Media Groups Poised To Exploit Relaxed Belgian Network Laws

BELGIUM

by Marc Moes

VAR, the sales house for the Flemish pubcaster BRTN, has admitted it is "intensifying contacts" with numerous private stations via its minority stakeholder VUM in anticipation of a relaxation in networking laws likely to be introduced later this year.

Although almost every country offers foreign services which can be heard in Europe's radio scene, there are active in attempting to persuade other stations to rebroadcast their news bulletins. Funded by national governments, these services are often provided cost-free.

On the mainland, Paris-based Radio France International (RFI) press officer Mark Verney can currently name 50 stations which rebroadcast RFI. Once a part of Radio France, the service is available via the Eutelsat, Intelsat and Astra satellites.

Another large presence on the mainland is Deutsche Welle, Germany's Cologne-based foreign service. Although the station has existed for some years, it has only been active in rebroadcasting during the last four. Spokesperson Ralf Seipmann estimates there are several hundred stations broadcasting its 30-minute bulletins in their native language. Half of these stations broadcast the bulletins live. Deutsche Welle plans to offer its programming at no cost to all subscribers by the end of 1994.

COMPETITION TIGHTENS ON NEWS SERVICES

The world of news syndication is definitely a field to watch in Europe's radio scene. "If only knew is an unusual artist for Jones' durability. It is forward-looking, rather than being a record that simply trades on his well-established reputation."

In a departure that is as radical as his cover of Prince's Kiss in 1988, "If only knew is a genuine, up-beat pop song for the mid-'90s that has been given the authenticity by Trevor Horn's production and mixes from producers as Youth and Jeff Lynne.

(continues on page 32)

Brisac Moves To Matra Hachette

FRANCE

Martin Brisac stepped down as MD of French ACE network Europe 2 on November 10 to accept additional international duties within Europe 1's parent company Matra Hachette. He will be replaced by Yves Taieb, recently appointed deputy GM.

Brisac has spent seven years at Europe 2, during which he has developed one of France's most powerful radio networks and successfully built an international network of stations.

(see page 32)

No. 1 in EUROPE

European Hit Radio MADONNA Secret (Mov-erick)

Eurochart Hot 100 Singles BON JOVI Always (Jambo)

European Top 100 Albums BON JOVI Cross Road (Jambo)

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New Swedish Gov't Hopes To Put An End To Frequency Auctions

SWEDEN

by Nicholas George

The new Swedish Culture Minister is fighting to stop the next set of commercial frequency auctions from going ahead.

Social democrat Margo Wallström says that the new concessions should be decided by the quality of the content of programming offered and not just go to the highest bidder.

Government lawyers are now working to see if the auctions, scheduled for November 22, can be canceled. However, this could prove legally difficult as the frequencies have already been advertised.

More than 150 applicants have expressed an interest in bidding for the new round of 25 frequencies on offer in Sweden. They cover many of the country’s small- and medium-sized cities which the new Swedish commercial radio network will continue to be specifically sought after as those in the tourist areas of Östermalm and Kalfarvången.

But in newspaper interviews Wallström has made clear her determination to prevent the auction from taking place. She has attacked the former government’s Culture Minister “sold freedom of expression to the highest bidder.”

The problem is that the concessions should be handed out yet has to be decided but Wallström says programme content, rather than the content of the applicant’s wallet, has to be decisive.

“We will search for a more democratic system. We have to see what goals we have for our radio concessions. That is what we have to think of all the time,” she adds.

She accepts that this could lead to mistakes, but adds that the state has a responsibility to those who had good ideas, but didn’t have the right money. The government will stand by those who already had a concession, she comments.

November’s auction was to be the last round of frequency auctions. Since September last year some 58 local commercial concessions have been auctioned off in Sweden. Wallström is receiving complaints about the lack of diversity offered by the new private stations, most of whom concentrate on a strictly-formatted AC output or Gold output.

BPW Changes Top 100 Singles Chart Compilation Format

GERMANY

by Christian Lorenz

Growing single sales have led the German industry body BPW to change the ranking procedure for the national Top 100 Singles chart.

The ranking will put more emphasis on actual sales than on airplay, revising the 1989 decision to measure the popularity of a single from sales figures in sales charts.

The BPW argued for the inclusion of airplay, saying sinking single sales figures could distort the actual popularity of a record in a purely sales-based chart.

Currently, all titles ranked 51 or lower are based on partial on airplay. The weight of airplay in total ranking increases as ranks fall; for example a number 51 hit is based on 25% airplay and 75% sales, a number 52 is based on 26% airplay and 74% sales, and so on.

But from November 21 onwards, airplay’s maximum weight will be reduced to 50%. Airplay will continue to be included from rank 51 downwards, increasing by 1% with each rank. A number 51 hit will be based on 1% airplay and 99% sales, while a number 52 will be based on 2% airplay and 98% sales.

German record industry executives welcome the change. Marcus Linde, MD of Sony Music’s Dragnet label, is one of the artists who has a record on the new chart. He says that this new chart will improve chances for up-and-coming acts that are only reluctantly picked up by radio but go down well with the CD buyers.

Letter To The Editor

Concerning: Letter from Eric Dufaure, SACEM, on MTV European Music Awards M&M, November 5

I would like to assure Mr. Dufaure that he has absolutely no cause to be so concerned about the forthcoming MTV European Music Awards. In fact, I believe that he’s completely missed the point of both the awards and of MTV itself.

Admittedly, Mr. Dufaure’s judgement is based upon press reports of the limited information we have released so far, but I would assure him that this is not an attempt to raise the profile of MTV Europe and its musical tastes.

The majority of the nominees are European, and these nominees were shortlisted by the European music industry and members of the press. The winners will be chosen by our viewers from across the whole of Europe, and of the 10 major acts performing at the EMAs, only two are American.

And while we are on the subject of borders: visuals were designed by the world-renowned Dutch designers van Bergen-Vorpommern gave an additional FM frequency to its coverage of central Europe by opening a representative office in Poland. Tadeusz Artur Chociewicz has been appointed country manager and Katarzyna Pak will handle all public and press relations.

IRELAND: Independence Day For IMRO Approaches

Independence day may be coming for the Irish copyright collection agency IMRO as plans are being laid for a new ballot of PRS members in Ireland. A timetable of agreement has been worked out between a special sub-committee of the interim IMRO board and the London-based PRS to pave the way for the new independent Irish collection agency to begin operations. Under the agreement, a letter co-signed by the chairpersons of PRS and IMRO will be issued to PRS members in Ireland, offering them the opportunity for independence through membership in IMRO. This will be followed by a ballot on independence among PRS members in Ireland. A positive vote from more than two-thirds of the voting members is required for independence.

CZECH REPUBLIC: Freckve 1 Makes A Mark After A Year

With an increasing audience, Freckve 1 is now an active part of the Czech radio landscape. Launched last year on October 18, the first full-service FM private radio station created in the Czech Republic scored an average cumulative national audience of 9.8% during the third quarter of 1994, according to the poll organisation Aisa-Gfk. Freckve 1's market share is set at 12.9% (up 2.6%), while national public station Radio Zurnal has fallen to 19.2% from 24.4%.

FINLAND: SRI MD Resigns After 7 Years Service

Kai Salmi, MD of Finnish independent radio association SRI, has stepped down after seven years. "It was time to move on," says Salmi, who has navigated the SRIP through various difficulties, including clashes with the artist collection agency the GRAMEX. Tapani Ranki has been named the association’s new MD, starting January 1, 1995.

SPAIN: Pope Gets Platinum Disc For "El Rosario"

Pope John Paul II is to receive a platinum disc from record label Divucsa for sales of over 150,000 copies of his album El Rosario in Spain. El Rosario is scheduled for release shortly in Ireland, the UK, Poland, Belgium, Holland and Luxemburg.

CENTRAL EUROPE: Sony Opens Up New Offices

After Prague and Budapest, Sony Broadcast & Professional completes its coverage of central Europe by opening a representative office in Poland. Tadeusz Artur Chociewicz has been appointed country manager and Katarzyna Pak will handle all public and press relations.

GERMANY: New Frequencies Target Older Listeners

German media authorities have awarded three new FM frequencies to stations targeting the 35+ age group. The eastern state of Mecklenburg-Vorpommern gave a regional licence to a consortium of two regional publishers and Munich-based Studio Gong. SLM, the media authority in the state of Saxonia, gave an additional FM frequency to Leipzig’s Radio PSR and issued a local licence to a Zwickau-based consortium. The SLM also adopted a new licensing policy which will exclude youth-orientated formats from future developments in the state’s radio landscape.

Editor, Opera & Oratorio

BBC Radio 3 Music Department

The BBC Radio 3 Music Department is looking for a new Editor to be responsible to the Head of Department, Dr John Evans, for the planning and co-ordination of the opera, music-theatre and oratorio output on Radio 3, including the Network’s regular opera live relays from the British houses, Live from the Met and Barbirolli series, through to the EBU, the Music Department, and ten music-theatre programmes, and the Network’s weekly oratorio strand, Choir Works. As well as managing the Department’s resources, the new Editor and its seven staff, the Editor is also required to manage regional and Independent output within these strands.

The Editor must have flair and imagination for the development of programming ideas, and the ability and dedication to a creative approach to one of the most important areas of Radio 3’s output. It is expected that candidates will have radio or commercial production experience and extensive knowledge of the medium, as well as an understanding of the range and diversity of the BBC’s output.

Salary and contract are negotiable. Based Central London. Applications for appointment are to contact Dr John Evans, Head, BBC Radio 3 Music Department, 15 Langham Street, London W1A 1AA. Tel: 071-765 4435. For an application form and a job description send a postcard (quote ref. 10864/MT) to BBC Radio 3, EBU Contact, PO Box 7000, London W1 3ZT. Tel 081-749 7000 Misket 081-762 5151 by November 22nd. Application forms to be returned by November 26th.

WORKING FOR EQUALITY OF OPPORTUNITY

AMERICAN RADIO HISTORICAL SOCIETY
Commercial Radio Grows At Cost of Pubcaster, Ratings Show

IRELAND
by Dermott Hayes

Public broadcaster RTE continues its downward spiral as audiences keep on switching to commercial radio in Ireland, according to the latest interim "Listened-yesterday" figures. Half the national radio audience tuned into local radio stations while the national pubcaster's adult listenership dropped by four points, although the national pubcaster's second station, 2FM, maintained its listenership figure of 28%.

The biggest losses were recorded in the Dublin area, where RTE Radio One lost 20,000 listeners and 2FM lost 6,000. Both the Dublin commercial stations, Classic 98FM and FM104, maintained their listenership figures at 29% and 21% respectively. FM104 was the only Dublin station to increase its listenership in all age groups between January and October.

In Cork 96FM County Sounds attracted 49% of all listeners in the city and the county. The figures show radio listenership continuing to run at a very high level nationally with almost nine in every 10 adults (89%) listening each weekday. These figures drop to 67% on Saturdays and 62% on Sundays.

CSA To Tighten Station Ownership Criteria

FRANCE

The French broadcasting authority CSA is expected to adopt a strict policy on station ownership, especially for local stations. According to the magazine CB News under the new regulations stations—both category B (local independent stations) and C (local stations affiliated with national networks)—will have access to the local advertising markets providing they have three daily hours of locally-made programmes.

The decision could lead to an acquisition frenzy of local B stations by national networks. CSA wants to prevent this by limiting the switches from B to C, and tightening the criteria for authorising take-overs.

The news comes at a time when the future of the CSA president is unclear. Jacques Boutet, whose mandate is due to end in January, could leave before then to make room for a successor appointed by president Mitterrand.

The president of CSA is appointed by the president of the Republic for a six-year period.

Onda Cero Chooses New Direction

SPAIN

Onda Cero Musica is to revamp its 1994-5 season, and has promised an "alternative programme which unites the concepts of youth, music and culture, but takes us away from the radio format so much in style."

The station claims the new format is "a complete innovation, and a formula that does not exist on Spanish radio. The channel's programming revolves around irreverent humour and frank discussions on matters such as sex and health. Gentlemen will be mocked at news programmes, a satirical "Sentimental Advisory Service" will be broadcast, and listeners will be asked to reveal who they hate the most."

The move away from comedy programmes and comes with a 240-page booklet on various groups of music.

Europe At A Glance

FINLAND: Staff Changes Announced
Matti Kunnanen has been appointed MD of Classic FM in Finland, while Matti Tuominen has been appointed programme director. Both will also be responsible for Classic FM in Stockholm. Meanwhile, Hans England starts as MD of Warner Music Finland on December 1, moving from MD Warner Music Sweden.

BELGIUM: Flemish Government To Address Media Issues
The possibility of a regional private Flemish station and the future policy on radio frequency allocation were due to come under review during a government debate on the media scheduled for November 18. Culture Minister Hugo Westx announced the debate during a meeting of the Union of Belgian Advertisers earlier in the month. Problems of overcrowding and poor reception on the FM frequency need urgent examining, he said, as well as TV issues surrounding the pending launch of SBS-owned VT4.

GREECE: Government To Clean Up Busy Airwaves
The Greek government, in an effort to clean up the country's crowded airwaves, has said it will review all radio and television licences—new and existing. The last batches of licences expire in December 1990, meaning all private radio webs are effectively operating illegally. Press Minister Evangelos Venizelos has said his ministry was prepared to draft a bill for submission to parliament later this month.

BELGIUM: Antwerp First City To Subscribe To WRN
Antwerp-based cable company Inter is home to the nation's largest programming company. Antwerp has a cable company Inter which has over 270,000 subscribers and a potential audience of 600,000—began transmissions of World Union Network (URN) last month. The move made Antwerp the first major Belgian city to have WRN on cable. Broadcasters featured on the programme include the US-based National Public Radio, Radio Australia and Radio Moscow.

HOLLAND: CPG/NPV Promote Sell-Through Video
In collaboration with Internationale NV, the Dutch national foundation CPG has produced a one-hour record shop promotional video available for around Dfl 9.95 (approx. US$5.80). The video contains excerpts from comedy programmes and comes with a 240-page booklet on various sell-through video releases. The promotion is set up to profile the record shop that record shop as an entertainment outlet that does more than sell records. Figures released by the CPG show that sell-through video is estimated to have a 1994 turnover of Dfl 225 million in Holland, a growth of almost 25% compared to the year before.

FRANCE: Foucault becomes RMC Deputy General Manager
Jean-Pierre Foucault, 47, currently scheduling director of full-service station RMC, will add to his duties the title of deputy general manager. He will report to the current GM Jean-Noel Tassez, who has just been appointed president of Sofradif.

INTERNATIONAL: Casio Sponsors MTV Euro Awards
MTV Europe has announced that the electronic manufacturer Casio will be co-sponsoring its European Music Awards, to be held in Berlin on November 24. The event is also supported by Lee Jeans.

SPAIN: Catalan Bishops Launch Radio Station
Catholic bishops in Catalonia have launched their own radio station. Radio Estel. The station is the latest move in the conflict with the church-run Cadena COPE over religious programming. COPE has the backing of the Episcopal Conference and various diocesan major shareholders. Radio Estel was launched by the archbishop of Barcelona and, at first, will cover only the greater Barcelona area of four million people. But Ricard Maria Carles, the Archbishop of Barcelona, says it is hoped that all Catalonia and its 6.5 million people will soon be covered. The station has three hours each evening of programmes "of reflection and Christian orientation," as well as news.

ITALY
by Mark Dezzani

Alternative music is back on Italy's national airwaves as Gianni Simeoli, the new programme director at Naples-based EHR web Kiss Kiss Network, strikes out to establish a strong identity for the station.

Simeoli enjoyed his old station after what he described as a "brief but intense" experience with Bergamo-based EHR network RTL 102.5 Hit Radio. Simeoli's return has rocked the boat, with what he describes as an "all-out push" to break the rules with the station's "show format."

His return has also marked a subtle name change for the web to Kiss Kiss FM.

"The show format is designed to catch people's attention, we intend to make people laugh throughout the day and take them by surprise with lots of new music," says Simeoli.

 Bands on the playlist include local acts with national fame—Almamegretta and 99 Posse—as well as indie acts such as Radio Gladio.

A national press and TV campaign has been launched with the slogan "Kiss Kiss FM, The Show Radio—Always Shocking" to coincide with the Audiodata ratings autumn issue.

Simeoli is also considering reviving the nightly alternative rock program "Planet Rock," which was axed by state broadcaster RAI last September (M&M, October 8).

Simeoli says he is interested in reassembling Planet Rock's team and introducing an Italian version of the US alternative rock X format.

MUSIC & MEDIA NOVEMBER 19, 1994
MANIC STREET PREACHERS

"Live, the Manics are simply the most sensational f***ing rock group in the world" NME

NEW SINGLE

'SHE IS SUFFERING'

Maxi CD features:

SHE IS SUFFERING
THE DROWNERS
STAY WITH ME
(Featuring Bernard Butler)
SHE IS SUFFERING
(acoustic)

Taken from the Epic album
THE HOLY BIBLE

ON TOUR WITH SUEDE
AUTUMN 1994

NOVEMBER:
7 FRANKFURT, BATSCHKAPP.
8 GENEVA, SALLES DES FETES DE THONEX.
9 ZURICH, ALBSIRIBERHAUS.
12 PORDENONE, ROTOTOM CLUB.
13 MILAN, ROLLING STONE.
15 MADRID, AQUALUNA.
17 VALENCIA, ARENA.
18 BARCELONA, ZESTE.
19 MONTPELLIER, ROCKSTORE.
21 LYON, TRANSBORDEUR.
22 PARIS, BATACLAN.
24 AMSTERDAM, PARADISO.
25 GENT, VOORUIT.
27 COPENHAGEN, PUMPEHUSET.
28 OSLO, ROCKEFELLER.
29 STOCKHOLM, CIRCUS

DECEMBER:
1 HAMBURG, MARKTHALLE.
2 BERLIN, HUXLEY JUNIOR.
3 COLOGNE, KANTIN.
4 MUNICH, CHARTERHALLE.
Alternative rock is becoming hugely important to music marketing people worldwide, but it's not a label with which everyone is happy. There are two main reasons for this. One is that there's a natural reluctance to ghettoise an artist by labelling them as being any particular genre, the other is that alternative rock has the implications of a genre that is destined to not sell very well. The fact that neither reason is true any more bodes well for the state of music in general.

Take that first concern, for example. Alternative rock has swollen to encompass such a diversity of music that such worries have become completely irrelevant. Just some of the artists currently sharing that tag are Body Count, Tragically Hip, Oasis, Echobelly, Shed 7, Manic Street Preachers, Live, The Cult and Offspring. That's hardly a list that encourages stereotyping. Many marketing people just accept the situation as one of the unfortunate vagaries inherent in the industry.

Max Muller, marketing manager for MCA Records International, nonetheless sums up the problem when he says, "Alternative sounds nice initially, but it sounds like you can only go to certain magazines or you can forget about radio and TV exposure. And that's not the case with either Live or the Tragically Hip."

Sony Music international marketing manager of the licensed repertoire division Jon Fowler agrees, "Oasis would probably be considered alternative. If they have to be labelled anything. But of course they are still very commercial, and the one or two stars within the band will help develop their sales potential even further."

"Sometimes alternative is a bit of a stigma—especially with radio public taste, making in Europe—but you can use it in a positive, broad way," says Epic UK international marketing manager Ian Dixon. "We're crossing a number of cultural borders with the Manic Street Preachers."

There's clearly a newly-emerging attitude toward alternative rock, one that dismisses the accepted beliefs of the past in favour of acting upon experienced marketing people's own instincts. It's an approach summed up by Epithet Records Europe's MD/consultant Jay Ziskrout when he says, "I suppose how we market Offspring is alternative marketing, but to me it's just common sense."

"It's obvious that consumers are buying this stuff, no matter what it's called. So much for the negative aspects of the alternative rock tag. The audience isn't any more easily categorised than the artists, however. "These kids today," Fowler jokes when asked to define them. "But seriously, it started here in the UK with indie kids and college kids, but then it took off with the trendier European record buyers and now Oasis have crossed over to all kinds of generally young people. Maybe 16 to 25."

"People call them the X generation or whatever," Ziskrout agrees, "but I think they're just young people—12 to 25 years old."

As to exactly how this goal will be attained, Dixon puts an emphasis on live performances. "She Is Suffering is getting a lot of play, but it's not being played as much as it should. The bands have to go to festivals. They have to go to TV and radio."

Dixon continues to explain that the alternative label should actually mean when he explains, "The Manic's lyrics are aggressive and rebellious and questioning the status quo, so that's always going to attract a younger age group. They're becoming a much more musical outfit so the audience is getting older as well as wider-based."

Lest anyone slip back into thinking that this is restrictive, Barry says, "With the personality of Ice-T fronting them, Body Count get older people as well, but to us international marketers they beat out by some 20.000 sales the Three Tenors, which came out the same week."

"The Tragically Hip shipped well over 200.000 in Canada alone on a Friday, and recorders on the Monday were almost 50.000," contributes Muller, "which was the biggest record possibly ever in Canada. Sales in America for Live are currently at 640.000 and will easily exceed one million. I think pigeonholing an artist that sells a million records as an alternative band is wrong."

WHERE THE ALTERNATIVE Boom?

Says Polydor UK international marketing manager Alan Fearghus, "Alternative rock is a burgeoning scene. The success—it's finding in today's market can most simply be described by two factors: one, the humongous success that the Seattle scene enjoyed and two, the fresh new talent coming out of the UK."

Acts such as Pearl Jam and the Smashing Pumpkins were a huge success here, but nothing new is coming out of the alternative movement—names like these have hit superstar level. The UK, on the other hand, is producing some of the hottest alternative groups around today such as Oasis, Shed 7 and Echobelly.

It's obvious that consumers are buying this stuff, no matter what it's called. So much for the negative aspects of the alternative rock tag. The audience isn't any more easily categorised than the artists, however. "These kids today," Fowler jokes when asked to define them. "But seriously, it started here in the UK with indie kids and college kids, but then it took off with the trendier European record buyers and now Oasis have crossed over to all kinds of generally young people. Maybe 16 to 25."

"People call them the X generation or whatever," Ziskrout agrees, "but I think they're just young people—12 to 25 years old."

As to exactly how this goal will be attained, Dixon puts an emphasis on live performances. "She Is Suffering is one of our best shots in reaching mainstream radio, but this album is not heavily radio based. The band has an image that makes it possible for the consumer to discover the credibility of the artist through a grass-roots approach is imperative. The key seems to lie in creating a strategy that takes it possible for the consumer to discover the artists for themselves. And, as Ziskrout succinctly phrases it, "Sometimes you're given the opportunity to discover something simply because someone has worked to put it in front of your face."

These are lessons that were perhaps learned the hard way with regards to the Manic Street Preachers, which is ironic for a band which achieved 14 top 40 singles from only three albums. "They've suffered from the adulation of the UK press around their first two albums, which the UK media views with a certain amount of disdain," Dixon acknowledges. "The Holy Bible is more of a work album. We're trying to get past the press hype. Europeans are far less likely to be camp followers than in the UK."

The upside of this situation is that the band have an amazingly high profile, as reflected in album sales that will soon see The Holy Bible joining its predecessors in going gold. The downside is that Dixon has an image conflict to resolve. It's important that any marketing effort, according to Dixon, "stays true to their ethos of homegrown rebellion. The same reason and raw energy that got people into punk rock in the '70s."

As exactly how this goal will be attained, Dixon puts an emphasis on live performances. "She Is Suffering is one of our best shots in reaching mainstream radio, but this album is not heavily radio based. The band has never consistently worked the European market before and we are now addressing that—we have a fantastic tour with Suede coming up. Our commitment will take us to many more countries, including the Czech Republic, Poland and Hungary by the end of this tour. And this time around we've been keen about approaching the promoters to stir up a grass-roots level interest. That's what makes bands like this really matter."

Every band presents a different situation, of course. Every band has achieved considerable European success with the Irish band Therapy? and believes, "There's been two key factors. Number one is MTV Europe, which recognised Therapy? as an exciting new force very early on and whose support has been consistent throughout the Nurse and Troublemaker albums. Number two is Therapy?'s commitment in terms of their time. This summer they've
played 21 festivals, not including their own tour schedules, and the word of mouth wherever they play causes excitement and sells records.

This summer's festival appearances proved to be a turning point for Therapy?, raising their international profile and garnering excellent media reviews. "There's more avenues in Europe for marketing Alternative Rock," A-vermey says. "Local press, local radio, personal appearances, performances outside of the standard major cities—these can all work to establish a loyal base while preserving the artists' credibility. The local approach is essential."

Barry has had the benefit of starting with an already established multimedia presence when marketing Body Count. "Much as we try to deny it and dismiss the set-up for us. And the chart position without any controversy. But that did it will have got them sales, but we had the job of taking Born Dead out there without any controversy. But that did the set-up. And the chart position reflects that everywhere."

She has the problem many marketing people would love to have of focusing this broad public attention onto the specific release. "Everyone knows who Ice-T is because of the films and the books," Barry says, "so what we've got to do is link it all up so that people associate the name with Body Count. Denmark did a Levi's campaign, for example. It was a great idea, but a costly one—because people were seen running down the street with Ice-T displays under their arm! Those cut-outs didn't stay very long in the shops."

Media attention has not been overly difficult to get, either. "We're not going into the mainstream stuff," Barry explains, "and yet because you have Ice-T at the front it's much easier to get into the mainstream stuff than it would be for The Cult. So we have that little edge because of him. We can take it outside your core music magazines. He can do style magazines, he can talk to anybody."

The Cult has been a different proposition altogether. Barry is new to working with the band, but is aware that they were suffering from declining sales when she began marketing The Cult. "The media in the UK is cyclical and can be incredibly cruel," she shrugs, "but I think the media in Europe tends to pay attention just to what they like and builds artists up."

Radio and MTV have been helpful in getting the band past any perceived limitations of image or leftover negative response. "With The Cult, we sell it on the music, definitely," Barry asserts. "We can market it and advertise. We have also tried to do a crossover, because the band isn't heavy metal anymore, and I think that's probably a big step.

"We've even had some women's magazines cover them. There's a whole new audience for The Cult now."

"We made the opposite situation when it came to marketing Oasis and their debut album Definitely Maybe. "It's such an early stage that their image is reasonably stereotypically, dare I say, alternative," he says. "So they weren't exactly breaking any moulds there. There was no obvious gimmick. But they have the songs and they are a kicking live band. So our strategy, looking at the band's strengths, involved doing promotions that would get people to see them play. And we're maximising that with having the singles rolling out and video support."

**Oasis of Singles**

Singles have been an important part of Fowler's strategy. "There's been four key tracks which we've worked on so far," he explains. "And we've been able to work these initially in Europe without an album. They've been getting great airplay in Holland, France and Sweden, especially with Superasonic. So, with good press and everything as well, the album was highly anticipated. We were able to garner a lot of enthusiasm for the band to appear, too. And by the time they did tour Europe they already had six months of really successful live work in the UK, so when they played their first festival they were really something."

This build-up was carefully achieved. "Press is very important," Fowler says, "beginning with the alternative music press rather than the expensive glossies. But they're at the stage now where they are going into the mainstream press and the lifestyle magazines. Because it's alternative, there's not an automatic daytime radio rotation like there might be for mainstream pop acts."

Specialist radio programmes have been instrumental in gaining appropriate exposure, however, as has MTV Europe.

(continues on page 8)

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**New Alternative Rock Releases**

**GERMANY**

Bad Religion (USA)/Stronger Than Fiction (Dragnet/Sony)
Blind/Pseudoamericanroutine (Intered)
Blunt/Left E Outs (Big Cat/RTD)
Chamounse Hotline/Blind (Sony Music)
Colour Trip/Groundlevelsextype (Arzaggamedi/SPV)
Commotion/Commanic Commanic Spring (Musical Tragedy/EPA)
Doe Krupps/The Final Remixes (Our Choice/RTD)
Disaster Area/Sired Ready (Bonnafon/EPA)
Gummi/Souloversion (Dragnet/Sony)
Hjop Young Things/Shrug (Glimithorse/EPA)
Jingo De Lunch/Deja Voodoo (Phonogram)
Phantoms Pay Act/Blad Viles Anyone? (Glitterhouse/EPA)
Ponderful/Nothing (Noise/RTD)
Rausch/Supermarket (Phonogram)
Silitkina/UK/the MInds Eye (Virgin/EMI)
Thee Hypnotics (UK)/Crystal Speed Machine (SPV)

**BELGIUM**

Pierre Vervloesem/Home Movie (Carbone 7)
The Clement Peeters Explosions/Dan Dikke Lui (Double T Music)
Scapegoat/Scapegoat (Double T Music)
Deus/Worst Case Scenario (Bads)
Soulist/Swinging Like Big Dogs (EMI)
Dildo Warheads/Dilo Warsheads (EMI)
Aan Watt (Virgin)
De Legenden/Mord d' Amour (Aloa Music)
Splinter/b.a. (Sony Music)
The Dinky Toys/Weep Hope Alive (Crestar/BMG)

**SPAIN**

Luis Auseron/En La Calima (BMG Ariola)
Las Novias/Traido Nada Sigue Igual (Spring Music)
Los Suaves/Santa Compana (Polydor)
La Frontera/La Rueda De Las Armas Afiladas (Polydor)
Rosario/Siento (Sonet)
Luis Auseron/En La Cabeza (Polydor)

**IRELAND**

The Mary Janes/Bored Of Their Laughing (EPAX/EMI)
Iguana/En Estado Puro (EMI)
Rosario/Siento (Sonet)
La Frontera/La Rueda De Las Armas Afiladas (Polydor)

**NEW ALTERNATIVE ROCK RELEASES**

Revello/Revello (Direct Records)
"The Belsonic Sound/Heaven's EP/Mickey Routledge's Fridge (Aggrophonic Records)
"Real Mag/ical, Magical (Veio)
"Wormololos/Cogs, Dicks Seurs (Dead Elvis)
In Motion/Language Of Everyday Life (Polysound)

**IRISH INDEPENDENT RELEASES**

Oasis (EMI)
Splinter/tba (Vivamusic)

**OASIS OF SINGLES**

Ellen Ten Damme/Kill Your Darlings (Columbia)
Bestreams/Masters Of Bad Taste (EMI)
Clue Boys/Clue/Nipple (Done/Release)

**ENGLAND**

Skin/Skin (EMI)
Blaggers IT/Bad Karma (Epic)
Thunder/Behind Closed Doors (Parlaphone)
"Little Babies+/1.1.671 4186, fax: 8592.

**DENMARK**

Dansektorn/Des Stolen/Kierig (Sempreto/Replay)
Paul Hellberg/Freedom (Sempreto/Replay)
Kinky Boos Beast/Insect Psycho Tango (Sempreto/Replay)
Lars Munk/Moomam (Sempreto/Replay)
Psyched Up Jeanette/Swell (Sempreto/Replay)

**ITALY**

Rino Tribulati/Maniera (Sonet)
Gang/Spade/Italiano (EMI)
Lupital/Colpo Di Corda (EMI)
Coscopipo/Suomisini Indipendenti/Ko De Mundo (Mac Gaffa)

**FRANCE**

Ali Hassan Kubani/Nibum Magic (EMI)
Marc Mounier/Presente Les Gens (WEA)
Podoyler/Cher Ome Le Fun Del Mundo (WEA)
Santazera/Eligam (Mac Gaffa)

**HOLLAND**

September When/Spaghero (WEA)
Merchant Vene/Otha (WEA)
The Rambles/Spirt & Soul (WEA)
Motorcycle/Thommy's Monster (WEA)
Segmen/Thal (WEA)

**BERLIN**

Revolution/Revolution (Direct Records)
"The Belsonic Sound/Heaven's EP/Mickey Routledge's Fridge (Musical Tragedy/EPA)
L'il Magic/ical, Magical (Veo)
Wormololos/Cogs, Dicks Seurs (Dead Elvis)
In Motion/Language Of Everyday Life (Polysound)

**IRISH INDEPENDENT RELEASES**

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can use about what's coming up," he explains. "But that thing he is acutely aware of himself. "We know that we wards regional differences, especially because it's some-

(continued from page 7)

regions are coming back with Shakermaker or whatever. track in Europe. But what has actually happened is that agreed that Live Forever was going to be our featured being said, for example several weeks ago everybody acts simultaneously. One is the Tragically Hip,

side is certainly a strength for both artists," Muller says. for both bands to go abroad instantly, because the live importance of touring is emphasised. "We have targeted other is Live, an American band which is just now break-

ing very nicely, but we also have some reluctance Live's first single from Throwing Copper. That is devel-

age on quite a few key stations with Selling The Drama,

once you have a major chart success," Muller explains. magazines. The pop magazines will only jump on board the board to mainstream press and even the heavy metal press, including the alternative magazines, but also across

Ziskrout sets great store by this philosophy of responsi-

bility. "Just like the '60s had the Motown sound," he explains, "on the hardcore rock scene the Epitaph sound is almost defining a genre. We have a variety of artists, but they all has that Epitaph attitude. Offspring, just like all of our bands, have a sound and lyrical content that is very appealing to young people. They have energy and power and some degree of aggressiveness, but also have great hooks and melodies."

He believes this corporate branding is beneficial not just to the artist and the label but also to the consumer. "It's a credibility thing," Ziskrout says. "People know we're not going to sign a band that sucks—not to reduce it to a Beavis and Butthead mentality! And we don't scrimp on the quality of the productions or packaging or the T-shirts or the lyric sheets or anything. The buyer knows this and can count on it."

Ziskrout naturally enough approaches marketing as an extension of this concept. "It's always an organic process," he says. "We think about who the artist is, what the music is and who the music will appeal to, and instead of doing this blitzkrieg and trying to reach as many bases as possible, I decide who's going to like this music and I let those people find out about our records. We don't spend money on ego, we spend money on marketing."

Asked how this philosophy directly applies to Offspring, Ziskrout says, "I hate to be really simplistic, but I think it just boils down to Offspring having great songs—and of course the nifty key chains and marketing gadgets," he jokes. In a more practical sense his strategy covers other point of sale promotions, along with things aimed directly at maintaining fan loyalty, such as narrowly-targeted mailing lists, a telephone hot line and even an Internet bulletin board.

In general, most industry professionals concur that the best way to market alternative rock is to stir up local enthusiasm and support. Hand out T-shirts, mail out postcards, run competitions, put up posters in trendy cafés and clubs, and then have the artist tour incessantly while they do press and radio appearances every available minute of the day. There may be an obliquely defined alternative to mainstream music, but it seems that there's no alternative to hard work.
Geffen Records
Teaching the world to sing...

Congratulations to Aerosmith and Beck.

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AM RECORDS

SOUNDGARDEN THERAPY? BRYAN ADAMS GUN

Best Rock Best Rock, Breakthrough Artist Best Male Best Cover

ARE ROCKIN' EUROPE

MTV Awards Nominations

MTV's 1st ever European Music Awards

Congratulations to all our nominees
MTV Networks Europe believes the potential is there to make the ambition come true, not least because Europe has a distinct and distinctly thriving contemporary music culture. The eventual stature of the show will also be assisted by the sense of maturity that is growing both within Europe and within MTV's European operation.

MTV Europe's president, creative director Brent Hansen comments, "MTV Europe and its audience have a significant influence on the rest of the world. There are different tastes here, and there are many things that arise here that we're interested in much before the Americans market it. "More and more, I've felt that MTV's wonderful American-produced show, the Video Music Awards, represents an American point of view, so with MTV Europe being a large and established station and having a mature and sophisticated audience, I felt we had to do something ourselves. I very much felt that we as a station and as an audience are grown-up enough to have something of our own."

Having come to this conclusion, Hansen says that the intention then was to create a show with a distinctive European feel that would demonstrate to the rest of the world that European consumers can be taste-makers and style-setters.

He states, "We're trying to show people that a lot of the world's hits are made in Europe. We want to see the European audience and their tastes taken seriously by the rest of the world."

**True Europe**

The essential European-ness of the whole event will be evident in each part of it. The setting of the stage in front of one of Europe's most powerful cultural and political icons—the Brandenburg Gate in Berlin—will put a potent stamp of identity on the proceedings. "This is a way of showing European culture as strong and powerful. I think putting the structure in front of the gate is certainly noteworthy. "We also chose Berlin because it is such a powerful symbol of all that has happened in Europe and the way things are going. In 10 years, Berlin might be the centre of European culture.

With numerous selling points including celebrity presenters like Naomi Campbell and Michael Hutchence, a dazzling line-up of live talent and the unique setting in front of the Brandenburg Gate, the awards are proving to be an alluring proposition for EHR stations, who are keen to be in the start of a specific radio area backstage, and, of course, the rest of the world that people and the acts they like have grown as MTV Europe has grown; they feel they have contributed to it being different from an American style of programming and I think they are proud of that. Just as an example of how things have changed, look at Ace Of Base who are in the show and they have the biggest hits in the world. These awards are all about change, and mobility and communication as power. How many other awards show can say that?"

Bruce Gowers as director. Hansen says he hopes all these elements will eventually add up to "the premier global awards show."

Though Hansen declines to reveal details of the show's contents, its style is evidenced by the fact that the creative team behind MTV's Zoo TV tour is playing a major part in its construction, as noted stylist Anton Corbijn.

Other big names in MTV Europe's so-called "Dream Team" are Allen Branton for lights, Ken Erlich as production consultant and Marc Conneely as network executive, working in Europe and covering the awards show. The Dream Team

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Performing Artists

Roxette
Take That
Eros Ramazzotti
Therapy?
Aerosmith

Best Group
Aerosmith
Take That
Crowded House
Rage Against The Machine
Beastie Boys

And The Nominees Are...

Best Breakthrough Artist
Beck
Crash Test Dummies
Whale
Therapy?
Deus

Best Male
Seal
MC Solaar
Bruce Springsteen
Bryan Adams
Prince

Best Female
Björk
Tori Amos
Neneh Cherry
Mariah Carey
Marusha

Best Cover
Pet Shop Boys, Go West
Wet Wet Wet, Love Is All Around
Gun, Word Up
Big Mountain, Baby I Love Your Way
Ace Of Base, Don't Turn Around

Best Rock
Aerosmith
Rage Against The Machine
Therapy?
Soundgarden
Metallica

Best Dance
Jam & Spoon
Reel To Real
Prodigy
2 Unlimited
D:Ream

Best Song
Blur, Girls & Boys
Aerosmith, Cryin'
Björk, Big Time Sensuality
Beck, Loser
Youssou 'N Dour/Neneh Cherry, 7 Seconds
I’m dreaming of a Christmas

END OF PART ONE
THEIR GREATEST HITS

Austria Gold
Belgium Platinum
Denmark Triple Platinum
Eire Quadruple Platinum
Finland Gold
France Gold
Germany Platinum
Holland Double Platinum
Norway Platinum
Spain Gold
Sweden Platinum
Switzerland Platinum
UK Triple Platinum

MTV European Music Award Nominees

Wet Wet Wet
SINGLES

ATLANTIC OCEAN

BABY BOO
Hello Victim - East West A/R PRODUCER: Baby Boo.

BAD RELIGION

BAD RELIGION

21st Century (Digital Boy) - Dragnet A/R PRODUCER: Andy Wallace/2 Bad Religion Is this boy the missing link between T-Rex's 20th Century Boy and King Crimson's 21st Century Schizoid Man? Well, he's a Californian punk whose epicentre is now in Germany.

THE BLACKOUT ALLSTARS
I Like It - Columbia EHR/D PRODUCER: Sergio Groove.

CACHAO

CHINA BLACK
Stars - Wild Cord EHR/A PRODUCER: Simon Fung/Mykell S. Riley.

HARRY CONNICK JR.
She - Columbia EHR/A/ACE/R/A PRODUCER: Troyce Freeman/After Donald Fagan and Walter Becker, 

here's another—though not original—one-man Steely Dan. His move from crooning to lite funk will surely boost his previously non-existent EHR potential.

ELASTICA
Connection - Geffen A/R/EHR PRODUCER: Morw Waterman.

ERIC GADD
With I - WEA EHR/ACE/D PRODUCER: Kevin Wilkberg/Eric Gadd.

FOREIGNER
Mr. Moonlight - Arista R/ACE/EHR PRODUCER: Mick Jones/Lou Gramm/ Mike Stone.

GOOD TIMES ARE HERE AGAIN
Prodigal son Lou Gramm has rejoined the band after both flopped on their own. And it works. The special chemistry is restored with this homestyle release.

GENE
Sleep Well Tonight - Deceptive A/R PRODUCER: Phil Vindul.

JADEN FOSTER
Lover of Love - Arista C/ACE PRODUCER: Steve Fishell/Radney Foster.

JAN JANES
Lost Train - Provocate R/ACE/EHR PRODUCER: S. Shock/C. Colbert/J. James.

JAZZMANY
I Want Your Body - Conquest D/EHR PRODUCER: Hammm/Bartoni.

KANSAS

LAMMA GYOURME & JEAN-PHILIPPE RYKIEL

MUSICAL NOTES

MUSIC & MEDIA NOVEMBER 19, 1994

New Releases

ALBUMS

CLAW BOYS CLAW

You might recognise this Swedish rapper from his numerous guest appearances as a rapper on other people's records—we last spotted him on a Chocolate Overdose album. Now he's the MC on his own reggae-inspired album, and he fits as much in modern reggae raggae roundings as in old fashioned tourists' circles. Let Level Vibes with its catchy female vocal line turn your station into a dance hall. His pop sensibility is undeniable; Always A Friend and Perfect Match are mellow and melodic, while Papa Do It Sweet is rough and exciting. If you think reggae is back, you'd better play this album.

REEL 2 REAL

Move It! - Positiva D/EHR PRODUCER: Erick "More" Marilla.

VARIOUS ARTISTS

Before Dawn - Polygram C/R/A PRODUCER: Tom Russell/Dave Albin. Subtitled "A Songwriters Tribute To Merle Haggard", this is exactly what distinguishes it from that other Haggard homage on Arista's Bakersfield - Dwight Yoakam shows that Holding Things Together has been the blueprint for his own Try Not To Look So Pretty. Like on his new Vanguard release, Peter Case "sings like hell" again on A Working Man Can't Get Nowhere Today. Other striking contributors are Lubbock, Texas' pride Joe Ely (White Line Fever), loving Rosie Flores (My Own Kind Of Hat) and queen of the fragiles Iris Dement (Big City), Marshall Crenshaw's Silver Wings would make a good EHR single.

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 Toll/Machgiel Bakker, Music & Media, PO Box 9027, 1006 AA Amsterdam, Holland.

Music & Media
T-Spoon Stirs Stormily In The Hot Euro Dance Cup

**BENELUX**
by Robbert Tifti

Euro dance is not just a term that describes the Continental origin of the genre, but also marks its sheer maximal reach. It is such a uniform sound that it almost guarantees a pan-European hit by nature. No matter where the provider is, whether Swedish or German, they score everywhere. In that respect it is rather striking that the Belgian dance project T-Spoon has only scored so far in Holland. With *Where R U Now* rapper Shamrock and his musical companion Prince Peroration are on the verge of their third top hit in only one year.

Remo Martuffi, GM at production company Say No More—responsible for the invention of Stephen Merry’s *Living On My Own*—preferred to test the duo’s potential in a small market first before branching out. “I was looking for a small but active, enthusiastic and reliable partner, which I found in the Benelux affiliate of Italian indie Albis Bianca. Whereas others start talking about money immediately, here it met people who put promotion proposals first. Such personal commitment is essential for me.”

Albis Bianca Benelux area manager Henry Lassing, who released the first single *Time 2 Waste*—an embryonal version was never released because of Dino Germany’s bankruptcy—and handled acceding the song title. “My first impression was ‘a hit’,” he recalls.

The collaboration with Say No More extended to a joint venture deal, the new label A27, named after the highway between the respective offices. Explains Lassing: “We’re specialised in marketing, promotion and sales to key accounts, while their assets are club promotion and local [pirate] radio.” As a small label Lassing deliberately has a release policy of only two to three records a month, in order to make them all 100% priorities. “For every record we and the producer think hard about the best ways to make it work. Song material, singers and artwork we discuss collectively.”

For T-Spoon’s second single *Take Me 2 The Limit* the think-tank for instance came up with the idea that B.B. Queen would be the ideal guest vocalist, and again it went down well. The third single *Where R U Now* proves that producers Sarge Ramakkers and Dominik Sus, strengthened by Prince Peroration, have still the winning formula for a hit.

Scattered female vocals by Jean Shy make the track stand out in the pack of recent Euro dance efforts, Shamrock’s rap bit isn’t situated halfway the song as usual in Euro, but more towards the end. Instead of writing an album around these hits, Joy, Life & Pain now are concentrating on the single. The band has done, he adds.

Outside the Benelux Martuffi has found associates in CNR for the GSA countries, Spain and France. In the UK T-Spoon will be out through the newly created Wise label, “We’re working various singles in each territory currently, but the next step is to get a simultaneous release of one and the same single in January,” M&M has heard the track, a cover of a legendary pop song, but had to promise not to reveal it as yet. Concludes Martuffi, “I want to let sleeping dogs lie. I’m an Italian myself, and I’m proud of it, but my fellow country men have quite a bad reputation for being copy cats.”

**ABBA Is Still Thankful For The Music Via Boxed Set**

**INTERNATIONAL**
by Macghiel Bidker

Although the 4-CD *ABBA* retrospective, *Thank You For The Music*, is aimed mainly at the gift market, PolyGram International director of catalogue marketing, Chris Griffin, is also hoping to attract the attention of EHRR programmers.

A special four-track promo-only single has been serviced to radio, containing previously unreleased material, also available on the box set. The promo is centered around *Dream World*, an unreleased track from the 1978 sessions for the *Voulez-Vous* album.

“We hope to point radio to the unreleased songs that are available on the set in the hope that they’ll tell their listeners that they’re getting something new. We all know that radio programmers are busy people; we want to avoid a situation that they will just treat an *ABBA* single as a nostalgia thing and think: it won’t fit their programming. According to a M&M data, airplay on *Dream World* is slowly growing. The Scandinavian territories lead the way, followed by the UK and Germany in Switzerland.

Hot ACE Radio I/Oslo has put the single in *B Rotas* playing it to 1-2 plays a day. “They’re very popular up here,” says DJ /producer Bjorn Fairland, “and *ABBA Gold* sold a lot. And with this song, there’s a certain curiosity as it contains elements that were later used in *Does Your Mother Know*.”

NOS/Hilversum DJ /producer Frans Spits also spotted this resemblance. “It’s a good song but not exactly new of course. The boxed set as such is very important, that’s why we have run an interview with Polydor Holland product manager Henk Keuter, who talked about all the ins and outs.”

Radio 1 interviewed Sturil Schol-Næro, journalist for one of Norway’s biggest dailies, Aftenbladet, and a real *ABBA* fanatic. "He told us a lot of stories and background and related *Put On Your White Sombrero* to divorce problems within the band, that sort of stuff."

Produced by Griffin, the 66-track set is a full overview of the band’s career and includes a special collector’s CD with previously unreleased tracks and rare unavailable B-sides.

According to Griffin, some 70,000 copies of the box set have been shipped worldwide, with most of those sales in Europe; the US are not releasing until March next year. A previous *ABBA* sampler, *ABBA Gold*, has sold 5.5 million units in Europe alone while worldwide figures amount to 7.3 million. The follow-up *More ABBA Gold* reached one million European sales.
National News Services Give Giants Run For Money

Arguably the most well-known and widespread of international services is the BBC World Service, broadcasting various news bulletins and programmes on over 300 stations throughout Europe in so less than 30 languages excluding Italian and Spanish (for Europe).

Although its separate German branch will close in April, BBC World Service will continue to supply news via its top competitor in news syndication. In France, BBC Info is considered a top competitor in news syndication. The majority of stations receive the BBC World Service via satellite and the BBC insists in most cases that stations serviced with news broadcast simultaneously on about 100 stations throughout France.

Director Sylvie Morot estimates that BBC Info holds some 25% of the market. ASP Radio is the closest France has to a government-backed service. A branch of the ASP news agency, ASP Radio, is the most established service of them all. Its non-ident service offers programmes 24 hours a day, including news and music, with satellite link-ups provided by France Telecom.

In Holland, the news syndication market is monopolised by the RadioNieuwsdienst (RND), a branch of the Dutch press agency ANP. For 45 years, ANP has been servicing the largest public broadcaster NOS with news bulletins of various lengths and editor-in-chief Frank Auping estimates that an additional 150 local stations and 14 regional stations use the service as well. As of July, RND also offers its services to national commercial stations Radio 538 and Sky Radio. The remaining Dutch broadcasters currently rely on their own news rooms to fill in the service.

Stagnant Markets

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Spain has a similar situation with EFE Radio, a branch of the semi-official EFE news agency, being the sole news syndication service and being broadcast on the majority of stations. EFE Radio news editor Guillermo Galvan claims that 80 independent, private and other stations use the service, excluding networks such as Los 40 Principales, that own their own news room.

EFE Radio was available via cable until 1990, when the service moved to satellite. News syndicator's purposes may have changed drastically in the last 40 years, but as markets open and competition increases, stations should have a wide range of news services to chose from over the next 40 years.

Compiled with the help of Mark Dezanni and Howell Llewellyn.
What was unthinkable in the past is now becoming reality: the age of digital television is dawning.

A greater dynamic response, brilliant highs and absolutely noise-free. That's digital radio in CD quality.

More programmes at lower cost are going to digital transmission of radio and TV.

Programmes are going to be more interesting in future. Soon the viewer will be able to take part in interactive TV.
For many people, radio reception in CD quality and digital television are still things to come. For us, it's a different story. Telekom is already trying out the use of new digital technologies under real-life conditions today: in terrestrial broadcasting, in satellite transmissions and in the cable.

What does this mean for you? Digitalization makes it possible to transmit many more programmes on more favourable terms. For example via VIDI-SAT or VIDINET from Telekom.

It also makes innovations in radio possible. DAB puts CD quality radio in the car too. That's not all: with DAB you can transmit traffic news or other data which are shown on the display in intelligent receivers.

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dreams for the future. Instead, thanks this will soon be reality.
The concept was a logical extension of Music & Media's Continental focus. The growing popularity of the European dance sound fuelled its establishment. Border Breakers, a chart to track the crossover success of European artists. The first Border Breakers chart debuted on October 30, 1993. Its purpose: to serve as an indicator of 'outside' interest in new and developing artists of all genres and to identify internationally-breaking talent at an early stage.

One year down the line, what has it indicated?

The fact that Border Breakers has been dominated by dance acts in its first year should come as no surprise; it simply underscores the crucial role the genre is playing in the emancipation of European music in general. European dance has developed into one of the first influences that has been able to seriously impact the Anglo-American music market. What is perhaps less obvious is the subtle, but profound, influence this unexpectedly successful export has had on the European music industry's attitude. In general, European record companies are less contented to function as a channel for Anglo-American product, but are increasingly committed to putting their own talent on the international map. All by itself, the fast-moving nature of the successful dance scene has contributed to increased cross-border release and promotion strategies. Record companies aren't just looking to have a hit in Germany any more, but produce and release with an eye towards the international market. A whole new level of international executives and exploitation managers are emerging whose job is to push product across borders.

Border Breakers was also created to acknowledge the efforts of these professionals and to indicate to them in a critically early stage in which region(s) their act is making an impact. It supplies them with a tool to measure the effectiveness of their campaigns and to target potential markets for the future.

Border Breakers' value lies in the fact that it tracks airplay outside the region of signing. M&M has established a classification system dividing Europe into 11 socio-geographic regions based on common languages and culture. However big a hit a single may become in one particular region, it ultimately only means that it appeals to the shared taste of a particular community. Border Breakers is non-format specific—airplay from all stations tracked by Music & Media, from EHR to MOR, can contribute to entry in the chart. Tracking only begins when airplay is achieved outside the region in which the artist is signed. A German act with a number 1 single in Switzerland and Austria can shoot into the upper echelons of the Eurochart Hot 100 (sales chart) without making a dent in Border Breakers (airplay chart). On the other hand, even modest airplay in other regions can be enough to indicate international radio appeal and tip a single into Border Breakers.

A total of 29 different singles from 19 European acts made it into the Top 5 of Border Breakers during its first year. Although talent from the dance hotbeds of Germany and Scandinavia dominate the list, they do not have a monopoly. Pop and rock are also making increasingly frequent appearances, with southern Europe's special brand of ACE pop—typified by acts such as Laura Pausini (Italy), Erasure (UK), Mariza (Portugal), and Miguel Bose—doing particularly well. All of the singles that went Top 5 in Border Breakers entered the Eurochart Hot 100 sales chart, many with major impact. Nineteen of them hit the Eurochart Top 10, 10 of them cracked the top 5 and three were number 1 European hits. In general, the Central region, which encompasses the German-language territories, has proved to be the most receptive to talent and music from outside its own borders.

Although the following artists have had various "hits" in the past year, this overview concentrates on those singles that have reached the Top 5 of Border Breakers. Even these give food for thought, however, to the relationship between airplay and sales. It is no coincidence that house music from the UK, Roxette, one of Border Breakers most successful acts this year with three number 1 hits to its name, who had only one single going on to crack the Eurochart Top 10?

2 UNLIMITED (Byte) Holland Maximum Overdrive entered Border Breakers at number 19 on November 14, 1993, due to crossover airplay in NW. It peaked at number 5 on December 18. The single stormed into the Eurochart on November 28 at number 19 and peaked three weeks later at number 4.

Let The Beat Control Your Body entered Border Breakers at number 16 on February 4 due to crossover airplay in C, NW and N due to crossover airplay in EC, W, C, NW and N regions, and peaked at the third position on July 2. It entered the Eurochart May 28 at 30 and peaked at number 3 weeks later.

Since Border Breakers launch there hasn't been a single week without at least one title by this poppanduo listed—a feat no other act has matched!

INNER CIRCLE [WEA] Sweden
This US/Jamaican pop reggae formation is an example of another trend which Border Breakers exemplifies—the increasing number of artists signing "foreign" contracts in Europe. Since it is the area of signing which counts (in this case Sweden) and not origin, Inner Circle are eligible for inclusion in Border Breakers. Other current examples of this include German-signed British duo Six Wax Nine and French signed J'l Cale and Mink de Ville.

The massive 1992 success of Sweat (A La La La Long) was a tough act to follow, but Inner Circle accepted the responsibility. The cover of Joe South's 1969 hit, "Everybody's Talkin'" was the single that put Inner Circle on the international chart and then it's on to Brazil for two weeks.

Upcoming release plans include a re-released version of their ballad Black Roses only early next year, but Warner Music Sweden's head of A&R/product director Matthias Waechtmeister apparently doesn't feel a sense of urgency. "These guys have been together for the better part of two decades," he laughs. "I think they're creating hits a while longer."

Laura Pausini (CGD) Ned/Spain - Italy
"La Solitudine" was the single that put Laura Pausini, with more persistence than power, on the international map. It quietly entered Border Breakers at number 23 on November 7, 1993 for one week due to crossover airplay in the WC and C regions and quickly slipped out again.

Three weeks later, however, it re-entered and, with slowly increasing support, began its climb to peak at number 5 on February 19, 1994. The single also had to struggle to impact the Eurochart. It never went higher than number 27, but re-entered the chart on four separate occasions between March 1993 and September 1994 as one territory after another fell for its appeal. "La Solitudine's" performance is perhaps typical of what has happened since. Subtly, quietly, without anyone noticing it, Laura Pausini has had as much global impact as any of the flashier, more high-profile European acts.

"She is definitely a world-wide artist now," says Isabel Haaseberger, international exploitation at CGD, "she's released Border Breakers everywhere." Her increasing popularity is perhaps less noticeable, because it has been just as staggered as La Solitudine's success. America, Australia and Korea are currently working her debut album Laura Pausini, while Holland and Italy and others are deep into the follow-up LP Laura. In the meantime, incredibly enthusiastic reactions are coming from her first release in South America—a compilation of songs on the first two albums recorded in Spanish and Italian. "We're doing a bit of everything everywhere," says Hasseberger. "We go with whatever the market requests."

For now, Pausini and her record company are concentrating on promoting the material she's already released to its full potential. Pausini has just completed an extensive round of promotion through Belgium, Holland, Italy and Spain and is heading to South America in November for promotion of her Spanish/Italian release.

Laura Pausini was the single that put Border Breakers on the international map. It entered the Eurochart November 28 at number 29 and peaked at 2 at eight weeks later. Don't Turn Around entered Border Breakers at number 20 on April 2, 1994.
JAM & SPOON (Dance Pool) Germany

In the exploding European dance scene it is probably the most common brilliant idea, "Hey, let's put these two really talented guys together and see what happens." In this case, the sum may end up being more than the parts. Mark Spoon and Jam El Mar have, for quite a while, unobtrusively defined a large part of the very hip German dance music scene. International acts have also benefited from their expertise including the Pet Shop Boys and Frankie Goes To Hollywood. Having pooled their resources they are, perhaps not unexpectedly, one of the finalists for Best Dance Act at the upcoming MTV Video Awards with their own "new age," called Tripomatic Fairyales 2001/2002. Find Me

"To the Maxx"
CD: MC - Limited Vinyl
incl. 104 singles "let's Advisor", "you Make It Can't Stand IT", "you Can Feel It"

"Revival" feat. Lori Glori
CD: MC - Limited Vinyl
incl. Smash Hits "Pierre Of My Heart" "Six Days" "live Peace A Chance"

"Piece Of My Heart"
CD: MC - Limited Vinyl
incl. Smash Hits "When We Were Young", "Give Peace A Chance"

CAPPELLA (Internal Affair) Italy

The Italian dance duo's first European impact came when Got 2 Let The Music roll out at number 17 when the first Border Breakers chart was compiled on October 30 due to crossover airplay in C and NW. It peaked at 3 on December 11. The single entered the Eurochart the week at number 46 and peaked on January 15 at 4.

Move On Baby entered Border Breakers at number 14 on February 26 due to crossover airplay in WC, NW and N, and peaked at 5 on March 12. It entered the Eurochart on the same day and peaked at the top spot four weeks later.

Anything entered Border Breakers at number 16 on June 18 due to crossover airplay in WC, NW, N and NE, and peaked at the fifth position on July 16. Entered Eurochart June 25 and peaked at 7 July 9.

CORONA (DWA) Italy

The Rhythm Of The Night entered Border Breakers on April 9 due to crossover airplay in WC, N and SW (also after holding the top spot on the Italian charts for eight consecutive weeks). It peaked at number 4 on November 5. The single entered Eurochart the on February 12 at 63, and made a slow climb up to peak at 6 on September 17, and still hasn't left the hit list—it is currently the longest-charting single on the Eurochart Hot 100.

CULTURE BEAT (Dance Pool) Germany
Got To Get It was positioned at number 6 when the first Border Breakers chart was compiled due to crossover airplay in WC, NW, N and S. The single went on to hit number 1 on November 21 where it stayed for four weeks. It went on to enter the Eurochart on October 2, 1993, where it peaked at 4 on February 5.

DR. ALBAN (Cheiron) Germany

Look Who's Talking entered Border Breakers at number 9 on March 12 due to crossover airplay in WC, NW, N and S. Peaked at number 4 on March 26. Entered Eurochart on March 12 at number 61 and went on to peak at the second position four weeks later.

Away From Home entered Border Breakers at number 21 on June 25 due to crossover airplay in WC, EC, N and S, and peaked at number 5 on July 23. It peaked on the Eurochart at number 25 on August 20.

(continues on page 22)
Singles Which Reached The Top 10
Of Border Breakers

<table>
<thead>
<tr>
<th>Number</th>
<th>Song</th>
<th>Artist</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>10</td>
<td>My Heart</td>
<td>Alan Parsons/Neil Young</td>
<td>1</td>
<td>February 19</td>
</tr>
<tr>
<td>9</td>
<td>Sweet Dreams</td>
<td>Vanessa</td>
<td>3</td>
<td>September 24</td>
</tr>
<tr>
<td>8</td>
<td>Here We Go</td>
<td>Headline</td>
<td>17</td>
<td>June 11</td>
</tr>
<tr>
<td>7</td>
<td>Saturday Night</td>
<td>Whigfield</td>
<td>1</td>
<td>July 9</td>
</tr>
<tr>
<td>6</td>
<td>Crash! Bang!</td>
<td>Snap</td>
<td>1</td>
<td>June 27</td>
</tr>
<tr>
<td>5</td>
<td>Crash! Boom! Bang!</td>
<td>Snap</td>
<td>2</td>
<td>August 27</td>
</tr>
<tr>
<td>4</td>
<td>Sleeping In My Car</td>
<td>Whigfield</td>
<td>3</td>
<td>June 11</td>
</tr>
<tr>
<td>3</td>
<td>Rock the Heart</td>
<td>Whigfield</td>
<td>10</td>
<td>March 12</td>
</tr>
<tr>
<td>2</td>
<td>I Miss You</td>
<td>The Prodigy</td>
<td>17</td>
<td>April 9</td>
</tr>
<tr>
<td>1</td>
<td>One More Night</td>
<td>Whigfield</td>
<td>1</td>
<td>October 1993</td>
</tr>
</tbody>
</table>

(continues from page 21)

ENIGMA (Virgin) Germany

Return To Innocence entered Border Breakers at number 17 in December 11 due to crossover airplay in N and SW. Peaked at number 1 on February 5 where it stayed for six weeks before being displaced by Ace Of Base's The Sign. Recaptured the top spot for one week two weeks later. Debuted on the Eurochart on January 22 and peaked at number 4 two weeks later.

EROS RAMAZZOTTI (DDD) Italy

Un Altra Te/Otra Como Tu was positioned at number 17 on December 11 due to crossover airplay in WC, EC, C and N. Peaked at number 1 on October 1.

WHIGFIELD (X-Energy) Italy

It's a heavy burden for a young Danish girl, signed to an independent Italian label, to be the first female artist to enter the UK charts at number 1 with a debut single. What do you do for a follow-up? In any case, Saturday Night is a typical example of the fine, but crucial, line between a "regional" and an "European" hit.

Saturday Night was in the Eurochart long before it hit Border Breakers. It entered early in December 1993 due to the incredible success that it had in Spain (11 weeks at number 1) but didn't make it any further than number 58 in 1994. A typical "regional" hit? The song kept bubbling under regionally however due to strong local support and continued on the playlists. The break came with the 1994 holiday crowds that heard the single in the south and took it back home with them. Saturday Night re-entered the Eurochart on August 27, primarily due to sales in the UK, and European radio programmers followed the British lead. The single re-entered Border Breakers at number 16 on September 17 due to crossover airplay all across the board (SW, EC, W, NW and N) and went on to peak at number 1 at the time of writing. The single also re-entered the Eurochart, with sales across the board, to peak at number 1.

WHIGFIELD label manager Alvaro Ugolini says he never expected such success, even after the strong regional support. "We were just pleased that the South liked it so much; I never imagined it would turn into something this size." Ugolini's first intuition is that this could be something bigger came after the holiday crowds went home. "All these UK record companies started calling and asking about releasing over there, but it was too late. We already had made a good agreement with London Records." Ugolini also credits the production team headed by Larry Pignagnoli with playing an important role. Pignagnoli was the brain behind Spagna's European success. Whigfield is currently on a whirlwind promotion & performance tour that will take her before the end of February through Scandinavia, southern Europe, Turkey, Germany, Canada and the UK, where she is scheduled to perform on "Top Of The Pops". Her 1993 hit single Another Day will be released at the end of November to be followed by a third single in January and her debut LP in February.
The veteran soul man celebrates 40 years in the music business by releasing "The Very Best of Joe Cocker." This album is a collection of his greatest hits, spanning his entire career. Joe Cocker's unique blend of blues, rock, and soul has earned him a special place in the hearts of music lovers around the world. His powerful voice and charismatic stage presence have made him a beloved performer for decades. This album is a testament to his enduring talent and enduring legacy in the music industry.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title/Original Label/Publisher</th>
<th>Countries Chaired</th>
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<tr>
<td>1</td>
<td>Always</td>
<td>A.S. D.K.F.D.IRE.NL.S.CH.UK</td>
</tr>
<tr>
<td>2</td>
<td>Bon Jovi - Jambalaya (PolyGram)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston - Love At First Sight (Energy Production)</td>
<td>A.S. D.K.F.D.IRE.NL.S.CH.UK</td>
</tr>
<tr>
<td>4</td>
<td>Love Is All Around</td>
<td>A.S. D.K.F.D.IRE.NL.S.CH.UK</td>
</tr>
<tr>
<td>5</td>
<td>7 Seconds</td>
<td>A.S. D.K.F.D.IRE.NL.S.CH.UK</td>
</tr>
<tr>
<td>6</td>
<td>Welcome To Tomorrow</td>
<td>A.S. D.K.F.D.IRE.NL.S.CH.UK</td>
</tr>
<tr>
<td>7</td>
<td>11/22 I Swear</td>
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</tr>
</tbody>
</table>

**Eurochart Hot 100 Singles**

*Week 47/94*
### European Top 100 Albums

**Week 47/94**

| Position | Artist | Title | Original Label | Countries Challenged | Sales
<table>
<thead>
<tr>
<th></th>
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</tr>
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<tbody>
<tr>
<td>1</td>
<td>Bon Jovi</td>
<td>Cross Road - Jambalaya</td>
<td>COLUMBIA</td>
<td>A.B.D.K.F.D.N.L.E.S.CH.UK</td>
<td></td>
</tr>
</tbody>
</table>
| 3        | R.E.M. | Monster - Warner Brothers | EPIC | A.B.D.K.E.N.L.E.M.S.CH.UK | 23,000
| 4        | Nirvana | Unplugged In New York - Geffen | REPRISE | A.B.D.K.F.D.N.L.E.M.CH.UK | 23,000
| 5        | Eric Clapton | From The Cradle - Reprise | ATLANTIC | A.B.D.K.F.D.N.L.E.M.S.CH.UK | 22,000
| 6        | Cerrato/Domino/Panarroti/Mela | Three Tenors In Concert '94 - Teldec | A.B.D.K.F.D.N.L.E.M.S.CH.UK | 22,000
| 7        | Wet Wet Wet | End Of Part One - Their Greatest Hits - Precious Organization | A.B.D.K.E.N.L.E.M.CH.UK | 21,000
| 8        | Mariah Carey | Music Box - Columbia | A.B.D.K.F.D.N.L.E.M.S.CH.UK | 21,000
| 9        | Megadeth | So Far, So Good...And Then Some - Epic | EMI | A.B.D.K.F.D.N.L.E.M.S.CH.UK | 20,000
| 10       | Aerosmith | Big Ones - Geffen | EMI | A.B.D.K.F.D.N.L.E.M.S.CH.UK | 20,000
| 11       | Joe Cocker | Have A Little Faith - Capitol | EMI | A.B.D.K.F.D.N.L.E.M.S.CH.UK | 20,000
| 12       | Chris Rea | The Best Of - East West | A.B.D.K.F.D.N.L.E.M.S.CH.UK | 20,000
| 13       | INXS | The Greatest Hits - Mercury | MERCURY | A.B.D.K.F.D.N.L.E.M.S.CH.UK | 20,000

#### FAST MOVERS

- **Green Day** - Dookie - Reprise | 12,000
- **Johnny Hallyday** - Rough Town - Philips | 13,000
- **Luther Vandross** - Songs - Epic | 14,000
- **Sade** - From The Cradle - Reprise | 15,000
- **Epic - The Return Of The Space Cowboy** - Sony | 16,000
- **Nirvana** - Nevermind - Geffen | 17,000
- **Eric Clapton** - From The Cradle - Reprise | 18,000
- **John Denver** - The Hit List - EMI | 19,000
- **Herbert Von Karajan** - Les Plus Belles Ariettes - Deutsche Grammophon | 20,000
- **Lauras Poussini** - Laura Poussini - CDG | 21,000
- **The Three Tenors** - The Three Tenors In Concert '94 - Teldec | 22,000
- **Vinyl Wellington** - Divine Intervention - Epic | 23,000
- **Brunner & Brunner** - Divine Intervention - Epic | 24,000
- **M.C. Svej** - Our Time - PolyGram | 25,000
- **The Beatles** - The Beatles For The Future - Virgin | 26,000
- **Yossou N'Dour** - The Guide - Wommat | 27,000
- **Boyz II Men** - Motown | 28,000
- **Hervé** - Les Plus Beaux Découvertes - Decca | 29,000
- **Laura Pausini** - Laura Pausini - CDG | 30,000
- **Cliff Richard** - Their Greatest Hits - Precious Organization | 31,000
- **Van Morrison** - Sham - Virgin | 32,000
- **The Communards** - Red Red Wine - Virgin | 33,000
- **Pet Shop Boys** - Whenever You're There - Virgin | 34,000
- **The Drive** - The Hit List - EMI | 35,000
- **The Rolling Stones** - Some Girls - Virgin | 36,000
- **The Smiths** - Meat Is Murder - PolyGram | 37,000
- **Depeche Mode** - Construction Time Again - Virgin | 38,000
- **Janet Jackson** - Rhythm Nation - Virgin | 39,000
- **Mark Knopfler** - Shrapnel - MCA | 40,000
- **The Police** -Every Breath You Take - Virgin | 41,000
- **The Carpenter** - Please Remember Me - Virgin | 42,000
- **The Dire Straits** - Money For Nothing - Virgin | 43,000
- **Huey Lewis & The News** - Power Of Love - Virgin | 44,000
- **The Beach Boys** - Under The Moon - Warner Bros. | 45,000
- **The Eagles** - Hotel California - Asylum | 46,000
- **The Beatles** - The Beatles For The Future - Virgin | 47,000
- **George Harrison** - Living In The Material - Virgin | 48,000
- **Stevie Wonder** - You Are The Sunshine Of My Life - Motown | 49,000
- **The Who** - Quadrophenia - RCA | 50,000
- **Eric Clapton** - From The Cradle - Reprise | 51,000
- **Pink Floyd** - The Dark Side Of The Moon - Columbia | 52,000
- **The Rolling Stones** - Some Girls - Virgin | 53,000
- **The Beach Boys** - Pet Sounds - Capitol | 54,000
- **The Beatles** - The Beatles For The Future - Virgin | 55,000
- **Joni Mitchell** - Horses - Reprise | 56,000
- **The Beatles** - The Beatles For The Future - Virgin | 57,000
- **Tom Petty** - Full Moon Fever - Warner Bros. | 58,000
- **The Beatles** - The Beatles For The Future - Virgin | 59,000
- **Green Day** - Dookie - Reprise | 60,000
- **Alain Soufbin** - C'est Déjà Ti - Virgin | 61,000
- **Elvis Presley** - The Essential Collection - RCA | 62,000
- **The Beatles** - The Beatles For The Future - Virgin | 63,000
- **Elvis Presley** - The Essential Collection - RCA | 64,000
- **The Beatles** - The Beatles For The Future - Virgin | 65,000
- **The Beatles** - The Beatles For The Future - Virgin | 66,000
- **The Beatles** - The Beatles For The Future - Virgin | 67,000
- **The Beatles** - The Beatles For The Future - Virgin | 68,000
- **The Beatles** - The Beatles For The Future - Virgin | 69,000
- **The Beatles** - The Beatles For The Future - Virgin | 70,000
- **The Beatles** - The Beatles For The Future - Virgin | 71,000
- **The Beatles** - The Beatles For The Future - Virgin | 72,000
- **The Beatles** - The Beatles For The Future - Virgin | 73,000
- **Sinead O'Connor** - Universal Mother - EMI | 74,000
- **Bryan Adams** - So Far, So Good - A&M | 75,000
- **All-4-One** - All-4-One - Atlantic | 76,000
- **Maurizio Cohn** - 20 Gradier I Skuggan - Dassel Music | 77,000
- **Massive Attack** - Protection - Virgin | 78,000
- **Lipchitz** - A Chance Or A Last Del Mundo - WEA | 79,000
- **Rosario** - Fantasia - Epic | 80,000
- **The Prodigy** - Music For The Jilted Generation - XL | 81,000
- **September When** - Mugga Mugga - WEA | 82,000
- **Andrew Rie** - Strom & Co. - Mercury | 83,000
- **Ace Of Base** - Happy Nation - Mega/Metronome | 84,000
- **Aerosmith** - Get A Grip - Geffen/MCA | 85,000
- **Barbra Streisand** - Barbara The Concert - Columbia | 86,000
- **Paul Maffey** - Taboo And Ull Live! - Ariola | 87,000
- **Counting Crows** - August And Everything After - Geffen/MCA | 88,000
- **Christy Moore** - Live At The Point - Columbia | 89,000
- **Fiorella Mannoia** - Sei Comune - Kappa | 90,000
- **Foreigner** - Mr. Moonlight - Ariola | 91,000
- **Rolling Stones** - Voodoo Lounge - Virgin | 92,000
- **Ana Belen & Victor Manuel** - Much Mas Que Dos - Ariola | 93,000
- **Roxette** - Crash! Boom! Bang! - EMI | 94,000
- **Rickie Riccisano** - 1 Un Loco Polaco - Virgin | 95,000
- **Sheryl Crow** - Superunknown - A&M | 96,000
- **Hanne Boel** - Last Man Standing - MCA | 97,000
- **De Dijk** - De Blauwe Schutt - Mercury | 98,000
- **Sheryl Crow** - Superunknown - A&M | 99,000

**Notes:**
- Sales are calculated in million units, with multi-million sellers indicated by a numeral following the symbol.
- The European Top 100 Albums is compiled by BPI Communications BV & BP Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories.
- Recognition of post-European sales of 50,000 units. Recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.
### UNITED KINGDOM

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<tr>
<th>Album Title</th>
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<tbody>
<tr>
<td><em>Nirvana</em> - <em>Unplugged In New York</em></td>
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<tr>
<td><em>R.E.M.</em> - <em>Monster</em></td>
<td>2</td>
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<tr>
<td><em>Bon Jovi</em> - <em>Cross Road</em></td>
<td>3</td>
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<td><em>Depeche Mode</em> - <em>Concertedy</em></td>
<td>4</td>
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<td><em>Bon Jovi</em> - <em>Always</em></td>
<td>5</td>
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<tr>
<td><em>Rednex</em> - <em>Cotton Eye Joe</em></td>
<td>6</td>
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<tr>
<td><em>Red hot Chili Peppers</em></td>
<td>7</td>
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<td><em>Toy Story</em></td>
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<td><em>Whigfield</em> - <em>Saturday Night</em></td>
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<td><em>Whigfield</em></td>
<td>10</td>
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<tr>
<td><em>Whigfield</em></td>
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<td><em>Kelly Family</em> - <em>Angel</em></td>
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<td><em>Boy George</em> - <em>Tenderheart</em></td>
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<tr>
<td><em>D.J. Boys</em> - <em>Let The Dream Come True</em></td>
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<tr>
<td><em>Whigfield</em></td>
<td>8</td>
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<td><em>Lola - Loser</em> - <em>Dream</em></td>
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<tr>
<td><em>Snapp - Welcome To Tomorrow</em></td>
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### FRANCE

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<tr>
<td><em>Redhot Chili Peppers</em></td>
<td>2</td>
</tr>
<tr>
<td><em>Pink Floyd</em> - <em>The Wall</em></td>
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<td><em>Pink Floyd</em> - <em>The Wall</em></td>
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<td><em>Pink Floyd</em> - <em>The Wall</em></td>
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<td><em>Pink Floyd</em> - <em>The Wall</em></td>
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<tr>
<td><em>Pink Floyd</em> - <em>The Wall</em></td>
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<tr>
<td><em>Crash Test Dummies</em> - <em>Men Are Messed Up</em></td>
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</tr>
<tr>
<td><em>Cedric de Studio</em> - <em>Balls Of Blood</em></td>
<td>9</td>
</tr>
<tr>
<td><em>Zee Ky Zee</em> - <em>Balls Of Blood</em></td>
<td>10</td>
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### SPAIN

<table>
<thead>
<tr>
<th>Album Title</th>
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<tbody>
<tr>
<td><em>Bon Jovi</em> - <em>Runaway</em></td>
<td>1</td>
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<tr>
<td><em>Bon Jovi</em> - <em>Runaway</em></td>
<td>2</td>
</tr>
<tr>
<td><em>Aerosmith</em> - <em>Aerosmith</em></td>
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<tr>
<td><em>Aerosmith</em> - <em>Aerosmith</em></td>
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<td><em>Aerosmith</em> - <em>Aerosmith</em></td>
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<td><em>Aerosmith</em> - <em>Aerosmith</em></td>
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<tr>
<td><em>R.E.M.</em> - <em>Monster</em></td>
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<th>Album Title</th>
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<tr>
<td><em>Rednex</em> - <em>Cotton Eye Joe</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Whigfield</em> - <em>Saturday Night</em></td>
<td>2</td>
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<tr>
<td><em>Whigfield</em></td>
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### NORWAY

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<tr>
<td><em>Rednex</em> - <em>Cotton Eye Joe</em></td>
<td>1</td>
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<tr>
<td><em>2 Unlimited</em> - <em>In A Million</em></td>
<td>2</td>
</tr>
<tr>
<td><em>Whigfield</em></td>
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### SWITZERLAND

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<tr>
<td><em>Rednex</em> - <em>Cotton Eye Joe</em></td>
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<td><em>Whigfield</em> - <em>Saturday Night</em></td>
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<td><em>Whigfield</em></td>
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### SWEDEN

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<th>Album Title</th>
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<tr>
<td><em>Nina's Unplugged In New York</em></td>
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<tr>
<td><em>Björn</em> - <em>Cross Road</em></td>
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<tr>
<td><em>Björn</em> - <em>Cross Road</em></td>
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<tr>
<td><em>Aerosmith</em> - <em>Big Ones</em></td>
<td>4</td>
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<tr>
<td><em>Cranberries</em> - <em>No Need To Argue</em></td>
<td>5</td>
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<td><em>R.E.M.</em> - <em>Monster</em></td>
<td>6</td>
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<td><em>R.E.M.</em> - <em>Monster</em></td>
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<tr>
<td><em>R.E.M.</em> - <em>Monster</em></td>
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<td><em>Gipsy Kings</em> - <em>Greatest Hits</em></td>
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<tr>
<td><em>John Zorn</em> - <em>Crazy Bizzard</em></td>
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</tr>
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*Not all albums listed for each country.*

**Based on the national sales charts from 13 European markets. Information supplied by GRM (UK); BoardRec/Beekman for the Dutch charts; Warner/IFPI (Sweden); Sony (Italy); Time (France); IFPI Marketing Research Denmark, VO/TEAM Radio (Denmark); AUF/MTV/Euro (Spain); T2 Radio Italia/PM Radio (Poland); EMI Ireland (IRE); APF Germany; Austria Tech Top 10 (Austria); Media Control/Musikmarkt (Switzerland). Sales data may vary by region or country.
The follow up to the smash hit single "ENDLESS LOVE" featuring MARIAN CAREY

LUTHER LOVE THE ONE YOU'RE WITH NEW SINGLE


taken from the No.1 UK album 'SONGS'

SONY MUSIC

Music & Media November 19, 1994
A melody in the vein of Bon Jovi’s smash “Always” is grafted on a crisp and clear Wolfgang Glim, the song has all the characteristics of a potential hit ballad. Reaching the ears of the countless secret romantics who made the “Kuschelrock” Music Relief ‘94, Whets CO.E.J-J. 

Sling - When We Dance
R.E.M. - Bong And Blame
INXS - The Strongest Party
China Block - Ski,
Beautiful South

We expect the record to go down well with a 20 to 35 age group.


EXPERIENCE THE SUPERKNOMI WITH SOUNDGARDEN BLACK HOLE SUN

HEAVY ROTATION ON MTV MOST REQUESTED EVERYWHERE ELSE
Jukes Hawn  Head Of Music
Arita Raidinets - Head Of Music
Immo Mihkelson  Head Of Music
Jesper Reutzer - Head Of Music

AD

A List:

RADIO FEAKES/Corfu

Juha Kakkuri - Head Of Music
Penni Kenmpainen  Prog Dir

AD

EHR

RADIO HOLSTEBRO/Holstebro

MUSIC & MEDIANOVEMBER 19, 1994

AD

Fog- Make Me Pretend
Whigfield Saturday Night
Revolver- Sukellot Aikaan
Pekko Ruuska- Ekkis Tana Nona
Donna Sues- /lady Of
Adasho- Sister Ann
Ace Of Base- 1.,rio
Tom Jones- If
Crash Test Dummies- God Shuffled
Amy Grant- Say You'll
Lars Muld/Moonam- Kingdom
Sanne Solomonsen- Jeg Er
Mirah
Immature- Never Lie
Joe Cohan- Let The Healing
R.E.M.- Bong And Blame

FAANC

I Only Knee

Power Play

Anton Dookrisen - Head Of Music
SKY RADIO/Bussum

AD

ACE

RADIO BIALYSTOK/Bialystok G

Leo Verde Fammi La

AD

A List:

DJ Cerlo Everybody Pom Porn
Silvia Coleman- Take My Breath
°Where Brothers- La La La
C.J. Lewis- Best Of My Love
Ace Of Base- Living In

ITALY

ITALIA NETWORK: 105 GLOBALLY

Edit 5

Ten Normal- Pong Br
AD

E2 List- Music Of Life

ITALIAN ONGOVERSE/World

Ten Normal- Pong Br

AD

Bo's Orkester Puss

ITALIA NETWORK: 105 GLOBALLY

E2 List- Music Of Life

AD

POSTER

B List

AD

C.J. Lewis- Best Of My Love
ACE /Dance

Luca Vithardi - Head Of Music

AD

DIETRICH

A List:

Luca Vithardi - Head Of Music
Edyta Gorniak Jestem Kobleto
Angelo Branduardi- Domenico
Forgetter This Time

FINLAND

YLE TILAAMUKAPÄÄ/Valokuva

Pam Banton- Baby Come Back
2 Unlimited- No -One
Angelo Branduardi- Domenico
Forgetter This Time

POLAND

Jill Johnson- Living In

AD

Paige "The Peanut"

AD

Adorn Kolacinski - DJ/Producer

Jan Targowski  Head of Music
EHR

POLSKIE RADIO 3/Warsaw

Nen Soderberg Jansen - Music Co -Ord

RADIO FREDRIKSTAD/Fredrikstad

Polish Radio Central

LUZ

ENGLISH

FRANCE (airplay)

from 12 to 8

UK from 59 to 28

Germany from 41 to 19

Holland from 14 to 12

The U.S.A. TOP 3

Shery Crow

all i wanna do

Chart action

Music & Media NOVEMBER 19, 1994

29
AIRPLAY

AMERICAN RADIO HISTORY.COM

Station Reports

MUSIC & MEDIA NOVEMBER 19, 1994

30
### Adult Contemporary Europe

**ACE TOP 25**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MADONNA/Secret</td>
<td>Warneric</td>
</tr>
<tr>
<td>2</td>
<td>BOYZ II MEN/It's Make Love To You</td>
<td>Motown</td>
</tr>
<tr>
<td>3</td>
<td>DAVE STEVART/Heart Of Stone</td>
<td>EastWest</td>
</tr>
<tr>
<td>4</td>
<td>LUTHER Vandross/Indira Carey/In Love</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>BON JOVI/Always</td>
<td>Jumbo</td>
</tr>
<tr>
<td>6</td>
<td>14 STING/When We Dance</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>7</td>
<td>CINDY LAUPER/Hey Now (Girls Just Want To Have Fun)</td>
<td>Epic</td>
</tr>
<tr>
<td>8</td>
<td>10 LONDONBEAT/ComeBaby</td>
<td>RCA</td>
</tr>
<tr>
<td>9</td>
<td>ROBERT PALMER/Know By Now</td>
<td>Island</td>
</tr>
<tr>
<td>10</td>
<td>YOUNG'S You're Never Lonely/7 Seconds</td>
<td>Columbia</td>
</tr>
<tr>
<td>11</td>
<td>SHERRY CROW/All We Wanna Do</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>12</td>
<td>JOE COCKER/The Simple Things</td>
<td>Epic</td>
</tr>
<tr>
<td>13</td>
<td>PATO BANTON/Baby Come Back</td>
<td>Virgin</td>
</tr>
<tr>
<td>14</td>
<td>JOSHLA RICKMAN/Postcards From L.A. (S.B.K.)</td>
<td>S.B.K.</td>
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<tr>
<td>15</td>
<td>GLORIA ESTEFAN/This Is The Best Ever</td>
<td>Epic</td>
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<tr>
<td>16</td>
<td>EDDIE BUCKLE/Goody Two Shoes</td>
<td>Epic</td>
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<tr>
<td>17</td>
<td>WARREN G &amp; NATE DOUGG/Reggae Down</td>
<td>Geffen</td>
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<td>18</td>
<td>ERIC CLAPTON/Motherless Child</td>
<td>Reprise</td>
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<td>19</td>
<td>SOPHIE H. B. HAWKINS/Right Beside You</td>
<td>Columbia</td>
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<td>20</td>
<td>ELOTON JOHN/Circle Of Life</td>
<td>Hollywood/Morrey</td>
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<tr>
<td>21</td>
<td>KTUE HINGLE/Our Love Is Ours</td>
<td>(Anal)</td>
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<tr>
<td>22</td>
<td>9 ROXETTE/War</td>
<td>(Finn)</td>
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<tr>
<td>23</td>
<td>SUBURB CITY/Everything's Fine He Doesn't Care</td>
<td>Atlantic</td>
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<tr>
<td>24</td>
<td>WET WET WET/Love Is All Around</td>
<td>Parlophone</td>
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<tr>
<td>25</td>
<td>WORLDS APART/Endless Love</td>
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### Billboard Singles

**USA TOP 25**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>BOYZ II MEN/Make Love To You</td>
<td>Motown</td>
</tr>
<tr>
<td>2</td>
<td>INN KAMOH/Here Comes The Hottest</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>SHERRY CROW/All We Wanna Do</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>4</td>
<td>M.C. SAR &amp; THE REAL MCCOOY/Another Night</td>
<td>Arista</td>
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<tr>
<td>5</td>
<td>BON JOVI/Always</td>
<td>Mercury</td>
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<tr>
<td>6</td>
<td>MADONNA/Secret</td>
<td>Maverick</td>
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<tr>
<td>7</td>
<td>BRANDY/I Wanna Be Down</td>
<td>Atlantic</td>
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<tr>
<td>8</td>
<td>IMMATURE/In The Future</td>
<td>MCA</td>
</tr>
<tr>
<td>9</td>
<td>JANET JACKSON/You Want That 70's Love</td>
<td>Virgin</td>
</tr>
<tr>
<td>10</td>
<td>CRAIG MACK/Flava In Ya Ear</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>11</td>
<td>MELISSA ETHERIDGE/I'm The Only One</td>
<td>Island</td>
</tr>
<tr>
<td>12</td>
<td>69 BOYZ/Trouble Is Rapping</td>
<td>Rap-it</td>
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<tr>
<td>13</td>
<td>GLORIA ESTEFAN/Turn The Beat Around</td>
<td>Crescendo Moon</td>
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<td>14</td>
<td>BOYZ II MEN/On Bended Knee</td>
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<td>CRYSTAL WATERS/100 Pure Love</td>
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<td>16</td>
<td>AALIYAH/At Your Best (You Are Love)</td>
<td>Blackground</td>
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<td>17</td>
<td>BABYFACE/When Can I See You</td>
<td>Epic</td>
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<tr>
<td>18</td>
<td>PRETENDERS/Stand By You</td>
<td>Sire</td>
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<td>19</td>
<td>LUTHER VANDROSS/Endless Love</td>
<td>Columbia</td>
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<td>20</td>
<td>R.L. MO缣TE/My Favorite</td>
<td>Jive</td>
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<td>21</td>
<td>R.E.M./What's The Frequency</td>
<td>Lyracoocc</td>
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<td>22</td>
<td>SALT-N-PEPA/None Of Your Business</td>
<td>MC</td>
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<tr>
<td>23</td>
<td>DaAN/FuZion/Here's The Message</td>
<td>Motown</td>
</tr>
<tr>
<td>24</td>
<td>JODY WATTS/It's Your Turn To Love</td>
<td>RCA</td>
</tr>
</tbody>
</table>

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**The Adult Contemporary Europe (ACE) Top 25 is a chart reflecting the popularity of Adult Contemporary music in Europe. The chart is compiled and published weekly, based on various metrics such as radio airplay and sales data.**

**The Billboard Hot 100 is the music chart that measures the best-selling singles in the United States, compiled by Billboard magazine, which has been published weekly since 1940.**

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**Source:** AmericanRadioHistory.com

**Copyright:** © 1994 BPM Communications, Broadcast InterSystems and Standard, Inc. This chart is constructed by BPM magazine using information collected and compiled by Standard, Inc and America's Radio Guide.
Nègre Replaces Albertini At PolyGram Disques France

FRANCE
by Emmanuel Legrand

It is official: Island/Barday top man Pascal Nègre has been appointed deputy general manager at PolyGram Disques France, replacing departing president Paul René Albertini.

Albertini is poised to replace Sony Music France's president Henri de Bodinat and is rumoured to stand for the post of president of PolyGram France.

It is understood that Nègre, who has been frequently mentioned as the natural candidate for Albertini's post, will concentrate on the group's global and day-to-day artistic and marketing decisions of the different PolyGram labels reporting to him (Phonogram, Polydor, Island/Barday and Remarq).

Meanwhile, PolyGram France president Alfredo Gangotena—who has just completed his first 60 days at PolyGram—will oversee the group's strategic and general policy. Gangotena is also expected to become an active SNEP member, a position Albertini was due to hold.

By accepting the top operational spot at PolyGram, Nègre, 33, adds another episode to one of the quickest rises in the French industry. After working in private radio and independent PR companies, he joined BMG's promotion staff in 1986. He then moved to Sony Music, where he eventually became promotion director for the Columbia label.

Nègre is appointed GM of the Barclay label in 1990, before it merged with Island in 1992. He proceeded to turn the company into a solid record house, with best-selling albums by Alain Bashung, Stephan Eicher, Noir Désir and Bernard Lavilliers—who were signed before he arrived. He was also an important force in the development of Algerian star Khaled in France and abroad.

Earlier this year, Nègre added the supervision of Phonogram to his duties. He is expected to continue to remain actively involved in the Island/Barday operations.

Tom Jones (continued from page 1)

In M&M's EHR chart, the single has shot up from number 23 to 15 due to solid airplay in the UK, Holland, Spain and Denmark.

The feeling at Warner Music Europe is that if Only Knew—and the album title—were to hit the airwaves, Tom's In New York album—and al the new album and [Elvis Costello's] I Can't Stand Up For Falling Down—as well as all the old stuff. When you ask people afterwards if they mind him being different to what he was a few years ago, they tell you that if he didn't keep doing different things, they wouldn't keep coming.

"You also get a lot of young people at the gigs—I'd be very disappointed if it were to get stale. We need to keep it fresh; we're the ones who were buying Tom's records."

Murray says that the impetus for If Only Knew came from the Warner international marketing conference in Stockholm. "The 17 European territories there all saw this as a copper-bottom hit, and that's just what it's proved to be."

The struggle then was to get the record out in concert with America and to get it to radio on time. So, we did the three-track promo CD originated by WEA Sweden, then we were able to have the four-track CD originated by East West UK. The single is being worked in the UK first to give it a profile for the continental markets."

Murray says Jones is now involved in as much promotional work as his UK tour—which runs into December—will allow. Asked why he thinks the single and album will succeed, Murray comments, "There's the old Tom Jones about it being the right thing at the right time. It's a fantastic single that shows he is truly a contemporary artist."

Murray says that he will be further singles from the album and a tour on the continent, although no details are yet available.

Brend Albrecht, music programmer at EHR ORM/Potsdam says he was surprised by the record. "It's pretty soulful and funky, and has a nice hook and good production. I never anticipated the reactions we would get; we're getting so many calls also from young people and they're not supposed to know about him!"

Additional reporting from: Raul Cairo

Brisac Opt's To Handle Int'l Multimedia

FRANCE
by Emmanuel Legrand

Following his resignation from the GM post at French ACE network Europe 2, Martin Brisac will now oversee the international development of all the communications activities of the Matra Hachette Group, including radio. His responsibilities will also include the new multimedia affiliate created by the Hachette and Matra Hachette Multimedia.

Brisac says he had to make a choice between his French and international activities. "I had reached a point where it had become difficult to do both. I am particularly interested in international development and was offered the opportunity of broadening my scope by moving into the multimedia field. As far as radio is concerned, I will consolidate what is already in place and will look for new opportunities. It will be very interesting to launch new projects in emerging markets such as eastern Europe, Asia and the Middle-East."

Brisac is expected to resign from Vive La Radio, the umbrella organisation for all the radio operators, and from the SRN group of commercial networks.

For The Record

The UK's Radio Advertising Bureau will be spending £2.5 million on its campaign to increase advertising in 1995, and not £1 million as reported in M&M November 12.

Amaury de Jambline de Meux is working with Play That Beat as an independent consultant, and has not joined the company.

Radio 1 Puts Future In Hands Of New DJs

UNITED KINGDOM
by Jeff Clark Meads

Troubled BBC Radio 1 has signed up three new DJs as part of its mission to offer an alternative to the chart-driven commercial sector.

The station, which has lost one-third of its market share in the past year (M&M, November 5), is giving its Saturday evenings a strong dance and rap flavour with the appointment of Tim Westwood and Danny Ramping on the Back to Back shows.

Westwood, who won a prestigious Sony Award for best specialist music programme while with London ILB station Capital FM, has established a reputation as a leading exponent of rap, US Radio Star Rick Dees Airs Live At Midem

FRANCE

US radio personality Rick Dees (KISR AM/ FM/Los Angeles) will be entertaining visitors at the Midem Fair in January, with five days of live broadcasts of his popular "Rick Dees In The Morning" show.

Other highlights of the Fair, which takes place January 30 – February 3 in Cannes, include performances by The Bangles, Big City Soul Band, Big Daddy Riggs, Marley, Aswad and Inner Circle (part of Midem's tribute to what would have been Bob Marley's 50th birthday); Celia Cruz, Tito Puente and Oscar d'Leon (Midem salsa nights); and Johnnie Clegg and Bobby Womack.

The colorful, packed schedule of events for the Midem Radio conference includes Radio Promotions That Really Work; Meet Europe's Radio Power Base; New Revenue With Merchandising; and format workshops on ACE, EHR, National Music, Gold, Rock/AOR.

See M&M next week for more Midem Radio information.
## EHR Top 40

### Chart Notes:
- The EHR Top 40 chart is based on a weighted scoring system. Songs are scored by weekly airplay at top 40 EHR reporting stations, that target 12-34 year old listeners with contemporary music. The chart is updated weekly.
- "Most Added" refers to the highest number of new additions during the week on a song's station.
- "Recurrent" is a song that refuses to leave the playlists of EHR stations and is still charted.

### Chart Breakdown:
- **AMY GRANT** is a new entry with "Say You'll Be Mine".
- **NASOMI CAMMELLI** makes a debut with "Love And Tears".
- **EAGLES**' "Get The Beat Go On" rises from #32 to #22.
- **LISA LOBE** & **NINE STORIES**' "Stay" enters at #23.
- **ROBERT PALMER**'s "Know By Now" debuts at #22.

### Most Added Songs:
- **PINK FLOYD**'s "High Hopes" is added by the most stations.
- **CL. LEWIS**'s "Best Of My Love" gains strong airplay.
- **BARRY WHITE**'s "Whatever You Peach" is added by many stations.

### Fighting For The Top Slot:
- Madonna is making the biggest impact with "I Only Know" shooting up from number 23 to 13 this week.
- The Swedish foursome's hit on EHR, "The Strangest Party," is the second highest entry in European Top 100 Albums this week (number 10). - Madonna stays firmly on top, with a 3.0% share of EHR stations. Here's the top 5 list of Recurrents:

### Top 5 Recurrents:
- **Elton John**'s "Can You Feel The Love Tonight" is at #1 this week.
- **Joshua Kadison**'s "Picture Postcards From L.A." is #4.
- **Inner Circle & Games People Play**

### Top 5 Contenders:
- **DONNA SUMMER**'s "Love To Love You Baby" is at #3.
- **BARRY WHITE**'s "Whatever You Peach" is at #4.
- **BOYZ II MEN**'s "I'll Make Love To You" is at #5.

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### Chart Data:

<table>
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<tr>
<th>#1</th>
<th>TW</th>
<th>EW</th>
<th>Artist/Title</th>
<th>Label</th>
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<th>Rotation</th>
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<td>MADONNA/Secret</td>
<td>(Maverick)</td>
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<td>BON JOVI/Always</td>
<td>(Jambco)</td>
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<td>3</td>
<td>3</td>
<td>4</td>
<td>STING/When We Dance</td>
<td>(A&amp;M)</td>
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<td></td>
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<tr>
<td>4</td>
<td>5</td>
<td>7</td>
<td>SHERYL CROW/All I Wanna Do</td>
<td>(A&amp;M)</td>
<td>88,61,27</td>
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<td>5</td>
<td>6</td>
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<td>LUTHER Vandross &amp; MARIAH CAREY/Endless Love</td>
<td>(Epix)</td>
<td>92,70,22</td>
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<td>25</td>
<td></td>
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<tr>
<td>6</td>
<td>10</td>
<td>4</td>
<td>PATO BANTON/Raby Come Back</td>
<td>(Virgin)</td>
<td>77,57,20</td>
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<td>20</td>
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<td>7</td>
<td>8</td>
<td>11</td>
<td>DAVE STEWART/Heart Of Stone</td>
<td>(East West)</td>
<td>79,55,24</td>
<td>0</td>
<td>0</td>
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<td>8</td>
<td>9</td>
<td>11</td>
<td>GLORIA ESTEFAN/Turn The Beat Around</td>
<td>(Epix)</td>
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<td>5</td>
<td>26</td>
<td></td>
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<tr>
<td>9</td>
<td>5</td>
<td>14</td>
<td>INXS/The Strongest Party (These Are The Times)</td>
<td>(Mercury)</td>
<td>67,39,28</td>
<td>10</td>
<td>28</td>
<td></td>
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<td>10</td>
<td>1</td>
<td>10</td>
<td>SNAP/Welcome To Tomorrow</td>
<td>(Aniolo)</td>
<td>70,52,18</td>
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<td>18</td>
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### Most Added Songs:

<table>
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<th>Artist/Title</th>
<th>Label</th>
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<tr>
<td>PINK FLOYD/High Hopes</td>
<td>(Emi)</td>
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<td>CL. LEWIS/Best Of My Love</td>
<td>(Block Market)</td>
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<tr>
<td>R.E.M./Bong And Nome</td>
<td>(Geffen)</td>
</tr>
<tr>
<td>CORINA/Brian &amp; Living In Danger</td>
<td>(Emc)</td>
</tr>
</tbody>
</table>

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### Fighting For The Top Slot:

**The fight for chart supremacy is heating up this week with the first five records all being awarded a bullet. With a 9% growth in chart points, Sheryl Crow's All I Wanna Do is the fastest mover in the top 10, but she is blocked from moving up in the ranks by Sting, Bon Jovi and Madonna, who all also bookopped points.**

In terms of total stations, Madonna stays firmly on top, although the difference in chart points (MM&M week stations according to audience impact) with the number two. Bon Jovi is marginal. Outside the top 10, veteran singer Tom Jones is making the biggest impact with If Only Know shooting up from number 23 to 13 this week. Obviously, making the most impact is the home market UK—where his new single ZTT—Jones' second best airplay market remains-are Holland (70% EHR penetration), Spain (50%) and Denmark (45%). Produced by ZTT founder Trevor Horn, the song is taken from the singer's new album The Lead And How To Swing It. For more information see the front page article. The record booking the biggest chart increase this week—and is therefore awarded with the Radio Active designation—is Ace Of Base's Living In Danger, the Swedish foursome's fourth hit on EHR, following All That She Wants, The Snap And Don't Turn Around. The single is particularly hot on the Italian airwaves where all the major networks have it in power rotation, next biggest markets are Belgium, France and Germany. The hottest new record on EHR is Aerosmith's Blind Man, entering at number 28 this week. The Geffen hits compilation Big Ones—the second highest entry in M&M European Top 100 Albums this week (number 10)—the song is gaining airplay acceptance in Poland, Spain, Italy and Holland Big One will be the band's second record for Geffen, as they will return to their old label home—Columbia—next year.

While What's The Frequency Kenneth? is still charted at number 19 R.E.M.'s second single off Monster, Bang And Blows enters at number 20, due to growing airplay in the UK, Sweden, Holland and Poland. Although having reached their peak in the EHR listings a long time ago, some records continue to collect good airplay across Europe. These so-called 'Recurrents' are records which refuse to leave the playlists of EHR stations and could very well become future programming material for gold stations. Here's the top 5 list of Recurrents.

Elton John/Can You Feel The Love Tonight All About You/Stay Joshua Kadison/Picture Postcards From L.A. Aswad/Shine Inner Circle/Games People Play

### New Top 20 Contenders:

- **DONNA SUMMER/Holy Love/Live & Love (Wham!tee Live) (Perspective/A&M) |
- **BARRY WHITE/Whatever You Peach (Perspective/As) |
- **TOM JONES/If Only Know (Warner Brothers) |
- **EAST 17/Steam (Virgin) |
Regional Crossovers

Tracking the cross-regional impact of songs

**Mainland European records breaking out of their region of signing**

**Border Breakers**

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

**Top-playlisted UK/Irish records on mainland European radio**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PET SHOP BOYS</td>
<td><em>YESTERDAY WHEN I WAS MAD</em></td>
<td>EMI</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>97</td>
</tr>
<tr>
<td>2</td>
<td>ROYAL BLOOD</td>
<td><em>THE WILD ONES</em></td>
<td>POLYDOR</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>72</td>
</tr>
<tr>
<td>3</td>
<td>SNAP!</td>
<td><em>HELLO</em></td>
<td>WEA</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>73</td>
</tr>
<tr>
<td>4</td>
<td>SNAP!</td>
<td><em>HELLO</em></td>
<td>WEA</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>73</td>
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<tr>
<td>5</td>
<td>SNAP!</td>
<td><em>HELLO</em></td>
<td>WEA</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>73</td>
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**Top-playlisted North American records on European radio**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TINA TURNER</td>
<td><em>PRIVATE DANCE</em></td>
<td>A&amp;M</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>120</td>
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<tr>
<td>2</td>
<td>BON JOVI</td>
<td><em>BRIGHT SIDE OF THE ROAD</em></td>
<td>SONY BMG</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>65</td>
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<tr>
<td>3</td>
<td>MADONNA</td>
<td><em>LIKE A VIRGIN</em></td>
<td>SONY BMG</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>65</td>
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<tr>
<td>4</td>
<td>MADONNA</td>
<td><em>LIKE A VIRGIN</em></td>
<td>SONY BMG</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>65</td>
</tr>
<tr>
<td>5</td>
<td>MADONNA</td>
<td><em>LIKE A VIRGIN</em></td>
<td>SONY BMG</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>65</td>
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**Channel Crossovers**

For each record, "Crossover Regions" are listed in order of first-time airplay.

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

**Atlantic Crossovers**

The top-playlisted North American records on European radio

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>1</td>
<td>MADONNA</td>
<td><em>SOFT AND SEDUCTIVE</em></td>
<td>Virgin</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>63</td>
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<tr>
<td>2</td>
<td>BON JOVI</td>
<td><em>IS THIS LOVE</em></td>
<td>SONY BMG</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>63</td>
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<tr>
<td>3</td>
<td>MADONNA</td>
<td><em>LIKE A VIRGIN</em></td>
<td>SONY BMG</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>63</td>
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<tr>
<td>4</td>
<td>MADONNA</td>
<td><em>LIKE A VIRGIN</em></td>
<td>SONY BMG</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>63</td>
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<tr>
<td>5</td>
<td>MADONNA</td>
<td><em>LIKE A VIRGIN</em></td>
<td>SONY BMG</td>
<td>WC.W.EC.W.C.NW.N.S.SW.NE.SE.E</td>
<td>63</td>
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**Radio Factories**

This week's highest entry, *Fun Factory's* third single *Take Your Chance*, debuts at number 20 thanks to broad exposure from European radio.

The song is well on its way to becoming a multi-format smash; it's accessible enough for EHR, acceptable for AC thanks to its smoothness yet essentially remains a dance track. Support is strong in Italy in particular, where national networks such as RTL - 102.5/Bergamo and Radio Dimensione Suono/Rome are among the early belivers. The next entry, *You Can Get It* by Maxx, enters at number 24 with a reasonably even spread support base across continental Europe. Oddly enough, however, Italy is missing a lot that might very well change in the near future, while support from influential Dutch radio show *NOS Avondspits* bodes well for its future in that particular market.

The third entry, *Roxette's Run To You*, bows at number 24 exclusively because of the UK's, the only territory so far in which the fourth single from the *Crash! Boom! Bang!* album has been released. The Roxette magic is still in full working however; virtually all UK EHR outlets have added it to their playlists. Some reporters, including the mighty BBC Radio 1/London, made the discovery weeks ago.

The last entry is Swiss dance producer DJ Bobo's latest effort *Let The Dream Come True*, which reaches the 25th slot due to a widespread appreciation by EHR, AC and dance programmers alike. So it's perfectly suited for both the fairly progressive *Studio Hit FM* Stockholm and strict ACE outlet Radio Basell/Basel.
### NORTHWEST

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<td>ROAM/Fireworks</td>
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<td>MOST ADDED</td>
<td>NW</td>
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<tr>
<td>PRODUCERS: For Some Love</td>
<td>NW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROBERT PRUITZ/You Move Away</td>
<td>NW</td>
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<tr>
<td>MC SAR &amp; THE REAL ADVENT/u/Another</td>
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### NORTH

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<td>NW = NORTHWEST: British Isles</td>
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### CENTRAL

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<tr>
<td>PRODUCERS: For Some Love</td>
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<tr>
<td>ROBERT PRUITZ/You Move Away</td>
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<td>MC SAR &amp; THE REAL ADVENT/u/Another</td>
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<tr>
<td>PRODUCERS: For Some Love</td>
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<td>ROBERT PRUITZ/You Move Away</td>
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<td>MC SAR &amp; THE REAL ADVENT/u/Another</td>
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### EAST CENTRAL

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**Region:** ROYAL REGIONAL AIRPLAY WEEK 47/94

**Location:** The Top-playlisted songs on European music radio (all formats), listed by region

**Format:** Airplay

**Artists:** Various

**Countries:** Various

**Language:** Various

**Year:** 1994
MCA announces the opening of two new companies in Denmark and Norway, expanding the number of European MCA subsidiaries to Austria, Belgium, France, Germany, Italy and now...

**Denmark:**
MCA Music Entertainment AS
Esplanaden 46
1263 Copenhagen
Denmark
Tel: (45) 33 91 2110
Fax: (45) 33 91 3110

**Norway:**
MCA Music Entertainment AS
Parveien 60
P O Box 2702, Solli
0204 Oslo, Norway
Tel: (47) 22 43 60 88
Fax: (47) 22 44 71 80