In just six years, Popkomm has grown from its humble beginnings as a small German national fair with 1.250 attendees and 18 stands into a major European event attracting 10.000 attendees with some 360 companies from other European countries. We will see much more European participation with individual European exhibitors, as well as country booths. Popkomm is gradually developing into a European fair. It’s been a special dynamic in the development of Popkomm, which we couldn’t, and didn’t want to, ignore. Popkomm’s aim over the next few years is to identify itself as a European event with the emphasis on European artists and repertoire. Großmaas is not afraid of Popkomm loosing its identity as a German music fair. “I think that as long as we keep our main nucleus of German companies, we have a very solid base for Popkomm.” He also dismisses the views of some industry executives that Popkomm is growing too big. “There is a danger in Popkomm becoming too big, a danger that we have to be aware of. But it isn’t a problem at the moment and I don’t believe the
The natural selection.

Rick Dees Weekly Top 40. Plug it in.

For Affiliation Contact
Tom Shovan, Ramona Rideout
at Radio Today 212-581-3962

Outside the U.S., Call
Radio Express 1-213-850-1003
New FIMI President Caccia Welcomes Sales-Based Chart

ITALY by Mark Dezzoni

The arrival of a new president and a new purely sales-based chart are hoped to help Italian major label associates: FIMI's new life into Italy's music industry.

CGD/Warner MD and MD of its CGB label Gerolamo Caccia (Dominion) has replaced BMG Artois MD Franco Reali as FIMI's new president. Reali could not stand for re-election according to the principles of "organizational bylaws." Caccia welcomed the new chart, to be carried out by Danish market research company Nielsen, as the first of several new initiatives to be launched under his new presidency of FIMI. He listed FIMI's main objectives now as ensuring more transparency on the market via reliable statistics; continuing the fight against piracy; protecting rights, and a renewed commitment to the record as an artistic creation. "Both within the industry and on a political level we must award music the cultural recognition it deserves.

Caccia underlined the importance of the long-awaited sales gauge based on a scientific methodology. "Until now the charts have always been compiled on the basis of estimates," he said. "From January 95, record companies and media will have guaranteed statistics at their disposal, and the general public will be able to read or listen to a hit parade based on actual weekly sales figures.

Italy's two remaining charts have been criticized for their unreliable methodology, or the influence exercised on them by record companies. The meanwhile state-broadcaster RAI cancelled its own contract for a weekly chart with Italian market research company AGS as part of cost-cutting measures last January.

A spokesperson for the Nielsen company in Italy said that 1.500 shops would be sampled with sales recorded using computerized point-of-sale bar code technology. Nielsen's contract with FIMI lasts for four years. Both parties are optimistic the agreement will not reveal the fault of the deal, however. The chart company compiles a sales chart for the IFPI affiliate industry organization in Denmark and is reported in negotiations with Belgium's IFPI affiliate group. The company supplied the official sales chart in France for several years, and both have been extended; during the last year, for what Nielsen describes as "various political reasons."

EC Gives Go Ahead To Advertising Probe

Many radio and TV planners are unhappy with the survey or the planned Green Paper, however, fearing the outcome will only be more red tape. EC Green Papers are often used as working papers for the Commission to chart out additional legislation in the form of directives.

Tony Manwaring, a London-based director of Initiative Media, the second largest media buyer in Europe, calls the prospect of additional legislation "alarmingly" and predicts the cost of being buried in a mountain of bureaucratic paperwork is likely to offset any good that could come out of the Commission's efforts.

Frank Eijken, general director of IP, sales house for Holland's Happy RTL Radio and commercial TV stations RTL 4 and RTL 5, comments, "Another Green Paper just gives the opportunity for the people in Brussels to make new regulations, and rather than removing obstacles, it threatens to further compromise our freedoms to carry out cross border trade."

Eijken says, "We can live with the 'TV Without Borders' directive, which already has sufficient-ly removed cross-border obstacles. I don't see the need for another one."

Private Radio Sustains 7.4% Rise In Rights Collections At SACEM

FRANCE by Emmanuel Legrand

French authors' rights society Sacem increased its collections in 1993 by 7.4%, with the bulk of revenues coming from private radio and television. That is according to the society's accounts report published in a total of Fr2.186 billion (app. USS330 million) from music users in 1993, and distributed Fr238 billion to authors, composers and music publishers.

Radio contributions rose 13.8% to Fr210.7 million, with full-service stations RTL and Europe 1 paying Fr167 million (a 5.5% increase), and public broadcaster Radio France paying Fr76.4 million (a 5.6% increase). Meanwhile, private local station and FM networks paid Fr58.1 million (a 45.7% rise, which can be explained by the increasing number of stations paying their dues to Sacem).

"Audiospatial media are becoming the main source of revenues for creators and music publishers," commented Sacem executive president Jean-Loup Tournier on the results. "In 1993, they represented 29.5% of the total rights collected."

Tournier noted a significant increase in collections from radio stations, adding that "Radio has confirmed its status of media of crisis," easily accessible, not costly, and easy to adapt to the needs of advertisers.

"The programming of most radio and television stations remains very open to local repertoire, which represents 57.1% of the rights from radio stations and 56.7% from TV channels," he said. "Over 60% of collections from France Inter, RTL Europe 1, MMC and Radio Nostalgie is made of rights on local repertoire."

He added, however, that "The trend which saw French repertoire being played on foreign FM networks has continued. Authors have reacted with vigour and supported a project voted by the parliament to implement a 40% quota of French channels on radio stations."

EUROPE AT A GLANCE

UNITED KINGDOM: JFM Regional Starts Testing

The UK's latest layer of ILR services began broadcasting last week, when JFM 100.4, the first of the country's four regional stations, started test transmissions in the north-west of England. JFM, which says its signal can be heard by 5.3 million adults, will emulate its London sister station's mix of jazz, blues and R&B and soul. Four other regional stations are due to come on line before the end of the year: Heart FM in the West Midlands of England, Galaxy serving the area centred on Bristol, Century Radio in the north-east of England and Scot FM in the Glasgow-Edinburgh region.

Jeff Clark-Neads

SPAIN: Correo Newspapers Take Over Radio Tele Barcelona

Spain's largest newspaper group, Correo, has gained control of Radio Tele Barcelona in the Basque Country by buying the 45% owned by the media groups PRISA and TISA, which owned Antena 3 Radio through the joint management company Union Radio formed this year. In return, Correo will relinquish control to PRISA/TISA of one of its stations in the Basque capital of Vitoria.

HIL

SPAIN: Stations Settle Neighbouring Rights Levels

The 800-member Spanish commercial radio association (AERC) and the Latin American performing rights society (SGAE) signed a neighbouring rights agreement on July 15, which will regulate fees payable by stations until June 2004. The agreement classifies stations into two groups: those with under 10% of music time, those with 10-70% music time, and formula stations, which programme music in over 70% of their air time. Spain's commercial stations paid 115,000 (US$67,000) in rights to SGAE in 1993, and both sides described the new accord as "very positive."

HIL

UNITED KINGDOM: Howells Leaves PWL

David Howells, MD of PWL during its halcyon days as one of Europe's most successful independent labels, is leaving the company. Howells was with PWL for 10 years and oversaw the pan-European success of Kylie Minogue and Jason Donovan. Prior to his time with PWL, he ran his own Gull label which was the first home of Judas Priest.

Describing his departure as "fairly amicable," Howells says he plans to re-enter the independent publishing and label market, adding that he feels there is still potential in the pop-dance sector.

JCM

UNITED KINGDOM: Alliance Group Buys Castle Communications

Castle Communications, the London-based record and publishing group, has been bought by American record wholesaler The Alliance Group for £24.5 million. Castle chairman Terry Shand says Alliance's involvement will assist and accelerate Castle's international expansion. The Castle group's turnover in the last six months of 1993 was £18.7 million, producing a pre-tax profit of £1.13 million.

JCM

POLAND: PolyGram Acquires Polish Label Izabelin

PolyGram International is continuing its expansion into eastern Europe with the acquisition of Polish record and publishing company Izabelin Studio. PolyGram is already represented in Hungary, the Czech Republic and Russia. The Warsaw-based company, a leading player in Polish-language repertoire with acts such as Hey, Big Day and Cisterkeiler, will become known as PolyGram Poland, though it will retain the Izabelin name for one of its labels. Izabelin founder Andrzej Peczyński will remain as president of the company reporting to PolyGram's president of continental Europe, Allen Davis. Shand says his company's move into Poland was made in the light of the country's new copyright law, which extends protection on records to 50 years.

JCM

FRANCE: Disney's Gangotena Heads Up PolyGram France

A senior Euro Disney executive is to be the new president of PolyGram France. Alfredo Gangotena, who has been vice president of marketing at Euro Disney since 1992, succeeds Gilles Paire, who is joining PolyGram International in London. Gangotena, who will be president and CEO, will report to Allen Davies, president of PolyGram Continental Europe.

JCM

MOORE LIVE ON DUTCH RADIO — Capricorn artists Ian Moore and band recently visited Radio 3 DJ Carola while touring in Europe, and played a live acoustic session. Pictured (l-r) are artists Bakka Allen, Michael Villegas, Moore, Carola and Chris White. (Photo by Marco van der Poel)
Private Stations Encroach On Hamburg Radio Audiences

Germany

by Miranda Watson

Private radio stations have further increased their share of the tight Hamburg market, rising from 57.6% in 1993 to 63.0% of the city's listeners. Meanwhile the share of pubcaster Norddeutscher Rundfunk (NDR) in Hamburg dropped from 41.4% to 37.8%. This is according to a detailed study of the Media Analyse '94 data commissioned by the Hamburg Media Authority HAM and conducted by RMS Radio Marketing Services.

The four private stations in Hamburg—Radio Hamburg, AlsterRadio, OK Radio, Klassik Radio and Jazz Welle Plus—have shared a combined share of 51.6% up from 49.8%, against NDR's 37.8%. In addition, the four private stations from Schleswig-Holstein (RSH and Delta Radio) and Niedersachsen (Radio FFN and Antenne.Das Radio) which broadcast into the Hamburg area add up to a share of 8.7%, giving private radio an impressive total share of 60.3% in the city.

Looking at greater Hamburg, the five Hamburg private stations notch up a market share of 40.2%, up from 37.2%, overcoming NDR with 39.6%, slipping from last year's 43%. The non-Hamburg private stations achieved a share of 16.7% in greater Hamburg, giving private radio a total share of 56.6%.

EHR Radio Hamburg held onto its position as the top station in the city with 20.3%, slightly down from last year's 21.8%. Radio Hamburg now has 356,000 daily listeners in Hamburg and increased from 379,000 to 424,000 listeners in Greater Hamburg. Melody music station Radio Alster held ahead Radio Alte, which gains in the MA, increasing its share by 3.1% to 17.6% in Hamburg and by 3.5% to 11.9% in Greater Hamburg, making it the second most popular station in the city after Radio Hamburg. Alster-Radio notched up 182,000 daily listeners in Hamburg, up from 172,000.

EHR format OK Radio follows with 176,000 daily listeners, up from 164,000 last year, while its overall share of listeners in the city dropped slightly from 11.2% to 11%.

Top Hamburg Stations

(-% Share)

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>May '93</th>
<th>% Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Hamburg EHR</td>
<td>21.8</td>
<td>20.3</td>
<td>-0.5</td>
</tr>
<tr>
<td>All-Radio (gold)</td>
<td>14.6</td>
<td>14.0</td>
<td>-0.6</td>
</tr>
<tr>
<td>NDR 2 (ACE)</td>
<td>16.2</td>
<td>14.8</td>
<td>1.4</td>
</tr>
<tr>
<td>NDR 1 West (ACE)</td>
<td>15.1</td>
<td>14.3</td>
<td>0.8</td>
</tr>
<tr>
<td>OK Radio (EHR)</td>
<td>12.2</td>
<td>11.9</td>
<td>0.3</td>
</tr>
<tr>
<td>Radio Hamburg NOI/STARCE</td>
<td>5.6</td>
<td>4.4</td>
<td>-1.2</td>
</tr>
<tr>
<td>RSH (EHR)</td>
<td>5.9</td>
<td>3.8</td>
<td>-2.1</td>
</tr>
<tr>
<td>Delta Radio (rock)</td>
<td>n/a</td>
<td>2.7</td>
<td>-</td>
</tr>
<tr>
<td>NDR 3 klassik/jazz</td>
<td>1.7</td>
<td>2.2</td>
<td>+0.5</td>
</tr>
<tr>
<td>Klassik 1</td>
<td>1.7</td>
<td>1.6</td>
<td>-0.1</td>
</tr>
<tr>
<td>Jazz Welle Pan (jazz)</td>
<td>0.6</td>
<td>1.1</td>
<td>+0.5</td>
</tr>
<tr>
<td>Antenne.Das Radio (ACE)</td>
<td>1.7</td>
<td>1.1</td>
<td>-0.6</td>
</tr>
<tr>
<td>Radio FFN (EHR)</td>
<td>2.2</td>
<td>1.4</td>
<td>-0.8</td>
</tr>
<tr>
<td>NDR 4</td>
<td>1.7</td>
<td>0.5</td>
<td>-1.2</td>
</tr>
</tbody>
</table>

Kiss FM Takes Lead

In Prague Market

Czech Republic

by Emmanuel Legrand

Public stations in Prague are feeling the heat from the privates, with a market share down from 44.2% in May '93 to 32.5% in May '94.

Top Stations In Prague

(cumulative audience in %)

<table>
<thead>
<tr>
<th>May</th>
<th>May '94</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Praha</td>
<td>29.2</td>
</tr>
<tr>
<td>Radio Kiss FM</td>
<td>13.7</td>
</tr>
<tr>
<td>Europa</td>
<td>15.6</td>
</tr>
<tr>
<td>Radio Zurnal</td>
<td>21.4</td>
</tr>
<tr>
<td>Country Radio</td>
<td>9.8</td>
</tr>
<tr>
<td>Radio Bonton</td>
<td>7.5</td>
</tr>
<tr>
<td>Frekvence</td>
<td>9.0</td>
</tr>
<tr>
<td>Radio Sbovandn (EHR)</td>
<td>5.1</td>
</tr>
<tr>
<td>Regina Praha</td>
<td>6.9</td>
</tr>
<tr>
<td>Radio City</td>
<td>4.2</td>
</tr>
<tr>
<td>Radio Golam</td>
<td>4.0</td>
</tr>
<tr>
<td>Vltava</td>
<td>1.0</td>
</tr>
<tr>
<td>Radio Vox</td>
<td>5.1</td>
</tr>
<tr>
<td>Radio Alfa (NE)</td>
<td>2.2</td>
</tr>
<tr>
<td>(1% = 9,900 households) Source: Mediametrie</td>
<td></td>
</tr>
<tr>
<td>Public Stations</td>
<td></td>
</tr>
</tbody>
</table>

New Stations Swell Private Market

In Bucharest

Romania

Four new stations have been launched in Bucharest in the past year, including Antena 1 (Radio Romania) and Radio Timenara and Radio 21, while the new station Radio Fantasticus (Fun Radio) fell back into 1st place. Among the top five stations, Radio Romania 1 and Radio Timenara 21, while existing stations Radio Contact and Pro-FM have shown a growth in audience. The two public channels have lost considerable listeners, although Actualitati still grabs more than half of the total audience.

Top Stations In Bucharest

(cumulative audience in %)

<table>
<thead>
<tr>
<th>May '93</th>
<th>May '94</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Actualitati</td>
<td>55.8</td>
</tr>
<tr>
<td>Radio Contact</td>
<td>18.3</td>
</tr>
<tr>
<td>Pro-FM</td>
<td>7.0</td>
</tr>
<tr>
<td>Unipuls</td>
<td>11.4</td>
</tr>
<tr>
<td>Fun Radio</td>
<td>0.4</td>
</tr>
<tr>
<td>Antena 1</td>
<td>11.4</td>
</tr>
<tr>
<td></td>
<td>NA</td>
</tr>
<tr>
<td>*Romania Cultural</td>
<td>4.3</td>
</tr>
<tr>
<td>Radio Total</td>
<td>NA</td>
</tr>
<tr>
<td>Radio Timenara</td>
<td>NA</td>
</tr>
<tr>
<td>(1% = 15,900 households) Source: Mediametrie</td>
<td></td>
</tr>
<tr>
<td>Public Stations</td>
<td></td>
</tr>
</tbody>
</table>

New Heads Appointed For State Hungarian Radio, TV

Hungary

by Julia Sullivan

Hungarian president Arpad Goncz has appointed new heads of state television and radio, following the dismissal of the incumbent broadcasting heads.

Meanwhile, staff at the first channel of Hungarian Radio who were dismissed in the spring have resumed work.

László Csekes of Hungarian Radio and Günter Nahlink of Hungarian Television were let go last week, following complaints of conservatism and pro-government slant in programmes at the state broadcaster.

Goncz accepted nominations for the new candidates made by new Socialist Prime Minister Gyula Horn. Adam Horvath has been appointed director of the state television and radio station, appointed with opposition parties broke down. "The proposal is that the new board of directors, which has a group of journalists has appealed to Mr. Goncz to delay the appointment, while trade unions and broadcasters' professional groups joined the opposition. The former centre-right government, which was replaced by a socialist-liberal coalition on July 15, has been widely criticized by journalists in Hungary and abroad, of using electronic media to promote itself and attack adversaries.

The new government has proposed a 10-year privatization plan that would lay down guarantees of editorial independence for broadcasters and pave the way for privatization of the electronic media, over which the state currently has a virtual monopoly.

For The Record

Metronome/Poligram wishes to point out that the Ace of Base sales figures quoted in M&M's 10-year issue were based on mainland European figures, excluding Scandinavia. The Happy Nation album, including the US version, has sold, says Metronome, worldwide over 10 million copies while all of the band's singles sales combined amount to 8.7 million copies.

Newsmakers

- GERMANY: Thomas Weber has been appointed key account sales director at polyGram Germany. He replaces Carmen Krauscher.
- SPAIN: Product manager Javier Sanz will be absent from Max Music in Barcelona for a year. Meanwhile German Terol from Ginger Music takes over as director of international.

ORB, SFB Launch News-Only Station

Germany

by Christian Lorenz

German public radio stations ORB (Brandenburg) and SFB (Berlin) have agreed on a joint venture to launch a 24-hour news-only station, Info Radio.

Having received approval from the regional media board, Medienanstalt Brandenburg, ORB and SFB will present the final format plan in August and expect to be allocated a frequency by September. The station is scheduled to go on air early next year.

The move follows failed attempts by ORB to save Info Radio's predecessor in 1993. Format problems were at the root of the station's failure, according to ORB MD Gerhard Hirschi. "We need a long programme... The station's repeated news bulletins every 15 minutes, which was too repetitive."

The new station will broadcast 24 hours a day, with three to four minute blocks of main news repeated in an interval of less than one hour. Special features accompanied by a news update to cultural interests will link the news blocks.

Radio Noordzee SkyRockets Following Terrestrial Access

Holland

by Marlene Edmunds

Dutch national station Radio Noordzee Natioanal has more than doubled its market share since it began broadcasting on terrestrial licences in the middle of April. The all-Dutch language music station has moved up ahead behind Radio 10 Gold as the second most-listened-to commercial radio station in the market.

"By year end," predicts station director Martin Banga, "we should be the top commercial channel in Holland."

Since November/December of 1993, Radio Noordzee's market share has jumped from 1.5% to 6.3%. More recently, longtime player Radio 10 Gold fell back into third place among commercial stations, dropping from 8.3% in November/December to 6.1% in May/June.

Top 10 Dutch Stations

(%) share

<table>
<thead>
<tr>
<th>Station (Format)</th>
<th>May '93</th>
<th>May '94</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio 3 (EHR/ACE)</td>
<td>26.4</td>
<td>24.6</td>
</tr>
<tr>
<td>Radio 2 (ACE)</td>
<td>6.8</td>
<td>6.8</td>
</tr>
<tr>
<td>Radio 1 (NTMBR)</td>
<td>9.9</td>
<td>9.5</td>
</tr>
<tr>
<td>Radio 4 (Capital)</td>
<td>2.4</td>
<td>2.5</td>
</tr>
<tr>
<td>Radio 5 (Info)</td>
<td>1.1</td>
<td>1.1</td>
</tr>
<tr>
<td>Radio 10 Gold (Gold)</td>
<td>7.6</td>
<td>9.2</td>
</tr>
<tr>
<td>Sky Radio (nr ACE)</td>
<td>8.3</td>
<td>6.1</td>
</tr>
<tr>
<td>Radio 5-2 (ACE)</td>
<td>3.6</td>
<td>3.5</td>
</tr>
<tr>
<td>Holland FM (Nat music/ACE)</td>
<td>2.4</td>
<td>2.4</td>
</tr>
<tr>
<td>RTL Gold (RTL)</td>
<td>2.0</td>
<td>1.1</td>
</tr>
<tr>
<td>Radio Noordzeet (Nat music)</td>
<td>1.5</td>
<td>1.3</td>
</tr>
<tr>
<td>Love Radio (soft rock)</td>
<td>1.0</td>
<td>1.0</td>
</tr>
</tbody>
</table>

Source: International
New Releases

SINGLES

ALPHAVILLE

Feel The rhythm - WEA

EHR

PRODUCER: Alphaville/Bruce Forrest

Life goes on after “Greatest Hits” albums, which provide the breath to redefine careers. Re-vitaminised, the German synth pop outfit reappears as a dance era answer to the Simple Minds.

BIER'S SONG

Hey Baby - Boy/Ginger

EHR/D

PRODUCER: Boyce In Arth

Sweat is irrigating hot Spanish discos, and the beer supply is running empty. The cause? A dance version of Bruce Channel’s 1962 hit with the harp sampled from the original.

CHINA BLACK

Searching - Chemistry/Wild Card

D/EHR

PRODUCER: Ronin Inc

Through this single you get an idea what it would be like if Michael Jackson tried his luck on swingbeat. The current trend for slower beats would make the accompanying dance a lot easier.

A CERTAIN RATIO

Shock Up - Creation

D/EHR

PRODUCER: Electron

In the dawn of the ‘90s an alternative funk wave hit the UK, spearheaded by the Pop Group and this here ACR. Lacking the doom looks very promising, and Sonya Madan’s hands when you pick it up. It’s simply irresistible.

AMY GRANT

Lucky One - A&M

D/EHR

PRODUCER: Keith Thomas

Will Grant be the lucky one to score a hit as big as 1991’s Baby Baby? In any case, to boost the consonant the word “baby” is usually infrequently, and the melody is fully on par too.

HERBIE

Pick It Up - Chevron

D/EHR

PRODUCER: Denneu Pop/Douglas Carr

Sesame now opens up for the “raager” — raaper in ragga style — who contributed to Lelita K’s Carneval album. You won’t burn your hands when you pick it up. It’s simply irresistible.

LIFESTYLE

Here We Go - Polydor

D/EHR

PRODUCER: Lifestyles

Integrating old jazz material in dance records is the lifestyle of this posse, who “Canta-Doop-ed” Louis Armstrong playing Brecht & Weil.

STINA NORDENSTAM

Little Star - Teleogram

A/D/EHR

PRODUCER: Eric Holmberg/Stina Nordanen

And she closed her eyes... Meanwhile behind her back remixes Steve B-Zet and Recycle Or Die trashed up the track from new album. It’s so ambient, that you begin to see stars.

DAVID BOWIE

If I Ever Love Again - Giant

C/R/ACE

PRODUCER: James Stroud/Jeff Carlton

Lament, broken hearts, new loves you name it, it’s all covered well within the 5:31 minutes of this ballad, taken from Norwood’s self titled debut album.

SHED SEVEN

Dolphin - Dolphin

A/R/HR

PRODUCER: Jessica Concoran

There’s too many fish in the sea, but catch this Dolphin as you can. Don’t let it go, because you predispose it’s too British. By its funky rhythm it sticks out in the indie culture.

SKIN

Tower Of Strength - Parlophone

R/EHR

PRODUCER: Shary Baby

More soulful than one would expect from a bunch of rockin’ Brits, “Tower” skillfully ambles into an erstwhile Little Caeser terri- tory. Be sure to let this one under your Skin.

SWEET

La Cucamarcha - ZYX

D/EHR

PRODUCER: TNN

The condicio sine qua non is dance. Then play “La Cucamarcha” in a marching rhythm, and you get something like Carnival in the summer. At Radio Royal/Hamont-Achtel (Belgium) PD Tom Holland gets the impression of “Party time all the time”. In our later pubs it will be a smash, which usually proof is of its hit potential. Everybody is familiar with the song, which helps a lot.

URBAN HEROES

In The Name Of Love - B&B

EHR/R

PRODUCER: Urban Heroes

Don’t despair when your favourites break up, because sooner or later they will return. The light has dimmed. ELO without Jeff Lynne is possible, but don’t look for nostalg- gia. The layers of violins and harmony vocals are much thinner now. Most of all we remember the powered orchestra for its musi- cal fun through deliberate kinship, but the humour factor with quotes from classical pieces and Beatles records has gone. The bombast is dead serious now, in a way Alan Parsons handles symphonic rock. Between there will be a great fun through deliberate kinship, but the humour factor with quotes from classical pieces and Beatles records has gone.

VOLCANO

More To Love - Olympic/Decoration

D/EHR

PRODUCER: Rune Linboe

You might expect an eruption of whatever origin, but Pompeii scenes are out of the question. Yet, vocalist Lo Spagnola Cartwright lifts with this soulful pop dance record above average.

ZAHNE

VIBE

D/EHR

PRODUCER: Naughty By Nature/Maurice Joshua

Hey Mr. Dj get into the vibe of the most popular UK alternative rock society.

ALBUMS

DROWN

Don’t Stop - Elektra

R/A

PRODUCER: Dave Ogilvie

What a way to die, drowning in a sea of sonic waves. A metal storm mercilessly hits the industrial underworld. To understand them you must know that Careful means the opposite in their vocabulary. It has the force of a clash between Metallica and subversive architect Jeff Poets, in short another successful implementation of the big bang theory in the musical universe. Softies better wear a life jacket.

DAVE EDMUNDS

Ragga - Pyramid

R/A/ACE

PRODUCER: Dave Edmunds

Some 25 years ago the Welsh rocker gave a whole new meaning to the term "do it your- self." On his own he re-created Phil Spector’s wall of sound, Brian Wilson’s harmonies and Chuck Berry’s picking. It’s as if time stood still, because in the spare bedroom he record- ed this first album in five years according to the same formula. Most difficult must have been the cutting Beach Boy Blood (In My Veins) which gives exactly what the title promises. I Love Music is like I Hear You Knockin’ Part 2 with a Memphis Tennessee edge to it. Talking about a time warp, he revisits Swamp Song – Dance, the dazzling instrumental which was his first hit with Light. Love Sculpture. Fortunately the effect of the “Woolworth” synths and drum box is reduced to an acceptable level for purists.

ELECTRIC LIGHT ORCHESTRA PART II

Moment Of Truth - Utopropo/Edel

ACE

PRODUCER: Stephen Gold

The light has dimmed. ELO without Jeff Lynne is possible, but don’t look for nostalg- gia. The layers of violins and harmony vocals are much thinner now. Most of all we remember the powered orchestra for its musi- cal fun through deliberate kinship, but the humour factor with quotes from classical pieces and Beatles records has gone. The bombast is dead serious now, in a way Alan Parsons handles symphonic rock. Between there will be a great fun through deliberate kinship, but the humour factor with quotes from classical pieces and Beatles records has gone.

LAZAR

Thirsty Work - Polydor

R/EHR

PRODUCER: Francis Rossi

Run for cover if you plan to attend the German Popkomm trade fair this year, because on the opening night (August 18) there will be a “festival” at the “Altes Presswerk.” Believe it or not, the undetected omens of this kind of song titles like It’s Bad, Walk On Blood and Razorblade is anti-war, violence and hipposociation. In a classic guitars and drums line-up, these politically correct out- laws fire alternative bullets and hard rock handgrenades. Self knowledge is a good trait, and with Ugly Germans they hold a mirror up to pharisee fellow countrymen who sell weapons in the name of peace.

LOS MANOLOS

Thirsty Work - Polydor

R/A/ACE

PRODUCER: TNN

Can easily reach the year 2002 for their 40 - major hit.”

LOS MANOLOS

Bois Regionales - Horus

ACE/HR

PRODUCER: Joez Max "Kolls"

Located in a red alert stage last year when the nation’s main commercial flamenco pop band split in two. One half kept the name and moved to Horus, while the other half stayed with RCA and named itself Chocolate. The consequence is that we have two similar bands now. Los Manolos have always had a good hand at picking covers, as 1991’s European hit All My Loving (Beatles) proved. Now they tackle Kultura & The Who, Que Te Quiero. Don’t panic, those who don’t understand Spanish, it’s sung in English.

SHIFFY SHERRIFYS

Carnival Animal - Electro

D/EHR

PRODUCER: Paul Groi

In the dawn of the ‘90s an alternative funk wave hit the UK, spearheaded by the Pop Group and this here ACR. Lacking the doom looks very promising, and Sonya Madan’s hands when you pick it up. It’s simply irresistible.

STATUS QUO

Thirsty Work - Polydor

R/EHR/ACE

PRODUCER: Francis Rossi

Everybody is going retro, and even rock’s veterans are returning to the style that made them big in the first place. As thrifty as the Stones to show that they can still boogie, Francis Rossi and Rick Parfitt put the clock back to their ‘70s heyday with 12-bar sing- along blues rock. Guitars are controlling again the air instead of those genre -unfriend- ly synths which damaged the typical Quo sound in the mid ‘80s. Like It Or Not is the apt title of one of the 16 tracks. This way they can easily reach the year 2002 for their 40- year jubilee.
BABY D
Cosmopolitan - Production House (UK)
PRODUCER: Various
Originally a huge club hit for Jazz & The Brothers Grimm back in 1989, the backing singer on that tries her hand on it with success.

PRODUCER: Floris Kolvenbach
For the first time available on CD, this late 90's/early 70's band always stayed somewhat of a centre. Unlike most of their contemporaries, they stick with compact songs as opposed to extended jams. Now a quarter of a century later, the music still remains relevant, while it's a lot better remastered than a lot of other reissues. Contact Hans Van Vuurten at: (+31) 1899.25228; fax: 1899.261.705.

HYBRID CHILDREN
(90's Girl) - Heirs to Television's throne. Dark style. From the opening track

PRODUCER: Various
It had to happen. The acid jazz virus features a well-oiled fourpiece horn section is best described as a bequeathed Average White Band product, played without the long jams. The first single Turn It On is a strong song which nicely sums up the band's qualities. Contact Jutta Keister at: (+49) 511.870 090; fax: 511.870.9183.

HAROLD E. THOMAS
(After Midnight - Hello/About Time) - BSUK
PRODUCER: Harold E. Thomas
Operating on the same territory as

Music Market Place

D.J.'s Delite - Steve Ellis
Steve Ellis Program Controller at EHR station Fox FM in Oxford likes Seal's Kiss From A Rose but especially Joe Cocker's latest The Simplest Things.

"It's a great Cocker ballad and even though he never really sold singles, this will get a lot of top shelf space and the Sales Breaker award in the forthcoming album. On the dance front I think PJ & Duncan's Let's Get Ready To Rumble (Telstar) is going to be a massive hit with its Jump appeal. I also really appreciate Brand New Heavies cover of Maria Muldaur's Midnight At The Oasis, which is a job well done."

Kenny G and David Sanborn, this sax player, who handles all performed production jobs himself, has a distinct preference for slow and deeply romantic material. Even though the music is completely instrumental, when equipped with proper lyrics, good vocalists would really have something to cut their teeth on. Contact Mike Ward at tel/fax: (+44) 742.879.882, or tel: (+44) 202.789.5454.

Wet Wet Wet have returned to the Hot 100's top spot after first making that grade three weeks ago. And not only that, they again grab the Sales Breaker award too. They are now one of three acts that have simultaneously held the top spot and the Sales Breaker award in the Hot 100, yet no-one before has pulled that trick twice.

Taken from the OST Four Weddings And A Funeral, Love Is On A Ground (Precious/Phonogram) is the fourth song featured on a soundtrack to top the singles chart this year and—since last week's number 1 I Swear—the fourth cover to do so as well.

Following a list of this year's number 1 songs and Sales Breakers that either feature on a soundtrack, are a cover or are both:

- Adams/Stewart/Sting with All For Love (ARM) soundtrack (before Sales Breaker instament)
- Bruce Springfield with Streets Of Philadelphia (Epic): Soundtrack, Sales Breaker while on 1.
- Mariah Carey with Without You (Columbia): Cover, Sales Breaker
- Mighty Mountain with Baby I Love Your Way (RCA): Soundtrack, Cover, Sales Breaker
- Wet Wet Wet with Lov Is All Around: Soundtrack, Cover, Sales Breaker twice while on 1.

All-4-One with I Swear (Blitz/at/Atlantic): Cover, Sales Breaker while on 1.

The Hot 100's highest entry goes to what is probably the UK's biggest disco-Feurze (Mate). Run To The Radio marks their 16th and Eurochart entry, registering at number 45 and their previous single. Gib Grey is not even cold yet at number 50. Currently Always and 86's Sometimes are their second-highest charting singles (peak 4) behind their 92 Abba tribute Abba-echo which peaked at number 2.

More stunts are being performed in the Top 100 Albums. Last week's number 1 debut, the Rolling Stones Voodoo Lounge (Virgin), stays on top, grab a bullet and earn this week's Sales Breaker award.

Noblese Oblige performed in grand style. Meanwhile, highest new albums entry House Of Pain's Same As It Ever Was (Tommy Boy)—best known for their infectious singles Single Again and Shambles And Shanigans—is breaking out across Europe as if loud and brash rap performed by a bunch of American-Irish rap pers has always been part of the mainstream. Scattered across various labels throughout Europe, all but Southern Europe has fallen for their infectious brand of funk rap. Mark 'Spenner
or almost twenty years reggae was the best known music from the Caribbean. Then at the turn of the decade “merengue” from the Dominican Republic came into European view via Juan Luis Guerra. Now we can finally complete the musical puzzle of the Caribbean map by introducing Carlos Vives, a native of Santa Marta on the Colombian Caribbean coast. Local specialities such as “cumbias” and most of all “vallenatos” are the name of his game.

In his pioneer days Vives was a purist in these genres, until he moved to the country’s capital Bogota, where he urbanised his style. Under the influence of Argentinean rock he further branched out into new territories. Meanwhile, he also started a career as a TV actor. Since then the 31-year-old has hit the TV screens from Latin America to the US. It was during a historical TV tribute to vallenato legend Rafael Escalona two years ago that he rediscovered the beauty of that particular genre. Suddenly he looked his roots straight in the eyes, and he formed the band La Provincia.

Singing the classic vallenatos about everyday life in his homeland in still his very own way, he might have alienated himself from the purists, but not too drastically. “Luckily for me, those people don’t buy records” was his own ironic comment when he released the album Clasicos De La Provincia in August 1993, which sold one million copies in only six months in Latin America and the US Hispanic market combined.

Vives could very well be the next star of the Caribbean, and La Gota Fria the accordion and pan flute-dominated single as inserted in this week’s issue should be the first step. It’s so irresistibly cheerful, it should blow softly from radios on beaches like a tropical breeze. Viva Vives!
## Sales

### EUROCHART HOT 100 SINGLES

<table>
<thead>
<tr>
<th>No</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
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</thead>
<tbody>
<tr>
<td>34</td>
<td>A. R. E. &amp; K. N. Sh.</td>
<td>No More (I Can't Stand It)</td>
<td>RCA, CMCGRAM (PolyGram)</td>
</tr>
<tr>
<td>35</td>
<td>Celine Dion</td>
<td>The Power Of Love</td>
<td>ESCH/Eurock (PolyGram)</td>
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<tr>
<td>36</td>
<td>Ace Of Base</td>
<td>A Millenium (Mega/Hot Music)</td>
<td>DECH/Eurock (PolyGram)</td>
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<tr>
<td>37</td>
<td>Everything's Alright</td>
<td>(Up To) - The Beach Boys</td>
<td>RECH/RENE/EMI (EMI)</td>
</tr>
<tr>
<td>38</td>
<td>The Isley Brothers</td>
<td>Summer In The City</td>
<td>UKCH/UKEM (EMI)</td>
</tr>
<tr>
<td>40</td>
<td>Al B. Sure!</td>
<td>Baby Come Back</td>
<td>DEX/Eurock (PolyGram)</td>
</tr>
<tr>
<td>41</td>
<td>C. J. Lewis</td>
<td>Black Market</td>
<td>RCA, CMCGRAM (PolyGram)</td>
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<tr>
<td>42</td>
<td>A. F. S.</td>
<td>Thanks For The Memory</td>
<td>RECH/RENE/EMI (EMI)</td>
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<td>43</td>
<td>Del Amitri</td>
<td>Write About Love</td>
<td>UKCH/UKEM (EMI)</td>
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<tr>
<td>44</td>
<td>A. R. E. &amp; K. N. Sh.</td>
<td>2 Brothers On The 4th Floor</td>
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<tr>
<td>45</td>
<td>Meat Loaf</td>
<td>Have You Ever Really Loved A Woman?</td>
<td>BMCH/BMG (BMG)</td>
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<tr>
<td>46</td>
<td>E-Z McFly</td>
<td>I Paint</td>
<td>UKCH/UKEM (EMI)</td>
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<tr>
<td>47</td>
<td>Culture Club</td>
<td>Church Of The Flying Phoenix</td>
<td>REX/Eurock (PolyGram)</td>
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<tr>
<td>48</td>
<td>Full Moon</td>
<td>Go Away</td>
<td>DEX/Eurock (PolyGram)</td>
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<tr>
<td>49</td>
<td>A. R. E. &amp; K. N. Sh.</td>
<td>I'm In The Mood</td>
<td>RCA, CMCGRAM (PolyGram)</td>
</tr>
<tr>
<td>50</td>
<td>U. &amp; M.</td>
<td>I Can't Help Myself</td>
<td>DEX/Eurock (PolyGram)</td>
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<tr>
<td>52</td>
<td>Steve Winwood</td>
<td>I Can't Stand It</td>
<td>UKCH/UKEM (EMI)</td>
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<tr>
<td>53</td>
<td>A. R. E. &amp; K. N. Sh.</td>
<td>I Don't Like To Be Alone</td>
<td>RCA, CMCGRAM (PolyGram)</td>
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<tr>
<td>54</td>
<td>A. R. E. &amp; K. N. Sh.</td>
<td>I Know What IWant</td>
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<tr>
<td>56</td>
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<td>I Just Called To Say</td>
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<td>57</td>
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<td>58</td>
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<td>I'm Gonna Love Me Again</td>
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<tr>
<td>59</td>
<td>A. R. E. &amp; K. N. Sh.</td>
<td>I Know What I Want</td>
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<tr>
<td>60</td>
<td>A. R. E. &amp; K. N. Sh.</td>
<td>I Might Be Wrong</td>
<td>RCA, CMCGRAM (PolyGram)</td>
</tr>
</tbody>
</table>

### COUNTRIES CHARTED

- **UK**: United Kingdom
- **IRE**: Ireland
- **FRA**: France
- **DEN**: Denmark
- **SWE**: Sweden
- **FIN**: Finland
- **ESP**: Spain
- **NLD**: Netherlands
- **AUT**: Austria
- **GER**: Germany
- **SWI**: Switzerland
- **BEL**: Belgium
- **ITA**: Italy

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**SALES BREAKER** indicates the single registering the biggest increase in chart points.
**EUROPEAN TOP 100 ALBUMS**

**week 32/94**

**ARTIST** | **TITLE** | **COUNTRIES CHARTED**
---|---|---

**34** | Joaquin Sabina | "Esta Boco Es Mio" - Ariola
35 | Therapy? | "Troublegum" - A&M
36 | Helmet | "Sesty - Introspective"
37 | Soundtrack - Philadelphia | "Philadelphia - Epic Soundtrack"
38 | Magic Affair | "Crimen - The Story Continues - Electrola"
39 | Mocedades | "Antologia - Epic"
40 | Laura Pausini | "Ma Belen & Victor Manuel"
41 | Patrick Bruel | "Brill - RCA"
42 | Electric Light Orchestra | "The Very Best Of... - EMI"
43 | Enigma | "The Cross Of Changes - Virgin"
44 | Die Flippers | "Unser Lieber Lindy - Ariola"
45 | Youssou N'Dour | "The Guide (Woman) - Columbia"
46 | Westbam | "Bam Bam Bam - Motör"
47 | Nirvana | "Nevermind - DGC/MCA"
48 | Celine Dion | "The Colour Of My Love - Epic/Columbia"
49 | Pur | "Safiranzentrum - Inercord"
50 | Coro De Manjes Del Monasterio De Silos | "Las Mejores Obras Del Canto Gregorian - EMI"
51 | Nina Simone | "Feeling Good - The Best Of - PolyGram TV"
52 | Maxx | "To The Maximum - Blow Up"
53 | Blue | "Parl - Food"
54 | Kastelruther Spatzen | "Der Wind - Ariola"
55 | Laura Pausini | "Laura Pausini - CGD"
56 | Toni Braxton | "B.M. - Virgin"
57 | Nordman | "Nordman - Sonet"
58 | Billy Zane | "Cris Evil - Les Gamins En Folie - Shuman"
59 | Zorba | "Zorba - PolyGram TV"
60 | Zoot West | "Indie"
61 | MC Soalor | "Prose Combat - PolyGram TV"
62 | Paul Personne | "Rive Sid" - Naif Ildaal - Polydor
63 | Herbert Von Karajan | "Les Plus Beaux Adagios - Deutsche Grammoph"n
64 | Galliano | "The Plot Thickens - Talkin' Loud"
65 | Aerosmith | "Akuando's Toys - Columbia"
66 | Jamiroquai | "Canned Heat 1994 - Sedelko/Mercury"
67 | Beacon Blue | "Our Town - Greatest Hits - Columbia"
68 | Counting Crows | "August & Everything After - Geffen/MCA"
69 | Soundtrack - Four Weddings & A Funeral | "Four Weddings & A Funeral - Vertigo"
70 | Bernard Lavilliers | "Champs Du Possible - Barclay"
71 | Eternal | "Always & Forever - EMI"
72 | Chris De Burgh | "This Way Up - A&M"
73 | Harry Connick Jr. | "She - Columbia"
74 | Pretenders | "Last Of The Independents - WEA"
75 | Alice Cooper | "Brother The First Temptation - Epic"
76 | Succes Ducks | "Succes Ducks - Epic"
77 | Eddi Reader | "Blanco Y Negro"
78 | State Of The World Address | "Waner Brothers"
79 | Prince Ito Joe & Markey Mark | "Life In The Streets - Ultrafunk/East West"
80 | Diana Ross | "The Woman - The Ultimate Collection - EMI"
81 | Carrerios/Domingo/Pavarotti/Mehta | "In Concert - Decca"
82 | Billy Joel | "Madre Gorda Vol. 1 & 2 - Columbia"
83 | Medreseddin | "O Espirito Da Paz - EMI"
84 | D.J. Alcan & Lee 's Talking - Clan | "Ass" - Virgin
85 | Brand New Heavies | "Rock 'n' Roll Acid Jazz/In"r
86 | Jon Secada | "Heart, Soul & Voice - SBK"
87 | Nirvana | "In Utero - Geffen/MCA"
88 | BB3 | "Remix '94 - Flea"
89 | Aaliyah | "Age Ain't Nothing But A Number - Jive"
90 | Shakin' Stevens | "A Whole Lotta Hits - Danish Compilation - Epic"
91 | El Conocimiento | "Lo Que Nunca Muere - Viva"
92 | Mango Nera | "Canta Babylon - Virgin"
93 | Miguel Bose | "Rompe El Siglo Del Cine - WEA"
94 | Stephan Eicher | "Carcassonne - Barclay"
95 | Cappella | "U Got 2 Know - Internal"
96 | Bruce Dickinson | "Balls To Picasso - EMI"
97 | Presuntos Implicados | "El Pon Y El Sol - WEA"
98 | Alpha Blondy | "Dieu - EMI"
99 | Gloria Estefan | "Mi Tierra - Epic"
100 | Arista | "Le Voyage - Arista"

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**SALES BREAKERS**

- **Aug 6, 1994**

- **Recognized of pan-European sales of 500,000 units**
- **Recognized of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.**

- **MUSIC & MEDIA**
### UNITED KINGDOM

| TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|---|---|---|---|---|---|---|---|---|---
| Titles       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS
| Artist       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS

### SPAIN

| TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|---|---|---|---|---|---|---|---|---|---
| Titles       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS
| Artist       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS

### DENMARK

| TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|---|---|---|---|---|---|---|---|---|---
| Titles       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS
| Artist       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS

### SWITZERLAND

| TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|---|---|---|---|---|---|---|---|---|---
| Titles       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS
| Artist       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS

### GERMANY

| TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|---|---|---|---|---|---|---|---|---|---
| Titles       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS
| Artist       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS

### FRANCE

| TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|---|---|---|---|---|---|---|---|---|---
| Titles       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS
| Artist       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS

### ITALY

| TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|---|---|---|---|---|---|---|---|---|---
| Titles       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS
| Artist       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS

### SWEDEN

| TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|---|---|---|---|---|---|---|---|---|---
| Titles       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS
| Artist       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS

### IRELAND

| TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|---|---|---|---|---|---|---|---|---|---
| Titles       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS
| Artist       | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS | RMS

### EUROPE

| Country      | TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
|--------------|--------------|---|---|---|---|---|---|---|---|---|---
| Germany      | TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
| France       | TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
| Spain        | TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
| Denmark      | TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
| Switzerland  | TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10
| United Kingdom | TW LW Albums | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10

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*Eurofile Radio Industry Directory 1994*
Station Reports

Station reports include all new additions in the playlist indicated by the abbreviation "AD." Reports from competing stations will also include a "Power Play" (PP), a track which is being played at the moment. The station name or call letters are indicated by the designation "AD." While each country station is grouped by ranking and ranked alphabetically, rankings include Stations (F), Gold (G), Silver (S) and Bronze (BR). All playlists must be received by Monday at 13.00 hours CET.

The definitive Gipsy Kings album
Across Europe now

COLUMBIA

SONY Music

Public Enemy - Give It Up
E. Kelly - I've Been Burnin' States
Luther Vandross - Faithful
Top Cat - Over U Body

METRO RADIO GROUP/Herne Bay
P. Hearn - Promo Director
A. Lit - Power Play - Hit Radio N.1
Nuremberg G
J. Carlander, A. Jansen - Hit Radio N.1
A. Lit - DJ Billy On The Top
Easy Move: Home - Hit Radio N.1
A. Lit - Power Play - Red Dragon
A. Lit - Power Play - Red Dragon
Compliments
S. Verhagen, I. van Dijk

DOUGLAS RADIO/Woerden
Hermann Bolle & Marc S.
Y. Helms - Power Play - Hit Radio N.1
D. Groen - Power Play - Hit Radio N.1
B. van Rooijen - Power Play - Hit Radio N.1

FRANCE

FRANCE INTER/P.
L. Genestres - Promo Director
S. Drand - The Counter

BAMBOLEO, BAILA ME

UNITED KINGDOM

TOMMY WEAVER/Manchester
A. Watson - MD
B. Maguire - Promo Director

CRAZY STATION/Nottingham
B. Gammon - MD
E. Beresford - Promo Director

MURRAY HENDERSON/Manchester
A. Green - MD
S. Soper - Promotion Director

LEADERS OF THE NEWER KOOL GENERATION

SOMETHING TO TALK ABOUT

FREQUENCY NETWORK

Netherlands/Amsterdam
A. Noten - Promo Director
I. van de Wouw - MD

AMERICANradiohistory.com
### Station Reports

#### Europe

**Airplay**

**Austria**

<table>
<thead>
<tr>
<th>Station</th>
<th>Name</th>
<th>Format</th>
<th>Language</th>
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<tr>
<td>EHR</td>
<td>Donau</td>
<td>Hot</td>
<td>German</td>
<td>Vienna</td>
<td>VIENN</td>
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<td>Hot</td>
<td>German</td>
<td>Klagenfurt</td>
<td>KLAG</td>
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<tr>
<td>EHR</td>
<td>Klagenfurt</td>
<td>Hot</td>
<td>German</td>
<td>Klagenfurt</td>
<td>KLAG</td>
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**Belgium**

- **Radio 1**: Flemish Music
- **Radio 2**: Dutch Music
- **Radio 3**: French Music

**Belgium**

- **Radio 1**: Flemish Music
- **Radio 2**: Dutch Music
- **Radio 3**: French Music

**Brazil**

- **Radio 1**: Brazilian Music
- **Radio 2**: Brazilian Music
- **Radio 3**: Brazilian Music

**Greece**

- **Radio 1**: Greek Music
- **Radio 2**: Greek Music
- **Radio 3**: Greek Music

**Latvia**

- **Radio 1**: Latvian Music
- **Radio 2**: Latvian Music
- **Radio 3**: Latvian Music

**Lithuania**

- **Radio 1**: Lithuanian Music
- **Radio 2**: Lithuanian Music
- **Radio 3**: Lithuanian Music

**Luxembourg**

- **Radio 1**: Luxembourgish Music
- **Radio 2**: Luxembourgish Music
- **Radio 3**: Luxembourgish Music

**Poland**

- **Radio 1**: Polish Music
- **Radio 2**: Polish Music
- **Radio 3**: Polish Music

**Russia**

- **Radio 1**: Russian Music
- **Radio 2**: Russian Music
- **Radio 3**: Russian Music

**Sweden**

- **Radio 1**: Swedish Music
- **Radio 2**: Swedish Music
- **Radio 3**: Swedish Music

**Norway**

- **Radio 1**: Norwegian Music
- **Radio 2**: Norwegian Music
- **Radio 3**: Norwegian Music

**Iceland**

- **Radio 1**: Icelandic Music
- **Radio 2**: Icelandic Music
- **Radio 3**: Icelandic Music

**United Kingdom**

- **Radio 1**: English Music
- **Radio 2**: English Music
- **Radio 3**: English Music

**Germany**

- **Radio 1**: German Music
- **Radio 2**: German Music
- **Radio 3**: German Music

**Spain**

- **Radio 1**: Spanish Music
- **Radio 2**: Spanish Music
- **Radio 3**: Spanish Music

**France**

- **Radio 1**: French Music
- **Radio 2**: French Music
- **Radio 3**: French Music

**Italy**

- **Radio 1**: Italian Music
- **Radio 2**: Italian Music
- **Radio 3**: Italian Music

**Portugal**

- **Radio 1**: Portuguese Music
- **Radio 2**: Portuguese Music
- **Radio 3**: Portuguese Music

**Ireland**

- **Radio 1**: Irish Music
- **Radio 2**: Irish Music
- **Radio 3**: Irish Music

**Scotland**

- **Radio 1**: Scottish Music
- **Radio 2**: Scottish Music
- **Radio 3**: Scottish Music

**Japan**

- **Radio 1**: Japanese Music
- **Radio 2**: Japanese Music
- **Radio 3**: Japanese Music

**South Korea**

- **Radio 1**: Korean Music
- **Radio 2**: Korean Music
- **Radio 3**: Korean Music

**Taiwan**

- **Radio 1**: Mandarin Music
- **Radio 2**: Mandarin Music
- **Radio 3**: Mandarin Music

**China**

- **Radio 1**: Chinese Music
- **Radio 2**: Chinese Music
- **Radio 3**: Chinese Music

**Hong Kong**

- **Radio 1**: Cantonese Music
- **Radio 2**: Cantonese Music
- **Radio 3**: Cantonese Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Indonesia**

- **Radio 1**: Indonesian Music
- **Radio 2**: Indonesian Music
- **Radio 3**: Indonesian Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Malaysia**

- **Radio 1**: Malaysian Music
- **Radio 2**: Malaysian Music
- **Radio 3**: Malaysian Music

**Thailand**

- **Radio 1**: Thai Music
- **Radio 2**: Thai Music
- **Radio 3**: Thai Music

**Japan**

- **Radio 1**: Japanese Music
- **Radio 2**: Japanese Music
- **Radio 3**: Japanese Music

**South Korea**

- **Radio 1**: Korean Music
- **Radio 2**: Korean Music
- **Radio 3**: Korean Music

**China**

- **Radio 1**: Chinese Music
- **Radio 2**: Chinese Music
- **Radio 3**: Chinese Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Indonesia**

- **Radio 1**: Indonesian Music
- **Radio 2**: Indonesian Music
- **Radio 3**: Indonesian Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Malaysia**

- **Radio 1**: Malaysian Music
- **Radio 2**: Malaysian Music
- **Radio 3**: Malaysian Music

**Thailand**

- **Radio 1**: Thai Music
- **Radio 2**: Thai Music
- **Radio 3**: Thai Music

**Japan**

- **Radio 1**: Japanese Music
- **Radio 2**: Japanese Music
- **Radio 3**: Japanese Music

**South Korea**

- **Radio 1**: Korean Music
- **Radio 2**: Korean Music
- **Radio 3**: Korean Music

**China**

- **Radio 1**: Chinese Music
- **Radio 2**: Chinese Music
- **Radio 3**: Chinese Music

**Singapore**

- **Radio 1**: Singaporean Music
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- **Radio 3**: Singaporean Music

**Indonesia**

- **Radio 1**: Indonesian Music
- **Radio 2**: Indonesian Music
- **Radio 3**: Indonesian Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Malaysia**

- **Radio 1**: Malaysian Music
- **Radio 2**: Malaysian Music
- **Radio 3**: Malaysian Music

**Thailand**

- **Radio 1**: Thai Music
- **Radio 2**: Thai Music
- **Radio 3**: Thai Music

**Japan**

- **Radio 1**: Japanese Music
- **Radio 2**: Japanese Music
- **Radio 3**: Japanese Music

**South Korea**

- **Radio 1**: Korean Music
- **Radio 2**: Korean Music
- **Radio 3**: Korean Music

**China**

- **Radio 1**: Chinese Music
- **Radio 2**: Chinese Music
- **Radio 3**: Chinese Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Indonesia**

- **Radio 1**: Indonesian Music
- **Radio 2**: Indonesian Music
- **Radio 3**: Indonesian Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Malaysia**

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- **Radio 2**: Malaysian Music
- **Radio 3**: Malaysian Music

**Thailand**

- **Radio 1**: Thai Music
- **Radio 2**: Thai Music
- **Radio 3**: Thai Music

**Japan**

- **Radio 1**: Japanese Music
- **Radio 2**: Japanese Music
- **Radio 3**: Japanese Music

**South Korea**

- **Radio 1**: Korean Music
- **Radio 2**: Korean Music
- **Radio 3**: Korean Music

**China**

- **Radio 1**: Chinese Music
- **Radio 2**: Chinese Music
- **Radio 3**: Chinese Music

**Singapore**

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- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Indonesia**

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- **Radio 2**: Indonesian Music
- **Radio 3**: Indonesian Music

**Singapore**

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- **Radio 3**: Singaporean Music

**Malaysia**

- **Radio 1**: Malaysian Music
- **Radio 2**: Malaysian Music
- **Radio 3**: Malaysian Music

**Thailand**

- **Radio 1**: Thai Music
- **Radio 2**: Thai Music
- **Radio 3**: Thai Music

**Japan**

- **Radio 1**: Japanese Music
- **Radio 2**: Japanese Music
- **Radio 3**: Japanese Music

**South Korea**

- **Radio 1**: Korean Music
- **Radio 2**: Korean Music
- **Radio 3**: Korean Music

**China**

- **Radio 1**: Chinese Music
- **Radio 2**: Chinese Music
- **Radio 3**: Chinese Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Indonesia**

- **Radio 1**: Indonesian Music
- **Radio 2**: Indonesian Music
- **Radio 3**: Indonesian Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Malaysia**

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- **Radio 2**: Malaysian Music
- **Radio 3**: Malaysian Music

**Thailand**

- **Radio 1**: Thai Music
- **Radio 2**: Thai Music
- **Radio 3**: Thai Music

**Japan**

- **Radio 1**: Japanese Music
- **Radio 2**: Japanese Music
- **Radio 3**: Japanese Music

**South Korea**

- **Radio 1**: Korean Music
- **Radio 2**: Korean Music
- **Radio 3**: Korean Music

**China**

- **Radio 1**: Chinese Music
- **Radio 2**: Chinese Music
- **Radio 3**: Chinese Music

**Singapore**

- **Radio 1**: Singaporean Music
- **Radio 2**: Singaporean Music
- **Radio 3**: Singaporean Music

**Indonesia**

- **Radio 1**: Indonesian Music
- **Radio 2**: Indonesian Music
- **Radio 3**: Inde...
### Adult Contemporary Europe ACE Top 25

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<th>Artist/Title</th>
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<td>1</td>
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<td>WET WET WET</td>
<td>Love Is All Around</td>
<td>(Precious)</td>
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<tr>
<td>2</td>
<td>3</td>
<td>ELTON JOHN</td>
<td>Can You Feel The Love Tonight</td>
<td>(Rocket)</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>CULTURE Club</td>
<td>Make Me Smile</td>
<td>(Arista)</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>ALL 4 ONE</td>
<td>Swear</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>9</td>
<td>MARIAH CAREY</td>
<td>Anytime You Need A Friend</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>JOKER COOKER</td>
<td>Summer In The City</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>ROLLING STONES</td>
<td>Love Is Strong</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>8</td>
<td>15</td>
<td>BIG MOUNTAIN</td>
<td>I Love You Way</td>
<td>(RCA)</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>ROXETTE</td>
<td>Crash! Boom Bang!</td>
<td>(EMI)</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>The Power Of Love</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>11</td>
<td>7</td>
<td>SYMBOLS</td>
<td>The Most Beautiful Girl In The World</td>
<td>(NPG)</td>
</tr>
<tr>
<td>12</td>
<td>16</td>
<td>YOUBOU &amp; N'FAYEUR</td>
<td>DIELLE</td>
<td>(Ode)</td>
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<td>13</td>
<td>12</td>
<td>BEAUTIFUL SOUTH</td>
<td>Montserrat</td>
<td>(Chrysalis)</td>
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<tr>
<td>14</td>
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<td>SEALS</td>
<td>Prayer For The Dying</td>
<td>(MCA)</td>
</tr>
<tr>
<td>15</td>
<td>22</td>
<td>C.J. LEWIS</td>
<td>Sweets For My Sweet</td>
<td>(Black Market)</td>
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<td>16</td>
<td>25</td>
<td>JESUS</td>
<td>From Our Pain To Your Gain</td>
<td>(WEA)</td>
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<td>17</td>
<td>11</td>
<td>CRASH TEST DUMMIES</td>
<td>Matty Matty Brown</td>
<td>(A&amp;M)</td>
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<tr>
<td>18</td>
<td>25</td>
<td>TONI BRAXTON</td>
<td>You Mean The World To Me</td>
<td>(LaFace)</td>
</tr>
<tr>
<td>19</td>
<td>25</td>
<td>TIM BUCKLEY</td>
<td>You Are Very Beautiful</td>
<td>(Atlantic)</td>
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<tr>
<td>20</td>
<td>22</td>
<td>ROXETTE</td>
<td>Faint</td>
<td>(EMI)</td>
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<td>21</td>
<td>24</td>
<td>ERASURE</td>
<td>Always</td>
<td>(Mute)</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>DAWN PENN</td>
<td>You Don't Love Me (No, No, No)</td>
<td>(Big Beat)</td>
</tr>
</tbody>
</table>

### European Dance Radio EDR Top 25

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>6</td>
<td>CAPPPELLA</td>
<td>U &amp; Me</td>
<td>(Intersolid)</td>
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<tr>
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<td>13</td>
<td>ICE MC</td>
<td>Think About The Way</td>
<td>(DWA)</td>
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<tr>
<td>3</td>
<td>9</td>
<td>JAM &amp; SPONIO</td>
<td>Find Me</td>
<td>(Dance Pool)</td>
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<tr>
<td>4</td>
<td>6</td>
<td>LA BOUCHE</td>
<td>Sweet Dreams</td>
<td>(MCI)</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>TONI BRAXTON</td>
<td>You Mean The World To Me</td>
<td>(LaFace)</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>CHAKA KHAN</td>
<td>PAPA</td>
<td>(MCI)</td>
</tr>
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<td>7</td>
<td>11</td>
<td>REEL 2 REAL</td>
<td>Go On Move</td>
<td>(Positive)</td>
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<tr>
<td>8</td>
<td>10</td>
<td>ARRESTED DEVELOPMENT</td>
<td>Evass Me Mind</td>
<td>(Chrisyo)</td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>DAWN PENN</td>
<td>Don't Touch Me (No, No, No)</td>
<td>(Big Beat)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>UNLIMITED</td>
<td>The Real Thing</td>
<td>(Bryte)</td>
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<tr>
<td>11</td>
<td>14</td>
<td>CRYSTAL WATERS</td>
<td>100% Pure Love</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
<td>MARIE CLAIRE DUBADO</td>
<td>The Rhythm Is Magic</td>
<td>(Chromoly)</td>
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<tr>
<td>13</td>
<td>15</td>
<td>FUN FACTORY</td>
<td>Close To You</td>
<td>(Columbia)</td>
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<tr>
<td>14</td>
<td>19</td>
<td>GRIND</td>
<td>Swap Thing</td>
<td>(De Construction)</td>
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<tr>
<td>15</td>
<td>18</td>
<td>GLAM</td>
<td>The Future</td>
<td>(DFC)</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>MAUDE</td>
<td>No More (I Can't Stand It)</td>
<td>(Blow Up)</td>
</tr>
<tr>
<td>17</td>
<td>16</td>
<td>KY LISAU &amp; COLGIN NO</td>
<td>No T immunity</td>
<td>(Intersolid)</td>
</tr>
<tr>
<td>18</td>
<td>17</td>
<td>JANET JACKSON</td>
<td>Any Time, Any Place</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>PLAYSHUTTY</td>
<td>This Summer Is Magic</td>
<td>(VIVA)</td>
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<tr>
<td>20</td>
<td>21</td>
<td>WARREN G &amp; NATE DOGE</td>
<td>Regulate</td>
<td>(Death Row)</td>
</tr>
<tr>
<td>21</td>
<td>24</td>
<td>MOELEA</td>
<td>Change</td>
<td>(Time)</td>
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<td>22</td>
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<td>CORONATE</td>
<td>The Rhythm Of The Night</td>
<td>(CHAINS)</td>
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<td>23</td>
<td>25</td>
<td>DL ALBANA</td>
<td>Through The Fire</td>
<td>(Cheinon)</td>
</tr>
<tr>
<td>24</td>
<td>22</td>
<td>RAMON/bed</td>
<td></td>
<td>(DFC)</td>
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</tbody>
</table>

### Billboard Singles

<table>
<thead>
<tr>
<th>TW</th>
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<th>WOC</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>USA LOE &amp; NINE STORIES</td>
<td>Stay (I Missed You)</td>
<td>(RCA)</td>
</tr>
<tr>
<td>2</td>
<td>13</td>
<td>ALL-4-ONE</td>
<td>I Swear</td>
<td>(Blazz)</td>
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<tr>
<td>3</td>
<td>10</td>
<td>COCO</td>
<td>Fantastic Voyage</td>
<td>(Tommy Boy)</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>ELTON JOHN</td>
<td>Can You Feel The Love Tonight</td>
<td>(Hollywood)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>JANET JACKSON</td>
<td>Any Time, Any Place And On And On</td>
<td>(MCA)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>ACE OF BASE</td>
<td>Don't Turn Around</td>
<td>(Anika) D.K.</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>WARREN G &amp; NATE DOGE</td>
<td>Regulate</td>
<td>(Death Row)</td>
</tr>
<tr>
<td>8</td>
<td>10</td>
<td>JOHN HILLMEN</td>
<td>Wild Night</td>
<td>(Mercury)</td>
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<td>12</td>
<td>DA BRAT</td>
<td>Unk Model</td>
<td>(So So Def)</td>
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<td>AALIYAH</td>
<td>Rock The Boat</td>
<td>(Backyard)</td>
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<td>11</td>
<td>7</td>
<td>JON SECADA</td>
<td>If You Go</td>
<td>(DFC)</td>
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<td>COLLECTIVE SOUL</td>
<td>Shine</td>
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<td>13</td>
<td>14</td>
<td>TONI BRAXTON</td>
<td>You Mean The World To Me</td>
<td>(LaFace)</td>
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<tr>
<td>14</td>
<td>15</td>
<td>MARAH CAREY</td>
<td>Anytime You Need A Friend</td>
<td>(Columbia)</td>
</tr>
<tr>
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<td>16</td>
<td>AARON HALL</td>
<td>I Miss You</td>
<td>(Silks)</td>
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<td>16</td>
<td>17</td>
<td>MADOONNA</td>
<td>Remember Me</td>
<td>(Manic Street Preachers)</td>
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<td>17</td>
<td>19</td>
<td>BABYFACE</td>
<td>What I See</td>
<td>(Et)</td>
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<td>18</td>
<td>AEROSMITH</td>
<td>Crazy</td>
<td>(Geffen)</td>
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<td>R. KELLY</td>
<td>Your Body's Callin'</td>
<td>(MCI)</td>
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<td>ERASURE</td>
<td>Always</td>
<td>(Multi UK)</td>
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<td>21</td>
<td>SEAL</td>
<td>Prayer For The Dying</td>
<td>(ZUK)</td>
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<td>WARREN G</td>
<td>This T.D.</td>
<td>(Violator)</td>
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<td>23</td>
<td>TEVIN CAMPBELL</td>
<td>Always In My Heart</td>
<td>(Cheinon)</td>
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<tr>
<td>24</td>
<td>24</td>
<td>ACE OF BASE</td>
<td>The Signs</td>
<td>(Anika) D.K.</td>
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<tr>
<td>25</td>
<td>25</td>
<td>BIG MOUNTAIN</td>
<td>I Love Your Way</td>
<td>(RCA)</td>
</tr>
</tbody>
</table>

**Note:** The European Dance Radio (EDR) Top 25 is based on a weighted-ratings system. It is compiled on the basis of playlists of European station programmers sellingrack norms for 25 off-peak hours, full-time or during specific dayparts. Songs that have achieved top 20 status in the EDR chart are also regarded as non-specific for CSR and removed from charts. The Adult Contemporary Europe (ACE) Top 25 is based on a weighted-ratings system. It is compiled on the basis of playlists of European station programmers sellingrack norms for 25 off-peak hours, full-time or during specific dayparts. Songs that have achieved top 20 status in the ACE chart are also regarded as non-specific for CSR and removed from charts.
growth rate of Popkomm will continue at the same rate. I think there will be a point where it takes care of itself."

The German record industry on the world market: Popkomm's steady growth into a European event. MCA president Gert GroBmaas says the German market and the success of Popkomm, it's inevitable that it becomes a European event. Especially as most German companies target the international marketplace, the demand for a showcase with their dance product. My hope is that Popkomm might soon develop into Europe's most important and biggest fair - only for music but for entertainment in general."

Comments PolyGram Germany president Wolf Graumke. "It was always clear from the start that if Popkomm was a success, it would have European appeal and impact. I now look forward to Popkomm becoming even more of a showcase for the major music industry even in Europe." Sony Music Germany MD Jochen Leuschner says Popkomm "always offered the opportunity for people within the music industry to meet once a year. "This is obviously of most importance for the entire industry, but it is becoming increasing important for international participants from all over Europe. This is a trend which I welcome." Leuschner does not think Popkomm is in danger of losing sight of its original goals. "Despite the by now obligatory participation of all the majors, Popkomm remains mental on the whole an event which is geared towards small independent creative cells."

Although he doesn't see any immediate danger of Popkomm becoming too big, Leuschner hopes that in future years the organizers can keep check of the fair's growth in order to maintain "the charm and efficiencies which make Popkomm unique."

MD marketing EMI/Electrola Erwin Bach agrees, saying he is all for the trend towards Europeanisation of Popkomm, provided that Popkomm's unique club atmosphere is preserved. Bach does not think Popkomm is expanding at a rate that it is loosing sight of its original goals, however. "As long as the panels and the respective directives achieve their ends, this danger does not exist. However, in my opinion, it is important to have well-prepared presenters at the individual panels and all fair activities must be carefully planned by the participants: indices, majors, media, musicians and publishers."

Graumke says that although he does see a danger in Popkomm growing too big, the fair has managed to keep sight of its original goals and aims so far. He adds, "German music is international and has gained international acceptance, so I think that Popkomm's first year is therefore a helpful aspect of Popkomm if the fair can be used to educate and inform people on these topics. It is acknowledged and intended as a communication forum and a place to give a perspective on the future of the music marketplace."

Popkomm has already generated a classical offshoot - Klassik Komm, a separate fair for classical music. This year Popkomm is promoting its presence in jazz music for the first time. Whether or not Jazzkomm will be the end product remains to be seen, but it underlines Popkomm's support for all music genres."

This year Midem placed more emphasis on showcasing new talent. GroBmaas thinks there is no need for such adjustments at Popkomm, however, as the Festival programme is well-known for its support of new bands and is hailed as the biggest live music festival in the world. Says GroBmaas, "You don't see many big names in the Popkomm Festival programme. We feature around 4-500 artists and in unassigned bands in our new talent showcase."

For the last few years, the showcase has been sponsored by Sony Music Luxx; this year it is to be sponsored by C&A, while public radio net Westdeutscher Rundfunk and retail chain WOM are also presenting programmes with which Popkomm has a good relationship.

The Festival itself is already becoming increasingly European with Scundinavian acts featuring especially strong this year's programme. German music TV channel Viva is also present Popkomm's programme of live music events, "Popkomm - Das Festival."
The channel was first announced as a project at Popkomm two years ago. Now for the first time Popkomm president Dieter Gorny will be attending the fair which he set up six years ago in a different capacity, as the MD of Viva.

GroBmaas is keen to stress the differences between Popkomm and Midem. "We have a quite different concept to Midem. Popkomm is more interested in music and Midem is international. The fairs are held at different times of the year. In all, I think the whole festival and conference programme and the kind of programmes and the kind of distributors at Popkomm show quite an obvious difference to Midem."

Summing up, GroBmaas says that the appeal of Popkomm is closely related to its name. "Communication is one of the most important things that has to happen in the music industry. It is always at the forefront of Popkomm and, in my opinion, that it's first and foremost a business fair, a forum where you can meet, discuss and do business with people. Feedback from attendees tells us this is exactly what people want."
**Off the Record**

**Island Moving to Phonogram?** It is likely that Phonogram (and not Polydor) is to market Island product in Europe, following the expiration of the label's European licensing contract with BMG. And of course, in France, Island is already handled by PolyGram-owned company Barclay.

**Boudisque Collapses:** After struggling for months, the mother company of Amsterdam-based Boudisque, Megawinkel BV, has gone into receivership. Already plagued by financial difficulties following a failed distribution set-up in Belgium, losing the lucrative licensing contract with Byte Records (2 Unlimited) proved to be the last straw. Nevertheless, owner Ruud Jacobs has managed to save what was once the foundation of his company—the trendsetting Boudisque music store, founded in 1968.

**Peroni Lasts Five Months at RTL 102.5:** Alex Peroni has quit his post as station manager of Bergamo-based EHR net RTL 102.5 but has just five months after taking on the job. His departure is said to have come after differences with the station's chief executive Lorenzo Suarci over changes implemented by Peroni on the station's format.

**BBC Radio 1** *(continued from page 1)*

Unable to keep up with the evolving music policies at Radio 1, and particularly the wholesale change in playlist emphasis introduced by Bannister earlier this year.

Under Bannister's new direction, 67% of all records played during the 10 day shows are now decided by the central playlist committee, an increase of more than one-quarter on the previous system (M&M, April 16).

Radio 1 has also augmented its A List with an N List specifically for new talent.

**Gun** *(continued from page 1)*

Years on the club circuit at home have produced a solid following for Gun in Scotland and the UK, despite being translated into the beginnings of a fanbase on the continent through the strength of their hit single, a cover of Gun's "Word Up," that was playlisting up M&M's EHR Top 40 chart.

Though the choice of material was, perhaps, an unexpected one for a rock band, manager Rob Andrew says that at least it conveys some of the energy and passion the band can muster.

"Word Up has been in the five set for the last two years, but they've never got round to recording it until now,"

Gun's third album for A&M, Swagger, has been released in most European territories this week and, says Andrew, a tour is now due to follow in September. He says all major markets will be visited, from Scandinavia to the Iberian peninsula, with venues being dependent on the success of the record.

Asked to sum up Gun's appeal, Andrew follows the pattern of many rock managers by saying they are at their best when playing live. However, he adds, "They're a no-frills rock band. They're not gnarly; they're not pure metal. They're a rock band.

The tour and the current airplay success of the single form the perfect set-up for the album, says A&M UK international marketing director Lucie Avery. "We hope to have a crossover European hit single throughout the summer. Then, in conjunction with the tour, September will be the optimum time to campaign the album."

Just like manager Andrews, Avery points to the band's strong live playing as the basis for their recent success. The band was support act on the Rolling Stones' Urban Jungle World tour in 1990 and, in the same year, also played with the Simple Minds at London's Wembley Stadium. "They were playing stadium gigs at an early stage of their career," says Avery. "It's a very rare opportunity to be seen by so many people, and it did them an enormous amount of good."

"They're a hard-working band," says Andrew, "and they know what has to be done to break a rock band in Europe. In a world where dance has taken over so strongly, rock has always been hard to break."

He believes, though, that radio will be a major ally in the battle.
The chart below shows the total number of spins achieved by each song and the number of times it was played on each station. The chart includes the top 40 songs, ranked by their popularity. The chart also includes information about music genres and artists, as well as details about the songs' radio airplay and chart positions.

**Chart Elements**
- **TW**: Total Weeks on the Chart
- **LW**: Latest Week on the Chart
- **WOC**: Weeks On Chart
- **Artist/Title**: The name of the song
- **Original Label**: The label that released the song
- **Total Stations**: The total number of stations that played the song
- **Rotation A**: The number of times the song was played on stations
- **Rotation B**: The number of times the song was played on stations
- **New Adds**: The number of new stations that added the song

** Charts**
- **Hit Parades**: A list of the top 40 songs based on airplay
- **Most Added**: A list of the songs that received the most adds during the week
- **Weekly Airplay**: A list of the songs that were most prominently played on European radio
- **Regional Airplay**: A list of the songs that were most prominently played on regional radio

**Notes**
- The chart is updated weekly and includes information from the UK, Europe, and the USA.
- The chart is divided into three sections: A, B, and C, indicating the level of airplay.
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For all artists appearing on this chart, the Region Of Signing is North America.

### Channel Crossovers

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

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### Atlantic Crossovers

The top-playlisted North American records on European radio.

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**XFADE SHOW**

*Show features 10 minutes of rare cuts.*
Especially the "Master At Work Main Mix" is very suitable for our Sunday "Dance Trax" programme, so we added this remix straight into the show!

Peter de Mooij - Producer - TROS - Hilversum

Shanice grows up. I like the song; less sugar, more spice!

Steve Power - Head of Music - Chiltern Network

Definitely a more mature sounding record than her first.

Grant Benson - Head of Music - RTL 102.5 Hit Radio - Bergamo

Mature, sexy, dynamic & funky; we added it straight out of the import shops, 3 weeks prior to the UK release!

Lindsay Wesker - Head of Music - Kiss 100 FM - London

She has a great voice, that's clear; it's a cool production.

Markus Steinkuhl - Head of Music - Antenne Bayern - Munich

p.s. shanice, we still love your smile