David Bowie is back and sounding better than ever with a tour de force built around a series of intense personal revelations and incisive philosophical observations, the likes of which have not been seen since Aladdin Sane.

This album renews Bowie's partnership with producer Nile Rodgers, the team behind the phenomenal Let's Dance set which remains Bowie's biggest success yet. Rodgers, the former Chic creator has since masterminded projects for Madonna and the B52's.

Featured musicians include guitarist Mick Ronson and pianist Mike Garson (Spiders From Mars), soul crooner Al B Sure!, Trinidadian guitarist Wild T and jazz horn virtuoso Lester Bowie.

Black Tie White Noise reveals a new street conscious edge; raw funk and gritty rock mixed with power charged jazz and contemporary dance floor energy. This is distinctively David Bowie fresher, harder and funkier than he's been for years.

Possibly ever.
Coca-Cola Sponsors Radio Concert Series

by Marc Maes

Coca-Cola is renewing its commitment to sponsoring pan-European music programmes. Under the banner "Coca-Cola Is The Music," the company aims to reach an estimated audience of some 400 million through sponsored concert tours of big name artists as well as exclusive radio programmes and local promotions in nearly every country in Europe.

From May 1988 until the end of 1992, M&M exclusively licensed its Eurochart Hot 100 Singles to the soft drinks supplier. Coca-Cola gathered local media from numerous European countries at a press conference at the Terminal 1 concert venue in Munich to explain the company's strategy for the months to come. More than 125 stations and networks are claimed to be participating by running exclusive programmes, including Capital Radio/London, Radio One/Oslo, Radio Fritz/Berlin, Los 40 Principales in Spain and the NRJ network in France.

Says Coca-Cola senior VP and president of the Coca-Cola European Community Group Ralph Cooper, "Coca-Cola has always been associated with the best in music; it's the international language. This campaign, however, is our first fully integrated marketing effort spanning the entire continent. We're especially excited about being able to reach our customers from north to south and east to west through this innovative, fully integrated programme."

Coca-Cola is supplying participating stations with exclusive recordings from live concerts produced by MCM networking in London. Artists participating include Bruce Springsteen, Whitney Houston, and many others.

No. 1 in EUROPE

European Hit Radio

WHITNEY HOUSTON

I'm Every Woman

(Arista)

Eurochart Hot 100

2 UNLIMITED

No Limit

(Byte)

European Top 100 Albums

OST - THE BODYGUARD

The Bodyguard

(Arista)
NRJ Profits Rise By 24%

by Emmanuel Legrand

FRANCE

Despite a tough economic environment, the NRJ Group posted a record turnover and higher profits in 1992 and forecasts a 12% increase in turnover for 1993. The company, which operates two FM networks, EHR NRJ, ACE Cherie FM, and Parisan station Rires & Chansons, announced a 24% increase in pre-tax profits for the fiscal year 1992 compared to 1991, at FFr91 million (app. US$16.8 million), a 25% increase from 1991 (FrF303 million).

In 1992, NRJ profits regained their 1990 level (a record FrF97 million), while turnover soared to an all-time high of 1.8 billion. A noteworthy increase in 1992 was the considerable result, as NRJ president Jean-Paul Baudercoux noted during the annual presentation of results. "In an economic environment characterized by recession, the financial year showed a substantial increase in the group’s turnover and earnings."

NRJ was introduced to France’s stock exchange market Second Market (over-the-counter) in December 1989. While 13% of the shares are publicly-owned, the remaining shares are owned by Baudecroux (39%), Group Sonopar (63%) and NRJ’s vice president Max Guazzini (5%). Baudercroux announced plans to introduce NRJ to the main market this year, and to raise international awareness in the company by presenting it in Europe’s main financial centres (London, Edinburgh and Frankfurt).

He attributes the group’s good results to increasing audiences for both NRJ and Cherie FM, and to the efficiency of the station’s wholly-owned advertising representative 15/34, whose profits soared to FFr 58 million from FFr43 million last year. Baudercroux praised the innovation and success of the subsidiary, now providing marketing and sales services to other independent radio stations.

Meanwhile, NRJ vice president Max Guazzini noted that NRJ now controls 95% of its potential audience through a network of 184 transmitters, adding that, “The number of transmitters should rise to 200 in 1993.” He continued, “As for its audience, NRJ’s performance is all the more remarkable given that in the general context of stiff competition, audience levels fell over that period. NRJ has succeeded in both increasing its lead over its main challengers, Fun and Skyrock, and reducing the gap between itself, Europe 1 and RTL.”

The group’s turnover plans, commenting, “1993 will be an important year. We are partners with Alain Ayache and Radio Montmartre to bring to NRJ a new concept of RFM. We have submitted a plan to the CSA. RFM is a wonderful opportunity for us. It has a classic rock format which will allow us to offer a wider range of opportunities to advertisers.”

Baudercroux said that NRJ’s investment in RFM will be legally limited to 30%, and that the financial risk is estimated at FFr10 million.

"1993 is also the year that will see the implementation of the Sapin law on advertising expenditures [which requires media and advertising agencies to declare and publicise information on advertising expenditure], which will change the communication landscape in France. All I can say is that it will not have a negative impact on our revenues. Another source of changes, meanwhile, is of course the elections. We expect the new government to suppress the anti-concentration ceiling and to adopt a more liberalised system."

Stringer Promoted To Epic MD

UK

Following his appointment as chairman of Sony Music UK in January of this year, Paul Stringer has made the company’s first formal announcement by the promotion of Columbia A&R director Rob Stringer to Epic MD.

The post has been vacant since Andy Stephens joined Sony Music International as senior VP European region in July of last year. The position was temporarily overseen by deputy chairman Tony Woodcock.

Stringer, 35, joined Sony Music in 1985 and became product manager at the CBS label the year after, followed by a two-year stint as marketing manager. In the UK, the Epic label registered a 3.6% album share over 1992, down from 4.2% in 1991; the label grabbed a 5% singles share (5.2% in 1991). MB

Lang Agrees To Give Keynote Speech At New Music Seminar

by Steve Wonsiewicz

EUROPE

In a bid to increase its profile and re-focus its content, the New Music Seminar (NMS) has appointed Los Angeles-based critic of Culture Jack Lang as the keynote speaker, besides restructuring the panel discussions, symposiums and venues. There will be a greater emphasis on invitation-only symposiums, fewer panels and a reduction in evening showcases from 21 to nine for the event, to be held on July 20-24 in New York.

In Lang, NMS president Mark Josephson sees an opportunity to capitalize on the politician’s popularity as a defender of French and European culture.

“Finding France’s support for the arts very interesting and admirable,” says Josephson. “In the US there is no similar support for the popular arts, and I thought it would be very interesting and revealing to have an example of what can be done. Having Lang speak in a way very good way of underlining that fact.

“I also think on a thematic level that one of the things the Seminar has stood fora is that there should be a two-way traffic in culture across the Atlantic. However, by and large that traffic is still one way.”

This will be the first time a continental European has keynoted the event and Josephson says he would like to do the same next year.

With regard to context changes, Josephson says the event was “starting to get fat and comical” as it grew older. There will only be now two major evening showcases, one rock and one in dance or rap. Josephson also wants to turn the symposia into think tanks for attendees.

In his first year as sole president, Josephson, who was recently appointed chairman, collaborated with founder Tom Silverman. Josephson has also expanded and changed the exhibition area. He is increasing the number of stands by 30% and dropping the cost of the lowest-price booth to US$800. “All of our assumptions, methods, prices and practices are being re-examined with the intention of making sure they serve the needs of the major and independent alternative music business,” he says.

Last year around 7,200 delegates attended the event although fewer are expected to show this year.

EUROPE AT A GLANCE

ITALY: FIMI-Member ’92 Turnover Increases 4%

Industry federation FIMI has supported its claim of representing 80% of the Italian music business with a self-compiled report of 1992 net revenue statistics. FIMI, which was formed when BMG, EMI, PolyGram, Sony and Warner (later joined by 10 key independents) split from IFPI, lists its own turnover at L 479.7 billion (app. US$302 million), a 3.5% increase on 1991. The 1992 share for non-FIMI members totaled L119.9 billion, according to the federation. David Stansfield

BELGIUM: De Vlijt Sells VTME Stake, Eyes Radio

Newspaper publishing group De Vlijt, owner of the well-known Gazet Van Antwerpen, announced it will sell its 13% share in the Flemish commercial TV station VT to a Flemish press group controlled by Dutch publishing giant VNU. The sale gives VNU a 44% stake in VT. A Gazet Van Antwerpen spokesman says De Vlijt wants to invest the money in private radio stations and new printing technology. Marc Maes

NORWAY: Court Rules PolyGram’s Copyright Violated

In a March 24 decision, a Norwegian court ruled that PolyGram’s copyright contract with lyricist Alf Proysen was violated by publisher NRK and Kirkelig Kulturverksted, but that “the damages caused for PolyGram [are marginal] compared to the damages caused for the defendant if the product is withdrawn from the market.” Poly- Gram says it intends to proceed with a case in Oslo City Court, to claim compensation from the two companies. NRK and Kirkelig jointly released a compilation Original Proysen in March, cataloguing the lyricist’s career from 1946-1970. Kai Roger Ottesen

FRANCE: Giant Birthday Celebrations At WIT FM

Number one Bordeaux radio WIT FM recently set an example to live up to by using five giant radio sets to stage a three-day exhibition cataloguing the history of radio. The event, which took place in a hypermarket in Bordeaux between March 31-April 3, used the four-metre-high models to hold displays on the landmarks in radio history, while playing tracks of radio broadcasts. Meanwhile, a temporary studio allowed radio enthusiasts to take part in a DJ competition. JS

UK: Classic FM Picks Up Two Programme Awards

After being on-air for only six months, national commercial network Classic FM has garnered two industry awards in as many weeks. The classical outlet picked up the “Radio Programme Of The Year” award presented by the Television and Radio Industries Club. The award, usually given to a single radio programme, was presented to the station for its outstanding quality in all areas of programming. The previous week, Classic FM was presented with another “Programme Of The Year” award by the Broadcasting Press Guild. Mike McGeever

GERMANY: First KLASIK KOMM Dates Set For Cologne

The first KLASIK KOMM, the annual trade fair for classical music industry and sister event to POPKOMM, is to take place in Cologne on March 24-26, 1994. KLASIK KOMM will be held alternately in Cologne, and will last its 11% share in the Flemish commercial TV station VM to a Flemish press group controlled by Dutch publishing giant VNU. The sale gives VNU a 44% stake in VM. A Gazet Van Antwerpen spokesman says De Vlijt wants to invest the money in private radio stations and new printing technology. Marc Maes

CONCERT RADIO PROMOTES CLASSIC LISTENING — Dutch classical music station Concert Radio recently joined forces with the National Fund For Musical Instruments (NFM) to promote classical music in Holland by setting up an active membership system. Pictured (l-r) are NFM president P. Meerenhout, violinist Theo Olij and Concert Radio MD Jardan Soar.
Patricia Kaas
"Je te dis vous"
new album released on April 6th, 93
produced by Robin Millar
Includes the singles "Entrer dans la lumière"
& "Ceux qui n'ont rien"
Worldwide Tour starting on September 93
Dutch Frequency Allocation Deadline Unleashes Conflict

by Marlene Edmunds

HOLLAND The skirmishes for control over one of Holland's scarce terrestrial radio frequencies continue. The Dutch government has set a mid-April deadline for applications for some four to five "bundles" of regional frequencies to be made available to private commercial stations on AM and FM. The Ministries of Culture and Water and Transportation will award the frequencies next August.

Just who is allowed to be awarded terrestrial frequencies in Holland is a highly charged issue in the newly deregulated media climate. Until late 1991, when commercial broadcasting was legalised in Holland, only public stations were permitted access to terrestrial airwaves.

Private commercial stations have continually charged the government with refusing them permanent access to terrestrial frequencies. Last year three private stations—ACE Sky Radio, Radio 10 Gold and Classic Rock RTL Radio—were granted terrestrial frequencies on an interim basis for the first time in Dutch history. These licences are due to expire in July, and Ministry of Culture spokesperson Mirjam Often warns that when they are renewed there is no guarantee they will be renewed on a permanent basis.

The interim FM frequencies, while not exactly national, cover large metro areas of Holland and permanent access to them is considered essential by the bigger private cable stations in putting together a reasonable facsimile of a national network. Minister of Culture Hendy D'Ancona came under heavy criticism late last year when she summarily announced that the only remaining national FM frequency would be awarded to public station VVV, MOR Radio 1. The move provoked outrage by private stations which charged that Radio 1's format was a waste of a scarce frequency.

Private music stations are primarily interested in the new regional FM bundles, not the AMs. Says Tom Lathouwers, operations manager at cable market leader Sky Radio, "An ACE format like Sky is a waste of a time on AM."

Lathouwers wants permanent access to the Rotterdam interim FM frequency Sky now holds, plus the new FM bundles in northern Holland. He says he fears that D'Ancona may hand out the new bundles to a non-competitive format like jazz, which would be unlikely to present any threat to the public stations.

D'Ancona has made no secret of the fact that while she must make concessions to private stations to satisfy EC regulations, she will continue to favour the publiccasters when legally possible.

Lathouwers maintains "it will be a disaster" if Sky Loses its interim terrestrial frequency, adding, "It would be crazy for a profitable business to lose its income. Only in light of the gross negative effects of the recession—just because they were not given the on-air frequency."

Lehmusto New Fazer MD

FINLAND Heikki Lehmusto will be taking over as MD of Helsinki-based Fazer Music Inc. on May 15. Currently MD of TV broadcasting company Kolmotelevision, he will replace Fazer MD Harry Siderholm, who is retiring in June after 14 months with the company. Siderholm, who succeeded John-Eric Westo, was formerly MD Mail order firm Oy Hobby Hall AB.

Lehmusto of his new position, it is a mix of culture, business administration and his records. Heading a Finnish exchange-listed company is always a very challenging task."

Lehmusto, who will be responsible for building Finland's first commercial TV channel with a programme structure which clearly stands out from the rest to tempt both viewers and advertisers, adds that Fazer he will now be responsible for concentrating on the company's traditionally strong main sectors music publishing, domestic record production and music instrument and record trading.

Fourth Regional ILR Advertised

UK The Radio Authority has advertised the "regional" independent local radio (ILR) licence for the West Midlands area, which includes Birmingham, Wolverhampton, Walsall and parts of Staffordshire and Worcestershire. The FM service is likely to reach a population of 2.2 million adults.

As with the other four regional services offered by the Authority, West Midlands franchise applicants must offer programming which would broaden the range of audience choice next to the existing ILR services available. These licences expire after September 1, 1994. The ILR licence for EHR Buzz FM/Birmingham will now be advertised this October instead of July as scheduled. This will enable applicants to take into account the intended programme format of the winners of the West Midlands regional ILR service when drawing up their proposals.

The Authority has moved the advertisement of the ILR licence for Tendering, currently held by Mellow 1557 AM from October to July 1993.

BMG Creasters Strike 3-Year Deal

by Marc Moes

BELGIUM Production unit Creasters Europe has signed a deal with BMG Belgium for future releases, ending its collaboration with EMI Belgium. BMG Belgium MD Dirk Jolink joined the new pact with Creasters co-founders MD Peter Vanderhallen and marketing director Jean Bosiers on March 19.

The Creasters/BMG deal is said to run for three years and will not affect current releases. It was our admiration for the way Creasters works with its artists and the company's unique marketing approach which inspired us to sign a long-term deal with the duo," he adds that although Creasters was initially launched as the dance label for EMI Belgium, the tag "dance" is far too limited for the broad repertoire it covers.

"The most important aspect of the new deal that is we will work closer with BMG than we did with EMI," says Vanderhallen, "both on the artistic-front as well as in marketing and sales. The company's international power is another important asset; Vaya Con Dios was an example of how BMG can break local talent Europe-wide."

The Dinky Toy's album The Colour Of Sex will now be released in several European territories with BMG.

"We believe that our collaboration will help us to solve fundamental problems on the national market as we work together with open minds," adds Bosiers. The first releases with BMG include new material by acid jazz duo Wizards Of Ooze, The Nile and Boy.

Founded 10 years ago by Vanderhallen and Bosiers, Creasters offered a mix of artistic background and marketing expertise which soon paid off with four Belgian number one hits for BB Jerome and the Bang Gang (plus a number one hit in Canada on Capitol/EMI).

MARKEN INTERNATIONAL COURIER SERVICE

SPECIALIST COURIERS TO THE MEDIA AND ENTERTAINMENT INDUSTRIES

AMSTERDAM (020) 604 1181
BRUSSELS (02) 12 6 2400
COPENHAGEN (011) 749 0711
DUSSELDORF (0211) 94 130
LONDON (011) 347 4631
LOS ANGELES (213) 641 8932
NEW YORK (718) 222 3100
PARIS (11) 46 94 29 29
ROTTERDAM (010) 262 0661

It's a small world with MARKEN!!

MUSIC & MEDIA APRIL 10, 1993
French Dino Subsidiary Goes Into Liquidation

by Emmanual Legrand

Dino Music Affiliated to Canadian group R-Tek, has closed following the demise of Dino Germany six months ago (M.E., September 12, 1992). The label, which specialised in compilations, was set up at the end of 1991 as the French branch of a company which already had offices in the UK, Sweden, Holland and Germany and which hoped to become a key player in Europe.

Facing financial difficulties due to a lack of strong products and a squeezed cash flow from Canada, the German branch was forced to close last August. As the French affiliate was owned 50-50 by the German and the Dutch affiliated, it was directly affected by the shutdown in Germany. Dino France MD Daniel Goldschmidt says that when the German company went bankrupt, the French subsidiary called for a provisional administrator as one of the shareholders was missing. Says Goldschmidt, "We always wanted to keep our activities alive, first because we didn't want to put our clients into trouble and also because we had managed to create good business with a turnover worth Fr20 million [app. US$3.7 million] for our first year," he says. "But it was too difficult. We had no cash injection from our shareholders and we didn't know where we were heading."

Goldschmidt says the company has left no serious debts, except Fr2 million, owed mostly to mechanical rights society SDRM. The company was liquidated on March 22. Dino was distributed in France by Carrere Music and had a successful series of telecine/dance compilations (Techno Rave Party sold over 50,000 units.)

EuroStar *Rescues Star*Sat From Financial Trouble

by Miranda Watson

Private Gold Satellite Radio station Star*Sat has relocated from Munich to Daun with its programme now run by EuroStar Radio Organisation under the management of MD Peter Lepper. Following the purchase by EuroStar, Star*Sat has been granted a new nationwide cable and satellite licence.

Star*Sat now has two new owners. MOIRA, a 100% subsidiary of the Medienin in Ludwigshafen, has a 51% share and Daun-based SRD (Lepper owns 90%) has a 49% share. Operating with only eight staff headed by Lepper, sales manager Beatrix Schmitz and head of music Claudia Meyer, the new owners of Star*Sat hope that by cutting down on personnel they can now make the project financially viable.

Star*Sat fell into severe financial difficulty last September under the management of former MD Jo Lieder, dismissing 20 staff in an effort to streamline the operation. Rumours circulated that the station would close altogether, accompanied by reports that its main backer, Floren Piech intended to pull out of the station by the end of the month. Launched four and a half years ago, the station had been consistently not profitable.

Comments Schmitz, "The old Star*Sat was run was just too expensive. It was a pure music programme with too many personnel. The new owners of Star*Sat saw the station as a lucrative project to invest in straightaway. The Star*Sat programme is very popular in Germany and cable and satellite penetration is steadily increasing."

The new management of Star*Sat seems to have found a solution: playing non-stop music round the clock, only interrupted by news bulletins on the hour. The only programme which is presented by a DJ is "Star*Sat American Top 40." The original format—hits from the last 40 years with 80% of titles from the last 10-12 years—has been retained. Star*Sat is also cutting costs by having German cable news channel RadioRopa produce its news and by both stations being marketed together.

Vienna Cable Subs May Vote MTV

by Kai Roger Ottesen

AUSTRIA Subscribers in Vienna have the chance to vote for MTV Europe in a poll organised by cable operator Telekabelfor reallocate one of its free channels. The cable operator supplies 366,000 households in the city with 19 channels, one of which has come free following the merger of Eurosport and Sportkanal.

SAYS IFPI Austria MD Dr. Franz Medwentsch, "Vienna is one of the few European capitals where MTV is not included on cable network. We feel there is a strong interest in the music channel and Telekabel should offer it." However, neither IFPI nor Telekabel are willing to pay the licence fee which MTV want to charge. If subscribers choose MTV—currently available in 38 million households worldwide—they will have to pay a monthly addition of Aus$3.60 (app. US$2.50) each for the fee. Results of the poll, carried out by Fossel & GfK Institute, are expected in late April.

NRK'S P3 To Highlight Pop, Rock, Broadcast 70% Music

by Cap Rogenoy

NORWAY P3, pubcaster NRK's new EHR outlet which plans to launch on September 15, will dedicate 70% of its airtime to music and compete directly with private radio. The net will soon sign 10 producers to work directly with head of music Jan Rustad to work out specific details of its programming. Nine people already work at the station.

Comments Rustad, "In the mornings we intend to play music which will make it easier for listeners to get out of bed, which means both commercial pop and rock. The programmes 'PopFax' and 'ABRS' feature mostly commercial pop, with fewer rock titles. During Rush there is more melodious pop and rock, with more emphasis on charts and more room for electric guitars."

P3 has established contacts with the Norwegian record companies, but it is not yet clear whether the station will receive free records. NRK's promotion manager Helene Rognoy is enthusiastic about NRK's plans, saying, "There seems to be a programme for each genre. It's good that the station dedicates so much time to rock. It looks as if P3 will play music most of the day, with news and sports."
**Newsmakers**

**Profile**

When music industry giant Willem van Kooten became a share holder of ACE-formatted Holland FM at the end of 1992, the station also found its way to the radio consultancy firm Roland Media Services. General Manager Gerro Vonk is quite sure that the newly formed team will consolidate the station's strong position on the Dutch airwaves.

Founded in July 1991, Holland FM has 25 employees and about 20 collaborators on a freelance basis. It has the possibility to transmit all over Holland wherever it can get on the cable network. Alongside Vonk work programme director Nico Volker and head of music Willem van Kooten.

"Our format is Dutch-language and middle of the road stuff like Perry Como," says Vonk. "We try to focus on the 30-60 age group. That's why we mainly play old songs; the number of new ones is Limited. About 25% of our material are international releases, for instance Whitney Houston, which fits within our programme. We try to combine Dutch material with international music; otherwise we will be seen as a station of tear-jerkers, and that's not really what we stand for."

Holland FM advertises a great deal, says Vonk. "We buy ads in newspapers and magazines that get together with our group of listeners, including De Telegraaf, tabloids like Story, Weekend and similar papers and magazines."

The partnership with radio consultant Ad Roland started when publisher/label owner Van Kooten (Red Bullet) became head of music for the station. "Van Kooten became a shareholder at the end of last year (owning 25.5% of the shares)" continues Vonk. "He already had a very good relationship with Ad Roland. Besides that, Roland's work with German stations has shown us that he is very good in what he's doing. There are very few people of the same calibre. We are looking forward to the services he's offering us. Things are devised so that Roland programmes our music and Van Kooten assists him."

To run a station properly, a good relationship with record companies is very important, and Vonk claims that here the station has no problem at all. "Our connection with the record companies is extremely good. We get anything we ask for. Of course that has a lot to do with our programme 'Hollands Gloria,' which is broadcast throughout the whole country."

Competitors of the station are national ACE/MOR station Radio 2/Hilversum and private national-music-only station Radio Noordzee/National, although Vonk claims the biggest problem comes from the latter. "Radio Noordzee started [broadcasting] after we did, and they have exactly the same format. We are not quite finished with them, however, and we'll be pursuing the case. We can't let them steal our programme."

Wally Cartigny

---

**Sweden Unveils Details Of Historic Radio Bill**

On February 24 Sweden lost the distinction of being the last country in western Europe without commercial radio. Starting April 1, the day the historic commercial radio law goes into effect, the committee for local radio licences, the Styrelsen For Lokalradiostand (SLR), will begin accepting applications for franchises.

by Ken Neptune

The new rules pertaining to commercial radio are far-reaching. The main points of the new legislation cover regulatory bodies, broadcast areas, the provisions of the broadcast licence, details of who is permitted to have a licence, the length of the licence, how applicants are chosen, content guidelines and advertising and sponsorship regulations.

Regulatory Organisations: There are two regulatory bodies in Sweden. In addition to the SLR, there is the Radionamnden (Radio Commission), which functions as a watchdog agency making sure that advertising and sponsorship regulations are followed; it also has the power to prescribe penalties for violations. Other responsibilities of the SLR include jurisdiction over broadcast areas, approval of licence transfers and suspension of licences.

Broadcast Areas: Licences can be awarded in large cities and other heavily populated areas, as well as in smaller communities in which there are both interest and technical capabilities. Several licences can be awarded in every assigned broadcast area, which means that no licence should expect to have a monopoly in any given area. Around 60 licences are expected to be awarded.

Licence Provisions: Licences will be allowed to broadcast 24 hours a day in a given area. Those stations can also let other operators use a portion of the broadcast time, provided the licensee takes responsibility for all aired programming during that period. Lastly, a licence can be withdrawn if the station is not on the air within six months of receiving the franchise, or if it has discontinued broadcasting for more than four weeks.

Ownership: The new legislation is not only strict about avoiding concentration of ownership, it also states specifically that individual newspapers will not be awarded a licence. Newspapers are, however, allowed to buy minority stakes in radio stations; no fixed ownership ceiling has been set as the ceiling. This ruling also pertains to parent companies or subsidiaries of a newspaper. Investors are also only allowed to own one station. Minority investments in other stations are permitted; however, no ownership ceiling has been established. A licence can be withdrawn if the winner acquires outright or buys a controlling interest in more than one broadcaster. Also of significance is that the state, municipalities, county councils and Swedish TV, Radio and Educational Radio and Nordic TV are not allowed to obtain a licence for local commercial radio. The initial licence period runs from the date of issue until December 31, 2000.

Applications: The stipulations with regard to the choice of applicants are threefold: An authorized applicant can obtain the licence if he or she can pay the first year's fee—Skr 20,000 (approx. US$ 2,556) per year and indexed to inflation—in advance. If there are several authorized applicants, they are allowed a certain period of time (still to be determined) in which to work with each other to see if they can share the frequency. If several applicants are vying for the same frequency, the licence will then be awarded to the highest bidder.

Programme Restrictions: There are no restrictions with regard to the types of formats to be broadcast. Broadcasters must air station IDs at least once an hour. At least a third of a 24-hour broadcast period must be self-produced programming.

Advertising & Sponsorship: Sponsored or paid-for programming can be broadcast only during specific times, which have yet to be determined. Applicants should state in which interest the broadcast is being sent. Advertising is allowed for eight minutes per hour, except in exceptional cases 10 minutes, which have yet to be determined.
by our French dance correspondent Jay Remi

Throughout the centuries, France has produced painters, writers, architects, philosophers and movie-makers who have influenced the world of the arts. On the other hand, popular music, deeply rooted in a tradition of lyricism and poetry, has often failed to cross the barriers of language and export itself (apart from a few exceptions like Edith Piaf or Les Negresses Vertes).

Choosing to cater for their own market, the French-speaking countries, it's true that French musicians have regularly missed the sounds and styles of the expanding Anglo-Saxon culture. But the recent explosion of European dance, this is slowly changing.

While acid-house shook England, Belgium and Italy at the end of the '80s, France had to wait until 1992 to witness the exposition of its own blend of groove. With the release of several compilations on major and independent labels — talent breakers, not greatest hits — a French house scene finally exploded. First, Virgin offshoot Delabel created dance division P.U.R. (Paris Union Recordings). Covering the whole spectrum of modern dance from garage to pay to techno-house, it introduced Ame Strong, Indurain, Euphoria and OCB.

Says Delabel A&R manager Luca Minchillo, "We've decided to concentrate on albums rather than the 12-inch which has no market here. However, we have pressed an exclusive four-track CD for radio programmers which contains edits of the most commercial songs. Our objective is to sell 15-20 thousand exports or license it to the rest of Europe for full rentability."

Respect For France, the work of FNAC Music, soon followed after a handful of 12-inch's specialised in dark acid/techno and disco/warehouse from the likes of Laurent Garnier, Shazza, Deepside and Impulsion. FNAC dance department manager Eric Moreau acknowledges the importance of the English market as a spring-board to European success. "It is difficult because we're already a few years behind and suddenly the economic crisis is hitting the whole market very hard. So, we don't really know where we're going but we have started to put adverts in the English dance press and have reviews there. People have to realise that French dance is not necessarily a humouristic affair." An opinion shared by Manu Casana — a converted ex-punk who's started his own independent label Rape Age Records and has just released the hardcore sample Tekno Nutriment with Pills, Electrote and others. "Majors executives don't think of dance as a long-term investment although there's a huge potential," says Casana. "The dance market can definitely get bigger but the media isn't interested. The only radio stations that we're dealing with are the small specialised ones, the "Rock 30" radios — similar to the American college radios—which aren't as opened-minded as they should be."

On a more ambient touch, BMG Publishing associated itself to Parrasian studio Mix It to produce Ravelation, a compilation of chill-out atmospheric dance music that included pop singers Dominique Dalcan and Arnold Turbon. Catherine Plaut, responsible for the project, believes that the rest of Europe is curious about what France has to offer. "The fact that house music is basically instrumental helps but we have to create our own sound and give something different than what they're used to. We have strongly based our promotion on image with a couple of videos but we've also created a box set of 12-inch's for DJs and a medley cassette that we're sending to the radio stations."

New Grooves

**GAYLE LYNNE**

Rain Come Down On Me - Tammo Records

PRODUCER: Solomon House

Spacy garage furnished from a basic straight beat, clarinet and piano intertwining vocals. Cast an ear over the warmly toned Jazzy -funky -hip -hop sort of thing from strength to strength.

**AURORA BOREALIS**

Aurora Borealis - FNAC

PRODUCER: Shazza, Laurent Garnier, Ludovic Navarte

Shazza is on the mix with classic UK style house on the release of Muted Dub Mix with its funky tracing and you may well be hearing a major club tonal. The Only House Mix show club orientated with huge potential while remaining accessible enough to fit on fonkier and later playlists.

**ART NOUVEAU**

Joy And Pain - Intendance/Midtown

PRODUCER: Robin Droit

Midtown's other sister label offers you the excellently soothing vocals of Babette Labelj and the orchestral arrangements of Robin Droit. This has crossover potential without the short cuts. Just Let It Move You is well worth attention with its BBG/Urban cuts. Just Let It Move You is well

**LOGICAL BEAT**

Dangerous - Daroco

PRODUCER: O. Momm

A remix of some renown and the daughter of an American gospel singer, Oliver Momm and Lucy Hatton are Logical Beat. After working with Roel And The Gong, Momm has obviously gained the knack of combining simplicity with a catchy hook to create something accessible and just right for those day-time playlists.

**EAST SIDE BEAT**

You Are My Everything - Media Srl

PRODUCER: Gianfranco Borrellot Eurohouse with a commercial angle from the boys who brought you Alive And Kicking before Christmas. Mixing credits include D.J. Professor, Ian Levine and M.U.K., who take you underground, into the realms of pop radio and under-bass heavy hypnotic respectively. Meanwhile the flip side dub kicksuddingly.

Please send all your new dance releases for review to Steve Morton, PO Box 9297, 1006 AA Amsterdam.

The European Dance Radio Top 25

<table>
<thead>
<tr>
<th>No.</th>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Unwind</td>
<td>New Order</td>
<td>Arista</td>
</tr>
<tr>
<td>2</td>
<td>Funky</td>
<td>Masters</td>
<td>Sony Soho</td>
</tr>
<tr>
<td>3</td>
<td>Chicken</td>
<td>Loose Ends</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>4</td>
<td>Mii-Lo</td>
<td>Mr. Fingers</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>5</td>
<td>Chocolate</td>
<td>Christian</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>6</td>
<td>Love Monster</td>
<td>Faithless</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>7</td>
<td>I Love You</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>8</td>
<td>Don't Stop</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>9</td>
<td>Roll</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>10</td>
<td>Got To Be There</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>11</td>
<td>Can't Stop</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>12</td>
<td>Need You</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>13</td>
<td>People</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>14</td>
<td>Head</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>15</td>
<td>Need</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>16</td>
<td>Love</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>17</td>
<td>You</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>18</td>
<td>Need</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>19</td>
<td>People</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>20</td>
<td>Head</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>21</td>
<td>Love</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>22</td>
<td>You</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>23</td>
<td>Need</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>24</td>
<td>People</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
<tr>
<td>25</td>
<td>Head</td>
<td>The Streets</td>
<td>Time S.r.l.</td>
</tr>
</tbody>
</table>

The European Dance Radio (EDR) Top 25 chart is based on a weighted-scoring system. It is compiled on the basis of playlists of European dance programming versus styles of dance music (including hip hop/top 40 and swing) for the 15-38 year-olds, females and during specific days. Songs that have achieved top 20 status in the EDR Top 40 are regarded as non-specific for EDI and review limited points. © BMG Communication BV
Today's Ingredients For Cooking Up A Tasty, Successful Station

A successful radio station takes a little more than just good music and a DJ. The whole process has several aspects, one just as important as another. And just as a recipe, a station which lacks a certain ingredient will result in a product that doesn't look or taste as good as it should. Cadena 100 GM and consultant Rafael Revert sums up his "recipe" for good music radio and everything that should be included for a satisfying outcome.

by Rafael Revert

When the decision to launch a music radio station or network is taken, the first thing to do is to sit down and clearly define where you want to go, who you want to reach and what contents you want to broadcast. This is where many stations make their initial mistake. By not thinking these questions out or attempting to cater to more than one audience, these stations often mix content. This sends a non-clear message to listeners, produces a hybrid station and results in an unknown audience.

When the decision to launch a radio station is made, the first thing to do is to sit down and clearly define where you want to go, who you want to reach and what contents you want to broadcast. This is where many stations make their initial mistake. By not thinking these questions out or attempting to cater to more than one audience, these stations often mix content. This sends a non-clear message to listeners, produces a hybrid station and results in an unknown audience. The audience’s attention can be destroyed. In selecting music for your station, remember that the way to catch up with actual fads and fashions is not to destroy an already existing style. All the energy used to build up an image could be destroyed.

Over the years, it has been proved how important the study and evaluation of these potential listeners is. This is done by talking to the target audience you want to reach and asking them exactly what they are looking for but haven’t been able to find in other stations. This rather simple method hardly ever fails in creating a content for your programme which meets the needs of the chosen audience.

Today, music seems to be producing a retro classic and classic everywhere; it is as though yesterday’s way of creating has become today’s and tomorrow’s style.

Why? Because few strong creative talents have been heard in the past years. This, of course, does not mean these talents don’t exist. But those groups on the top of the charts today are often the artists from yesterday being relaunched. And with the help of incredible tours and shows, the established talents are giving new artists a lesson in quality. A successful radio station must have clear vision about the audience they are performing for. But the audience's imagination of each listener. The audience’s attention can be destroyed. In selecting music for your station, remember that the way to catch up with actual fads and fashions is not to destroy an already existing style. All the energy used to build up an image could be destroyed.

While this commitment doesn’t stop with the music. After you’ve made the decision to broadcast music, you have to realize that this is a close friendship is being built. The voice they hear and the contents of the programmes build up someone in the imagination of each listener. The radio audience can see you.

Your next step is to carry this over to your DJs. If the station can’t lean back on a professional team of DJs, you should stop here, because everything read up until now would mean nothing. The DJs must have all the characteristics of good entertainment, with an incredible passion to transmit their feelings. They, of course, will become the main actors together with the music of the station. Each listener builds up his/her imagination of how the DJ should look and act. This success story will only happen, however, if the DJ connects with the audience as a professional.

Icing On The Cake

When you have put all of these ingredients together, you will have a good station, but success may be another story without two final touches: your marketing and sales department.

Marketing a music radio station has to be tackled as teamwork, with dynamic, responsible and creative professionals. Together with the rest of the station family, this department looks after the programme and music schedule to reach and assure a healthy audience, looking after them well by offering a clear communication path for the sponsors without getting obsessed. If things are done well, a healthy market share is sure to follow.

Building the professional team and watching and learning from the competition should be the basis of initial changes. These changes, however, should be justified by facts. The audience’s attitude and modifications in the social and economic environment should constantly be followed up.

Minor changes in behaviour might be difficult to see from inside the walls of your station, but tacking them on time is vital. Those in marketing must believe in the product, speak the language of the radio station and launch it as a product that will satisfy the target market. This is the only way to achieve general recognition for your station as a future trademark.

To go on with the project you obviously need clients, their advertisements and sponsorship. This is where the salespeople come into the picture. With such an introduction, you would think they belong to a special race. Actually, that’s not far from the truth. Not only do they have to comply with the commercial objective, they also are responsible for presenting alternative creative strategies. The salespeople have to show their passion for the music and prove they are the best on the block to recognise the weak points and transform them into strong ones, to anticipate problems and to watch every movement of the competition. All of these factors together will assure you an excellent sales force.

Everyone can find a salesperson, but one with both professional and creative qualities as well as hard to find. Doing so is very important, taking into consideration that that person represents the image of the station before your clients. A failure in this department can destroy all of your efforts up to that point.

Now you have the most basic and important ingredients in cooking a successful musical radio station. I could go further to suggest what contents are really working today and why, as well as how to achieve a faithful audience, but as my responsibilities are also the one of a consultant, I’ll leave it for another occasion.

Although all...audience groups have different needs, they all have something in common; they are moved, motivated and stimulated by music, finding in radio an important stimulus for their imagination.
though a household name in the US, Vince Gill is a virtual unknown in Europe. This is perhaps due to what MCA product manager Patrick Lee-Thorp describes as, "A prejudice in European media about certain types of music."

The world's best tunesmiths are to be found under the Nashville skyline. Working nine to five, they reel out song after song with their publishers on their back, their eyes on that big black Cadillac. During "office hours" Gill has built up a most impressive song catalogue. He was recently awarded two Grammies for his immeasurable contributions to American music; one for his great vocal abilities, and another one for writing the emotional ballad I Still Believe In You—on the CD-insert you have in your hands right now.

The next step is to put it on air. As Lee-Thorp puts it, "If programmers would only use their ears when compiling playlists. Forget the pedigree, haircut and pack shot. After all we are talking about music which has a proven track record. Vince's album has done over a million units in the US."

I Still Believe In You is also the title track of his latest album, the European version of which features five bonus tracks. On this third album for MCA the passionate songwriter collaborates with renowned co-writers such as Don Schlitz (The Gambler and Jim Weatherly (Midnight Train To Georgia), among others. Only the best is good enough for Gill, once an important member of Rodney Crowell's band the Cherry Bombs. Another former Cherry Bomb, Tony Brown, is now the man in the producer's chair on I Still Believe In You. A reputed duet singer, the tenor has teamed up with Rosanne Cash, Patti Loveless, Reba McEntire and more recently with Little Feat.

Gill is also a mean picker. Proof is his invitation by Mark Knopfler to join Dire Straits as guitarist on their recent tour. To show his commitment to conquer Europe, the smooth-voiced singer/guitarist is coming to Europe for a six-day showcase tour via the key cities. That's an expensive sacrifice. Gill has a busier touring schedule than Guns N' Roses and every night in Europe will cost him dearly in his share of concert grosses he could be earning in the States.

But for now, forget about awards, and use your ears. Enjoy the music of Vince Gill. Could he be destined to be one of the stars of 1993?
Marketing The Music

New Order — New Album

Manchester's New Order, one of the architects of the international "Madchester" explosion in the late '80s, is set to release the album "Republic" on April 26, the first album since 1988's "Technique," which achieved number 1 in the UK and some million sales worldwide. The new material is the first to be released under the new deal with London/PolyGram after the collapse last year of indie label Factory.

The sixth New Order album is previewed by the single "Regret"—released on April 5—the first since its world cup football anthem "World In Motion" in 1990, another UK number 1 hit and gold record. After all the hassle with Factory the band is ready for a new start on London, which has already re-released some of the back catalogue.

New Order's relationship with a major label greatly increases the new releases' opportunities for success. London international marketing director John Reid explains the strategy behind the campaign. "Now that New Order is in the situation where they have a major marketing/distribution set-up, we are in a situation to fully exploit the band's potential in Europe, which has never been done before. Before [with Factory] it was a piece-meal approach of licencing to different companies and markets," he says.

Other elements of the campaign were the album launch at a press conference in Rome recently, which attracted trade and consumer press from every European territory, plus the simultaneous promotion tours in different regions by individual members of the band. Another key to the campaign is the simultaneous release dates in every country. Reid adds that for the first time, a New Order release will have a concerted Europe-wide marketing campaign, as well as the rest of the globe that will help them expand their fan base as well as getting more European airplay. "New Order has had a reasonable sales base on the continent but not a substantial one. It has been a solid cult following in mainland Europe. Now we are trying to create the situation for continental radio where we can give programmers a track [Regret] that can be played on EHR. That will combat a lot of the problems we've had before," he says, referring to the band's hardcore sound in the past and the subsequent reluctance of EHR programmers to add New Order tracks to daytime rotation. Reid also says that MTV Europe is a vital outlet for New Order's pan-European exposure.

The new album is produced by Stephen Hague (of Pet Shop Boys-fame), who was brought on board to add a more commercial poppy sound, according to New Order's spokesman and band member, Bernard Sumner. "Our motivation is to write music for ourselves and hope other people like it. We used the influence of Stephen, which stopped our individual input in the production. If we had done it ourselves it would have been more hardcore. We have moved more commercial and into the pop field," he says, hoping more tracks from the album, besides Regret, find their way on the European playlists. "The boundaries in Europe are coming down. The continent is right on our doorstep, and it's a great place for us to go.

Although the new material leans more towards pop, Republic is recognisable New Order, while Hague seems to have harnessed the attitudes and influences that hardcore fans, radio programmers and the dance scene will feel comfortable with.

Founded on the ruins of cult band Joy Division, New Order's focus on dance music arose in 1980, and from homegrown Manchester talent it grew to international success on the heels of the 1983 12" single Blue Monday. The effort showed how an alternative band could take American disco and integrate it into their own sound. It sold over a million copies in the UK and over 10 million worldwide.

The most unlikely reunion in rock history has come true: the Velvet Underground is back in the original line-up—minus one, the late Nico—but featuring Lou Reed, John Cale, Moe Tucker and Sterling Morrison.

"Nocchi-Italian rock that Petrol Emotion is no longer with. Virgin the new album Fireproof is out on Solid this week.

What's Elvis Costello's musical taste? Find out in his upcoming project Kojak Variety (Warner Brothers).

Spring is in the air again, with the "Printemps de Bourges" festival fast approaching—April 20-25. Among those in the hundred-odd line-up are Suzanne Vega, Peter Gabriel, Willy Deville, Etienne Daho, Calm Russell, Vaya Con Dios, Vanessa Paradis, Khaled, Iron Maiden and Sade.

Superstar tenor Jose Carreras has signed an exclusive five-year deal with Warner Classics International for 10 classical and crossover albums.


Will Anderson Persuade the Continent?

"Don't Believe The Hype," Public Enemy once proclaimed, but what if we do? Just for once. All the media buzz around Suede was based on a few gigs and only three singles, but now there's the self-titled debut album to set things straight. Radio programmers can make up their own minds whether androgynous Brett Anderson is the new David Bowie, Mick Jagger, or Morrissey.

Sunny Music International senior marketing manager for the licensed repertoire division Luc Vergier is convinced that the musical quality will convert everybody. "This is more than a hype, it is selling now as well. All the media coverage over the last months has been good, but it wouldn't be efficient if the music itself was not there. At the end of the day the band has delivered a brilliant album."

It's a historical fact that a lot of "typical British" bands—like the Jam, Happy Mondays and the Smiths—never really made it on the continent. Maybe the time was not right for these acts. Will the glamour that surrounds Suede break down the borders?

Vergier, French by birth, sees great opportunities for the band to happen in his home country, where Sony tested the band deliberately at a gig outside of trendy Paris. "We wanted to know what the reaction of a non-British public would be, so we went to Nantes in January for just one showcase. The best test is the French market, because the French hate the English. The response was great after France Inter warmed up the audience."

The band has already made the front cover of Best magazine. In the past the only band without an album out to achieve this feat were the Sex Pistols. The only thing we need now is major radio play." Sony has felt a similar positive vibe for the band in Sweden. A special showcase in Stockholm on April 21 was already sold out the month before.

For the continent Sony has issued a special introduction EP, containing the first two UK singles, The Drummers and Mental Mickey, both swimming in "70s influences. Anderson's vocals and personality make a run on Bowie back catalogue and cult band the Only Ones very likely. Sceptics should take notice of the soon to be classic So Underdog tour, which might not be sensational as a whole. There's definitely something going on.

Signed to Nude/Sony Music.

Publisher: PolyGram.

Management: Missy Life/London.

New album: Suede released on March 29.

New single: Animal Nitrate released on March 1; it peaked at number 7 in the UK.

Recorded at Master Rock/London.

Producer: Ed Buller/Gary Stuart.

Concerts: The band is on a European tour from April 19 to May 21.

Robhert Tilli
Singles

2 Boys
I Won't Let You Down - ARS
D/EHR
PRODUCER: 2 Boys/Bobby Luccini
Again a typical '70s ACE number goes "undercover." Your listeners will surely recognise the Phd song in this "ragga" version.

Jenny Bee
Wanna Get Your Love - Alibacion
D/EHR
PRODUCER: Theo Spogga/Davide Rivo
The story of the birds and the bees is sung in an accessible, honey-sweet pop dance style. Jenny will soon be a king bee.

The Beloved
You've Got Me Thinking - East West/EHR/ACE
PRODUCER: Jon & Helena Marsh
The Marsh couple gives us another synth pop tune with its trademark of somewhat whispered vocals. This "marshmallow" will taste like honey for both EHR and ACE programmes.

Sarah Brightman
Captain Nemo - A&M
EHR/ACE
PRODUCER: F. Peterson/S. Brightman
Mostly she's featured in Andrew Lloyd Webber-composed musicals; now you have to judge her on her own merits. At least as interesting as Katie Bush and Tori Amos.

En Vogue
Love Don't Love You - Epic
A/HR
PRODUCER: Emilio Estefan Jr./Josey Casa/
Clovis Oswald
The Cuban exile Estefan addresses her rival singing, musically going back to her Castro.

Gloria Estefan
Cry Again - Epic
EHR/D/ACE
PRODUCER: Emilio Estefan Jr./Josey Casa/
Clay Oswald
The Cuban exile Estefan addresses her anger against dictator Fidel Castro.

Midnight Oil
Trugunini - Columbia
R/EHR
PRODUCER: Mick Loourney/Midnight Oil
Again Peter Garrett, Australia's historic conscience, speaks. Thanks to the pop melody, enhanced by harmonica, his message about Tasmanian martyr Trugunini will continue to bring success. Does it go on at BRTN/Studio Brussels anyways, says head of music Jan Hautekiet?

New Talent

Amnesia
Don't Crack Under Pressure - Scorpion (France)
PRODUCER: Amnesia
This melodic techno song makes you bounce relentlessly in all directions like a pinball. With all your bruises the next day, you won't forget.

Arabia
A Los Puertos Del Cielo - Zafiro (CD)
Spain
PRODUCER: Pablo Pinilla
Pictured on horseback, this European equivalent to Gloria Estefan provides nicely galloping Latin pop. Help this woman to stay in the saddle.

Galicia
Contact Alida Geneta Fierro at tel: (+33) 1.4720 4395; fax: 1.4952 0378.

Jay Day
Jayday - Taurus (CD)
Finland
PRODUCER: Jayday/Inez Addick
This Finnish boogie pianist has seen the light in Chicago, and it shows. Sometimes Jayday sounds like Jim Croce in his heyday (Big Brass Bed) or like Ray Cooder with a title track as featured on the current Buddy Guy album.

John & Mary
The Weedkiller's Daughter - Ryko (CD) (UK)
PRODUCER: John Lombardo
More down to earth than 10,000 Maniacs and Cowboy Junkies, this duo provides the ultimate pastoral chamber rock.

Sugar
Protect Yourself - Atlantic
PRODUCER: Chuck Bordowitz
This is the returning to form by Mica Paris, who always had a lot of credit

ALBUMS

Christina & Los Subterraneeos
Que Me Parto Un Rayo - WEA
EHR/ACE
PRODUCER: S. Chace/C. Los Subterraneeos
"Danish blue eyes" makes it big in Spain with their debut album. Original track as featured on the current Buddy Guy album.

Daluxe
Daluxo - Mercury
D/EHR
PRODUCER: M. Hoogstraaten/H. Stiek/P. Stobbe
Holland now has its own Shaktara, or so it seems. Han Slok and Peter Stobbe have a knack for writing songs in a jazz soul vein.

Depeche Mode
Songs Of Faith And Devotion - Mute
EHR/ACE
PRODUCER: Depeche Mode/Flood
What's happening to our former teenage idols? First we got an utterly surprising album by the Duranians, now it's the boys from Basildon's turn, making their best album ever. But then again, people are people, aren't they? The single I Feel You might be guitar-dominated, but that doesn't mean that they've kicked the synths out of their instrumentarium, as still can be heard on the dark ballad Judas, a perfect song to be programmed around Easter.

New Releases

2 Boys
I Won't Let You Down - ARS
D/EHR
PRODUCER: 2 Boys/Bobby Luccini
Again a typical '70s ACE number goes "undercover." Your listeners will surely recognise the Phd song in this "ragga" version.

Jenny Bee
Wanna Get Your Love - Alibacion
D/EHR
PRODUCER: Theo Spogga/Davide Rivo
The story of the birds and the bees is sung in an accessible, honey-sweet pop dance style. Jenny will soon be a king bee.

The Beloved
You've Got Me Thinking - East West/EHR/ACE
PRODUCER: Jon & Helena Marsh
The Marsh couple gives us another synth pop tune with its trademark of somewhat whispered vocals. This "marshmallow" will taste like honey for both EHR and ACE programmes.

Sarah Brightman
Captain Nemo - A&M
EHR/ACE
PRODUCER: F. Peterson/S. Brightman
Mostly she's featured in Andrew Lloyd Webber-composed musicals; now you have to judge her on her own merits. At least as interesting as Katie Bush and Tori Amos.

En Vogue
Love Don't Love You - Epic
A/HR
PRODUCER: Emilio Estefan Jr./Josey Casa/
Clay Oswald
The Cuban exile Estefan addresses her rival singing, musically going back to her Castro.

Gloria Estefan
Cry Again - Epic
EHR/D/ACE
PRODUCER: Emilio Estefan Jr./Josey Casa/
Clay Oswald
The Cuban exile Estefan addresses her anger against dictator Fidel Castro.

Midnight Oil
Trugunini - Columbia
R/EHR
PRODUCER: Mick Loourney/Midnight Oil
Again Peter Garrett, Australia's historic conscience, speaks. Thanks to the pop melody, enhanced by harmonica, his message about Tasmanian martyr Trugunini will continue to bring success. Does it go on at BRTN/Studio Brussels anyways, says head of music Jan Hautekiet?

New Talent

Amnesia
Don't Crack Under Pressure - Scorpion (France)
PRODUCER: Amnesia
This melodic techno song makes you bounce relentlessly in all directions like a pinball. With all your bruises the next day, you won't forget.

Arabia
A Los Puertos Del Cielo - Zafiro (CD)
Spain
PRODUCER: Pablo Pinilla
Pictured on horseback, this European equivalent to Gloria Estefan provides nicely galloping Latin pop. Help this woman to stay in the saddle.

Galicia
Contact Alida Geneta Fierro at tel: (+33) 1.4720 4395; fax: 1.4952 0378.

Jay Day
Jayday - Taurus (CD)
Finland
PRODUCER: Jayday/Inez Addick
This Finnish boogie pianist has seen the light in Chicago, and it shows. Sometimes Jayday sounds like Jim Croce in his heyday (Big Brass Bed) or like Ray Cooder with a title track as featured on the current Buddy Guy album.

John & Mary
The Weedkiller's Daughter - Ryko (CD) (UK)
PRODUCER: John Lombardo
More down to earth than 10,000 Maniacs and Cowboy Junkies, this duo provides the ultimate pastoral chamber rock.

Sugar
Protect Yourself - Atlantic
PRODUCER: Chuck Bordowitz
This is the returning to form by Mica Paris, who always had a lot of credit
THE SINGLE
FROM THE FORTHCOMING 'LIVE' ALBUM

BRUCE SPRINGSTEEN - EUROPEAN TOUR 1993

MARCH: 31 Glasgow Scotland. APRIL: 3/4 Dortmund Germany, 7/8 Zurich Switzerland, 11 Verona Italy, 13 Lyon France, 15/16 Sheffield England, 19/20 Rotterdam Holland, 23/24 Ghent Belgium
MAY: 1 Lisbon Portugal, 5 Madrid Spain, 7 Gijon Spain, 9 Santiago Spain, 11 Barcelona Spain, 14 Berlin Germany, 16 Munich Germany, 17 Mannheim Germany, 20 Dublin Ireland, 22 Milton Keynes England, 25 Rome Italy, 28 Stockholm Sweden, 30 Copenhagen Denmark. JUNE: 1 Oslo Norway

COLUMBIA Sony Music
The new hit single
"Can't Do A Thing (To Stop Me)"
out now!

These stations have already turned it on:

RB
RSH
B 2
B 3
WDR 1
HR 3
Regenbogen
SWF 3
Radio 7
U.K. charts new entry Top 30!

CHRIS ISAAK
CAN'T DO A THING (TO STOP ME)
**FRANCE**

EURO'S HITWAVE/France

Christal Singer - Prog-Dir

A List

Chris Brook - Patrice Babu

Joel Taggart - France 3

BELIEF

**UK**

**LISTEN**

Cool FM/Belfast

B List

Don, Choice FM/London

Hothouse Flowers - This Is

David Bowie Jump

Betty Boo Hangover

Rhythm'N'Boss - Can't Stop

Perception - Reach

Park Red- Promises

Kreux When You Smile

Daddy Freddy- Respect Due

Beloved- You've Got Me

**TUNE**

KISS FM/London

Sue Taylor Cooed: 011"The Paris Ailleurs Station Reports

Beloved You've Gal MT

Chris Nook - Conti Do A Thing

Hothouse Flowers - This Is

Fyla

David Bowie Jump

The The- Slow Emotion

Midnight Oil- Truganini

Frank Walters - Fashion Crisis

En Vogue- Love Don't Love You

Bananarama. More, More, More

Nicky Holland- Ladykiller

**INTL**

MIDI RADIO GROUP/International

Log Is - Music Manager

AL

Keith Poulson - Head Of Music

B List

Nic Cole - Will You

World Party- Is

Musiclovers- House Without

Buddy Guy. Go Crazy

Jeremy Jordan The Right

Bluebells. Young At Heart

10,000 Maniacs -Candy

The The Slow Emotion

Midnight Oil- Truganini

Frank Walters - Fashion Crisis

En Vogue- Love Don't Love You

Bananarama. More, More, More

Nicky Holland- Ladykiller

**PR**

Brian Ferry. I Put

Bi:coh Bumpers- Mega B..,

Elton John- Simple Life

Cyndi Lauper Sally's

Ray Charles

Moody Blues

Belly

Michael Jackson- Give In To Me

Chris!soak. Can't Do A Thing

Chaise, The- Ballad Of Lea & Paul

Scab- Can't Call

Dome 2 Trance Power

Bruce Springsteens If

Laura Branigan- The Very Best

K.C. & The Sunshine Band- That's The Way (I Like It)

\[\text{Continued...}\]

**BELGIUM**

**LISTEN**

Power Play:

Anne Goreux - Producer

EHR/Rock

ADAerosmith- Livin' On

Power Play:

Marc Deschuyter - Head Of Music

GAnther Lesjak - Head Of Music

Power Play:

Philippe Jammes

Power Play:

Patrick Lapeyronnie - Prog Dir

Monique Le Mortis - Head Of Frog

ACE

AD

EL

AD

AD

AD

AD

AD

AD

AD
NOW THE ULTIMATE DANCE ALBUM

CAPTAIN HOLLYWOOD PROJECT

LOVE IS NOT SEX

After The European Chart Success Of
MORE AND MORE & ONLY WITH YOU

<table>
<thead>
<tr>
<th>Country</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany</td>
<td>4</td>
</tr>
<tr>
<td>Austria</td>
<td>12</td>
</tr>
<tr>
<td>Switzerland</td>
<td>3</td>
</tr>
<tr>
<td>France</td>
<td>7</td>
</tr>
<tr>
<td>Netherlands</td>
<td>7</td>
</tr>
<tr>
<td>Belgium</td>
<td>4</td>
</tr>
<tr>
<td>Denmark</td>
<td>3</td>
</tr>
<tr>
<td>Sweden</td>
<td>5</td>
</tr>
<tr>
<td>Norway</td>
<td>5</td>
</tr>
<tr>
<td>Music &amp; Media Charts</td>
<td>3</td>
</tr>
<tr>
<td>Billboard Dance Charts</td>
<td>41</td>
</tr>
</tbody>
</table>

(Exclusive No.1 Hit "MORE AND MORE & ONLY WITH YOU"

HOLLYWOOD DANCE ACADEMY
HOLLYWOOD MANAGEMENT
SUSANNE FOCKER
114+691 71 6646

American Radio History.Com
**B**illboard *S**ingles

**USA TOP 50**

| Billboard # | Artist/Title | Week Ending | Spot
|-----------|--------------|-------------|---
| 1 | Snow/Singer | EastWest | 1
| 2 | Silk/Freak | Keia | 1
| 3 | Dr. Dre/Not In The G | Death Row | 2
| 4 | Whitney Houston/L.Have Nothing A | Arista | 3
| 5 | Juke/Don't Walk Away | Giant | 4
| 6 | Ugly Kid Joe/I Can't Be That | Capitol | 5
| 7 | Spin Doctors/Two Princes | EastWest | 6
| 8 | Vanessa Williams/Love Is | Giant | 7
| 9 | Arrested Development/Wnd/Can't Find Me | MCA | 8
| 10 | Bono JoB/Shot Of Roses | Jambco | 9
| 11 | Shaz/Compaero | Geffen | 10
| 12 | Duran Duran/Ordinary World | Capricorn | 11
| 13 | Whitney Houston/I'm Every Woman | Arista | 12
| 14 | Naughty By Nature/Hit Me Hoe | A&M | 13
| 15 | Positive K/I Got A Man | Island | 14
| 16 | SWV/You Don't Miss Me | RCA | 15
| 17 | Paperboy/Day | Next Plateau | 16
| 18 | P.M. Dawn/Looking Through The Eyes | Geese Street | 17
| 19 |FBT/Never Be The Same | Motown | 18
| 20 | Mayer Hawthorne/Morning | Giant | 19
| 21 |FK/S FO E | Subway | 20
| 22 | 2Pac/Me Against The World | MCA | 21
| 23 | 2Pac/Me Against The World | MCA | 22
| 24 | 2Pac/Me Against The World | MCA | 23
| 25 | 2Pac/Me Against The World | MCA | 24
| 26 | 2Pac/Me Against The World | MCA | 25
| 27 | 2Pac/Me Against The World | MCA | 26
| 28 | 2Pac/Me Against The World | MCA | 27
| 29 | 2Pac/Me Against The World | MCA | 28
| 30 | 2Pac/Me Against The World | MCA | 29
| 31 | 2Pac/Me Against The World | MCA | 30
| 32 | 2Pac/Me Against The World | MCA | 31
| 33 | 2Pac/Me Against The World | MCA | 32
| 34 | 2Pac/Me Against The World | MCA | 33
| 35 | 2Pac/Me Against The World | MCA | 34
| 36 | 2Pac/Me Against The World | MCA | 35
| 37 | 2Pac/Me Against The World | MCA | 36
| 38 | 2Pac/Me Against The World | MCA | 37
| 39 | 2Pac/Me Against The World | MCA | 38
| 40 | 2Pac/Me Against The World | MCA | 39

**Europe**

**ACE TOP 25**

| Billboard # | Artist/Title | Week Ending | Spot
|-----------|--------------|-------------|---
| 1 | Sting/F I Ever Lose My Faith In You | A&M | 1
| 2 | Duran Duran/Ordinary World | Parlophone | 2
| 3 | Vanessa Paradis/Sunday Mondays | Remex | 3
| 4 | Whitney Houston/I'm Every Woman | A&M | 4
| 5 | Charles E. & Y. M/C | Capitol | 5
| 6 | Paul McCartney/I Hope Of Deliverance | EMI | 6
| 7 | Rod Stewart/Ruby Tuesday | Warner Bros | 7
| 8 | Whitney Houston/Will You Always Love Me | A&M | 8
| 9 | Faith No More/Pitied | Epitaph | 9
| 10 | Michael Jackson/Give In To Me | Epic | 10
| 11 | Soulister/Broke | EMI | 11
| 12 | Restless Heart/She's Crying | EMI | 12
| 13 | Lulu/Independence | Parlophone | 13
| 14 | Shinedown/Jamison In New York | Elektra | 14
| 15 | Lisa Stansfield/Someday... | A&M | 15
| 16 | Mick Jagger/Sweet Thing | Elektra | 16
| 17 | Michael Bolton/Reach Out... | A&M | 17
| 18 | Rob N'Rox/Big City Life | RCA | 18
| 19 | Ace Of Base/All That She Wants | Columbia | 19
| 20 | Peter Gabriel/Looking Through Patient Eyes | MCA | 20
| 21 |金属lica/Sad But True | Capitol | 21
| 22 | Beloved/Sweet Harmony | Epic | 22
| 23 | LP/This Is It | Epic | 23
| 24 | Peter Gabriel/Don't Give Me These Words | A&M | 24
| 25 | Peter Gabriel/Don't Give Me These Words | A&M | 25

**Other Countries**

**Europe**

| Billboard # | Artist/Title | Spot
|-----------|--------------|---
| 1 | hadde Lennart/That's What Love Can Do | Zodiac | 1
| 2 | Ace Of Base/All That She Wants | Columbia | 2
| 3 | Peter Gabriel/Don't Give Me These Words | A&M | 3
| 4 | Metallica/Sad But True | Capitol | 4
| 5 | Beloved/Sweet Harmony | Epic | 5

**Music Television**

| Billboard # | Artist/Title | Spot
|-----------|--------------|---
| 1 | hadde Lennart/That's What Love Can Do | Zodiac | 1
| 2 | Ace Of Base/All That She Wants | Columbia | 2
| 3 | Peter Gabriel/Don't Give Me These Words | A&M | 3
| 4 | Metallica/Sad But True | Capitol | 4
| 5 | Beloved/Sweet Harmony | Epic | 5

**Radio Charts**

| Billboard # | Artist/Title | Spot
|-----------|--------------|---
| 1 | hadde Lennart/That's What Love Can Do | Zodiac | 1
| 2 | Ace Of Base/All That She Wants | Columbia | 2
| 3 | Peter Gabriel/Don't Give Me These Words | A&M | 3
| 4 | Metallica/Sad But True | Capitol | 4
| 5 | Beloved/Sweet Harmony | Epic | 5

**Country Charts**

| Billboard # | Artist/Title | Spot
|-----------|--------------|---
| 1 | hadde Lennart/That's What Love Can Do | Zodiac | 1
| 2 | Ace Of Base/All That She Wants | Columbia | 2
| 3 | Peter Gabriel/Don't Give Me These Words | A&M | 3
| 4 | Metallica/Sad But True | Capitol | 4
| 5 | Beloved/Sweet Harmony | Epic | 5

**Other Countries**

| Billboard # | Artist/Title | Spot
|-----------|--------------|---
| 1 | hadde Lennart/That's What Love Can Do | Zodiac | 1
| 2 | Ace Of Base/All That She Wants | Columbia | 2
| 3 | Peter Gabriel/Don't Give Me These Words | A&M | 3
| 4 | Metallica/Sad But True | Capitol | 4
| 5 | Beloved/Sweet Harmony | Epic | 5

**Radio Charts**

| Billboard # | Artist/Title | Spot
|-----------|--------------|---
| 1 | hadde Lennart/That's What Love Can Do | Zodiac | 1
| 2 | Ace Of Base/All That She Wants | Columbia | 2
| 3 | Peter Gabriel/Don't Give Me These Words | A&M | 3
| 4 | Metallica/Sad But True | Capitol | 4
| 5 | Beloved/Sweet Harmony | Epic | 5

**Country Charts**

| Billboard # | Artist/Title | Spot
|-----------|--------------|---
| 1 | hadde Lennart/That's What Love Can Do | Zodiac | 1
| 2 | Ace Of Base/All That She Wants | Columbia | 2
| 3 | Peter Gabriel/Don't Give Me These Words | A&M | 3
| 4 | Metallica/Sad But True | Capitol | 4
| 5 | Beloved/Sweet Harmony | Epic | 5
Storage Cabinet.

The Register Card System.

Upcoming Album Releases

Storage Cabinet.

Cash-Counter.

Stocks secured: The Storage Cabinet.

Used in conjunction with the Lift Register Card, the Lift Storage Cabinet proves the perfect and practical inventory management system. Theft-proof. For quick and efficient sales of CD, MC, DCC, Video and Videogames. Lift’s integrated Corner Units and Cash Counter create a complete and effective work area. Modular, versatile, easy to assemble and move. A secure winner for your store.

LIFT® Systems with future.

European album releases for April 1993. Please send your information to Robbert Tilli before April 16 for inclusion in the next release schedule (issue 19). Fax (31) 20.669.1941.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
<th>LAST WEEK'S COUNTRY(ES)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Van Halen</td>
<td>Jump (Live)</td>
<td>UK, NL</td>
<td></td>
</tr>
<tr>
<td>Shaggy</td>
<td>Angel</td>
<td>NL, UK</td>
<td></td>
</tr>
<tr>
<td>A.B. D. K.</td>
<td>Double Dutch (Brooks)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>Leila K.</td>
<td>Cat's In The Cradle</td>
<td>US</td>
<td></td>
</tr>
<tr>
<td>B. P. U.</td>
<td>Last Thing</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>S Club 5</td>
<td>If You Ever Love Again</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>Paul McCartney</td>
<td>The Longest Time</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>R. Kelly</td>
<td>pp.</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>K. Black</td>
<td>Hang Up</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>babyface</td>
<td>Beat It</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Toys</td>
<td>She Wasn't Made For Lovin' You</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Prodigy</td>
<td>Breathe</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Radios</td>
<td>The Way I Feel</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>Mike Oldfield</td>
<td>Perfect Child</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Pogues</td>
<td>Māori</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>M. Jackson</td>
<td>You Got The Look</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>I Love You</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Radios</td>
<td>That's What I Like For</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>Out Of Control</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>Sing Me Back Home</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>Love Me Like That</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>I Can See Through You</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>Don't Feel Like This</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>Paolo and Silvia</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>Ain't No Mountain High Enough</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>You Can't Hurry Love</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>Sitting On My Love</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>I Can't Help Myself To Fall In Love</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>My Love For You</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>The Time Is Right</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>I Wonder Who</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>Enough Is Enough</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>Love Train</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>I (Who Have The World In My Hands)</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>Make It Like You</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>The Race Was Not Won</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>Look Into My Eyes</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>Goodnight, Young Lady</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>Make It Like You</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>I Wonder Who</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>I'll Be Your Legs</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>(I Can't Find) My Heart</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>A Groovy Kind Of Love</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>I Don't Want To Miss You</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>I'll Be There</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>I've Had The Time Of My Life</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>The Way I Feel</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>T. Heaton</td>
<td>You're The One</td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td>The Isley Brothers</td>
<td>I Don't Want To Miss You</td>
<td>UK</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** The list above represents a fraction of the chart, and the full chart can be found in the image. The chart includes songs charting from the 1993 Eurochart Hot 100 Singles.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>4</td>
<td>6</td>
<td>8</td>
<td>10</td>
<td>12</td>
<td>14</td>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>6</td>
<td>8</td>
<td>10</td>
<td>12</td>
<td>14</td>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>11</td>
<td>13</td>
<td>15</td>
<td>17</td>
<td>19</td>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>8</td>
<td>10</td>
<td>12</td>
<td>14</td>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>9</td>
<td>11</td>
<td>13</td>
<td>15</td>
<td>17</td>
<td>19</td>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>10</td>
<td>12</td>
<td>14</td>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>11</td>
<td>13</td>
<td>15</td>
<td>17</td>
<td>19</td>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
</tr>
<tr>
<td>8</td>
<td>10</td>
<td>12</td>
<td>14</td>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td>13</td>
<td>15</td>
<td>17</td>
<td>19</td>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>14</td>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
</tr>
<tr>
<td>11</td>
<td>13</td>
<td>15</td>
<td>17</td>
<td>19</td>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
</tr>
<tr>
<td>12</td>
<td>14</td>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
</tr>
<tr>
<td>13</td>
<td>15</td>
<td>17</td>
<td>19</td>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
<td>41</td>
</tr>
<tr>
<td>14</td>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
<td>42</td>
</tr>
<tr>
<td>15</td>
<td>17</td>
<td>19</td>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
<td>41</td>
<td>43</td>
</tr>
<tr>
<td>16</td>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
<td>42</td>
<td>44</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
<td>41</td>
<td>43</td>
<td>45</td>
</tr>
<tr>
<td>18</td>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
<td>42</td>
<td>44</td>
<td>46</td>
</tr>
<tr>
<td>19</td>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
<td>41</td>
<td>43</td>
<td>45</td>
<td>47</td>
</tr>
<tr>
<td>20</td>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
<td>42</td>
<td>44</td>
<td>46</td>
<td>48</td>
</tr>
<tr>
<td>21</td>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
<td>41</td>
<td>43</td>
<td>45</td>
<td>47</td>
<td>49</td>
</tr>
<tr>
<td>22</td>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
<td>42</td>
<td>44</td>
<td>46</td>
<td>48</td>
<td>50</td>
</tr>
<tr>
<td>23</td>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
<td>41</td>
<td>43</td>
<td>45</td>
<td>47</td>
<td>49</td>
<td>51</td>
</tr>
<tr>
<td>24</td>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
<td>42</td>
<td>44</td>
<td>46</td>
<td>48</td>
<td>50</td>
<td>52</td>
</tr>
<tr>
<td>25</td>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
<td>41</td>
<td>43</td>
<td>45</td>
<td>47</td>
<td>49</td>
<td>51</td>
<td>53</td>
</tr>
<tr>
<td>26</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
<td>42</td>
<td>44</td>
<td>46</td>
<td>48</td>
<td>50</td>
<td>52</td>
<td>54</td>
</tr>
<tr>
<td>27</td>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
<td>41</td>
<td>43</td>
<td>45</td>
<td>47</td>
<td>49</td>
<td>51</td>
<td>53</td>
<td>55</td>
</tr>
<tr>
<td>28</td>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
<td>42</td>
<td>44</td>
<td>46</td>
<td>48</td>
<td>50</td>
<td>52</td>
<td>54</td>
<td>56</td>
</tr>
<tr>
<td>29</td>
<td>31</td>
<td>33</td>
<td>35</td>
<td>37</td>
<td>39</td>
<td>41</td>
<td>43</td>
<td>45</td>
<td>47</td>
<td>49</td>
<td>51</td>
<td>53</td>
<td>55</td>
<td>57</td>
</tr>
<tr>
<td>30</td>
<td>32</td>
<td>34</td>
<td>36</td>
<td>38</td>
<td>40</td>
<td>42</td>
<td>44</td>
<td>46</td>
<td>48</td>
<td>50</td>
<td>52</td>
<td>54</td>
<td>56</td>
<td>58</td>
</tr>
</tbody>
</table>

---

**EUROPEAN TOP 100® ALBUMS**

The European Top 100® Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV. All rights reserved. Compiled from the national sales charts of 16 European countries. **BPI** recognizes sales at the wholesale price (1,000 units) or sales at the retail price (10,000 units) with equal priority. The symbol """" indicates a seasonal topping symbol. **Buma/Stemra** recognizes sales of 10,000 units or more.

**MUSIC & MEDIA**

AmericanRadioHistory.com
the
release

SLOW
EMOTION
REPLAY

the new single
from the album DUSK

NOW!

Buzzbin

Sony Music International
**New French Govt.**

(continued from page 3)

recently announced that he was in favour of reducing the tax on French songs on all radio stations. Toubon's comments are eagerly awaited by both the music and radio industries.

The Ministry of Communications will also act separately from the Culture department, with Balladur naming another RPR man as Communications minister. Alain Carignon, mayor of the city of Grenoble, Carignon has no track record in communication but is known for his liberal political stance. The most important issues he will have to deal with concern television, but he is expected to view the radio situation and push for a series of measures, especially with regard to the anti-concentration ceiling. RTL president Jacques Rigaud recently urged the new government to take action on the never-voted law prepared by former communications minister Jean-Noel Jeanneney.

Some suggest that the new government will also look closely at the way broadcasting authority CSA operates. The future of its president Jacques Boulé is very much in the balance. But there are some voices who plead for an increasing role devoted to the CSA, with more control and sanction powers.

Among Carignon's urgent issues is also the future of Radio Monte Carlo, currently owned by state-owned holding Sofrad and due to be privatised.

Coca-Cola (continued from page 3)

include, among others, the Black Crowes, David Bowie, Natalie Cole, Bryan Ferry, Genesis, Chris Isaak, Nirvana, Roxette, Paul Simon and Neil Young.

Though Coca-Cola's commitment to European radio, Coca-Cola European Community Group director of external affairs Carol Martel says, "We do feel that the factors which have led to changes in the music and radio industries.

Toubon's comments are eagerly awaited by both the music and radio industries. But his role devoted to the CSA, with more control and sanction powers.

**New French Govt.**

(continued from page 3)

recently announced that he was in favour of reducing the tax on French songs on all radio stations. Toubon's comments are eagerly awaited by both the music and radio industries.

The Ministry of Communications will also act separately from the Culture department, with Balladur naming another RPR man as Communications minister. Alain Carignon, mayor of the city of Grenoble, Carignon has no track record in communication but is known for his liberal political stance. The most important issues he will have to deal with concern television, but he is expected to view the radio situation and push for a series of measures, especially with regard to the anti-concentration ceiling. RTL president Jacques Rigaud recently urged the new government to take action on the never-voted law prepared by former communications minister Jean-Noel Jeanneney.

Some suggest that the new government will also look closely at the way broadcasting authority CSA operates. The future of its president Jacques Boulé is very much in the balance. But there are some voices who plead for an increasing role devoted to the CSA, with more control and sanction powers.

Among Carignon's urgent issues is also the future of Radio Monte Carlo, currently owned by state-owned holding Sofrad and due to be privatised.

Coca-Cola (continued from page 3)

include, among others, the Black Crowes, David Bowie, Natalie Cole, Bryan Ferry, Genesis, Chris Isaak, Nirvana, Roxette, Paul Simon and Neil Young.

Though Coca-Cola's commitment to European radio, Coca-Cola European Community Group director of external affairs Carol Martel says, "We do feel that the factors which have led to changes in the music and radio industries.

Toubon's comments are eagerly awaited by both the music and radio industries. But his role devoted to the CSA, with more control and sanction powers.

**New French Govt.**

(continued from page 3)

recently announced that he was in favour of reducing the tax on French songs on all radio stations. Toubon's comments are eagerly awaited by both the music and radio industries.

The Ministry of Communications will also act separately from the Culture department, with Balladur naming another RPR man as Communications minister. Alain Carignon, mayor of the city of Grenoble, Carignon has no track record in communication but is known for his liberal political stance. The most important issues he will have to deal with concern television, but he is expected to view the radio situation and push for a series of measures, especially with regard to the anti-concentration ceiling. RTL president Jacques Rigaud recently urged the new government to take action on the never-voted law prepared by former communications minister Jean-Noel Jeanneney.

Some suggest that the new government will also look closely at the way broadcasting authority CSA operates. The future of its president Jacques Boulé is very much in the balance. But there are some voices who plead for an increasing role devoted to the CSA, with more control and sanction powers.

Among Carignon's urgent issues is also the future of Radio Monte Carlo, currently owned by state-owned holding Sofrad and due to be privatised.

Coca-Cola (continued from page 3)

include, among others, the Black Crowes, David Bowie, Natalie Cole, Bryan Ferry, Genesis, Chris Isaak, Nirvana, Roxette, Paul Simon and Neil Young.

Though Coca-Cola's commitment to European radio, Coca-Cola European Community Group director of external affairs Carol Martel says, "We do feel that the factors which have led to changes in the music and radio industries.

Toubon's comments are eagerly awaited by both the music and radio industries. But his role devoted to the CSA, with more control and sanction powers.

**New French Govt.**

(continued from page 3)

recently announced that he was in favour of reducing the tax on French songs on all radio stations. Toubon's comments are eagerly awaited by both the music and radio industries.

The Ministry of Communications will also act separately from the Culture department, with Balladur naming another RPR man as Communications minister. Alain Carignon, mayor of the city of Grenoble, Carignon has no track record in communication but is known for his liberal political stance. The most important issues he will have to deal with concern television, but he is expected to view the radio situation and push for a series of measures, especially with regard to the anti-concentration ceiling. RTL president Jacques Rigaud recently urged the new government to take action on the never-voted law prepared by former communications minister Jean-Noel Jeanneney.

Some suggest that the new government will also look closely at the way broadcasting authority CSA operates. The future of its president Jacques Boulé is very much in the balance. But there are some voices who plead for an increasing role devoted to the CSA, with more control and sanction powers.

Among Carignon's urgent issues is also the future of Radio Monte Carlo, currently owned by state-owned holding Sofrad and due to be privatised.

Coca-Cola (continued from page 3)

include, among others, the Black Crowes, David Bowie, Natalie Cole, Bryan Ferry, Genesis, Chris Isaak, Nirvana, Roxette, Paul Simon and Neil Young.

Though Coca-Cola's commitment to European radio, Coca-Cola European Community Group director of external affairs Carol Martel says, "We do feel that the factors which have led to changes in the music and radio industries.

Toubon's comments are eagerly awaited by both the music and radio industries. But his role devoted to the CSA, with more control and sanction powers.

**New French Govt.**

(continued from page 3)

recently announced that he was in favour of reducing the tax on French songs on all radio stations. Toubon's comments are eagerly awaited by both the music and radio industries.

The Ministry of Communications will also act separately from the Culture department, with Balladur naming another RPR man as Communications minister. Alain Carignon, mayor of the city of Grenoble, Carignon has no track record in communication but is known for his liberal political stance. The most important issues he will have to deal with concern television, but he is expected to view the radio situation and push for a series of measures, especially with regard to the anti-concentration ceiling. RTL president Jacques Rigaud recently urged the new government to take action on the never-voted law prepared by former communications minister Jean-Noel Jeanneney.

Some suggest that the new government will also look closely at the way broadcasting authority CSA operates. The future of its president Jacques Boulé is very much in the balance. But there are some voices who plead for an increasing role devoted to the CSA, with more control and sanction powers.

Among Carignon's urgent issues is also the future of Radio Monte Carlo, currently owned by state-owned holding Sofrad and due to be privatised.
Nothing To Stop Isaak

While Whitney Houston's revival of 'I'm Every Woman' endures for the third consecutive week, the chances for other records to hit the top spot in the near future appear slim. David Bowie, who has the best prospects for that matter, makes it to the top 5 this week, but it remains questionable if the thrust of Jump They Say will be strong (and long) enough to propel him to the top.

This week's #1 song is Whitney Houston's 'I'm Every Woman' (Arista). Here's a recap of the top 10 songs:

1. Whitney Houston / 'I'm Every Woman' (Arista) [112] 94 18 1
2. Duran Duran / Ordinary World (Parlophone) [103] 77 26 2
3. Michael Jackson / Give In To Me (Epix) [103] 83 20 2
4. Sting / If I Ever Lose My Faith In You (A&M) [101] 73 28 1
5. David Bowie / Jump They Say (Arista) [78] 58 20 15
7. LeNNY KravItZ / Are You Gonna Go My Way (Virgin) [76] 52 24 5
8. Madonna / Bad Girl (Maverick) [74] 43 31 7
9. Mick Jagger / Sweet Thing (Atlantic) [67] 51 16 1
10. Rick Astley / PM Dawn/Looking Through Patient Eyes (Gee Street) [67] 41 26 7

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at EHR's reporting stations, which target the contemporary market. Penetration (the number of stations playing a song) is a key factor in determining the song's placement on the chart. The table below provides a breakdown of the top 20 songs, including artist, title, label, and penetration details:

<table>
<thead>
<tr>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>[EMI]</td>
<td>[25/2]</td>
<td>[25/2]</td>
<td>[25/2]</td>
</tr>
<tr>
<td>[A&amp;M]</td>
<td>[24/4]</td>
<td>[24/4]</td>
<td>[24/4]</td>
</tr>
<tr>
<td>[Stefflon]</td>
<td>[22/12]</td>
<td>[22/12]</td>
<td>[22/12]</td>
</tr>
<tr>
<td>[EPM]</td>
<td>[20/4]</td>
<td>[20/4]</td>
<td>[20/4]</td>
</tr>
<tr>
<td>[Virgin]</td>
<td>[20/6]</td>
<td>[20/6]</td>
<td>[20/6]</td>
</tr>
</tbody>
</table>

The EHR chartbound chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the Top 20. This week's chartbound entries include:

- **Nothing To Stop Isaak**: Featuring Chris Isaak
- **CUT'N'MOVE**: "Give It Up"
- **Bluebelles**: "Young At Heart"

Rotation definitions are set by the individual stations. In the case of a no rotation, songs are listed alphabetically by artist.
# Regional EHR Top 20

## 1. Northwest

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CLIFF RICHARD</td>
<td>Peace In Our Time</td>
<td>Warner Brothers</td>
<td>NW</td>
</tr>
<tr>
<td>2</td>
<td>BRYAN FERRY</td>
<td>I Put A Spell On You</td>
<td>EMI</td>
<td>NW</td>
</tr>
<tr>
<td>3</td>
<td>PRINCE</td>
<td>Morning Papers</td>
<td>Paisley Park</td>
<td>NW</td>
</tr>
<tr>
<td>4</td>
<td>CHRIS ISAAK</td>
<td>Have A Thing (To Stop Me)</td>
<td>Columbia</td>
<td>NW</td>
</tr>
<tr>
<td>5</td>
<td>LED ZEPPELIN</td>
<td>Whole Lotta Love</td>
<td>EMI</td>
<td>NW</td>
</tr>
</tbody>
</table>

**MOST ADDED**
- **7** MACDONALD/Bad Girl
- **6** BEDELIUS/You Got Me Thinking
- **5** TRENT TERENCE D' ART/Do You Love Me

## 2. Central

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRINCE</td>
<td>Morning Papers</td>
<td>Paisley Park</td>
<td>WC</td>
</tr>
<tr>
<td>2</td>
<td>R.E.M.</td>
<td>Sidewinder</td>
<td>Warner Brothers</td>
<td>WC</td>
</tr>
<tr>
<td>3</td>
<td>AEROSMITH</td>
<td>Livin' On The Edge</td>
<td>Geffen</td>
<td>WC</td>
</tr>
<tr>
<td>4</td>
<td>DAVID BOWIE</td>
<td>Jump They Say</td>
<td>RCA</td>
<td>WC</td>
</tr>
<tr>
<td>5</td>
<td>PETER GABRIEL</td>
<td>Blood Of Eden</td>
<td>MCA</td>
<td>WC</td>
</tr>
</tbody>
</table>

**MOST ADDED**
- **13** PRINCE/Morning Papers
- **6** HOOTERS/Twenty Five Hours A Day
- **5** DURAN DURAN/Ordinary World

## 3. East Central

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PAUL McCARTNEY</td>
<td>Hope</td>
<td>Parlophone</td>
<td>EC</td>
</tr>
<tr>
<td>2</td>
<td>WHITNEY HOUSTON</td>
<td>I'm Every Woman</td>
<td>Arista</td>
<td>EC</td>
</tr>
<tr>
<td>3</td>
<td>WHITNEY HOUSTON</td>
<td>Every Woman</td>
<td>Arista</td>
<td>EC</td>
</tr>
<tr>
<td>4</td>
<td>PRINCE</td>
<td>Can't Jog 24 Hours A Day</td>
<td>Paisley Park</td>
<td>EC</td>
</tr>
<tr>
<td>5</td>
<td>TINA TURNER</td>
<td>I Can't Stand The Rain</td>
<td>EMI</td>
<td>EC</td>
</tr>
</tbody>
</table>

**MOST ADDED**
- **6** PAUL McCARTNEY/Hope
- **5** WHITNEY HOUSTON/Every Woman
- **4** PRINCE/Can't Jog 24 Hours A Day

## 4. North

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NORTHWEST</td>
<td>Peace In Our Time</td>
<td>Warner Brothers</td>
<td>NW</td>
</tr>
<tr>
<td>2</td>
<td>BRYAN FERRY</td>
<td>I Put A Spell On You</td>
<td>EMI</td>
<td>NW</td>
</tr>
<tr>
<td>3</td>
<td>PRINCE</td>
<td>Morning Papers</td>
<td>Paisley Park</td>
<td>NW</td>
</tr>
<tr>
<td>4</td>
<td>CHRIS ISAAK</td>
<td>Have A Thing (To Stop Me)</td>
<td>Columbia</td>
<td>NW</td>
</tr>
<tr>
<td>5</td>
<td>LED ZEPPELIN</td>
<td>Whole Lotta Love</td>
<td>EMI</td>
<td>NW</td>
</tr>
</tbody>
</table>

**MOST ADDED**
- **8** MACDONALD/Bad Girl
- **6** BEDELIUS/You Got Me Thinking
- **5** TRENT TERENCE D' ART/Do You Love Me

## 5. West Central

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DAVID BOWIE</td>
<td>Jump They Say</td>
<td>RCA</td>
<td>WC</td>
</tr>
<tr>
<td>2</td>
<td>WHITNEY HOUSTON</td>
<td>I'm Every Woman</td>
<td>Arista</td>
<td>WC</td>
</tr>
<tr>
<td>3</td>
<td>WHITNEY HOUSTON</td>
<td>Every Woman</td>
<td>Arista</td>
<td>WC</td>
</tr>
<tr>
<td>4</td>
<td>CHRISTINE McVAY</td>
<td>Can't Do A Thing</td>
<td>Arista</td>
<td>WC</td>
</tr>
<tr>
<td>5</td>
<td>LISA KILLER</td>
<td>Open Your Eyes</td>
<td>Columbia</td>
<td>WC</td>
</tr>
</tbody>
</table>

**MOST ADDED**
- **12** DAVID BOWIE/Jump They Say
- **6** HOOTERS/Twenty Five Hours A Day
- **5** DURAN DURAN/Ordinary World

## 6. South

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STING</td>
<td>I Can't Stand The Rain</td>
<td>EMI</td>
<td>SW</td>
</tr>
<tr>
<td>2</td>
<td>ROBBIE WILLIAMS</td>
<td>Angels</td>
<td>EMI</td>
<td>SW</td>
</tr>
<tr>
<td>3</td>
<td>WHITNEY HOUSTON</td>
<td>I'm Every Woman</td>
<td>Arista</td>
<td>SW</td>
</tr>
<tr>
<td>4</td>
<td>TINA TURNER</td>
<td>I Can't Stand The Rain</td>
<td>EMI</td>
<td>SW</td>
</tr>
<tr>
<td>5</td>
<td>HOOTERS</td>
<td>Twenty Five Hours A Day</td>
<td>RCA</td>
<td>SW</td>
</tr>
</tbody>
</table>

**MOST ADDED**
- **11** PRINCE/Morning Papers
- **7** HOOTERS/Twenty Five Hours A Day
- **5** DURAN DURAN/Ordinary World

## 7. Southwest

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CLIFF RICHARD</td>
<td>Peace In Our Time</td>
<td>Warner Brothers</td>
<td>SW</td>
</tr>
<tr>
<td>2</td>
<td>BRYAN FERRY</td>
<td>I Put A Spell On You</td>
<td>EMI</td>
<td>SW</td>
</tr>
<tr>
<td>3</td>
<td>PRINCE</td>
<td>Morning Papers</td>
<td>Paisley Park</td>
<td>SW</td>
</tr>
<tr>
<td>4</td>
<td>CHRIS ISAAK</td>
<td>Have A Thing (To Stop Me)</td>
<td>Columbia</td>
<td>SW</td>
</tr>
<tr>
<td>5</td>
<td>LED ZEPPELIN</td>
<td>Whole Lotta Love</td>
<td>EMI</td>
<td>SW</td>
</tr>
</tbody>
</table>

**MOST ADDED**
- **10** MACDONALD/Bad Girl
- **8** BEDELIUS/You Got Me Thinking
- **6** TRENT TERENCE D' ART/Do You Love Me

## 8. East Central

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRINCE</td>
<td>Morning Papers</td>
<td>Paisley Park</td>
<td>EC</td>
</tr>
<tr>
<td>2</td>
<td>WHITNEY HOUSTON</td>
<td>I'm Every Woman</td>
<td>Arista</td>
<td>EC</td>
</tr>
<tr>
<td>3</td>
<td>WHITNEY HOUSTON</td>
<td>Every Woman</td>
<td>Arista</td>
<td>EC</td>
</tr>
<tr>
<td>4</td>
<td>PRINCE</td>
<td>Can't Jog 24 Hours A Day</td>
<td>Paisley Park</td>
<td>EC</td>
</tr>
<tr>
<td>5</td>
<td>TINA TURNER</td>
<td>I Can't Stand The Rain</td>
<td>EMI</td>
<td>EC</td>
</tr>
</tbody>
</table>

**MOST ADDED**
- **11** PRINCE/Morning Papers
- **9** WHITNEY HOUSTON/Every Woman
- **7** PRINCE/Can't Jog 24 Hours A Day

---

**EHR Charts**

**Charts** based on playlists from radio stations playing EHR material

**Ensemble**

AmericanRadioHistory.com
TERENCE TRENT D'ARBY'S "DO YOU LOVE ME LIKE YOU SAY?"

Release Date: 5th April

Written, Arranged & produced by TTD

The first single from the forthcoming album 'SYMPHONY OR DAMN'*

*Exploring The Tension Inside The Sweetness