No. 1 in EUROPE
*European Hit Radio*
- *ADAMS, STEWART & STING*
  - *All For Love* (A&M)
- *Eurochart Hot 100 Singles*
  - *ADAMS, STEWART & STING*
  - *All For Love* (A&M)
- *European Top 100 Albums*
  - *BRYAN ADAMS*
  - *So Far, So Good* (A&M)

French Chanson Lives On 5-6
Distributing The Groove 9
M&M Goes To AES Convention 12

Brits Put Cred Back Into UK Music

ITALY
by Mark Dezanni

Milan-based EHR net Radio DeeJay has proved its recent impressive performance by taking the top spot in the private sector of the reinstated national Auditoradio survey. The survey, which is the only one recognised by the country's advertising industry, returns after a hiatus of over two years. The figures reveal an increase in radio listening, with 33 million Italians tuning in daily, up from 30 million in 1991/2. Some 14 million people listen to public broadcaster RAI, while 24 million select a national or regional private station.

MC Solaar Proves The Swing In French Rap

FRANCE
by Emmanuel Legrand

MC Solaar must be the answer to every record company executive's dream. With a distinctive style, impressive writing talent and a distinctly cool attitude, he has built up strong support in France and abroad, becoming by far the biggest-selling rap act in France.

His success seems to come from breaking every rule in the Munich Radio Calls For Stop To Split Frequencies

GERMANY
by Miranda Watson

Should there be more frequencies, or not? That is the question on broadcasters' minds in one of Germany's most competitive radio markets—Munich. Many complain that the practice of having split frequencies is archaic and say that it is unnecessary, as there are available frequencies which the local Bavarian media authority BLM is keeping quiet about. There are also complaints that the BLM is too ready to shut frequencies around, which only serves to confuse the city's listeners. Meanwhile, the BLM and other broadcasters argue that the market in Munich simply can't support any more frequencies and there is not enough variety in formats offered.

Although Munich will now have six frequencies instead of the original five in BLM's new frequency plan for the city, five of the city's nine stations are sharing two split frequencies. And the situation looks set to remain, as the BLM reveals that it is unlikely to open up any more frequencies in the near future. BLM president Wolf-Dieter Ring explains, "We want to avoid placing too strong a competition in this market, as it can't support it. We are not going to mirror Berlin and open up every frequency, wherever it is technically possible. We have to ensure that all stations have a realistic economic structure. Theoretically it would be nice for every station to have its own frequency, but realistically the market couldn't support it."

The BLM's new frequency plan is to be implemented on March 1 and is expected to be in operation by the beginning of April (an exact broadcasting time plan will also be released by the BLM on February 3). The sought-after new powerful 105.2 frequency has gone to Munich's leading broadcaster, national music broadcaster Radio Arabella, which at last has its own frequency and no longer has to hand over evening airtime to Jazz Welle Plus. The 105.2 FM frequency will be released by the beginning of April (an exact broadcasting time plan will also be released by the BLM on February 3).
COLUMBIA/RUFFHOUSE WARNING! Prepare to get high. Don't sell out! Cypress Hill "Black Sunday" will be heavily advertised on MTV Europe commencing Sunday 6th March. "Black Sunday" includes the singles "Insane In The Brain", "I Ain't Goin' Out Like That", "When The Shxx Goes Down" and "Lick A Shot".

COLUMBIA Sony Music
Belgian Licences Renewed, New Frequency Plan Set For 1995

BELGIUM
by Marc Maes

Broadcast licences are in the process of being renewed for the 200 or so private stations operating in south Belgium in accordance with a decree which will take effect as of March 1.

The government measure constitutes the first step in a major clean-up of the Belgian airways, following the review of the broadcasting system, the "Carrefours de L'Audiospectre", conducted last year. Due to delays in reallocation procedures, most private licences had lapsed by last year, leaving operators broadcasting illegally.

Depending on their location some of the stations will be allowed to operate up to 50kW of power on the air. The broadcasting commission the CSA is also investigating the possibility of opening another 12 to 15 frequencies, which will be allocated in April.

The full extent of the changes resulting from the Carrefours will not be in effect before early 1995, however, when the renewed frequency plan will be put in place. This will follow an in-depth survey of all private stations in the French Community, according to head of the CSA, Robert Wangermeyere.

The new plan is expected to legitimise private networks in the first time, replacing an anarchistic system whereby groups of private stations are managed by so-called service companies. The Ministry has also proposed introducing a compulsory payment from all stations carrying commercial advertising to create a radio support fund.

Among the problems causing most concern was the inability to form networks, the weak transmission power, and increasing competition from powerful foreign operators. The audiovisual minister Elie Di Rupo has since been appointed deputy Prime Minister and has been replaced by Philippe Mahou.

PolyGram Sets Up Companies In Czech, Slovak Republics

EUROPE
by Julio Sullivan

PolyGram is moving into the Czech and Slovak Republics on March 1, with the opening of a wholly-owned company. The company joins EMI, BMG and Sony who all have subsidiaries in the Czech Republic. Warner Music works with an exclusive licensing agreement with Pupron.

The move follows PolyGram's announcement last year of its planned expansion in Eastern Europe and the establishment of its first subsidiary in the region, Budapest-based PolyGram Hungary. PolyGram International has appointed 30-year music veteran Jaroslav Sevcik as MD of the new company, who will report to PolyGram president continental Europe Allen Davis. Sevcik is currently staffing the Czech subsidiary and preparing to open a branch office in Bratislava in the Slovak Republic.

Sevcik began his career in the music business at state-owned record company Artla in 1963, moving later to CBS Records and BML in Austria, where he helped the company to expand in new markets, including the Czech Republic, Hungary and Italy.

Comments Davis, "Eastern Europe presents important growth opportunities for PolyGram. The Czech Republic's level of music piracy is among the lower in the former communist countries and copyright law enforcement there and in the Slovak Republic is improving all the time."

SWEDEN
by Alex Forsnworth

Stockholm's first independently-owned commercial station Bandit 105 launched on January 31, broad-casting in English, bringing the number of stations in the newly deregulated city up to eight. The station broadcasts round-the-clock rock format.

"We don't emphasise core artists in particular," says programming director Gene Krau, a former record producer for CBS, "We will play everything from mainstream AOR to alternative independent rock from Sweden, Europe and the US, with about a 50/50 mix of new versus old."

Says McAlvey, "There is no one else doing real AOR in Stockholm, and AOR is traditionally a strong draw in the US after AC. Z-Radio, originally a competitor in the AOR format, is turning more towards adult contemporary music. Start-up and operating capital for Bandit was raised by selling shares in Sweden, the US and the UK. Unlike the other new stations in Stockholm owned by domestic newspapers and media companies, Bandit has no corporate share holders, and its frequency was one of the cheapest. The company pays a yearly Skr7.7 million (app. US$2.1 million) for the frequency. This compares with Z-Radio, for example, which will pay Skr3 million per year for its 101.9 frequency. With eight new stations in Stockholm and two more on the way, the competition to attract 1.7 million potential listeners is likely to be tough. But Bandit's advertising campaign is an eye-opener. All over town its signs say "Radio in Sweden Sucks." The advertising rates are slightly lower than average, around 85000 for a prime time 30-second slot.

The new single 'Groove Thang' 
- Follow up to million selling debut single Hey Mr D.J.
- This week makes a ten point jump to No.25 Bullet in the Billboard hot 100 singles chart
- Live in concert with R. Kelly • London March '94

EUROPE AT A GLANCE

HOLLAND: Candy Duffcr Wins Export Prize
Dutch saxophonist Candy Dulfer has won the 1993 Export Prize for her RCA album Saz A Go-Go that sold some 441,000 copies worldwide, plus an additional 170,000 singles, making it, according to the Comarum foundation, the most successful Dutch music production abroad. Comarum also awarded national-language R&B band De Djiks (Mercury) the Geld fn Harp for their contribution to the development of Dutch music. Pop duos De Jazzpolite (Van Records) and multi-instrumentalist Valentis (Mercury) were presented with a Silver Harp.

FRANCE: Motro Hochette Increases Share in Europe 1
Matra Hochette has increased its majority stake in Europe 1 Communications to 43.3% by buying a 3.5% stake from the Dassault family. The cost of the transaction has not been disclosed.

GERMANY: BMG UFA Music Publishing Takes Over Young Musik
BMG UFA Musik Publishing has acquired all of the shares of German publishing company Young Musik and signed a long-term co-publishing agreement with the company's former owner and MD Jack White for his new Transcontinent Musik Publishing. The Young catalogue of 700 titles consists mostly of schlager titles from the '60s, '70s and '80s.

FRANCE: MIDEM Attendance At Record High
Attendance at MIDEM in January this year was at a record high, according to results published on February 7. A total 348 exhibitors were present, from 32 countries, compared with last year's 340 exhibitors. A total 1,040 companies were represented by stands, with the most (89) coming from the UK, followed by US (58) and Germany (50).

ITALY: San Remo Welcomes Rock Internationa1 Stars
The annual San Remo Song Festival, Italy's major televised musical event with up to 16 million viewers, is presenting a strong field of international artists this year following a boycott of stars last year regarding a disagreement between the major record companies and the organisers. Among the stars lined up to appear are Elton John, Phil Collins, Jamiroquai and K.D Lang. The Festival takes place from February 23-26. Mark Dezmani
Music & Media February 26, 1994

Spain's MIDEM Presence Largest Ever As Country Seeks New Markets

By Terry Berne

With some 75 companies represented, Spain's presence at MIDEM '94 was its strongest ever, and a clear indication of the country's collective initiative to seriously promote Spanish music beyond its ever-more permeable northern border.

Nearly half the exhibitors were gathered under the banner of SGAE, Spain's increasingly active performing rights organisation, whose participation serves as a platform for several of its recent projects.

An interesting collaboration between EHR net Cadena Cien, who launched recently by the organisation together with a local publisher. The series, featuring such artists as Luis Eduardo Aute, Juan Luis Guerra, Meano and Paco de Lucía, is supported by a weekly nighttime programme on Cadena Cien called, appropriately, "The Authors."

Exporting Radio

The importance of Latin America and the Spanish-speaking market in the US to the Spanish radio and record industries is becoming increasingly clear. The recent announcement by the national nets Cadena Dial (national music) and 40 Principales (EHR) that they will be syndicating four hours a week of programming to 70 Spanish-speaking stations in the US and Latin America is proof that those markets are more open than ever to such transatlantic propositions.

In line with this MIDEM, SGAE, the Spanish authors' society, decided to use its presence at MIDEM to promote the American Latin Music Association (ALMA), a group founded in 1991 and made up of professionals from all sectors of the Spanish music industry, whose purpose is to promote and protect the interests of Spanish artists in those markets. More than ever, Spanish artists are realising the potential of those territories, as well as the clear advantages for other European countries in exploring them.

The importance of this markets to Spain, and SGAE's increasing influence in all Spanish-speaking countries, was highlighted by the SGAE-sponsored concert of Cuban singer Pablo Milanes, who will record his next album in Spain. Spain itself was represented by Jaleo, PolyGram's Los Especialistas and singer Carmen Linarens.

Los Especialistas, who have sold some 25,000 copies of their latest album, Vapor, released in October, are one of the most consistently acclaimed pop groups to emerge in Spain during a period almost universally considered to be creatively barren. Their concert at Cannes, as well as several performances in France, is the first step in a campaign to widen their appeal beyond Spain.

Flamenco-influenced rock group Jaleo is an anomaly in the small world of successful border crossing Spanish acts. The group has sold more copies of its second and most recent album, Paraiso De Color, outside of Spain than inside. The Barcelona-based group is signed to AZ Music, an independent label founded by the band and their manager/progloc Braulio Paz.

With little support for their first album in Spain, the band has toured extensively throughout Europe in the wake of their latest recording. That strategy has paid off, with sales of 20,000 units in Germany. Although both national music net Cadena Dial and Cadena Cien are currently playing the album's second single, the group has yet to show anything like their foreign success in their home market. If and when that happens, they will be the first Spanish group to have forged a following outside of Spain before forming a solid fan base at home. Their invitation to play at MIDEM underscored the paradox, as the potential that Spain faces when looking north.

A number of Spanish indies made the trek to Cannes, including Divusca, Horus, PD1 and Serrdico. Indicative of the opportunities which Spanish territories offer to Spanish music was the strong showing by the indie discos as well as by the presence of the Barcelona contingent, comprising well-established indies Blanco Y Negro, Ginger, and Max Music (who announced the opening on March 15 of an office in Miami), but of a bevy of tiny Valencia-based labels like Kong, Rendar, Producte and Flash, which represent the real cutting edge of the genre in Spain.

A draft law which would grant the Dutch public broadcasters a 10-year licence—and temporary respite from the pressures of an increasingly commercial landscape in Holland—appears to be in trouble.

The bill, proposed by Dutch minister for culture Hedy D'Ancona, does not have the full support of D'Ancona's own socialistic party, the PvdA. In debates two weeks ago, one legislator after another attacked the plan as providing too much security for too many years to public broadcasters. Only the CDA (Christian Democrat) coalition supported the proposed legislation.

D'Ancona, a fierce supporter of the public broadcasting system, wants to use the bill to protect public broadcasters from the increasing incursions of the eight private commercial radio stations and the two private commercial television stations, RTL 4 and RTL 5. On both the radio and TV side, market share of the nine main public broadcasters has been falling dangerously close to, and sometimes below, the 50% market, considered a benchmark by European standards, by continuing funded of public broadcasters with taxpayer money.

D'Ancona's biggest opposition to the 10-year concession period is D66, a liberal left wing party to which D'Ancona's own party is expected to lose heavily in upcoming elections. One D66 legislator told parliament he thought the 10-year period would make the public broadcasters complacent. D66 has come out in favor of taking one or more of the national networks off public system if it doesn't become more commercially competitive.

Part of the D'Ancona bill, which is supported by legislators, calls for a complete restructure of the management of the public broadcasting system. It is widely believed by legislators and D'Ancona that the pubcasters historical independence from each other is crippling their ability to compete as a public network. Over the past year, attempts have been made on the part of both the radio and television sides to work more closely together, but the new D'Ancona bill legally mandates this collaboration.

Spain's MIDEM Presence Largest Ever As Country Seeks New Markets

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Mediametrie Begins Sofia Survey; Pubcaster Still Holds Majority

Bulgaria by Julia Sullivan

In another step forward in its "Focus On Eastern Cities" series, Mediametrie now includes Bulgarian capital Sofia in its series, with a survey conducted in November 1992.

Public broadcasting still dominates the market in terms of audience share, in the form of full-service formatted public station Horizons, which captured a 58.6% share. In its shadow, public culture station Cristo Botes lags behind with 6.7%.

Meanwhile, private stations are proliferating in the city. The first to broadcast in the city in November 1992 was FM+, which "now commands a modest 3.6%.

The three most healthy stations are musical formats, capturing share ranging from 19.2% down to 13.4%.

CSA's Faure Says New Laws Benefit Radio

France by Emmanuel Legrand

Roland Faure, one of the nine members of French broadcasting authority CSA in charge of radio, is convinced that the new communications law will "stabilise" the country's radio landscape, but warns radio operators that they shouldn't expect the regulator to soften its power of regulation.

Speaking at MIDEM, Faure says that the combined effect of the new ownership ceiling (up to 150 million combined potential listeners for one single radio group) and the decision to have licences automatically renewed will have the effect of freezing the situation between the major communication groups.

"This law will open the door to a possible diversification for the main groups, but once each of them has reached a certain level, the situation will be more or less frozen. The positive aspect of this is that it will pave the way for the creation of major European radio groups based in France. The counterpart of this development is that the CSA will enforce its regulatory functions more closely."

He added, "We will have to be more vigilant and less indulgent, as the renewal of licences will be automatic for those who have respected their commitments towards the CSA. Breaches of regulation will be sanctioned."

Faure said he remains worried by "the fragility of local operators who are going through difficult times, especially with a local advertising market in recession."

He said he believes that the solution does not lie in merging the categories B and C into a new F category as called for by NRJ and SNRP. "We understand the concerns of local operators," he said. "I think the CSA will have a more liberal approach in order to allow independent stations to subscribe more easily to a programme supplier, but we will be very careful to ensure that the rule of non-transfer of frequency ownership will be fully respected."
Deseased French Chanson Singers Keep The Music Alive

Although deceased for some time, the stars of the golden age of French "chanson"—Brel, Piaf, Brassens, Ferré, Montand—are still alive in the hearts of the French public. This is to thank not only on their own voices but the voices of their fans, the artists of today.

Jacques Brel, Edith Piaf, Georges Brassens, Léo Ferré and Yves Montand which keep the artists alive; a new generation of French singers is paying dues to its musical ancestors, proving their heritage is still alive by performing some of their songs.

Among them are Patricia Kaas, whose American version of her album Je Te Dis Vows includes a version of Piaf's La Vie En Rose, Francis Cabrel, who played songs by Brassens for a charity record with various other artists; and Etienne Daho, whose new single is a cover of Piaf's Mon Manege a Moi.

International Recognition

However, it's not only the French who have discovered the magic of the golden age of French chanson; adaptations by Anglo-American artists are also numerous. Piaf's songs are covered throughout the world, from Japanese karaoke to Willy de Ville—who recently took part in a tribute to Piaf with a group of Anglo-Saxon artists including Donna Summer and Emmylou Harris, released by French label Peine A Moi.

Brel's Josie was adapted in the '70s by Scott Walker and sung by Marc Almond, who in addition recorded a full album of Brel's songs. More recently, Brit act Divine Comedy has done the same. Brel is also an artist revered by Sting—who sang Ne Me Quitte Pas during last year's edition of the French music awards "Victoires de la Musique," and by David Bowie, whose version of Amsterdam remains one of the best covers of Brel's works.

The complete catalogues of these artists are consistent sellers, especially during the Christmas season. These recordings are usually remastered and presented in a new packaging. Sometimes, old material previously not released is a good way to bring attention to an artist. Before Christmas, Columbia issued two definitive and luxury box sets from early recordings of Montand and Ferré, recorded during the '40s and '50s, containing 179 and 74 tracks respectively. Some of them were unavailable not only on CD but also on vinyl.

Explains Columbia product manager Pierre Malloy, "These are old recordings from the Odeon label, which was one of France's oldest indie labels before being acquired by CBS, with EMI retaining rights to some territories. In EMI's archives, we found a lot of material. Everything has been remastered, cleaned up and made available for the first time in decades to the public. It is very exciting to work on such projects because it gives us the opportunity to open this catalogue to a new generation and at the same time please the core fans."

He continues, "We have designed an attractive packaging, with a complete booklet including old pictures. Our goal is to reach a younger public with these recordings. About 2,000 boxes of each have been delivered before the holidays and the sales have been very good."

A couple of years ago, the 10th anniversary of Brel's death was followed by a hugely successful compilation which sold over a million units in France alone. A previously unseen long-form video of one of Brel's last concerts, released by PolyGram, was one of the country's best-selling videos last year.

Piaf also received the same recognition from EMI, in remembrance of her death 30 (continued on page 6)
La France Avance

(continued from page 5)

years ago last year. As usual, a media blitz surrounded the celebration, with TV, press and radio coverage. The complete Piaf set included a 20-track cassette and CD compilation, a 40-track double-CD compilation in a slipcase with a velum, a prestigious limited edition 10-CD box set with the lyrics, a regular 10-CD box set and a video. The Piaf compilation was released throughout the world by EMI affiliates.

Explanes EMI international exploitation manager Sophie Cayré, "Piaf remains one of our most iconic catalogue names. She is still very popular around the globe. Her records sell on a regular basis throughout the world. And at the occasion of events such as this anniversary, local companies all have their own marketing campaign."

Tuning In Radio

Radio airplay is still important for these acts, but these singers not popular with all formats. Specialised FM nets targeting young audiences rarely or never play these artists, while full-service stations like RTL, Europe 1 and France Inter seem quite open for the

French classics. Dominique Farran, music programmer for public radio network France Inter, says it regularly plays songs from these artists. "It is not high rotation but rather a regular flow of different records which get aired on Inter. These artists are what we can call genuine classics. There is always a good reason to play them on a regular basis, especially in the morning when they fit perfectly with the mood, not to mention the fact that they are usually very short songs, under three minutes, which can be interspersed between two songs sections."

Farran believes that acts such as Brel, Montand and Piaf "transcend generations," fitting in perfectly with Inter's demographics. "We don't have to think, 'I should play Brel,' it just comes naturally to us. Great classics can be played any time during the day. It goes along with our general policy, to keep alive the patrimony and support new acts."

Dominique Farran, music programmer France Inter

Great classics can be played any time during the day. It goes along with our general policy, to keep alive the patrimony and support new acts."

French artists, such as a station like Europe 2 can take the risk of adding these songs from time to time, providing we present it well. It is very important to have a place on our station. We have been very active during the celebration of the 50th anniversary of Piaf's death. We played her songs and made on-air animation. But I have to add that they are not part of the backbone of our programming. We need something, an event we can relate to, although I feel it is our duty to present these artists to a new generation of listeners and show them that they have been important at some point in the history of French music."

NEW RELEASES

Albums

LAMBARENA
Lambaréno - Celluloid
PRODUCER: P. Akendengue/H. de Courson
This album is a sort of miracle. Just imagine one

line works by Johan-Sebastian Bach, per-

cussion, instruments and traditional chants from Africa, mixed together in a tribute to a deceased French Nobel Prize winner Albert Schweitzer, a brilliant Bach per-

former who was mainly known, however, for setting up a hospital in Gabon half a century ago. This crazy project is one of the most highly anticipated releases of cultures ever without using samples or overdubs, just newly recorded music.

TONTON DAVID
Alez Leur Dire - Delabel
PRODUCER: Glenn Rosenstein/Tonton David
Tonton David is one of the new names which emerged from the rap-ragga wave a few years ago. If his first album had a strong reggaeflavoured touch, this one has a more reggae-oriented groove and a pungy sound. The first single Surt Certains has the perfume of a hit with its catchy chorus.

MARCO LIPZ
Plaines Perdues - Trans Records
PRODUCER: Laurent Dohyot/Phil Delire
Brittany-based Marco Lipz has been noticed last December during an emerging set at the Transmusical festival. This album has all the pros and cons of his set. It is heavy stuff, with noisy guitar riffs and a metrono-

mic drum section. Songs like Un Monde En Fusion and Ravions la Flamme could bring some delightful fire to radio stations searching for some tracks to awak-

en their audience.

MANO SOLO
La Marmaille Nue - Carrière Music
PRODUCER: Mano Solo
Solo is one of the most talked about new artists to have emerged recently. Mano Solo's music is in the tradition of French chanson but what he says and the way he delivers it is stuck in the present. He writes and sings words that hurt, about unfortu-

nate situations and distress, with a sense of realism and absolute urgency. Even a non-

speaking French public can be affected by this artist.

VARIOUS ARTISTS
Ethiopian Groove - The Golden Seventies / Blue Silver
PRODUCER: Francesco Falceto
For the Rastafarians, Ethiopia is the promised land, but until now, very few Ethiopian artists have had the opportunity to be known outside—or even inside—this country emerging from 153 years of strong dictatorship. Falceto, one of the specialists of this music, has put together a comprehen-

sive compilation which offers a good overview of this unique musical style, in between Arabic, Oriental and African grooves, with some of the key names (Ale-

maya Esthete, Aster Aweke, Waillas Band, among others). A fine record for curious listeners, and not only for musicol-

ogists.

BLANCHARD
Branle Poumons - Francis Dreyfus
PRODUCER: D. Kahn/P. Corbe/AC. Granot
Blanchard is one of the musicians who has modernised the image of accitation in France, using this traditional instrument in modern songs with rock 'n' roll grooves. Signed for about a decade to Barclay, he has been influenced.

MURAT
Tout Est Dit - Virgin
PRODUCER: Murat
One of these nice, sad ballads which has made Murat famous. And once again, the charm operates, with Murat whispering more than he sings.

DANIEL BELANGER
Opium - CH2/EMI
PRODUCER: Paul Poge
Belanger is one of the new talented singers to have emerged from France these past months. He is part of the Francophone package performing at MIDEM in the opening concert. Opium, a slow song served by the firm voice of Belanger, benefits from a production à l'américaine.

DOMINIQUE DALCAN
Le Danseur De Java - Crammed
PRODUCER: Burgos/Dalcroze
Dalcroze's style is quite unique, closer to Everything But The Girl than mainstream pop. His second album is released by Bel-

gium label Crammed and Le Danseur De Java is a perfect illustration of what he can offer, emphasised by the richness of the string and horn arrangements.

CHRISTIAN FOUGERON
Freedom - Phonogram
PRODUCER: Steve Hillage/Jess Bailey
With his partner Pierre Schott, Fougerson set up the pop band Raft in the late '80s which enjoyed a couple of hit singles. Now he has been influenced.

STAN QUESTA
Juste Un Vieux Tube A La Radio - FNAC
PRODUCER: Bill Pritchard/Mike Roarty
The title means "Like an old hit on the radio," and it sounds like a potential cur-

cut hit on the radio. A brilliant song, with a simple but catchy melody.

DIABOLOGUM
Les Garçons Où Tousjours Raison - Lithium
PRODUCER: J-M Sigrist/Diabologum
French noisy pop, with scratchy guitar, minimalist production and laid-back vocals. Good material for rock radio stations (if there are any left!).

MUSIC & MEDIA
FEBRUARY 26, 1994
Tired of them all? Then discover...

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From

The Monks of Santo Domingo de Silos

The International Sensation that kept Gloria Estefan, Frank Sinatra and the Beatles from the top of the Spanish charts for 6 weeks - over 300,000 copies sold and still flying!

International Release from February 1994
**UK EHR Stations Outperform ACE, Gold**

by Steve Worsnopwicz

Ratings at UK EHR-based stations during March 22-December 19, 1993, nearly doubled those at competing formats, according to M&M analysis of RAJAR data for the second and fourth quarters.

EHR outlets were the most-listened-to stations with an average audience share of 15.7%, significantly higher than the 15.1% held by ACE-programmed franchises. Gold-based stations grabbed a 9.0% share, while Ethnic and Dance outlets had 4.6% and 3.2% shares, respectively.

Based on a sample of 86 commercial franchises, the average audience share at the 39 EHR-based stations surveyed increased to 15.7% from 14.3%, a 9.3% jump. That outpaced the 5.1% growth (from 14.4% to 15.1%) by 14 ACE stations and the 5.3% (from 4.4%) rise by three UK ethnic outlets. In contrast, 27 Gold-based stations saw their average audience share decrease by 2.5% (from 9.0% to 9.2%), while the three Dance broadcasters’ average share plummeted 33.1% to 3.2% from 4.7%.

The ratings rise in current-based pop music formats (such as ACE and EHR) at private commercial radio is also supported in the audience share losses at the BBC, mostly from EHR flagship Radio 1 FM. Audience share at all BBC stations fell 3.9% to 14.7%, with the share at the national commercial services (Classic FM, EHR Atlantic 252 and rock-formatted Virgin 1215 AM) showing 47.3% to 8.3% of the adult population. Meanwhile, BBC network radio’s share slipped 4.1% to 44.0% and BBC local/regional’s was off 3.5% to 10.9%. Radio 1 FM slumped 14.1% to a 17.1% audience share.

Major market EHRs turned in impressive performances, with Red Rock FM’s audience share rocketing 54.6%, Red Dragon FM’s leap 38.1% and Viking FM up 37.6%. Other metro’s which also outperformed the average included GWR FM (+31.9%), Downtown Radio (+25.7%), Piccadilly Key 106 (+25.3%), Clyde 1 FM (+16.3%), 96.4 FM BRMB (+16.2%) and Metro FM (+13.2%).

EHR audiences also tuned in longer during the period, with total average hours per listener rising 3.7% to 392 hours per week. That’s compared to a 2.8% decrease to 47 hours at ACE stations and a 0.6% drop to 260.2 hours at Gold outlets. Ethnic stations increased the most, rising 8.9% to 35.4 hours.

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**UK Format Analysis (Audience Share)**

**Adult Contemporary Europe (ACE)**

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Source: Format by M&M; Share data from RAJAR.

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**The Eurofile Radio Industry Directory 1994**

**Ratings & Rankings**

**Formats & Markets**

**Telephones & Faxes**

**Names & Titles**

**And Much More**

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Specialised Dance Distributors Deliver The Goods

EUROPE
by Maria Jiménez

Around the world, the creative edge of dance music is primarily dictated by small independent labels. Interwined with the clubs and DJs, these labels generally revolve around the work of only a couple of producers. With many of these labels being operated out of record shops and apartments, extra importance is laid on good distribution.

Throughout Europe, specialised distributors such as Network in the UK, Rhythm in The Netherlands and Antler-Subway in Belgium form the central infrastructure of the fast and efficient circulation of international indie dance music.

For Network, a recent deal with Sony Music meant a liaison position between the underground scene and the business world of the major. Under the Network umbrella are Six By Six (Slo-Moshun, Inner City), Serious Grooves (Seven Grand Housing Authority, THD, Younger Than Park), First Choice (Pandella, Dyno), Stafford South (Xen Mantra, Daytona Taurus) and KMS (The Formula, Madd Phlavor, Keem), among others.

Stafford South has recently released The Lies EP by Danny Taurus (one-half of Slo-Moshun). It consists of four dance opportunities, highlighted by the enticing Step To The Rhyme and the captivating Scoot n Go. And the latest from KMS, Madd Phlavor’s Make It Better comes with a kickin’ Da Break 4 Drum Mix of this mid-tempo track.

Just across the North Sea, Rhythm Records And Distribution in Amsterdam imports and distributes many important foreign and Dutch labels. They keep a sharp eye on what’s moving through the international pipelines and often license new tracks for their two in-house labels, Fresh Fruit and Work. Both labels have racked up a number of successful tracks at home and abroad. Fresh Fruit has a single, known for one of its 93s huge tunes Give It Up by The Goodmen. More recently, DJ ZKJ and Dobre, the producers behind The Goodmen, have scored with the percussive track blazer L’Echel/Paquet De Larmes/Quel Casse-tête by René Et Gaston. Meanwhile, their Fresh Fruit remixes of South Street Player’s latest hit Who Keeps Changing Your Mind are flooding through the clubs. The Work label is steered by producers Olav Basoski and DJ Erick E. In addition to hits by Pancake and new tracks by KMS and KMS-issued labels DJAX and Outland Records have The Warehouse Remises and Spiritual Tracks volume 2, respectively. Cocktail #2 is a slammin’ mix from DJ ZKJ and Dobre exalting the likes of Harddrive, X-Press 2, Dajase, Fresh Tunes and Total Eclipse. Second Tracks, mixed by DJ Erick E and Olav Basoski, includes Sil, Trance Industion, DJFJ, Deep Throat, DJ Velli and DJ Van Measure Men. DJAX’s The Warehouse Remises is a celebration of techno old school including remixes by Terrance, Armando, Carl Craig and Edge Of Sound. This mix is produced by Robert Murphy, Steve Poindexter and Mike Dunn, among others. Spiritual Tracks is mixed by Dimitti and includes Digital Cartel, Eric Nisco, revamp, Evil Diva, Moshoomore, Sjef van Leeuwen and Joep Three.

Compilations are also of importance to Belgian indie Antler-Subway who distributes Trance Mission (Cold Sensation, Bulo Boat), Round + Round (Airscape, Transformer 2), First Impression (Sax 4 Two, Trancesettters), Dollars & Fun (Underground Girls, Manna), Mental Radio (Translator, Graylock) and others. DJ Anil Aga through a market ing and distribution deal with BMG/Ariola, Antler Subway delivers its compilations to the general public.

Two of the more recent compilations, Mastermix ’94 Mars 1 Mission Thunderstorm and Part 2 The Paradise Trance Mission, offer four half-hour mixes of the latest club tracks. The two mixes on Mission Thunderstorm include the Dutch hardcore DJ Dano and Belgian mix master Steve Murphy. Dano merges Cologne Summer, Magnetic 2, Uninterested, Charley Lowvinoise & Meato Tel, Thelourn, Shockproof and others have their own pounding moments. Murphy takes a slightly lighter, but similarly forceful stance combining Ramirez, Moby, Praga Khan & Jade 4 U, DJ Hooligan, BW Spektors, DJ Creator and others in a no-holds-barred mix. The Paradise Trance Mission consists of two mixes, one by Maurits Paardekooper and 100 IJs and another by DJ Richard Goodman, DJ Alvedro and Adrian. Both are non-stop club music from the likes of Full Moon Entertainment, Direct 2 Disc, Panake, Alex Party, Trancemission and Chubby Chunks in the UK, ‘91 Joe, Talphilpe Rosario, Rock & Kato, House Of Gypsies, The Fog, Thayne Girls and Naomi Daniel.

Network, Rhythm and Antler-Subway are just three of countless European distributors and record companies who keep indie dance music flowing through the pipelines. With similar companies in other countries, the international movement of dance music is fast and furious. This ultimately benefits the audiences who enjoy a wider selection of international music in their own backyard. And the effort to fulfill the insatiable appetites of DJs, club-goers and other dance music lovers continues.

RIVER OCEAN

Love And Happiness - Strictly Rhythm/Cooltempo
PRODUCER: Little Louie Vega
Latin and house come together on the explosive River Ocean track earmarked by the production of Little Louie Vega, the vocals of India and the percussion of Tito Puente. The Club Mix leans toward serious rhythm and powerful vocals and the Junior Boys Own Super Dub toward spaciousness, but they cross much common ground when it comes to hypnic vibe. Tel: (+44) 71.221 2213, fax: (+44) 71.221 6455.

MICHAEL WATFORD

Michael’s Prayer/Love To The World’Solo Into You - East West UK
PRODUCER: Roger S., J. Smith, Smack, B. d’Ambrosio
The Classic Club Mix of So Into You exposes fiery soulful vocal tones layered through roasting garage house tracks. This single is multi-purpose, destined for crossover. Michael’s Prayer and Love To The World demonstrate this singer’s vocal strength and heartfelt emotions. Tel: (+44) 71.938 5630, fax: (+44) 71.938 5561.

TONI BRAXTON

Breathe Again - LaFace/BMG
PRODUCER: L.A. Reid, Babyface & Daryl Simmons
Toni’s slow jam has been transformed into two slamming options. The Wild And Groovy Mix provides the upbeat mix of choice for the dancefloor-minded jocks. And D’Deep Mix is a trip in the deep back behind the vocals as strong and powerful as he did on the hit Understand This Groove. The Dignity Piano Mix is a warm, impassioned number head for radio. The Hard To The Floor Mix offers a bit of club magic and the Trance-Dance mix provides a swing of commotion to swim in. Tel: (+44) 81.961 5202; fax: (+44) 81.965 3948.

ME SHELL

If That’s Your Boyfriend (He Wasn’t Last Night) - Maverick
PRODUCER: André Betts
Her reputation precedes her and she lives up to all expectations. MeShell delivers the musical goods and lyrical content with a cutting story based on personal experience. She flows on the bass and her fluidity in R&B, soul and the genre’s descendants is apparent throughout. On the B-side are two options—a deep funk mix and a hip hop-flavoured jam. Tel: (+44) 40.228 050; fax: (+44) 40.2280 5297.

The NOUVEAU

Groovemix

EXTRA SHORT GROOVES

- Doop have conquered Holland and are invading Europe with the single Doop (CNR) which takes the old school electronic sound to the Top 40 music context. A seemingly new idea, but much credit also goes to Chicago’s Sajmere & Dajase whose single You Got Me Up (Cajual Records) hit big in Holland in ’93. The Underground Goodies Mix was extremely popular and also used the charleston as the basis of the mix.

- The Winter Music Conference in Miami, Florida is the largest industry conference focusing strictly on dance. On March 1, the 9th edition begins with an expected 1,200 attendees. Artists showcases, talk-show style panels and DJ forums are interspersed with dealing make extravaganzas and a licensing exposition. In addition to these networking opportunities, the WMC also hosts the National Dance Music Awards. Europeans nominated include Jaydee, Culture Beat and 2 Unlimited for Best Techno 12-inch, Bjørk, Stereo MC’s and New Order for Best Album, Phunk 12-inch and The Tricky, Player’s Lounge, Haddaway and Culture Beat for Best Hi-NRG 12-inch. Keep in mind that most European tracks are remixed before hitting the US market and the definition of a genre such as techno, rave or house varies from country to country. As of yet, there are no categories yet for ambient and trance, for which many Europeans would surely be nominated.

- European dance music gets a helping hand via Warner Chappell’s Patrick Consell. Consell, recently appointed to director of international creative services at the New York office, has had success in the US with The Shamen, U96, Sven Väth, B-Tribe and Culture Beat, among others. The good word he says is that “US labels are actively pursuing acts from Continental Europe.” New projects include Holland’s 2 Brothers On The 4th Floor and France’s F.F.F.

- MIDEM showed its support to the genre with nightly dance parties at this year’s conference. A slew of acts (Culture Beat, DJ Bobo, Urban Cookie Collective, Jam And Spoon, Inner City and Pauline Henry, among others) and DJs (David Morales, Franck Roger, Rhythm clock, Boogie Oakenfold and others) were on the bill during the course of the week. Overall there was a shortage of true club atmosphere, but it’s good to see the MIDEM organisation recognising the obvious power and influence of today’s dance music.
RENEGADE SOUNDWAVE - Renegade Soundwave - Mute A/EHR
PRODUCER: Renegade Soundwave
Is there a Gainsbourg revival going on in the UK? Misty Oldland has used a sample of his music, and so does this alternative band. The song is sort of "sci-fi acoustic hard pop."

SMASHING PUMPKINS - Disarm - Virgin A/V
PRODUCER: Butch Vig
Who says guitarists can't control themselves? Nirvana has been seen around MTV's campfire, and now Billy Corgan's gang is disarmed by a philharmonic orchestra. Simply beautiful.

STAKKA BO - Living It Up - Stockholm D/EHR
PRODUCER: Jonas von der Burg
Here we go, we're lost in Stakka Bob's Supermarket again. This groovy track with rap and flute will calm down anybody waiting in the queue in front of the check-out.

THE STONE TEMPLE PILOTS - Creep - Atlantic R/A/EHR
PRODUCER: Brendan O'Brien
Exactly one year ago we said: "Judged by its music, it's a good trendy hard record. Apart from the name, which is quite something for a "progressive" band, it's a writer himself too. I've Got The Love and Without his regular band the Howlers, I Know You Got Soul one of the most sampled pieces of music on 80's hip hop hit records. His frustration couldn't be better vented than by Finally Getting Paid, the title of the album he cut with the JB All Stars when his boss was jailed. And finally, after all those years, his official first solo album is out, as quite often these days, through a specialised label owned by German fans. There's nothing new under the sun; the soloist is only on a recapitulatory exercise, but his ammunition hasn't run dry yet, as is sufficiently demonstrated by Try It Again.

OMAR DYKES - Paid, the title of the album he cut with the European fans. There's nothing new under the sun; the soloist is only on a recapitulatory exercise, but his ammunition hasn't run dry yet, as is sufficiently demonstrated by Try It Again.

ALBUMS

BOBBY BYRD - On The Move I Can't Get Enough - Soulquity D/A/EHR
PRODUCER: Bobby Byrd
Known as James Brown's reliable and hyper creative right hand, Byrd has never really got the credits nor the money. Meanwhile, millions of rappers made his drum pattern on I Know You Got Soul one of the most sampled pieces of music on 80's hip hop hit records. His frustration couldn't be better vented than by Finally Getting Paid, the title of the album he cut with the JB All Stars when his boss was jailed. And finally, after all those years, his official first solo album is out, as quite often these days, through a specialised label owned by German fans. There's nothing new under the sun; the soloist is only on a recapitulatory exercise, but his ammunition hasn't run dry yet, as is sufficiently demonstrated by Try It Again.

MARILLION - Brave - EMI R/A/EHR
PRODUCER: Dave Meegan/Marillion
Symphonic rockers have the reputation of being navel-staring hi-fi freaks who tend to lose themselves in endless jams; but Marillion never loses sight of the song itself. For some they might be hopelessly out of fashion, for others they are the last of the Mohicans in a world of senseless dance acts. The point is they don't give a toss about this tribal warfare, and continue to make 12-minute-plus songs, if the '70s had never died. Although five cigarettes last a long time, Goodbye To All That, divided in five parts, lacks the archetypical self indulgence. Even the greatest enemy should admit that the single The Great Escape is a new milestone within the genre.

BIBBY McLEAN - Just To Let You Know... - Brilliant EHR/A/EHR
PRODUCER: Bibby McLean
UB40 saved this young man from the doldrums, and gave him the opportunity to develop into the all-rounder he is now. He produced, engineered, and mixed this debut, a collection of good time reggae songs with great jukbox and airplay qualities. By the Ken Parker-written song True True True you can hear that McLean really enjoys singing. Although he owes his current V.I.P. status to The Fat Domino cover It Keeps Raining, he's a mighty fine songwriter himself too. I've Got The Love and the ballad Forever Be Mine are examples of uncompromised lovers' reggae as of old. Well, isn't that sheer simplicity that makes him so likable?
Marketing The Music

Danish Michael Learns To Rock Pops Up In Germany

EUROPE
by Robert Filli

Sometimes international exploitation looks like military strategies. You can hang a map of the world on the wall of your office and declare, "The United States conquered so far." Pop outfit Michael Learns To Rock (EMI-Medley) has already planted, the Danish flag in Norway, Sweden and in the following countries in the Far East: Indonesia, Malaysia, Singapore and the Philippines. That's where 1992 single The Actor—a grandiose ballad, at the time included in M&M's "Spring Track Attack" box—became a number one hit.

Next target of "general" Jascha Richter and his lot are the GSA territories. Especially Germany is heavily under attack, and its radio stations have already been "infiltrated." EMI Electrola rolls out the red carpet for them, and the new CD Colours gets an exclusive market-treatment, with a large print ad campaign not seen since the manoeuvres for the last Herbert Grönemeyer album.

The album is jam-packed with ballads, one of their greatest assets, and that comes in handy for the band's manager Jens Peter Andersen "because Germany is a 'ballad country.' If one has been able to break into five markets, why not there? The whole marketing machinery works full-steam for us. The situation has changed a lot since the first album. Their label Medley licensed it to Impact in the US, from which EMI Electrola got it. Meanwhile EMI has bought Medley, and the Germans get it directly now. I don't have to deal with 15 different people anymore, which has streamlined my job considerably.

EMI Electrola GM European repertoire Marco Quirini is conducting a campaign around the first single Wild Women, which is not a ballad by the way, but a mid-tempo pop rocker, "Michael Learns To Rock is a radio priority for us. They're on nearly all playlists across the Republic in only two weeks, holding the number 68 position in the Media Control top 100 airplay chart. We've convinced they're the next big thing on radio, and with four to five singles candidates on the album, we'll take 2:12-26 months to develop them fully. The single hits radio by our promo people. Such personal visits are quite exceptional for a relatively new name, underlining their priority status."

On the retail side, we also use all tools you need to pre-sell the album. The marketing concept is based upon the album title Colours, and our sales guys have presented dealers with suitcases in various colours, containing a sweater, window streamers etc. It's always hard to develop a new name, therefore we added a marketing slogan: "Everything You Always Wanted To Know About Pop: Michael Learns To Rock!"

The single Wild Women also gets good support on Viva, the new video channel for the German-speaking countries. Continues Quirini "Okay, it's a new station and watched by 15 million 'only,' but Rome wasn't built in one day, was it? They're new and we've got something new to offer to them, so we help each other. For both sides it's a matter of long-term projects."

Andersen was at the beginning of the story which became a new Danish fairy tale in the Far East. "The people down there just love ballads, and The Actor was one, plus they happened to be struck by the lyrics. It was all about somebody who was not a star, but wanted to be loved anyway. That's something people who live in poverty themselves can relate to. Right now they are crazy about Colours, listing more ballads."

Sleeping Child—where the Bee Gees meet Scritti Politti—25 Minutes and Out Of The Blue are such songs in the 'soft sector,' but that doesn't mean that they can't rock. Concludes Andersen, "They like to see themselves as musicians still learning to rock. They know that they are a pop band, and the stage is their home."

\* \* \*

Sended comes out of the closet regarding the band's main influence, by contributing to a David Bowie covers album, which will also include Pearl Jam, Smashing Pumpkins, Aerosmith and U2. Despite the death of mastermind Torsten Fanslau, Culture Beat will continue with new production team Peter Zweier, Nosie Katzmann and Alexander Abraham. A new album will be out in September.

Early birds' business. At the kick off at Midem at 7:45 AM Polydor Germany MD Götz Kisse and Christian De Walden of L.A.-based Zig Zag Productions shook hands, having just inked a worldwide deal concerning Jason Everly, the son of Brother Phil.

Soulful pop singer Zoe (M&G Records but no longer through Polydor) has renewed her collaboration with Brian Friel. Zoe's album she's currently cutting in Ireland.

After some larger than life productions with Bruce Fairbairn, for their new album Ozzy rockers AC/DC go back to basics with the master of simplicity Rick Rubin. A first impression of what that collaboration will sound like, is last year's Big Gun, single recorded for the Last Action Hero film.

The U+V+ join forces. On their world tour UB40 take jazz hop combo US3 on the road. Isn't there room for U2 on the tour UB40 take jazz hop combo US3 on the road? If yes: for U2 on the road UB40 take jazz hop combo US3 on the road no.

\* \* \*

They recruited tracks from County Clare-born and Nashville-based country singer Maura O'Connell and two instrumental tracks from the debut album of Sharon Shannon, an ex-member of the Waterboys and traditional group Aran. "We also had an idea to record someone completely new and we found this two-track demo we had been sent from Eleanor McEvoy. We felt she was an up and coming artist who would make a mark," O'Reilly continues.

One of her songs was A Woman's Heart, a ballad that captivated radio audiences across the board with its tale of female vulnerability and romantic heartbreak. Suddenly the record had a title and more importantly, a title track that would give the record the vital airplay boost that has sent it soaring. "There was a lot of luck to it," Joe O'Reilly concedes, "we had no title until the last minute and the single helped to kick the album into place."

But the appeal of the single, he argues, doesn't explain the scale of the album's success. "Of course it had an enormous influence, but once people bought the album for the single they realised it was a very good compilation and the concept of an album of Irish female performers had its own appeal."

The record was released in a joint venture with the commercial service division of RTE, the national pubcaster which gave the record free promotional facilities on TV and radio in exchange for a royalty share for RTE. The deal had no airplay guarantee though, but radio jocks soon caught on to the title song's extraordinary appeal. Even Dublin's two ACE stations, FM104 and Classic Hits/90FM playlisted the song.

It soon caught on and, as sales of the album began to soar, promoters began to look at the possibility of a live tour. There have been three sell-out "Woman's Heart" tours to date in Ireland, playing to an estimated 100,000 people.

The record has also helped boost the solo albums of the artists involved. Shannon's debut album has become the most successful Irish traditional instrumental album ever released in Ireland, Frances Black has emerged as a debut artist in her own right. McEvoy, the young singer songwriter who penned the title tune, signed a lucrative international deal with Geffen and released her own solo album. Established artists like O'Connell, Mary Black and Keane found their audiences broadening.

Dara Records exports A Woman's Heart, because, as O'Reilly points out, "the royalty payout is too high to licence the record. Nonetheless there have been impressive sales in the USA and Asian territories such as Singapore, Taiwan and Japan, where there is enormous interest in Mary Black. Now O'Reilly is planning a 'A Woman's Heart' tour which he says, should be released in April.
Do We Need All These Shows?

by Andy Bantock

The IBC/Montreux fight is under way with each camp arguing their strength over the other. With IBC set to be a yearly event, it is on the cards that Montreux will try the same trick, if only to save face. 1994 will also see the AES in Amsterdam and, of course SBES in Birmingham which is growing into one of the leading European shows. Do we, as an industry, need all these shows? Are they an indication of an upturn in business or just a subtle form of blackmail on the part of the organizers?

Everyone is aware of the old adage that in times of recession make sure you are seen at exhibitions thus reassuring existing and potential customers of your longevity. If an exhibitor is seen at one major exhibition he feels duty bound to appear at the next rather than suffer the "they're going down the pan" rumours.

Of course exhibitions are important; I'd be the first to agree with that and I recommend that customers of mine do at least one major exhibition a year, but, when it comes down to it, do they benefit the industry? I work for equipment manufacturers organizing their marketing efforts and I've noticed a trend among some of them to ensure that there is always a product launched at a show. This can stretch R&D departments to the limit (especially in times of recession) and this trend gets worse as the number of shows increase.

In Europe, with its fully developed transport structure, visitors can travel great distances in a short time to attend exhibitions. It really depends now whether it is in Amsterdam, London, Paris or Montreux; it is the quality of the show that matters. Of all the press releases from major companies I have received for this page regarding AES exhibits, only a very small number will have anything different to show from the last exhibition they did.

Why do they do it? Exhibitions are hard work, expensive and, if truth be told, generate precious little in hard sales no matter how many carefully staged "handshake and champagne" pictures appear in the press. Are big exhibitors—whose presence is vital to a show's existence—structuring their business around these events? If this is the case then I would venture to suggest that it is a classic example of "the tail wagging the dog.

Of course this problem will never be solved by anything other than multi-lateral action. No-one will want to boycott a show for fear of appearing to be in the throws of crisis and the chances of all the big manufacturers getting together are slim. It remains to be seen how Europe will take to this plethora of shows on its doorstep. Perhaps 1995 will see a rationalisation and a return to some form of sanity.

Presenter 2 And Producer Successes For Clyde

Singapore Broadcasting Corporation has taken delivery of a Producer console from Clyde Electronics via local agent Electro-Acoustics Systems Pte Ltd. Configured as a Clyde Presenter II, it has 26 mono inputs and six stereo with four stereo groups (with mono derived outputs) and independently controllable mono and stereo main outputs. Metering is PPM throughout with the addition of a phase correlation meter. The producer was custom designed to suit SBC's requirements and has the addition of the Clyde Electronics' active routing system to improve sonic performance.

Since its launch in '93 the Clyde Presenter 2 has found many fans, incorporating, as it does, a best of top line features normally found only on much higher prices desks. Up to 19 universal input modules can be user configured to accept virtually any mono or stereo source and items like fast acting peak limiters on the output, built-in distribution amplifiers, two-way talkback and studio/control room red light interfacing have found favour with many customers. Export sales have already been made to China, Hong Kong, Thailand and Italy.

Radio Montreux, IBC Begin Show Showdown

In a move that seemed designed to ruffle the feathers of the Radio Montreux show organisers, the International Broadcasting Convention (IBC) has decided to schedule its once bi-annual Amsterdam show annually from 1994. There had been previous 'gentleman's agreement' between the two rival shows that had them running on consecutive years but, according to the IBC management committee, "recent outspoken comments in the press coupled with letters of support from exhibitors and frequent face-to-face pleas from supporters in every sector of the industry have forced the issue." Radio Montreux organisers have retaliated with a circular which, while stopping short of damning the IBC, has played on Montreux's perceived strength as a "radio only" show. Arguing that many esteemed publications in the view of Montreux 'favour' the show Montreux continues to plead exhibitors to show with them.

Since IB's move from Brighton to Amsterdam it has gained many fans and the relative costs of staying and living in Amsterdam as compared to Montreux tip the balance for many. Whether Europe can support two such shows annually will remain to be seen, but 1994 will, no doubt, be interesting.

C-QUAM Now Official US AM Stereo System

Supporters of AM stereo who are still awaiting its introduction to Europe will be interested to know that the Federal Communications Commission in the US has already made a move to introduce the Motorola C-QUAM system, currently the market leader, is to become the accepted standard. Stations operating other systems will have one year to change but those who are running Kah Communications Inc. exciters with the "POWER-side" feature may continue to do so as long as they feed identical signals to both legs. A NAB statement released after the announcement read, "The growth of AM Stereo depends now on both the expansion of stereo transmission by AM broadcasters and quick action by the manufacturers to offer the public a wide choice of AM stereo receivers." AM Stereo fans in Europe will, no doubt, see the FCC decision as a persuasive argument for C-QUAM to be accepted over here.

ANDY BANTOCK started in radio with the BBC in 1980 as technical operator. He has worked as a presenter, manager, engineer, operator and designer. More recently, Bantock set up his own broadcast consultancy, handling both engineering and programming. He can be reached at (+44) 7972.25169.
THE APEMEN

Not since issue 2, where That's My Babe stepped in at number 6, did a single break the top 10 this week. Mariah Carey's cover of Without You breaks the apparent lack of momentum displayed by new entries of late. Hitting the Hot 100 at number 7, the track is the third from her current album Music Box (Columbia) and already the most successful in the Eurochart following Dreamlover and Hero which peaked at numbers 15 and 19, respectively. While Carey's version came straight at number 1 in the UK singles chart, the original by the recently deceased George Michael remained at the same chart at number 65.

With Italian act Cappella's Move On, Baby (International) entering at number 16 and Rock And Roll Dreams Come Through—Meat Loaf's second single release from his platinum-selling album Bat Out Of Hell II (Virgin)—coming in at 31, the upper regions of the chart show little magnitude. With no movement in the top 4 whatsoever and with East 17's It's Alright creeping up two places to number 5, eyes turn to the lower regions of the chart.

At number 46, we celebrate the return of NKOTB—that's New Kids On The Block with Streetред. Dirty Dow (how street-red can one get) is the first single of their brand-new album Face The Music (Columbia). Changing the sound together with the name and image, the Donnie Wahlberg (brother to Marky) Marky—produced track boasts help from rapper Nice & Smooth while the album's other producer credits include Teddy Riley and Narada Michael Walden. Releasing their first single in two years, their track record shows no

**THE WORKS**

Extraordinary Dream—Next (US) PRODUCER: Steve Plump

Pinch your arm; are you really awake? Such delicate pop songs embedded in an acoustic guitar sauce normally only exist in dreams. Raise your glass to the return to a more organic production sound, because 10 years ago this kind of music would have been drowned in synthetisers. Contact George E. Hendrickson at tel: (+1) 914.344.0305.

**A/Z Indexes**

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<th>COUNTRIES CHARTED</th>
<th>ARTIST</th>
<th>TITLE - ORIGINAL LABEL (PUBLISHER)</th>
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<tr>
<td>A.D.</td>
<td>Olsen III</td>
<td>Magic Alfair - Electrola (Nasceratu)</td>
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<tr>
<td>E.D.M. N.L.S.C.</td>
<td>What's My Name?</td>
<td>Snoopy Doggy Doggy - Interscope (Suge)</td>
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<tr>
<td>A.D.</td>
<td>Never Alone</td>
<td>2 Brothers On The 4th Floor - Bounce (Banability)</td>
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<td>A.D.</td>
<td>Good Feeling</td>
<td>Deep Forest - Columbia (Celine/Don't be)</td>
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<tr>
<td>D.D.M.</td>
<td>Again</td>
<td>Janet Jackson - Virgin (EMI)</td>
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<tr>
<td>A.D.</td>
<td>Feel Like Heaven</td>
<td>Urban Cooke Collective - Pulse 8 (Peermusic)</td>
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<tr>
<td>A.D.</td>
<td>Amazing</td>
<td>Depeche Mode - Virgin (EMI)</td>
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<tr>
<td>A.D.</td>
<td>Near</td>
<td>Zwei Zehn - Aricha (N.Y.)</td>
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<td>A.D.</td>
<td>Will You Not Let Me Lie/Woorden Voor Boon</td>
<td>Poul De leeuw - Varoom (Varoom)</td>
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<td>A.D.</td>
<td>Alles Nog Gekluit</td>
<td>Die Prinzen - Homeo (Ten Movement)</td>
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<td>D.D. N.L.S.</td>
<td>Streets Of Philadelphia</td>
<td>Cappella - Internal Dance (MCA)</td>
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<td>D.D.</td>
<td>Locked Out</td>
<td>Ketelblauw - Gef (EMI)</td>
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<tr>
<td>A.D.</td>
<td>Wake Up</td>
<td>Peack Stockholm (Stockholm Songs)</td>
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<td>A.D.</td>
<td>Higher Ground</td>
<td>SantaB - deconstruction (PolyGram)</td>
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<td>Dirty Dewy</td>
<td>NKOTB - Columbia (BMG/WK/NKOTB/Nice &amp; Smooth)</td>
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<td>Celine Dion - Epic (EMI)</td>
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<td>A.D.</td>
<td>Schriks Nies Liebe</td>
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<td>A.D.</td>
<td>Automatic Lover (Call For Love)</td>
<td>Tantra - Sony/Warner Chappel</td>
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<td>A.D.</td>
<td>Love Me Music</td>
<td>Warp - Warner Chappel</td>
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<td>A.D.</td>
<td>Sail Away</td>
<td>Urban Cookie Collective - Pulse 8 (Peermusic)</td>
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<td>Saturday Night</td>
<td>Whigfield - Rhythm &amp; Repertoire (Warner Chappel)</td>
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<td>A.D.</td>
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<td>A.D.</td>
<td>Perpetual Down</td>
<td>Bob - Big Life (Big Life)</td>
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<td>A.D.</td>
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<td>A Man People - deConstruction (EM/WK/BMG)</td>
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<td>A.D.</td>
<td>Hero</td>
<td>Michael Carey - Columbia (Sony)</td>
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<td>A.D.</td>
<td>Boom Shake The Room</td>
<td>Bonez - BMG/Warner Chappel</td>
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<td>A.D.</td>
<td>Hey Jealousy</td>
<td>Gin Blossoms - Fontana (WK/East Jessica)</td>
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<td>A.D.</td>
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<td>The Proclaimers - Chrysalis (Zoo/Warner Chappel)</td>
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<td>A.D.</td>
<td>Maximum Overdrive</td>
<td>2 Unlimited - Rhythm &amp; Repertoire (Warner Chappel)</td>
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<tr>
<td>A.D.</td>
<td>Yo Home To Bell Air</td>
<td>Jazzy Jeff &amp; Fresh Prince - Jive (Zomba)</td>
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<tr>
<td>A.S.M.</td>
<td>Let This Feeling</td>
<td>Simone Angel - A&amp;M (Atomic/WC)</td>
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<tr>
<td>M.</td>
<td>Se Idem Lyse</td>
<td>Strep Syrjyos - Stageway/BMG (Olympia)</td>
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<td>R.D.</td>
<td>Börk</td>
<td>Björk with David Arnold - Island/MC/Warner Chappel</td>
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<td>U.K.</td>
<td>Nervous Break Down</td>
<td>Carleen Anderson - RCA (EMI)</td>
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<td>U.K.</td>
<td>Lover</td>
<td>Joe Roberts - RFH (RCA/Broughton Park)</td>
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<td>U.K.</td>
<td>Mocht Die Augen Zu</td>
<td>Die Arzte - Metronome (Brown/BMG)</td>
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<td>D.N.L.C.</td>
<td>Wild World</td>
<td>Mr. Big - Atlantic (Solitaire)</td>
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<td>D.N.C.</td>
<td>Whooppl! (There It Is)</td>
<td>Tag team - Life Eeb (Music Of Life)</td>
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<td>U.K.</td>
<td>Slave To The Music</td>
<td>Twenty 4 Seven - BMG/WK/2PM (Italians)</td>
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<td>U.K.</td>
<td>Where's The Sum?</td>
<td>Asians - RCA (Copyright Control)</td>
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<td>U.K.</td>
<td>I Got You Babe</td>
<td>Cheek feat. Beavis &amp; Butthed - Geffen (Carlin)</td>
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<td>U.K.</td>
<td>Celebration Generation</td>
<td>Westfam - Urban (Vivint)</td>
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<td>U.K.</td>
<td>Line Up</td>
<td>Electives - Deceptive (EMI)</td>
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<td>U.K.</td>
<td>Nowhere</td>
<td>Tharpet - A&amp;M (MCA)</td>
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<td>D.N.C.</td>
<td>Everyday</td>
<td>Phil Collins - Virgin/WEA (M &amp; R/Phil Collins)</td>
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<td>U.K.</td>
<td>Never Lied Batatu!</td>
<td>Cinematic feat. Rubman - Anitha (Gloaka/Schaffon)</td>
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<td>U.K.</td>
<td>Living On My Own</td>
<td>Freshly Mercury - Parkhouse (Mercury Songs)</td>
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<td>U.K.</td>
<td>Waterfall</td>
<td>Atlantic Ocean - Eternity (Copyright Control)</td>
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<td>U.K.</td>
<td>Go West</td>
<td>Pat Shop Boys - Parkhouse (Zara)</td>
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<td>U.K.</td>
<td>Jangledryt</td>
<td>Various - Columbia (Sony)</td>
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<td>D.N.C.</td>
<td>Hold On</td>
<td>Laff - RCA (Warner Chappel)</td>
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<td>U.K.</td>
<td>A Whole New World</td>
<td>Chad Breyson and Regina Belle - Columbia (Campion Comedy)</td>
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<tr>
<td>U.K.</td>
<td>So In Love With You</td>
<td>Texas - Vertigo (EMI)</td>
</tr>
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## European Top 100 Albums

**Week 9/94**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Countries Challenged</th>
</tr>
</thead>
</table>

| #1 | 1 | 12 | Bryan Adams | So Far, So Good - A&M | D.N.E. |
| #2 | 2 | 8 | Enigma | The Cross Of Changes - Virgin | A.D.K. |
| #3 | 3 | 4 | ZZ Top | Antennas - RCA | A.D.K. |
| #4 | 4 | 21 | Meat Loaf | Out Of Hell II - Back Into Hell - Virgin | A.D.K. |
| #5 | 5 | 2 | Phil Collins | Both Sides - Virgin/WEA A.2 | A.D.K. |
| #6 | 6 | 22 | Moriah Carey | Music Box - Columbia | A.D.K. |
| #7 | 7 | 2 | Toni Ames | Under The Pink - East West | A.D.K. |
| #8 | 8 | 41 | Aerosmith | Get A Grip - Geffen | A.D.K. |
| #9 | 9 | 16 | Take That | Everything Changes - RCA | D.N.E. |
| #10 | 10 | 10 | Elton John | Duets - Rocket | A.D.K. |
| #11 | 11 | 16 | Garth Brooks | In Pieces - Capitol | A.D.K. |
| #12 | 12 | 30 | Björk | Debut - Geffen | A.D.K. |
| #13 | 13 | 11 | Michael Bolton | The Lost (One Little Indian A) | A.D.K. |
| #14 | 14 | 15 | Ace Of Base | The Sign - Columbia | A.D.K. |
| #15 | 15 | 17 | M-People | Beautiful Young - A&M | A.D.K. |
| #16 | 16 | 31 | Richard Marx | Right Here Waiting - Capitol | A.D.K. |
| #17 | 17 | 10 | Guns N' Roses | Use Your Illusion Vol. 2 - Geffen | A.D.K. |
| #18 | 18 | 14 | Chiho Demus & Pilers | Tease Me - Mango | A.D.K. |
| #19 | 19 | 17 | Die Ärzte | Die Beste In Menschengesellschaft - Metronome | A.D.K. |
| #20 | 20 | | Therapy? | True Colours - A&M | A.D.K. |
| #21 | 21 | 8 | Goror Monjes Monticato De Silos | Cantos Generosos - EMI | A.D.K. |
| #22 | 22 | 11 | Diana Ross | One Woman - The Ultimate Collection - EMI | A.D.K. |
| #23 | 23 | 5 | Jovanotti | Lorenzo 1994 - Sodeluno | A.D.K. |
| #24 | 24 | 17 | Meat Loaf | Hits Out Of Hell - Epic | A.D.K. |
| #25 | 25 | 13 | Culture Beat | Serenity - Dance Pool | D.N.E. |
| #26 | 26 | 16 | Pearl Jam | Vs. - Epic | D.N.E. |
| #27 | 27 | 14 | Meat Loaf | Bad Out Of Hell - Epic | D.N.E. |
| #28 | 28 | 31 | Gloria Estefan | Mi Tierra - Epic | D.N.E. |
| #29 | 29 | | Marion | Brave - EMI | D.N.E. |
| #30 | 30 | 28 | Die Prinzess | Alles Nur Geklaut - Hansa | D.N.E. |
| #31 | 31 | 8 | Ace Of Base | Happy Nation U.S. Version - Mega | D.N.E. |
| #32 | 32 | 14 | Rolling Stones | Jumping The Shark - Best Of '71-'93 - Virgin | D.N.E. |
| #33 | 33 | 12 |ではないモノ | Reach & Sexy (Best Of) - Virgin | D.N.E. |
| #34 | 34 | 3 | Alice In Chains | Jar Of Flies - Columbia | D.N.E. |

**Artist Sales**

- **New Entry**
- **Fast Movers**
- **Re-Entries**

*The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 14 European territories.*
### United Kingdom

**Week 9/94**

**1. Bryan Adams/Red Stewart/Sting**
- All For Love (PolyGram)

**2. Enigma**
- The Cross Of Changes (Virgin)

**3. Culture Club**
- Church Of Father And Son (Virgin)

**4. Bryan Adams/Red Stewart/Sting**
- All For Love (PolyGram)

**5. Culture Club**
- Church Of Father And Son (Virgin)

**6. M.C. Sar/The Real McCoy**
- Automatic Lover (Virgin)

**7. Bryan Adams**
- So Far, So Good (A&M)

**8. Bryan Adams**
- So Far, So Good (PolyGram)

**9. Bryan Adams**
- So Far, So Good (PolyGram)

**10. Bryan Adams**
- So Far, So Good (A&M)

### Germany

**Week 9/94**

**1. Bryan Adams/Red Stewart/Sting**
- All For Love (PolyGram)

**2. Enigma**
- The Cross Of Changes (Virgin)

**3. Culture Club**
- Church Of Father And Son (Virgin)

**4. Bryan Adams/Red Stewart/Sting**
- All For Love (PolyGram)

**5. Culture Club**
- Church Of Father And Son (Virgin)

**6. M.C. Sar/The Real McCoy**
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**9. Bryan Adams**
- So Far, So Good (PolyGram)

**10. Bryan Adams**
- So Far, So Good (A&M)

### Belgium

**Week 9/94**

**1. Bryan Adams/Red Stewart/Sting**
- All For Love (PolyGram)

**2. Enigma**
- The Cross Of Changes (Virgin)

**3. Culture Club**
- Church Of Father And Son (Virgin)

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**9. Bryan Adams**
- So Far, So Good (PolyGram)

**10. Bryan Adams**
- So Far, So Good (A&M)

### Sweden

**Week 9/94**

**1. Bryan Adams/Red Stewart/Sting**
- All For Love (PolyGram)

**2. Engels**
- Return To Innocence (EMI)

**3. Maxis**
- Get A Way (Aristo)

**4. Fri**
- Wake Up (Form)

**5. Monet**
- Keep On Moving (Virgin)

**6. Captain Hollywood Project**
- Impossible (PolyGram)

**7. Bryan Adams**
- Please Forgive Me (PolyGram)

**8. Cinetone**
- The Cross Of Changes (Virgin)

**9. Power People**
- Urgency (EMI)

**10. Enigma**
- Gi Gi La La (Virgin)

### Music & Media

**TOP 10 SALES IN EUROPE**

**1. Bryan Adams/Red Stewart/Sting**
- All For Love (PolyGram)

**2. Enigma**
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**9. Power People**
- Urgency (EMI)

**10. Enigma**
- Gi Gi La La (Virgin)
Station Reports

Station reports include all new-air plays indicated by the abbreviation "AD." Reports from certain stations will also include "Power Play," a track which receives special emphasis for the week, as well as "Multi-Ethnic" and "Station Reports" indicated by the designation "AL." References to playlists are grouped by ranking and listed alphabetically, followed by the station's (EHR), (FIL), (Gold), (Silver) and other notes. All reports must be received by Monday at 13:00 CET.

GEOMY

ANDREY KRAMER/NETANYA P
AD
Marin Skaradul: Head Of Music
Multi-Channel

NOR AMERICA

ASHLEY KARL/Antioch P
AD
Chad Davis: Music Dir.

EUROPE

RICK DUNN/Neckargemünd P
AD
Mohammad Kafi: Head Of Music

MUSIC & MEDIA WEDNESDAY FEBRUARY 26, 1994

GERMANY

DREAM SONGS MANAGEMENT/Atlanta P
AD
Gary Schmidt: Head Of Music
Mortal Underworld

NEW ZEALAND

PHIL HATCHING/Christchurch P
AD
Paul Thursfield: Head Of Music

SWEDEN

JOHAN MOLLERSTEN/Stockholm P
AD
Per Maggard: Program Director

BELGIUM

JAN VAN HAMME/Anvers P
AD
Jeff van Gelder: Head Of Music

LUXEMBOURG

ANNE HUBERT/Esch Sur Alzette P
AD
Andre Brasse: Program Director

SCANDINAVIA

WOLFGANG ROHDE/Barcelona P
AD
Ingemar Berg: Program Director

UNPORTUGAL

WILMA SCHENK/Bruxelles P
AD
Ashley Snippes: Program Director

FRANCE

WENDY HARRISON/Montpellier P
AD
Howard Atkinson: Program Director

NORTHERN IRELAND

JASON WILSON/Doire P
AD
Brian McPhee: Program Director

BULGARIA

GERHARD HUBER/Zürich P
AD
Johannes Schlaepfer: Program Director

CHILE

JAY LEONGER/Chile P
AD
Augusto Frei: Program Director

DENMARK

BIJAN NOORI/Amsterdam P
AD
Jane McCulloch: Program Director

ISRAEL

JONATHAN GLASS/Beer Sheva P
AD
David Waller: Program Director

NETHERLANDS

STEFAN BREITLING/Amsterdam P
AD
Johan van de Molen: Program Director

UNITED KINGDOM

TARA STEPHENSON/London P
AD
Andy Weneel: Head Of Program

UNITED STATES

MAYA KRAMER/Atlanta P
AD
Patrick Mack: Program Director

AUSTRALIA

ADRIAN GREEN/Perth P
AD
Chris Farnham: Program Director

AFRICA

MICHAELE ROSE/Paris P
AD
Christian Lefebvre: Program Manager
"STREETS OF PHILADELPHIA"
Golden Globe Award 'Best Song'
Oscar Nomination 'Best achievement in music; Original Song'

TAKEN FROM THE EPIC SOUNDTRACK RELEASE
Music from the motion picture
PHILADELPHIA

COLUMBIA

Music & Media February 26, 1994

AmericanRadioHistory.com
**Rozalla**

*The Fabulous New Single on CD Cassette 12" Mixes by The Development Corporation, Roger S. and Stonebridge*  
OUT NOW  
AS FEATURED IN *CARLITO'S WAY*  

---

**Airplay**

**Station Reports**

---

**Superb New Single Out Now on CD**

---

**Suede**

**STAY TOGETHER**

---

**Music & Media**

February 26, 1994

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**AmericanRadioHistory.com**
Station Reports

MUSIC & MEDIA

Power Play:
Rafael Revert - GM
RADIO PTUI/Ptuj

A List
Moscow/St. Petersburg
RADIO MAXIMUM/

Radio Station Reports

Charlatans - Can't Get Out
Oleta Adams - Window Of Hope
Jamtronik - I'd Do Anything For Love
Bingaboys - 10 More Minutes
Prince - Controversy
Ole Lukeye - Angel Moi Angel
Bricada S. Belyl Kolpak
Story - When Two And Two Are Five
Ricca - Any Love
Aretha Franklin - A Deeper Love
Apollo 440 - Astral America
Mariah Carey - Without You
Alma Sviridovo. Rozain Homing:
Stakka Bo. Linnng It Up
Maws - Get A Way
DJ Duke - Blow Your Whistle
Depeche Mode - In Your Room
Bitty Mclean - Here I Stand

SLOVENIA

ADCohn James - Cadillac Baby
Power Play:
Amber - For Your Love
Luis Miguel - Me Niego
David Santisteban - Echar A Velar
Suede - Stay Together
Post War Dream - Falling Down
Keith Collin - River Of Merry
Toni Braxton - Breathe Again
Snoop Doggy Dogg - Wheyes
Olivia Gray - In The Morning
Magic Affair - Omen III
Cappello - Move On Babe
Bruce Springsteen - Streets Of
Suede - Stay Together
Big Money - Million Dollar Mouth
Orguestra Mandragora Angel
Suede - Stay Together
Proclaimed - Let's Get Married
Marioh Carey - Without You
Eggstone - Water
Cranberries - Linger
Sunies Orkmter - Hilirtots Regn
Public Art - River
Wonderland - My Imagination
Valensia. Gain
Sissel Kyrkjelso - Fire In My Heart
Sheryl Crow - Leaving
Hellberg/Persson - Stjarnan
Lehfield/Lydon - Open

EUROPE

Power Play:
Luis Merino - MD/Head Of Music
EHR
Christaph Alispach - Nude Co -Ord
Power Play:
Thierry Catherine - Head Of Musk
EHR/ACE/Ronk

A List:
Dance

Richard Marx
Ce Ce Penislon
Phil Collins - Everyday
Adams/Stewart/Sting - All For
Renegade Soundwave - Renegade
MC Solar - Obsolete
Dakan. Le Donseur
Sarah McLachlan - Hold On
Pauline Henry - Can't Take
One More lime - Song Of Fete
Lisa Ekdahl - Vem Yet
Joakim Niels - Groom rd
Caisa Stint - Frogs, Starnorna
U2- Stay (Faraway So Cbsel
Eggstone - Water
Breeze- Shine Your Love
Snoop Doggy Dogg - Gin & Juice
Pauline Henry - Impossible
Matz - Get A Way
Jam & Spoon - Right In The Night
Urban Hype - Game Of Lave
Urban Cookie Colledive- Sail
Cranberries- Unger
Garth Brooks - The Night
Ce Ce Peniston- I'm In The Mood
Radii! Tape- Voila, Voile

ACE
RADIO FRAMBOISE/Yverdon

II K 110M11

ALICE

Suede- Stay Together
Post War Dream- Falling Down
Keith Collin - River Of Merry
Toni Braxton - Breathe Again
Snoop Doggy Dogg - Wheyes
Olivia Gray - In The Morning
Magic Affair - Omen III
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Sheryl Crow - Leaving
Hellberg/Persson - Stjarnan
Lehfield/Lydon - Open

The World's Greatest Hits II

SPOONMAN

SPAIN

Spanish Rock - Oldies


SUNDAY

STUDIO QM Drive - Mike


ESSENTIAL!

the new single from the forthcoming album SUPERNOVIKO

SOUNDGARDEN

SPOONMAN

the new single from the forthcoming album SUPERNOVIKO

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Music & Media

Music & Media

February 26, 1994
**European Dance Radio**

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<th>Label</th>
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<td>2 Unlimited/Maximum Overdrive</td>
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Munich Frequencies (continued from page 1)

quency covers all of Munich as well as three districts to the North and East of the city, a "white spot" area previously not covered by private radio.

The new frequency plan was drawn up by the BLM after the expiry of the old licence terms. The licence is for the city at the end of '92. The BLM initially gave all six private stations (ERH/oldies format Radio Gong 99.3, ACE-format Charivari Radio, NRJ format Radio Arabella, together with Jazz Welle Plus), 89 Hit FM and Radio 2Day—a one-year extension while it worked out a new organisation for the radio market.

Now that the new organisation is complete, the BLM has given out additional seven-year licences to the stations. Ring says that the main idea behind opening up the strong sixth frequency was to cater for the three areas of Freising, Erding and the east of the city, as well as the new airport outside Munich. Ring adds that Arabella's new larger reach also means the station now has certain responsibilities, including the introduction of a window programming for the three areas of Freising, Erding and Ebersberg, which now come under the station's licence. The addition is obliged to take on two new shareholders, Burda and Alpha, each with 15% and dedicated to the development of regional programming for the areas.

Arabella MD Ferdinand Entreö says that having its own frequency can only work to Arabella's advantage with more air-time and increased reach meaning more listeners.

Jazz Welle is to share with the two alternative stations Radio Feierwerk and Radio Lora, the BLM grouping all the so-called fringe or alternative programmes onto one frequency to make things easier for the city's listeners. Says MD Hans Ruling, "it is likely to get around 20 hours air-time a day, which is significantly more than we had when we shared with Radio Arabella. Our main advantage was always that we didn't have enough broadcast time and now that looks like it's being solved." Both Charivari Radio and Gong 96.3 keep their old frequencies.

Charivari MD Heinrich Wiedemann says he is pleased with the new frequency plan and that it will make it possible for the station to achieve its top position in the 25 to 54 demo.

Chari-vari would have liked the 105.2 frequency, which went to competing stations Radio 2Day and Radio Gau, already licensed to Munich. "I have nothing against it, but I don't think the Funkhaus will get off the ground at the moment. Many people are sceptical that such an idea can work in a big market like Munich, although I think it will be passed by the monopolies and mergers commission." Xanadu and Gong have already pulled out of the project and Arabella's Endreff thinks the idea can now no longer go ahead with just two stations.

Wiedemann thinks that the formats in Munich are not defined enough. "Public and private stations are all running similar programme formats targeting the 20-50 age group. The motto here seems to be 'Have a format as broad as possible and as narrow as necessary.' In the future, however, he says stations will only be successful if they adapt clear and consistent formats for certain well-defined target groups.

Xanadu's Bork agrees that the Munich radio market cannot support more stations, though he does admit that split frequencies are a problem. He comments, "Radio 2Day has already on the path towards niche formatting and I think this trend will continue. I don't, however, think we will see more stations, as the economics of the market aren't likely to allow this." A further reform proposed by the BLM, but put on hold until cartel conditions are satisfied, is the proposed broadcasting centre

which are economically, viable should be brought onto the market. It's just a question of people studying the market and going for the right format."

Other broadcasters like Charivari's Wiedemann agree with the BLM's cautious attitude. "Opening up new frequencies would just hide the effect of cannibalism by leveling out programmes and introducing give-away prices into market."

Ring says that the chances of the project going ahead now are quite slim. "We don't think the Funkhaus will get off the ground at the moment. Many people are sceptical that such an idea can work in a big market like Munich, although I think it will be passed by the monopolies and mergers commission." Xanadu and Gong have already pulled out of the project and Arabella's Endreff thinks the idea can now no longer go ahead with just two stations.

Wiedemann says that Radio Charivari is "pleading" for the Funkhaus which he sees as vital for the future of private radio in Munich. "For the middle and long-term economic security of private radio in Munich we need to increase our listener reach and reduce our costs. The Funkhaus can enable us to do this. We increase reach by improving programme quality and sharpening our corporate identity, while we can reduce costs by space, technical, organisational and personal synergy effects."

Bork is not a supporter of the Funkhaus, first proposed in 1992. "The other stations in Munich who want the Funkhaus are free to go ahead, but we simply don't believe in it or see the need for it. Synergy effects might work in small provinces, but not in a big city like Munich. My belief is that stations shouldn't just differentiate themselves by musical format alone, but that other programming content such as news is also important and adds to the station's character. For this reason, we don't think a centralised Funkhaus serving several stations is a good idea."

---

MTV EUROPE

Established in 1987, MTV Europe is broadcast in 32 countries, 24 hours a day in stereo via satellite, cable and terrestrial distribution.

MUSIC PROGRAMMING SCHEDULER

We currently have a vacancy for a Music Programming Schedeler based in London.

Reporting to the Music Programming Manager, this position is responsible for the music programming output of thematic shows and VJ shifts for the Channel. This involves the up-dating of the music playlist and creating or amending show formats. In this capacity you will be liaising with and advising Production and On-Air Traffic Departments regarding scripts and transmission logs and providing information on videos, tracks and artists to various departments.

You will be a young European with EH music programming and Select experience and an keen interest in music videos. You will also have a creative eye and the ability to formulate and develop new programming ideas.

In return, we offer the opportunity to work in a fast-growing and dynamic environment together with a team of creative professionals.

Please send written applications, to arrive not later than 12th March 1994, enclosing a comprehensive C.V. stating your current salary.

LEONA E SCOTT, Director of Human Resources and Administration, MTV EUROPE, 17-28 Hawley Crescent, London NW1 8TT.
MTV'S COMPLAINT AGAINST VIVA: MTV Europe has made a complaint to the European Court of Stassburg, claiming that German cable music TV channel Viva gets better conditions than MTV by buying video rights. More news next week.

CANAL+ CHIEF RESIGNS: Pay channel Canal Plus founder André Rousselet resigned on February 16. He has been replaced by the channel's vice-president and his chosen successor, Pierre Lescure. His departure was an agreement with a pact of shareholders set up by media conglomerate Havas, water supplier Générale des Eaux, and bank Société Générale, which gave them a 48.7% control of Canal+ shares. Rousselet accepted neither the way it was handled nor the implications of the deal.

WHERE IS SABINE NEU?: M&M has learned that Sabine Neu is no longer working at Delta Radio/Kiel, the Schleswig-Holstein rock station she set up. Colleagues at Delta would only reveal that Neu left the station one month ago, but would not disclose her whereabouts. Neu's departure from Delta coincides with the arrival of PD Adam Hahne. Foul play?

IS TRAPP LEAVING EMI/ELECTROLA?: M&M has heard whispers that Electrola A&R director Stefan Trapp is to leave the company.

Brit Awards (continued from page 1)

show and raising expectations for wider international syndication. The show was staged at London's Alexandra Palace on February 14 and broadcast the following evening by Carlton Television on Britain's ITV network.

Stereo MC's, the group which has been in the forefront of the dance-pop fusion reshaping British music, took home the Brit trophies for best British group and best album for their debut album for 4th & Broadway album Connected. Former Sugarcubes front woman Björk was voted best international newcomer and best international female artist, shutting out the likes of Mariah Carey, Janet Jackson and Tina Turner in the latter category. Elton John praised Björk for releasing one of the most innovative albums of the last five years.

Among the record companies, the PolyGram group of labels collected 12 awards, including those for Brian Eno's work on Brian Eno's work on the 4th & Broadway album. The result was a major victory for the group of artists who were voted the Brit Award for best band.

The Brit Awards were presented by Sting, who has been a regular performer at the awards ceremony since its inception in 1976. The event was attended by many of the stars who have been nominated for awards, including Sinitta, Cheryl Tweedy, and Boy George.

Best British Album: • 4th & Broadway album

Best British Single: • Take That (RCA)

Best British Group: • Stere MC's (Island)

Best British Newcomer: • Gabrielle (Go!Discs)

Best British Male Artist: • Sugg (A&M)

Best British Female Artist: • Dina Carroll (A&M)

Best British Dance Act: • M-People (deConstruction)

Best International Newcomer: • Björk (One Little Indian/Mother)

Best International Female Artist: • Leony Kravitz (Virgin)

Best International Male Artist: • Leony Kravitz (Virgin)

Best International Group: • Crowded House (Capitol)

Thom Duffy is international deputy editor of Billboard. Assistance in preparing this story was provided by Edwin Riddell, European editor of the Hollywood Reporter.

MC Solaar (continued from page 1)

book: while rap is currently restricted to a specialist public and often considered un-radio friendly, he has been welcomed onto the airwaves with open arms, while radio is increasingly becoming a vehicle for rap. This was shown by four hit singles and the sales figures of his Psychodur debut album Qui Sème Le Vent Récolte Le Temps (400,000 units in France) in 1991. Meanwhile, despite the popular media link between rap and violence, Solaar is seen above all as a positive figure. Anti-racism campaigns are not restricted to riot police, French productions. Solaar has already built a strong following in many countries, including the UK and the US, while he was hailed in Billboard as "leading France's rap revolution."

Most of all, he has earned the respect of his transatlantic peers, such as Guru from GangStar, who featured him on the Jazzytunes project.

Needless to say, there were great expectations for the second album of an artist who was voted best international new female artist, Shut-up & Say It (One Little Indian) in 1992's best upcoming act at the French music awards ceremony Victoires de la Musique. Solaar once again teamed with his two favourite DJs, producers and remixers Jimmy Jay and Pigalle Boom Bass, and sound engineer Philippe Zder Cesarenci.

Regarding his A&R director Didier Varrold recalls that early on in the recording process it became clear that the group would not be pressed. "We soob realised they wanted to go at their own pace. We didn't interfere with the creative process, we simply showed them we were there and supportive."

The result is Prose Combat, released on February 7 in France—a work which marks a key step both in Solaar's career, and in French rap. Varrold comments, "The association of Solaar, Jay and Boom Bass is almost a sort of Motown of the 90s, breaking ground for rap music with their own distinctive sound and creativity."

UK Sales (continued from page 1)

million units over '93, an increase of 31.7% at the turn of the year. This means that album sales have now reached an all-time high, with CD sales exceeding the previous record of 91.6 million units held since '85 by viny Lps. The value of the CD market has also risen 26.1% to £480 million (app.

Polydor marketing and promotion manager Mathieu Loriot-Prevost thanks both to the start-up of their promotion "We went into overdrive as soon as we had the tape at the end of November. We decided to deliver the single by hand to radio in early December. Some programmes added the track into the Selector while I waited; Hervé Lemaire [Fon Radio JD] was even ready to play it immediately Skyrock and NRJ were the same. It was amazing. It all went so quickly that we had to rush the single into the stores on December 22—the worst week of the year."

A busy promotional calendar, including sporting fixtures with the artist, has been characterised by an extraordinary level of enthusiasm in the company, he says. "Everyone at Polydor is excited to work on this album. It is very rare to reach such a level of commitment, but the man deserves it."

Montefusco believes that his new record will fill the stores. We want the record to have a quick traffic in store."

Solaar will embark on a tour in late April and play at the Zoooria —being released at the height of the summer.

Additional reporting by Billboard European news editor Dominic Pride.

UK Record Sales Dec '92-Dec '93 (in millions)

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Source: BPI

Apart from being pleased with our own performance, there's an extremely buoyant air in the whole industry. The release schedule has in fact continued throughout the winter—with albums—including U2's Zoooria —being released at the height of the summer.

The performance of news-talk net Radio Radicale which jumped from the 21st position in '91 to sixth among the privates is attributed to their open-air policy during the survey period, which enabled listeners free access to their airwaves and resulted in the much-publicised round-the-clock swearing and abuse on air.

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Top Italian Stations '93

Stations Audience (000) (position '91)

Public

Radio Italia (5) 7,616 (7)

Private

Radio Zansegh (EHR) 3,687 (2)

Radio Italia SMI 3,178 (1)

Radio DJS (EHR) 2,671 (8)

Radio Italia SMI 3,057 (5)

RTL 0,252 (11)

Radio Radicale (EHR) 1,541 (21)

Source: Audiradio.

'92 statistics were not published

(List of the 20 most frequented radio stations during 1992)
**EHR TOP 40**

**ARTIST/TITLE**

**Original Label**

**Total Stations**

**Rotation**

**New Adds**

---

1. 8  
**BRYAN ADAMS, ROD STEWART & STING**  
For All Love (A&M)  
141  
121  
20  
1

2. 2  
**PHIL COLLINS** - Everyday (Virgin/WEA)  
112  
93  
19  
2

3. 4  
**RICHARD MARX** - Now And Forever (Capitol)  
104  
81  
23  
14

4. 3  
**ENIGMA** - Return To Innocence (Virgin)  
105  
77  
26  
2

5. 6  
**BRUCE SPRINGSTEEN** - Streets Of Philadelphia (Epic)  
93  
72  
21  
11

6. 5  
**TORI AMOS** - Cornflake Girl (Virgin)  
99  
66  
33  
7

7. 9  
**DREAM** - Things Can Only Get Better (East West)  
91  
71  
20  
14

8. 7  
**CHAKA DEMUS & PLIERS** - Twist And Shout (Mango)  
93  
70  
23  
7

9. 12  
**MEAT LOAF** - Rock & Roll Dreams Come Through (Virgin)  
88  
64  
24  
14

10. 14  
**BOTCH BRAIN/TRUE AGAIN** (Laface/Arista)  
80  
62  
18  
17

11. 10  
**ACE OF BASE** - The Sign (Polydor)  
88  
72  
16  
1

12. 11  
**HADDAWAY** - I Miss You (Coconut)  
78  
52  
26  
0

13. 8  
**M-PEOPLE** - Don't Look Any Further (Deconstruction)  
84  
56  
28  
2

14. 10  
**PET SHOP BOYS** - I Wouldn't Normally Do This Kind Of Thing (Parlophone)  
75  
50  
25  
1

15. 15  
**BRYAN ADAMS** - Please Forgive Me (A&M)  
73  
49  
24  
0

16. 16  
**BOBBY BROWN & WHITNEY HOUSTON** - Something In Common (MCA)  
68  
45  
23  
6

17. 25  
**CELINE DION** - The Power Of Love (EMI)  
58  
39  
19  
11

18. 17  
**ETERNAL** - Save Our Love (EMI)  
64  
43  
21  
6

19. 35  
**MARIAN CAREY** - Without You (Columbia)  
58  
44  
14  
21

20. 19  
**TAT** - Babe (RCA)  
59  
44  
15  
2

21. 24  
**BARK & DAVID ARNOLD** - Play Dead (WEA)  
57  
41  
16  
4

22. 28  
**ARETHA FRANKLIN/A Deeper Love (Atlantic)  
46  
30  
16  
8

23. 18  
**DARYL HALL/Stop Loving Me, Stop Loving You (Polygram)**  
41  
37  
24  
3

24. 20  
**ZZ TOP** - Pincussion (RCA)  
43  
37  
16  
3

25. 21  
**MEAT LOAF** - I'd Do Anything For Love (But I Won't Do That) ( VIRGIN)  
46  
36  
10  
0

26. 22  
**MARIAN CAREY** - Hero (Columbia)  
54  
24  
30  
0

27. 23  
**CHRISTIE** - Be Good To Me (Polydor)  
...  
56  
37  
19  
0

28. 32  
**ROZALLA** - If You Loved Me (Polydor)  
44  
32  
12  
4

29. 30  
**AEROSMITH** - Amazing (Polygram)  
47  
30  
24  
4

30. 26  
**JANET JACKSON** - Again (Virgin)  
48  
28  
20  
0

31. 29  
**CULTURE BEAT** - Anything (Dance Pool)  
44  
32  
12  
1

32. 27  
**CE CE PENSTON** - I'm In The Mood (A&M)  
55  
33  
22  
3

33. 36  
**GUNS N' ROSES** - Since I Don't Have You (Geffen)  
47  
32  
15  
3

34. 36  
**PEARL JAM** - Darkest Days (RCA)  
41  
21  
20  
0

35. 40  
**NKOTB** - Dirty Dawg (Polygram)  
38  
21  
17  
3

36. 40  
**LEVEL 42** - Forever Now (WEA)  
26  
17  
9  
3

37. 33  
**SNOOP DOGGY DOGG** - What's My Name (WEA)  
27  
19  
10  
6

38. 38  
**ELTON JOHN & RUPAUL** - Don't Go Breaking My Heart (WEA)  
27  
19  
10  
6

39. 59  
**JOE ROBERTS** - Lover (RCA)  
24  
18  
10  
6

40. 39  
**LISA STANSFELD** - Little Bit Of Heaven (WEA)  
20  
18  
10  
6

**ChartNotes**

The EHR Top 40 chart is based on a weighted scoring system. Songs score points by achieving early airplay at M&M (this reporting station), that target 13-24 year-old listeners with contemporary music fan bases. Scores are weighted according to the number of hours per week committed to the station. The chart is compiled by AmericanRadioHistory.com.

**ChartBound**

New Top 20 Contenders are those artists that have not yet had an EHR Top 20 hit and appear on this page for the first time. Their singles are added to the chart with asterisks and are included in the list of new entries.

**A Rotation Performance**

* *A* Rotation Performance is a listing of those records that have achieved the best A rotation penetration. Records listed are ranked alphabetically by artist/label.

**Top 20 Contenders**

The ten songs with the highest rise in the EHR Top 40 are listed in this section, with the number of stations that added the song to their station.

**Most Added**

The ten songs with the highest number of stations adding them this week are listed in this section.

**Airplay**

Us singer Toni Braxton, who scored the highest new entry in this chart three weeks ago, now classifies as Radio Active as she registers the biggest point gain of the week. Breathe Again is added by 17 stations throughout Europe, notably in Germany, Norway, Belgium and Denmark, and claims a top 10 position in its fourth charting week.

The Northwest region (UK and Ireland) is the best advocate of the song, which holds the number 1 position there for the third consecutive week. Active as she registers the biggest point gain of the week. This week's highest new entry in the EHR Top 40 is grabbed by Level 42, who in their forthcoming album of the same name (to be released March 14). Interestingly enough, the single enters with a roster of only 26 stations, quite a low number compared to the average 30 to 50 reports normally required to make the chart. M&M's database, however, reveals that 50% of the British band's EHR roster is comprised of platinum stations, a spectacular and certainly unusual proportion, sufficiently clarifying their "early" chart entrance. The UK behaves most unified showing a 75% acceptance level, although Italy, Holland and Norway are also joining in on a promising scale.

Second highest new entry is scored by yet another cover—this week's chart contains eight cover versions in total—Don't Go Breaking My Heart, as performed by Elton John & Kiki Dee (1976) and now reworked into a version coupling John with the US's most wanted transvestite, RuPaul. This is only, the second single from RuPaul's album, Divine, but, judging from the numerous reports M&M receives on its various tracks, radio has clearly discovered the entire album. The duet with k.d. lang, for instance, Teardrops, is even listed in Chartbound with a 20-station roster, comprised of eight additions.

**Pop Goes The Weasel**

Pieter Kops
### Regional Crossover

**Airplay**

**REGIONAL CROSSOVER**

Tracking the cross-regional impact of songs

**Border Breakers**

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**Channel Crossovers**

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

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

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**Following their European-wide success with U Got 2 Let Me Love You, the dance outfit Cappella score their next chart entry with Move On Baby, the single debuts at number 16 this week.**

**The Regional Crossover charts track the cross-regional movement of product. The Border Breakers chart tracks artists signed to “foreign” labels and M&M wants to acknowledge the cross-paint impact of their songs.**

**Atlantic Crossovers**

The top-playlisted North-American records on European radio

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

**Machig Bakker**

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<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
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</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>Original Label</th>
<th>Region Of Signing</th>
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<th>Total Stations</th>
</tr>
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</tbody>
</table>
### REGIONAL AIRPLAY

#### week 9/94

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

#### NORTHWEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Tale</th>
<th>Title</th>
<th>Label</th>
<th>Week 1&lt;br&gt;Stat</th>
<th>Week 2&lt;br&gt;Stat</th>
<th>Week 3&lt;br&gt;Stat</th>
<th>Week 4&lt;br&gt;Stat</th>
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</table>

#### CENTRAL

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<tr>
<th>No.</th>
<th>Artist/Tale</th>
<th>Title</th>
<th>Label</th>
<th>Week 1&lt;br&gt;Stat</th>
<th>Week 2&lt;br&gt;Stat</th>
<th>Week 3&lt;br&gt;Stat</th>
<th>Week 4&lt;br&gt;Stat</th>
</tr>
</thead>
</table>

#### WEST

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<th>Label</th>
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<th>Week 2&lt;br&gt;Stat</th>
<th>Week 3&lt;br&gt;Stat</th>
<th>Week 4&lt;br&gt;Stat</th>
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</table>

#### SOUTH

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<th>Title</th>
<th>Label</th>
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<th>Week 2&lt;br&gt;Stat</th>
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<th>Week 3&lt;br&gt;Stat</th>
<th>Week 4&lt;br&gt;Stat</th>
</tr>
</thead>
</table>

### NOTES

- **NW = NORTHWEST**: British Isles
  - United Kingdom, Ireland
- **C = CENTRAL**: German/Luxembourg areas
  - Germany, Austria, parts of Switzerland, Luxembourg
- **W = WEST**: Frenchophone areas
  - France, Wallonia/Belgium, parts of Switzerland, Monaco
- **N = NORTH**: Scandinavian
  - Sweden, Denmark, Norway, Iceland, Finland
- **W = WEST CENTRAL**: Dutch/Language areas
  - Holland, Flanders/Belgium
- **S = SOUTH**: Italian/Chinese areas
  - Italy, Switzerland, Malta

### AIRPLAY

- **AmericanRadioHistory.com**
SOMETHING IN
BOBBY BROWN COMMON
(DUET WITH WHITNEY HOUSTON)

AS SEEN ON MTV
ON AIR THROUGHOUT EUROPE

INCLUDES "HUMPIN' AROUND"