EC States Come To Grips Over Music Quotas On Radio

EUROPE
by Jeff Clark-Meads

In the European Union, it is actively illegal to impede the movement of goods and services across national borders. Anybody choosing to reduce the liberty of the free market in anything from steel to schnapps could have to pay for such interference with a fine or even imprisonment. Unless, of course, the commodity in question is the raw material for radio programming.

In France—the country that over the last 40 years has sounded the loudest calls for a single and open European market—legislation that will introduce minimum quotas of French music on radio is already in place. Plans for its implementation at the beginning of 1996 are now moving ahead, despite the protests of the broadcasters and their threats of legal action.

But, even the anguished cries of the broadcasters has not stopped the enthusiasm for the quotas among other EU countries, too. In every continental European nation, there are complaints from record companies that domestic artists do not get enough radio exposure—arguments to which culture ministries are sensitive to one degree or another.

In addition, associate EU member Poland has introduced legislation to enforce quotas (continues on page 6)

Hamburg Privates Brace Up For Public NDR's N-Joy Debut

GERMANY
by Miranda Watson

Hamburg private stations braced themselves this week as North German pubcaster Norddeutscher Capital Buys Southern Radio

UNITED KINGDOM
London-based Capital Radio Group is continuing its aggressive expansion policy with an agreement to buy Southern Radio for £32.6 million (app.

Zz Top Celebrate In Hamburg — ZZ Top took time off from their hectic European promo schedule in March to celebrate the top 10 German chart position of their new album "Antenna" with BMG Ariola Hamburg executives in Cologne. The album is now gold in Germany. Pictured (l-r) are: press manager Joerg Toska, head of promotion Beate Bartsch, ZZ Top's Dusty Hill, director A&R/marketing Eckhart Gundel, MD Michael Andritz, ZZ Top's Billy Gibbons and Frank Beard, manager artists relations George Gibb, senior international label manager Kai Manke and ZZ Top manager J.W. Williams.

French Singles Charts Resume In M&M

FRANCE
by Emmanuel Legrand

Music & Media and its sister publication Billboard are resuming the presentation of French singles charts this week after a six-month hiatus following the discontinuation of the charts produced last September by broadcasters Europe 1 and Canal+. The new singles chart is used for the compilation of M&M's Eurochart Hot 100 Singles; a top 20 countdown can be found on page 15.

The charts are now financed and operated by music industry trade organisation SNEP, which has commissioned polling organisations IFOP and Title-Live to monitor singles and albums sales, by using a computerised point-of-sale system.

SNEP president and Poly-

Gram France CEO Gilles Paire welcomes the publication of French charts in international trade magazines such as M&M and Billboard. He comments, "First, I would say it is important for us because these are really two top professional trade publications. Secondly, it gives the French market—and French acts—an international visibility it had missed for already quite (continues on page 23)

Roachford Returns In True Band Form

EUROPE
by Machgael Bakker

The return of British soul/rock quartet Roachford to the EHR Top 40 has been a victorious one. In three weeks' time, the new single 'Only To Be With You' is close to entering the top 10, and backed by the release of the band's third album, Permanent Shade Of Blue, the track is set to become Roachford's biggest single success since the Cuddly Toy's debut of 1988.

Columbia's strategy has been simple but effective: send the band out for a few selected club dates, organise promotion around it and, above all, make sure that Roachford's image is properly communicated.

Columbia UK international marketing manager Doe Phillips says the latter could have been (continues on page 24)
Here's a list of all the European trade magazines which give you:
- pan-European music and radio industry news
- 15 airplay charts and 19 sales charts
- over 30,000 professional readers

celebrating 10 years
1984-1994
Playlist Committee Ups New Talent On Radio 1

UNITED KINGDOM

by Jeff Clark-Meads

Producers at BBC Radio 1 FM lose an element of creative freedom this week as the station aims for a more consistent identity. The management is seeking to keep all producers marching to the same beat by handing increased power over to the central playlist committee.

From April 11, 67% of all records broadcast during the 10 daytime shows will be decided by the playlist committee, representing an increase of more than one quarter. The station is also augmenting its current A and B lists by introducing a heavy-rotation premier list for the biggest artists, and is replacing its C list with an N list showcase for new talent.

A spokesperson for the station says, though, that the new system will not mean less opportunity for emerging acts. Indeed, he says of the N list, "If a record is on the playlist, it means it will get 10 plays a week instead of the six plays it would have done on the C list."

The N list will consist of 10 tracks which will each remain on the list for four weeks. The station says this will mean that airtime for new talent will rise from 24% to 31%. To accommodate this, the amount of gold songs being broadcast will be reduced from 38% to 30%.

The station concedes that the new system concentrates power to a greater extent in the playlist committee and reduces the individual impact of producers. However, the spokesperson says, "We see all of this as a positive thing. It is still open for producers to impress people with their enthusiasm for particular records at the playlist committee meetings."

It is understood that Radio 1's management had felt that some producers had taken a musical direction that was not always in keeping with the station's overall identity. Asked about this, the spokesperson says, "One advantage of the new system is that the network will seem consistent across all of its shows."

The spokesperson says Radio 1's philosophy is to strike a balance between reflecting and leading popular opinion. He states that popular opinion will be reflected through the Premier list of eight records—each of which will receive 25 plays a week—while the N list will seek to lead popular taste.

Of the Premier list, he says, "It will give a lot of exposure to the biggest current artists which will mean that listeners will not be fazed by new talent because they'll be surrounded by a lot of familiar music."

The record companies are still coming to terms with what the new system will mean, but they acknowledge the greater exposure for new talent an appearance on the N list will entail. However, they are concerned at the reduction in air-time for non-playlisted records.

Says one senior promotions executive, "If you're on the playlist, you're laughing. If you're not, there are a lot of people back at the office who will be crying."

Stuart Grundy, is the biggest Unsigned acts have been culled from Radio 1's nightly two-and-a-half-hour live shows.

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Glasgow To Host Biggest Ever Sound City, Features 30 Bands

UNITED KINGDOM

The UK's biggest annual celebration of music has reached unprecedented proportions this year and has attracted a record amount of interest from Continental European broadcasters.

Sound City, a partnership between BBC Radio 1 FM, the British Phonographic Industry (BPI) and the UK Musicians' Union, is being held this year in Glasgow which, says event chairman Stuart Grundy, is the biggest city we're ever going to visit.

Sound City is a week of concerts, seminars, talks and workshops held in a British city outside London each year. Established in 1992, it has previously been staged in Birmingham and is replacing its C list with an N list showcase for new talent.

A spokesperson for the station says, though, that the new system will not mean less opportunity for emerging acts. Indeed, he says of the N list, "If a record is on the playlist, it means it will get 10 plays a week instead of the six plays it would have done on the C list."

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Says one senior promotions executive, "If you're on the playlist, you're laughing. If you're not, there are a lot of people back at the office who will be crying."
Josefin Nilsson *Shapes*

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Nydahl, Friedman Prevail In Fierce Bidding For Södertälje

SWEDEN
by Nicholas George

The latest round of local radio frequency auctions in Sweden has produced a fresh chorus of criticism, with one of the successful bidders calling the system "little more than state bribery."

The auction of two frequencies to cover Södertälje, a city 35 km south of Stockholm, was fierce as the licence holder will also be able to broadcast into the Swedish capital.

Frequency 104.1 was bought for Skr2.1 million (approx. US$280,000) by Radio Nova in a joint venture with Radio Megapol. Radio Nova already broadcasts in the area, while Radio Megapol, which is owned by the powerful publishing company Bonnier, has four stations in Stockholm and cities to the west. Radio Megapol was keen to control the frequency as there have been fears it would cause interference to their broadcasts in the south of Stockholm.

Station manager Claes Nydahl says it was still uncertain as to what kind of service would be provided on the frequency. However, he is remains upset at the way frequencies have been allocated in the country. "It's quite absurd. The system is equal to state bribery. The one who pays the state the most money gets the chance to exercise his right to freedom of expression."

The other Södertälje frequency, 100.8, went to a consortium led by Jan Friedman, formerly with Radio Rix. He says the group has not decided whether to aim the station at the whole Stockholm area or concentrate on building a firm local base in Södertälje where there is less competition. The frequency cost Skr790,000.

If the two winners do intend to broadcast into Stockholm, it will bring the number of commercial stations in the capital to 12.

Originally, the Södertälje auction was delayed because of complaints that one bidder was backed by the city's local council. It was claimed that it was against the law for a local authority to be involved in the operation of a station. In the end, lack of money rather than legality killed off the council bid.

YAZZ ON THE CATWALK — Yazz ventured on to the cat walk on March 9 to model clothes by fashion designer Xula Bít while in Paris to promote her new album "One On One." (See also Marketing The Music page 9.)

New Ten-Year Frequency Plan Due For Switzerland

SWITZERLAND
by Mironda Watson

New broadcasting plans are expected to be laid out this year by the Swiss government for the next 10 years. Local radio head BAKOM Marcel Regnotto says the Swiss government is taking its time over the new frequency plan and at present there is no information available as to how many frequencies are to be distributed and in which regions.

The government is expected to complete its frequency plan this Autumn for Zurich and German-speaking radio licences, with bidding for licences in early '95, says Regnotto. Bidding for licences in French- and Italian-speaking Switzerland is expected to take place this Autumn.

There are currently 39 local radio licences in Switzerland.

YLE Cuts Costs Via New Deal With Copyright Bureau Teosto

FINLAND
by Kori Helopolho

State broadcaster Oy Ylesiradio Ab (YLE) and Finnish copyright bureau Teosto have reached a new agreement concerning fees on music played on YLE radio and TV channels.

According to the new agreement, payments will be based on the estimated audience of each programme, rather than a flat per-broadcast minute charge. The more listeners/viewers a programme has, the higher the compensation payable to composers and authors. A special arrangement will be developed to tackle Swedish-language programmes, which have very low audience figures.

The YLE has being paying Teosto some FIM40 million (US$8 million) annually, and this sum is now expected to be some FIM5 million lower.

YLE is also planning to start negotiations with artists and producers collection society Gramex in the near future, and is reportedly seeking a 50% reduction on current Gramex charges. The society currently receives some FIM30 million a year from YLE.

New Berlin Station JFK Targets Old Demographics

GERMANY
by Mironda Watson

New Berlin private station JFK 96.2 added a new format to the Berlin radio landscape when it went on air on March 23 targeting middle-aged listeners with a soft ACE format. The station is aimed at 30-54-year-olds. On April 29, it will be followed by Radio 50+, which will offer programming for over 50s.

Schlager-formatted Radio Arabela in Munich and easy-listening-formatted AlsterRadio in Hamburg already cater to older listeners, but also attract many younger listeners. Until now, no one has produced a format aimed specifically at the over 30s. The most competitive radio market in Germany, Berlin is often regarded as a testing ground for new formats and ideas.

JFK, with its motto "Ich bin ein Berliner!" plays a soft ACE format incorporating swing, jazz and blues. The station's repertoire includes everything from Frank Sinatra, Barbara Streisand and Sammy Davis Junior to Sade, The Bee Gees, Fats Domino, The Beatles and Barry White. Star DJ on the station is former AFN Mark White, who will now host his own weekend show.

MD/PD Thomas Dietrich says the 30-54 age group has been neglected in Berlin and is the rest of Germany. "We decided to target 30-50 year olds as no else in Berlin is doing so at the moment. There are lots of stations making radio for kids, so there was no sense in us launching yet another format for this age group. AlsterRadio and several public stations make radio for people over 50, but no one in Germany is catering for the middle-aged 30-50 year olds, the rock 'n' roll generation."

Dietrich says the reaction from listeners after one week on the air has been enthusiastic. "People are telling us how good it is to hear a programme that doesn't play loud music all the time and most say they've been waiting for something like this for a long time. We've also had a lot of response for younger listeners under 30 who enjoy listening to JFK too."

“A fantastic blues groove with a great hook”

Lori Granger
music director, 104.6 RTL Berlin, Berlin.
between the record companies and music, half of which must be from

stipulates that stations must play a

is a federal nation.

because, unlike France, Germany

believes that French-style quotas

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German-language music,

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against the ignorance and preju-

he says, adding, "We are fighting

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98FM, have voluntarily decided

more around the quality of

records were not French.

motional product because 40% of

should be controlled; that's not to

should be implemented, what are

companies and the radio stations,

requirements gives record companies no

the economy." IFPI has written to Irish arts

also mentions the idea in pass-

where performing rights society

pins its arguments to politicians

imposed

for Irish

to put more emphasis on domestic

One programme director made

the radio station in a position where

would lessen the quality of of

An arbitrary pan-European quota

would not work, however. It

depend on the size and strength of the local music

industries. In the Irish context, there is a

Vocal music industry and a

 enormously depends on the size and

quality. If they produced more

Spanish music, but because that's

Sub -standard product. The prob-

mean Spanish radio losing audi-

Serie Oro, says, "Quotas would

be seen as a victory for the Jobs In

Music campaign (JIM) which has

monitoring the output of the

broadcasters and pressing for

music on commercial stations. JIM

read its turn its attention to national pub-

RTÉ Radio One and mainstream

EHR 2FM; the campaign says that

in two days in January and

stations' Irish con-

ranged from 11% to 14%.

However, a spokeswoman for

late week rejected JIM's

claims. "Taking their figures from

07.00 to 10.00 every morning is an

exercise. Overall, RTÉ's figures are

very good and both stations aim to

achieve the 25% Irish content."

Reacting to the initiative of the
two Dublin stations, Willie

Kavanagh, chairman of the Irish

IFPI group, says, "I think they are

steps in the right direction and I

have to believe it's being done for

the right reasons. Pressure groups

like the IFPI should be vocal in

persuading people to play more

Irish music. It will be good for the

Irish music industry and good for

the economy."

IFPI has written to Irish arts

minister Michael D. Higgins sup-

porting the concept of a 2.5% quota

for the radio industry.

Commenting on the report,

Kavanagh says, "It makes sense to

have an arbitrary quota of around

25% as long as it doesn't put the

radio station in a position where

it would lessen the quality of their

output. It makes absolute sense provided local music is of

good enough quality."

"An arbitrary pan-European quota

would not work, however. It

depends much on the size and

strength of the local music indus-

tries. In the Irish context, there is a

vibrant local music industry and a

25% quota would be appropriate."

A music industry of unques-

tioned size and strength is just

over the Irish Sea from Dublin in

the UK. Because the UK is the

world's second -strongest music

source, the concept of quotas has

never been an issue there. Indeed,

because the British government

believes so strongly in the free

market and because it has mas-

sively deregulated the radio indus-

try in recent years, there is virtual-

ly no prospect of it introducing a

new level of regulation in the

future.

Nor is the government under

pressure to do so. Record compa-

ny association the British Phon-

ographic Industry (IFPI) under-

take the task of promoting Spanish

music, but because that's

Spaniards release is non-Spanish

material. If they produced more

good Spanish music, things would

be easier."

Pardo was Radio OD for

three years "during which time I

had no one letter of support from

the government." He recalls a

1968 law introducing quotas under

General Franco that was

ignored by radio "under a strong

government" and which fell into

disuse.

From the record company side,

Alvaro de Torres, MD of RCA

Spain, says, "Quotas would be the

worst thing that could happen.

The labels look for better Spanish

music, but because that's

our job not to help radio push up

their quotas. Radios play music they

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Saxon stuff, then that is the reality

of the market."

The realities of the single Eu-

ropean market may be somewhat

different, however.

Additional reporting by Miran-

da Watson, Emmanuel Legrand,

Howell Llewellyn and Dermott

Hayes.

### Upcoming GSA Today Features

**May**

* Publication: May 21
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**June**

* Publication: June 16
  * Artwork in: June 1

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THE ALTERNATIVES
On The Move

station here are e to go interview show record was the but artist or portable was not ped by low the Among taxes for till is but the insuff- cient and, as it then had to be dubbed onto reel-to-reel to allow editing, the quality would go down further.

Of course this was alright for the mega rich state broadcasters who could afford UHERs and the maintenance personnel to look after them, but for the newly emerging smaller stations the cassette proved to be very useful. With the introduction of higher metal content tapes cassette became an even more viable format as the original recording quality increased. Of course cassette offers many advantages as a portable format not the least of which is its relative cheapness compared to reel-to-reel. Lightness is another advantage as anyone who has had to lug a UHER around for any length of time will agree. Recording time is another blessing. With a maximum possible 60 minutes a side for cassette, compared to 15 on standard reel to reel tape for a UHER, the interviewer is not so con- strained. Of course this is a mixed blessing as it does allow them to waffle on for ages, safe in the knowledge that it can all be edited down later rather than encouraging inci- dent questioning.

With the introduction of hard disk-based editing systems the cassette has received a new lease of life as a portable recording medium. As the new digital editing systems have no affect on quality the enhancement gained from better cassette tapes is maintained and, in the end, the listener is hard pressed to notice any dif- ference in quality.

Although some people use the "walk-
within its borders; and, on a voluntary basis, two Irish stations have decided to underscore their support for their local domestic talent with their own informal quota systems.

But in Germany, Europe's biggest music market, the record industry regards statutory quotas as 'an emergency measure,' says Peter Zombik, head of music industry association the BPW. He says, "Radio quotas shouldn't be asked for in a situation where you can still talk and hope for progress as regards the amount of German product on the airwaves. Quotas would, of course, help us bring German product on the airwaves. Quotas were 'p less.' He warns stations would sure to try p sition.

Zombik points out that the German record industry's disquiet over the amount of its product being broadcast is something that is being addressed in a dialogue with the radio stations. "We have an on-going discussion with public and private broadcasters aimed at increasing the amount of German repertoire on the airwaves," he adds, adding, "We are fighting against the ignorance and prejudice of programmers towards German product."

That is not, though, a sentiment shared by the broadcasters. RTL Berlin MD Arno Müller comments, "The idea of quotas is terrible and I think the people lobbying for them are losers." He argues that the debate should centre around the concept of quotas and more around the quality of German-produced talent and music. "There isn't a station in Germany that wouldn't play German product if it's good and has hit potential! Die Prinzen, West German music, half of which must be from the dark."

Heinemann is a staunch believer in the notion of quality defining whether a radio station has 40% quotas; what's more, he feels the introduction of the quota system would only widen the gap between the record companies and radio stations. "The issue of quotas is a federal nation. The idea of quotas would not work, however. It requires the concept of a 25% quota would be appropriate. A music industry of unquestioned size and strength is just not the right reason. Reasonable goals like the IFPI should be vocal in persuading people to play more British music. It will be good for the Irish music industry and good for the economy."

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Rigaud refers from the superio Conserveld'Etat w only power the mater of quotas by strict definition of law. Because the law in this area requires the CSA to negotiate agreements between the record companies and the radio stations, Rigaud argues that the body has no power to impose quota definitions if no agreement is reached.

One source who attends the CSA-sponsored meetings between record companies and radio stations comments, "The legislators have made quotas mandatory but one programme director made his point by returning to a package of programmes that he considers are winners. It makes sense to the government. "We've just been left with the government." He recalls discussions on the government's "at a strong government" and which fell into disuse.

From the record company side, Alvaro de Torres, MD of RCA Spain, says, "Quotas would be the worst thing that could happen. The labels do look for better Spanish music, but because that's our job not to help radio push up their quotas. Radios play music that they think will interest their audience. If that means a lot of Anglo-Saxon stuff, then that is the reality of the market."

The realities of the single European market may be somewhat different, however. Additional reporting by Miran- da Wutton, Emmanuel Legrand, Howell Llewellyn and Derman Hayes.

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Station Operations

Technology Update

New Appointments At Drake
Sean Meehan, an ex-BBC engineer who has spent the last four years with HHB Communications, has moved to Drake Electronics to concentrate on the development of the company’s digital products. Meehan, who was responsible for many sound projects in radio and TV at HHB, becomes Drake’s digital audio products manager. Meanwhile, Colin L Fox has joined Drake as international business development manager after 15 years, specialising in product distribution in the middle and Far East.

ASC Signs Euro/World Distribution Management Agreement
Sinclair-Wood Associates (SWA), the company recently formed by ex-Revox UK MD Dave Wood, has signed an agreement with ASC to organise and handle the distribution of its products and services throughout the world. ASC has scored great success with its own products in the UK, selling them with the vast range of other products in its catalogue and, with its eye on other markets, are to rely on SWA to push the ASC Dart system, Minx OB mixer, ASC powered monitor speakers and SRC 1 single channel converter into new areas. SWA also represents Clyde Broadcasting mixing consoles and ancillary equipment.

APRS Set To Strengthen Exhibitor Base
Headlining as “The One Audio Show,” APRS ’94 is set for June 22-24 at Olympia 2 in London. Stressing the audio aspect, APRS hopes to take up the broad base of exhibitors and delegates who attend this show. There will be a wide range of “briefings” sessions—workshops and forums covering the latest industry innovations.

APRS is to open up membership to commercially run training providers that meet the criteria of competence. Universities and colleges have been admitted to the association for many years and are now included, along with the newer commercial outlets, in a new “educational member” category.

As part of acceptance, educational members will need to meet the criteria of competence and professionalism. Premises will be inspected and the competence of teaching staff will be checked. Any claims of guaranteed future will not be allowed and, if a training studio is available, its actual availability to students will be monitored.

Fostex Offers D10 Timecode Control
Fostex are shortly to launch a Timecode/RS422 interface card for the D10 DAT machine. This card, which will be available as a user fitted option, will extend the D10’s capabilities to include IEC format timecode and Sony protocol RS422 control. The addition of this card will allow the D10 to interface with digital audio workstations such as the AudioFile and Avid and any other unit that controls machines by RS422.

Soundcraft Launches New Desk
Hot on the heels of its recent foray into the world of location mixers, Soundcraft Broadcast has announced the launch of the GP1 a portable stereo broadcast mixer. Based around the LM1 location mixer, the GP1 is available in either 6, 8 or 12 input frames with an option of 19-inch rack mounting for the 8 input version.

There is a choice of mono or stereo input modules. The mono module features a high-gain, low-noise mic amp, switchable phantom power (48v/12v) and a three-band EQ. The stereo module has a switchable Odb or -10dB input, L-R selection and a two-band EQ. Fader start can be fitted as an option. Both types of channel feature two Aux sends with Aux 1 being globally switchable pre-or post-fade while Aux 2 is a permanent post-fade send. Faders are precision 10mm long throw.

The Master Module has a choice of PPM or VU metering and features a dual speaker for check monitoring of any bus. There is one headphone output on the master module and a further two assignable headphone outputs on the monitor module which also features talkback to either Aux send, the output bus or an external destination.

A ROUND-UP OF THE ALTERNATIVES

Recording On The Move
Whether you’re running an all-talk station or the hottest hits 24 hours a day, there are times that you will require someone to go outside the studio and record an interview or some vox pops for inclusion in the show.

In the past the standard item of recording equipment for this purpose was the UHER portable reel-to-reel machine but times have changed and the journalist or presenter now has a wide choice of portable recording formats. First on the scene was the humble music cassette developed by Philips in the late 60s and even now it remains the mainstay of all portable formats. Among the audio purists the use of cassettes for portable recording was (and still is) frowned upon. Its argument was that the quality of the original recording was insufficient, and, as it then had to be dubbed onto reel-to-reel to allow editing, the quality would go down further.

Of course this was alright for the mega rich state broadcasters who could afford UHERs and the maintenance personnel to look after them, but for the newly emerging smaller stations the cassette proved to be very useful. With the introduction of higher metal content tapes cassette became an even more viable format as the original recording quality increased. Of course cassette offers many advantages as a portable format not the least of which is its relative cheapness compared to reel-to-reel. Lightness is another advantage as anyone who has had to lug a UHER around for any length of time will agree. Recording time is another blessing. With a maximum possible 50 minutes on each side of a cassette, or 15 on standard reel to reel tape for a UHER, the interviewer is not so constrained. Of course this is a mixed blessing as it does allow them to waffle on for ages, safe in the knowledge that it can all be edited down later rather than encouraging incisive questioning.

With the introduction of hard disk-based editing systems the cassette has received a new lease of life as a portable recording medium. As the new digital editing systems have no affect on quality the enhancement gained from better cassette tapes is maintained and, in the end, the listener is hard pressed to notice any difference in quality. Although some people use the “walkman” style of machine either with its built-in mic or with an external hand held unit, most prefer the larger “shoulder-portable” machines that are available in a price range—probably the most popular units available.

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Marantz now has four models; the mono CP130, the two head stereo CP230, the stereo three head CP430 and the latest addition, the excellent PMD222 three head mono unit with XLR input and telephone jack.

Since the move to digital systems once or two new formats have come onto the scene that offer good portable recording capabilities. The first widely available system was DAT. It took a while for a suit-able machine to hit the streets and, even then, a certain amount of modification was required. HHB Communications lead the field with a modification to the Aiwa portable machine, sold as the Aiwa CP 410. The HHB Portadat range available with or without timecode.

Modification is necessary to “domestic” DAT machines to enable them to copy digital as the SCMS sys-tem prevents this. The latest genera-tion of portable DAT machines are excellent units offering unrivalled quality without any of the hiss, wow and flutter problems of cassette but do, of course cost around 10 times as much as analogue cassette machines.

Since DAT was introduced a couple more digital formats have appeared. Digital Compact Cassette and MiniDisc were both introduced at roughly the same time and in stiff competition with each other. Both systems have advantages over DAT and analogue cassette; indeed most DCC players are able to replay analogue cassettes as well as both recording and replaying DCCs. Sony’s MiniDisc format has already started to make inroads to the NAB cart replacement scene and it has major size advantages for portable record-ing. As with DAT, DCC and MiniDisc have distinct price disadvantages against analogue cassette but both have the ability to replay digitally into a hard disk system, offering a major quality boost.

The future offers the promise of tape-less machines, the signal being recorded onto memory chips. This system relies on very heavy digital compression and, although studio based systems have been constructed, there is yet to be a useable portable vision. There are systems that allow audio to be recorded onto portable computers and cuffed in situ and it won’t be long before one sub-notebook computer will be able to do all that and send the edited audio via ISDN to the studio.

"It's a brilliant song for FM rock, exactly right for our 25-40 year target group.”

Lars Bodin
music director, City 107, Gothenburg.

ANDY BANTOCK started in radio with the BBC in 1980 as technical operator. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and program-ning. He can be reached at (44) 79722.25169.

APRS hopes to strengthen the broad base of exhibitors and del-gates to include IEC format timecode and Sony protocol RS422 control. The addition of

HHB Portadat PDR1000

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TORI AMOS
Pretty Good Year - East West
A/ACE/EHR
PRODUCER: Eric Rosse/Tori Amos
Never boring, Tori refuses to follow up the relatively easy "sibling Comfotable Girl with another one in the same vein. A sensitive piano ballad is her answer to such expectations.

AZUQUITA & CELIA CRUZ
El Tostadero - Polydor
ACE/EHR
PRODUCER: Oscar Gomez
Aruzita's Pure Baiker debut album is extended with this clash of two related musical cultures. Spanish flamenco with Cuban salsa makes an irresistibly hot Latin gumbo.

PHIL COLLINS
We Wait And We Wonder - Virgin/WEA
ACE/EHR
PRODUCER: Phil Collins
One of the few songs off the Both Sides album with a beat to it, although this doesn't change his depressive mood. The tone remains sad, fortified by Celtic overtones via synths in bagpipe mode.

COLOR ME BADD
Choose - Giant
D/EHR
PRODUCER: Jimmy Jam/Terry Lewis
And the swingbeat goes on! The rhythm may very be upfront, but is only there to give the song its own identity.

COUNTING CROWS
Mr. Jones - Geffen
R/A/EHR
PRODUCER: T-Bone Burnett
No, it's not the Talking Heads song from 1985. An outtake of the Tragically Hip's Up To Here sessions is more like it. Good stuff for "April and everything after!" City 107/Malmö head of music Lars Bodin particularly likes "those harmonies like CSNY for once. To Here sessions is more like it. Good stuff for "April and everything after!"

DREAM
U R The Best Thing - Magnet
EHR/ACE/D
PRODUCER: D-Room/Tom Fredenklue
Yep, it's them again with their umpteenth release. Remixed by Paul Oakenfold and Steve Osborne, it's another step up the stairs to stardom for the pop dance duo.

DEACON BLUE
I Was Right And You Were Wrong - Columbia
BHR
PRODUCER: Steve Osborne
Every compilation album needs a bonus track, and so does Our Town - The Best Of Deacon Blue. Starting off with a bit of Pink Floyd suspense, a film score should be Mr. Ross' next job.

LUCIANA
Get It Up For Love - Chrysalis
EHR/D
PRODUCER: Terry Adams
Three mixes of this uplifting pop dance song can't beat the soulful Sister Sister theme from the TV series "Anna Lee," which could serve as an alternative A-side.

THE PROCLAIMERS
What Makes You Cry - Chrysalis
ACE/EHR
PRODUCER: Pete Wingfield
"Just married" and now already our twins' wives are crying. Everything will turn out fine, because tears are rolling down on a cheerful uptempo melody.

RIGHT SAID FRED
Wrong Man - 101
EHR/D
PRODUCER: Beatmasters
Musicked like a Roman gladiator, Richard Fairbrass always has the strongest punch line of 'em all, DJs who like to crack a joke should play this for funnier single...

SURF'S UP
Don't Give It Up - Fifth World
EHR/D
PRODUCER: Ibrok/Tons/Yerkali
All Amsterdam clubs are giving in to this Euro dance stomper, with all the ingredients-girls singing, boy raps, sequencer whirls—for a long life on EHR too.

TERRORVISION
Oblivion - Total Vasges
R/A/EHR
PRODUCER: Gil Norton
For those who don't suffer amnesia, this song will probably be reminiscent of the Smiths' Top Of The Pops. As a bonus you get a punky cover of Kraftwerk's The Model.

SHAUNA THAIWN
You Lay A Whole Lot Of Love On Me - Mercury/CACE
PRODUCER: Harold Sheild/Norrio Wilson
Mark your playlists with Thawn, a solid contender for recognition of middle of the road country music on the ACE format, which has already welcomed Trisha Yearwood.

PAULY PAVIC
Acoustic - EP - Columbia
EHR/ACE
PRODUCER: Steve James
The total human who formed "Unplugged" avant la lettre in hotels, now pocks songs by Lowell George and Marvin Gaye, whose Wherever I Lay My Hat was Young's first hit.

MISTY OLDLAND
A Whole Lot More - UK
EHR/D/R
PRODUCER: Misty Oldland/Joe Dworniak
Two simultaneous covers of the same song—one by Rappers Blown and one by Misty—serve as excellent introductions for both acts. Her version of the horniest song in history—"Serge Gainsbourg's Je T'aime... Moi Non Plus, renamed A Fair Affair—unclouded her talent as a performer. She's also a fine songwriter, with a love for jazz and a great awareness of modern rhythms. Caroline is the only "dissonant" on the 12-track set, being a "normal" pop ballad.

PANTERA
For Beyond Driven - Alco
M/R
PRODUCER: Terry Date/Vinnie Paul/Pantera
If Clinton were to plan his own version of a "back to basics" policy, then Pantera should be the shot on the bill. Their latest, reading their lyrics, you can't believe that this CD belongs to that elite group of albums entering at the top slot in the US. The music is furious, almost the grindcore variant of metal. After this hell with the standard parental warning, The Black Sabbath cover Planet Caravan is an oasis of rest.

DAVID LEE ROTH
Your Filthy Little Mouth - Reprise
R
PRODUCER: Nile Rodgers
Hard rock's biggest mouth, "Diamond Dave," cut his hair without losing his strength. That doesn't imply that he's writing the new bible of rock, but it is enough variety to keep you interested. With a producer like Rodgers, the overall tone is fairly "black" from bluesy (Experience and Nightfly) to jazzy (Santern). That doesn't stop when country boy Travis Tritt joins in on Cheatin' Heart Café. The biggest surprises, however, are the twenter on No Big Thing and the "Urban NY" mix of the soulful track You're Breathin'. Old VH adepts will prefer Big Train, Roth's sole vocal derraling.

THE BRIAN SETZER ORCHESTRA
The Brian Setzer Orchestra - Hollywood
ACE/R
PRODUCER: Brian Setzer
Warmly warned by the latest Stray Cats CD Original Cool, the mood gets saltier with this solo album in a big band setting. His sheer joy in doing this is radiated from A to Z. Carl Perkins' Your True Love is on both track listings. There are great collaborations with Canadian blues man Colin James' current release, the tiny difference is best indicated by his album title: The Little Big Band. Setzer is surrounded by a 17-piece orchestra, which at times blows him fully off his feet. Whereas James remains strictly R&B, Setzer also walks Sinatra's crooning path (September Skies). For EHR use, Vince Taylor's Brand New Cadillac—best known in the Clash's rendition—is most suitable.

GERARDINA TROVATO
Non È Un Film - Sugar
ACE/EHR
PRODUCER: Cello Valli
Trovato is definitely not the average singing beauty. "It's not real, it's not a film," is the lyricist leitmotif on her second album. In her philosophical musings the war in Bosnia is one of those realities, that we only now from TV footage. When she's angry about something more trivial like her lover, the music sounds emitted too, because that's life. On Somo Le Tre her man is nailed down completely, as she raises her voice and a guitar shoots like a machine gun. As far as composition goes, she sometimes borrows from French colleague Patricia Kaas' territory, especially on Se Fossi Un Uomo. For those who want passion the hard way.

VARIOUS ARTISTS
Rhymefield Country And Blues - MCA
ACE
PRODUCER: Don Was/Tony Brown
Mission impossible accomplished? Country is white man's soul, but is soul black man's country? Find out for yourself with these duets between representatives from both genres. Above all it's a soul album; country swing is almost absent. When Sam Moore and Conway Twitty enter the ring, they prove the formula works best when the partners are equal and the selected song could have been country or soul by origin. Rainy Night In Georgia written by swamp rocker Tony Joe White is such a perfect choice half way. Although remaining too close to the Band's original, the same can be said about Marty Stuart teaming up with the Staple Singers on The Weight. Top of the bill are George Jones and B.B. King with Patches. In Muscle Shouls' heyday this project's potential was proved everday.
Marketing The Music

Yazz Returns From A Three-Year Maternity Leave

We've seen it before, long breaks can cost careers. After tennis player McEnroe took a pause having become father, he never won a big tournament again. The music industry itself may fill in its own numerous examples. Yazz, the long-legged peroxide blonde, now returns after a three-year maternity leave on a completely changed dance scene. Will she last among new competitors with her second album "One On One," that's the question. "Have Mercy" the first single pleads for respect.

UNITED KINGDOM

Alert programmers will remember the initial single One True Woman, her Polydor label debut as inserted with M&M's "Summer Track Attack" box of two years ago. Last year's collaboration with Aswad—the Ace cover How Long—further helped to keep the dance prima donna of the late '80s from fading into obscurity. With only one album, 1988's Wanted (On Big Life), to her account. One On One is a very belated successor, previewed by the appropriately titled single Have Mercy.

Her new manager Steve Jenkings, however, doesn't fear the world has forgotten about her. "Her strong image will work as a catalyst in the re-establishment process. The sales on her last album show there's a market for her that can't have faded entirely. She may have had no album out, but she had three hits during her 'absence.'" Only in 1992 she failed to have one. Media interest is very good, so we aren't in despair at all. We have playlists on 45 of the 60 radio stations you can get in the UK, and four major TV's in the first week alone.

In its fledgling TV genre, which helps a great deal, says Polydor UK product manager Sue Johns. "We organised a media launch party in Paris, covered by TV crews from practically all territories, including MTV Europe. All this activity also tied in with her guest appearance on the catwalk for his Parisienne fashion designer Xula Bét on March 9. This provided enough footage, along with filmed material from a boat trip on the river Seine. Her style is far less teeny boppy than it was, and we hope that has come across.

Indeed the Albert Hammond/Shelley Peiken co-written single Have Mercy proves that the days of The Only Way Is Up are over now. She's almost verging on Lisa Stansfield domain, although Jenkins maintains the dance swing is not lost. "It's mellow but before, but still dancey. With a man like Steve Jervier at the helm, it's far more cutting edge stuff. The good response on the club mixes is my testimony." It depends on what you call "clubs" of course. Baby Talk is most clubby in a sweaty dance sense, while Back In Love matches the plush of a chic night club best. Always known for her good band for picking the right cover—apart from the aforementioned-regarded How Long—One On One also features a stunning version of the Korgis' 1980 hit Everybody's Got To Learn Sometime with a multi-format capability. Another one is Burt Bacharach's Look Of Love.

HOLLAND

In general jahelies are used for "Greatest Hits" samplers, which often painfully point up the downward artistic spiral over the years. So even for Dutch pop combo the Nits, now in business for 20 years, and still in musical development. Instead of opting for the easy anniversary compilation, the creative force proves out to be fully intact on the new, 15th album da da da da. Aad Link, the band's manager since 1978, confesses that the original plan consisted of a "Best Of" CD. "They went into the studio for three new songs to be included on the track listing. But it went so smoothly that they decided not to stop and record a completely new album. Besides, it's never too late for a compilation. We even had to cancel a Dutch winter tour, but a new one is about to take off."

The single, the title track—differently spelled as Da Da Da—is a brief summary of the evolution throughout the Nits' career. In 1974 it started off in a 60s beat-inspired fashion and it steadily grew into thinking person's pop, not that strange for art school graduates. During the last years the arrangements have become more sparse, undressing the music to its bare essence. With the new single, the perfect balance has been found between pop and art, if you like. It's the blue print for the complete set.

Its 1992 predecessor Ting (not counting the Hjwji project) was the musical equivalent of nada. By that time reduced to only the nucleus—singer Henk Hoefede, keyboardist Robert Jan Stips and drummer Rob Cloet—songs were condensed out of long jam sessions in their own studio. A quartet now with new members bassist Martin Bakker and percussionist/violinist Peter Meuris, pop structures are more obvious on the new album, with a potential equal to the band's biggest album and single so far, 1987's In The Dutch Mountains.

Internationally praised for their unmistakable own style, the Nits still sound like the old "Dutch Masters" set to music. Dreams and Mourir Avant Qu'on Auv are already mentioned as future singles. And what to think about Day And Night with its suspenseful pizzicato strings and the up-tempo number Bilbao Boa.

An album with so many single candidates is a God's gift for any record company. Admits Sony Music Holland international exploitation manager Akikie Groen. "Extended to a five-piece again, there clearly is more of a band feel to their music. The material is more accessible than on the last [rarter experimental] album. It will surely appeal to a wider audience, but don't underestimate their fan-base, which has always been good."

Signed to Sony Music Holland.
Management: Aad Link/The Hague.
New album (and single): da da da da more or less simultaneously released across Europe on April 5. The UK follows in July.
Recorded at Wisseloord/Hilversum.
Producer: The Nits.
Concerts: A Dutch tour will start on April 23. Special showcases will take place in Brussels and Paris (June 11 and 16), after which the band will embark on the summer festival circuit. A proper Euro tour is slated for the fall.

Solo Artist Hallyday Becomes Band Member

FRANCE

Blind Fish featuring David Hallyday we read on the CD booklet. What? A mega star has formed a rock 'n' roll band? Right! The million seller and son of France's premier rocker Johnny Hallyday and actress Sylvie Vartan has done what David Bowie did before him with Tin Machine—go back to basics and form a four-piece.

2000 BBF is the debut album, licensed from the American Scotti Bros label by Phonogram France, which also holds the US release rights. It's a collection of songs breathing an early '80s mood. The single Pain And Pride combines "Liverpool anno 1982—Teardrop Explodes in particu-

lar—with U2's The Edge guitar sound, which also pops up on the track Natural Sound. Simple Minds drums enhance Can't Go On and a Diddley beat is the foundation of In The End.

The explicit announcement on the artwork that Hallyday is present shows that there's not 100% certainty that the band name itself will sell the product. Added to the fact that the music is quite different to his other work—not middle of the road, but a bit left field pop rock—marketing-wise it's not the easiest album. All international publicity and marketing is handled by former International Rescue partner Nadja Severa. From her London-based office she says, "It will not be a difficult, but a slow process. Basically, it's a matter of rebuilding his image, from the 'pretty boy' to something harder. The UK is the only country where the album is not out yet. All the rest is very committed, as they're all spending money on promotion. By showcases we prove media that David has changed. He has already been named 'bohemian,' so we're on the right track.

Signed to Scotti Bros/Phonogram.
Publisher: Maritza/Ne No.
Recorded at Santa Monica Sound/California.
Producer: Paul Duffy.

SHORT TAKES

Recently spotted as country singer Travis Trit's backing band in the video to the cover of their own Take It Easy, the Eagles will now go on a nationwide reunion tour in the US, starting off in May.

The Allman Brothers Band will be releasing a limited edition "unplugged" CD this month that can only be purchased by mail.

The Doobie Brothers are working on new songs with producer Ted Templeman to be included on the band's upcoming box set.

Add folk pop singer Shawn Colvin to the list of artists coming out with albums of cover songs. Cover Girl, due later this year, will include her take of the Police's Every Little Thing She Does Is Magic.

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

MUSIC & MEDIA APRIL 16, 1994
M&M is glad to announce that this week’s Hot 100 features the first French chart contribution since its demise in the beginning of September last year. Compered by IFOP/TheLive and commissioned by SNEP/PARI, it features 100 positions on the top 100 chart. Among the resulting entries, French artists feature prominently in the Hot 100 again. Most notable among them are the current French number 11 Arthur’s Le Meilleur Monde, which still features high in the French chart. Attorney General, who topped the previous runnings, has returned to the top 100 after missing the Hot 100 at number 24. All this week’s entries are well known thanks to a lively production and an impressive collection of 15 songs. Both the traditional and some-what more Western influenced material are well represented. No problem when this chart works through its way in on the Hot 100.

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Breakin’ & Entering

**EUROCHART HOT 100 SINGLES**

**DUDE**

* A Deeper Love (Defected UK)*
* Aladdin Is A Wise Boy (Defected UK)*
* All For Love (Defected UK)*
* Another Love Song (Defected UK)*
* Bells Of St. Peter (Defected UK)*
* Bob Marley & The Wailers - Snowing (Defected UK)*
* Caesar - Mr. Magic (Defected UK)*
* Laid Back - It's Alright (Defected UK)*
* Let The Beat Control Your Body (Defected UK)*

**EUROCHART TOP 100 ALBUMS**

**2 Unlimited - Please Forgive Me**
**Ace Of Base - The Sign**
**A-ha - Hunting High And Low**
**Albinocom - Children Of The Revolution**
**Alannah Myles - Attraction**
**Andrea Conti - Secret**
**Anouk - It's Alright**
**Angela Braga - In The Heat Of The Night**
**Babyface - Heartbreak Hotel**
**Barbra Streisand - The Power Of Love**
**Bee Gees - Love So Right**
**Bryan Adams - The Power Of Love**

**THE SOTO KOTO BAND**

* Mandinga Heat - Higher Octave (CD) (US)*

**PRODUCER: M. Oko Drammeh**

**The Cope - Look Back In Anger**
**The Dead Kennedys - Give Me Convenience Or Give Me Death**

**PRODUCER: M. Oko Drammeh**

**The Cranberries - Love Is All Around**
**The Corrs - Forgiven Not Forgotten**
**The Cranberries - Forgiven Not Forgotten**
**The Cranberries - Forgiven Not Forgotten**

**PRODUCER: S. Ramaekers/D. Sas**

**The Cranberries - Forgiven Not Forgotten**
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**PRODUCER: S. Ramaekers/D. Sas**

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**GOING PUBLIC**

AmericanRadioHistory.Com
Contact:
Base-Beat Distribution Oy
Viljatie 4C
00700 Helsinki
Finland
Tel. 358-0-354 255
Fax 358-0-358 920
THE ALBUM OUT ON APRIL 11TH
THE SINGLE "DOUCEMENT (a trace of you)"
on your desks now

Sweet mystery
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE - ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Streets Of Philadelphia</td>
<td>Bruce Springsteen - Columbia (Springsteen)</td>
<td>A.D.S.Y.U.K</td>
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<tr>
<td>Look Who's Talking</td>
<td>Dr. Allan - Chiron (Dr. Songs - Chiron Songs)</td>
<td>A.D.R.D.U.K</td>
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<tr>
<td>Without You</td>
<td>Mariah Carey - Columbia (Apple)</td>
<td>A.D.R.D.U.K</td>
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<tr>
<td>It's Alright</td>
<td>East 17 - London (PolyGram)</td>
<td>A.D.R.D.U.K</td>
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<td>The Sign</td>
<td>Ace Of Base - Mega/Metronome (Megasong)</td>
<td>A.D.R.D.U.K</td>
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<td>Move On Baby</td>
<td>Cappella - Internal (WCA)</td>
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<td>Sleeping In My Car</td>
<td>Roxette - EMI (Jimmy Fun/EMI)</td>
<td>A.D.R.D.U.K</td>
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<td>Omen III</td>
<td>Midnight Oil - Electro (Niradent)</td>
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<td>Return To Innocence</td>
<td>Enigma - Enigma Songs/Mambo Music</td>
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<td>Everything Changes</td>
<td>Take That - RCA (Chrysalis/Sony)</td>
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<td>SALES BREAKER</td>
<td>-</td>
<td>B.R.U.K</td>
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<tr>
<td>Rock My Heart</td>
<td>Haddaway - Columbia (EMI)</td>
<td>B.R.U.K</td>
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<td>The Most Beautiful Girl In The World</td>
<td>The Symbol - NPF (Controversy)</td>
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<td>U R The Best Thing</td>
<td>D-Ream - Magenta (Pumphouse)</td>
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<td>I'll Remember</td>
<td>Madonna - Maverick/Warner Bros/EMI (EMI)</td>
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<td>Let The Best Control Your Body</td>
<td>2 Unlimited - Byte (Decos/MCA)</td>
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<td>Like To Move It</td>
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<td>Je Danse Le Moc</td>
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<td>Bon Jovi - Jambro (PolyGram)</td>
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<td>Sensuality</td>
<td>I Can't Stand The Weather - Virgin (Virgin Chappell)</td>
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<td>Anything</td>
<td>Culture Beat - Dance Pool (Get Into Magic/WC)</td>
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<td>Whatta Man</td>
<td>Salt-N-Pepa feat. En Vogue - Ill Nasa/Solo (Virgin/Warner)</td>
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<td>Babe</td>
<td>G-Funk - EMI (Virgin)</td>
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<td>Love</td>
<td>The Smashing Pumpkins - EMI (Virgin)</td>
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<td>There She Goes Again</td>
<td>Toni Braxton - Arista/LaFace (Warner Chappell)</td>
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<td>The Promise Man</td>
<td>Saxon Elektra - EMI (EMI)</td>
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<td>The Real Thing</td>
<td>Tony Di Bari - Cleveland City (Cleveland City)</td>
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<td>Happy People</td>
<td>Prince Joel &amp; Marley Mark - East West (Warner Chappell)</td>
<td>B.R.U.K</td>
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<td>Happy Nation</td>
<td>Ace Of Base - Mega/Metronome (Megasong)</td>
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<td>Son Of A Gun</td>
<td>JK International (Mega/Metronome)</td>
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<td>Come Baby Come</td>
<td>M. Queen - Ivy (Italy)</td>
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<td>Celebration Generation</td>
<td>Westbam - Low/Spirit Of Motek (Vliiklking)</td>
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<td>The Power Of Love</td>
<td>Caline Doc - Epic/Columbia (EMI)</td>
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<td>Stroni Amore</td>
<td>Laura Pasini - CagG (Cappuccino/Blue Iris/Rafra/Meraghi)</td>
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<td>Hero</td>
<td>Mariah Carey - Columbia/Sony (Sony/WC)</td>
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<td>Please Forgive Me</td>
<td>Bryan Adams - A&amp;M (Rondor/Zomba)</td>
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<td>Whoomp! (There It Is)</td>
<td>Tim Skye - Good Times (Mega/Metronome)</td>
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<td>Cannon Breeders</td>
<td>440 - 440 (Period)</td>
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<td>Hi De Hi</td>
<td>Days &amp; Nights - Virgin (David &amp; Sylvia)</td>
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<td>Breath Again</td>
<td>Aladdin/Le Reve Blue</td>
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<tr>
<td>Aladdin/Le Reve Blue</td>
<td>Kamarra Costa &amp; Daniel Lev - Walt Disney (Walt Disney)</td>
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<td>Renaissance</td>
<td>4P People - deConstruction (BMG/EMI)</td>
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<td>Rock And Roll Dreams Come Through</td>
<td>Meat Loaf - Sony/Warner Bros/EMI (EMI)</td>
<td>B.R.U.K</td>
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<td>Take Control</td>
<td>D.J. Sobol - Fresh (Fresh/EAMS)</td>
<td>B.R.U.K</td>
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<td>I Miss You</td>
<td>Haddaway - Coconut (A la Carte)</td>
<td>B.R.U.K</td>
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<td>Don't Go Breaking My Heart</td>
<td>Elton John &amp; RuPaul - Rodert (Big Pig)</td>
<td>B.R.U.K</td>
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**SALES BREAKER** indicates the single registering the biggest increase in chart points.
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<th>Week 16/94</th>
<th>EUROPEAN TOP 100 ALBUMS</th>
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<tr>
<td><strong>SALES BREAKER</strong></td>
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<tr>
<td>7</td>
<td>Mariah Carey</td>
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<td>2</td>
<td>Pink Floyd</td>
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<td>Bryan Adams</td>
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<td>Soundtrack</td>
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<td>Coro de Monjos del Monasterio De Silos</td>
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<td>6</td>
<td>Enigma</td>
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<td>7</td>
<td>Take That</td>
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<td>8</td>
<td>Cappella</td>
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<td>9</td>
<td>Pantera</td>
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<td>10</td>
<td>Meat Loaf</td>
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<td>11</td>
<td>Soundgarden</td>
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<td>12</td>
<td>Primal Scream</td>
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<td>13</td>
<td>Ace Of Base</td>
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<td>14</td>
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<td>15</td>
<td>Björk</td>
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<tr>
<td>16</td>
<td>Aerosmith</td>
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<tr>
<td>17</td>
<td>Beautiful South</td>
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**COUNTRIES CHARTED**

- A = Austria
- D = Denmark
- DK = Denmark
- E = Europe
- F = France
- I = Ireland
- NL = Netherlands
- N = Norway
- P = Portugal
- S = Sweden
- UK = United Kingdom

**Note:** The European Top 100 Albums is compiled by BPI Communications By © BPI Communications BY. All rights reserved. Compiled from the national album sales charts of 14 European territories. Recognition of non-European sales of 500,000 units, recognition of sales of 1 million units, with million sales indicated by a numeral following the symbol.

---

**MUSIC & MEDIA APRIL 16, 1994**

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AmericanRadioHistory.com
## Top 10 Sales in Europe

**UNITED KINGDOM**

| Week 16/94 | NW Singles | NW Albums |

**DENMARK**

| Week 16/94 | NW Singles | NW Albums |

**SWITZERLAND**

| Week 16/94 | NW Singles | NW Albums |

**GERMANY**

| Week 16/94 | NW Singles | NW Albums |

**FRANCE**

| Week 16/94 | NW Singles | NW Albums |

**ITALY**

| Week 16/94 | NW Singles | NW Albums |

**SPAIN**

| Week 16/94 | NW Singles | NW Albums |

**HOLLAND**

| Week 16/94 | NW Singles | NW Albums |

**BELGIUM**

| Week 16/94 | NW Singles | NW Albums |

**NETHERLANDS**

| Week 16/94 | NW Singles | NW Albums |

**SWEDEN**

| Week 16/94 | NW Singles | NW Albums |

**FINLAND**

| Week 16/94 | NW Singles | NW Albums |

**ENGLAND**

| Week 16/94 | NW Singles | NW Albums |

**IRELAND**

| Week 16/94 | NW Singles | NW Albums |

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*Based on the national sales charts from 14 European markets. Information supplied by MRS Ltd. (UK), Sonorra/Verlag Musikindustrie (Germany), Media Control (MIDI Europe), SNL/UPF (France), ARIA (Australia), IFPI (Switzerland), IFPI (South Korea), JAMBO (Japan), SWED (Sweden), and Media Control. All rights reserved.*
Airplay

Advertisements

GERMANY

ANTONIE HESDORFF/HRMolecu

27.04.94

Markus Schreiber - Head Of Music

Mathias Hofmann - Music Dir

Wolfgang Petry - Producer

John Farnham: "Back And Forth"

JOHN FARNHAM: BACK AND FORTH

SACRED GRAVE: I CAN'T HEAR MYSELF THINK

KING'S X: PAIN

Aerosmith: I Don't Want To Miss A Thing

Tom Petty: Into The Great Wide Open

MADONNA: LIKE A PRAYER

TARALADE: SEEING RED

BELAatile: THE BEAR IS COMING

SHARMA:strychowiec

TENACIOUS D: A SPACED OUT MAN

AUDREY TESSER: GHOSTS

Krishna: "Silent Night"

Depeche Mode: "Love Is Life"

FLEETWOOD MAC: "Sara"

Bowie: "Starman"

Black Country Communion: Still Life

Fprü: "The Dead of Night"

LED ZEPPELIN: "Houses of the Holy"

Angel: "Real Love"

Alice In Chains: "Rooster"

Grateful Dead: "The Blessing"

GLASS TEPHRA: "Pacemaker"

Rokkoon: "The Dream"

Tony Joe White: "Love Song"

ELEPHANT: "I Still Believe"

Dundie Did It: "Take It Easy"

Deacon Blue: "In The Name Of Love"

Josie: "I Want It"

Duran Duran: "Hungry Like The Wolf"

CULTURE HELL: "Call Her On The Phone"

SLADE: "Coventry City"

TAKING BACK SUNDAY: "Where You At"

RORY GALLAGHER: "West Of The Moon"

DANIEL BERNSTEIN: "Cold Feet"

LOST ORPHANS: "Home"

NOAH: "Going Down"

LIV: "One More Time"

DANIEL BERNSTEIN: "Cold Feet"

LOST ORPHANS: "Home"

NOAH: "Going Down"

LIV: "One More Time"

DANIEL BERNSTEIN: "Cold Feet"

LOST ORPHANS: "Home"

NOAH: "Going Down"

LIV: "One More Time"

DANIEL BERNSTEIN: "Cold Feet"

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LOST ORPHANS: "Home"

NOAH: "Going Down"

LIV: "One More Time"

DANIEL BERNSTEIN: "Cold Feet"

LOST ORPHANS: "Home"

NOAH: "Going Down"

LIV: "One More Time"

DANIEL BERNSTEIN: "Cold Feet"

LOST ORPHANS: "Home"

NOAH: "Going Down"

LIV: "One More Time"
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FRENCH TOP 100 SINGLE
(150 000 COPIES)

2 - AXELLE RED
SENSUALITE
FRENCH TOP SINGLE
(150 000 COPIES)

8 - THE BREEDERS
CANNONBALL
(4AD)

15 - MEATLOAF
I'.DO ANYTHING FOR LOVE

22 - TONTON DAVID
SUR ET CERTAIN

25 - ALAIN SOUCHON
L'AMOUR A LA MACHINE

27 - ALAIN SOUCHON
FOULE SENTIMENTALE

35 - ETIENNE DAHO
MON MANAGE A MOI

52 - ENIGMA
THE RETURN TO INNOCENCE

61 - LES RITA MITSOUKO
Y'A DE LA HAINE

TOP ALBUM
3 - ALAIN SOUCHON
C'EST DEJA CA
(PLATINUM)

15 - THE BREEDERS
LAST SPLASH
(4AD)

20 - TONTON DAVID
ALLEZ LEUR DIRE

22 - IAM
OMBRE EST LUMIERE
(PLATINUM)

25 - LES INNOCENTS
FOUS A LIER
(PLATINUM)

31 - AXELLE RED
SANS PLUS ATTENDRE

33 - LIANE FOLY
LES PETITES NOTES

41 - ETIENNE DAHO
DAHOLOMPIA
(DOUBLE GOLD)

VIRGIN / DELABEL / LABELS
VIRGIN FRANCE DISTRIBUTION

“Good clearwater steady rolling beer boogie with souful vocals”

Kai Ulmanen, YLE Radio 2, Radiomotion, Helsinki.
EHR Top 40 No 13 (22)

In Rotation On

Over 73% Gold & Platinum Stations

ROACHFORD

Only to be with you.

THE NEW SINGLE ONLY TO BE WITH YOU TAKEN FROM

In Rotation On

Stations

AmericanRadioHistory.Com

A List:

Franco Mory Russo

ADDuendes, Infierno

Dance

Lenny Raltona - Prog Dir

Sascia Marvin

Prog Dir

Udine G

Roberto Corinaldesi - DJ/Producer

Dance

AD

EHR

R11 102.5 - HIT RADIO/Bergamo

EHR

AD

A List:

ACE/Dance

RADIO KISS KISS NETWORK/Naples

AD

Dario Usuelli - Head Of Music

EHR/Dance/Rock

RADIO DEEJAY NETWORK/Milan

Two Cowboys - Everybody

Roger S. - Secret Weapons

River Ocean - love And

Inner City - Do Yo

Pink Floyd - Love 4 Sale

Housecream - Get Me In

DIM - My Body

Brando - Fon:

Urban Cookie Collective - Soil

Roxette - Sleeping In My Car

Pink Floyd - Keep Talking

Loredano Berle - E La Luna

lovanotti - lo TI Cerchero

Giorgia - E Poi

Gino Paoli - Gorilla

Erasure Always

Daryl Hell - Love Revelation

Brando - Fon:

Nikki - Rock Normal°

Madonna - 15 Remember

Des'ree. You Gotta Be

Spin Doctors - Have You Ever

Pet Shop Boys. Liberation

MUSIC

Airplay

I

P

P

P

P

P

AD

RADIO BLU/Verono

Power Play:

EHR

RADIO SOUND STEREO/Ferrara

AD

A List.

ACE

RADIO ONDA UBERA/Perugia

B List:

A List:

EHR

NUMBER ONE RADIO/Brescia

Filippo Pedeli - DJ

Francesco Migliozzi

AD

RADIO SULCIS: DANCE/Carbonic

Niki Brescianini - DJ/Producer

Umberto Pescia - Music Dir & DJ

B List:

A List:

EHR

NUMBER ONE RADIO/Brescia

AD

RADIO SULCIS: DANCE/Carbonic

Niki Brescianini - DJ/Producer

Umberto Pescia - Music Dir & DJ

B List:

A List:
ALISON MOYET
WHISPERING YOUR NAME

EHR Top 40 No. 36 (40)
In rotation on 52 stations throughout Europe.
Over 69% Gold & Platinum level.

COLUMBIA

Station Reports

ALISON MOYET
WHISPERING YOUR NAME

EHR Top 40 No. 36 (40)
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COLUMBIA

Airplay

APRIL 16, 1994

220
The only radio publications based exclusively on electronically monitored airplay from Broadcast Data Systems

As part of the Billboard Music Group, and sister publications to Music & Media, the Airplay Monitors give you real airplay information on the U.S music scene never before available!

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Discount Rate (For Billboard Subscribers Only)  Regular Rate

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<td>U.S</td>
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<td>South America (Airmail)</td>
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<td>$325</td>
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<td>Asia, Africa &amp; Other (Airmail)</td>
<td>$469</td>
<td>$429</td>
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- 1st Monitor Subscription           | 1st Monitor Subscription |
- Each Add'l Monitor Subscription    | Each Add'l Monitor Subscription |
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- $510                               | $469               |
- $510                               | $510               |
- $469                               | $469               |

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Ad deadline: April 19

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Ad deadline: April 19

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Publication: May 28
Ad deadline: May 3

Switzerland
Publication: June 4
Ad deadline: May 10

10 Years Music & Media
Publication: July 16
Ad deadline: June 21

Denmark
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Airplay

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DEEP FOREST

world mix

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sweet lullaby

gold album in the U.S.

COLUMBIA

Sony Music

Adult Contemporary Europe

ACE TOP 25

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<td>Rock &amp; Roll Dreams Come Through</td>
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For week ending April 16th 1994

The Adult Contemporary Europe (ACE) Top 25 is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations-programming various styles of dance music, including top 20 songs in the U.S. Top 40, and weighted for 15-30 year-olds. Full-time or during specific slots. Big airplay is "A" rated, receive more points than those in "B" ratings and more limited airplay exposure. © BMI Communications-BV

European Dance Radio

EDR Top 25

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<th>TW</th>
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<td>It's A Loving Thing</td>
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<td>DOOR</td>
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<td>Gin &amp; Juice</td>
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<td>ERIC GABLE/Process Of Elimination</td>
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<td>5</td>
<td>JIMMY CLIFF/Can See Clearly Now</td>
<td>(Columbia)</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 playlists of European stations-programming various styles of dance music, finishing top 20 songs in the U.S. Top 40 and weighted for 15-30 year-olds. Full-time or during specific slots. Big airplay is "A" rated, receive more points than those in "B" ratings and more limited airplay exposure. © BMI Communications-BV

Billboard Singles

USA Top 25

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<th>Label</th>
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<tr>
<td>1</td>
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<td>R. KELLY/Bump N' Grind</td>
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<tr>
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<td>2</td>
<td>ACE OF BASE/The Sign</td>
<td>Arista</td>
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<td>3</td>
<td>3</td>
<td>MARIAH CAREY/Without You/Never Forget You</td>
<td>Columbia</td>
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<td>4</td>
<td>4</td>
<td>CRASH TEST DUMMIES/Mean Mean Mean Mean</td>
<td>Arista</td>
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<td>5</td>
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<td>CELINE DION/The Power Of Love</td>
<td>550 Music</td>
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<td>ALL-ONE/So Much In Love</td>
<td>Blue Note</td>
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<tr>
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<td>SALT-N-PEPA FEAT. EN VOGUE/Whatta Man</td>
<td>Next Plateau</td>
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<td>PRINCE/The Most Beautiful Girl In The World</td>
<td>NPG</td>
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<td>RICHARD MARX/Now And Forever</td>
<td>Capitol</td>
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<td>BRUCE SPRINGSTEEN/Streets Of Philadelphia</td>
<td>Columbia</td>
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<td>SNOOP DOGGY DOGG/DIN And Juice</td>
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<td>BECK/Loser</td>
<td>DG</td>
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<td>TEVIN CAMPBELL/Im Ready</td>
<td>Qwest</td>
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<td>ENIGMA/Return To Innocence</td>
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<td>TIM MCGRAW/Indian Outlaw</td>
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<td>JANET JACKSON/Because Of Love</td>
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<td>TONI BRAXTON/Breathe Again</td>
<td>LaFace</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS/Mary Jane's Last Dance</td>
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<td>ZHANE/Groove Thang</td>
<td>EMI</td>
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<td>24</td>
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<td>BABYFACE/And Our Feelings</td>
<td>Epic</td>
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<tr>
<td>25</td>
<td>25</td>
<td>JODECI/Feenin'</td>
<td>JIVE</td>
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</tbody>
</table>

For week ending April 16th 1994

This chart is compiled on the basis of playlists of European stations-programming various styles of dance music, finishing top 20 songs in the U.S. Top 40. Top 10 hits, gold album in the U.S. © BMI Communications, Broadcast Data Systems and Soundscan, Inc. This chart is sponsored by Billboard magazine. No information including data collected, compiled and provided by Soundscan, Inc and Broadcast Data Systems. EDR = European Dance Radio.
Advertising Sales Manager: Edwin Smelt; Advertising Sales Coordinator: Mee Londwier; permission of the publisher.


Specials Projects Manager: Mary Weller; Music Editor: Reinhart DM; Staff Reporter: Miranda Watson; Associate Editor: Julia Sullivan. Send to Music & Media, PO Box 9027, 1006 AA Amsterdam, The Netherlands. Tel (+31) 20.669 1961.

FRANCE: Nostalgie Approves Buy-In

The board of ACE net Nostalgie unanimously voted on March 31 to adopt the recent decision from Generale Occidentale (GO) to acquire 57.5% of the station, while the 51% majority shares remain in the hands of RMC. It is anticipated that GO could also acquire the additional 13.25% to reach 49%, pending CSA's approval.

Emmanuel Legrand

FRANCE: Show Magazine Goes Bankrupt

Independently published French music trade publication Show Magazine has gone bankrupt. Its publisher Boris Troyan cites lack of advertising. A last minute gathering held in the end of March between the magazine and the record companies under the aegis of the Ministry of Culture ended in deadlock. According to the publisher, Show Magazine had a circulation of 4,000 copies and grossed Fr3.2 million (app. US$511,000) in advertising revenues in 1993, far from the break-even point set at Fr5.2 million.

EL

FRANCE: Sony Moves House

The three labels of Sony Music France (Columbia, Epic and Squatt) have relocated since April 1 to: 131, Ave de Wagram (75838 PARIS CEDEX 17). The new phone and fax numbers are respectively 1.44.40.6060 and 1.44.40.6666. The building will also be the base for Sony Software.

EL

INTERNATIONAL: Pavarotti Extends Decca Contract

Luciano Pavarotti has extended his exclusive worldwide recording contract with PolyGram's Decca Record Company. The new agreement will take Pavarotti's involvement with the company into the next century.

JS

in our Eurochart Hot 100 Singles and Eurochart Top 10 Albums charts. The market has its own peculiarities that need to be reflected and communicated on a European level. Think of the unique success that the French market has recently enjoyed with The Breeders' Cannonball. The absence of a national chart completely obscures such highlights. I'm happy to have the chart back and I'm looking forward to soon welcome back the return of the album charts too."

Capital Radio

(continued from page 1)


Capital says expanding its operation from London into the adjoining areas will enable it to maximise advertising revenues by marketing the UK's most prosperous regions as one unit. Capital already has a pre-eminent position in one of those regions, its two stations in London. EHR Capital FM and Capital Gold on AM dominate their respective markets. Latest figures from industry research organisation RAJR show the stations had 25% of all adult listening in London in the final quarter of last year.

In addition, Capital runs EHR BRMB FM and gold-formatted Xtra AM in Birmingham and has minority stakes in seven other ILR groups, including GWR, Metro Radio and Chiltern Radio. Capital also has a holding in companies supplying news, programming and marketing to the ILR network. A spokesperson for Capital says, "Radio advertising revenues have shown strong growth over the last nine months and it is predicted that commercial radio over the next few years will continue to increase with a growing share of total advertising expenditure. The board of Capital Radio believes that widening the Capital Radio Group's operations to the southern region will enhance its ability to benefit from this continuing upturn.

"The London and southeast regions represent the highest advertising spend per head of population. To date within the radio industry, these two regions have not been actively marketed together."

Southern Radio owns EHR Power FM, ACE Ocean FM and ACE South Coast Radio in Hampshire, ACE Southern FM and ACE South Coast Radio in Sussex, and EHR Invicta FM and Invicta SuperGold in Kent. The group made a pre-tax profit of £956,000 in the fiscal year ended September 30 on a turnover of £8.6 million.

Staff at the company have been told that jobs are secure and that Capital will not interfere with the stations' programming.

Meanwhile, East Anglia Radio has made a bid for its neighbour Mid Anglia Radio. Russ Stewart, chief executive of East Anglia Radio, has written to Mid Anglia offering £1 million for the group. Mid Anglia runs four stations in Cambridge, Peterborough and King's Lynn.

"Funky rock 'n' roll with an adult touch. For our (ACE) format, we couldn't ask for more."

Niel Pedersen

head of music, Uptown FM, Copenhagen.
### Adult Contemporary Europe

**ACE TOP 25**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<td>BRUCE SPRINGSTEEN/ <code> </code>Streets Of Philadelphia<code> </code> (Epic)</td>
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<td>84</td>
<td>UB40/ <code> </code>Puttin' Me Up<code> </code> (Epic)</td>
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### European Dance Radio

**EDR TOP 25**

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<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<th>Artist/Title</th>
<th>Label</th>
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<td>2 UNLIMITED/ <code> </code>Let The Beat Control Your Body<code> </code> (Polydor)</td>
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<td>5</td>
<td>REEL 2 REAL/ <code> </code>I Like To Move It<code> </code> (Positiva)</td>
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<td>JAN AND SPONSH/ <code> </code>Light The Night Fall In Love With Me<code> </code> (Munesh)</td>
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<td>BRAND NEW HEAVIES/ <code> </code>Dream On Dreamer<code> </code> (Acid Jazz)</td>
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<td>ARETHA FRANKLIN/ <code> </code>A Deeper Love<code> </code> (A&amp;M)</td>
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<td>ERIC GABLE/ <code> </code>Process Of Elimination<code> </code> (Virgin)</td>
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<td>25</td>
<td>RICHARD MARX/ <code> </code>I Can See Clearly Now<code> </code> (Columbia)</td>
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Not completely satisfied with your purchase? Return it to us in good condition within 2 weeks and receive a 100% refund.
INTERNATIONAL: GME Adds Dylan, Mitchell, INXS

The board of ACE net Nostalgie unanimously voted on March 31 to acquire 35.75% of the station, while the 51% majority shares remain in the hands of RMC. It is anticipated that GO could also acquire the additional 13.25% to reach 49%, pending CSA's approval.

FRANCE: Nostalgie Approves Buy-In

Independently published French music trade publication Show Magazine has gone bankrupt. Its publisher Boris Troyan cites lack of advertising revenue and inexperience in the syndication business as the reasons for the collapse.

Capital Radio

The three labels of Sony Music France (Columbia, Epic and Squatt) have relocated from their original studios in Paris to new premises in the center of the city. The move is part of a wider reorganization of the company's operations, which includes the transfer of its marketing and sales departments to a new building. The new facility is located in the heart of the city and provides improved facilities for the company's employees. The move is expected to be completed by the end of the year.
her new single

**Love Sneakin’ Up On You**

*taken from the album

"Longing In Their Hearts"

---

**Off The Record**

**VERDICT ON MONTMARTRE EXPECTED MAY 18:** A Paris commercial court will decide on May 18 who, between NRJ and RMC, will be authorised to take over gold station Radio Montmartre. The court wanted to take the time to review the different proposals submitted by bidders.

**PERONI’S PLANS:** Look for Alex Peroni, EHR RTL 102.5 Hit Radio’s new PD, to make a series of programming changes and a shift in format. "Off The Record" host that Gianni Simioni, PD at EHR Radio Kiss Kiss, has joined to station as a presenter. Other changes are also planned.

**FINNISH DANCE AWARDS A GO?:** Discograph MD and jack-of-all-trades Pentti Teravainen is reportedly busy working on the first Finnish Disco & Dance Music Gala. He wants to televise the event and feature categories that include awards for best domestic and international talent. Teravainen is said to have had initial talks with local record companies to secure their interest.

**BIDDERS QUEUE UP FOR MID ANGLIA:** GWR and INR company Classic FM are believed to be interested in the Mid Anglia Radio Group, which runs stations in Cambridge, Peterborough and Kings Lynn. The bidders line-up with neighbour East Anglia Radio, which has also made a bid for the group.
## EHR Top 40

### Chartbound

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<th>LW</th>
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<td>BRYAN ADAMS, ROD STEWART &amp; STING/All For Love</td>
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<td>MEAT LOAF/Rock &amp; Roll Dreams Come Through</td>
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<td>JIMMY CLIFF/I Can See Clearly Now</td>
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<td>ROACHFORD/On My Way</td>
<td>(Epic)</td>
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<td>ERASURE/Always`</td>
<td>(Mega/Metronome)</td>
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<td>SEBASTIAN/Turn Around</td>
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<td>21</td>
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<td>STING/Nothing But Gold</td>
<td>(A&amp;M)</td>
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<td>6</td>
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<td>13</td>
<td>BIG BEBE'S/Them There Eyes</td>
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<td>24</td>
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<td>ELTON JOHN &amp; RUPAUL/Don't Go Breaking My Heart</td>
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<td>26</td>
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<td>9</td>
<td>UB-40/C'est La Vie</td>
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<td>43</td>
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<td>43</td>
<td>27</td>
<td>16</td>
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</table>

The EHR Top 40 chart is based on a weighted scoring system. Songs score points by achieving entry at #1 on EHR's reporting stations, that target 12-34 year-old listeners with contemporary music. Full/Top 40 data is sourced from local EHR reporters. Stations are weighted by market size and by the number of hours per week committed to the chart. The rankings are based on a weighted average of the Top 40 ratings of the reporting stations, with the highest scoring songs receiving the most weight.

## Most Added

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Total Adds</th>
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<tbody>
<tr>
<td>MADONNA/I'll Remember (theme from With Honors)</td>
<td>(Maverick)</td>
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<td>JANET JACKSON/Because Of Love</td>
<td>(Arista)</td>
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<tr>
<td>ROACHFORD/On My Way</td>
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<td>SEBASTIAN/Turn Around</td>
<td>(Coconut)</td>
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<tr>
<td>STING/Nothing But Gold</td>
<td>(A&amp;M)</td>
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<tr>
<td>JOSHUA KADISON/Kisses In The Style Of</td>
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<tr>
<td>ALISON MOYET/Whispering Your Name</td>
<td>(Columbia)</td>
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<tr>
<td>BIG BEBE'S/Them There Eyes</td>
<td>(London)</td>
<td>48</td>
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<tr>
<td>ELTON JOHN &amp; RUPAUL/Don't Go Breaking My Heart</td>
<td>(Rocket)</td>
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<tr>
<td>UB-40/C'est La Vie</td>
<td>(DEEP International)</td>
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<td>43</td>
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<tr>
<td>ARETHA FRANKLIN/A Deeper Love</td>
<td>(Arista)</td>
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</table>

The top 5 segment of this week's EHR Top 40 is fully of action, with virtually all entries going up in points and subsequently earning a bullet. Only Bruce Springsteen, who adds his fifth consecutive week to his current chart reign, seems to have reached saturation point. Prince—chart-wise referred to as Symbol—as this issue—still manages to attract 14 adds (mainly silver and bronze stations). After two consecutive weeks of earning the biggest chart-point gain, the enigmatic artist jumps to the chart's third position, pushing Mariah Carey back one place, although she, too, is still augmenting her roster. Please note that the Most Beautiful Girl has finally entered the Eurochart Hot 100 (at number 15; see page 13).

The most important status at the top-5 front, however, is caused by the incorporation of Madonna, whose I'll Remember—following last week's highest new entry and largest number of adds—is granted this week's Radio Active award, highlighting the largest point gain achieved by a song already charting. With 20 additions and four upward conversions (e.g., from medium to heavy rotation) at her side, the American pop diva has accumulated a roster of 79 stations, spread out over 20 territories, with the Czech Republic (100% of M&Ms' reporters), the UK (85%) and Denmark (61%) as her strongest support base.

The highest new entry in the chart, straight at number 16, is claimed by the 90s teen act Take That, with Everything Changes, the fifth single and title track from their second album. Take That enjoyed four EHR hits before, all which came from that second album and all made it to the top 20. 1993's Pray and Relight My Fire reached the highest, peaking at number 5 and number 3 respectively.

The group's current single also qualifies as Most Added leader, as no less than 26 stations have reported it for the first time this week, producing a 49% spreading angle. Most of these adds occur in Germany, Denmark, Belgium and Holland. Everything Changes scores its best penetration ratings in the UK (80%), Holland (67%) and Switzerland (50%). Denmark (39%), Germany (38%) and Belgium (29%) form the second league. Incidentally, the record is also found on the rotation lists of influential Spanish and Italian networks like Cadena 40 Principales/Madrid and 101 Network/Milan.

Second highest new entry is seized by another UK act, Des'e'ree, whose You Gotta Be, the teaser for her second album (I Ain't Movin', due for release on May 9), kicks off at number 21 with a 42-station wide roster. The singer's high entry is especially boosted by the substantial airplay that her new single meets in Italy, where 60% of our reporters have it on rotation. The UK and Sweden (both 50%), Norway (37%) and Denmark (33%) have also joined in on a significant scale. Des'e'ree had one EHR hit before, 1992's Feel So High, which peaked at number 16.
### CHANNEL CROSSTOVERS

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<th>TW</th>
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<td>STING/Nothing’ Bout Me</td>
<td>A&amp;M</td>
<td>WC.W.C.E.N</td>
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<tr>
<td>16</td>
<td>16</td>
<td>PET SHOP BOYS/Can’t Stay Clear</td>
<td>Parlophone</td>
<td>WC.W.C.E.N</td>
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<tr>
<td>17</td>
<td>17</td>
<td>BAND OF JOY/Kiss Of Life</td>
<td>Polydor</td>
<td>WC.W.C.E.N</td>
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<tr>
<td>18</td>
<td>18</td>
<td>DES’REE/You Gotta Go</td>
<td>Sony</td>
<td>WC.W.C.E.N</td>
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<tr>
<td>19</td>
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<td>M&amp;M/“GSA Today”</td>
<td>Warner Bros</td>
<td>WC.W.C.E.N</td>
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<td>20</td>
<td>20</td>
<td>TAKE THAT/You Gotta Go</td>
<td>Polydor</td>
<td>WC.W.C.E.N</td>
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<tr>
<td>21</td>
<td>21</td>
<td>-break NEW HEAVIES/Dream On Dreamer</td>
<td>Soda</td>
<td>WC.W.C.E.N</td>
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<td>22</td>
<td>22</td>
<td>NICK FLOYD/Keep Talking</td>
<td>EM</td>
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<td>23</td>
<td>23</td>
<td>CHAKA DEMUS &amp; PIERS/Twit And Shout</td>
<td>Mango</td>
<td>WC.W.C.E.N</td>
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<tr>
<td>24</td>
<td>24</td>
<td>MISSY OLDLAND/A Fair Affair</td>
<td>Columbia</td>
<td>WC.W.C.E.N</td>
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For all artists appearing on this chart, the Region Of Signing is Northwest.

### ATLANTIC CROSSTOVERS

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<td>BRUCE SPRINGSTEEN/Thrillas Of Philadelphia</td>
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<td>SYMBOL/The Most Beautiful Girl In The World</td>
<td>PolyGram</td>
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<td>MARIAH CAREY/Without You</td>
<td>Columbia</td>
<td>WC.W.C.N.S.W</td>
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<td>4</td>
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<td>CRANBERRIES/Long Enough</td>
<td>Island</td>
<td>WC.W.C.N.S.W</td>
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<td>5</td>
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<td>MADDONN/Member (theme from With Honors)</td>
<td>Virgin</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>6</td>
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<td>TONI BRAXTON/Breathe Again</td>
<td>Virgin</td>
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<tr>
<td>7</td>
<td>7</td>
<td>BRYAN ADAMS, ROD STEWART &amp; STING/All For Love</td>
<td>A&amp;M</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>8</td>
<td>8</td>
<td>MEAT LOAF/Rock n Roll Dreams Come Through</td>
<td>Virgin</td>
<td>WC.W.C.N.S.W</td>
<td>138</td>
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<tr>
<td>9</td>
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<td>JANET JACSON/Kaceoke Of Love</td>
<td>Virgin</td>
<td>WC.W.C.N.S.W</td>
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<td>10</td>
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<td>A-HA/Shapes That Go Together</td>
<td>Warner Bros</td>
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<td>11</td>
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<td>RICHARD MARX/New Day Ever</td>
<td>Capital</td>
<td>WC.W.C.N.S.W</td>
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<td>12</td>
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<td>SALT N PEPA FEAT. EN VOGUE/Whatta Man</td>
<td>f/fir</td>
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<tr>
<td>13</td>
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<td>JOSHUA KAIDEN/Astral</td>
<td>SBK</td>
<td>WC.W.C.N.S.W</td>
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<tr>
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<td>14</td>
<td>ARETTA FRANKLIN/A Deeper Love</td>
<td>Atlantic</td>
<td>WC.W.C.N.S.W</td>
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<td>15</td>
<td>15</td>
<td>COUNTING CROWS/Mr. Jones</td>
<td>Geffen</td>
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<tr>
<td>16</td>
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<td>CELINE DION/The Power Of Love</td>
<td>Capitol</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>17</td>
<td>17</td>
<td>BOBBY BROWN &amp; WHITNEY HOUSTON/Something In Common</td>
<td>Motown</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>18</td>
<td>18</td>
<td>BRADY STONE/Down In The Corner</td>
<td>M&amp;M</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>19</td>
<td>19</td>
<td>GUNS NR ROSES/Since I Don’t Have You</td>
<td>Geffen</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>20</td>
<td>20</td>
<td>CRASH TEST DUMMIES/Mmm Mmm Mmm Mmm</td>
<td>Arista</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>21</td>
<td>21</td>
<td>BECK/Loser</td>
<td>Capitol</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>22</td>
<td>22</td>
<td>MICHAEL BOLTON/Soul Of My Soul</td>
<td>Columbia</td>
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<tr>
<td>23</td>
<td>23</td>
<td>MARIAH CAREY/Without You</td>
<td>Columbia</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>24</td>
<td>24</td>
<td>JAMI &amp; JONNY/Right In The Night</td>
<td>Sony</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>25</td>
<td>25</td>
<td>NE ZAHN/Garbage Thing</td>
<td>M&amp;M</td>
<td>WC.W.C.N.S.W</td>
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<tr>
<td>26</td>
<td>26</td>
<td>NEZA/Lisa/This Is It</td>
<td>M&amp;M</td>
<td>WC.W.C.N.S.W</td>
<td>135</td>
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</table>

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

#### week 16/94

**The top-playlisted songs on European music radio (all formats), listed by region.**

#### NORTH

<table>
<thead>
<tr>
<th>Artist / Title</th>
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<th>Artist / Title</th>
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<th>Week</th>
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<td><strong>W</strong></td>
<td><strong>C</strong></td>
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<td><strong>C</strong></td>
<td><strong>S</strong></td>
<td><strong>E</strong></td>
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<tr>
<td><strong>TAKE THAT/Everything Changes</strong></td>
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<td><strong>PINK FLOYD/Take It Back</strong></td>
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<td><strong>DES’REE/You Gotta Be</strong></td>
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<tr>
<td><strong>LEVEL 42/Forever Now</strong></td>
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<tr>
<td><strong>LOVE SYMBOL/The Most Beautiful</strong></td>
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<tr>
<td><strong>ENIGMA/Return Of Innocence</strong></td>
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#### CENTRAL

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<tr>
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<th>Artist / Title</th>
<th>Original</th>
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<th>Total</th>
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<tbody>
<tr>
<td><strong>BRUCE SPRINGSTEEN/’Til I’m Blue</strong></td>
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<tr>
<td><strong>MARIANNE FAITHFULL/Without You</strong></td>
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<tr>
<td><strong>ROXETTE/Sleeping In My Car</strong></td>
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<tr>
<td><strong>ULTRA CHIC/’Til I’m In Love</strong></td>
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<tr>
<td><strong>JESSICA ROARE/’Til I’m In My Bed</strong></td>
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<tr>
<td><strong>D:REAM/Things Can Only Get Better</strong></td>
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#### SOUTH

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<td><strong>ENIGMA/Return Of Innocence</strong></td>
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<td><strong>LEVEL 42/Forever Now</strong></td>
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#### WEST

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<td><strong>BRUCE SPRINGSTEEN/’Til I’m Blue</strong></td>
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<td><strong>JESSICA ROARE/’Til I’m In My Bed</strong></td>
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#### SOUTHWEST

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<td><strong>LEVEL 42/Forever Now</strong></td>
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#### EAST CENTRAL

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</tbody>
</table>

### Note

- **NW** = NORTHERN WITNESS: British Isles
- **W** = WEST: Francophone areas (France, Belgium, parts of Switzerland, Monaco).
- **C** = CENTRAL: German-Language areas (Germany, Austria, parts of Switzerland, Luxembourg).
- **S** = SOUTH: Italian-Language areas (Italy, Switzerland, Malta).
- **N** = NORTHERN Scandinavia
- **S** = SOUTH: Southern European countries
- **W** = WEST: German-Language areas
- **C** = CENTRAL: French-language areas
- **S** = SOUTH: Southern European territories
- **E** = EAST: Eastern territories

### Chart Methodology

The chart is compiled by **Airplay**, a music industry service that tracks radio airplay in Europe. The songs listed are based on airplay data from week 16/94. The chart includes a variety of genres and is intended to reflect the most played songs across different regions in Europe.
Why, Sissel?

Why did you do it, Sissel?
With dozens of record companies in Norway, why did you choose us?
We lived a life of comfort until the beginning of the year.
We left the office early after arriving late.
Week-ends were Thursday afternoons till Monday lunch-time.
We couldn’t even spell words like stress, pressure, deadlines or demands.
Then you, all of a sudden!
You and that voice of yours,
With world-wide love from Lillehammer.
That’s when our troubles really began:
Telephones ringing off the hook!
Telefaxes, questions, requests, overtime, nights
and week-ends of hard labour.
Television, radio, press, headoffice, visitors, not to speak of your management.
They all started to bother us.
And we’re even supposed to say thanks for the business.
Why, oh why, did you enter international charts while topping those at home - resulting in more phone calls?
And still, you say smiling, that this is just the beginning?
Stop that Fire In Your Heart! We’re the ones who get burned!

Well, thinking it over,
perhaps we should say congratulations, too.
You seem to be doing fine, after all.

Album: Gift Of Love

Sissel
Gift Of Love

Includes
the duet
with Placido
Domingo
"Fire In
Your Heart"

PolyGram
MCA Music Entertainment NV/SA in Belgium will be a young, dynamic and different company. Different because we will try to keep in close contact with what's really happening: at retail, in clubs, in secondary schools, in small and big venues, in the media, in fashion and with regard to lifestyle, MCA will try to be in the right spot at the right time.

How do we want to achieve this? By inventive exploitation of our vast back catalogue. By building a greater awareness of our less established artists, and by creative marketing and sustained promotion.

MCA France opened its doors on April 1st and we welcome the challenge of developing a company equipped to tackle the French market in 1994 and beyond - with sufficient flexibility to adapt to the industry's evolution in the coming years.

In order to meet these goals, MCA France will be applying 4 different strategies:
1) A broadening of our sales base
2) A multimedia promotion team
3) Quality strategic marketing
4) A sales promotion structure

We are determined to reinforce the MCA image through the continued development of our artists and their music and by applying the best techniques available in all fields related to our industry such as sponsorship, synchronisation, and new technologies. MCA France will also be signing French artists and we will apply a progressive but consistent A&R approach to local acts.

MCA begins its operation in a market where, in the past years, there have been some major changes, for instance, the consumers are far more selective, and there is an increasing number of very professional and demanding press, radio and TV media. However, compared to other record companies which have substantial overheads, MCA faces this increasingly selective market with a compact, focused structure. The combined MCA and BMG organisation and the extraordinary repertoire generated by Geffen, GRP and MCA, will undoubtedly enable us to contribute to the growth of the Italian music market.

Piero LaFalce Managing Director, Italy
Al Teller, Chairman of the MCA Music Entertainment Group, recently announced an ambitious expansion program for the company's international division: the simultaneous opening on April 1, 1994, of 6 European MCA companies in Sweden, Holland, Belgium, France, Italy and Spain. MCA already had international subsidiaries in Japan, Canada, UK and Germany and plans to open its own subsidiaries in most major music markets. BMG will continue to handle sales and distribution for all new MCA companies.

"This is the largest simultaneous expansion ever by a major record company"

Al Teller Chairman, MCA Music Entertainment Group

Jorgen Larsen, President of MCA's international music division, comments: "When we announced the first phase of our expansion program in December 1993, there was surprise and, I know, also some scepticism whether we would reach the ambitious goals we had set for ourselves. I am extremely pleased to be able to say that everything has gone according to plan: we have hired close to 100 excellent people, have located and equipped 6 attractive office locations and are ready to do business with the help of the local BMG companies, who have acted in a supportive and constructive way during this start-up phase. I am aware, of course, that the business reality starts now, but I am confident that the growth potential of our new companies is significant, and all our recently hired employees will be highly motivated to show what they are capable of doing. Also, I am pleased to report that the

Jorgen Larsen President, MCA Music Entertainment International

staffing up at our London headquarters is almost complete and that all key executive positions have been filled with industry pros who will make a major contribution towards our continued growth."
Al Teller, Chairman of the MCA Music Entertainment Group, recently announced an ambitious expansion program for the company’s international division: the simultaneous opening on April 1, 1994, of 6 European MCA companies in Sweden, Holland, Belgium, France, Italy and Spain. MCA already had international subsidiaries in Japan, Canada, UK and Germany and plans to open its own subsidiaries in most major music markets. BMG will continue to handle sales and distribution for all new MCA companies.

The start of MCA Music Entertainment B.V. in the Netherlands is a very exciting event and, as a result, we were able to attract highly experienced people from the record industry. It is our aim to maximise the sales of our bestsellers, to break new promising acts from MCA, Geffen and GRP and to exploit the rich catalogue from these labels via our special marketing department. Our marketing strategy will be to work closely with the Dutch dealers as we feel that partnerships between retail and industry are vital to successful campaigns. We might be the smallest of the majors but we have an enormous potential.

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The company is fully staffed, equipped and ready to go! I am extremely fortunate to have on my staff such “young veterans” as Hans Andersson, who was MCA’s marketing Manager at BMG Sweden for the past three years, Stefan Andreasson, formerly Polygram Marketing Manager, and Martin Ingestrom, who moves over from MCA Publishing. Our initial priority albums are “Mellow Gold”, Becks debut album, “Rhythm, Country & Blues”, Dr John “Television”, Hooters “Live” and Beverly Hills Cop 3.

Gert Holmfred Managing Director, Sweden

Whereas most Swedish record companies are based in an industrial suburb of Stockholm, the new offices of MCA Sweden are in the residential centre of Stockholm. Apart from the location being more pleasant for all concerned, we believe that this will give us easier access to media, publishers and the artistic community. The company is fully staffed, equipped and ready to go! I am extremely fortunate to have on my staff such “young veterans” as Hans Andersson, who was MCA’s marketing Manager at BMG Sweden for the past three years, Stefan Andreasson, formerly Polygram Marketing Manager, and Martin Ingestrom, who moves over from MCA Publishing.


Gert Holmfred Managing Director, Sweden

Jorgen Larsen President, MCA

Music Entertainment International

staffing up at our London headquarters is almost complete and that all key executive positions have been filled with industry pros who will make a major contribution towards our continued growth.”
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