concerned with the next week. How is this possible?

Next, estimate the number of commercial announcements that would accompany this business if the order was placed, as well as what time segments this customer is likely to book. This can be estimated fairly easily by looking at the type of sales proposition(s) made, or just estimating how many rating points the avail represents, and your reasonable share of those. Unfortunately, we know only too well that some of this business will not be closed by the station. Consequently, an estimate or probability factor is needed to more accurately establish the true number of ads that will be sold from the business that is pending. As mentioned previously, one just needs to establish classification types of pending business, which depend on the likelihood that this business will materialize into an actual order. The different classifications are then assigned to each business opportunity so as to arrive at a more accurate estimate with respect to the number of commercial units that actually will be sold.

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

Let's say that your traffic report for the morning programme inventory next week says 75% sold out. However, your pending business analysis reveals that an additional 50% of the pending inventory could be sold. Your price structure should be reconsidered as booked, if that represents another 25% of your prime inventory, then all price quotes for any avail that week should reflect a condition of near oversell, as opposed to one of just 75% sold out.

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

Overall, Preemptability and Revenue Displacement

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

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

The Reasons For Oversell

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

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

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

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

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

SHANE FOX is Chief Operating Officer for American company Maxagrid, specialising in revenue and yield management systems for the media industry. Fox is principal and co-founder of Maxagrid Incorporated (1983) and Maxagrid International (1989), and is also principal and majority stockholder of Maxagrid Broadcast Corporation, which owns and operates broadcast facilities in the US. Fox can be reached at tel: (+1) 214.241 2101, fax: (+1) 214.241 2174.
Changes At BBC Radio 1 FM Leave Their Mark On Dance

UNITED KINGDOM by Dom Phillips

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

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

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

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

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

One FM's golden boy, Pete Tong, did get an extra hour on his Friday night show, the "Essential Session," essential listening for the whole of the dance industry and clubbers nationwide. Tong, who combines the job with running London Records dance branch FRR, and decaying around the country, can make or break a dance record. He has also started a Saturday night mixed show which is proving very popular, mixing, as Tong says, "music from DJs around the world with me flying in stuff on top of it."

The highly successful London dance station KMS/FM—radio booths over a million listeners—is itself heavily involved in the International Dance Awards, voted for by readers from dance and related magazines like Mixmag, Select, DJ Echoes and Blues & Soul.

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

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

New Grooves

LEFTFIELD & LYDON Open Up - Logic PRODUCER: Leftfield It's surprising to hear what Johny Rotten can do to a '90s dance track, and impressive too. His classic voice works a thread of alternative, rock and roll with live, multi-media performances. The deep urban feel of eightball's legendary circle of underground jazz, house and soul talent. Highlighted by Jazz Not Jazz, Miss Joi Cardwell, Jazzy Grooves, Robert Aaron featuring Edgar Wright and Jorio featuring Matt Wood. Tel: (+44) 81.675.0293.

ROBIN S. What I Do Best - Champion PRODUCER: not listed The club mix represents a sound which has now become widely accepted, far beyond the clubs, and it translates easily to radio. The original mix is a slow, warm and soulful track demonstrating the singer's versatility. Two nice mixes which are basically two different songs. Tel: (+44) 81.96I.5202; fax: (+44) 81.965.3948.

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

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

NEW GROOVES

VARIANTS Eightball Records Compilation Volume 2 - Eightball

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

Short Grooves

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

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

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

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

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

Compiled by Maria Jimenez

Underworld Mixes Indie With House For Commercial Success

'Ain't no bullshitting, there is a big buzz on this one," says dance act Underworld's press officer. And perhaps for the first time in recorded history, a press officer is not exaggarating.

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

The band have hot wired the steel shreds of trance and techno currently dominating dancefloors Europe-wide with lyrics that tawr the underbelly of London and blue-eyed guitar licks. It's an inspired sound that has a commercial potential far beyond the club-selling 12-inch single. And with a part improved, part computerised, highly energised live set that lasts 95 minutes and an accomplished debut album, Dub No Bass With My Head On due out January 24, Underworld are more than ready.

They are also perhaps the first band proper to fuse "indie", or alternative, rock with house music. Bands like the Happy Mondays played with the sounds and the remixes, but they were always rock 'n rollers at heart. Underworld's heart is behind their sounds, in their computers.

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

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

**SINGLES**

BRYAN ADAMS, ROD STEWART, STING  
All For Love - A&M  
R/EHR  
PRODUCER: C. Thomas/B. Adams/D. Nichols  

Adams & Stewart's song about love is romantically rendered on this duet with Sting. While Adams' part is the traditional tenor, Stewart's part is more of a baritone. The song's harmonies are lush and the overall sound is very polished, with Sting's distinctive voice adding a unique touch.

**ALBUMS**

ROBbie FLORES  
Once More With Feeling - Hightone  
C/ACE  
PRODUCER: Greg Leisz/Dusty Wakeman  

This album features a blend of country, rock, and folk influences, with Flores' vocal style ranging from soulful ballads to upbeat country tunes. The production is top-notch, and the instrumentation is varied, with contributing performances from notable musicians like David Rawlings and Gillian Welch.

**BAD BOYS INC**

Walking On Air - A&M  
EHR/ACE  
PRODUCER: Ian Levine  

This album, while not a huge commercial success, features some standout tracks that showcase the group's abilities. The production is tight, and the songs have a strong pop-rock feel.

**THE BEAUTIFUL BABIES**

Drown - Rhino  
A  
PRODUCER: Martin Rushent  

This album is a collection of songs written by various artists, featuring contributions from artists like Bob Dylan and Tom Waits. The songs are mostly in a folk and country style, with a focus on storytelling and social commentary.

**THE BLACK SORROWS**

Shit Up - Columbia  
EHR/ACE  
PRODUCER: Joe Camilleri  

This album is the group's debut and features a mix of country, rock, and folk influences. The songs are grounded in the group's Australian roots and showcase their honed musical skills.

**LUCA CARBONI**

Farfalla - RCA  
EHR  
PRODUCER: Mauro Malvasio  

This album features a mix of styles, including pop, rock, and Italian-American themes. The production is polished, and the songs have a catchy, melodic quality.

**CONCRETE BLONDE**

Head Up - IRS  
R/A  
PRODUCER: Concrete Blonde/Sean Freethil  

This album is a mix of punk, new wave, and rock influences. The production is raw and experimental, with a focus on blending different musical styles.

**THE CREEPS**

Lovenog - WEA  
R/A/ERE  
PRODUCER: The Creeps  

This album is a garage rock throwback, with influences from bands like The Stooges and The Ramones. The production is raw and energetic, with the songs featuring a mix of guitar riffs and driving rhythms.

**ANOTHER SIGN - RUFF HOUSE**

PRODUCER: Schooly D/Mike Tyler  

This album features a mix of hip-hop and R&B influences, with Schooly D's signature production style. The songs are danceable and showcase the group's ability to experiment with different musical styles.

**THE THE**

Disembodied - Epic  
PRODUCER: Matt Johnson/Bruce Lamacq  

This album features a mix of rock and pop influences, with the songs showcasing the group's ability to craft hook-laden tracks. The production is polished, and the songs have a strong sense of melody and arrangement.

**JAZZY JEFF & THE FRESH PRINCE**

Cod Rosie - Jive  
D/EHR  
PRODUCER: P. Rock/T. & M. Riley/Mr. Lee/W.Smith/Hugers/V. Hargrove/T. Nunn/S. Cook/D. Aud  

This album features a mix of hip-hop and R&B influences, with the group's signature sound of catchy beats and memorable hooks. The production is polished, and the songs have a strong sense of rhythm and groove.

**JON STEVENS**

Am I Satisfied - Columbia  
R/A/ERE  
PRODUCER: Jon Stevens/Stuart Fraser  

This album is a mix of pop, rock, and soul influences, with the group's sound being defined by their melodic and harmonizing approach. The production is polished, and the songs have a strong sense of melody and arrangement.

**MIKE MILKEL**

Wood & Wire - New Rose  
R/ACE  
PRODUCER: Mike Wilheim/Robert Bobbiger  

This album is a mix of folk, country, and rock influences, with the group's sound being defined by their melodic and harmonizing approach. The production is polished, and the songs have a strong sense of melody and arrangement.
Rebecca Törnqvist Marks The Return Of The Crooners

SWEDEN
by Robbert Tilli

Sony Music France Relaunches New Jil Caplan Album

FRANCE
by Robbert Tilli

Sergio Dalma Adds Sheffield Steel To Spanish Music

SPAIN
by Robbert Tilli

How to prolong the career of a popular artist? It’s the old cliché of “it’s easier to reach the top than to stay there.” Combined sales of her first two albums brought French chanteuse Jil Caplan close to the 400,000 copies mark, but sales of her third album Avant Qu’il Ne Soit Trop Tard have not gone over the counter, and, according to the new generation, country singer Dalma’s popularity has been supported by the newcomer warmly. “She’s not completely new; many people know her from her past with various jazz bands. Although she’s not a singles artist, she has a lot of airplay. Her debut album A Night Like This made it big without featuring a hit single. A new talent who writes her own stuff in a ‘different’ genre, that’s not very common, and that’s exactly the way the media saw her. Having appeared on many major TV shows has clearly paid off. With 60,000 copies sold we’re very well over gold.” Versatility is Törnqvists’ greatest asset. The new single “Mary Mary and Madrid” are the best evidence of her crooning talent. Molly Says is more poppy and should be an obvious candidate for a pan-European release on single. Easy Come, Easy Go would go as easily, because of its salsa base

Sony Music France has on offer. “For the new generation, country singer K.D. Lang represented a return to the old程式化, but didn’t give it a real shot. Radio played the tune, but didn’t give it a real swing. “On the other hand, the second single La Grande Malle [I] (the album also contains Parts II and III) is more uptempo and has a nice rockabilly touch to it. Radio seems to like this one. Programmers tend to get a bit fed up with the overdose of ballads, they get. I think that’s what’s made a band like the Spin Doctors big in the first place. It sort of said, ‘everybody up a bit.’” Another part of the saving operation of Caplan is the repackaging of the October-released album, ready for a blistering relaunch by the end of January. An enlarged version of the picture on the back of the CD jewel box will be switched to the front. Explains Lev, “It’s a close-up shot of her, whereas the old, smaller picture was not instantly recognisable for most consumers. In a way, it means a return to the old friendly image, but we don’t feel we’ve compromised dramatically. We didn’t touch the quality of the sound.”

To cut a long story short, the album is undoubtedly her piece de resistance—rawker and more direct. Producer/composer Jay Alanski and Caplan have worked out an amalgam of styles, which is highly original. Listen too dramatic songs like La Nouvelle Ville and Je N’t’ai Dit Assez..., and feel the shivers running down your spine...

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

Sergio Dalma Adds Sheffield Steel To Spanish Music

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

Gone is the designer stubble he sported when he represented Spain at the Eurovision Song Contest in 1991 with the song Bailar Pegasos, but the gravelly voice has remained. His vocal chords seem to have been made out of the same solid Sheffield steel as Joe Cocker’s. He likes to see himself as a white soul singer. The bulk of the set on his new album Solo Para Ti (“Only For You”) are ballads, like the title track set on his new album Solo Para Ti (“Only For You”) are ballads, like the title track...
### Music Market Place

#### Breakin' & Entering

With 1994 well under way, the Hot 100 Singles chart counts 19 new entries and three re-entries. The top 3 remains the same, with only Ace Of Base's "Say That You Can Love Me" earning itself a bullet this week. The act's fifth entry, "The Sign" entered at number 31 giving the weighty debut a clear slot on the Hot 100 after a few weeks. The top 30 make a new entry in all top 30 lists. Although Adams and Stewart are also featured solo as the latter's unplugged version of Curtis Mayfield's "People Get Ready" is entered at 15, the single makes a new entry in all top 30 lists. Barbara Streisand is also featured solo as the latter's unplugged version of Curtis Mayfield's "People Get Ready" is entered at 15, the single makes a new entry in all top 30 lists.

### EUROCHART Hot 100 A/Z Indexes

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<td>Aretha Franklin</td>
<td>True Love</td>
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<td>E</td>
<td>5</td>
<td>Celine Dion</td>
<td>The Power Of Love</td>
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<td>F</td>
<td>6</td>
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<td>G</td>
<td>7</td>
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<td>H</td>
<td>8</td>
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<td>I'm Your Baby Tonight</td>
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<td>I</td>
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<td>Y</td>
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</tr>
<tr>
<td>Z</td>
<td>26</td>
<td>Whitney Houston</td>
<td>I'm Your Baby Tonight</td>
</tr>
</tbody>
</table>

### Music

**Busted Flush**

**Frankie - Caught Up**

**PRODUCER:** George Weinberg/Pete Hudson

This one is for the fans of the band. Busted Flush has officially released its new single "Freak!" a hauntingly beautiful track that is sure to get you moving. The band's sound is a fusion of rock and roll, country, R&B and '60s psych, creating a unique blend that is sure to appeal to a wide range of listeners. The band has been working hard to promote this release, and it is sure to be a hit. Look out for upcoming shows and events featuring Busted Flush. Stay tuned for more news on this incredible band.

**Bedlam Choir**

**Rupert - Wild Geese**

**PRODUCER:** Michael Ahlstrom

This band's new release "Hand Me Down" is a must-listen. The lyrics are thought-provoking and the music isRegion.

---

**DJ's Delite**

**Cetin Yanman,** who doubles as programme director and head of music at Nurenburg-based dance outlet Hit Radio N 1, was impressively successful with its new single "Pensador, Never Stop That Feeling" by Berner Max Oh (Lowspirit/ Polydor). It's founded on a beat, but has a vocal line which makes it quite poppy. We made a radio edit in order to omit the hardest part and this way it suits just right. We're playing it for over two weeks now, ever since it's official release at the Mayday festival in Berlin and the audience response has been impressive so far.
**EUROCHART HOT 100 SINGLES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country Chartoed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relax</td>
<td>Frankie Goes To Hollywood</td>
<td>A, B, D, D.S.</td>
</tr>
<tr>
<td>Don't Look Any Further</td>
<td>Meat Loaf - Live Construction</td>
<td>E, M, N, S.</td>
</tr>
<tr>
<td>What's My Name</td>
<td>Snoop Doggy Dogg - Interscope</td>
<td>S, I.</td>
</tr>
<tr>
<td>Come Baby Come</td>
<td>K - 7 - Life (Phil &amp; Trend'les)</td>
<td>L, M.</td>
</tr>
<tr>
<td>Gone Too Soon</td>
<td>Michael Jackson - Epic</td>
<td>S, E, D.</td>
</tr>
<tr>
<td>Impossible</td>
<td>Captain Hollywood Project - Blow Up</td>
<td>D, E, S.</td>
</tr>
<tr>
<td>Schrei Nach Liebe</td>
<td>Die Arzte - Metronome</td>
<td>S, C, G</td>
</tr>
<tr>
<td>Doughter</td>
<td>Pearl Jam - Epic</td>
<td>S, P, G, C</td>
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<tr>
<td>What's The Secret</td>
<td>Urban Cookie Collective - Pulse 8</td>
<td>S, E, D.</td>
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<tr>
<td>Slave To The Music</td>
<td>Twenty 4 Seven - Indiana</td>
<td>T, B, M, G, 2</td>
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<tr>
<td>Ike Will Niet Dat Je</td>
<td>Laura Pausini - CGG</td>
<td>B, P, E.</td>
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<tr>
<td>Zaehersvoor</td>
<td>Elton John &amp; Kiki Dee - Rocket</td>
<td>E, M, N, S.</td>
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<tr>
<td>Love</td>
<td>True Love</td>
<td>S, C, G</td>
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<tr>
<td>Leisure</td>
<td>Everything</td>
<td>S, C, G.</td>
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<tr>
<td>Here</td>
<td>Unlimited - Byte</td>
<td>D, E, S.</td>
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<tr>
<td>I Miss You</td>
<td>Haddaway - Coconut (A. La Corte)</td>
<td>B, D, E, S.</td>
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<tr>
<td>The Perfect Year</td>
<td>Dina Carroll - A&amp;M (Really Useful)</td>
<td>B, D, E, S.</td>
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<tr>
<td>Boom! Shake the Room</td>
<td>Frizid Jeff &amp; Fresh Prince - Live</td>
<td>D, E, S.</td>
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<tr>
<td>Feels Like Heaven</td>
<td>Urban Cookie Collective - Pulse 8</td>
<td>D, E, S.</td>
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<td>I Have You</td>
<td>Haddaway - Coconut (A. La Corte)</td>
<td>B, D, E, S.</td>
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<td>Here</td>
<td>Unlimited - Byte</td>
<td>D, E, S.</td>
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<td>Alloz Nier Gekloot</td>
<td>Alloz Nier Gekloot</td>
<td>A, D, O.</td>
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<tr>
<td>Anything</td>
<td>Culture Beat - Dance Pool</td>
<td>D, E, S, N, S.</td>
</tr>
<tr>
<td>103</td>
<td>; Janet Jackson - Virgin (EMI)</td>
<td>S, F, E, R, U, K.</td>
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<tr>
<td>104</td>
<td>; Marky Mark - Columbia (Sony/WC)</td>
<td>E, D, S, N, E.</td>
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<tr>
<td>105</td>
<td>; Runaway Train - Soul Asylum (Columbia (W/C), UK)</td>
<td>E, D, S, N, S.</td>
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<tr>
<td>106</td>
<td>; Fat Out Of Hell - Meat Loaf</td>
<td>A, D, O.</td>
</tr>
<tr>
<td>A Whole New World (Acdidin's Theme)</td>
<td>Feboa Bravo And Regina Bella - Columbia (Cameley)</td>
<td>B, D, E, S, A.</td>
</tr>
<tr>
<td>The River Of Dreams</td>
<td>Billy Joel - Columbia (EMI)</td>
<td>A, D, O.</td>
</tr>
<tr>
<td>World</td>
<td>Sir Big - Atlantic (Sailas)</td>
<td>A, D, O.</td>
</tr>
<tr>
<td>The Power Of Love</td>
<td>Frankie Goes To Hollywood - ZTT</td>
<td>F, R, P.</td>
</tr>
<tr>
<td>We Zwei Allein</td>
<td>David Hasselhoff &amp; Green - Ariola ( Leo &amp; Dave I/BMG)</td>
<td>D, E, N, S.</td>
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<tr>
<td>I Wouldn't Normally Do This Kind Of Thing</td>
<td>Pat Phat Boys - Parlophone (EMI)</td>
<td>B, D, E, N, S.</td>
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<tr>
<td>Is It Love</td>
<td>Twenty 4 Seven - Indiana (TBM/BMG)</td>
<td>B, M, E, L, O, U, UK</td>
</tr>
<tr>
<td>Get To Get It</td>
<td>Culture Beat - Dance Pool</td>
<td>B, D, E, L, O, U, UK</td>
</tr>
</tbody>
</table>

**COUNTRIES CHARTED**

- A: Austria
- B: Belgium
- D: Denmark
- E: Sweden
- I: Ireland
- M: Mexico
- N: Netherlands
- S: Switzerland
- U: United Kingdom
- E: Europe

**RE-ENTRY**

- New Entry
- Re-Entry

**SALES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country Chartoed</th>
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<tbody>
<tr>
<td>I Ain't Goin' Out Like That</td>
<td>Cypress Hill</td>
<td>S, R, E, D, M.</td>
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<tr>
<td>Ain't It Fun</td>
<td>Guns N' Roses - Geffen</td>
<td>F, R, P.</td>
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<tr>
<td>Spaceman</td>
<td>4 Non Blondes - Interscope</td>
<td>S, I.</td>
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<tr>
<td>Walking On Air</td>
<td>Bad Boys Inc. - A&amp;M (Kastelka/BMG/Berlize)</td>
<td>S, I.</td>
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<td>What's Up</td>
<td>D.J. Miko &amp; D - Il Giocni Camone Del Mundo</td>
<td>S, I.</td>
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<td>Moving On Up</td>
<td>M-People - deConstruction (BMG/EMI)</td>
<td>A, D, O.</td>
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<td>Big Time Sensuality</td>
<td>Björk - Little India (PolyGram/WC)</td>
<td>S, I.</td>
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<td>Te Infurro</td>
<td>Sanderla - Ariola (BMG)</td>
<td>B, R, E.</td>
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<td>All Apologies/Rape Me</td>
<td>Ninarasta - Effen</td>
<td>S, R, E.</td>
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<tr>
<td>Long Time Running</td>
<td>The Doobie Brothers - Warner Chappell</td>
<td>B, D, E, S.</td>
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<td>Varti Ten Sen Ola Flickan Vigan</td>
<td>Just D - Telegram (Just DJ)</td>
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<td>Unser Lied</td>
<td>LaBela - C Innen (Real Usefull/De-Mix/Rondor)</td>
<td>S, I.</td>
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<td>Give It Up</td>
<td>Good Man - Fresh Fruit (Rhythm)</td>
<td>B, D, E, S.</td>
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<td>Down The Drain</td>
<td>Stolka Bo - Stockhelm (Stockhelm/Sony)</td>
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<td>Y.M.C.A. '93 Remix</td>
<td>Axelway - Bell (PolyGram)</td>
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<td>Let Me Be Your Fire</td>
<td>Toto - Coastline</td>
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<td>Toment O'Fell</td>
<td>Ronnie &amp; Ragge - Alpha (Contemporary)</td>
<td>B, D, E, S.</td>
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<td>I'm The Leader Of The Gang</td>
<td>Hulk Hogan With Green Jelly - Ariola (MCA)</td>
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<td>Mach Die Augen Zu</td>
<td>Diet Art - Metronome (Brause Beat/BMG)</td>
<td>B, D, E, S.</td>
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<td>Sensualité</td>
<td>Axell Red - Virgin (Warner Chappell)</td>
<td>B, D, E, S.</td>
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<td>Funk Dot</td>
<td>Sagat - Sir (ESC/Estrogen/Son Blik)</td>
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<td>Hodet Over Vannet</td>
<td>These... Over Domestic - Warner Music Norway (Warner Music Norway)</td>
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<td>I Was Born On Christmas Day</td>
<td>Saint Etienne - Heavenly (CC/WC)</td>
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<td>Grease</td>
<td>Craig Macklin - Epic (Gobb Brass/BMG)</td>
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<td>Life</td>
<td>Haddaway - Coconut (A La Corte)</td>
<td>B, D, E, S.</td>
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<td>I Wish</td>
<td>Gabrielle - GoldDiscs</td>
<td>B, D, E, S.</td>
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<tr>
<td>People Get Ready</td>
<td>Rod Stewart - Warner Brothers (Mayfield)</td>
<td>E, R, U, K.</td>
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</table>

**RE-ENTRY**

- New Entry
- Re-Entry

**BUMA SPECTRA**

The Eurochart Hot 100 Singles is compiled by BPMA, Buma-Cravity in cooperation with BPIkort. It is based on the following national singles sales charts: A.B.D.K.S.K.D.D.I.N.N.S.D.S.H.U.K. UK No, Sweden, Denmark, Germany, Austria, Belgium, France, Italy, Netherlands, Spain, Norway, and Sweden. The chart is updated weekly and published in the UK on Saturdays. The chart is also available online at www.bump.com. **BPMA, Buma-Cravity - All rights reserved. BPMA is the only producer of radio and TV music charts in the UK.**
UNITED KINGDOM

**TW LW Albums**

1. Bryan Adams - So Far, So Good (Virgin)
2. Bryan Adams - Please Forgive Me (PolyGram)
3. Bryan Adams - Please Forgive Me (PolyGram)
4. Bryan Adams - Please Forgive Me (PolyGram)
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**SWITZERLAND**

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**DENMARK**

**TW LW Albums**

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2. Bryan Adams - Please Forgive Me (PolyGram)
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**FINLAND**

**TW LW Albums**

1. Bryan Adams - So Far, So Good (Virgin)
2. Bryan Adams - Please Forgive Me (PolyGram)
3. Bryan Adams - Please Forgive Me (PolyGram)
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**FRANCE**

**TW LW Albums**

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**SWITZERLAND**

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**SWI LW Singles**

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10. Bryan Adams - Please Forgive Me (PolyGram)

**ERMUSCLE**

AmericanRadioHistory.Com

**Belgium**

**TW LW Albums**

1. Bryan Adams - So Far, So Good (Virgin)
2. Bryan Adams - Please Forgive Me (PolyGram)
3. Bryan Adams - Please Forgive Me (PolyGram)
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9. Bryan Adams - Please Forgive Me (PolyGram)
10. Bryan Adams - Please Forgive Me (PolyGram)
### EUROPEAN TOP 100 ALBUMS

#### Week 3/94

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
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</thead>
<tbody>
<tr>
<td>Bryan Adams</td>
<td>So Far, So Good</td>
<td>A &amp; M</td>
<td>A.D.K.S.E.D</td>
</tr>
<tr>
<td>Meat Loaf</td>
<td>Bat Out Of Hell II - Back Into Hell - Virgin</td>
<td>A &amp; M</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Phil Collins</td>
<td>Both Sides - Virgin/WEA</td>
<td>A &amp; M</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Elton John</td>
<td>Rocket</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Guns N' Roses</td>
<td>The Spaghetti Incident - Geffen</td>
<td>A &amp; M</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Domingo, Ross, Carrere</td>
<td>Christmas In Vienna - Sony Classical</td>
<td>A &amp; M</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Frank Sinatra</td>
<td>Duets - Capitol</td>
<td>A &amp; M</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Iglo</td>
<td>What</td>
<td>RCA</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Pet Shop Boys</td>
<td>Very</td>
<td>Parlophone</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Michael Bolton</td>
<td>One Woman - The Ultimate Collection - EMI</td>
<td>A &amp; M</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Rolling Stones</td>
<td>Jump Back - Best Of '71-'93 - Virgin</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Die Prinzess</td>
<td>Alles Nur Geklaut</td>
<td>Hansa</td>
<td>NL, UK</td>
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<tr>
<td>The Beatles</td>
<td>1962-1966 - Apple</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Aerosmith</td>
<td>Get A Grip</td>
<td>Geffen</td>
<td>NL, UK</td>
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<td>The Beatles</td>
<td>The Singles Collection - EMI</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Billy Joel</td>
<td>The Very Best Of... - Virgin</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Eric Clapton</td>
<td>For The People - Warner Brothers</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Bee Gees</td>
<td>S Who Is Every Woman - Polydor</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Depeche Mode</td>
<td>Very Best Of Depeche Mode - Mute</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Bob Marley &amp; The Wailers</td>
<td>Exodus - Island</td>
<td>A &amp; M</td>
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<td>Michael Jackson</td>
<td>Dangerous - Epic</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Culture Beat</td>
<td>Serenity - Dance Pool</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Roger Whittaker</td>
<td>The Singles Collection 1981-1993 - MCA</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Carlitos Cortes</td>
<td>Tranqilino Mejor - DRO</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>East 17</td>
<td>Who Do You Think You Are? - Parlophone</td>
<td>A &amp; M</td>
<td>NL, UK</td>
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<tr>
<td>Kim Wilde</td>
<td>The Singles Collection - MCA</td>
<td>A &amp; M</td>
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<tr>
<td>Nelly Rousou</td>
<td>Pop Ushakoto - EMI</td>
<td>A &amp; M</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Rabecca Tornquist</td>
<td>Night Like This - EMI</td>
<td>A &amp; M</td>
<td>NL, UK</td>
</tr>
<tr>
<td>Trine Rein</td>
<td>Finders, Keepers - EMI</td>
<td>A &amp; M</td>
<td>NL, UK</td>
</tr>
</tbody>
</table>

#### Fast Movers

- Bryan Adams: So Far, So Good
- Meat Loaf: Bat Out Of Hell II - Back Into Hell - Virgin
- Phil Collins: Both Sides - Virgin/WEA
- Elton John: Rocket
- Guns N' Roses: The Spaghetti Incident - Geffen
- Domingo, Ross, Carrere: Christmas In Vienna - Sony Classical
- Frank Sinatra: Duets - Capitol
- Iglo: What
- Pet Shop Boys: Very
- Michael Bolton: One Woman - The Ultimate Collection - EMI
- Rolling Stones: Jump Back - Best Of '71-'93 - Virgin
- Die Prinzess: Alles Nur Geklaut
- The Beatles: The Singles Collection - EMI
- Billy Joel: The Very Best Of... - Virgin
- Eric Clapton: For The People - Warner Brothers
- Bee Gees: S Who Is Every Woman - Polydor
- Depeche Mode: Very Best Of Depeche Mode - Mute
- Michael Jackson: Dangerous - Epic
- Culture Beat: Serenity - Dance Pool
- Nelly Rousou: Pop Ushakoto - EMI
- Rabecca Tornquist: Night Like This - EMI
- Trine Rein: Finders, Keepers - EMI

#### New Entry

- East 17: Who Do You Think You Are? - Parlophone

#### Re-entry

- Bryan Adams: So Far, So Good
- Meat Loaf: Bat Out Of Hell II - Back Into Hell - Virgin
- Phil Collins: Both Sides - Virgin/WEA
- Elton John: Rocket
- Guns N' Roses: The Spaghetti Incident - Geffen
- Domingo, Ross, Carrere: Christmas In Vienna - Sony Classical
- Frank Sinatra: Duets - Capitol
- Iglo: What
- Pet Shop Boys: Very
- Michael Bolton: One Woman - The Ultimate Collection - EMI
- Rolling Stones: Jump Back - Best Of '71-'93 - Virgin
- Die Prinzess: Alles Nur Geklaut
- The Beatles: The Singles Collection - EMI
- Billy Joel: The Very Best Of... - Virgin
- Eric Clapton: For The People - Warner Brothers
- Bee Gees: S Who Is Every Woman - Polydor
- Depeche Mode: Very Best Of Depeche Mode - Mute
- Michael Jackson: Dangerous - Epic
- Culture Beat: Serenity - Dance Pool
- Nelly Rousou: Pop Ushakoto - EMI
- Rabecca Tornquist: Night Like This - EMI
- Trine Rein: Finders, Keepers - EMI

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**MUSIC & MEDIA** JANUARY 15, 1994
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EXAMPLE:

THIS DAY IN MUSIC for January 8, 1994 from BPI ENTERTAINMENT NEWS WIRE

1993—The U.S. Postal Service issues a postage stamp in the likeness of a 1950s-era Elvis Presley.

1992—Steve Clark of Def Leppard is found dead in London. His two No. 1 songs are "Fame" and "Let's Dance.

1990—Steve Perry joins Journey.

1987—No. 1 Billboard Pop Hit: "Walk Like An Egyptian.", Bangles.


1974—Kiss is signed to its first recording contract.

1970—David Bowie (David Robert Jones) is born in London. His two No. 1 songs are "Fame" and "Let's Dance.

1935—Elvis Presley is born in Tupelo, Miss. Billboard ranks him as top pop recording artist of all time with 17 No. 1 songs.

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AmericanRadioHistory.Com
Station Reports

MUSIC TELEVISION

Radio Station Reports

MUSIC TELEVISION

Jean-Pierre Millet - Mgr Music Prog
Brent Hansen - Dir of Prog & Prod

Madonna - Rain
Frankie/Hollywood - Relax
Culture B.1 - Got To Get It
Billy Joel - The River Of Dreams
Snoop Doggy Dogg - What's It Gonna Be
Lehfield/Lydon - Open Your Eyes
Copt. Hollywood - Impossible
U2 - Stay (Faraway So Close)
Meat Loaf - I'd Do Anything
Aerosmith - Cryin'
2 Unlimited - Maximum Overdrive

LW WOC Artist/Title
LISA STANSFIELD/So Natural
TAKE THAT FEAT. LULU/Relight My Fire
HADDAY/IMiss You
BEE GEES/For Whom The Bell Tolls (Polydor)
MR. BIG/Wild World
BRYAN ADAMS/Please Forgive Me (A&M)

Music Television
YOU CONTROL

Billboard Singles

Adult Contemporary Europe

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BRYAN ADAMS</td>
<td>Please Forgive Me</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>2</td>
<td>ELTON JOHN &amp; KIKI DEE</td>
<td>True Love</td>
<td>(Rock)</td>
</tr>
<tr>
<td>3</td>
<td>PHIL COLLINS</td>
<td>Both Sides Of The Story</td>
<td>(Virgin/WEA)</td>
</tr>
<tr>
<td>4</td>
<td>MICHAEL BOLTON</td>
<td>Soul Lovin'</td>
<td>(Jive)</td>
</tr>
<tr>
<td>5</td>
<td>CHRIS REA</td>
<td>Julia</td>
<td>(East West)</td>
</tr>
<tr>
<td>6</td>
<td>JANET JACKSON</td>
<td>Again</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>7</td>
<td>3/5/3</td>
<td>AVE OF BASE/The Sign</td>
<td>(Mega/Metronome)</td>
</tr>
<tr>
<td>8</td>
<td>MEATLOAF</td>
<td>I Did Anything For Love (But I Won't Do That)</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>9</td>
<td>MILLIGAN/BIG WORLD</td>
<td></td>
<td>(Arista)</td>
</tr>
<tr>
<td>10</td>
<td>BEE GEES</td>
<td>For Whom The Bell Tolls</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>11</td>
<td>MARGARET CAREY</td>
<td>Heroes</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>12</td>
<td>UB40</td>
<td>Bring Me Your Cup</td>
<td>(DEP International)</td>
</tr>
<tr>
<td>13</td>
<td>WET</td>
<td>Streets Of A Thousand Tears</td>
<td>(Precious)</td>
</tr>
<tr>
<td>14</td>
<td>CHRISTIANS</td>
<td>The Perfect Moment</td>
<td>(Island)</td>
</tr>
<tr>
<td>15</td>
<td>HADDAY</td>
<td>I Miss You</td>
<td>(Coconut)</td>
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<tr>
<td>16</td>
<td>ROBERT SMITH</td>
<td>Right Said Fred</td>
<td>(Funk Dicks)</td>
</tr>
<tr>
<td>17</td>
<td>SHAMEN</td>
<td>Comin' On</td>
<td>(One Little Indian)</td>
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<tr>
<td>18</td>
<td>GOODMEN</td>
<td>Give It Up</td>
<td>(Fresh Fruit)</td>
</tr>
<tr>
<td>19</td>
<td>JANET JACKSON</td>
<td>Again</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>20</td>
<td>CULTURE BEAT</td>
<td>Anything</td>
<td>(Dance Pool)</td>
</tr>
<tr>
<td>21</td>
<td>ROBIN S</td>
<td>What I Do Best</td>
<td>(Big Beat)</td>
</tr>
<tr>
<td>22</td>
<td>DOBBIE BROTHERS</td>
<td>Long Time Friend</td>
<td>(Warner Brothers)</td>
</tr>
<tr>
<td>23</td>
<td>B-BOY</td>
<td>Street</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>24</td>
<td>TINA Turner</td>
<td>Why Did You Wait Until Tomorrow</td>
<td>(Island)</td>
</tr>
<tr>
<td>25</td>
<td>TOTO</td>
<td>Do It Again</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>26</td>
<td>RAPHAEL</td>
<td>Just Give Me The Reason</td>
<td>(Elektra)</td>
</tr>
<tr>
<td>27</td>
<td>JEFFERSON AIRPLANE</td>
<td>White Rabbit</td>
<td>(MCA)</td>
</tr>
<tr>
<td>28</td>
<td>EDDIE MURPHY</td>
<td>Party</td>
<td>(Island)</td>
</tr>
<tr>
<td>29</td>
<td>KISS</td>
<td>All Of The Love I Promised</td>
<td>(EMI)</td>
</tr>
<tr>
<td>30</td>
<td>A-ROSE</td>
<td>If I Had You</td>
<td>(Wild Card)</td>
</tr>
<tr>
<td>31</td>
<td>BARRY MANILOW</td>
<td>Just Another Day</td>
<td>(Talkin' Loud)</td>
</tr>
<tr>
<td>32</td>
<td>CULTURE BEAT</td>
<td>Anything</td>
<td>(EMI)</td>
</tr>
<tr>
<td>33</td>
<td>WINDSOR KINGS</td>
<td>Break Out</td>
<td>(DEP International)</td>
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</tbody>
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The Adult Contemporary Europe (ACE) Top 25 is based on a weighted scoring system. It is compiled on the basis of the chart's points of influence, with America's ten week chart, the pop weekly chart, and the radio airplay period, with a weighted score for 12-weeks, followed by a decline of the weightings as follows: 12-weeks = 15, 24-weeks = 8, 36-weeks = 5, 48-weeks = 3, 60-weeks = 2, 72-weeks = 1. The chart is “A” weighted in its entirety. The chart's entire history is available to the public. © BMI Communications

European Dance Radio

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>URBAN COOKIE COLLECTIVE/Fearless Love/Harmonica (Pulse)</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>2</td>
<td>2 UNLIMITED/Madonna (MaxiDisc)</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>3</td>
<td>CULTURE BEAT/Get To Get It</td>
<td>(Motown)</td>
</tr>
<tr>
<td>4</td>
<td>CAPPELLA/U Got 2 Let The Music (Internal Affairs)</td>
<td>(Wild Card)</td>
</tr>
<tr>
<td>5</td>
<td>NU COLOURS/Power</td>
<td>(EMI)</td>
</tr>
<tr>
<td>6</td>
<td>CAPTAIN HOLLAND PROJECT/Impossible</td>
<td>(Blow Up)</td>
</tr>
<tr>
<td>7</td>
<td>4 NO Time To Play</td>
<td>(Chrysalis)</td>
</tr>
<tr>
<td>8</td>
<td>SNOOP DOGGY DOGG/What's My Name (Rithm &amp; Ross) (Atlantic)</td>
<td></td>
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<tr>
<td>9</td>
<td>SOUL II SOUL/Wish</td>
<td>(Funk Dicks)</td>
</tr>
<tr>
<td>10</td>
<td>SHAMEN</td>
<td>Comin' On</td>
</tr>
<tr>
<td>11</td>
<td>GOODMEN</td>
<td>Give It Up</td>
</tr>
<tr>
<td>12</td>
<td>JANET JACKSON</td>
<td>Again</td>
</tr>
<tr>
<td>13</td>
<td>CULTURE BEAT</td>
<td>Anything</td>
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<tr>
<td>14</td>
<td>ROBIN S</td>
<td>What I Do Best</td>
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<tr>
<td>15</td>
<td>ROBIN S</td>
<td>Let Your Love</td>
</tr>
<tr>
<td>16</td>
<td>DOBBIE BROTHERS</td>
<td>Long Time Friend</td>
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<tr>
<td>17</td>
<td>K-CLASS</td>
<td>Let Me Show You</td>
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<td>18</td>
<td>STAXX</td>
<td>Joy</td>
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<td>19</td>
<td>J.K.W./Seize The Day</td>
<td>(PWL International)</td>
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<tr>
<td>20</td>
<td>J.SCAPE/Just Kickin' It</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>21</td>
<td>SALT-N-PEPA/She's Got It</td>
<td>(Talkin' Loud)</td>
</tr>
<tr>
<td>22</td>
<td>LUTHER VANDROSS</td>
<td>Keep Ya Head Up</td>
</tr>
<tr>
<td>23</td>
<td>INXS</td>
<td>Million Miles</td>
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<tr>
<td>24</td>
<td>CULTURE BEAT</td>
<td>Anything</td>
</tr>
<tr>
<td>25</td>
<td>B-BOY</td>
<td>Rollercoaster</td>
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The European Dance Radio (EDR) Top 25 is based on a weighted scoring system. It is compiled on the basis of the chart's points of influence, with America's ten week chart, the pop weekly chart, and the radio airplay period, with a weighted score for 12-weeks, followed by a decline of the weightings as follows: 12-weeks = 15, 24-weeks = 8, 36-weeks = 5, 48-weeks = 3, 60-weeks = 2, 72-weeks = 1. The chart is “A” weighted in its entirety. The chart's entire history is available to the public. © BMI Communications

Billboard Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MARIAH CAREY</td>
<td>Hero (Polydor)</td>
</tr>
<tr>
<td>2</td>
<td>BRYAN ADAMS/ROD STEWART</td>
<td>Stand All I Am For</td>
</tr>
<tr>
<td>3</td>
<td>AVE OF BASE</td>
<td>All That She Wants</td>
</tr>
<tr>
<td>4</td>
<td>JANET JACKSON</td>
<td>Virgin</td>
</tr>
<tr>
<td>5</td>
<td>TONI BRAXTON</td>
<td>Breathe Again</td>
</tr>
<tr>
<td>6</td>
<td>DRS/GOSSLENT</td>
<td>Grenade</td>
</tr>
<tr>
<td>7</td>
<td>MICHAEL BOLTON</td>
<td>Say It</td>
</tr>
<tr>
<td>8</td>
<td>TAG TEAM/Whoop!</td>
<td>Life (Wax)</td>
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<td>9</td>
<td>TEVIN CAMPBELL</td>
<td>Can We Talk</td>
</tr>
<tr>
<td>10</td>
<td>SNOOP DOGGY DOGG/What's My Name (Rithm &amp; Ross) (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>SALT-N-PEPA/She's Got It</td>
<td>(Talkin' Loud)</td>
</tr>
<tr>
<td>12</td>
<td>2 PAC/Keep Ya Head Up</td>
<td>(Def Jam)</td>
</tr>
<tr>
<td>13</td>
<td>MEAT LOAF</td>
<td>I'd Do Anything For Love</td>
</tr>
<tr>
<td>14</td>
<td>BRYAN ADAMS</td>
<td>Please Forgive Me</td>
</tr>
<tr>
<td>15</td>
<td>DOMINO/GERONI</td>
<td>Jam</td>
</tr>
<tr>
<td>16</td>
<td>THE CRANBERRIES</td>
<td>Sinder</td>
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<td>17</td>
<td>CELINE DION</td>
<td>The Power Of Love</td>
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<td>18</td>
<td>XSCAPE/Just Kickin' It</td>
<td>(Columbia)</td>
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<tr>
<td>19</td>
<td>CULTURE BEAT</td>
<td>Ave. Victor</td>
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<tr>
<td>20</td>
<td>JODECI</td>
<td>Cry For You</td>
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<tr>
<td>21</td>
<td>MC SALLOUN</td>
<td>NOUVEAU WEST</td>
</tr>
<tr>
<td>22</td>
<td>JODECI</td>
<td>Cry For You</td>
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<tr>
<td>23</td>
<td>JIMMY CLIFF</td>
<td>Can We Talk</td>
</tr>
<tr>
<td>24</td>
<td>QUEEN LATIFAH</td>
<td>U.N.I.T.Y</td>
</tr>
</tbody>
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The Billboard Top 100 is a chart that ranks the top 100 songs in the United States. It is compiled by Billboard magazine and published weekly. The chart is based on sales data from record stores in the United States, including downloads. (© 1994, BMI Communications)
programming policies in the hope of keeping its loyal listeners, young commercial stations are lighting up the airwaves with sounds from the West.

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

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

Dancing formatted non-commercial Radiodejas started about the same time, but is currently off the air, as it plans to move its studios to a better location. The station broadcast Techno music along with programmes from Radio 538 in Holland and London's BBC Radio 1 FM.

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

The station certainly provided a new alternative to the public broadcaster, which was dominated by Latvian music, says Latvijas Radio programmer Guntars Racis, who is also presenter of the station's most popular programme "Mikrofons." "We do play music from the West, although it isn't very fresh. Those CDs we do play from the West are provided by private collections," says Racis. The public broadcaster recently pressed a compilation CD of the best Latvian acts of the year under the label Mieliec, named after Racis' "Mikrofons" programme.

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

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

A Hand From The West

Despite technology, however, the SWH and other stations are hampered by the lack of a developed music industry infrastructure in the country. There is no record distributor in Latvia, so the market is saturated with pirate cassette CDs, which are hard to find, and when they can be found, are usually only a year or two out in the West. Latvijas Radio depends on personal contacts with musicians for its product, and encourages artists to use its own recording studio.

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

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

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

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

Numbers Of Listeners

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

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

At the moment, Latvijas Radio Programmes 1 and 2 are the only stations which can be heard throughout the country, as well as in Estonia, Lithuania and some parts of Scandinavia, while Programme 3 can be heard throughout Latvia.

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

Although there are currently only six stations to be heard in the capital this year, competition is expected to increase greatly next year as other stations begin springing into the market. We realise we are going to get much more competition in the future," says SWH's Liepins, "and the more stations that enter the market, the fewer listeners we will have. But we are ready for that, it is only normal."
French Quotas** *(continued from page 1)*

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

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

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

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

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

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

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

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

Adds Bellanger, "Nothing justifies quotas. I am against any measure that limits freedom and treats people as dumb. In major cities, it is possible to hear a minimum of 15 different radio programmes. I believe listeners can make their own choice. The simple idea of quotas is proof that the music industry despises the public and treat them as if they were unable to make sound choices.

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

EL

** Investment In Radio

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

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

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

** Top Swedish Stations (% of audience)

<table>
<thead>
<tr>
<th>Station (Format) Daily Weekly</th>
<th>P1 (A)</th>
<th>P2 (Class)</th>
<th>P3 (EHR)</th>
<th>P4 (ACE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio City (EHR)</td>
<td>19.8</td>
<td>5.3</td>
<td>4.2</td>
<td>4.5</td>
</tr>
<tr>
<td>Radio Energy (EHR)</td>
<td>9.5</td>
<td>2.3</td>
<td></td>
<td></td>
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<tr>
<td>Z Radio (Cl)</td>
<td>1.1</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio Dix (Gold)</td>
<td>0.3</td>
<td>0.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio V (va)</td>
<td>1.4</td>
<td>1.5</td>
<td></td>
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</tr>
</tbody>
</table>

Source: **RUAB**

** RUAB *(continued from page 1)*

Nord does, however, agree with RUAB's method of conducting interviews by phone. "The TEMO survey results were strange because they used postal surveys which encourages families to fill in forms together, which skews the results." MW
country's oldest station, 54-year-

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

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

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

Dance/EHR-Fomated non-commercial Radiodejas started about the same time, but is currently off the air, as it plans to move its studios to a better location. The station broadcast techno music along with programmes from Radio 538 in Holland and London's BBC Radio 1 FM.

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

The station certainly provided a new alternative to the pubcaster, which was dominated by Latvian music, says Latvijas Radio programmer Guntars Raes, who is also presenter of the station's most popular programme. "We do well though CDs we provide. The pubcaster has to wait until the year's end to release a new release with music we have over 200,000 listeners in the area I think it should be a big success." SWH Switches To Its Own Distribution Centre

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

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

Hand From The West

Despite technology, however, the SWH and other stations are hampered by the lack of a developed music industry infrastructure in the country. There is no record distributor in Latvia, so the market is saturated with pirate cassettes. CDs are hard to find, and CDs from Warner Music in Germany, but of course one company cannot meet all our needs," says Fox. "To get our hands on the new releases we have to pick them up from other countries when making international trips, or ask visitors to bring new releases with them.

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**Brokeh Rethinks Newspaper Investment In Radio**

**UNIFIED KINGDOM**

by Jeff Clark-Meads

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

On the industry side, the Radio Authority and trade group the Association of Independent Radio Companies (AIRC) have been calling for a review of the broadcasting system. The Authority has also been calling for a change in the regulations, which is expected to lead to an overhaul of the broadcasting system.

**Munich Radio**

(continued from page 1)

although the stations had very different formats. The station had hoped for its own frequency like Jazz Welle in Hamburg. Fleiger says that it does mean, however, that the NRJ proposal might face the same fate.

**French Quotations**

(continued from page 1)

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

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

Comments Bertrand Delclos, GM of industry organisation KEPEP, "Our lobby has convinced [minister of communications] Alain Carignon of the need to implement quotas in the law and has welcomed what we have listened to."

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

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**RUAB**

(continued from page 1)

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**Top Swedish Stations**

(continued from page 1)

**Music & Media**

**January 15, 1994**

**Januari 15, 1994**

**NRJ NEAR APPROVAL ON XANADU DEAL: French radio network NRJ will be made public some time in 1994, according to reports. This is expected to lead to an overhaul of the broadcasting system. NRJ's plan is to sell 40% of the new owner's plan for the web, depending on the size of the bids but also on the new owner's plan for the web, depending on the size of the bids but also on the new owner's plan for the web."
**Fencing Up The Chart**

By far this week’s hottest record must be All For Love, by Enigma, recorded by Bryan Adams, Rod Stewart & Sting. This ballad, written by Adams, Matt Lange and Michael Kamen, performs the highest chart leap of the week (32 places in one go) as well as the biggest points gain. It also scores the first time reports of the week (33 adds), earning it the status of Most Added leader.

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

New in the top 5 this week is Pet Shop Boys’ I Wouldn’t Normally Do This Kind Of Thing, coming from 83 with a substantial points gain. It is doing especially well on the Swiss and Finnish airwaves, where all M&M’s EHR reporters have it on rotation. The UK is a strong second with a 99% acceptance level, but Sweden, Belgium and Italy also clearly reveal their faith in the song (69-71%).

Phil Collins books this week’s highest new entry (at number 15) with Everyday, the follow-up to Both Sides Of The Story, which is still riding high, adding up to two simultaneous top 20 entries for Collins. His new single also qualifies as second most added of the week, 25 stations reporting it for the first time. As yet, Italy has been the most enthusiastic in embracing the song; 66% of EHR in that territory having Everyday on rotation.

That respect, it comes as no surprise that the record is already holding the second position in the South (see Regional Airplay, page 29).

**Enigma’s Return To Innocence**, the first spin-off from The Cross Of Changes, races to number 18 in its second charting week, mostly thanks to Denmark, where it already holds the second position in the South (see GSA Today, page 7).

Looking at Chartbound, we spot the best figures for East 17 and Chaka Demus & Pliers (closest to the top 40 in terms of chart points) as well as for K.D. Lang, whose ratio of adds (37%) is very favourable.

*Pieter Kops*
MUSIC & MEDIA AT MIDEM!

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

Music & Media Midem Specials:
A great opportunity to promote your product to thousands of potential clients in Europe
For all artists appearing on this chart, the Region Of Signing is Northwest.

Mainland European records breaking out of their region of signing

Border Breakers chart comes from an American singer: Willy DeVille. An original singing of Paris-based FNAC Music, DeVille is making promising airplay impact in Spain with the live version of Demencia Corazón, played at major Madrid-based EHR networks like Cadena 49, Principales, Onda Cero Musica, Radio Top 40 and ACE M-80. In Spain, the record is licensed to Tabata.

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

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

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

Machiel Bakker

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

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

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

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

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DINA CARROLL
The Perfect Start To The Perfect Year

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

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

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

The Perfect Year on rotation in:

Belgium, Denmark, Germany, Greece, Holland, Italy, Luxembourg, Norway, Poland, Slovenia, Spain, Sweden, Switzerland, United Kingdom.
Shabba Ranks
Featuring Patra and Terri & Monica
Family Affair

# 18 in UK Charts

"... a hit of scary proportions" - Billboard

The First Single From The Album
Addams Family Values

Also featuring
Charles & Eddie, Tag Team, H-Town, Portrait, P.M. Dawn, Brian McKnight,
RuPaul, Roger and Fu-Schnickens, R. Kelly & Mad Cobra, Guru.
Now playing on 89 stations all formats
70% A-rotation
ATLANTIC Crossovers: 5

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