**Banton Hits Euro**

Big Time With A Little Help From His Friends

**UNited Kingdom**

by Paul Sexton

A familiar tune and vocals by two members of a multi-platinum band are combining to give reggae master Patrice Banton a major pop breakout from the UK.

Banton (real name Patrick Murray) has sold over 250,000 copies in the UK of his Virgin Records’ remake of Baby Come Back—the Equals’ ’68 chart-topper penned by Eddy Grant—and looks set for similar European success, with Dutch radio among the early enthusiasts.

The track features backing vocals by two friends from Birmingham, Robin and Ali Campbell of UB40, who recorded their contributions in Hong Kong and Sydney while Banton taped the track in Los Angeles.

“I think it’s basically the UB40 audience that’s buying the single,” says Banton’s UK press representative (and former Virgin MD) Jon Webster of the future campaign.

(continues on page 28)

**Uproar At Court Ruling On FM Frequency**

**Germany**

by Christian Lorenz

An administrative court decision to overrule the appointment of an RTL-led consortium for the Stuttgart frequency 105.7 FM in favour of pubcaster SDR has drawn massive protest from RTL.

Their concern centres around the fact that SDR now practically has carte blanche to protect all its broadcasting activities by claiming it serves public needs.

A recently-published document outlining details of the decision, which was made on September 26, reveals that the frequency was handed to the SDR on the grounds that the broadcaster argued the service was a necessary public service. The SDR already has Stuttgart frequencies but uses them to broadcast other services.

This decision follows developments in July, when the state government decided to change the statute, allowing SDR to be involved in commercial activities with third parties for the first time since 30.

RTL MD Bernd von zur Mühlen has called the September court ruling.

(continues on page 27)

**Music Channels Unite To Beat Back Competition From MTV**

**Europe**

by Mark Dezzani

Europe’s main domestic music TV channels are close to an agreement on a series of joint programming ventures which will see them pool their resources against the US-owned pan-European music chain MTV Europe.

The plan is the brain-child of Mariatina Marcucci, president of Italy’s national TV network Videomusic. She has revealed that a preliminary deal was closed at a meeting of programming executives from Germany’s Viva, France’s MCM and Scandinavia’s ZTV at Videomusic’s production centre in Tuscany at the end of September.

Videomusic’s press director Francesco Pira says the four European music channels will shortly meet again in Germany to draw up definitive plans of programme exchanges and co-productions.

“We plan to exchange news and coverage of special events, such as the film festivals in Cannes, Venice and Berlin and other lifestyle and musical events happening in each of our territories. Ultimately we hope to collaborate on a series of co-productions and programme exchanges,” Pira explains.

Thierry Laval, MD of French music TV station MCM, is very positive about the plan. “Although we haven’t reached a definitive agreement yet we are very open to the idea of co-producing programmes together. It makes sense to pool our resources to compete more effectively with MTV.”

But Videomusic’s Pira denies that the project was targeted against MTV. “We don’t consider MTV. We consider that a preliminary deal was closed at a meeting of programming executives from Germany’s Viva, France’s MCM and Scandinavia’s ZTV.”

The loudest protests centre around the granting to Virgin of an FM licence for the region in addition to its existing national AM franchise (M&M, October 22). Although Virgin’s London station will carry a speech content specific to London, no Virgin station will carry music channels.

(continues on page 27)

**Wild Love Affair**

**Soulsister**

from the forthcoming album Swinging Like Big Dogs

Already playing on Platinum and Gold stations in: Belgium, Germany & Switzerland

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**Sputnik’s Satellite Success**

Dance: ‘90s Pop?

The Sounds Of Spain

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**Authority Wasted**

London Licence

On Virgin,

Critics Say

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No. 1 in Europe

European Hit Radio

BON JOVI

Always

(Warner)

Eurochart Hot 100 Singles

WHIGFIELD

Saturday Night

(EMI)

European Top 100 Albums

R.E.M.

Monster

(Warner)

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**Amy Grant**

Say You’ll Be Mine

Play List Tip
ANNOUNCING
THE 3RD INTERNATIONAL MUSIC MARKET
IMM 1995 SINGAPORE
17 - 20 May, Hyatt Regency
The right place to meet the right people

IMM'95 - Your passport to 2.5 billion people in 13 key territories:
Australia • China • Hong Kong • India
Indonesia • Japan • South Korea • Malaysia
New Zealand • Philippines • Singapore
Taiwan • Thailand

THE LOCATION
For the 3rd year running, the beautiful island of Singapore, the natural hub of South East Asia, will
play host to hundreds of industry VIP's. The seminars, exhibition and demonstrations will all be
held under one roof at the luxurious Hyatt Regency - a five star, all integral hotel and convention centre
in the heart of Singapore's entertainment centre.

THE HOSPITALITY
Second to none! No other convention in the world
will match the prestigious quality and style
provided for delegates enduring four days of hard
business negotiations. Every delegate is invited to the
daily lunchtime buffets and the evening
'Sundowner' cocktail sessions. The first night 'Gala
Dinner' and the 'Finale Night Dinner' are also
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**Holland FM Switches To EHR To Capture Younger Audience**

**HOLLAND**  
by Christian Lorenz

Private radio station Holland FM has changed its format from national/ACE to EHR. The news comes just days after its majority shareholder, the production company Endemol, announced it had signed a joint venture contract with public broadcaster Veronica (GM, October 22).

But station MD Gerro Vonk said the motives behind the format change, which came into effect on Tuesday, October 11, were totally unrelated to the Endemol-Veronica agreement. "This has absolutely nothing to do with Endemol," he asserts. "The format change was agreed on long before Endemol appeared on the scene."

Endemol signed the contract with Veronica on October 8. Under the terms of the agreement, Veronica will leave the public sector by September '95 and set up at least two new radio stations and one TV channel together with Endemol.

The deal also stipulates that Endemol hands over 50% of Holland FM to Veronica once the joint operations commence.

The station was granted broadcasting licence three years ago under the condition that it played more than 50% Dutch music. "Holland FM still fulfills the terms of this agreement," comments Vonk. "Only the format music the play has changed from ACE to EHR. The majority is still national product."

Holland FM originally targeted a 33-55 age group, but the new format appeals to 20-40 year-olds. Vonk says the change was necessitated by increasing competition for advertising sales in the market. To make its new format clear, the station now calls itself Hit Radio Holland FM. Vonk describes the new format as "more than 50% contemporary Dutch rock, pop and dance music, filled up with international hits." This is very similar to Veronica's current style and should ensure a smooth merger in September '95.

**Sony Music Turnover Up 7.5%**

**GERMANY**

Sony Music Entertainment saw turnover rise from DM187.8 million (approx. US$122.7 million) to DM201.9 million during the first half of its '94-'95 business year. More than 50% of the turnover during this period was gained from sales of back catalogue, classical music and TV-advertised titles. Sales in these market segments were up 11% on the year-earlier period.

Between April 1 and September 20, new releases by international artists accounted for DM65.3 million of the company's turnover, compared to DM64.1 million during the preceeding business year. Sales of local signings rose 7% to DM23.3 million. Sony Music Germany now makes 11.5% of its turnover from local product and 32% from international Sony signings.

Prominent releases by international acts during this period include Mariah Carey's million -seller Music Box and the surprise hit album by Youssou N'Dour The Guide. Sony's Draguet label contributes the biggest local success with US pink rockers Bad Religion, who are signed directly to the Frankfurt-based alternative music outlet.

**Canadians Look East, Add Voice To European Radio Talks**

**INTERNATIONAL**

by Emmanuel Legendre

The radio industry in the French-speaking Canadian region of Quebec is currently experiencing one of the most troubled periods of its 60-plus year history.

Many of the challenges facing "the area's radio industry are echoed across the Atlantic Ocean in Europe. Restructuring, uniformisation of the airwaves, the arrival of DAB and a drop in the numbers of listeners are all potential headaches for Canadian webs."

**Billboard Celebrates 100 Years**

Billboard magazine will be travelling back 100 years in November; past the LP, the TV, the radio, the phonograph, the jukebox, the player piano and back to the first radio sets. The magazine, which was published on November 1 1894.

A special Billboard centenary edition will be out at the beginning of November, featuring articles, photographs and advertisements from its archives.

Among articles to be included are a look at the history of the popular song, from Yankee Doodle and Dixie, to the rap and heavy metal of today.

"On The Air" will examine the history of radio and its evolution to the AM/FM split, while other stories will look at the development of the chart concept, new recording technologies and the arrival of music videos.

Festivities will culminate in a 100th anniversary gala dinner on November 15 at the New York Marriott Marquis, benefiting the National Music Foundation, a non-profit organisation whose mission is to build a multi-function residence/retirement complex for professionals from the music, radio and recording worlds.

Billboard is the flagship magazine for the Billboard Music Group, which publishes five magazines, including Music & Media, Amusement Business, Musician and Airplay Monitor. The group also produces 18 directories, five conferences and the annual Billboard Music Awards television show.

**Europe At A Glance**

**SPAIN:** Union Sit-In Affects RNE Broadcasts From Gran Canaria  
Radio Nacional de Espana (RNE) transmissions from studios on the Canary Island of Gran Canaria were affected when 50 members of the communist-led Comisiones Obreras (CC.OO) trade union occupied the RNE building on October 11. The trade unionists were demanding the return of the building—once CC.OO property—under a law which allows property confiscated under the '39-75 Franco dictatorship to be returned to unions. During the occupation, RNE Radio 1 and Radio 5 news programmes had to be broadcast from the neighbouring island of Tenerife.  
Howell Llewellyn

**BELGIUM:** Special '70s Promotion Offers LPs At Bargain Prices  
A month-long campaign backed by the Belgian FNAC stores, BRTN Studio Brussel and RTBF Radio 21 offers music lovers a selection of 70s albums at cut-down prices. The FNAC team has selected 20 albums spanning the '70s rock decade, while a commercial campaign will highlight the promotion on radio. Says Cathérine Ullens de Schooten, FNAC Belgium marketing manager, "The '70s catalogue is becoming more important to the younger buyers."  
Marc Maes

**POLAND:** Pink Floyd Gets First Golden Album For Foreign Act  
With sales of over 53,000 copies, Pink Floyd's album Division Bell, distributed by EMI/Pomaton, has become Poland's first officially recognised Gold album. IFPI Poland recently lowered the sales requirement from 100,000 albums to 50,000 for foreign artists. To date, Poland's best-selling album is Hey's Ho! (Isabelin Studio), which immediately went platinum this year with sales of more than 340,000.  
Alina Dragan

**BELGIUM:** GRP Offers Free Sampler With Concert Ticket Purchase  
MCA Music Entertainment Belgium is planning a wide-scale promotion for the GRP label, which will coincide with the country's Belga Jazz festival. GRP will be offering a free copy of the sampler "Sounds of '84—GRP" with every ticket purchased at FNAC stores for its special musical "GRP night" on October 25.  
MM

**SPAIN:** Corenzo Wins The OTI Song Festival  
Argentina's Corenzo has won this year's OTI Song Festival—Spain's answer to the Eurovision Song Contest. The competition, held for the third year in Valencia, was watched by an estimated 200 million television viewers.

**FRANCE:** Brazilian Brown Signs With Delabel  
Renowned Brazilian songwriter Carlinhos Brown has signed a world-wide record and publishing contract with Delabel in France. The deal was masterminded by Virgin Records France president Emmanuel de Burelet. Product will be out next year through Virgin outside France, with the exception of Brazil (EMI).  
Machgiel Bakker

**FRANCE:** IPSOS Expands Radio Roster  
IPSOS in France has expanded the roster of stations it monitors by adding Radio France/Normandy, Radio Frequncy Nord/Lille, Onde Latine/Aix-en-Provence and Alouette FM/Les Herbiers (Nantes). The total IPSOS panel now amounts to 26 stations of which 12 are Paris-based.

**HOLLAND:** Veronica Plans "Mega Music Dance Experience"  
Broadcastveronica has unveiled plans for a second "Mega Music Dance Experience" following the success of last year's dance spectacular, which attracted around 23,000 party-goers. This year the company has turned its gaze to the future and will be introducing its "Dance Experience Interactive," which will allow participants to influence the live event via Internet from their own homes. The event, which will feature dance acts like Cappella, Lick and Kristine W, will be held in the city of Utrecht on December 10.

**INTERNATIONAL:** Plans For New Entertainment Firm Unveiled  
A new entertainment company, which will focus on music, movies, animated films and TV programmes, has been set up by three powerful Hollywood personalities. The billionaire music mogul David Gef-fen, Steven Spielberg and Jeffrey Katzenberg, who recently resigned as head of Walt Disney's movie studio, are to form the company, which will open its doors next year.

**UNITED KINGDOM:** Authority's Baldwin To Step Down June '95  
Radio Authority chief executive Peter Baldwin will be stepping down in June '95, six months earlier than planned. His two-year term of office was extended in December '92 for three years until December '95. Baldwin, 67, has said June is an "appropriate moment for change." Meanwhile, the remaining seven members of the Authority, will leave at the end of this year. His successor is expected to be announced shortly by the Department of Heritage. Baldwin's successor will be chosen by the incoming chairman and authority members.

**MUSIC & MEDIA**  
OCTOBER 29, 1994

AmericanRadioHistory.com
Music Choice Europe In Flanders

BELGIUM by Marc Moes

The Flemish cable association Intermixt has opted to carry the Music Choice Europe programme on its digital cable service.

Intermixt groups the various cable companies in Flanders together and accounts for some 70% of all cable subscriptions in the area.

In August the Interkabel group, which accounts for 30% of the 1.2 million potential cable subscribers, signed an agreement with Music Choice's US-based rival digital radio service DMY.

MCE has already begun trial operations in the cities of Genk and Mechelen and is actively backed by companies like Warner Music Group, Sony Software Group, EMI Music and General Instrument.

Within the next few months, cable operators across Flanders will gradually introduce Music Choice Europe's digital pay-radio programme at a monthly rate "similar to the price of a CD."

For The Record

• Mega Productions would like to point out that Metronome in Hamburg has signed Kaki-Da for the world (excluding Scandi-navia, Israel and South Africa) and not Ace Of Base member Jonas Berggren as stated in M&M October 8. Berggren, directly signed to Mega Records for the world, is not a member of Kaki-Da but a producer and most of the female Swedish duo's songs.

• The Dutch-based dance company that has closed a deal with the UK-based record firm Mo's Music Company is called Boju Music and not Bijou Music, as stated in M&M October 22.

• EMI France's new international department is headed by Wende Cook and is no longer attached to the A&R department.

Music Campaign Aims At A Piece Of The Action In Italy

ITALY by Mark Dezzani

MTV Europe has launched its first major promotional campaign in Italy, with the aim of increasing awareness of its expanding terrestrial transmission network in the country among young Italians. Satellite and cable distribution is virtually non-existent in Italy, with just 200,000 satellite dishes installed.

To overcome this, MTV is rebroadcasting six hours daily—the maximum permitted for live syndicated programme relays in Italy—via a chain of regional TV stations in the northern and central parts of the country.

Sebastiano Musini, responsible for MTV's development in Italy, says, "We have just added Sardinia to our map, with Tele-gerione Sardegna reaching a potential audience of 500,000 on the island."

MTV's potential reach in Italy is put at seven million, with rebids in Piedmont/Turin, Lombardy/Milan, Lazio/Rome, Liguria/Genova, Veneto Friuli and Umbria, in addition to Sardinia. These are, however, no figures available to show just how far the station has penetrated into this potential audience.

A major campaign to promote MTV's expanding Italian network has been launched with national spots, newspaper and magazine ads and posters.

The company's marketing director, Giancarlo Nazerati comments, "Our distribution in Italy is constantly rising, and this campaign is evidence of our commitment to build on our existing loyal audience base here."

One of Italy's national symbols, the pizza, is being adopted to promote the channel. Birgette Laurell, MD of Energy Project, the agency pulled in to design MTV's promotional campaign in Italy, says, "It's a dream of a campaign, one that we think will really appeal to the country's young people."

"We asked ourselves, Why not include the pizza alongside the conventional media outlets for advertising? and a new promo was born."

Pizzerias in zones where MTV is transmitted are being invited to invent an original pizza recipe for the station. In return, the pizzerias will receive cross-promotion on their local MTV-affiliate station, and promotional support including posters and MTV take-away pizza boxes.

The pizza judged the best will win a trip to a European journey and VIP treatment at a major concert.
FOREIGNER
The VIDEO
FOREIGNER
Live at Deer Creek

FOREIGNER’S GREATEST HITS
recorded live at Deer Creek

INCLUDING
I Want To Know What Love Is
Urgent Cold As Ice
Double Vision Feels Like The First Time
Juke Box Hero
Waiting For A Girl Like You...
Sputnik Takes Digital Technology To The Streets

GERMANY by Christian Lorenz

Youth-orientated rock station MDR Sputnik is the third most popular radio station in Germany, according to an April 94 poll by German music magazine Musikexpress. Out of the Top 10 radio stations selected by the magazine's readers, Sputnik is the only station which broadcasts exclusively via satellite.

Sputnik MD Michael Schiewack is not pleased by this limitation and explains the station's appeal to young listeners with its dedication to music programming. "Our staff is really into music. Up to 60% of our playlist consists of unknown titles and newcomers." Sputnik programmers do not rely entirely on record companies to provide them with the necessary "software" for their shows. "We buy a large number of records ourselves," says Schiewack, who points out that the station's initiative does not stop here. "We pay special attention to local talent. In particular eastern German bands hardly receive any airplay on other stations."

The station's theme "power form the east side" is not randomly chosen. Features on east German artists are a regular on Sputnik's programmes. The station's expertise creates international feedback. Tokyo radio station J-Wave commissioned Sputnik to do a series of 20 shows per year, presenting new releases from Germany.

On a more practical level, Sputnik's infatuation with music opens a loophole to escape broadcasting restrictions. Co-operations with other European radio stations exchanging "musical views", provide Sputnik with additional reach and an outlet on terrestrial frequencies. The station's regular programmes are broadcast via satellite Astra and fed to cable networks throughout Germany via satellite Kopernikus.

Based on the idea of cultural exchange or "listening to what our neighbours are into," Schiewack started "Keep On Rocking Europe in 1993," an initiative which aims to produce and broadcast joint programmes simultaneously. So far, "Keep On Rocking Europe" has initiated joint broadcasts with radio stations in more than 10 countries, including Finland, France, Italy, Poland and Russia. Prominent partners include legendary veteran DJ John Peel of BBC's Radio One.

But Schiewack does not only want to provide a streetwise soundtrack to the station's listeners. Sputnik aims to "rock the nation." Politics are no taboo on Sputnik. Says Schiewack, "It is our programming policy not to polarise off the rough edges. Music or information, radio simply has to shake you up sometimes."

Sputnik uses state-of-the-art digital equipment to maintain democratic programming structures. "Every editor is his or her own producer. Programmes are created directly on their own terminals, thus reducing the number of hierarchy levels involved in the production."

Editorial features present information in unusual forms to wake the attention of its listeners. Quotes from German federal election candidates are laid over hip hop rhythms, reducing long winding sentences to clear messages and avoiding unnecessary comments by presenters in the studio.

Other original productions include a radio play series featuring the adventures of private detective "Klopstedt" in five-minute blasts of dub reggae, anti-establishment attitude and soaring cynicism. From a deliberately chosen East German point of view, "Klopstedt" targets political scandals in present day Germany. Fascist skinheads, dealings of former east German government members and observation methods of German intelligence services have been addressed in past plays.

Partly due to its outspoken nature, Sputnik has a very turbulent past. Like its Berlin competitor ORB Fritz, Sputnik is founded in former East German youth radio DT 64. Pubcaster ORB set up Fritz in March '93 with staff largely taken over from DT 64. A year earlier, fellow public station MDR had inherited the remnants of the popular DT 64, which was politically discredited after the German re-unification in '89. MDR's plans to take the programming off air caused massive protests from listeners and prominent musicians like Udo Lindenberg and David Bowie. After two years of negotiations, MDR finally decided to rename DT 64 into "Sputnik." The station was then moved from the media city of Berlin to nearby, if somewhat more provincial Halle and went on air in May 1993.

Sputnik presenter Reinhard Borenz (l) in the MDR studio with Radio S/Poznan presenter Pawel Czeplicki during a European Radio Cooperation in July.
FOREIGNER

The New Album

Mr. Moonlight
A SURVEY OF THE EUROPEAN DANCE LANDSCAPE

By Maria Jiménez

BE IT IN TOP 40 PROGRAMMES OR SPECIALISED DANCE SHOWS, BOTH COMMERCIAL AND UNDERGROUND DANCE SOUNDS ARE CURRENTLY HEARD ON AIRWAYS AROUND EUROPE. THE GROWING ACCEPTANCE OF DANCE MUSIC AMONG MAINSTREAM AUDIENCES, COUPLED WITH RADIO’S CONTINUING DISCOVERY OF THE MUSIC’S DIVERSE POSSIBILITIES IN TERMS OF TALENT AND STYLES, HAVE MADE CONDITIONS SUITABLE FOR HOUSE AND TECHNO-INFLUENCED ACTS TO RISE UP INTERNATIONAL RADIO AND SALES CHARTS.

Add the recent increased role of artist development in the dance arena and the extreme diversity in today’s dance community and the result is a widening spectrum of music for radio listeners—from moulded pop sounds to driving beats and deep club grooves.

The rapid development of dance in Europe has ensured an assorted supply of talent. Over recent months, Music & Media’s Eurochart Top 100 Singles chart has been filled with approximately 50 dance tracks. This week is no different. With the exception of a few R&B numbers from the likes of Warren G and Dawn Penn, the chart generally bears witness to the popularity of Eurodance, gimmick house and club sounds like techno, happy rave and trance.

POP AND EUROWAN

The poppiest of Eurodance has been mastered by the likes of Corona, Whigfield, DJ Bobo and Shampoo. With music produced purely for the masses, these acts are selling well across Europe, particularly in the UK. Tomorrows (Arista), Ireland and Denmark. They are joined on the Eurochart Hot 100 by Eurodance acts who add an extra flavour to their commercial sounds. Magic Affair, 2 Brothers On The 4th Floor, La Bouche, MC Sar & The Real McCoy and Mo-Do all use power house beats with a techno flair. Ice MC adds raggaz, and 2 Unlimited have turned their pop rave into tropical pop grooves.

Gimmick house has also been making its mark on European radio and sales charts. Doop, Rednex, Two Cowboys and The Grid contributed to the first slew of house tracks with an unexpected ingredient, be it the charleston, banjos or fiddles. Perplexer’s Acid Folk (Motor) and TNR’s La Cucamarcha (Dance Street) are the most recent in this string of charting gimmick tracks.

CLUB INFLUENCES

In general, club influences are making major inroads for crossover dance on the charts. Established acts are using well-known club music producers to provide them with street-credible remixes. The Development Corporation and Delta House Of Funk are among the remixers of Steam from East 17, and Carl Craig and CB Roland remixed God from Tori Amos. Kylie Minogue has even taken a shot at club credibility with the trancey dance number Confide In Me (DeConstruction).

The sounds of the underground, including house, techno, trance and rave, are currently being translated into commercially successful hits by acts from across Europe. Trance music plays a major role in Snap’s Welcome To The Whitehouse (Artists) and Jam & Spoon’s First Move (Odyssey To Anyonida) (Dance Pool), while breakbeat is central in The Prodigy’s hits No Good (Start The Dance) and Voodoo People (XL). House on a ragga tip has ignited a trio of hits from Reel 2 Real, the most recent being the funky Can U Feel It? (Positiva). Happy rave is the driving force behind M’s new hit Love Song (Low Spirit) and jungle is the energy supplier to M-Beat’s Incredible (Renk) featuring General Levy.

Spare house beats, minimal effects and maximum foul language are the basis for The Outhere Brothers’ new hit Don’t Stop (Wiggle Wiggle) (Stealth). Rockin’ house with raps and a sped up Nirvanaish guitar riff are key in Tinman’s 10 Strings (FFRR). Techno comes through strong on The Grid’s new single Rollercoaster and, with such a solid follow-up to Swamp Thing and the new album Evolver, they have successfully avoided being pigeon-holed.

ARTIST DEVELOPMENT

More and more full-length CDs are coming from dance acts. Some of the most successful are from the acts whose labels have committed time and effort to artist development. 2 Unlimited, Cappella and the like have been developed, imaged and marketed to optimal heights of success. Meanwhile, acts like the Prodigy and Reel 2 Real are proving the "star" potential of the various club sounds. Music which only a matter of months ago would have been considered "underground" is now being played in regular rotation on stations across Europe. Reel 2 Real’s new full-length release on Positiva is just out. The Prodigy’s Music For The Jilted Generation is tech stimulation with dark, heavy beats and clearly a highlight in the history of ‘90s dance. The acceptance of this and similar music opens doors a bit wider for an assortment of other acts. "Underground" is not necessarily not commercially successful." Full-length album are out now from several so-called "underground" acts who are set to break through to larger markets.

Sven Väth’s The Harlequin, The Robot And The Ballet Dancer (Eye Q/Warner) is a survey of the artist’s personality expressed in the language of trance, soft and hard, ambient and acid. Orbital, who have recently recorded a John Peel session, have released the new album Conceptual (Internal/Phonomat) to much critical acclaim. Their progressive electronic music develops with each release and this record is surely broadening their audience. Future Sound Of London’s double CD Lifeforms has attracted much attention based on its high quality ambient, textural soundscapes. This record is a milestone in its genre. Underworld’s first album will soon be followed by their second release.

ASSESSING THE OVER-MIDDLE- UNDERGROUND

The dance community has grown into a highly profitable industry here in Europe, perpetuated by promotion, marketing and all the associated hype. Full-length CDs from indie and majors alike are beginning to be stocked side by side with the countless compilations in the sales racks. The sheer diversity of dance music today is overwhelming, yet its keeping the genre fresh and lively. An assessment of what’s happening on the dance-floors provides insight into some of the possible sounds for future radio transmission.

Germany is home to multitudes of well-known dance acts such as Snap, Jam & Spoon, Maxx, Sven Väth and Mark ‘Oh. Numerous labels like Low Spirit, Eye Q, Logic and Blow Up are giving the talent and getting good exposure for their sounds. Low Spirit has a promo compilation with cuts from M’s, Mr. ‘O and label mates Marusha, Westbam and others, displaying the commercial appeal of Germany’s happy rave and driving techno. Eye Q is servicing a triple CD set overview of their three labels Harthouse, Eye Q and Recycle Or Die. This splendid collection includes variants of trance and ambience from Earth Nation, Hardfloor, Resistance D, Sven Väth and Ralf Hildenbeutel, among others.

Logic Records has released Thinking About Myself from trance techno artist Cosmic Baby who includes the new single CD Fantasia. Pop house acts Sub Sub, Sparks and Sound Factory all have new CDs out with club remixes provided by Pegasus, Vince Clarke, the Grid, the Rapino Brothers and others. Logic also furnishes club remixes by Armand van Helden of the new MC Sar & The Real McCoy single Another Night.

Blow Up Records’ new promo compilation includes Euro dance tracks from Maxx, E-Rotic, Intermixion, Inter- active and Nina.

The commercial compilation scene is dominated by labels such as ZYX, who release, among other compilations, Super Dance Plus, XXL Large, Techno Trax, Summer Hit Mix, Club USA, Well Done Barbecue Hits and the Terror Temple series. Meanwhile Germany is also well-respected in the underground techno and trance rings due to small labels like Tresor and Space Teddy, releasing among others Jeff Mills and Ebi.

England maintains a strong foothold in house music with labels like Champion, Positiva and FRR, among others, and simultaneously has a head for techno, trance, jungle and ambient with XL, Deep Distraction, Warp, Kickin’ and Novamute. Champion Records releases house hits from Robin S., Kristine W and Raze. Positiva brings forth the music of Reel 2 Real, 2 In A Room, Barbara Tucker and Judy Cheeks. And FRR releases music from Brand New Heavies, Night Crawlers, Hardheads, DJ Duke and Tinman. This wide array of dance is complemented by the harder sounds of the Prodigy from XL, the Rugged Professor on Kickin’, Novamute’s Plasticman and Robotman and all the artists on Deep Distraction: Their Album.

The list of quality English house labels is relatively long including 6x6/Network, DeConstruction, Effective, Tribal UK, React, Asoteric and HOS who regularly release worthy dance tracks. Cheeky Records is responsible for two possible club-crossover hits with house tracks Mr. V’s Give Me Life and Rollo Goes Camping Again’s Get Off Your High Horse. Deep Distraction Records is working Tin Tin (continues on page 10)
DIVERSITY ON THE AMERICAN FRONT. One record company covering all bases in the field of dance music is Moonshine Music. With offices in Los Angeles and London, they have an international overview of ambient, hardcore, acid jazz, house and trance. The commendable compilations released by Moonshine include the ambient series United State Of Ambience, the hardcore and breakbeat collection Speed Limit 140 BPM Pisa, the acid jazz and rare groove compilation Speakeasy Collective and Journeys By DJ, a series where listeners are taken on club, house and trance trips by a well-known DJ such as Paul Oakenfold and Kooji. • The US label which releases the Future Sound Of London records domestically, NY-based Astralwerks, has a few other tricks up its sleeve like new releases from Fierce Ruling Diva and Spacetime Continuum. Transformation from Fierce Ruling Diva is four tracks of hard trance, highly energised and somewhat acidic dance music. The B-side offers the hardcore beats. Pressure from Spacetime Continuum is an atmospheric journey in three forms. The Original Mix is mellow, based on a wide bottom beat, high pitched electronics and long-held deep synth lines. The Vertical Mix is pumped, anthemic atmosphere courtesy of Stonebridge and Nick Nice of the Swemix crew. This number is destined for glory, but unfortunately Donna, like too many other people today, has lost her battle with AIDS. The AIDS fund raising organisation for the music industry, Lifebeat, continues to give support to AIDS research organisations and AIDS patients directly. Daniel Glass, ex-EMI executive, will now reportedly be dedicating much more of his time to this worthy organisation which he founded. For donations or fund raising events, call (+1) 212.245 3240 or fax (+1) 212.306 8687. • The Outhere Brothers, a hot American rap dance act known for risqué lyrics, has released their third single Don’t Stop (Wiggle) on Dutch indie label Stealth Records. Already extremely popular in clubs across Holland, The Club Version is the most original music on a jazz tip is thriving in cities like New York and Chicago. The Lady Of Rage, one of only a handful of female MCs on record today, delivers a rough rap track in the very appealing Afro Puffs (Death Row/Interscope). Already in its 10th week in the US Billboard Hot 100 and Rap Singles charts, this single was written by Rage and Dat Nigga Daz. Daz and co-producer Dr. Dre shaped all five mixes into smooth, rugged form. In the mix, Rage gets props from Dr. Dre and Snoop Doggy Dogg, while Snoop also makes sizeable vocal contributions. G-Funk to instrumental, it’s in here. • Music on a jazz tip is thriving in cities around the world and Copenhagen is no different. Jazz crossover is happening in a big way, lead by local acts Blackman Thomas and HeavyShift. Blackman Thomas Meets Al Agami and Renee! (YMOMM/Mega) witnesses a deep and funky, yet seriously jazzy creative blend of inspirations. Grooves, moves and flowing raps are three key elements in this act’s personal mix. Like This and The Way U Wanna See Me are two of the many highlights on this 14-track album. The smoothly balanced sounds on HeavyShift’s album, Unchain Your Mind (China), come from three talents, namely the faris, Hammond organ and Fender Rhodes player William South, the tenor, baritone and alto saxophonist John Wallace and the sound and beat creator Magnus Fennos. This mainly instrumental record contains straight jazz to the experimental usage of funky riffs, scratches and pulsating, bubbling sounds.

FIVE HOT HOUSE NUMBERS WITH MAJOR CLUB POPULARITY: Coco Steel & Love Bomb’s track Summer Rain (Warp) is a catchy ditty even in the autumn. Minimal, yet hypnotic vocals, a phat bassline and light piano drive this housey number. The Zygig Jazz Mix stands out in its own right as a fine, cool piece lead by a contagious loopy sax. • Contrastman Cityscape from Sister Bliss with Colette (Go!Beat) is a rolling houser whose subject matter is falling on hard times, thus the hookline, “Life’s a bitch.” Written, composed and produced by Sister Bliss and Rollo, the track comes in five mixes and is energised, funky and trancey in the Funky Little Mix. • This production pair is also in club charts with Rollo Goes Camping Again, the moniker under which they recently released Get Off Your High Horse (Cheeky). This number has a deep, trancier sound. More radio-friendly in the LuvDub Remix, clubber in the Little Boy Scout Mix and taken to extreme trancey depths in the Sister Bliss Dub. • One of the hottest house tracks with clear crossover potential is Donna Giles rendition of Jennifer Holliday’s classic And I Am Telling You (Clubvision). The NY transvestite’s powerful vocal performance is complemented by a pumped, anthemic atmosphere courtesy of Stonebridge and Nick Nice of the Swemix crew. This number is destined for glory, but unfortunately Donna, like too many other people today, has lost her battle with AIDS. The AIDS fund raising organisation for the music industry, Lifebeat, continues to give support to AIDS research organisations and AIDS patients directly. Daniel Glass, ex-EMI executive, will now reportedly be dedicating much more of his time to this worthy organisation which he founded. For donations or fund raising events, call (+1) 212.245 3240 or fax (+1) 212.306 8687. • The Outhere Brothers, a hot American rap dance act known for risque lyrics, has released their third single Don’t Stop (Wiggle) on Dutch indie label Stealth Records. Already extremely popular in clubs across Holland, The Club Version is the most original music

CONTACTS: Astralwerks, tel: (+1) 312.898 2929; fax: 989 9791; Cheeky, tel: (+44) 81.901 5202; fax: 965 3948; China (+44) 181.742 9999; fax: 181.742 9942; Clubvision, tel: (+46) 8.665 6062; fax: 8.665.1082; Go Beat, tel: (+44) 81.748.7978; fax: 81.741.2184; Jive, tel: (+31) 2133.1634; fax: 2153.16783; Moonshine Music, tel: (+44) 71.631 4235; fax: 436 7318; Stealth; tel: (+31) 10.484 1200; fax: 10.484 1503; Warp, tel: (+44) 742.750.033; fax: 742.257.589; YMOMM/Mega, tel: (+45) 3311 7711; fax: 3313 4010.
Out featuring Sweet Tee's The Feeling, a trancey up-tempo house track with minimal, yet punctual raps. Holland is more active than ever in dance. 2 Unlimited, Twenty 4 Seven and 2 Brothers On The 4th Floor demonstrate the commercial potential of the music, while the club scene stretches from gabber to hi-tech soul. Master Maximum has released DJ Charlie Lownoise and Mental Theo's gabber track Live At London, which entered the Top 50 chart. Fresh Fruit delivers Father In The Bathroom, a full album of highly percussive house from The Goodmen. Outland Records, a label known for the "Amsterdam sound," releases compilations like Spiritual Tracks Volume 3 and Static Tracks releases compilations like Tesseract. Fans of Orbital will find pleasure in The Livingroom's album Inner City, which is currently into the fifth edition of their In Order To Dance CD series. This double CD set of progressive techno and trance numbers is highlighted by Quadrant, Speed Jack, Biosphere and Aphex Twin. Plus R&B has released DJ Undertakers latest compilation, a seven-track CD from Germany's electro-techno Sun Electric and Music Is So Special, Jaydee's follow-up to the international hit Plastic Dreams. KK/Nova Zembla also works in electro sounds from the likes of Third Eye and Zen Paradox and atmospheric soundscapes and house from Psychick Warriors Ov Gaia. An Introduction To A Goon World is a compilation of ambient atmosphere and mellow beats from Aarschot-based Barramundi Records. Included are Jaydee, Melt, Transformer 2 and the Rappino Brothers.

Scandinavia's dance community has been growing in strength and numbers with Sweden's Clubvision Recordings and Denmark's Smart Records, Tournesol and the Overlords. Clubvision's promo compilation Clubvision The Recordings: The 94 Collection is seven deep, warm house tracks each worth a spin. Included are Swemix mixes of material from Donna Gilles, House Of Virginism, Diva Convention, Stabbs and others.

Smart Records has two new house tracks which could cross to radio, TBM 1's Dangerous Game and Flectts's Why Did U Have 2. Danish acts Tournesol and the Overlords have been attracting many good reviews and club play. Tournesol's album Kokotsu (Apollo) is filled with ambient and atmospheric electro music. All The Naked People from the Overlords is a techno dance album including their two club hits God's Eye and Wow! Mr. Yogi.

France's dance community is small, yet thriving. F Communications and Step 2 House are two of the French labels working in trance and house. F Communications releases mostly trance and techno with Iberian, Lady B, Juantrip and top DJ Laurent Garnier. Garnier's new album Shot In The Dark includes potential singles Shapes Under Water, Rex Attitude and Harmonic Groove. Step 2 House's Happy Music have a selection of interesting material including the various trance tracks offered up by Perry & Rhodan, Talivo and Brainwash on their new 12-inches.

The same genre come from Black Diamond, The 49'ers and Shafy. Flying Records and its subsidiary Underground Music Movement are enjoying club success with the house tracks I'm Standing from X-Static and I'm A Bitch from Olga. UMM is also releasing some very creative works in trance, ambient and techno as can be heard on their commendable compilation UMM In Progress Code 1.

Ironically, while all this musical action is taking place here, back in the US, the birthplace of the dance music so popular in Europe today, house and techno tracks rarely enter the Billboard Hot 100 Singles chart. With the exception of Crystal Waters, Ace Of Base and C&C Music Factory, club-oriented dance music stays mainly in the underground. Even 2 Unlimited is still waiting to break into the American Top 40.

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- Enigma • Return To Innocence
- Big Mountain • Baby I Love Your Way
- Chaka Demus & Pliers • Twist & Shout
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The guitar sounds as "fucked up"

Shoot All The Clowns - BRUCE DICKINSON

GRANT LEE BUFFALO

three times each day to five. The CD will

ing of increasing its rotation from two or
teners. "It's an excellent song; we're think-

Barthel that it goes down well with the lis-

Foreigner's debut for Arista, plus the band's

White Lie - Arista

Etheridge, sandpaper-voiced Ms. James is

less eloquent but more direct than Melissa

More traditional R&B than Sass Jordan,

Sand did a similar thing, but nobody lis-

Bowie grandeur. Some ten years ago Giant

front porch singing sad songs of a '70s

Mockingbirds -

"Magik?"—and the like. Dedicated to the

Vio
can's background.

Gloria Estefan

Hold Me Thrill Me Kiss Me - Epic

PRODUCER: Elliot Estefan Jr.

Cumbia, cumbias has hit the Estefan es-
tate. For every mood there's a song, but
mainly for the late night wine-and-dine
atmosphere. Don't Let The Sun Catch You
Crying feels like the kind of moonlit drama,
the original singers Gerry & The Pace
Makers intended it to be. The European
bonus track Don't Let The Sun Go Down
On Me by you know who, only intensifies
the romance which is in the air. Sometimes
the tempo goes up like on the Blood, Sweat
& Tears song You've Made Me So Very
Happy. For the single Turn The Beat
Around—an old 70s disco hit by Vicky
Stone Robinson—she's even polished her
Miami Sound Machine dancing shoes.

Bryan Ferry

Moments - Virgin

PRODUCER: Bryan Ferry/Robin Trower

At one point the artistic triangle of the first
Roxy Music line-up is restored with Brian
Eno and Phil Manzanera sitting in. Sylis-
tically it's set back to the Avalon
early 80s Roxy, with percolative lite fluffy ambient pop. The title track is founded on a
funky guitar lick, percolically close to Isaac
Hayes' Theme From Shaft. A first impres-
sion leads to a 10-times-the-same-song
prejudice, probably because atmosphere is
what Ferry moves rather than songs, which
he reserves for his regular cover albums. A
box of delicate bonbons.

Tom Jones

The Lead And How To Sing It - ZTT

PRODUCER: T. Horn/R. Perry/T. Ponzuoni/
Youth/J. Lynn/D. Werner/J. Layers/
R. Feldman/Flood/A. Moulder/T. Ridley/
A. Cynone/J. Baccellet/J. Mclnanin/
H. Johnson/M. Allen/H. & A. Gray

The endless list of top contemporary pro-
ducers, many of them on the cutting edge,
sums up exactly what the lady killer is
doing. He obviously wants to broaden the
alternative base he built up through his col-
aboration with the Art Of Noise. Strangely
enough—no matter if it's swampy or just
"difficult" house—he never strays away too
much from his core fans. Love Is On
Your Side for instance is seriously dance,
but still melodic. With femme fatale Tori
Amos on his side, the ballad I Wanna Get
Back To You is what will win over the last
spectacle.

Music & Media

New Releases

The singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Robbert Till/Moshigal Baker, Music & Media, PO Box 9237, 1056 AA Amsterdam, Holland.

Vince Bell
Phoenix - Watermelon

PRODUCER: Bob Neuwirth

Heavily recommended by the God among
producers, T-Bone Burnett. Bell (Price
a songwriters/designer of the bors category. His
gravely but tender voice cuts right through your
soul, not only because of his poetic
lyrics. Hard Road, the duet with Victor-
Williams, is like a dry wind blowing in
your face, leaving you shivering once it's
wiped. Mirror Mirror reveals even Bell
sometimes faces songwriter's block—"my
kingdom for a song." But the high quality
makes that hard to believe.

Big Head Todd & The Monsters

Strategist - Giant

PRODUCER: Big Head Todd & The Monsters/A. Tori

What's the word in guitar-driven pop?
"Monster." Okay? So stay tuned for Todd's
gang. They've got a right to be heard as
well. Melodically is excellently embedded in
a layering of that irreplaceable six-string
instrument—not too loud electric guitar
with acoustic on top of that. Candle 99
shows how well they manage to keep feed-
back under control and use it to build up
the musical tension. Skillfully the no man's
land between country rock and alternative
is explored on In The Morning. Try some
Jazz radio's music our advice is.

Blues Traveler

Four - A&M

PRODUCER: S. Thompson/M. Barbaro

Only the instrumentation reminds of the blues, especially John Popper's big
harmonica. If you don't know who he is; he
was the big fat guy blowing the American
national hymn on his harp on 'Mudstock'
 scoop to Jimi. Musically they're wander-
ing through an eclectic soundscape, at
times folky like Jethro Tull at others funky
like the Spin Doctors, their one-time fellow
travelers on tours. Magnified by Alman
Brother Chuck Leavel's Hammond (Price
To Pay), most of all the "musician pro-
grammers" should be alarmed.

Mary Chapin Carpenter

Stars In The Rod - Columbia

C/ACE/EHR

PRODUCER: M. Chapin Carpenter/J. Jennings

On her fifth Columbia release the gentle
guitar/songwriter of the hors category. His
producers, T-Bone

"Magik?"—and the like. Dedicated to the
Vaughan brothers, Shiloh explicitly
reveals Daunte's background.

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CHRIS DUARTE GROUP

Texas Sugar/Straf Magik - Silvertone

R/A/ACE

"A 'Strat star' is born, and again this guitar
hero is coming from the Lone Star state.
After Ian Moore—not a real Texan, but
still—Duarte's name will be on every 
"difficult" house—he never strays away too 

Like Us On
Your Side for instance is seriously dance, 
but still melodic. With femme fatale Tori 
Amos on his side, the ballad I Wanna Get 
Back To You is what will win over the last 
EHR/ACE/D/A

PRODUCER: Bryan Ferry/Robin Trower

At one point the artistic triangle of the first 
Roxy Music line-up is restored with Brian 
Eno and Phil Manzanera sitting in. Sylis-
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Your Side for instance is seriously dance, 
but still melodic. With femme fatale Tori 
Amos on his side, the ballad I Wanna Get 
Back To You is what will win over the last 
F,#
Shane "The Snake" MacGowan Sticks His Tongue Out

IRELAND
by Dermott Hayes

When MTV banked at the idea of using a video of Shane MacGowan's Thai Woman to promote his second EP, Ministry of Sounds, the record company invited Hollywood actor Johnny Depp to fill in. It was an inspired choice, given Depp's Generation X box office appeal. And then there were other subtexts. Depp has a reputation for being an ideal fit for the role of MacGowan. "We're trying to sell Shane the way we sell Seal," he reveals. The 200,000 Shane MacGowan and Pogues fans who will buy the album is currently perceived as clubland. "What we perceive as bars is basically uptempo house, rave, acid and jungle. Hip hop is the fundamental base where we come from."

In Dub album was never MacGowan that it was intended to gauge the fan base. It was never chart bound, but the 10,000 sold was more than what was intended," admits MacGowan pose, that was used in an extensive poster campaign. "It became the full impression of the album. So we decided to drop the attack that gives us the story, the singles, according to 3-D. "Not one track gives a full impression of the album. So we decided to drop the single Sly, which is fronted by Nicolette. Remixes will take it into the dance arena. The vocals on the album are more than just beats. First single is the slowly creeping Sly, which is fronted by Nicolette. Remixes will take it into the dance arena. The vocals on the album are more than just beats."

Teeling's opening salvo in August was a toe-in-the-water limited edition release of a four-track EP, Church Of The Holy Spoof. Only 10,000 numbered copies of the EP were pressed, with a striking gatefold sleeve depicting a "crucified" MacGowan pose, that was used in an extensive poster campaign. "It became more than what was intended," admits Teeling, "it was supposed to be for fans and was intended to gauge the fan base. It was never chart bound, but the 10,000 sold out.

The Johnny Depp role for the first single That Woman's Got Me Drinking was the next step and the intending publicity and a live BBC "Top Of The Pops" appearance in October with the ardent movie star playing bass helped to herald the album's release. "They didn't bother," Teeling admits. The album does mark a return to the hard-hitting Celtic lyrical balladry of the early Pogues days and the influence of MacGowan's own early vocal schooling in UK proto punk band the Nipple Erectors. The two cover songs include the Gerry Rafferty-penned Her Father Didn't Like Me Anyway, once a hit for the Fureys, and the traditional Irish ballad The Rising Of The Moon. Philandering priests, love forlorn drummers and repentant sinners stumble about in a collection of songs that suggest it was never MacGowan that left the Pogues but vice versa.

A Christmas single is planned, hints Teeling, with the possible involvement of more guest artists. His intention, he says is to get maximum coverage for the record's release and then keep the album alive as long as he can.

And despite of MacGowan's total album's success, there are plans for a series of one-off gigs in European capitals in early November.

Music
Massive Attack Puts the Album Before Singles

UNITED KINGDOM
by Robbert Tilli

Activity in the Gulf seems to inevitably go hand in hand with Massive Attack's release of their latest album. Last time around in 1991, when the debut Blue Lines came out, the word "attack" had to be dropped for reasons of piety. The current manoeuvres in the Middle East once more coincide with a CD, the long-awaited follow-up Protection, produced by demi-god Nellee Hooper.

Without belittling it, it is a mish-mash with contrasting guests like Everything But The Girl singer Tracey Thorn and Jamaican Horace Andy strengthening the sound system. Hip hop, reggae, soundtrack-like instruments and pop—could you ever want a more varied piece of work? All this variety doesn't make the marketing job easy. But it doesn't distress Circa international marketing director Lorraine Barry. "Speed is not the essence here. Most albums arrive with six weeks. We're not in a hurry. It's not necessary to make everybody aware of it now. We can build it up slowly."

A three-year recording hiatus is not a marketer's dream either. Counters Barry, "The groundwork has been done. Something similar only happened with the first Neneh Cherry album. Such things go beyond hyping. Protection is unmistakably "Massive," find ourselves in the soul section."

"For an underground release it might be different, but as they [Virgin] put us out as major release, it's effectively a pop record. Pop music is a very big thing, we're not necessarily doing chart-oriented music."

The consensus is that they don't see themselves as dance. Daddy G states they've got not much in common with what is currently perceived as clubland. "What we perceive as clubs is basically uptempo house, rave, acid and jungle. Hip hop is the fundamental base where we come from."

That origin—once they were known as Bristol's Wild Bunch—is still very clear. The so-called Euro music, which does actually unify Europe by sounding all the same, regardless its origin? "We're not a conscious reaction. The way we make music is more like a natural reaction to that," claims 3-D. "We don't want to be run of the mill. When one produces stuff that has to cover the whole place, it can't but become bland and obvious. It's like the fast food business. People want more of it quickly, before they get bored of it."

"Everybody got the gist after Blue Lines that she was our focal point, our lead singer so to speak. That was the wrong perception, so we wanted to have at least two or three albums where she was the lead vocalist, in a sound system, different series of vocalists who come and go."

"Like in the good old "Studio One" days of reggae, there will soon be a Promotional In Dub album directed by a Mad Professor. An exhibition of 3-D's visuals alongside the tour is blocked by practical problems."

Judged by the wonderful cinematic instruments, future plans might include film scores. 3-D wouldn't mind directors wanting to use those instruments. "They were made with images in the back of my mind, and how they will apply. We've done an animation of the "Eurochild" character which goes with the Heatmiser track."

There is also a track called Eurochild included on the album. Explains 3-D, "Eurochild is a symbol, a question mark. What does a unified Europe mean? Is it going to benefit people's lives? I'm not a Euro sceptic. I'm a Euro-confused."

"And what about the so-called Euro music, which does actually unify Europe by sounding all the same, regardless its origin? "We're not a conscious reaction. The way we make music is more like a natural reaction to that," claims 3-D. "We don't want to be run of the mill. When one produces stuff that has to cover the whole place, it can't but become bland and obvious. It's like the fast food business. People want more of it quickly, before they get bored of it."

Additional reporting by Maria Jiménez.

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

Music & Media October 29, 1994
Spain is currently seen by many to be one of the most stagnant countries in Europe in terms of crossover talent. But most of Spain’s multinationals assure M&M that things are on the turn. However, they warn that a new band or artist first has to be consolidated in Spain before any thought can be given to crossover success.

By HOWELL LLEWELLYN

The Sounds Of Spain: Exporting A Tradition

Spain does have an active domestic scene—there were 12,756 concerts in the country last year with local talent. The indie scene is flourishing and there are many young bands than ever. The question is what attitude will the majors take to this activity? Because like it or not, crossover success depends largely on promotion from majors.

Patita Negra (Phonogram)
The name is a bit of a joke. In the ‘80s, a pioneer band of the New Flamenco scene was Patita Negra (“Blackfoot”), formed around gypsy brothers Rafael and Raimundo Amador. Now “little brother” Diego, 21, has formed Patita Negra (“Little Blackfoot”) which

La Marabunta (RCA)
The band’s members come from three bands that were established—Golpes Bajos, Los Ronaldos and...Bromea O Que?. Their album, entitled simply La Marabunta, was released early this year and has sold about 15,000 units. The album’s three singles—Soy Un Ignorante, Las Torres Rojas and Hoy No Me Voy A Olvidar De Respirar—have received moderate radio airplay.

Like his counterparts, Torres maintains that the important thing is first to establish the group in Spain before launching a crossover campaign. "They’re a great live band so there should be no problem. We make sure they play Madrid at least every three months, and they have a new album out early next year, so things are looking very promising."
Jose Luis de la Pena says the band has a great tape and the band was signed immediately. Ruiz
observes, "We signed them and in September 1993 live act and that singer Ivan is "extremely charismatic." He points out that SER works alongside and within Union Radio, adding that he is also director general of the new entity. "The relationship has allowed us to centralise our administration and unify technical services," he says Delkader. "But it's also about our strategy of creating a multiple response to a completely established phenomenon: the growing segmentation of the audience." What other plans were in hand? "First of all we must get the restructuring well established. The first major evaluation will be at the end of the year, I imagine." The future, he notes, SER formula's natural growth will be Latin America and the US Latino market. Already, SER is syndicating an weekly four-hour programme of Spanish music called "Dial Latino" to 75 radio stations in the US and Latin America, in cooperation with the Spanish performing rights society SAGAL.

"One of our aims is to develop more formulas for the Latin American market," Delkader says. "Dial Latino' has been received well, but we still want to improve the quality of the product and spread the new wider in Latin America. Eventually, we want the idea to be based more on musical interchange, that is, as well as 'exporting' Spanish music there, to 'import' Latin American music for Spanish audience."

Within Spain, Delkader says he is very pleased with SER's progress. SER Conventional has around 3.5 million listeners and leads the field in tight competition with Cadena COPE. SER dominates the formula scene, with Los 40 Principales the leader with around 3.5 million listeners, and all-Spanish Cadena Dial second. Adult contemporary M-80 Serie Oro is usually third in the ratings. The other nets are Sinfo Radio and Radio Ole. "I'm proud of them all," says Delkader with a smile.

If somebody were to maintain that Cadena SER has too much power and influence in the Spanish radio sector, what would Delkader say? "I wouldn't deny that we are too powerful," he insists. "Perhaps we have more trust in our audience, and they have more in us than in other networks. But this is logical given the number of years SER has been around, and also because I don't think we do too bad a job. All this is reflected in our audience levels as well as our turnover. This is bound to lead to a feeling of envy in some quarters," Delkader reflects.

Asked about the Spanish radio scene in general, Delkader reckons that it is a period of "maturity" but that it is important to increase the variety of programmes on offer. "Conventional radio is too concentrated at the moment in the sense that too many programmes are alike. I'm talking about chat shows, for example, what we call 'tertulias'. We need programmes to be more specialised, better honed," he thinks.

So, more specialised radio programming, more diversification and more variety, especially in the conventional sector. And with a lot more attention placed on the Spanish-language markets of Latin America and the US. This, at least, is Augusto Delkader's vision of the future for Cadena SER.
4. Let The Beat Go On
Inside
If I Give You My Number
I'll Make Love To You
I Want The World
Hymn
High Hopes
Hey Sasser
Gam Gam
Everybody
Cotton Eye Joe
Dreams (Will Come Alive)
Don't Stop
Dikke Lul
Der Berg Ruft
Da Capo
Confide In Me
Combien De Murs...
Can You Feel The Love Tonight
Blijf Nog 1 Nacht
Black Hole Sun
Always

Music

Ples from that era. So Buddy this set are heavy users of sam-

ples Winterflame. which sounds fairly conventional for more upbeat sounds instead. new age of his first album, opting to some remarkable title

PRODUCER: Craig Chaquico/Ozzie Ahlers

EUROCHART HOT 100 SINGLES

100

80

60

40

20

0

A/7 Indexes

EUROCHART HOT 100 SINGLES

Oppa Gangsta
7 Seconds
Kool
Al Anfa
Baby Come Baby
Zoo TV
Vanilla Ice
Billion
Black Betty
Black Hole
Big Hit
I Can't See F*ck You
I Love You
Cat\'s in the Hat
Disco Eyes
Do Capo
Dog Bong
Dikte Lal
Disco Sex
Dreams (Will Come Alive)
Dre Dzej Bebe
Eva Zoes, Patent
El Trago (The Drink)
Endless Love
Even Dreams
Every Body I Got You
First Time Of The Night
Go Go Girls
Godfather
Hannah Montana
Her Now (Girl's Jam...)
Her Silver
High Hopes
Hymn
Higher
Hip Hop
I Like The Beat
I Love You
I Want Your Secret
I Show You Secrets
In Love
I Won't Be
I'm A Rainy Day
La Couterre
Let The Beat Go On
Leaves
Let Your Love
Lox
4. Let The Beat Go On
Inside
If I Give You My Number
I'll Make Love To You
If I Give You My Number
In The Garden
It's A Rainy Day
Just The Beat Around
L'Amour

Music

MARK SPERVER

VARIUS ARTISTS

Euphrasie Your Dinner - Oravas ([C] Holland)
PRODUCER: Various
Compiled by Jan Ten Hoopen, this new-age collection consists of hits from the present catalogue. Thus, classics such as Sky's Crystal Child, Erik Berglund's Lord, Come And Heal The World and Muldau's And Away From Desire appear on the set. The intention of this is to be enjoyable and uplifting.
Contact Maayke Bengenaar at tel: (+31) 23.245 223; fax: 23.244 201.

DJ's Delite - Frits Splits

Frits Splits, who is widely regarded as the dean of Dutch pop radio, remains as passionate as ever when selecting songs for this new set. 'Contrary to what a lot of people think, there is a lot of great music out there. There is plenty of creativity, but I don't appreciate all genres equally. In my opinion, the reason people say that there's nothing to like out is because they don't take the trouble to dig into the matter. But there are a couple of songs that I want to single out. First there is this A Girl Like You by former Orange Frontman/In(just)ap Mens (Setanta) with its great guitar part, which kind of echoes behind the vocal. Then there's a couple of numbers by the Eagles, Get Over It (Geffen) on which they prove that they haven't forgotten how to rock. The same applies to Foreigner, whose White Lies is really nice.'
THE NEW SINGLE
SPECIAL EDITION 2 CD's FOR THE PRICE OF 1
Includes "LOVE IS ALL AROUND" From MTV's Most Wanted
<table>
<thead>
<tr>
<th>Week 44/94</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SALES BREAKER</strong> indicates the single registering the biggest increase in chart points.</td>
<td><strong>Saturday Night</strong></td>
<td>Whigfield - X-Energy (Energy Production)</td>
<td>A.DK.EID.185.OLUK</td>
<td><strong>Sunday</strong></td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>10</td>
<td><strong>Love Is All Around</strong></td>
<td>Wet Wet Wet - Precious Organization (PolyGram)</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>20</td>
<td><strong>Always</strong></td>
<td>Bon Jovi - Island (Island/Atlantic)</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td><strong>7 Seconds</strong></td>
<td>Youssou N'Dour feat. Neneh Cherry - Columbia (EMI/Parlo)</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>7</td>
<td><strong>Sure</strong></td>
<td>Take That - RCA (EMI)</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>19</td>
<td><strong>I Swear</strong></td>
<td>All-4-One - Blizazz/Atlantic (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>9</td>
<td><strong>Canned Heat</strong></td>
<td>John Lee Hooker - Polydor (PolyGram)</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>52</td>
<td><strong>Eins, Zwei, Polizei</strong></td>
<td>Me Do - polyStu (Kometon)</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>10</td>
<td><strong>Welcome To Tomorrow</strong></td>
<td>Snap - Anrilo (Parlozone/WC)</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>13</td>
<td><strong>No One</strong></td>
<td>2 Unlimited - -Boy (MCA)</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>9</td>
<td><strong>Endless Love</strong></td>
<td>Luther Vandross &amp; Marjorie Carey - Epic (Warner Chappell)</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>3</td>
<td><strong>Secret</strong></td>
<td>Madonna - Maverick/Isle (Warner Chappell)</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>25</td>
<td><strong>It's A Rainy Day</strong></td>
<td>Ice MC - DWA (Extravaganza)</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>19</td>
<td><strong>Baby Come Back</strong></td>
<td>Pato Banton - Virgin (Greenheart)</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>3</td>
<td><strong>Voodoo People</strong></td>
<td>The Prodigy - XL (EMI)</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>16</td>
<td><strong>I'll Make Love To You</strong></td>
<td>Boyz II Men - Motown (Sony/TC/EAC)</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>15</td>
<td><strong>Regulate</strong></td>
<td>Warren G. &amp; Nate Dogg - Big Boy/Interscope (EMI)</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>31</td>
<td><strong>Dr Berg Bult</strong></td>
<td>K - Kisch/Express/Traga/BMG</td>
</tr>
<tr>
<td>18</td>
<td>19</td>
<td>20</td>
<td><strong>Hey Now</strong></td>
<td>LCD Soundsystem - Epic (Sony/TC/EAC)</td>
</tr>
<tr>
<td>19</td>
<td>21</td>
<td>20</td>
<td><strong>Steam</strong></td>
<td>17 - London (PolyGram)</td>
</tr>
<tr>
<td>20</td>
<td>22</td>
<td>27</td>
<td><strong>Move It</strong></td>
<td>Cappella - Internal Dance (Various)</td>
</tr>
<tr>
<td>21</td>
<td>23</td>
<td>22</td>
<td><strong>Without You</strong></td>
<td>Mariah Carey - Columbia (Apple)</td>
</tr>
<tr>
<td>22</td>
<td>24</td>
<td>23</td>
<td><strong>Sweet Dreams</strong></td>
<td>La Boucha - Far Music (Warner Chappell)</td>
</tr>
<tr>
<td>23</td>
<td>25</td>
<td>24</td>
<td><strong>The Rhythm Of The Night</strong></td>
<td>Corona - DWA (Extravaganza)</td>
</tr>
<tr>
<td>24</td>
<td>26</td>
<td>25</td>
<td><strong>Swamp Thing</strong></td>
<td>The Grid - Deconstruction (M&amp;B/BMG)</td>
</tr>
<tr>
<td>25</td>
<td>27</td>
<td>26</td>
<td><strong>Stay (I Missed You)</strong></td>
<td>Linda Loebs &amp; Nine Stories - RCA (Parlozone/WC)</td>
</tr>
<tr>
<td>26</td>
<td>28</td>
<td>27</td>
<td><strong>Let The Beat Go On</strong></td>
<td>Dr. Alcon - Cheiron (Cheiron Songs)</td>
</tr>
<tr>
<td>27</td>
<td>29</td>
<td>28</td>
<td><strong>Sweeney</strong></td>
<td>Michelle Gayle - B 2 Avenues/RCA (Warner Chappell)</td>
</tr>
<tr>
<td>28</td>
<td>30</td>
<td>29</td>
<td><strong>Mangue-Mai</strong></td>
<td>Billy Lee &amp; Les Gamins En Folie - Shamen (BMG)</td>
</tr>
<tr>
<td>29</td>
<td>31</td>
<td>30</td>
<td><strong>Cigarettes &amp; Alcohol</strong></td>
<td>Oasis - Creation/Sony</td>
</tr>
<tr>
<td>30</td>
<td>32</td>
<td>31</td>
<td><strong>Can You Feel It</strong></td>
<td>Feel 2 Real - The Jam Slam - Puma - PolyGram (PolyGram/Universal)</td>
</tr>
<tr>
<td>31</td>
<td>33</td>
<td>32</td>
<td><strong>Don't Stop</strong></td>
<td>The Chieftains - Hotsound (Hotsound)</td>
</tr>
<tr>
<td>32</td>
<td>34</td>
<td>33</td>
<td><strong>What's The Frequency, Kenneth?</strong></td>
<td>E.R.M. &amp; Warner Brothers - (Warner)</td>
</tr>
</tbody>
</table>

**EUROCHART HOT 100 SINGLES**

The Eurochart Hot 100 Singles is compiled by BPI Communications BV and based on the following national singles charts: CIN (UK); Bundesverband Der Phonographischen Wirtschaft/Media Control (Germany); SFED (Italy); A. B. D. K. S. F. E. D. I. E. S. F. E. D. I. E. S. (Denmark); A. B. D. K. S. F. E. D. I. E. S. F. E. D. I. E. S. (Sweden); IFPI/Nielsen Marketing Research (Denmark); YLE 2 Radiomafia (Finland).
## European Top 100 Albums

<table>
<thead>
<tr>
<th>Week 44/94</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Chanted</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Carreras/Domnguez/Pavarotti/Mateos</td>
<td>Three Tenors In Concert ’94 - Telec</td>
<td>A.B.D.K.</td>
<td>A.B.D.K.S.F.I.R.</td>
</tr>
<tr>
<td>7</td>
<td>Joe Cocker</td>
<td>Have A Little Faith - Capitol</td>
<td>A.B.D.K.</td>
<td>A.B.D.K.S.F.I.R.</td>
</tr>
<tr>
<td>9</td>
<td>Pink Floyd</td>
<td>The Division Bell - EMI</td>
<td>A.B.D.K.</td>
<td>A.B.D.K.S.F.I.R.</td>
</tr>
<tr>
<td>11</td>
<td>Cyndi Lauper</td>
<td>Twelve Deadly Cyns... - Epic</td>
<td>A.B.D.K.</td>
<td>A.B.D.K.S.F.I.R.</td>
</tr>
<tr>
<td>12</td>
<td>Cranberries</td>
<td>No Need To Argue - Island</td>
<td>A.B.D.K.</td>
<td>A.B.D.K.S.F.I.R.</td>
</tr>
<tr>
<td>15</td>
<td>Johnny Hallyday</td>
<td>Rough Town - Philips</td>
<td>B.G.</td>
<td>B.G.</td>
</tr>
<tr>
<td>16</td>
<td>Sissors</td>
<td>Divine Intervention - American</td>
<td>D.C.K.</td>
<td>D.C.K.</td>
</tr>
<tr>
<td>21</td>
<td>Stillkin</td>
<td>The Mind's Eye - White Water/Virgin</td>
<td>D.K.</td>
<td>D.K.</td>
</tr>
<tr>
<td>22</td>
<td>Bodycount</td>
<td>Born Dead - Virgin</td>
<td>A.B.D.K.</td>
<td>A.B.D.K.S.F.I.R.</td>
</tr>
<tr>
<td>23</td>
<td>Luther Vandross</td>
<td>Songs - Epic</td>
<td>D.C.K.</td>
<td>D.C.K.</td>
</tr>
<tr>
<td>24</td>
<td>Queensrÿche</td>
<td>Promised Land - EMI</td>
<td>S.D.K.</td>
<td>S.D.K.</td>
</tr>
<tr>
<td>25</td>
<td>Crash Test Dummies</td>
<td>Shuffed His Feet - Aristà</td>
<td>D.K.</td>
<td>D.K.</td>
</tr>
<tr>
<td>26</td>
<td>Ace Of Base</td>
<td>Happy Nation - Mega/Metrone A,Z</td>
<td>B.F.</td>
<td>B.F.</td>
</tr>
<tr>
<td>27</td>
<td>Cliff Richard</td>
<td>The Hit List - EMI</td>
<td>D.K.</td>
<td>D.K.</td>
</tr>
<tr>
<td>28</td>
<td>Rolling Stones</td>
<td>Voodoo Lounge - Virgin</td>
<td>A.D.K.</td>
<td>A.D.K.S.F.I.R.</td>
</tr>
</tbody>
</table>

### Sales Breaker

- **BranuNER & Brunner**
  - "Im Namen Der Liebe - Ich" - CD
- **Dream Theater**
  - "Im Namen Der Liebe - Ich" - CD
- **Oasis**
  - "Definitely Maybe - Creation/Sony" - CD
- **Die Ärzte**
  - "Das Beste Von Kurz Nach Früher - Columbia" - CD
- **José Luis Párrales**
  - "Mis Mejores Canciones - CBS" - CD

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**Note:** The European Top 100 Albums is sponsored by BR Commercials BV. BR Commercials BV, All rights reserved. Copied from the national album sales chart of 14 European territories. Recognition of pan-European sales of 500,000 units. Recognition of sales of 1 million units, with multi-million sales indicated by a numeral following the symbol.

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**Columns:**
- **Wk:** Week of release
- **ARTIST:** Artist name
- **TITLE:** Album title
- **LABEL:** Record label
- **COUNTRIES CHARTED:** Countries charted
**TOP 10 SALES IN EUROPE**

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Position</th>
<th>Date</th>
<th>Single</th>
<th>Artist/Title</th>
</tr>
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**GERMANY**

ANTHONY SEXTON/Music: 5PM

Markus Schickl - Dr/Producer

Dagmar Carone - Oct.

Stefan Jones - Sing.

Mandel 79-Man Ben Haas
Kemper - Barry Cohn
Kemper - Ward, W.

Wolfgang Roth - Producer

EHR/Rock

Baden Baden

Guido Muller - Music Dir

A List:

AD

RADIO RPR 1 /Ludwigshafen

NDR 2/Hamburg P

Walter Schmich - Music Dir

Jim Sampson - Music Dir

ADBan Jovi- Always

B List.

AD

Station Reports

Monday at 13.00 hours CET.

beta.

stations

cated

phasis for the week, as well

stations

grouped

PP), a track

designation

Power Play:

Mr. President. Up & Down

Chumbawamba. Time Bomb

Jimmy Cliff- Higher

Whigleykl. Saturday Night

La Bouche- Sweet Dreams

Sting- When We Dance

Gloria Estefan- Turn The

Elton John- Groin Of Life

Madonna Secret

Ulka Meinecke. Wir Passen

Seal- Newborn Friend

Snap- Welcome To Tomorrow

Reed/Inner Circle- Hit And Run

Dawn Penn- You Don't Lore Me

Toad The Wet S.- Something's

Rippingtons- I'll Be Around

Pato Banton- Baby Come Back

Vandross/Carey- Endless Love

Primal Scream- Cry Myself

Eric Clanton- Mothedess Child

Take That- Sure

Seam- Out Of My Head

Salt -N -Pepe- None Of Your Business

Peaches/Bobo. A Place

God's Groove- Back To Nature

Illarkblood- A.I.E.

Back To Bask- Leave

Tom Jones- If

Andre Donalds- Mishale

Coolio- I Remember

Ratchford- This Generation

Lavinia Jones- Sing It

Koryn White- Hungah

Patra/Yoyo- Romantic Call

Reel 2 Real- Can You Feel It

Thomas Anders- The Rood

Suede- The Wild Ones

Percy Sledge- Love Come

Pam Bunten- Baby Come Bock

Inner Grcle- Summer Jammin.

Steffi & Bert Die Kirschen

Percy Sledge- Love Come

Oliver Opite Nie Mehr Atkin

Massimo- II Respiro

Luna Luna- Rosa

Gronholz- Heiden

Cyrano- My Father's Song

Primal Scream- Cry Myself

Pe Werner- Otto

K2- Der Berg Ruft

Ahl Man- Unendlich

Karyn White- Hungah

Kylie Minogue- Confide In Me

Reed/Inner Circle- Hit And Run

Robin Beck- Close To You

B List:

AD

B List:

AD

Dance

B List:

ACE

RADIO 7/Ulm G

EHR

B List

Jens *ilk Musk Prog

EHR

B List

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<th>Music</th>
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<td>PACE</td>
<td>Steven Becache</td>
<td>Saint-Quentin/Keuzeg</td>
<td>Radio France Inter</td>
<td>PACE</td>
<td>Steven Becache</td>
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<td>ORTF 1</td>
<td>Clichy</td>
<td>Paul Emile</td>
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<td>Volker Schmidt</td>
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**Notes:**
- Music genres and specific songs are not listed in the document provided.
- The list includes various radio stations from different countries, featuring a variety of music genres and languages.
- The stations are categorized by their country of origin and include details such as the city, program director, and language.
Viva TV Publication: December 17, 1994
Ad deadline: November 29, 1994

Year End Publication: December 24, 1994
Ad deadline: November 29, 1994

Midem Publication: February 8, 1995
Ad deadline: January 10, 1995

A GLANCE AHEAD AT MUSIC & MEDIA SPECIALS

Sales Houses
Publication: November 26, 1994
Ad deadline: November 1, 1994
A brilliant act succeeds everywhere!

D. J. Bobo

the brand new Album

there is a Party

including the smash-hit

Let The Dream Come True

SPAIN:

FRANCE:

AUSTRIA:

GERMANY
& GENERAL LICENSOR:

BENELUX:

SWITZERLAND:

NORWAY & SWEDEN:

FINLAND:

CNR MUSIC

ECHO music

ZYX MUSIC

FRESH MUSIC

CNR MUSIC
### Airplay

#### Active Rotation

- Active Rotation songs have achieved top 20 status in the EHR Top 40 or regarded as non-specific for EDR.

#### Power Play

- Power Play songs are very popular and are currently enjoying heavy airplay.

---

### Adult Contemporary Europe

**ACE TOP 25**

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<th>WOC</th>
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<td>1</td>
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<td>BYZ &amp; BRYDEN</td>
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<td>DAVE STEWART</td>
<td>Heart Of Stone</td>
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<td>26</td>
<td>JOE COCKER</td>
<td>The Simple Things</td>
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<td>Secret</td>
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<td>5</td>
<td>20</td>
<td>LUTHER VANDROSS</td>
<td>Secret</td>
</tr>
<tr>
<td>6</td>
<td>27</td>
<td>80'S OUTDOOR</td>
<td>Happy New Year?</td>
</tr>
<tr>
<td>7</td>
<td>20</td>
<td>BOY THAT I LOVE</td>
<td>I Love You</td>
</tr>
<tr>
<td>8</td>
<td>19</td>
<td>BOY TRcejfia</td>
<td>Just A Feeling</td>
</tr>
<tr>
<td>9</td>
<td>18</td>
<td>BOY DURKL</td>
<td>Stay Awhile</td>
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<td>19</td>
<td>BOY DURKL</td>
<td>Stay Awhile</td>
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<td>BOY DURKL</td>
<td>Stay Awhile</td>
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<td>12</td>
<td>16</td>
<td>JOE COCKER</td>
<td>The Simple Things</td>
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<td>13</td>
<td>26</td>
<td>BOY DURKL</td>
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<td>14</td>
<td>1</td>
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<td>Stay Awhile</td>
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<td>17</td>
<td>BOY DURKL</td>
<td>Stay Awhile</td>
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<td>19</td>
<td>16</td>
<td>JOE COCKER</td>
<td>The Simple Things</td>
</tr>
<tr>
<td>20</td>
<td>15</td>
<td>JOE COCKER</td>
<td>The Simple Things</td>
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### European Dance/EuroTOP

**EDR TOP 25**

<table>
<thead>
<tr>
<th>Label</th>
<th>TW</th>
<th>WOC</th>
<th>Arti/Artiste/Tit</th>
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<tr>
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<td>14</td>
<td>WILDFIRE</td>
<td>Saturday Night</td>
</tr>
<tr>
<td>2</td>
<td>12</td>
<td>2 UNLIMITED</td>
<td>One On One</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>ICE MC</td>
<td>It's A Rainy Day</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>REEL 2 REAL FEAT. THE MAD STUMTMAN</td>
<td>Can You Feel It</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>SNAP! WELCOME TO TOMORROW</td>
<td>Come On</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>LA BOUCHE</td>
<td>Sweet Dreams</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>PET SHOP BOYS</td>
<td>I Want That</td>
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<tr>
<td>8</td>
<td>1</td>
<td>MOTIVE FACTORY</td>
<td>Do You Wanna Get Funky</td>
</tr>
<tr>
<td>9</td>
<td>14</td>
<td>JAMIROQUAI</td>
<td>Space Cowboy</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>DR. ALBAN</td>
<td>Let The Beat Go On</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>CARPE LAE / NO LOVE</td>
<td>I Love You</td>
</tr>
<tr>
<td>12</td>
<td>8</td>
<td>2 FINGERS</td>
<td>Short Dick Man</td>
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<tr>
<td>13</td>
<td>6</td>
<td>5 UNLIMITED</td>
<td>One On One</td>
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<tr>
<td>14</td>
<td>4</td>
<td>JAMIROQUAI</td>
<td>Space Cowboy</td>
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<td>JAMIROQUAI</td>
<td>Space Cowboy</td>
</tr>
<tr>
<td>16</td>
<td>10</td>
<td>HEAVY D &amp; THE BOYZ</td>
<td>This Is My Night</td>
</tr>
<tr>
<td>17</td>
<td>12</td>
<td>CENTURY</td>
<td>Point Of No Return</td>
</tr>
<tr>
<td>18</td>
<td>14</td>
<td>MAULO PILOT &amp; MAX MONTI</td>
<td>Go Go Go</td>
</tr>
<tr>
<td>19</td>
<td>4</td>
<td>2 IN A ROOM</td>
<td>El Trago</td>
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<tr>
<td>20</td>
<td>2</td>
<td>DEADLY SINS</td>
<td>Everybody's Dancing</td>
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<tr>
<td>21</td>
<td>10</td>
<td>MO-DO</td>
<td>EInz, Zwil</td>
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<td>22</td>
<td>8</td>
<td>SEAN/NEALWORLD FRIEND</td>
<td>2 In A Room</td>
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<tr>
<td>23</td>
<td>6</td>
<td>LUTHER VANDROSS &amp; MARILYN MARCH</td>
<td>Love Is On Its Way</td>
</tr>
<tr>
<td>24</td>
<td>4</td>
<td>ARTISANS</td>
<td>Stockholm Swing</td>
</tr>
<tr>
<td>25</td>
<td>2</td>
<td>BINARY SIGN</td>
<td>The Summer In Magic</td>
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### Billboard Singles

**USA Top 25**

<table>
<thead>
<tr>
<th>Label</th>
<th>TW</th>
<th>WOC</th>
<th>Arti/Artiste/Tit</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>BOYZ N THE HUN</td>
<td>Make Me Move</td>
</tr>
<tr>
<td>2</td>
<td>10</td>
<td>SHERRY CROW</td>
<td>I Wanna Do</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>LUTHER VANDROSS &amp; MARILYN MARCH</td>
<td>Love Is On Its Way</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>MADONNA</td>
<td>Secret</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>REEL 2 REAL FEAT. THE MAD STUMTMAN</td>
<td>Can You Feel It</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>SNAP! WELCOME TO TOMORROW</td>
<td>Come On</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>BOYZ N THE HUN</td>
<td>Make Me Move</td>
</tr>
<tr>
<td>8</td>
<td>14</td>
<td>JIM KMOSE</td>
<td>Come On</td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>CRYSTAL WATERS</td>
<td>100% Love</td>
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<tr>
<td>10</td>
<td>10</td>
<td>JOHN HILLS</td>
<td>You Know It's True</td>
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<tr>
<td>11</td>
<td>8</td>
<td>JOE COCKER</td>
<td>The Simple Things</td>
</tr>
<tr>
<td>12</td>
<td>6</td>
<td>GEORGE BENSON</td>
<td>I Love You</td>
</tr>
<tr>
<td>13</td>
<td>4</td>
<td>JIM KMOSE</td>
<td>Come On</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>CRISS</td>
<td>I Love You</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>BOY DURKL</td>
<td>Stay Awhile</td>
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<td>16</td>
<td>12</td>
<td>BOY DURKL</td>
<td>Stay Awhile</td>
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<td>20</td>
<td>4</td>
<td>JOE COCKER</td>
<td>The Simple Things</td>
</tr>
<tr>
<td>21</td>
<td>2</td>
<td>JOE COCKER</td>
<td>The Simple Things</td>
</tr>
</tbody>
</table>

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### Station Reports

**EYE**

- **EYE** is a weekly music chart program that highlights the top songs on adult contemporary and adult rock radio stations across Europe.

---

### European Dance Radio

**EDR**

- European Dance Radio (EDR) is a popular music format that features a wide range of dance music, including hits from the 80s and 90s, as well as contemporary dance tracks.

---

### Adult Contemporary Europe (ACE)

- The Adult Contemporary Europe (ACE) TW 35 chart is based on a weighting system. It is compiled on the basis of surveys by European adult contemporary programming stations, providing a list of the most popular songs in the adult contemporary format.

---

### Billboard Streams

**USA Billboard Top 25**

- Billboard Streams ranks the top 25 most streamed songs on the streaming platform Spotify in the United States, including radio, mobile, desktop, and social media streams.

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### Billboard Top 25

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### Billboard Top 25

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Number Of Private Stations Halved In Baden-Württemberg

GERMANY

by Christian Lorenz

The state of Baden-Württemberg has restructured its radio landscape, issuing three regional and 15 local licences for private radio stations.

The licences—awarded by the radio authority Landesanstalt für Kommunikation (LfK) in Stuttgart—are effective from October 1 and valid for eight years.

The round of licence awards effectively reduces the number of private radio stations in Baden-Württemberg from over 40 at the beginning of the year to 18.

The Baden-Württemberg state government is in favour of such a reduction, arguing that it is a necessary step in guaranteeing a wide range of broadcasting services. Too many broadcasters will lead to a concentration of program supply by means of take-overs and cartels, it says, adding that a balanced program supply is only possible with economically viable stations.

In a 1992 amendment to the state's media laws, a local radio station should be able to reach a potential 300,000 listeners and have a regional broadcaster 1.5 million. To achieve this, the amendment limits the number of radio licences to a maximum of 15 local and six regional licences.

The last ratings report for Baden-Württemberg does not completely support the government's argument. The survey, partially commissioned by the LfK, shows private radio had a market share of 27% in 93, compared to 26% a year earlier. In the age group 25-39, 33% of stations reached a market share of 44% (92% = 39%) compared to 47% (92% = 53%) for the public stations SDR and SWF.

BMG's Carbonez Steps Down

BMG president Bernard Carbonez will be leaving the company on November 1. According to Arnold Bahmann, BMG Senior VP of the Central European Region, Carbonez has "decided to pursue other interests." Carbonez is also the president of music industry organisation SNEP.

The venture was launched in cooperation with the German public radio umbrella ARD and with the support from various public bodies such as Berlin's local licensing authority and the ministry of labour. The station hopes to serve the half million foreign residents in Berlin.

Music Channels Unite (continued from page 1)

different philosophies; they're an American-styled network, while we are a European station making programs for European countries produced by young Europeans.

MTV recently announced it would be producing programs targeted at specific European territories. Next month it launched its first major promotional campaign in Italy. Cable and satellite distribution remains under-developed in Italy and MTV is re-transmitted for six hours daily via a string of local TV stations in the northern and central regions of the country.

Videomusic broadcasts 24 hours a day in Italy via a terrestrial transmission network covering two-thirds of the country. It is Europe's largest music TV channel with a daily reach of seven million viewers, according to the Independent Datamedia research company.

To celebrate its 10th anniversary this year, Videomusic revamped its image and launched a new schedule strong on news and issues for young people.

Pira says, "Our documentary series 'Passengers,' which examines the life-styles of young people in different European countries, is typical of the type of programming that would benefit from the co-production agreement."

Last year Videomusic sold its pan-European satellite station "Super Channel" to the US network NBC. Says Pira, "Our plan to collaborate with Viva, MMC and ZTV on international co-productions and exchanges demonstrates that we still have ambition to operate in the international arena."
Virgin’s London Licence

(continued from page 1)

don, its music output will be a simultaneous broadcast of the national station’s programming. Critics agree this is a waste of limited resources.

Several commentators have suggested that the UK Radio Authority has missed an opportunity to expand listener choice in the British capital, but the fiercest critics are the unsuccessful applicants for the three FM and three AM licences, most notably Choice FM and alternative station XFM.

Choice, which has a licence for the significantly Afro-Caribbean community of Brixton in south London, has now begun a campaign of public lobbying to press for what it calls “equality of opportunity.”

The station says, “There are now London-wide stations catering specifically for rock, classical, pop, jazz, dance, talk, news, gold, the Asian community and the Greek specifically for rock, classical, pop, and gold on AM; Chrysalis-owned Choice, which has a licence for regional stations,” she says. “The authority has yet to decide which areas of the country will be served by the new regional stations,” she says. “The only other licences that will be available in London over the next couple of years will be local ones.”

A total of 41 companies applied for the FM and AM licences. The winners were: Capital Radio—which has been re-franchised to broadcast EHR on FM and gold on AM; Chrysalis-owned ACE station Crystal FM; Virgin Radio—and Viva AM, a music-and-speech radio magazine aimed primarily at women.

Banton Hits Big Time

(continued from page 1)

Clancy Webster Partnership. “The only shame is they [Robin and Ali] are both unavailable to do the song on it.”

“We had a similar situation a few years ago with Dr and the Medics,” says Steve Tannett, London-based MD of IRS to which Virgin is signed in a joint agreement with Virgin. “We never started with any expectations, in this case we knew that Ali and Robin had a certain history and the song sounded like a radio hit, but we really didn’t know if it would go to the top of the charts.”

Jan Steeman, GM at Dutch pubcaster Hit Station in Hilversum, has given it his backing. “It’s a happy record. Good songs come up every 20 years and we play lots of that happy kind of reggae. I must say that it isn’t the most original way to get on the market, but maybe after this, when his name is established, he will be using something original and press forward.”

Philip Unterschutz, head of music at Radio Pilatus 104.9 in Switzerland, is less concerned about Banton’s device of using a cover to reach a wider audience. “It’s another case like C.J. Lewis, I didn’t know him before Sweets For My Sweet but after that I had an eye on him. I think it’s a good way to go for these artists: first do a cover, and after that come with their own material.” Radio Pilatus has been playing Baby Come Back approximately once a day, says Unterschutz.

Lewis has started European promotion on the single, and will play live with his band in the UK during November behind the just-released album Collections, described by Webster as “basically a greatest hits.” Tannett says that up until now, Banton’s greatest success has been in the US. “He consistently sells 100,000 albums per annum, and is one of our biggest catalogue artists. Cumulative sales are more than 750,000.”

Collections includes a favourite from Pato’s four studio albums, a series which began in ’87 with Never Give In. He started his musical career as an MC with his father’s travelling reggae sound system, V. Rocket, and was renamed by his stepbrother after the “pato” sound made him a “wise” Jamaican owl, and in reference to the Jamaican use of “banton” meaning a heavyweight DJ.

Under this proud new title, he won a local talent contest at which one of the judges was Ranking Roger, of The Beat and General Public fame. Roger befriended Banton, producing him on an independent reggae hit, Hello Tosh, Got A Toshiba and inviting him to appear on Pato and Roger A Go Talk, a track from The Beat’s ’82 album Special Beat Service.

The Birmingham connection was strengthened in ’85 when Banton appeared on Hip Hop Reel on UB40’s Baggariddim album.

His quickfire toasting style then led to a solo record deal with PRMC, a division of IRS, and in ’89, a support slot on Ziggy Marley and the Melody Makers’ North American tour. Other members of the British reggae community lent support, such as AواP - and David Hinds of Steel Pulse on ’90s Wise Up! (No Compromise).

Banton has also enjoyed success in South America, where Absolute Perfection, from his first album, became a hit number one in Peru in ‘92 and Cool Pato, from his fourth set Universal Love, did well in Brazil and Puerto Rico. His links with fellow Birmingham musicians continue: Baby Come Back is produced by former General Public member Stoker while Ranking Roger duets on Bubbling Hot, a Beatmasters remix of which will be the UK follow-up single and for which the video has recently been shot. “Up to this point,” says Tannett, “Pato’s been what we would term a cult artist. But we’re keen to make sure that Baby Come Back is not a one-off success.”

Industry Business Calendar 9/4-95

MAY

International Music Markets/Singapore May 17-20 (+44) 723 2277; 71.723 2298

MIDEM Asia Conference/May 25-27 (+41) 31 728 006; fax: 71.185 0949

JUNE

APR Exhibition/London June 21-23 (+44) 734.756 218; 734.756 216

International Radio Programme & Promotion Awards/Paris June (+33) 25 238 185

International Radio Advertising Awards/New York

SEPT

100 Years Radio/London Sept. 5-7 (+44) 71 434 5747
IBC Amsterdam/Amsterdam Sept. 14-18 (+1) 212 380 39; fax: 71.497 3633

Phonola/Cologne Sept. 19-24 (+41) 31 726 4251; fax: 70.363 2219
Radio Receivers and Associated Systems Sept. 26-28 (+44) 71 434 5747; fax: 71.497 3633

Dutch Broadcasting Congress/Bussum Sept. 27-28 (+31) 258 699; fax: 258 559

OCTOBER

AES Convention/New York Oct. 7 (+1) 212.661 8528

AmericanRadioHistory.Com
Glorious Escalation

While Bon Jovi holds on to the top spot, backed by a point increase large enough to maintain a considerable lead over the competition, three ladies enter the top 20 segment of the chart—Whigfield (at number 17) and Sheryl Crow (17) and Gloria Estefan (19). The latter can boast making the highest leap of the week (nine places) as well as earning M&M’s weekly Radio Active award for her point gain. Equipped with 15 adds, the US singer builds a 57-station wide roster, including a “A” or heavy rotation reports. Playlists of her Vicki Sue Robinson cover Turn The Beat Around are best spread in the UK (80% penetration), followed by Spain (67%) and Italy (53%). On a regional level, Estefan does best in the Netherlands, where she climbs to the 10th spot this week. She also rises among the most added songs in that region, as she does in the North and Southwest (see Regional Airplay, page 31).

Three out of the five new entries in the EHR Top 40 are claimed by male UK artists—Sting, Pato Banton and Elton John. Sting makes his seventh appearance on the chart this week (not counting this year’s chart-topping trio with Bryan Adams and Rod Stewart All For Love), while he can look back on two exclusive EHR Hi hits—1991’s All This Time (four weeks at number 1) and 1993’s If I Ever Lose My Faith In You (three weeks). The new single, When the Lights go Out, debuts at number 22 as highest new entry and Most Added leader in one go (25 additions). Recorded 10 years after the Police broke up and Sting’s solo career was induced, it serves as the taster for the British celebrity’s upcoming anthology Fields Of Gold: The Best of Sting 1984-1994. At this stage, the song is playlisted in 12 countries, most significantly in Switzerland (63% penetration), the UK (70%) and Italy (47%). Norway, Denmark, Germany, Ireland and Spain are not to be overlooked either, as key stations and networks have been adding the track there, too. On Channel Crossovers, the chart for UK product on mainstream European radio, Sting enters straight at number 7 this week (see page 30).

Pop-reggae star Pato Banton, who grabs the second highest new entry in the top 40, does so with his recycling of Baby Come Back, a song penned by Eddy Grant, who enjoyed a hit with it back in 1968 with the Equals. The new version meets airplay response in 15 countries, the UK, Holland, Switzerland and Italy standing out as most supportive (33 to 70% penetration), while 77% of its roster concerns gold and platinum rankings. It is this alone that is enough to cause its entry number 26 with a 43-station roster, marking Banton’s very first hit on our EHR list. (For more details on Banton, see front page story.)

Pieter Kops
### Airplay

**Regional Crossovers**

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

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Region Of Signing</th>
<th>Total Stations</th>
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<td>DAVE STEWART/Heart Of Stone</td>
<td>East West</td>
<td>WC.EC.W.C.N.S.W.NE.S.E</td>
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<tr>
<td>2</td>
<td>ROBERT PALMER/Know By Now</td>
<td>EMI</td>
<td>EC.W.C.N.S.W.NE.S.E</td>
<td>107</td>
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<td>3</td>
<td>WE WILL ROCK YOU</td>
<td>Precise</td>
<td>WC.E.C.W.C.N.S.W.NE.S.E</td>
<td>94</td>
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<td>4</td>
<td>KYLIE MINOGUE/Confide In Me</td>
<td>Deconstruction</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
<td>81</td>
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<tr>
<td>5</td>
<td>TAKE THAT/Sure</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.S.W.NE.S.E</td>
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<tr>
<td>6</td>
<td>EAST 17</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>JAM &amp; SPOON/Find Me (Journey To Yoana)</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<td>WC.W.C.N.S.W.NE.S.E</td>
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### Channel Crossovers

The top-playlisted Irish records on mainstream European radio.

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>1</td>
<td>DAVE STEWART/Heart Of Stone</td>
<td>East West</td>
<td>WC.E.C.W.C.N.S.W.NE.S.E</td>
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<tr>
<td>2</td>
<td>ROBERT PALMER/Know By Now</td>
<td>EMI</td>
<td>EC.W.C.N.S.W.NE.S.E</td>
<td>107</td>
</tr>
<tr>
<td>3</td>
<td>WE WILL ROCK YOU</td>
<td>Precise</td>
<td>WC.E.C.W.C.N.S.W.NE.S.E</td>
<td>94</td>
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<tr>
<td>4</td>
<td>KYLIE MINOGUE/Confide In Me</td>
<td>Deconstruction</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
<td>81</td>
</tr>
<tr>
<td>5</td>
<td>TAKE THAT/Sure</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.S.W.NE.S.E</td>
<td>59</td>
</tr>
<tr>
<td>6</td>
<td>EAST 17</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<td>7</td>
<td>JAM &amp; SPOON/Find Me (Journey To Yoana)</td>
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<td>8</td>
<td>NE</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<tr>
<td>9</td>
<td>NE</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<tr>
<td>10</td>
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<td>WC.W.C.N.S.W.NE.S.E</td>
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<td>NE</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<td>14</td>
<td>NE</td>
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<td>NE</td>
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<td>NE</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<td>NE</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<td>NE</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<td>NE</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<td>24</td>
<td>NE</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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<td>25</td>
<td>NE</td>
<td>WC.W.C.N.S.W.NE.S.E</td>
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### Atlantic Crossovers

The top-playlisted North American records on European radio.

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BON JOVI/Always</td>
<td>Jumbo</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>153</td>
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<tr>
<td>2</td>
<td>MADONNA/Bow Down To Me</td>
<td>Maverick</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>152</td>
</tr>
<tr>
<td>3</td>
<td>LUTHER VANDROSS &amp; MARIAH CAREY/Endless Love</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>145</td>
</tr>
<tr>
<td>4</td>
<td>ALL FOR LOVE/You &amp; I</td>
<td>Columbia</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>118</td>
</tr>
<tr>
<td>5</td>
<td>BOYZ II MEN/Make Love To You</td>
<td>Motown</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>135</td>
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<tr>
<td>6</td>
<td>R.E.M./What's The Frequency Kenneth</td>
<td>Warner Brothers</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
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<tr>
<td>7</td>
<td>CYNDI LAUPER/True Colors</td>
<td>Epic</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>102</td>
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<tr>
<td>8</td>
<td>JOE COCKER/The Simple Things</td>
<td>EMI</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>107</td>
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<td>9</td>
<td>USA LOB &amp; NINE STORIES/Stay</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>82</td>
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<tr>
<td>10</td>
<td>SOPHIE B. HAWKINS/Right Beside You</td>
<td>Columbia</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>84</td>
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<tr>
<td>11</td>
<td>SHERYL CROW/All I Wanna Do</td>
<td>A&amp;M</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>79</td>
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<tr>
<td>12</td>
<td>ALL 4 ONE/Impossible</td>
<td>Atlantic</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>79</td>
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<tr>
<td>13</td>
<td>WARREN G &amp; NATE DOGG/Rapapata</td>
<td>EMI</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>77</td>
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<tr>
<td>14</td>
<td>GEORGE ESTEFAN/Turn The Beat Around</td>
<td>Warner Brothers</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>65</td>
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<tr>
<td>15</td>
<td>EDIE BRICKELL/Good Times</td>
<td>Geffen</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>77</td>
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<tr>
<td>16</td>
<td>FOREIGNER/White Line</td>
<td>Arista</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>58</td>
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<tr>
<td>17</td>
<td>KARL GREEN/The Lowest Place</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>40</td>
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<td>18</td>
<td>JOSHUA KADISON/Picture Postcards From LA</td>
<td>SBD</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>53</td>
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<tr>
<td>19</td>
<td>THE ROLLING STONES/Underground</td>
<td>Virgin</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>63</td>
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<tr>
<td>20</td>
<td>TIGER LAUREN/True Love</td>
<td>Duck</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>49</td>
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<tr>
<td>21</td>
<td>ANITA BAKER/Body And Soul</td>
<td>Elektra</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>52</td>
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<td>22</td>
<td>MOURN THE LONE/You're Gonna Miss Me</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>43</td>
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<td>23</td>
<td>MOURN THE LONE/You're Gonna Miss Me</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
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<td>24</td>
<td>MOURN THE LONE/You're Gonna Miss Me</td>
<td>RCA</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
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<td>25</td>
<td>NE</td>
<td>WC.E.C.W.C.N.W.N.S.W.NE.S.E</td>
<td>43</td>
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This week's Border Breakers chart sees four new entries. The highest is Summer Jammin', the second single from Ragga Dancer, the current album by Swedish, Jamaican-born reggae icon Inner Circle—and the follow-up to Grameen people play, the ex-Border Breaker number 1 that still charts at number 4.

The new single from the successful WEA act debuts at number 19 with a roster that comprises of 13 stations in five cross-over regions. Summer Jammin' is especially well-rotated in the Central (German-speaking) areas, for instance on the platinum-ranked national pubcaster of Austria, EUR outlet Ö3/Sienna, in Germany, gold-ranked HTR stations like Radio Regenbogen/Mannheim, Radio Solari/Saarbruecken and RSH/Keil, as well as dance-formatted Hit Radio N 1/Nuremberg, are giving it a good spin.

In the East Central, three stations are dedicated to the song, with gold-ranked Czech private EUR RTL City Radio/Prague standing out as the most influential. Also worth a mention is the platinum support found in the Southwest region, at Spanish national network Cadena 100/Madrid. Pieter Kops

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**Note:** This week's Border Breakers chart tracks the cross-regional movement of product. The Border Breaker chart ranks the 25 most successful Continental European records making airplay impact outside their region of signing (airplay achieved in the original region is excluded from the calculation).

The second chart, Channel Crossovers, registers the airplay penetration of UK-sung artists in mainland Europe, while the top 25, the Atlantic Crossover chart, ranks the most successful North American artists according to regional airplay impact in Europe. All three charts are non-format specific. "Region Of Origin" is not necessarily an indication of where the artist comes from, but rather a significant, where the artist is signed. An increasing number of national artists are signed to "foreign" labels and M&M wants to acknowledge the crossover impact of such deals.

For each record, "Crossover Regions" are listed in order of first mention.

---

**Source:** AmericanRadioHistory.com
<table>
<thead>
<tr>
<th>Region</th>
<th>Week 44/94</th>
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</thead>
<tbody>
<tr>
<td><strong>NORTHWEST</strong></td>
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<tr>
<td><strong>Wimagaugaiii-in</strong></td>
<td>INXS/The Strangest Party (Mercury)</td>
</tr>
<tr>
<td><strong>CENTRAL</strong></td>
<td></td>
</tr>
<tr>
<td><strong>MOST ADDED</strong></td>
<td>Sting: When We Dance (A&amp;M)</td>
</tr>
<tr>
<td><strong>MOST ADDED</strong></td>
<td>C.B. Milton: Open Your Heart (EMI)</td>
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<tr>
<td><strong>SOUTHWEST</strong></td>
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<tr>
<td><strong>MOST ADDED</strong></td>
<td>John Jones: Oh Only You (Warner Brothers)</td>
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<tr>
<td><strong>SOUTH</strong></td>
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<tr>
<td><strong>MOST ADDED</strong></td>
<td>Madonna: Secret (Warner Brothers)</td>
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<tr>
<td><strong>EAST CENTRAL</strong></td>
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<tr>
<td><strong>MOST ADDED</strong></td>
<td>Modern Talking: You're Not Alone (EMI)</td>
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<tr>
<td><strong>WEST</strong></td>
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<tr>
<td><strong>MOST ADDED</strong></td>
<td>P. Kenney: For You (Mercury)</td>
</tr>
</tbody>
</table>

**Music & Media** October 29, 1994

**NW** & **NW** West: British Isles
**C** & **CENTRAL**: German-language areas (Germany, Austria, parts of Switzerland, Luxembourg)
**W**: Frenchophone areas (France, Wallonia/Belgium, parts of Switzerland, Monaco)
"I sing since I talk
and I dance since I walk"

NEW ALBUM IN STORE OCTOBER 24th
SHIP OUT: 100,000 UNITS (PLATINUM RECORD)
FIRST SINGLE “estoy aquí”: NATIONWIDE AIR-PLAY, OCTOBER 17th