

MUSIC & MEDIA

Europe's Radio-Active Newsweekly

All That Jazz In 1993 8-11
Classical Going For
Genre Breakthrough 12-13

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Euro DJs Struggle With "Decency" Regulations

EUROPE

So you think US shock jocks can be offensive. Just tune into Rome-based News/Talk net **Radio Radicale**, where it's wall-to-wall expletives these days since the station began a protest against uncertainty surrounding Italy's broadcast law. And it's not some **Howard Stern** wannabee at the station; everyday Italian listeners are calling in and taking advantage of the novelty of complete access to one of the country's 15 national commercial networks. Racial slurs, meathead diatribes and strings of swear words between northern and southern Italians, different political factions and football supporters make MTV's **Beavis** and **Butthead** sound like **Hansel** and **Gretel** by comparison.

With more freedom comes more responsibility. Defining unacceptable behaviour and language by DJs is difficult at best, say European radio executives, and regulations vary from country to country.

Comments **Claudio Astorri**, MD at EHR national station **RTL 102.5 Hit Radio**, "The rules in Italy are not precise enough. We need simple and brief guidelines. We have no regulatory body similar to the **Federal Communications Commission** in the US. I am convinced that in the future it will be up to the independent

(continues on page 31)

Quota Clause Causes Uproar In French Radio

FRANCE

by Emmanuel Legrand

A last-minute clause introducing compulsory Francophone quotas on all radio stations has left France's radio industry hot under the collar.

The subject was raised at a parliamentary debate on the new communication law on November 26, when a paragraph was raised during the meeting by the deputy **Michel Pelchat** calling for a 40% quota of French content on all radio stations, with half of those

being new talent. At presstime there were strong indications that this measure would be voted by the Parliament, although the rate could yet be reduced to 30%.

Members of two major radio industry groups, **SRN** (which includes **Europe 2**, **Fun**, **Nostalgie**, **RFM** and **M40**) and **SRGP** (**RTL**, **Europe 1**, **RMC**), united to form a lobby in a last-ditch effort to kill the changes.

The music industry, however, strongly supports the measure. Lobbying came from a statement issued by industry group **CLIM**,

which covers **SACEM**, **SNEP** and musician's union **SFA**, in which the groups called on parliament to support "the implementation of an obligation to broadcast a proportion of at least 40% of musical works and songs sung in French, created or performed by

(continues on page 32)

Italian Radio Renews Audiradio Ratings

ITALY

by Mark Dezzani

Italy's radio rating system **Audiradio** is underway once again after around 500 stations, including state broadcaster **RAI**, the 15 private national networks and major regional and local stations, agreed to subscribe. **Audiradio** is the only survey officially recognised by Italy's advertising industry and is organised by ad association **UPA**. The survey had been suspended for two years over disagreements about funding and methodology (**M&M**, July 17).

UPA president **Felice Lioy** says the survey is taking place "following complicated and detailed discussions between the various sectors of the advertising

and radio industry."

Comments **UPA** head of research **Giovanna Maggiore**, "The necessity of a national survey recognised by the advertising industry finally overcame the difficulty of getting all sides to agree and participate in funding the new survey."

The results will be published in mid-January, and sampling is already underway. Around 80,000 callouts are being made with 20,000 on a national basis for **RAI** and the networks and 60,000 for a more detailed regional breakdown.

Eduardo Montefusco, MD of Rome-based national **EHR** net **Radio Dimensione Suono** and president of national network

(continues on page 31)

Twenty 4 Seven Continue Euro Dance Tradition

EUROPE

by Mochgiel Bakker

Continental dance music continues to hold a strong grip on



Twenty 4 Seven

the **Eurochart Hot 100 Singles**. With two border-crossing hit singles this week.

(continues on page 32)



FIRM FINNISH FAVOURITE
Warner Music Finland artist **Kaija Koo** was presented with gold and platinum awards in October for her number one album "Tuulten Viemää." Pictured (l-r) are: (back) Warner Finland sales manager **Timo Kivinen**, promotion assistant **Mii Saraskoski**, marketing manager **Ari Lohenaja**, MD **Marita Kaasalainen**, accountant **Heikki Savolainen**; (front) **Koo** and her husband, composer and producer **Markku Impiö**.

HOLLAND
HOT 100
See page 14-22

No. 1 in EUROPE

European Hit Radio
BRYAN ADAMS
Please Forgive Me
(A&M)

Eurochart Hot 100 Singles
MEAT LOAF
I'd Do Anything For Love
(Virgin)

European Top 100 Albums
BRYAN ADAMS
So Far, So Good
(A&M)

EAST 17 "IT'S ALRIGHT"

Heading for the top 10 in UK and across Europe

AVAILABLE NOW



**TWENTY
4
SEVEN**
FEATURING
STAY-C AND NANCE

SLAVE TO THE MUSIC

**SLAVE TO THE MUSIC
SINGLES CHART POSITIONS**

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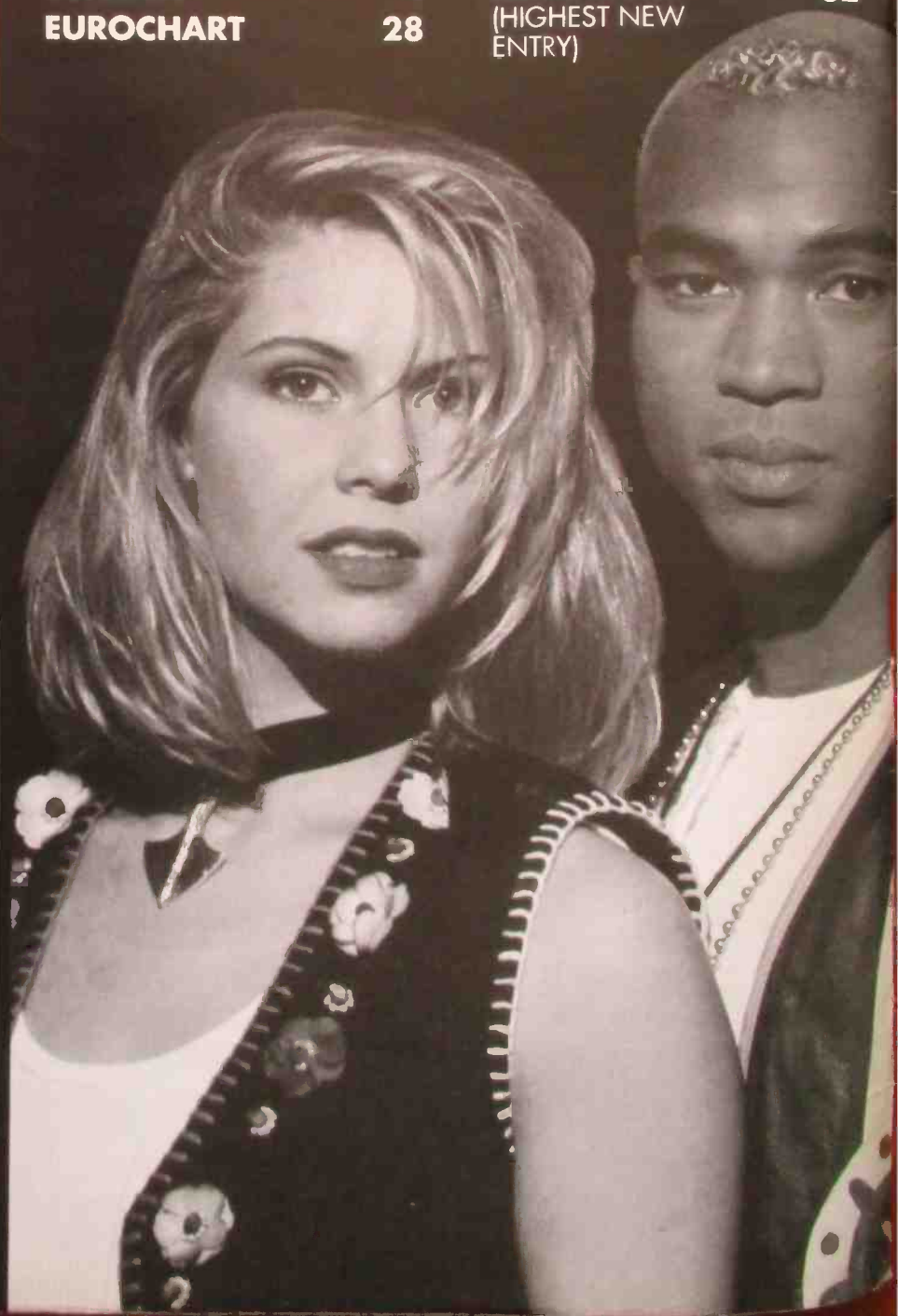
NEW SINGLE: IS IT LOVE

AUSTRALIA (NEW ENTRY)	61
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**ALBUM OUT NOW !!
INCLUDING THE HITS
SLAVE TO THE MUSIC
& IS IT LOVE**



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CNR • INDISC**



BMG Ariola Musik Buys East German DSB's Catalogue

GERMANY

by Miranda Watson

BMG Ariola Musik has strengthened its position in the east German music market with the purchase of the pop catalogue of Deutsche Schallplatten Berlin (DSB). With Edel buying DSB's classical catalogue Berlin Classics in the Spring (M&M, May 15), DSB is now currently little more than a shell company.

DSB is the legal successor to VEB Deutscher Schallplatten, the former state-owned record

company of the DDR, and has faced difficulty transforming the monopolist VEB into a small, independent and economically viable record company capable of competing with big, established Western firms.

Since the acquisition of DSB from the government in September '91, DSB has been radically restructured, cutting the number of staff from 220 in '91 to 20 at present. It is this restructuring that necessitated the sale of DSB's catalogue, says shareholder and former managing partner of DSB

Jorgen Larsen, now president of MCA Records International.

"We have financial reasons for selling the catalogue to BMG. It is not true that DSB is closing down or being liquidated. We are going through the final stages of restructuring the company which costs a lot of money."

Larsen remains a shareholder of the company, while Jozua Knol is still MD. Larsen says DSB will be focusing on niche genres in the future including dance, classical and jazz, and will become more of a "music production company."

The DSB catalogue includes the labels Amiga, Musicando and Litera with a total of over 2,500 titles (mostly German-language) by east German pop/rock groups, as well as schlager and folk music artists.

The acquisition of the DSB catalogue follows many years of collaboration between BMG and the former VEB Deutsche Schallplatten through co-production contracts. A few months after the fall of the Berlin Wall, BMG established an east German sales centre and founded the first independent east German label K&P Music in Berlin with artists City, Tony Krahl and Fritz Puppel (K&P signing Keimzeit is currently in the German charts and is the label's first big success).

Head of BMG's sales/marketing base in Berlin, Jörg Stempel, will be responsible for the targeted exploitation of the DSB catalogue. Stempel is a former VEB Deutscher Schallplatten employee, well-versed in the East German music scene.

Comments BMG Ariola president GSA territories Thomas Stein. "As a German major company with a high share of national product we are very keen to support east German music. The purchase of the DSB catalogue is a further important expansion of this company's activities in the new Bundesländer."

Fun Appeals NRJ's Frequency Domination In Burgundy

FRANCE

by Emmanuel Legrand

The process of frequency allocations in France could undergo a significant change if an appeal by EHR net Fun Radio to the higher administrative court the Conseil d'Etat is granted.

Fun has appealed to the court to overturn a decision by broadcasting authority the CSA authorising a local operator in the Burgundy region to switch its programmes to Gold-formatted Chérie FM, operated by NRJ. Fun contends that the move constitutes abuse of a dominant position, giving NRJ a virtual monopoly in the area. Of a total 53 frequencies awarded to FM music networks in the region, 23 were given to the NRJ group, while Fun received only three.

Local radio company Radio Poste 4, which operates over 10 frequencies in the region, called off its long-standing contract with Fun in July after a tentative trial to sell-out to Fun was refused by CSA. The operator then received authorisation from the CSA on October 12 to switch to Chérie FM programming on all its frequencies.

NRJ GM Alain Weill comments, "We were approached by Poste 4 this year and were very interested in their proposal. We offered them a solution allowing them to continue their activity by running Chérie FM and by becoming our ad rep in this region."

Fun president Benoit Sillard declines to comment on the matter, but a source close to the case suggests that it was impossible for Fun to accept NRJ's virtual monopoly in the region. "Fun wanted to pull the alarm cord by calling on the CSA to take into account the balance of networks in any area before granting licence applications. It is necessary for the CSA to take into account the state of competition between the different players."

Fun's irritation has been fuelled by nationwide frequency allocations which leave the station in only 23 of the 35 largest urban radio markets, while NRJ is available in 34 of them.

A CSA spokesperson says the authority sees the issue as nothing but the switch of operators, and that there are no grounds for appeal. "It's a conflict between a supplier and a local operator and it doesn't concern us."

Int'l Marketing Back To Sony UK

UNITED KINGDOM

by Machgiel Balkder

Sony Music has moved the international marketing of its UK-signed acts back from the European headquarters to the UK company. The promotion of Tracy Nurse to Sony Music UK VP international marketing signals the return of an artist marketing function that had been an integral part of the domestic company until September last year. Under the leadership of former Sony Music International president Robert Summer, however, all exploitation activities of Sony artists were grouped together as part of Sony Music Europe (SME).

Now 14 months later, Sony Music UK chairman Paul Burger feels the time is ripe for the function to return. "The UK company enjoyed its best success when its international department was closely integrated with the domestic marketing," he says.

"Red Place [SME] is not a headquarters environment; its role is to provide strategic direction for the affiliates. The day-to-day development and co-ordination of global marketing plans for our UK roster must rest with the signing country. No headquarters can be closer to the artists and managers than the repertoire source."

Nurse will report to Burger and joins the company from SME

where she was marketing director for the Columbia label. In her new role she will be responsible for the international marketing and promotion strategies of all UK artists signed to the Epic, Columbia and S2 (Sony Soho Square) labels. She will have two international marketing managers and two promotional co-ordinators reporting to her, the exact set up of which will be announced shortly.

It is as yet uncertain who will replace Nurse at SME and further announcements are expected from SME senior VP marketing Richard Ogden. In addition, the role of SME VP European repertoire Andy Stephens is also likely to undergo some changes,

EUROPE AT A GLANCE

FRANCE: RTL's Renault Appointed Advisor To Culture Ministry

Jacques Toubon, minister of culture and Francophony, has appointed former RTL head of artistic services Patrick Renault as technical adviser for musical industries, broadcasting and musical creation. Renault worked for RTL from August 1991 to June 1993, prior to which he was in charge of communications at performing rights society SACEM. At that time, he supported SACEM president Jean-Loup Tournier's call for broadcasting quotas for radio stations.

Emmanuel Legrand

FRANCE: SNEP Withdraws From French Chanson Week

Record industry organisation SNEP has decided to withdraw its support from the "French Chanson Week" presented under the aegis of the ministry of culture and Francophony, and organised by Jean-Louis Foulquier, host of the radio programme "Pollen" on public station France Inter and organiser of the Francofolies music festival. The event will take place in the first week of February, kicking off at MIDEM in Cannes and ending with the Victoires de la Musique.

EL

GERMANY: PolyGram Germany's Seasonal Gesture

PolyGram Germany is not sending Christmas cards this year: instead the company is donating the money it has saved to the Nordoff/Robbins music therapy fund. Comments president Wolf Gramatke, "Every Christmas card we don't send is a building stone for the furthering of this creative and artistic music therapy."

Miranda Watson

GERMANY: Radio PSR Gets Into The Christmas Spirit

Private Sachsen station Radio PSR/Leipzig is touring between November 11 - 23 with its two mobile promotion teams through the town providing music for Christmas parties free of charge. The station will be trying to raise money to help children in Leipzig and will be holding a special auction to raise money for the reconstruction of a school for handicapped children in Sachsen.

MW

ITALY: Rush Starts For Licence Extensions

November 30 was the deadline for Italy's estimated 2,500, private radio stations to file for two-year extensions for their temporary licences. Italy will replace the 1990 Mammi Broadcast Bill, which was suspended following investigations into bribery allegations at the Ministry of Posts in Rome. It is estimated that of the 4,000 stations who registered under the 1990 Broadcast Bill, only 2,500 will remain following bankruptcies, buy-outs or failure to comply with existing broadcast law.

Mark Dezzani

UNITED KINGDOM: Third National Private To Be News/Talk

The UK Radio Authority opened bidding for the 51% speech-based third national, independent radio licence. Deadline for applications is March 15. The successful applicant's music content will also be "demonstrably different" to Virgin 1215's rock and Classic FM's classic formats.

Jeff Clark-Meads

UNITED KINGDOM: PPL Appoints EMI's Andrews As CEO

Phonographic Performance Limited has its first chief executive, EMI International veteran Charles Andrews. Andrews, who has worked for EMI in a number of territories, including the UK, Belgium and, latterly, South America, succeeds chairman John Brooks. He reports to new, non-executive chairman Tim Bowen.

JC-M



BLIND MELON IN ROTTERDAM — US group Blind Melon performed in Rotterdam's Ahoy in November as support act for Lenny Kravitz. The band is now in the Dutch Tipparade with their single "No Rain." Pictured (l-r) are: artists Christopher Thorn, Robert Stevens and Brad Smith, manager Chris Jones, Capitol VP artists and development Tom Corson, artists Glen Graham and Sharon Hoon, EMI Holland MD Hennie van Kuijeren, EMI Holland head of international product Connie Kemp and EMI Music Publishing Holland MD Arjan Witte.

Commercial BBC Radio 1 Could Cut Private Revenues By £4 M

UNITED KINGDOM
by David Stansfield

The UK Radio Authority's suggestions that a privatised BBC Radio 1 FM may be good for the UK's commercial radio sector have been dismissed by a report published by research organisation the Henley Centre.

The Centre's study, commissioned by the Authority and the Association Of Independent Radio Companies (AIRC), analysed two possible scenarios for the development of the UK commercial radio industry from 1993 to 2002.

Scenario one, which assumes that Radio 1 will remain a non-advertising pubcaster and that the number of commercial stations will increase as envisaged by the Authority, shows that with the absence of commercial Radio 1, commercial sector audiences will grow from 1992's share of 37% to 47% in 1997 with the expansion in the number of stations from 130 to 165. Radio 1's audience will drop from 1992's share of 22% to 16% in 1997 because of

the UK's changing demographic profile and the success of commercial stations.

The report also claims that real radio revenues in scenario one will grow by 40% in the period 1992-1997. Total net radio advertising revenue totalled £128 million (app. US\$194 million) in 1992. This is expected to rise to £182 million in 1997 at 1992 prices, giving radio a 3.4% share of all advertising revenue in 1997, compared with 2.8% in 1992. National commercial stations Virgin 1215, Atlantic 252, Classic FM and INR 3, which take advertising from mostly national clients, are predicted to take a 27% share of the radio advertising cake by 1997. The share for ILR stations, which air both national and local advertising, will amount to 73%. Based on 1992 prices, national advertising revenue is expected to total £97 million in 1997, with local advertising amounting to £85 million.

According to the report's Scenario two, the total radio revenue cake would grow to £204 million in 1997 if Radio 1 began to air ads that year. The national advertising cake would grow from £97 million to £116 million with the presence of a commercial Radio 1—an increase of just 20%. Radio 1 would take more than £59 million in revenue and the pre-existing services would lose money. The report

claims that national commercial stations, excluding Radio 1, would see a revenue drop from £12 million to £8 million. Classic FM may be shielded enough to remain in profit, it says, but Atlantic 252, Virgin 1215 and INR 3 would suffer substantial losses. The impact of a commercial Radio 1 on ILR stations in Scenario two would vary according to their reliance on national advertising revenues.

Comments Authority chief executive Peter Baldwin. "This study highlights the difficulties of striking a balance between these two requirements, but it also offers the prospect of measured development for commercial radio, as the industry emerges from the deep recession of the past few years. The AIRC has always maintained that a privatised Radio 1 would have severe implications for the rest of the industry."

The association's director Brian West maintains the report shows clearly it was right. He comments: "Our opposition to the idea of a commercialised Radio 1 was not a knee-jerk resistance to new competition, but as our Green Paper response spelled out, sprang from the fact that existing operators do have an acute sense of what is bearable by the industry and a strong desire to see future orderly development. The Henley analysis will aid that development."



NON BLONDES GO PLATINUM IN GERMANY — 4 Non Blondes picked up gold and platinum awards after their debut German concert in Hamburg at the end of October. Their album "Biggest, Better, Faster, More!" had sold over 700,000 copies in Germany, while the single "What's Up" sold some 900,000 copies. Pictured (l-r) are artists Dawn Richardson and Roger Rocha, East West Germany MD Jürgen Otterstein and artists Linda Perry and Christa Hillhouse.

Top 40 Chart Signs Deal With Rabo Bank

HOLLAND
by Miranda Watson

The Dutch Top 40 chart is to be called Rabo Top 40 beginning January 1 following a deal made last month between De Stichting Nederlandse Top 40 (Top 40 Foundation) and Rabo Bank. Under the deal, an extra 100,000 copies of the chart will be distributed by Rabo Bank affiliates. The chart is now being broadcast by private TV station RTL 5 and by commercial radio stations Radio 538, Happy RTL, Radio and Holland FM.

Director of the Top 40 foundation Paul Schuurwens, appointed to the position in August, says he hopes the distribution of frequencies on January 21 will lead to a further commercial radio partner for the Top 40. Despite the strong support from the music industry and public radio for the competing Mega Top 50 chart, Schuurwens still thinks the Top 40 has its place in the market, as the more established of the two charts. "I don't have a problem

with two lists being available," he says. "We've been making deals for almost 30 years. We appeal strongly to retailers because we compile our chart independently."

Pointer Sisters, Thelma Houston Line Up For Diamond Awards

BELGIUM
by Marc Maes

Belgium's seventh Diamond Awards festival will be consolidating its move towards live music by presenting a line-up of disco artists. The event, scheduled for December 10-11, will feature the Pointer Sisters, Thelma Houston, Kool & The Gang and Harold Melvin & The Blue Notes, among others, and will open with a celebration evening in honour of Salvatore Adamo which will feature Helen Shapiro, Neil Sedaka, Gilbert O' Sullivan and Johnny Logan.

The festival was started in 1986 to spotlight individual

achievement in the business and to offer a platform for international artists. Last year, however, it shifted towards more live music.

This year's programme coordinator Daniel Gardin comments, "We opted for a fine selection of '70s disco artists for the second Diamond Awards night mainly because this is the kind of music people have returned to; disco has never been so big here as it is today."

The event is also supported by French pubcaster Radio 21 and the BRTN's Radio Donna, who, together with ARS/Sony Music, released a successful series of disco-revival compilations as part of the "Dansfolie" project.

Unstable Market Throws Doubt Over Radio Ad Forecast

SWEDEN
by Kai Roger Ottason

Sweden's newly deregulated private radio market should have the potential to attract advertising revenues of between Skr500 - Skr700 million (app. US\$63.5 - 89.8 million) by 1997, according to estimates released by private radio association Radioutgivningsföreningen (RU). However, weaknesses in the current economic situation leave question marks over how quickly the predicted expansion can be realised.

MD of market research firm IRM, Tomas Gröndal, says that it is particularly difficult to forecast growth at the moment and believes that the RU forecast was over-optimistic. "The market is currently very turbulent. The advertisers are experiencing a recession, so it is difficult to predict how the first and most important year in operation will end. So far, the sales have been under expectations."

Comments RU president Anders Leirup, "It is clear that the economic recovery is

happening slower than we expected. We are certain the market will reach Skr700-800 million within five to eight years, but are less sure about the nearer future." Gröndal adds, "It took three years for the commercial TV stations to build up a healthy market. Radio turnover should increase a great deal over the coming years. The pendulum can swing a lot because there are a large number of stations competing and there are various different national options for advertisers. This makes things very confusing for advertisers."

Newsmakers



UNITED KINGDOM: Following the appointment of Nick Phillips to run MCA's UK music operations (M&M Dec. 4), Paul Connelly (l.) has been named MD of MCA Music Publishing UK. Connelly joined MCA in 1988 as professional manager and became creative director in 1991, signing acts like PM Dawn, Therapy 2 Unlimited, Spandau Bow Wow and Apache Indian. He will report to MCA Music International senior VP John Bruns (r.).

UNITED KINGDOM: James Gordon, MD of the Radio Clyde Group, has been named chairman of the Association of Independent Radio Companies in January. Gordon will take over from Stewart Francis of Mid-Argyll Radio.

GERMANY: Beate Ebert has been appointed head of promotion at BMG Ariola Hamburg, replacing Lothar Dungs. Ebert will report to A&R/marketing director Eckhart Gundel. Janice Becker has been appointed junior A&R manager at BMG Hamburg, focusing in particular on strengthening the company's young dance acts.

FRANCE: Paule Mienhoff, who was in charge of international development at PolyGram's music publishing arm in France, has joined BMG France, where she will be responsible for the international exploitation of the local catalogue of the RCA and Ariola labels. She previously worked at Virgin in the US.

HOLLAND: BMG Ariola Benelux marketing manager Maarten Steinkamp has been appointed marketing director of RMI Holland. Steinkamp will start sometime next year, the exact date yet to be fixed. His successor at RMI is Jan Willem Overbeke.

SCORPIONS
Under The Same Sun



SCORPIONS

Under The Same Sun

The New Single

★ **EHR Chartbound.....**

- 50 stations playlisted

★ **Already a smash in France.....**

- No. 8 FM Airplay Charts with heavy play across the country including: NRJ - Skyrock - Fun - M40

★ **Live TV appearances including.....**

- France: 5 major TV's
- Belgium: RTB 1 Special
- Italy: RAI 1 Telethon
- Germany: ZDF Wetten Dass.....?

★ **Already charted and climbing in.....**

- Belgium
- Denmark
- France



SINGLES

BASIC ELEMENT

Move Me - EMI EHR/D
 PRODUCER: Stefan Andersson
 European unification works fastest in music. This typical Euro-dance song with a male rapper and a female singer no longer needs the Swedish flag to promote it.

BJÖRK & DAVE ARNOLD

Play Dead - Island A/EHR/D
 PRODUCER: Arnold/Cannon
 The clamour of Iceland's siren is in the air again, beautifully floating above superb rhythm tracks. Highly original; there's nothing like this on the entire planet.

PEABO BRYSON & REGINA BELL

A Whole New World (Aladdin's Theme) - Columbia ACE/EHR
 PRODUCER: Walter Afanador
 Millions who'll go to the cinema around Christmas to see the Walt Disney blockbuster film "Aladdin" will hear this priceless duet—a US number 1 hit in February—and want radio encores, which they'll get from ACE Hunderdt, Berlin music director Rainer Gruhn. "It has the right feel for the holiday season, and we shan't drop it before the end of the year."

CRY OF LOVE



Peace Pipe - Columbia R/EHR
 PRODUCER: John Custer
 Looking for really bad company? Free your minds, bury the hatchet and smoke the peace pipe with this year's grooviest American rock band, now touring Europe with Robert Plant.

F.A.T.

I'll Give Christmas - Ray's Music ACE/EHR
 PRODUCER: Pol/Belik
 We know Christmas in various moods; e.g. Dickens, Crosby, Slade, Lennon... With this melody, arrangement and childrens choir, everything about this song breathes the latter's style.

GABRIELLE

I Wish - Gol Beat EHR/D/ACE
 PRODUCER: Jon Douglas
 It was only a few months ago when Miss "eye patch" was the talk of the town. Now with the third single off the *Find Your Way* album she's already a more or less established artist.

THE JULIANA HATFIELD THREE

For The Birds - EP - Mammoh A/EHR
 PRODUCER: Scott Litt

It's about time Lemóhheads' Evan Dando's steady duet partner is judged on her own merits. Start with *For The Birds*, the poppy lead track on this EP.

PET SHOP BOYS

I Wouldn't Normally Do This Kind Of Thing - Parlophone EHR/D
 PRODUCER: Pet Shop Boys/Beatmasters
 The title can't be referring to the music, because this is the kind of intelligent, hyper catchy synth pop thing the boys have been producing all along.

THE PHARCYDE

Ya Mama - Delicious Vinyl D/EHR
 PRODUCER: The Pharcyde
 Shake the foundations! The main rapper goes into a pumping, early '70s funky bassline, but the backing singers have thought of something different than "take it to the bridge."

SLEEPER

Alice - EP - Indolent A/EHR
 PRODUCER: Anjali Dutt
 At last the Brits pick up those (pre-)grunge sounds too. The alternative Alice In Wonderland plays Pixies, Breeders and Nirvana singles, which pays off on this magnificent EP.

UB40

Bring Me Your Cup - DEP Int. EHR/ACE
 PRODUCER: UB40
 1993 was the year of the artistic rehabilitation of Birmingham's finest. We probably have to go back to their unemployment days to find anything as rootsy as this. Comments EHR BRTN Radio Donna/Brussels head of music Marc Deschuyter, "We play a lot of UB40 as it fits our format perfectly. This number is particularly fresh and excellent for the Christmas period."

BRITTON

Until The Day We Die - Unas (Germany) PRODUCER: Britton
 This Canadian melodic hard rock band deserves to be taken seriously, even by grungers. The song could become a future classic of *Paradise City* proportions. Contact Nick Kadrnka at tel: (+49) 241.509 223; fax: 241.511 771.

ROGIER VAN DER ERVE

Samen Voortaan - White Label (CD) (Holland) PRODUCER: Renee Van De Graaf/Rogier Van Der Erve
 There are still some diehards around who want to defend the Dutch language against the Anglo-American dominance. If this chansonnier gets the Flemish on his side, he'll come a long way. Contact Rogier Van Der Erve at tel: (+31) 2159.31708.

FELLI

Peligroso - Interbeat (CD) (Italy) PRODUCER: Luigi Piergiovanni
 Most Italian productions crossing the borders are very polished, but for its nation's standards this rock trio sticks to a surprisingly basic rock sound true to the "plug in and go" method. Contact Luigi Piergiovanni at tel: (+39) 6.5091 5353; fax: 6.5091 7200.

ALBUMS

BEST KISSERS IN THE WORLD



Been There - MCA A/R/EHR
 PRODUCER: John Hanlon
 Settle in Seattle and "kiss everybody's ass." This band knows how to play it according to the rain town's rules. First do your thing on the critically acclaimed Sub Pop label and then make it big on a major. Without talent, you're out of the game, but these guys have it. *Miss Teen U.S.A.* positions them between grunge and Posies' retro pop. *Four Letter Name For Lame* is crude punky hardrock like the Wildhearts. Producer Hanlon deserves due credit for providing a perfect guitar wall of sound.

CONSPIRACY OF NOISE

Chicks With Dicks And Splatter Flicks - Creation A/R
 PRODUCER: Baby Jesus/Ian Shaw
 Pull the ace of spades and join this sacred congregation of Motörhead maniacs with an industrial tic. Their music is incredibly elemental and dangerous, if not demonic. Compared to this, the sounds of the slaugh-

terhouse are like a silly children's game. If you feel irresponsible for your listeners' emotional hygiene, then *Losing My Grip* and *Jerkoff* will do.

DEL THE FUNKYHOMOSAPIEN

No Need For Alarm - Street Knowledge/Elektro D
 PRODUCER: Del/Snupe//Casual/Domino/SD50's/Jay Biz
 Most of the time the flood of words coming from rappers' mouths goes too fast to understand, but Del really takes his time to articulate his street lingo. The BPM content is subsquently rather low, and the choice of samples quite original. But then again, for a "homosapien," the selection from a classic record on *Catch A Bad One* is maybe not that strange.

ETERNAL

Always & Forever - EMI D/EHR/ACE
 PRODUCER: N. Lewis/B. Winans/S. Cutler/T. Faragher/L. Golden/D. Charles/R. Wilson
 With their debut single the UK's own "new jill swingers" Easther, Kelle, Louise and Vernie have announced their intention to stay on the scene. Judging by the rest of their repertoire—on a par with Whitney (*I'll Be There*) and En Vogue (*Never Gonna Give You Up*)—they could very well be right. Al Green's *Let's Stay Together* has already worked for Tina Turner, as the traditional *Amazing Grace* did for many others. Since programmers rule the closest entity to paradise, namely the airwaves, the angelic track *Just A Step From Heaven* is predeterminedly theirs.

GOGH VAN GO

Gogh Van Go - Audiogram/Remark A/R/EHR
 PRODUCER: Pierre Marchand
 As colourful as their namesake Vincent, and as sparse and inventive as that other male/female pop duo Timbuk 3, that's the latest news from Québec. This music gets slowly under your skin, from where it begins a journey to the centre of your mind. *Tunnel Of Tree* has the magic and poetry of Patti Smith at her best. An astonishing album.

THE POINTER SISTERS

Only Sisters Can Do That - SBK EHR/ACE/D
 PRODUCER: Peter Wolf
 Bearing Neil Young's famous one-liner in mind, one would tend to say that you can't teach old dynosaurs a new trick. But what about these "ol' jill swingers" who have cleverly urbanised their production, in order to keep up with the new generation. The point is that their harmony vocals are still the best. Just put the excellent neo-doo-wop ballad *I Want Fireworks* to the test and admit it.

DOUG STONE

More Love - Epic C/ACE/EHR
 PRODUCER: James Stroud/Doug Stone
 Songs used in films, TV series and commercials have proven to be excellent catalysts in breaking "unbreakable" acts. Well, then beware of "the Doug," because half of the 10-track set by this country singer are songs which are featured in the "Gordy" film. Rocking *Little Sister's Jeans* is a song looking for a role in the next Levi's 501 TV ad. As a balladeer Stone proves his great quality by singing *Dream High*, a song co-penned by the world's most underrated singer/songwriter Joe Henry.

MUSIC MARKET PLACE

GOD IS MY CO-PILOT

Tight Like Fist - Factory Outlet (CD) (Holland/US) PRODUCER: God Is My Co-Pilot
 39 Songs in 63 minutes, go check your Guinness book of records! In that hour you can get completely out of your head with this music derived from late '70s "no wave" from the big apple. Contact Josh Dorf at tel: (+31) 20.420 3658; fax: 20.639 2245.

MAGICAL VOICES FROM BULGARIA

Magicl Voices From Bulgaria - BIM (CD) (Belgium) PRODUCER: Sergio Popovski
 If you say the words Bulgaria and magic in one breath, then *Le Mystère Des Voix Bulgares* is the next thing you think of. And you're right, because this volume out of the *Balkan Sounds* series is the follow-up to the works of the female choir. Contact Sergio Popovski at tel: (+32) 2.452 4629; fax: 2.452 2507.

THE POETS OF RHYTHM

Practice What You Preach - Souciety (CD) (Germany) PRODUCER: Soul-Saints
 The best white funk band since the Average White Band gets the best compliment there is—liner notes by funk emperor Bobby Byrd. Get down on it! Contact tel: (+49) 40.251 2089; fax: 40.251 7637.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New-Adult Contemporary), A (Alternative), W (World) and M (Metal). Records mentioned in Music Market Place are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robbert Till/Machgiel Bakker, PO Box 9027, 1006 AA Amsterdam, Holland.

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PolyGram Jazz: A Coordinated Company

by Terry Berne

It's been a year and a half since PolyGram International began to coordinate all jazz activity within the company from one central office in London. This was a long overdue change for a company that unites a dozen labels and catalogues dispersed in various countries throughout the world.

Originally only the US and Japan had true jazz divisions, but both increased jazz sales and pressure from company product managers made it clear that separate units were needed in other territories as well. In 1988 jazz finally received its own department, and jazz divisions began to flourish in nearly every territory under the direction of senior product manager **Cees Schrama**. Finally, the international coordination office was created and **Wolf Muller** from PolyGram's Austrian affiliate was appointed international marketing director for jazz.

"The first thing we decided to do," says Muller, "was to concentrate our efforts on the major label within the group." That label is Verve, which will celebrate its 50th year in 1994. "Our other labels now function under the Verve umbrella. It has the largest catalogue, the longest tradition, and the strongest image. It will act as the flagship of PolyGram Jazz."

"The second thing we've done is restructure jazz activities within the company's international set-up. We will be working from three principal repertoire centers: the US, Japan and France for Europe in general. London will serve as the headquarters where we will coordinate international marketing campaigns when they apply jazz festivals on a worldwide level, tours, releases etc."

In every market there will be at least one person working on jazz, often within the already existing classical divisions. In principle, all territories must first offer any new artist to a repertoire center for possible international signing. If interest is not aroused, the label then has the freedom to sign the artist at a local level.

The PolyGram Jazz group consists primarily of labels that have historically belonged to the company or its affiliates. Others, like the small but high quality A&M catalogue, came with the recent purchase of that company. Explains Muller, "For many years jazz at PolyGram lay dormant. The advent of CDs alerted the company to the riches in their vaults, and toward the end of the '80s they began once again signing acts to Verve and building up activities in France and Japan." What follows is a rundown of PolyGram labels:

Verve: One of the oldest and most prestigious of jazz labels, with an extensive and historically important catalogue. Broad re-issue programme,

the majority of new acts and new releases within the company. Active artists include **Randy Weston, Betty Carter, Joe Henderson, Kenny Barron, Abbey Lincoln, Shirley Horn, The Harper Bros.**

Emarcy: The old Mercury Records catalogue. Recent releases have included **Stan Getz's** acclaimed *Anniversary* and *Serenity* albums, **Kenny Barron's** *Sambao*, **Helen Merrill's** *Blossom Of Stars* plus many re-issues.

MPS: German label, inactive but with catalogue. **Joe Pass, Oscar Peterson.**

JMT (Jazz Music Today): German label whose production company works exclusively with **Polydor KK Japan**. Releases approximately 10 CDs per year. Repertoire owned by PolyGram. Recent releases include *Exiles Gate* from **Gary Thomas**, and *Flashback On M-Base* with **Steve Coleman, Cassandra Wilson** and **Greg Osby**.

Limelight: Re-issues in the mainstream jazz area, as well as American label **Music Masters** material. Artists include **Freddie Hubbard, Stanley Turrentine, Benny Carter, Jim Hall.**

Amadeo: Austrian label dedicated to Austrian acts. Founded under Muller's tenure at PolyGram Austria. **Vienna Art Orchestra, Wolfgang Muthspiel.**

Forecast: Fusion, jazz hip hop. **Art Porter, Jeff Lorber, Incognito.**
Verve World: Brazilian, Argentinian, folk-oriented improvised music. **Maria Bethania, Caetano Veloso.**

MoJazz: pop oriented soul jazz from Motown's jazz division. New issues from **Eric Reed** and **Wayne Johnson.**

A&M: Jazz re-issues of **Horizon** and **CTI** productions. **George Benson, Wes Montgomery, Stanley Turrentine, Freddie Hubbard.**

Sonet: re-issues from the famed Swedish label **Sonet** will begin next year. **Stan Getz, Art Farmer, Chet Baker,** among a host of others.

This represents a huge amount of material to market, but Muller is confident that the market remains largely untapped. "We're not even talking yet about broadening the market," he says, "but servicing an existing market much better than we did before. Before we just released jazz albums, now we really market them, and that has made a great difference." Particular territories create their own initiatives, such as a magazine aimed at retailers in Germany, or an information phone number for retailers in Norway.

The first 20 titles have appeared in the new mid-price artist oriented compilation series **Verve Jazz Masters**, following in the footsteps of the hugely successful **Compact Jazz** line which has sold over six million units worldwide. And there will be an huge promotional campaign surrounding Verve's 50th year, including merchandising, a book, a re-mastering and re-issue programme, and a special celebration at the Montreux Jazz Festival.

Jazz

Jazz



Wolf Muller

Jazz Jazz Jazz

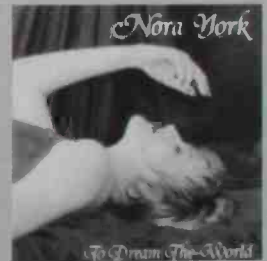
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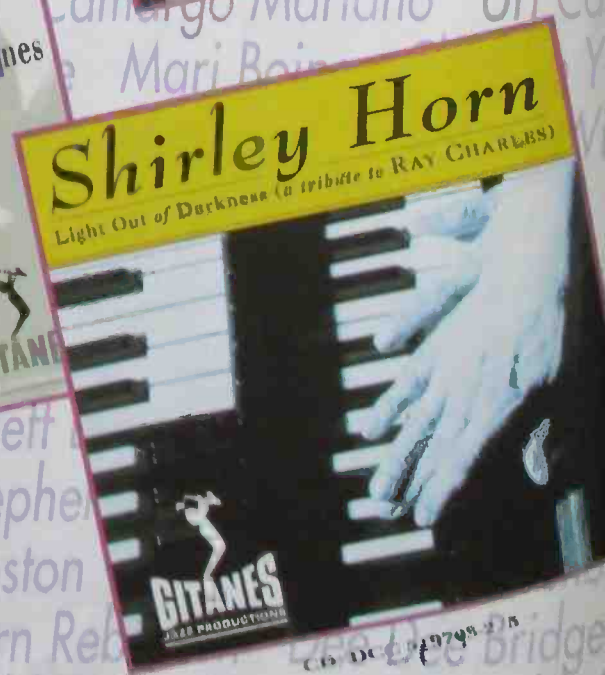
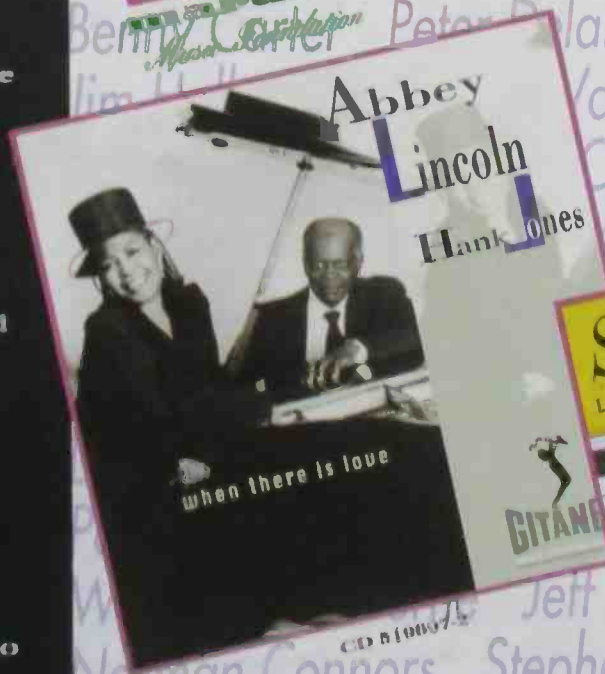
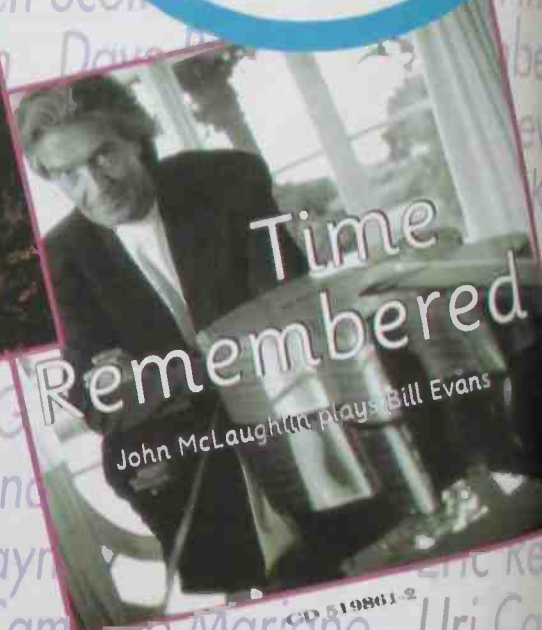
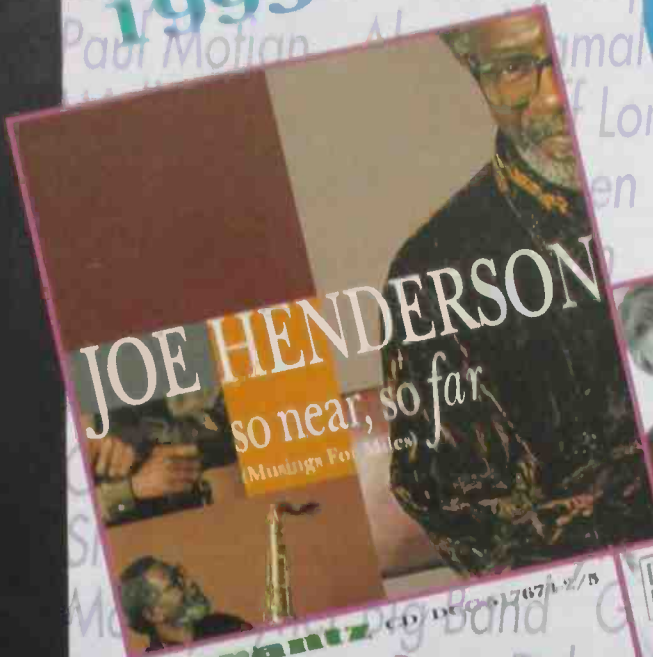
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- Tom Grant
- Laurent Cugny
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- Ahmad Jamal
- Hank Roberts
- Buddy Scott
- Joe Louis Walker
- Tim Berne
- Jeff Lorber
- Rodney Kendrick
- Christian Escoude
- Norman Connors
- Stephen Scott
- J.J. Johnson
- Vincent Herring
- Art Porter
- Randy Weston
- Dave Brubeck
- Rosenberg Trio
- Jackie McLean
- Eastern Rebellion
- Doc Dee Bridgewater
- Caetano Veloso
- New York Jazz Ensemble
- Jon Lucian
- Big Daddy Kinsey
- Gabrielle Goodman
- Mercedes Sosa
- Zappa's Universe
- Shirley Horn
- Arthur Taylor
- Hubert Laws
- Stanley Turrentine
- McCoy Tyner Big Band
- Gary Thomas
- Django Bates
- Vienna Art Orchestra
- Benny Carter
- Peter Delano
- Kenny Barron
- John McLaughlin
- Jim Hall
- Ed Cherry
- Wayne Johnson Trio
- Eric Reed
- Maria Bethania
- Cesar Camargo Mariano
- Uri Caine
- Trio Töykeät
- D.I.G.
- Sadao Watanabe
- Mari Boine
- Chizuko Yoshimoto
- Lou Levy
- Hank Jones



Steve Khan Cassandra Wilson
 Parris Wolfgang Muthspiel
 Lucky Peterson Johnny Copeland
 Paul Motian Ahmad Jamal
 Jeff Lorber
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 Stephen Scott
 J.J. Johnson
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amadeo



JMT

MJAZZ

Classical Breaking Through Genre Border

If 1990 was the year of "the three tenors," Jose Carreras, Luciano Pavarotti and Plácido Domingo, then 1993 can be seen as the year of Henryk Gorecki. The Polish composer whose "Third Symphony," released by Nonesuch in early 1992, saw its phenomenal UK success (over 250,000 copies to date) consecrated worldwide. The sombre, redemptive work signals a new benchmark for an industry that is still grappling with the prospects—and problems—raised by such anomalous triumphs.

by Terry Berne

Optimists spoke of a "breakthrough" following the multi-million unit sales of Decca's *In Concert* tenor summit, and of Nigel Kennedy's *Four Seasons* hit on EMI that same year. Realists were more cautious but fewer in number. It's still an open question whose vision was better adapted to reality, but one thing is for sure; everyone in their own way has been trying to repeat the success ever since. The search for magic formulas, or just for magic, has led to a revitalisation of sorts within the classical music world, and the advent of a new generation of consumers, as well as composers and interpreters, have been the primary beneficiaries.

This activity—the search for ways to win a broader audience for a traditionally marginal, though highly respected genre—has inspired a variety of original projects and marketing strategies, collectively known by the inadequate and much argued-over term "crossover." While no one agrees on just what the term denotes, most agree that higher sales should be its result.

The success of Henryk Gorecki's symphony does little to resolve the subtle mysteries of mass appeal, and in fact tends to complicate the matter. Not even its most ardent supporters could have imagined its eventual climb up the British pop charts. Even given the company's promotional creativity and the efforts of Classic FM on its behalf—widely credited with the symphony's steady conquest of the UK market—still unresolved is the question of just who bought the album—a public beyond the usual confines of classical music buyers? Or simply an unusually large number of habitual classical customers?

The same questions can be posed about other recent classical successes, such as the sound track to the French film "Tous Les Matins Du Monde", originally released on Auvidis/Valois, which broke all sales records for baroque recordings in France and other territories. While aggressive marketing and promotion obviously play an important role in the unusual sales profiles of these projects, they are not the whole story. The most obvious lesson is that a special musical alchemy able to enchant a wide variety of people is impossible to manufacture. Or predict.

Maximising the possibility of that kind of success is what crossover is all about. "I take crossover to mean an album that by virtue of either the music or the artist sells to a much wider audience than usual," says Warner Classics GM international marketing general manager Michael Letchford. "It happens sometimes that a product that has its own particular credibility will suddenly achieve something remarkable. There's a momentum once you get beyond a certain threshold that is almost self-perpetuating."

Of course reaching that threshold is the key. Warner, which owns Erato as well as Teldec, and markets Nonesuch in Europe, has had recent exper-

ience in that area. Besides Gorecki, both the Kiri Te Kanawa/Michel Legrand album *Magic* as well as *Sensual Classic Vol. 1* surpassed the 100,000 mark. "I think what really sells albums," Letchford asserts, "is not the paid advertisements, which of course position the product and define its image, but daily press coverage of your artist or project. A lot of promotion is centred on getting such coverage, and once that starts the world is at your doorstep."

Teldec international marketing director Franz Christian Wülf concurs, but stresses the special effort the artist must be prepared to make. "Projects like these are expensive to produce as well as support. You can't simply smuggle items like these into the marketplace." He also points out

that the nature of the marketing approach may define something as crossover when in fact the actual music or interpretation are not crossover at all.

Teldec has just released two albums which meet ideal crossover criterion: well-respected artists performing popular material. Jose Carreras' tribute to Mario Lanza will be supported by concerts in several territories, including London and Berlin. *Symphonic Bolero* is the third in a series of Ettore Stratta recordings, following upon last year's *Symphonic Tango* success.

Legrand plays an original selection of piano works by Erik Satie on his most recent recording from Erato. And Julia Migenes, whose recording of Bizet's *Carmen* remains Erato's best-selling album to date, joins with Lalo Schifrin in a sumptuous reading of Viennese songs.

Nonesuch continues to record Gorecki, this time his first two string quartets, played by the boundary breaking Kronos Quartet. Also from Nonesuch comes the soundtrack to the just premiered film of the "Nutcrack-

er," which advance reviews tout as exquisite.

One of the most interesting and important enterprises undertaken by a classical label in recent years is gaining widespread attention from general non-specialist media. It is a series of recordings inaugurated in April by the release of two very different operas, both composed by Viennese during the period between the wars. Called "Entartete Musik," the series plans to recover and document music suppressed for either ideological or racial reasons by the third reich. Though this is hardly

crossover material in the usual sense, its historical and artistic implications are sure to attract interest beyond the purely musical. And the unusual promotional campaign was aimed at, and very definitely drew, a wider audience than normal. Press conferences in Paris, Vienna, Berlin, Frankfurt and Madrid, extensive press material, not to mention the huge initial investments for research and reconstruction of manuscripts, are models of how a major project can be supported and the attention they can garner.

The project grew out of discoveries made while planning extensive recordings of Kurt Weill with a Decca artist who can be considered a model of crossover success: Ute Lemper, whose interpretations of Weill, Piaf and others on such albums as *Illusions* and her two Weill discs has made her a star. Another Decca artist who has broad appeal, while remaining strictly within a classical framework, is Cecilia Bartoli, who seems to be the classical artist of the moment, her name appearing repeatedly on classical charts everywhere as well as in the non-specialist media. Decca International head of marketing Didier de Cottignies is firm in his conviction that his fidelity to a purely classical repertoire disqualifies her from the crossover fold. "It will be a long time before we do such a project with her. It is unnecessary. She is able to attract a large following by the force of her personality and voice."

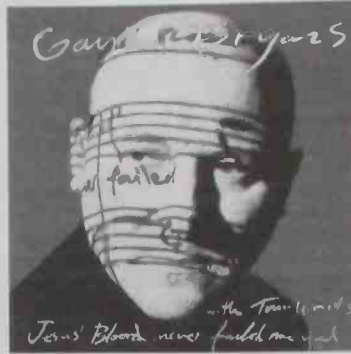
Decca does have more strictly crossover albums, such as Kiri Te Kanawa's *On Broadway*. But De Cottignies insists on the distinction between crossover "status" and true crossover. "Evan Luciano Pavarotti has hardly done any real crossover," he notes. "He generally sticks to a tenor's normal repertoire, which does include some forms of non-operatic songs."

De Cottignies points out that it is not just the companies that want to find ways of reaching a broader audience. Often it is the composers themselves. The recently resuscitated Argo label has embarked on a series of contemporary composers who are also populists, such as Michael Nyman and American Michael Torke.

Another contemporary showcase, Point Music, a collaboration with Philips Classics, is enjoying considerable success with Philip Glass' *Low Symphony*, a work based on the famous David Bowie album. "Glass is very involved in promoting the work," says Stef Collignon, A&R representative of Philips. "There's a video clip of David and Philip discussing the piece which was aired on MTV Europe. So we've managed to penetrate that particular fortress of pop music."

Also, an expanded version of the Gavin Bryars' composition *Jesus' Blood Never Failed Me Yet*, originally released on Brian Eno's *Obscure* label, with the participation of Tom Waits, has incredibly entered the UK singles chart at number 17 and was nominated for a Mercury award. Both Point Music releases have received airplay on Classic FM. As well, Philips Classics continues its association with John Mauceri and the Hollywood Bowl Orchestra with *The Great Waltz*, a provocative selection of classic Viennese waltzes and their 20th century Hollywood film counterparts.

As perhaps could be expected, PolyGram Classics' other major label, Deutsche Grammophon, stays above the fray preferring, according to senior VP Aman Pedersen, to rely on artists and repertoire to break through, and have no plans to



MUSIC OF JAMES MACMILLAN



court wider audiences through specifically designed projects. As to whether their successful American experiment, the mid-price *Mad About...* line would appear on this side of the Atlantic, the company had concluded after casual testing that it would not transfer well to Europe. As if to prove in a timely way the wisdom of their conservatism, **Anna Sophie Mutter's** just released *Carmen Fantasie* has entered the German pop charts at number 71.

Simon Foster, director of classical and jazz for **BMG Classics UK**, makes a further distinction in the crossover controversy. "The trend here I would say is for accessible classical music, as opposed to the type of crossover which pairs or melds pop and classical music. That's going somewhat out of style here." The Gorecki phenomenon would seem to confirm that viewpoint—still serious and part of the tradition but melodic, accessible and relevant to a contemporary sensibility. He continues, "We feel that the younger generation is picking up on the core classical repertoire—Beethoven, Schubert, Bach, Brahms—and we try to bring on younger artists in that area to attract them. But the greatest region of expansion is the music of today, which is something we never would have said 10 years ago. Then, modern music was associated with dry, difficult, academic abstraction. All that has changed now."

To reflect that change BMG has launched its own contemporary composers label, **Catalyst**, dedicated to both the innovative and the accessible. Among the five inaugural releases is a UK originated recording of new works by Scottish composer **James MacMillan**, including *Veni Veni Emmanuel*, a concerto written for percussionist **Evelyn Glennie**. With a release schedule of a dozen titles per year, the label is a major venture into the unknown.

The addition of this label to the BMG Classics family is also part of a trend among major companies to rationalise their structures and repertoire. As their promotional material for Catalyst indicates, in conjunction with the **RCA** labels and **Deutsch Harmonia Mundi**, BMG now covers western classical music from its prehistory to its future.

Other projects at BMG that can be considered aimed at ample audiences are the original Broadway cast album of the **Pete Townshend** rock opera "Tommy", which travels to London in the spring; **James Galway's** *Masterpieces*, another UK product which sold 85,000 copies worldwide; and the **Alan Parsons** produced *Symphonic Music Of Yes* featuring the original group with the **London Philharmonic Orchestra**, supported by late fall tour dates in northern Europe. Being reissued are the popular **David Palmer** orchestrated *Symphonic Tull* and *Symphonic Genesis*.

"What is crossover?" asks **Brian Stewart**, director of marketing communications at **Sony Classics**. "Is it the repertoire? Or is it the spirit in which the music is made? The personality itself of the right performer can help make the music accessible to a much bigger audience. When artists like **Wynton Marsalis** and **Kathleen Battle** perform their *Baroque Duets* their very attitudes project the joy with which they approach the music. Maybe that's the real key to crossover."

If charisma is indeed one of the principal components of cross over, then the more charisma you can pack onto a single disc the better, may be the philosophy behind the three tenors phenomenon, and also behind Sony's major fall release: **Placido Domingo**, **Jose Carreras**, and none other than **Diana Ross**, live in Vienna, to be released on six formats including laser disc and MiniDisc. It is no coincidence that the figure behind this event is **Mario Dradi**,

also responsible for 1990s epoch defining triple tenor line-up.

Christmas In Vienna was recorded and filmed last year, and is a mix of classical and holiday songs. The first of two **Dradi/Sony** projects, the concert will be rebroadcast on or before Christmas in several territories. The second concert will take place December 21, and will feature the ubiquitous **Domingo**, plus **Ruggero Raimondi** and **Dionne Warwick**. This second concert will be released next fall. The concerts may become a tradition if success meets expectation.

Another **Wynton Marsalis** album *On The 20th Century* with pianist **Judith Lynn Stillman** has established itself on the classical charts. Marsalis is representative of a growing interest by jazz musicians in classical repertoire, though this interest has always existed between the two genres. Names like **Keith Jarrett**, **Andre Previn**, **Michel Legrand**, and even **Art Tatum** come to mind, as well as the recent Sony pairing of vocalist **Bobby McFerrin** and cellist **Yo-Yo Ma** on the highly successful *Hush* album.

"For me crossover is really a bridge between two distinct musical genres, like classical and pop or musical theatre," declares **EMI Classics France** director **Alain Lanceron**. He sees more and more need for the potential sales projects such as these can generate. "The market is very tough, and we need these sales to support other projects, such as opera, which is becoming more and more costly to record. So-called crossover activity is one solution." In less than a month, in collaboration with ACE net **RTL**, a TV-advertised compilation of soprano **Barbara Hendricks** sold 60,000 units. In the future wants to record her singing **Duke Ellington** compositions like she did at the **Montreux Jazz Festival**.

At **EMI Classics UK**, while the world awaits the delayed release of the new **Nigel Kennedy**, now slated for February, the company tries to duplicate its success with the **Maria Callas** compilation *La Divina* with a second volume of archival material. *Kiri Te Kanawa Sings Kern* can also be qualified as a hit for the company. But interesting from a purely marketing angle are three collaborations that EMI has done with **Classic FM**, the most recent being *The Sound of Classic Romance* which has so far sold 30,000 units. All UK companies coincide on the importance that **Classic FM** has assumed for the home market. (**M&M** will publish a special report on **Classic FM** in an upcoming issue).

Asserts **EMI UK** classical marketing manager **Patrick Wilson**, "It's my view that the future of crossover projects is particularly strong, as it is driven commercially both by artists, and by the extension of available media. Also, we are coming to understand better what motivates the 'amateur' classical consumer."

"The normal full price classical field is under a lot of pressure,"

claims **Koch International UK MD Klemens Kundratitz**, "so it is really concepts which come to the forefront of our releases more and more. The future doesn't lie in re-recording the core repertoire, though we will certainly continue to strengthen those areas." Two concept projects, one proven, the other to be tried, are the **Andrew Lloyd Weber** *Essentials* discs, the first volume of which sold some 55,000 copies worldwide, and a two-CD tribute to **John Cage** titled *A Chance Operation*, due for release December 1, with artists as diverse as **Frank Zappa**, **Laurie Anderson**, **Yoko Ono**, **David Tudor**, **The Kronos Quartet** and **Ryuichi Sakamoto**, among a wealth of others, which should garner an eclectic audience as well as many accolades.



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A&R Managers Look For The Difference They Can Add

Holland's contribution to pop history is a handful of incidental '70s hits by Shocking Blue, Golden Earring, George Baker Selection and Focus. The '80s were more like a black spot, but the '90s see more and more Dutch acts getting releases abroad. Urban dance Squad and Candy Dulfer inspired their fellow countrymen Bettie Serveert and the Cords, who got US deals. The guild of Dutch A&R managers is preparing more product, ready for crossborder exploitation. But first things first, and that is still the home market.

genic.' That can be different on individual markets. You have to adapt your product to the market you're aiming at. Special remixes can do the trick."

Big International Names

Polydor's Tekstra responds, "It's the same for all small countries; you have to offer more quality. In the right production you can get that little bit extra needed." Message understood, you can conclude after having heard the Polydor eye catchers, soulful pop band **Lois Lane** and symphonic rocker **Robby Valentine**, who got interna-

by Robert Ulli

The Dutch would like to see 2 Unlimited as theirs, but apart from the two front persons, the techno chartbuster is Belgian from origin. If it comes to the international "emancipation" of Dutch acts, BMG Holland A&R manager **Jan Van Dingstee** has been trendsetting. With **Urban Dance Squad** (no longer with BMG) and **Candy Dulfer**, the road to transatlantic acceptance of Dutch product was paved.

According to the expert, for some acts you have to take the possibility of universal appeal seriously into account from day one. Says Van Dingstee, "The thing is that you have to close a deal which won't be too disastrous for both parties, in case you don't succeed. Also, you have to lobby with the BMG affiliates, because you won't get international releases by just mailing CDs. It's a matter of building up good relationships.

"Before it actually happens, there's a lot of talking between artist, management and us. The artist should be committed to put a lot of time in the project, and should be willing to accept remixes, a changed sequencing of the songs or different artwork."

Adaptations

In the case of **la Dulfer**, the US sleeve of her second album *Sav-A-Go-Go* shows quite a different Candy than on the regular European packaging. The sweet, sexy girl is a matured woman on the American photo. Continues Van Dingstee, "Another market, a different perception of the artist. The Americans want to portray her as a 'credible artist.' Our sleeve didn't fit their ideas. Used to formatted radio, the single *Too Funky* follows a path very dissimilar to Europe. It begins at urban, and from there it will work its way up to top 40 radio, while over here it has to start on EHR right away."

Polydor Holland has recently put a musician—**Jan Tekstra**—in the A&R position. His fine production job on the current **B.B. Queen** album *Rhythm Religion* dates from his pre-Polydor days, but now that he is on the job, he is still in charge of A&R for the album. He explains, "They always say B.B. Queen has an international appeal, but the album in its present identity is not interesting for cross-border exploitation. We were looking for new opportunities for the track *Give On My Own*. After the right remix that could be a brilliant single, nobody here could give it a **Robin S** touch, so we hired two Americans to do it. **Dennis P. Mitchell** [of **Whitney Houston**-fame] and **Tony Shingler** [Shep Pettibone's assistant] managed to get it done hands down. You only increase your chances by adaptations like these. In the US or elsewhere it would have been blocked anyway, because each market wants to put its own stamp on a product, and make it a little more their own."

Intuition is what moves **Albionica** Benelux area manager **Henry Lessing**, whose roster accommodates mainly dance product, spearheaded by **Sophia**. "You can score with all types of music, as long as you know the market. If you recognize an artist's potential, it's up to yourself to make the product 'photo-

tional recognition from their idols. **Prince and Queen's Brian May** respectively. **Lois Lane** has already been taken on an international concert tour by their main man (who also wrote and produced a couple of songs on their *Precious* album), while **Valentine** will get the support slot in May's upcoming Euro tour.

To a certain extent, BMG's Van Dingstee agrees with his colleague. "No matter how much hype there is, or if a band has worked with internationally renowned musicians, the only strong argumentation to get international releases is the quality of the product. You'll never get a deal on mediocrity. Hype and big names only work in addition." He has a nose for what's hot at the moment and a strong reputation for his broad roster, from Dutch-language pop singer **Frank Boeijen** to **Les Charmeurs** singing in French, female punk rockers **Las Chicas Del Rock** and **Shine**, the new band of ex-**Fatal Flowers** mainstay **Richard Janssen**.

Holland is definitely too small for **Bolland & Bolland**—the brothers **Rob and Ferdy**—the masterminds behind *Rock Me Amadeus*, the 1986 global hit by **Falco**. Remarks co-owner **Rob Bolland**, "With an Austrian rapping in German, you couldn't get it more 'Euro' than that. Since then we know that we can conquer the world with a Euro sound, so that's what we're specialised at. Historically seen, the world has always been our market. Holland was always the last to give in. We've seen that happen with **Falco**, and more recently with **Goddess**. She was in the **Billboard Hot 100** Singles for three weeks with the single *Sexual*, while at home nothing happened."

Euro dance is Bolland's merchandise. "Although we're very fond of R&B, we can never match the Americans. We're always after people who fit within our concept of pop in a danceable context like **Toy Shop** and **Coffee Club**. Normally my brother and I write the songs, but sometimes the artists themselves deliver their own material, like **Jaym**, who is the most rocky in our stable. With **Ahmee** we write together."

Original Dutch Sound

Today Holland, tomorrow the world? After a round-up of Dutch A&R managers, one can conclude that not everybody has this mission. Those who have, however, are driven by originality like **EMI Holland** A&R manager **Michael Petersen**. "Most of what we get offered is copied from foreign artists. You'll always lose that battle in the record shop, so we don't want such artists. The now popular jazz dance wave drew my attention at a recent trip to New York. I thought, we have a very rich jazz tradition with one of the biggest indoor festivals ["North Sea Jazz"] in the world, but we hardly do any-



Beatcream



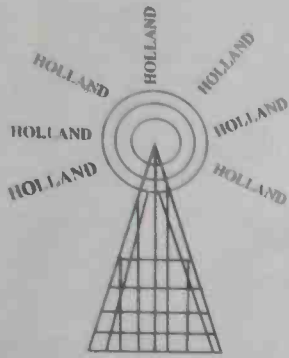
Back to Basics



Jan Vayne

(continues on page 19)

Publics Regroup For New Commercial Radio



Holland is fast becoming a level playing field on the radio scene. After some 40 years of dominance by public broadcasters, commercial radio is opening up as never before. Next month, [January], permanent terrestrial frequencies are expected to be awarded to the private sector for the first time in history.

by Marlene Edmunds

Some seven commercial channels in Holland, buoyed by increasingly more favourable regulations, are now walking away with up to 25% of the total market share, a figure unheard of just five years ago in this tightly regulated country. That number could double when two bundles of regional FM terrestrial frequencies, and at least one AM, are given over to the commercial sector in January.

The two FM bundles are being fought over tooth and nail. Each closely approximates the reach of a national terrestrial station, and media analysts predict whoever is awarded the licence could especially give Dutch market leader pop channel **Radio 3** a run for its money.

Preparing For Battle

In the meantime, after a year of chaotic top-to-bottom restructuring, Holland's five public radio channels are regrouping for what is expected to be a fierce battle for market share next year. **Radio 1** through **5** have scored up again—down-again, but generally miserable, ratings over the past year, dipping for the first time in history below the 50% mark, considered the "touchstone" throughout Europe for viability on the part of the public stations to justify taxpayer funding.

Up until December of 1991, when Holland's media law was changed to comply with EC regulations, the public system enjoyed a virtual monopoly on broadcasting. Competition, when it existed, was an internal affair between some 30 broadcasters who were backed by political and special interest groups. Nine "A" public stations traditionally cornered most of the air time, and transmitted what they wanted within their own time slots. Dutch media law strictly forbade private stations from owning a terrestrial frequency.

The result was a confusing patchwork of programming, with evangelical music rubbing up against blues and avant garde time slots on the same station. Listeners, who never knew what they were going to get, began to rebel as early as 1988, when **Radio 10** and **Sky Radio** began beaming commercial alternatives from offshore and grabbing market share from the publics.

The passage of Holland's Media Law in 1991 struck down the public monopoly on terrestrial frequencies, and for the first time in Dutch history allowed private commercial channels to operate on Dutch soil. It has taken several years, however, for the government to figure out how to actually put available and relatively scarce frequencies on the open market. In May of 1992, Dutch minister of culture **Hedy D'Ancona** awarded temporary licences which allowed private commercial stations **Radio 10**, **Sky Radio** and **RTL Radio**, now called **Happy RTL**, to broadcast on regional terrestrial frequencies. Those licences are due to expire in January when the new permanent licences are awarded.

D'Ancona has presented what the public broadcasters have characterised as confusing and often ambiguous policy over the last couple of years. In 1991, she hired restructure guru **Max de Jong** to serve as chairman of the public broadcasting executive board **NOS**, with a mandate to change the system top to bottom to compete in the new commercial marketplace. Known as a fierce supporter of the public system, the so-called "media minister" has at the same time scrambled to keep sponsorship and other regulations in place which she maintains is necessary for the public system to fulfil its mission.

The result is less a new laissez faire marketplace than simply disorder bordering on chaos, according to some critics within the public system. **Paul Kenlinek**, director of **STER**, the ad house for the public broadcasters, described the public broadcaster's attempts to be truly competitive under such circumstances like "swimming with one arm tied behind our backs."



Gerard Oonk

Pieter van Tellinghen

Swim Along Or Sink

Last October of 1992, De Jong's much fought over reorganisation of the public system was put into place, and broadcasters were ordered to cooperate with each other and to begin horizontal programming. One year later, the effort is getting mixed reviews, but is generally considered a success story. **Radio 1**, **3**, **4** and **5**—all of which give themselves good marks for having introduced horizontal programming—have more or less held their own market share and in the case of **Radio 1**, have even gained.

Only **MOR Radio 2**, which had failed to bring about horizontal programming, lost substantially—more than 50% market share from a year earlier. The message appears to be clear: broadcast horizontally and you become more listener friendly.

Radio 2 is painfully aware of its image problem, and its shortcomings, which have cost the publics nearly 10% market share. Says **Radio 2** coordinator **Gerard Oonk**, "It's a small problem. We tried to work with the nine broadcasters on **Radio 2** to reach an ideal, and that was to make **Radio 2** look like one station. But there are too many different ideas about what should be done. We couldn't reach that ideal, and in the spring of this year, we began to meet again in efforts to come to some agreements."

The station's management never really accepted De Jong's mandate to reorganise. Throughout the system, the reorganisation has resulted in severe cutbacks of personnel, with more than a fifth of the work force expected to lose their positions.

Willem van Beusekom, director of **NOS** radio, gives the restructure a good report card and says the problems with **Radio 2** will be solved. Says Van Beusekom, "The market share of **Radio 2** dropped because of the reorganisation and horizontal programming of **Radio 3**. We've been rather successful for **Radio 1**, **3**, **4** and **5**, but haven't found the right programming formula for **Radio 2** yet. We're now trying to find exactly where the weak points are."

Aside from **Radio 2**, in fact, the news is good. News talk **Radio 1** coordinator **Pieter van Tellinghen** gives the restructure high marks, reporting his station is suffering no identity crisis. To the contrary. Says Van Tellinghen, "Before there were nine separate clubs operating on **Radio 1**, and the primary loyalty of the reporter was with their own broadcasters. Now there is one club, and reporters are more concerned with making quality product. And that's a good thing," adds Van Tellinghen. "People listen to **Radio 1** hear the news, not to hear broadcasters **NCRV** or **KRO**."

The Controversial FM Frequency

Radio 1 has been the centre of a storm of controversy and several heated debates in parliament regarding the awarding of Dutch frequencies, after Minister D'Ancona gave it Holland's only remaining national FM terrestrial frequency. Public stations complained it was wasted on **Radio 1** and should have been given to a commercial private with a music format.

Van Tellinghen defends his station's decision. "We wanted to have both AM and FM, but the minister told us we had to choose between the two. As 70% of the people listen to FM, and only 30% to AM, we took FM, but naturally, we want both," he says.

D'Ancona plans to give **Radio 1**'s AM frequency to the commercial stations triggered objections by parliamentary members who complained if that happened, Dutch people travelling in Belgium and the countries that border Holland might not be able to hear Dutch news. That issue is expected to be debated before the end of the year, but currently at least one other AM frequency is up for grabs to the private commercial sector.

Fears, in the meantime, that the publics could be buried by a commercial avalanche appear to be premature. One of the strongest contenders for the new FM bundles is **Radio 10**, whose healthiest station **Radio 10 Gold** is eating up market share like Pacman. Predictions are if it goes terrestrial with a national reach, it could double its current 10% market share within months.

NOS head of audience research **Wim Bekkers** predicted earlier this year that **Radio 10 Gold** could spell trouble for **Radio 3**, but even **Radio 10** spokesperson **Marc Out** calls that a bit exaggerated. Says Out, "I don't see **Radio 10 Gold** as being major threat to **Radio 3**."

While it is too early to judge the public system's restructure, the ministry of culture is reportedly not unhappy with the results of the reorganisation. Said one spokesperson, "Including the regional stations, the public broadcasters still have a 65% market share," far above the 50% touchstone mark.

NOS's Van Beusekom is also optimistic, "It's always more difficult for an organisation with much more regulation to compete with organisations which don't have any. There is no reason to think that we can't compete, but we do have a public mission to fulfil also. I'm sure that if we are doing it well, we will be able to hold our market share at 50%, and combined with the regional public stations, that puts our total market share between 60 to 70%."

Most analysts at the public stations acknowledge it's a new market place, and that **Radio 1-5** can never hope to regain their former dominance in it. Says research analyst **Henk van Zurksom**, "When the new FM frequencies are awarded to the private commercial sector in January, I think we will be happy if we are able to keep the 50% share that we now have."

The most reliable yardstick is advertisers—and they're still giving the public system thumbs up. Radio ad revenue for the public stations are expected to come in close to Dfl 100 million (app. US\$55.2 million) in 1993, up Dfl 10-15 million from a year earlier.

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(continued from page 15)

thing in that area. Can't we come up with something new, something wild, I asked myself. Logically one arrives at **Hans Dulfer**."

Petersen refers to the legendary saxophonist—father of Candy—and a man who has always refused to record albums, apart from one in the early '70s. At one point nobody dared to ask him anymore, until Petersen had the nerve, and Dulfer Sr. unexpectedly accepted the offer. "The man is so different from what the Americans do. He's cutting a really mean album now, completely in tune with the night-time radio programme he presents for [alternative pubcaster] **VPRO**. Knowing that he plays **Mingus** and **Metallica** in the same hour, you can imagine what the album will be like. We've found a young dynamic producer in the person of **John Helder** [of **Gung Ho**-fame]."

Dureco A&R manager **Rob Ebberts** is willing to sign anything from hard rock to dance, as long as it has commercial chances. "We are here to sell records. Therefore we need to know what is trendy. Our signings are allowed to borrow sounds, but we don't want them to copy another hit completely. As we are currently very active in the pop/dance field, everyday I get piles of 'Haddaway wannabees' on my desk. That's not what I'm looking for, because the people won't take that. Copy cats are out of the question."

Adjusting A&R To Keep Careers Going

Knowing your target group is of course the main thing for all A&R managers—with or without international aspirations. You have to be able to identify yourself with your audience. Switch off personal taste in favour of Mr. and Mrs. Joe Average's choice, if that is needed. "Making records for the silent majority, that's our business," says **Dino** A&R manager **Frank Wisse**. "There's nothing wrong with that: besides I'm not ashamed to admit that I like to listen to our product. We prefer to have our walls decorated with golden records, rather than getting our kicks on an obscure band. Before Christmas we will have sold 100,000 albums of the new **René Froger** album *The Power Of Passion*, which is quite an achievement in only seven weeks. The last one *Sweet Hello's And Sad Goodbyes* was triple platinum [300,000



The Prodigal Sons

copies]. You can only realise such sales figures when you understand that there's a whole world east of Amsterdam."

BMG Ariola Munich is **Dino's** partner for the GSA territories, which are regarded as potentially perceptive for this type of music. One of **Dino's** strongest assets is Dutch-language schlager, and the label has blown new life into singer **Willeke Alberti's** career. Resumes Wisse, "On her last albums before she joined us, she sounded way too doomy. Her qualities are more on the bright side of life, however, so that's the direction we had in mind for her. By 40,000 albums sold, we haven't done such a bad job. Since we don't sell the big international stars like **Michael Jackson** or **Madonna**, the Alberti's and **Frogers** are a matter of life and death for us."

CNR Indisc's **Ruud Van Dulkenraad** is an A&R manager in the strictest sense of the word, involved in the whole process from discovering the artist to finding the right repertoire. One of his recent projects was to revitalise the career of Dutch-language chansonnier **Benny Neyman**. "It had been a long time since he last had enjoyed a hit single and album. Then you have to take a chance on the song material. For his new album *De Herbij Jou* we have altered his style slightly. It's no longer strictly dead serious chansons; there's also a charleston piece and even a carnival-esque tune. Despite the strong international competition, 25,000 units have been sold in the first two weeks and it made the top 10. At the moment the artist is cutting a German version of the album, while label mate **Gordon**, also made big through songs in his mother tongue, will probably release an English version of his album."

Like in Brazil, carnival really means something in the south of Holland, and many record companies tie in with the festivities. **Van Dulkenraad** is a specialist on this territory, each year looking towards number one. Although carnival is celebrated at the end of the winter, all the preparations have been finished by now. Strangely enough the label has already released its biggest ace, *Pizza Lied*, a fun single by Holland's most popular comedian **André van Duin**. **Van Dulkenraad** thinks the song will last long enough to bridge the gap up to the carnival period. "The song was already a hit before its release, because the people knew the song from his TV show. When **Van Duin** decides to release a carnival single, which he hasn't done in a long time, you can be sure it's a hit."

CNR Indisc is also very triumphant with dance acts, of which **Twenty 4 Seven** can boast two Eurochart hits—*Slave To the Music* and *Is It Love?*—based on chart entries in the Benelux, France, Germany, Denmark, Norway and Sweden. Main product, however, is sung in Dutch.

EMI's **Petersen** recognises Wisse's and **Van Dulkenraad's** problems of keeping careers going. He claims for turnover Dutch-language singers **Rob De Nijs**, **André Hazes**, **Robert Long** and pianist **Jan Vayne** are his employer's

(continues on page 20)

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foundation. "But even for such successful acts you sometimes have to adjust your A&R policies in order to avoid predictable albums. With Hazes for instance, we once launched a blues album to give his career a little bit of a lift. Since then his sales figures rose again. You need to take action when one of your best sellers is going down, because otherwise new talent has to hit the jackpot first time around."

Taking Risks

Petersen also took a risk by signing Dutch live circuit favourite **Claw Boys** under the pact, made the chart, and the single *Rosie* became a top 40 hit. "When you really believe in a band you have to take the chance, although you know there will be hard battle within the company—if not the retailers—who might remember them as a flop. You've got to convince them that it will



B.B. Queen

be a profitable business this time. All their old albums were more or less 'un-produced,' by linking them with **Urban Dance Squad's Magic Stick** we tackled that problem confidently."

Other than Petersen, Dureco's Ebbers is a bit reluctant to sign bands. He analyses that the old-fashioned A&R guy doesn't exist anymore. "In the past he discovered and signed the act, booked studio time, and guided the recording sessions as a producer supervisor. In my role I want to be sure of four things before we sign the act. A good management, many gigs, own songs

plus a commitment not to disband too soon. We can't invest in bands that fall apart at the wrong time."

The advantage of solo artists is that they can't split. On the Dureco roster actress/singer **Tatjana** (new album *Feel Good*) and roots rocker **Arthur Ebeling** stand fair chances on the international market. Ebeling is a matter of artist development for Ebbers, who stresses that he collected rave reviews on the album *Simple Man* plus a true radio hit with *Maria*.

Sony Music Holland A&R manager **Pieter De Wit** also has some prejudice against bands. "The break-even point is around 10,000 copies, which is hard to achieve, and besides it doesn't mean anything. The kids don't go for bands, but for dance, which records they hardly buy. The DJ at house parties is the star of the show. Pop no longer means juvenile emancipation, but plain entertainment. Bands in the '60s corresponded to the sign of the times, and that was why people followed them."

The few bands on the Sony roster are true household names, with one exception, funk metal crossover outfit **Beatcream**. "We want to be represented in each genre," adds De Wit, "which is important when you run a local roster. The essence of a record company should always be picking up talents from the street and developing them."

Of the big names, the **Golden Farring** has a history that goes back 30 years in time and the Nits are a "one-in-a-million-band" and internationally acclaimed for their unmistakable Dutch character—the empha-

sis in Dutch A&R policy apparently, as De Wit agrees on in a way. "That own identity is important to get international release commitments. **Mathilde Santing's Sings Randy Newman - Texas Girl & Pretty Boy** will soon be out everywhere, because everybody loved her own interpretations. Good songs which everybody can relate to are the key to the international success of **Ten Sharp**. That's what made a global hit out of *You*."

Time To Ripen

Another explanation for the success was Sony's extreme patience with the pop duo, an attitude becoming rare in this world of fast food and quick hits. Dureco's Ebbers is very explicit in this. "All new signings get two or three singles build-up time. If they then don't make it, they're out. It's hard, but that's the name of the game. In general around 75% of all singles in the market place flop."

Like wine, artists also should be allowed the time to ripen, and **Van MD William Haighton** is wilful to build up "his boys and girls" gradually. "We are very much aware of the fact that nobody can be a million seller from scratch. Take it step by step is our game plan. We sign bands for three CDs on average, and invest a little more each new album; but we do demand artistic progression from them. **Hallo Venray** is a good example of a band which has gone through a tremendous evolution in one year's time, and we think it's right to give them a better studio and a professional producer [**Stephen Lironi**] as we've done for the *A Million Planes To Fly* album. Bands have dreams, and we are willing to help them to make them come true under the condition of continuing growth."

In the ongoing progress, the company has recently secured a distribution deal with **BMG Holland**, which initially preferred a licensing contract. Haighton distinguishes a trend of major: acquiring successful A&R units, but he wants full artistic freedom and to rule his own marketing. In the Van concept, no more than six albums are released per year to guarantee full commitment from the label. Dutch language act **De Jazz Politie** has become a chart-buster this way, while **Hallo Venray** makes most impact abroad.

Another Dutch band with undeniable international appeal are the **Prodigal Sons**, the flagship on **Munich's** domestic roster. **MD Ben Mattijssen** had already followed the neo-country rock band for quite a long time with great interest, but waited for their natural development first before signing them. Two years ago they were finalist at the Dutch Grand Prix talent contest, and finished last place, not far away from being the laughing stock of the evening. Now they are the hottest band around. Explains Mattijssen, "Both the band and ourselves have been patient. You can't expect a lot from a band which only exists a few months like they were at the time. The song writing has improved sensationally since then, and when **VARA DJ Henk Westbroek** kept on playing an exclusive radio recording of *You Still Think*, we knew their time had come."

"The international market is never our vantage point when we contract a band. How many Dutch bands really made it abroad? But then again we realise that the Prodigal Sons should stand a fair chance. We have closed a sub-publishing deal with **BMG 2 Pieters** and **Pennies From Heaven**, the publishing side of concert promoter **Mojo Concerts** [**Urban Dance Squad** and **Claw Boys Claw a.o.**]. By joining forces we hope to be stronger on the international market."

Ray's Music MD **Jan De Leeuw** is concentrating on the MOR and AOR segments of the market. In other words he is specialised in so-called FM rock: his main problem, however, is the lack of solid airplay support. With **Anthony** (a.k.a. **Arjen Lucassen**) the indie has got a hot ace at hand. For the single *Best Of Friends* the ex-Vengeance guitarist has put his heavy rock guitar aside in favour of a romantic Beatle-esque melody.

Radio, Records And Airplay

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Rene Froger

(continues on page 22)

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De Leeuw counters the airplay shortage with radio ads. "If we don't get airplay on national broadcaster Radio 3 or private station Radio 538, then we buy it via radio commercials. It's the only way to break the radio monopoly. We want to let the audience know that we've got a sure top 10 hit. We select all our artists on a crossover potential, because first we have to do our homework on national demand. Now that Anthony is released through Pinnacle in the UK, we probably want to break him in Holland again through the back door."

The radio problem is acknowledged by Sony's De Wit. "Even with a 220,000-selling album like the Farringham *Naked Truth*, we had a hard time getting airplay on radio. If Radio 3 would have a clear target group, you could provide us with made radio singles. But if radio itself doesn't know what it is, how can it expect from us to understand it?"



Halo Venray

Despite the name, Red Bullet A&R/marketing manager Edu van Hasselt remains radio-driven. "If it's not a radio number, we don't want it. We're into singles down here. We all went nuts when we first heard Back To Basics, an eight-piece pop-rock band in a Joe Cocker/Huey Lewis mould with a Tower Of Power-like horn section. To underline our belief in this band, radio picked them up immediately."

"When I evaluate the songs in their demo phase, I always leave the rest of the process in the able hands of the artists and the producer. I never interfere in

the studio. I only show up for some advice concerning the final touch, like cutting the length of a guitar solo. Only one time we had to break the rule, when we sort of 'stole' the unfinished product out of perfectionist Jaap Eggerthoff's hands, because our British partners were desperately waiting for the new Star Sisters single."

Red Bullet has the luxury to run its own studio, an advantage not exactly on the financial side. It is a question of the company's right hand having to pay the left hand for its services, as the studio sends the bill to the label. However, Van Hasselt wins a lot of time by having the privilege to book uninterrupted studio time. It gives him the opportunity to release product much faster than most of the competitors.

The Latest Radio Rave

It doesn't happen too often that Dutch programmers are unanimously raving about the same artist, but for Queen-inspired progressive rocker Valensia they really make an exception. After his single *Gaia* was put on powerplay at national broadcaster Radio 3 in Hilversum, it shot to the number two slot in the chart in only three weeks. "For such a major talent, we have a completely different approach in mind," says Phonogram Holland A&R manager Herman Van Der Zwan. "He's the right man with the right music at the right time. He's got it all: the talent, the personality and the looks. In such an exceptional case you have to invest some more. The golden rule for international exploitation, however, remains: always do your homework first on native soil. But when you have international aspirations, you have to be sure to make an album which fulfils those standards. Bring in the finest musicians and producers you can get." Van Der Zwan has experienced the same with sophisticated jazz singer Laura Fygi, who originally hails from the pop scene. She made it to number 23 in the *Billboard Top Contemporary Jazz Albums* with the *Bewitched* album, a combination of her first two Dutch albums. Along with Fygi, reputed instrumentalists like harmonica player Toots Thielemans and guitarists Johnny Griffin and Clark Terry had given the music the right transcontinental touch.

Today Holland, tomorrow the world? The question remains the same after this round trip along Dutch key players in A&R. Originality, good song material, commitment from two sides, homework on the domestic market, adaptations, remixes, guest musicians and additional hype plus a lot of luck: those who combine these elements have the best chances on the international market.

HOLLAND
AND
HOTT
AMB

DJ's DELIGHT

PONTSTRAAT 2
P.O. Box 23107
6367 ZJ VOERENDAAL
HOLLAND

TEL: +31 (0) 45.75.27.30
FAX: +31 (0) 45.75.41.21

ATTN. CHARLY PRICK

BAPRI TONTRÄGER

FELDBRUNNENSTRASSE 50
20148 HAMBURG

GERMANY

TEL: +49 (0) 40-44.50.86
FAX: +49 (0) 40-44.32.72

ATTN. ROLF BAIERLE



EUROCHART HOT 100 SINGLES



THIS WEEK LAST WEEK WKS ON CHART	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS ON CHART	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK LAST WEEK WKS ON CHART	ARTIST TITLE - ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED
1	1 9 I'd Do Anything For Love (But I Won't Do That) - Meat Loaf - Virgin (Lost Boys)	A,B,D,K,IRE,NL,N,S,CH,UK	35	35 7 Piece Of My Heart - Intermission - Blow Up (Warner Chappell)	A,D	69	73 3 I'll Always Be There - Roch Voisine - GM (Ed. Georges Mary)	B
2	2 6 Please Forgive Me - Bryan Adams - A&M (Rondor/Zomba)	A,B,D,K,SF,D,IRE,I,NL,N,P,S,CH,UK	36	NE Y.M.C.A. '93 Remix - Village People - Bell (Scorpio)	IRE,UK	70	56 5 Real Love '93 - Time Frequency - Internal Affairs (Zomba)	IRE,UK
3	3 12 Go West - Pet Shop Boys - Parlophone (Scorpio)	A,B,D,K,SF,D,IRE,NL,N,S,CH	37	24 5 Hero - Mariah Carey - Columbia (Sony/WC)	IRE,NL,UK	71	NE Your Love - Forgetta - DJ Movement (Remake/DJ's Gang)	I
4	4 19 Living On My Own - Freddie Mercury - Parlophone (Mercury Songs)	A,B,D,K,SF,D,I,NL,N,S,CH	38	NE Big Time Sensuality - Björk - One Little Indian (PolyGram/WC)	UK	72	74 3 Nails In My Feet - Crowded House - Capitol (EMI)	IRE,UK
5	5 8 3 True Love - Elton John & Kiki Dee - Rocket (Warner Chappell)	B,D,K,D,IRE,NL,CH,UK	39	39 4 Said I Loved You...But I Lied - Michael Bolton - Columbia (WC/Mr Bolton/Zomba)	DK,D,IRE,UK	73	NE Lemon - U2 - Island (Blue Mountain/PolyGram)	I
6	6 5 12 Got To Get It - Culture Beat - DarBe Pool (Warner Chappell)	A,B,D,K,SF,D,IRE,I,NL,N,S,CH,UK	40	65 3 Welcome To The Pleasure Dome - Frankie Goes To Hollywood - ZTT (Perfect)	SE,IRE,P,UK	74	72 14 Foces - 2 Unlimited - Byte (Decos/MCA)	A,D
7	7 6 21 Runaway Train - Soul Asylum - Columbia (WC/LFR)	A,B,D,K,D,IRE,NL,N,S,CH,UK	41	22 18 Life - Haddaway - Coconut (A La Carte)	DK,D,I,E,CH	75	87 2 Lay Down In Your Arms - Belinda Carlisle - Offside (EMI/Chip Magical Cat/Shipwreck/Much-On-Matic)	UK
8	8 12 10 Maximum Overdrive - 2 Unlimited - Byte (Decos/MCA)	I,IRE,NL,P,S,UK	42	91 2 For Whom The Bell Tolls - Bee Gees - Polydor (Gibb Brass/BMG)	IRE,UK	76	85 2 In Command - Rob 'N' Raz DLC - Telegram (WHA/GSF)	S
9	9 21 3 The Sign - Ace Of Base - Mega (Megasonic)	B,DK,SF,D,I,NL,N,S,CH	43	34 18 It Keeps Rainin' (Tears From My Eyes) - Billy McLean - Brilliant (EMI)	A,D,NL	77	67 3 Demolition Man - Sting - A&M (Magnetiz)	IRE,UK
10	10 7 19 The River Of Dreams - Billy Joel - Columbia (EMI)	A,B,D,K,D,S,CH	44	44 6 Dum Da Dum - Melodie MC - Sidelake (Sidelake/EMI)	DK,NL,S	78	NE Let This Feeling - Simone Angel - A&M (Not Listed)	DK,SF,S
11	11 11 13 Boom! Shake The Room - Jazzy Jeff & Fresh Prince - Jive (Zomba)	A,B,D,K,D,IRE,NL,N,S,CH,UK	45	55 2 Let Me Show You - K-Klass - deConstruction (MCA)	IRE,UK	79	84 3 Let Her Down Easy - Terence Trent D'Arby - Columbia (EMI)	IRE,UK
12	12 16 6 Cryin' - Aerosmith - Geffen (EMI/MCA)	A,B,D,K,D,IRE,NL,N,S,CH	46	70 16 Slave To The Music - Twenty 4 Seven - Indisc (TBM/BMG 2 P) (eters)	DK,SF,D	80	81 2 Saturday Night - Whigfield - Ginger Music (Not Listed)	S
13	13 15 10 Relax - Frankie Goes To Hollywood - ZTT (Perfect Songs)	A,B,D,K,SF,D,NL,N,S,CH	47	60 4 Creep - Radiohead - Parlophone (Warner Chappell)	A,NL	81	57 10 El Gallinero - Ramirez - Expanded (Cameleonte/Actuomusic)	I,NL,E
14	14 10 7 U Got 2 Let The Music - Capella - Internal Dance (MCA)	A,B,D,K,SF,D,IRE,NL,N,S,CH,UK	48	38 2 Moments Of Pleasure - Kate Bush - EMI (Kate Bush/EMI)	IRE,UK	82	63 2 Full Of Life - The Wonder Stuff - Polydor (PolyGram)	UK
15	15 14 8 Don't Be A Stranger - Dina Carroll - A&M (Really Useful/De-Mix/Rondor)	IRE,UK	49	40 15 Keep On Dancing! - D.J. BoBo - Fresh (Fresh/EAMS)	D,NL,CH	83	68 19 Luv 4 Luv - Robin S - Champion (Champion)	D,I,E
16	16 13 21 The Key: The Secret - Urban Cookie Collective - Pulse 8 (Peer)	A,B,D,NL,N,S,CH	50	53 28 Mr. Vain - Culture Beat - Dance Pool (Warner Chappell)	DK,D,IRE,I,NL,N,S	84	49 4 Little Fluffy Clouds - Orb - Big Life (Big Life)	IRE,UK
17	17 18 3 Again - Janet Jackson - Virgin (EMI)	B,D,IRE,NL,N,S,UK	51	45 4 Spaceman - 4 Non Blondes - Interscope (Famous/WC)	A,D,NL,CH	85	NE Thunderdome - Messiah - WEA (Sound Of Jupiter)	UK
18	18 17 3 Ain't It Fun - Guns N' Roses - Geffen (Copyright Control)	B,D,K,SF,D,IRE,I,NL,N,S,CH,UK	52	50 2 Gaia - Valensia - Mercury (MCA/Valensia)	NL	86	76 7 Play Dead - Björk with David Arnold - Island (WC/CC/PolyGram)	DK,IRE,S,UK
19	19 9 23 What's Up - 4 Non Blondes - Interscope (Famous/WC)	A,B,D,K,D,I,NL,CH	53	37 5 Queen Of The Night - Whitney Houston - Arista (Nippy/WC)	B,NL,P,CH,UK	87	NE I Miss You - Haddaway - Coconut (A La Carte)	B,D,K,SF,NL
20	NE Stay/I've Got You Under My Skin feat. Frank Sinatra & Bono - U2 - Island (Blue Mountain/Warner Chappell)	IRE,UK	54	51 3 Come Mai - 883 - FRI (Canale 5/DJ's Gang/WC)	B	88	NE Olé Olé Olé Olé - The Winners - That's Real Records (That's Real Records)	B
21	21 30 3 Impossible - Captain Hollywood Project - Blow Up (DMP/ICM/Get Into Magic/WC)	A,D,K,D,NL,P,CH	55	54 9 Schrei Nach Liebe - Die Ärzte - Metronome (Brouse Beat/BMG)	A,D	89	61 23 Show Me Love - Robin S - Champion (Champion)	D,E
22	22 23 6 Wild World - Mr. Big - Atlantic/Salafat	A,D,K,D,NL,N,S,CH	56	64 10 I'm Gonna Be (500 Miles) - The Proclaimers - Chrysalis (Zoo/Warner Bros)	A,D	90	NE Careless Whisper - Sarah Washington - Almighty (Morrison Leahy)	IRE,UK
23	NE Don't Look Any Further - M-People - deConstruction (EM/WC/BMG)	IRE,UK	57	80 2 Pinocchio - Pinocchio - Dig It (Florenasch)	B	91	69 29 (I Can't Help) Falling In Love With You - UB40 - DEP International (Manna/Carlin)	DK,D,E,CH
24	24 20 6 Both Sides Of The Story - Phil Collins - Virgin/WEA (Phil Collins/Hit & Run)	A,D,K,D,IRE,I,NL,N,S,CH	58	NE What's Up - D.J. Milko - Dig It (Dig It/Canciones Del Mundo)	I,E	92	RE Hey Mr. DJ - Zhane - Epic (T-Boy/Naughty/Famous/Flavor Unit)	D,UK
25	25 26 4 Feels Like Heaven - Urban Cookie Collective - Pulse 8 (Peermusic)	B,D,IRE,I,NL,UK	59	48 41 Somebody Dance With Me - D.J. BoBo - Fresh (C-B Hypedelic)	DK,D,NL,CH	93	NE Nigger - Clawfinger - MVG (Regatta)	N
26	26 29 8 Alles Nur Geklaut - Die Prinzen - Hanso (Intro)	D	60	33 3 Will You Be There (In The Morning) - Heart - Capitol (Zomba)	IRE,UK	94	NE Funk Dat - Sagat - Hrr (SCC/Estrogen/Som Blak)	UK
27	27 25 11 Moving On Up - M-People - deConstruction (BMG/EMI)	A,B,SF,D,IRE,NL,N,S,CH	61	82 25 Here We Go - Stakka Bo - Stockholm (Stockholm)	A,D,CH	95	47 5 Tear It Up - Usura - Time (Giacomo/BMG)	IRE,UK
28	NE Mr. Blobby - Mr. Blobby - Destiny (Destiny)	UK	62	48 11 Condemnation E.P. - Depeche Mode - Mute (EMI)	P	96	78 5 More And More - Captain Hollywood Project - Blow Up (Warner Chappell)	IRE,UK
29	29 28 6 Trust Me - Pandora - Virgin (N.E.W. Music)	DK,SF,S	63	NE It's Alright - East 17 - London (PolyGram)	UK	97	82 4 Zu Geil Für Diese Welt - Die Fantastischen Vier - Columbia (EMI)	D,CH
30	30 32 2 Is It Love - Twenty 4 Seven - Indisc (TBM/BMG 2 P) (eters)	B,D,K,NL,P,S	64	58 16 Higher Ground - UB40 - DEP International (New Claims/CC)	A,D,K,D,CH	98	NE Love Is On The Way - Luther Vandross - Epic (EMI/MCA)	UK
31	31 46 2 Ave Maria - Lesley Garrett - Internal Affairs (Fireworks)	UK	65	42 5 Feel Like Making Love - Pauline Henry - Sony Soho Square (MCA)	IRE,UK	99	77 7 Havin' A Good Time - Def Dames Dope - Game (Game Intl.)	B,SF,NL
32	32 36 2 Long Train Running - The Doobie Brothers - Warner Brothers (Warner Chappell)	UK	66	31 7 Another Night - M.C. Sar & The Real McCoy - Hanso (Diamond Cut)	DK,D,S	100	NE Never Alone - 2 Brothers On The 4th Floor - Bounce (Dancability)	B,NL
33	33 19 18 Give It Up - Good Men - Fresh Fruit (Rhythm)	D,IRE,UK	67	NE What's My Name? - Snoop Doggy Dog - Interscope (Suge)	UK			
34	34 27 9 Relight My Fire - Take That feat. Lulu - RCA (EMI)	A,B,D,K,SF,D,IRE,CH	68	66 2 Hip Hop Hooray - Nappy By Nature - Big Life (Carlin)	IRE,UK			

A = Austria, B = Belgium, DK = Denmark, SF = Finland, D = Germany, NL = Ireland, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom
 ○ = FAST MOVERS NE = NEW ENTRY
 RE = RE-ENTRY

UNITED KINGDOM

TW	LW	Singles	(Label)
1	1	Meat Loaf - I'd Do Anything For Love	(Virgin)
2	3	Elton John & Kiki Dee - True Love	(Phonogram)
3	2	Bryan Adams - Please Forgive Me	(A&M)
4	4	Dina Carroll - Don't Be A Stranger	(A&M)
5	NE	U2 - Stay/You Got Her From Frank Sinatra/Bono	(Island)
6	5	Janet Jackson - Again	(Virgin)
7	NE	M People - Don't Look Any Further	(RCA)
8	NE	Mr. Bobby - Mr. Bobby	(Destiny)
9	16	Lanlay Garrett - Ave Maria	(Internal)
10	12	The Doobie Brothers - Long Train Running	(Warner)

TW	LW	Albums	(Label)
1	NE	Guns N' Roses - The Spaghetti Incident	(MCA)
2	3	Meat Loaf - Bat Out Of Hell II	(Virgin)
3	2	Bryan Adams - So Far, So Good	(A&M)
4	1	Phil Collins - Both Sides	(Virgin)
5	NE	Elton John - Duets	(Phonogram)
6	4	Michael Bolton - The One Thing	(Columbia)
7	5	Diana Ross - One Woman	(EMI)
8	8	Take That - Everything Changes	(RCA)
9	7	Dina Carroll - So Close	(A&M)
10	10	Kate Bush - The Red Shoes	(EMI)

SPAIN

TW	LW	Singles	(Label)
1	1	Jazzy Jeff/Fresh Prince - Boom! Shaka	(BMG Ariola)
2	4	Frankie Goes To Hollywood - Relax	(Warner)
3	3	Whitfield - Saturday Night	(Ginger)
4	2	Culture Beat - Got To Get It	(CBS)
5	5	Romario - El Gallinero	(Blanco Y Negro)
6	6	Pet Shop Boys - Go West	(EMI)
7	8	D.J. Miko - What's Up	(J&M)
8	13	Freddie Mercury - Living On My Own	(EMI)
9	19	Culture Beat - Mr. Vain	(J&M)
10	7	Roban 5 - Show Me Love	(Ginger)

TW	LW	Albums	(Label)
1	1	Frank Sinatra - Duets	(Hispanavox)
2	2	Gloria Estefan - Mi Tierra	(Sony)
3	3	Phil Collins - Both Sides	(WEA)
4	5	The Beatles - 1962-1966	(EMI)
5	4	UB40 - Promises And Lies	(Virgin)
6	6	The Beatles - 1967-1970	(EMI)
7	9	Los Panchos - 24 Grandes Canciones	(Sony)
8	10	4 Non Blondes - Biggest Better, Faster, More!	(DRO)
9	11	Juan Manuel Serrat - 24 Paganos Inolvidables	(Zafra)
10	7	Mika Oldfield - Elements	(Virgin)

DENMARK

TW	LW	Singles	(Label)
1	2	Ace Of Base - The Sign	(Mega)
2	3	Bryan Adams - Please Forgive Me	(PolyGram)
3	1	Meat Loaf - I'd Do Anything For Love	(Virgin)
4	4	Freddie Mercury - Living On My Own	(EMI-Medley)
5	10	Jazzy Jeff/Fresh Prince - Boom! Shaka	(BMG Ariola)
6	11	Alice In Chains - Sap E.P.	(Sony)
7	9	Mr. Big - Wild World	(Warner)
8	7	4 Non Blondes - What's Up	(Warner)
9	5	Soul Asylum - Runaway Train	(Sony)
10	8	Pet Shop Boys - Go West	(EMM/Medley)

TW	LW	Albums	(Label)
1	1	Bryan Adams - So Far, So Good	(PolyGram)
2	2	Various - Ah! Abel	(Sony)
3	NE	Sant Sol - Glamourpuss	(Sony)
4	7	Morad & Bilalund - Absolut Mundvand 2	(EMI-Medley)
5	NE	Guns N' Roses - The Spaghetti Incident	(BMG Ariola)
6	4	Kim Wilde - Singles Collection 1981-1993	(BMG Ariola)
7	5	Phil Collins - Both Sides	(Warner)
8	3	Meat Loaf - Bat Out Of Hell II	(Virgin)
9	8	Lis Sjöström - Under Stjärnorna El Steel	(EMI-Medley)
10	20	Michael Bolton - The One Thing	(Sony)

SWITZERLAND

TW	LW	Singles	(Label)
1	1	Meat Loaf - I'd Do Anything For Love	(Virgin)
2	3	Bryan Adams - Please Forgive Me	(PolyGram)
3	2	Pet Shop Boys - Go West	(EMI)
4	4	Freddie Mercury - Living On My Own	(Warner)
5	6	Billy Joel - The River Of Dreams	(Sony)
6	5	Billy Joel - The River Of Dreams	(Warner)
7	8	Frankie Goes To Hollywood - Relax	(Warner)
8	10	Mr. Big - Wild World	(Warner)
9	7	Urban Cookie Collective - The Key The Secret	(Intercard)
10	9	Soul Asylum - Runaway Train	(Sony)

TW	LW	Albums	(Label)
1	2	Bryan Adams - So Far, So Good	(PolyGram)
2	1	Meat Loaf - Bat Out Of Hell II	(Virgin)
3	NE	Guns N' Roses - The Spaghetti Incident	(BMG)
4	4	Phil Collins - Both Sides	(Warner)
5	3	Pet Shop Boys - Vary	(EMI)
6	NE	Poly Hutes & Die Schmetterband Live	(Schweizer)
7	5	4 Non Blondes - Biggest Better, Faster, More!	(Warner)
8	6	Billy Joel - The River Of Dreams	(Sony)
9	NE	Die Toten Hosen - Reich & Sexy (Best Of)	(Virgin)
10	10	Die Ärzte - Bestie In Menschengestalt	(PolyGram)

GERMANY

TW	LW	Singles	(Label)
1	1	Meat Loaf - I'd Do Anything For Love	(Virgin)
2	2	Pet Shop Boys - Go West	(EMI)
3	3	Freddie Mercury - Living On My Own	(EMI)
4	4	Die Prinzen - Alles Nur Cello! (Hansa)	(Hansa)
5	6	Urban Cookie Collective - The Key The Secret	(Intercard)
6	11	Bryan Adams - Please Forgive Me	(Polydor)
7	5	Billy Joel - The River Of Dreams	(Sony)
8	10	Intermission - Piece Of My Heart	(Intercard)
9	8	Jazzy Jeff/Fresh Prince - Boom! Shaka	(BMG Ariola)
10	7	4 Non Blondes - What's Up	(East West)

TW	LW	Albums	(Label)
1	2	Phil Collins - Both Sides	(WEA)
2	1	Meat Loaf - Bat Out Of Hell II	(Virgin)
3	16	Bryan Adams - So Far, So Good	(Polydor)
4	3	Pet Shop Boys - Vary	(EMI)
5	4	Die Prinzen - Alles Nur Cello! (Hansa)	(Hansa)
6	5	Peter Maffay - Tabatuga Und Lilli	(BMG Ariola)
7	6	Die Ärzte - Bestie In Menschengestalt	(Metronome)
8	7	Billy Joel - The River Of Dreams	(Sony)
9	9	Die Toten Hosen - Reich & Sexy (Best Of)	(Virgin)
10	10	Frankie Goes To Hollywood - Bah! (WEA)	(WEA)

HOLLAND

TW	LW	Singles	(Label)
1	1	Meat Loaf - I'd Do Anything For Love	(Virgin)
2	2	Valensia - Gaia	(Phonogram)
3	3	Bryan Adams - Please Forgive Me	(Polydor)
4	4	Melodie MC - Dum Da Dum	(Virgin)
5	8	Aerosmith - Cryin'	(BMG)
6	16	2 Unlimited - Maximum Overdrive	(Boulevard)
7	26	Laura Pausini - La Sulluzione	(Warner)
8	5	Rene Froger - Calling Out Your Name	(Dino)
9	9	Pet Shop Boys - Go West	(EMI)
10	7	D.J. Bobo - Somebody Dance With Me	(Zyx)

TW	LW	Albums	(Label)
1	3	Phil Collins - Both Sides	(Warner)
2	1	Meat Loaf - Bat Out Of Hell II	(Virgin)
3	2	Rene Froger - The Power Of Passion	(Dino)
4	13	Bryan Adams - So Far, So Good	(Polydor)
5	8	Kinderen Voor Kinderen - Volume 14	(Sony)
6	5	Paul De Leeuw - Plugged	(Sony)
7	4	BZN - Sweet Dreams	(Phonogram)
8	6	Mariah Carey - Music Box	(Sony)
9	15	Benny Neyman - Dichter Bij Jou	(CNR/Indisc)
10	10	Laura Pausini - Laura Pausini	(Warner)

NORWAY

TW	LW	Singles	(Label)
1	1	Meat Loaf - I'd Do Anything For Love	(Virgin)
2	2	Bryan Adams - Please Forgive Me	(PolyGram)
3	4	Radioshed - Creep	(EMI)
4	7	Clawfinger - Nigger	(MVG)
5	5	Thema Song - Huset Over Vatnå	(Warner)
6	3	Guns N' Roses - Ain't It Fun	(BMG)
7	NE	Aerosmith - Cryin'	(EMI)
8	6	Freddie Mercury - Living On My Own	(EMI)
9	9	Ace Of Base - The Sign	(Mega)
10	NE	Mr. Big - Wild World	(Warner)

TW	LW	Albums	(Label)
1	1	Bryan Adams - So Far, So Good	(PolyGram)
2	NE	Guns N' Roses - The Spaghetti Incident	(BMG)
3	2	Various - The Love Song Collection II	(Sony)
4	5	Meat Loaf - Bat Out Of Hell II	(Virgin)
5	3	De Lillo - Næste Sommer	(Sony)
6	4	Phil Collins - Both Sides	(Warner)
7	7	Trine Rein - Findes, Kneper	(EMI)
8	11	Bjørn Eidsvåg - Allomannslund	(Norsk/BMG)
9	12	Mariah Carey - Music Box	(Sony)
10	6	The Eagles - The Best Of	(Warner)

AUSTRIA

TW	LW	Singles	(Label)
1	1	Meat Loaf - I'd Do Anything For Love	(Virgin)
2	2	Pet Shop Boys - Go West	(EMI)
3	3	Billy Joel - The River Of Dreams	(Sony)
4	9	Bryan Adams - Please Forgive Me	(PolyGram)
5	4	Freddie Mercury - Living On My Own	(EMI)
6	8	The Proclaimers - I'm Gonna Get 500 Miles	(EMI)
7	5	Billy Joel - I'll Keep Rainin'	(Ech)
8	10	Mr. Big - Wild World	(Warner)
9	12	Intermission - Piece Of My Heart	(Ech)
10	13	Frankie Goes To Hollywood - Relax	(Warner)

TW	LW	Albums	(Label)
1	2	Meat Loaf - Bat Out Of Hell II	(Virgin)
2	6	Bryan Adams - So Far, So Good	(PolyGram)
3	1	Phil Collins - Both Sides	(Warner)
4	7	Billy Joel - The River Of Dreams	(Sony)
5	3	Die Ärzte - Bestie In Menschengestalt	(PolyGram)
6	NE	Guns N' Roses - The Spaghetti Incident	(BMG)
7	4	Reinhard Fenzl - Brädel	(BMG)
8	5	4 Non Blondes - Biggest Better, Faster, More!	(Warner)
9	12	Frank Sinatra - Duets	(EMI)
10	11	Pet Shop Boys - Vary	(EMI)

BELGIUM

TW	LW	Singles	(Label)
1	1	Meat Loaf - I'd Do Anything For Love	(Virgin)
2	2	2 Unlimited - Maximum Overdrive	(Byto)
3	3	Bryan Adams - Please Forgive Me	(PolyGram)
4	6	Pinocchio - Pinocchio	(Distribud)
5	5	Roch Voisine - I'll Always Be There	(BMG)
6	4	Pet Shop Boys - Go West	(EMI)
7	70	The Winners - Olé Olé Olé Olé	(That's Real)
8	67	Dana Winner - Zevan Royanbogen	(Assekrom)
9	9	Helene - Ja M'Appelle Helene	(Multi)
10	14	Azelle Red - Smuwig	(Virgin)

TW	LW	Albums	(Label)
1	1	Dana Winner - Reganbogen	(Assekrom)
2	3	Bryan Adams - So Far, So Good	(Polydor)
3	6	Phil Collins - Both Sides	(Warner)
4	8	Adamo - Comme Toujours	(EMI)
5	11	Frank Sinatra - Duets	(EMI)
6	NE	P.Domingo/J. Carreras - Christmas In Vienna	(Sony)
7	15	Eros Ramazzotti - Tutu Storia	(BMG Ariola)
8	12	Roch Voisine - I'll Always Be There	(BMG)
9	42	Rolling Stones - Jump Back	(Virgin)
10	45	Guns N' Roses - The Spaghetti Incident	(BMG)

FINLAND

TW	LW	Singles	(Label)
1	NE	Ace Of Base - The Sign	(Mega)
2	2	Capella - U Got 2 Let The Music	(Kiel)
3	7	Bryan Adams - Please Forgive Me	(PolyGram)
4	5	Pandora - Trust Me	(EMI)
5	NE	Frankie Goes To Hollywood - Welcome To...	(Warner)
6	NE	Sinone Angel - Let This Feeling	(PolyGram)
7	NE	Twenty 4 Seven - Slave To The Music	(Finlay)
8	NE	Haddaway - I Miss You	(BMG)
9	RE	Freddie Mercury - Living On My Own	(EMI)
10	15	Pet Shop Boys - Go West	(EMI)

TW	LW	Albums	(Label)
1	NE	Bryan Adams - So Far, So Good	(PolyGram)
2	NE	Various - Hiltuuni 2	(EMI)
3	1	Neija Ruusua - Pop-Uskonto	(EMI)
4	NE	Leningrad Cowboys - Tota! Balalaika Show	(Johanna)
5	2	Pet Shop Boys - Vary	(EMI)
6	NE	Guns N' Roses - The Spaghetti Incident	(BMG)
7	NE	Phil Collins - Both Sides	(Warner)
8	4	Kate Bush - The Red Shoes	(EMI)
9	22	D.J. Bobo - Dance With Me	(Pich)
10	6	Neon 2 - Rivien Välistä	(Sony)

PORTUGAL

TW	LW	Singles	(Label)
1	1	Depeche Mode - Condemnation E.P.	(BMG Ariola)
2	3	2 Unlimited - Maximum Overdrive	(Vidisco)
3	4	Captain Hollywood Project - Impossible	(Vidisco)
4	5	Twenty 4 Seven - I'll Love	(Vidisco)
5	NE	John Waite - In Dreams	(BMG Ariola)
6	8	Bryan Adams - Please Forgive Me	(PolyGram)
7	7	Whitney Houston - Queen Of The Night	(BMG Ariola)
8	NE	Frankie Goes To Hollywood - Welcome To...	(Warner)
9	RE	Farmalões - Grandes Exitos	(Vidisco)
10	NE	D.Ream - Unforgiven	(Warner)

TW	LW	Albums	(Label)
1	1	Various - Super Mix 8	(Vidisco)
2	3	Bryan Adams - So Far, So Good	(PolyGram)
3	2	Frank Sinatra - Duets	(EMI)
4	NE	Michael Bolton - The One Thing	(Warner)
5	5	Phil Collins - Both Sides	(Warner)
6	6	Eros Ramazzotti - Tutu Storia	(BMG Ariola)
7	16	UB40 - Promises And Lies	(Virgin)
8	4	Pearl Jam - Vs	(Sony)
9	13	Lis Represas - Represas	(EMI)
10	7	Various - Brasil Romantico	(BMG Ariola)

ITALY

TW	LW	Singles	(Label)
1	1	Freddie Mercury - Living On My Own	(EMI)
2	2	883 - Come Mai	(EPI)
3	3	4 Non Blondes - What's Up	(Imca)
4	5	Datura - Eternity	(Flying)
5	4	Forgetta - Your Love	(Flying)
6	7	Culture Beat - Got To Get It	(Imca)
7	6	Uraia - Let's Be Friends	(Imca)
8	15	Maddona - Bye, Bye Baby	(Warner)
9	9	Phil Collins - Both Sides Of The Story	(WEA)
10	21	D.J. Miko - What's Up	(Dig It)

TW	LW	Albums	(Label)
1	1	Phil Collins - Both Sides	(Warner)
2	9	Bryan Adams - So Far, So Good	(PolyGram)
3	2	Mina - L'Inchiostro	(EMI)
4	5	E. De Gregori - Il Bandito E Il Campione	(Sony)
5	4	Luca Carboni - Diario '93/'94	(BMG Ariola)
6	3	883 - Nard Sud Ovest Est	(EPI)
7	6	Frank Sinatra - Duets	(EMI)
8	7	Francesco Battiato - Culla' De La Pata	(EMI)
9	NE	Guns N' Roses - The Spaghetti Incident	(BMG Ariola)
10	10	Roberto Vecchioni - Blummi	(EMI)

SWEDEN

TW	LW	Singles	(Label)
1	1	Meat Loaf - I'd Do Anything For Love	(Virgin)
2	2	Bryan Adams - Please Forgive Me	(PolyGram)
3	3	Aerosmith - Cryin'	(BMG)
4	3	Pandora - Trust Me	(Virgin)
5	19	Guns N' Roses - Ain't It Fun	(BMG)
6	12	Rob 'N' Raz DLC - In Command	(Telegram)
7	6	Ace Of Base - The Sign	(Mega)
8	4	Freddie Mercury - Living On My Own	(EMI)
9	9	Billy Joel - The River Of Dreams	(Sony)
10	8	Staffan Hellstrand - Lilla Fogel Blå	(EMI)

TW	LW	Albums	(Label)
1	2	Bryan Adams - So Far, So Good	

EUROPEAN TOP 100 ALBUMS

buma stemra

THIS WEEK LAST WEEK WEEKS ON CHART	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WEEKS ON CHART	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED	THIS WEEK LAST WEEK WEEKS ON CHART	ARTIST TITLE - ORIGINAL LABEL	COUNTRIES CHARTED
1 3 3	Bryan Adams So Far, So Good - A&M ▲	A, I, DK, SF, BE, NL, N, PE, S, CH, UK	35 28 13	Haddaway The Album - Coconut	A, SF, D, NL, CH	69	Plácido Domingo & Jose Carreras Christmas In Vienna - Sony Classical	B, DK, D
2 1 3	Phil Collins Both Sides - Virgin/WEA	A, B, DK, SF, BE, NL, N, PE, S, CH, UK	36 39 18	Soul Asylum Grave Dancers Union - Columbia	A, Z, NL, PE, UK	70	Doris Day The Hit Singles Collection - Telstar	UK
3 2 12	Meat Loaf Bat Out Of Hell II - Back Into Hell - Virgin ▲	A, B, DK, SF, BE, NL, N, PE, S, CH, UK	37 31 6	Dina Carroll So Close - A&M	BE, UK	71	Rene Froger The Power Of Passion - Dina	FR
4	Guns N' Roses The Spaghetti Incident - Geffen	A, B, DK, SF, BE, NL, N, PE, S, CH, UK	38 42 52	Soundtrack - The Bodyguard The Bodyguard - Arista ▲7	B, DK, D, BE, NL, UK	72	Franco Battiato Caffe' De La Paix - EMI	I
5 5 5	Frank Sinatra Duets - Capitol	A, B, DK, D, BE, NL, PE, S, UK	39 34 6	Bette Midler Experience The Divine - Atlantic	BE, UK	73	Brunner & Brunner Dorum Lieb' Ich Dich - Koch	A, D, F
6 4 9	Pet Shop Boys Very - Parlophone	A, B, DK, SF, D, NL, PE, S, CH, UK	40 43 3	David Bowie The Singles Collection - EMI	BE, S, UK	74	James Last James Last Plays Andrew Lloyd Webber - Polydor	UK
7	Elton John Duets - Rocket	A, B, D, BE, NL, N, D, CH, UK	41 26 3	Wet Wet Wet End Of Part One - Their Greatest Hits - Precious Organisation	BE, UK	75	Ace Of Base Happy Nation - Mega ▲2	DK, NL
8 6 21	4 Non Blondes Biggest, Better, Faster, More! - Interscope	A, D, D, I, NL, N, PE, CH	42	Die Fantastischen Vier Die 4. Dimension - Columbia	D, CH	76	Dana Winner Regenbogen - Asselkrem	B
9 9 17	Billy Joel The River Of Dreams - Columbia	A, D, BE, NL, S, CH, UK	43 35 11	Nirvana In Utero - Geffen	A, D, DK, D, BE, NL, S, UK	77	Orb Live93 - Island	UK
10 8 4	Kate Bush The Red Shoes - EMI	A, B, DK, SF, D, BE, NL, PE, S, CH, UK	44 33 11	Kim Wilde The Singles Collection 1981-1993 - MCA	DK, SF, D, NL, S	78	Orup Jag Vände Mig Om Men Det... - Metronome	S
11 10 2	Michael Bolton The One Thing - Columbia	DK, BE, NL, N, PE, S, UK	45 32 3	Paul McCartney Paul Is Live - Parlophone	B, DK, D, NL, S, UK	79	Texas Rick's Road - Vertigo	DK, NL, BE, CH
12 17 6	Frankie Goes To Hollywood Bang...The Greatest Hits - ZTT	A, B, SF, D, BE, NL, S, CH, UK	46 45 15	Pur Seitänzertraum - Intercord	D	80	Eurythmics Live 1983-1989 - RCA	NL, UK
13 22 13	Mariah Carey Music Box - Columbia	D, D, BE, NL, S, CH, UK	47 41 12	Luca Carboni Diano '93/'94 - RCA	I	81	Def Leppard Reiro Active - Budgeon Riffola	SF, D, CH
14 7 7	Pearl Jam Vs. - Epic	A, B, DK, SF, D, BE, NL, PE, S, CH, UK	48 38 4	Mina Lachness - EMI	I	82	The Lemonheads Come On Feel The Lemonheads - Atlantic	D, BE, S, UK
15 11 31	Eros Ramazzotti Tutte Storie - DDD ▲2	B, DK, D, NL, PE, S, CH	49 36 56	Bon Jovi Keep The Faith - Jambico ▲3	A, D, NL, CH	83	Culture Beat Serenity - Dance Pool	SF, D, NL
16 12 20	UB40 Promises And Lies - DEP International	A, DK, D, BE, NL, PE, S, CH, UK	50 98 8	Roberto Vecchioni Blumen - EMI	I	84	Die Flippers Sehnsucht Nach Irigenda - Analo	D
17 30 4	Tom Petty & The Heartbreakers Greatest Hits - MCA	SF, D, BE, NL, PE, S, CH, UK	51 53 21	Björk Debut - Mother/One Little Indian	DK, BE, S, UK	85	Monrad & Riskund Absolut Mundvand ? - EMI-Medley	DK
18 13 8	Die Ärzte Die Beside In Menschengestalt - Metronome	A, D, CH	52 48 6	D.J. BoBo Dance With Me - Fresh	A, SF, D, CH	86	Joan Manuel Serrat 24 Paginas Inolvidables - Zafiro	E
19 14 10	The Beatles 1962-1966 - Apple	A, B, D, NL, PE, S, CH, UK	53 51 11	Prince The Hits Vol. 1 - Paisley Park	A, D, BE, PE, UK	87	Bonnie Tyler Silhouette In Red - Hansa	A, D, D, D
20 18 7	Take That Everything Changes - RCA	A, B, D, UK	54 73 8	M-People Elegant Slumming - deConstruction	A, D, S, UK	88	Neljä Ruusua Pop-Uskonto - EMI	SF
21 15 4	Die Prinzen Alles Nur Geldlaut - Hansa	D, CH	55	Rolling Stones Jump Back - Best Of '71-'93 - Virgin	B, BE, NL, UK	89	Michael Jackson Dangerous - Epic ▲5	D, NL
22 21 10	The Beatles 1967-1970 - Apple	A, B, D, BE, NL, S, CH, UK	56 44 7	Sepultura Chaos A.D. - Roadrunner	A, B, D, NL, PE, S, CH	90	The Christians The Best Of... - Island	BE, UK
23 16 4	Chris Rea Espresso Logic - East West	A, B, D, BE, NL, S, CH, UK	57 46 7	Crowded House Together Alone - Capitol	D, BE, NL, UK	91	Jazzy Jeff & Fresh Prince Code Red - Jive	BE, UK
24 23 3	Lisa Stansfield So Natural - Arista	A, B, DK, D, BE, NL, S, CH, UK	58 89 2	The Heights The Heights - Capitol	D, CH	92	Hank Marvin Heartbeat - PolyGram TV	UK
25 19 4	INXS Full Moon, Dirty Hearts - Mercury	A, B, DK, D, BE, NL, S, CH, UK	59 49 25	Tina Turner What's Love Got To Do With It - Parlophone	NL, S, CH, UK	93	Herbert Grönemeyer Chaos - Electrola	D
26 24 8	Peter Maffay Tobaluga Und Lilli - East West	D, CH	60 52 5	Magnus Uggla Alla För Päsar - Columbia	S	94	Eric Clapton Unplugged - Reprise ▲	DK, NL, S
27 37 3	Die Toten Hosen Reich & Sexy (Best Of) - Virgin	A, D, CH	61 47 27	883 Nord Sud Oves Est - FRI	I	95	Rainhard Fendrich Brüder - Analo	A, D, P
28 20 11	Mike Oldfield Elements - The Best Of - Virgin	A, DK, D, E, UK	62 50 5	Foster & Allen By Request - Telstar	BE, UK	96	Polo Hofer & Die Schmetterband Live - Schnautz	CH
29 25 6	Diana Ross One Woman - The Ultimate Collection - EMI	BE, UK	63 58 2	Soul II Soul Volume 4 - The Classic Singles - Virgin	UK	97	Laura Pausini Laura Pausini - CGD	S, NL
30 82 5	Meat Loaf Bat Out Of Hell - Epic ▲	D, BE, NL, UK	64 57 60	R.E.M. Automatic For The People - Warner Brothers ▲	D, BE, NL, UK	98	Hooters Greatest Hits - Columbia	D
31 29 32	Aerosmith Get A Grip - Geffen	DK, D, NL, S	65 70 7	Mr. Big Bump Ahead - Atlantic	A, D, R, SF, D, CH	99	Raf Cannibali - CGD	I
32 40 22	Gloria Estefan Mi Tierra - Epic	E	66 85 4	Los Panchos 24 Grandes Canciones - CBS	E	100	Go West Aces And Kings - The Best Of Go West - Chrysalis	UK
33 63 12	Francesco De Gregori Il Bandito E Il Campione - Columbia	I	67 100 21	U2 Zooropa - Island	D, BE, NL, E, UK			
34 27 11	Prince The Hits Vol. 2 - Paisley Park	A, D, E, UK	68	Sort Sol Glamourpuss - Columbia	DK			

A - Austria, B - Belgium, BE - Denmark, CH - France, D - Germany, DK - Ireland, F - Italy, NL - Netherlands, NL - Norway, P - Portugal, PE - Spain, S - Sweden, SF - Switzerland, UK - United Kingdom

FAST MOVERS (circle) NEW ENTRY (square) RE-ENTRY (diamond)

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Station Reports

FREDER/GOLDMAN/JANIS **Rouge**
 EHR/Back
 AD: Uta Starobinski - Producer
 Maren Tander - Head Of Music
 Michael Jackson - Come To See
 Patricia Kaas - Come To See
 Phil Sneyd - Come To See
 R.E.M. - Everybody Hurts
 Stephan Eicher - Riviere
 Texas - So Called Friend

B List:
 AD: Bernice Lyon - The Love Of
 Liane Foley - I Wish I Never
 Rita Mikolaj - Ya D'La Haine
 Lemper/Mengo - Parler D'Amour
 Bryan Adams - Everybody

TABLEAU FM/Toscane Saint Agne **B**
 EHR/Back
 AD: Patrick Lapeyronnie - Prog Dir
B List:
 AD: Billy Idol - Adam
 Christina - The Perfect Moment
 La Strada - Polka
 Philippe Svan - The Policy
 Rogga B - Love - Calabrate
 Salt-N-Pepa - Shoop
 Yellow Monkeys - Japan Is

RADIO CANTAL/Aurillac **B**
 EHR/Back
 AD: Renaud Saint-Andre - Prog Dir
B List:
 AD: 2 Unlimited - Maximum Overdrive
 4 Non Blondes - Spiceman
 Bryan Adams - Please
 Freder/Goldman/Janis/Rouge - Haddaway - I Miss You
 Johnny Hallyday - Regain Pour
 MC Saut/Red Mcay - Another Night
 Prince - Peach
 Rita Mikolaj - Ya D'La Haine
 Technomatic - Hey Ho
 U2 - Stay (Faraway So Close)

RADIO CONTACT N/Brussels **P**
 EHR/Back
 AD: Danny de Bruin - Prog Dir
B List:
 AD: Billy Joel - All About Soul
 Cappelletti - U Got 2 Let The Music
 Elmer Food Beat - Live Samone
 France Gall - Si Maman Si
 Janet Jackson - Agoin
 Passagers - L'Amour Du Monde
 Philippe Svan - The Policy
 Reggie Heat
 Scorpions - Under The Same
 Shabba Ranky - Twice My Age
 Stephan Eicher - Riviere
 Village Night - Agaduu
 Yazoo/Armed - How Long

RADIO CORSE INTERNATIONAL/Bastia **B**
 EHR/Back
 AD: Philippe Jammes
B List:
 AD: Agbar - Agbar
 Futur - Nouveaux Systemes
 G.O. Culture - Na Na Na
 Gipsy Kings - Escucha Me
 Ice MC - Take Away The Colour
 Infideles - En Disgrace
 Lemper/Mengo - Parler D'Amour

B List:
 AD: Chris Thompson - To Them Was
 DJ Babo - Keep On
 Eric Barry - No Clus
 Gerard Nicaud - Je Reviens
 Johnny Hallyday - Cabrelle
 Suzanne Vega - 99.9 P

RYB/Poitivy **B**
 Rock/Dance
 Donovan Mayon - Prog. Dir.
A List:
 AD: Rita Mikolaj - Ya D'La Haine

TTL-OPALIS FM/La Rocheville **B**
 EHR/Back
 AD: Thierry Hassels - Music Dir
 Xavier Delance - Producer
Power Play:
 Eddy Mitchell - 18 Ans
 Laurent Houlty - Cantique
 AD: Sol En Si - Sol En Si
 Willy de Ville - Demasado Corazon (live)

A List:
 AD: Bruno Tour Droll
 Darryl Hall - Stop Loving Me
 Prince - Pink Cashmere
 Rita Mikolaj - Ya D'La Haine
 Lemper/Mengo - Parler D'Amour

DELTA RADIO/Bilzen **S**
 EHR/Back
 AD: Hilde Rispita - Prog Dir
Power Play:
 AD: Guada Belcanto - Verleden Tijd
 Kate Bush - Moment Of Pleasure

A List:
 AD: Billy McLean - Poss It On
 Mariah Carey - Hero

B List:
 AD: Incognito - Give It Up
 Maggie Reilly - Every Single
 Robin S - What I Do Best
 Rob'n Baz - In Command
 Shamen - Show Of Strength
 Valensia - Gola

RADIO BRUXELLES CAPITALE/Brussels **S**
 ACE
 AD: Marc Vossen - Prog Dir
B List:
 AD: Christina - The Perfect Moment
 Effenne Dabo - Man Manage
 Haddaway - I Miss You
 Bryan/Belle - A Whole
 Poppa Day - Having
 Prince - Pink Cashmere
 Robert Plant - I'll Wait A Carpenter
 Sling - Demolition Man
 T.T. D'Arby - Let Her

BRIN RADIO 2-WEST FLANDERS/Rotterdam **B**
 EHR/Back
 AD: Peter de Groot - Head Of Music
Power Play:
 Slade - Hold On To Love
 AD: Mess - Nederland
A List:
 AD: Band

AD: Frank Boelen Paradijs
A List:
 AD: Eric Romaszon - Forays
 Isabelle A - Helemaal Alleen
 Phil Sneyd Boys - I Wish I Never
 UB40 - Bring Me Your Cup

B List:
 AD: Maggie Reilly - Every Single
 Sling - Shoop Off My Heart
 T.T. D'Arby - Let Her

BRIN STUDIO BRUSSEL/Brussels **P**
 EHR/Back
 AD: Jan Houckel - Producer
Power Play:
 Buffalo Tom - I'm Allowed
 Soul Asylum - Without A Trace
 Hi-Vision - Hope Me
 Scanner - De Schiedam Van

A List:
 AD: Chalice - Smoke A Lot
 Eric Clapton - Stone Free
 Ice-T - That's How I'm Feelin'
 Men - Nederland
 Nancy Works On Payday - Say When
 Phil Collins - Both Sides
 Teenage Fanclub - Hong On
 Texas - You Own It All
 U2 - Stay (Faraway So Close)

RADIO 21/Brussels **P**
 EHR/Back
 AD: Christine Goo - Producer
 Anne Corvax - Producer
A List:
 AD: Christina - The Perfect Moment
 Chad Seal - The Holyman
 Sinner/Baner - I Got You
 Freder/Goldman/Janis - Rouge
 R.E.M. - Find The Ever
 Stephan Eicher - Riviere
 Teenage Fanclub - Hong On
 U2 - Stay (Faraway So Close)

RADIO CONTACT N/Brussels **P**
 EHR/Back
 AD: Danny de Bruin - Prog Dir
B List:
 AD: Billy Joel - All About Soul
 Cappelletti - U Got 2 Let The Music
 Elmer Food Beat - Live Samone
 France Gall - Si Maman Si
 Janet Jackson - Agoin
 Passagers - L'Amour Du Monde
 Philippe Svan - The Policy
 Reggie Heat
 Scorpions - Under The Same
 Shabba Ranky - Twice My Age
 Stephan Eicher - Riviere
 Village Night - Agaduu
 Yazoo/Armed - How Long

RADIO CONTACT N/Brussels **P**
 EHR/Back
 AD: Serge Jankers - Prog Dir
B List:
 AD: Clouseau - Worship
 Michael Jackson - Come To See
 Philippe Svan - The Policy

BRF/Eupen **S**
 ACE
 AD: Guy Janssens - Producer
A List:
 AD: Aerosmith - Cryin'
 Lath - Hold On
 U2 - Stay (Faraway So Close)

DELTA RADIO/Bilzen **S**
 EHR/Back
 AD: Hilde Rispita - Prog Dir
Power Play:
 AD: Guada Belcanto - Verleden Tijd
 Kate Bush - Moment Of Pleasure

A List:
 AD: Billy McLean - Poss It On
 Mariah Carey - Hero

B List:
 AD: Incognito - Give It Up
 Maggie Reilly - Every Single
 Robin S - What I Do Best
 Rob'n Baz - In Command
 Shamen - Show Of Strength
 Valensia - Gola

RADIO BRUXELLES CAPITALE/Brussels **S**
 ACE
 AD: Marc Vossen - Prog Dir
B List:
 AD: Christina - The Perfect Moment
 Effenne Dabo - Man Manage
 Haddaway - I Miss You
 Bryan/Belle - A Whole
 Poppa Day - Having
 Prince - Pink Cashmere
 Robert Plant - I'll Wait A Carpenter
 Sling - Demolition Man
 T.T. D'Arby - Let Her

BRIN RADIO 2-WEST FLANDERS/Rotterdam **B**
 EHR/Back
 AD: Peter de Groot - Head Of Music
Power Play:
 Slade - Hold On To Love
 AD: Mess - Nederland
A List:
 AD: Band

RADIO EXPRES/Amstvr **B**
 EHR/Back
 AD: Marc Othlander - Head Of Music
A List:
 AD: Patric - Samengaan

B List:
 AD: Bee Gees - For Whom The Bell
 Longold - S-Vergat My Heart
 Beth/Millen - Why Don't You

RADIO MOU/Mid **B**
 EHR/Back
 AD: Sange Celen - Producer
Power Play:
 AD: Chris Rea - Julio

A List:
 AD: 4 Non Blondes - Spiceman
 John/Dier - True Love
 Thunderbolt - Bonzo's Channel 1

B List:
 AD: Ace Of Base - The Sign
 Capt. Hollywood - Impossible
 D.M. Johnson - How Deep
 Haddaway - I Miss You
 Jazzy Jeff - Born! Shake
 Rage - Give It Up
 Romy - Brother Blue
 Brown/Man Landuyt - Standing
 Urban Cookie - Feel Like Heaven
 Wet Wet Wet - Shed A Tear

RADIO ROTYAL/Honnet Arkel **B**
 EHR/Back
 AD: Tom Mulder - Prog Dir
Power Play:
 AD: Josephine Nilsson - Heaven And Hell
A List:
 AD: 2 Brothers On The 4th Floor - Never
 Ary O'Boy - The Sign
 Andre van Duin - Pizza Lied
 Bryan B - Sol Away
 Gura - No Time
 U2 - Stay (Faraway So Close)

RTBF RADIO 2/Hainaut **B**
 EHR/Back
 AD: Philippe Journaux - Music Dir
A List:
 AD: 2 Unlimited - Maximum Overdrive
 Alain Souchon - Foule
 Celine Dion - Ziggy
 Heloise - Je M'Appelle

RTBF RADIO 2/Hainaut **B**
 EHR/Back
 AD: Brown/Houston - Sometimes In
 John/Dier - True Love
 Killless - Let Me Show U
 Messiah - Thunderdome

A List:
 AD: Celine Dion - The Power

B List:
 AD: Bee Gees - For Whom The Bell
 Belinda Carlisle - Lay Down
 Prince - The Love
 RW - Sessie The Day
 Lemonhead - It's About
 Lenny Kravitz - Is There
 Nu Colours - Power
 Paul Young - Hope In A
 Wonder Stuff - Full Of Life

RTB CITY RADIO/Prague **G**
 EHR/Back
 AD: Karel Oubrecht - Prog Mgr
Power Play:
 AD: Ilona Cvikova - 2000
 Janek Ledicky - Shy Sa Mai
 Jan Petty - Something In The Air

B List:
 AD: Belinda Carlisle - Lay Down
 Bryan B - Believe
 UB40 - Bring Me Your Cup

DR P3: GO'HORGEN P3/Copenhagen **P**
 EHR/Back
 AD: Torben Bille - Head Of Music
Power Play:
 AD: Enigma - Return To Innocence

A List:
 AD: Band - Atlantic City
 Green Donnas - Rompedo El Hielo
 Ice-T - That's How I'm Livin'
A List:
 AD: Surt Sal

ARRIS HUBRADIO/Arhus **G**
 EHR/Back
 AD: Jesper Schouen - Head Of Music
A List:
 AD: Big Light - Let Start
 Book Of Love - Hurry
 Lis - Sørensen - Forwardsing
 Louisa Hoffsten - Playful & Blonds
 Paul Young - Don't Dream
 Rolling Stones - Start Me Up
 Surt Quatro - Fear Of The Unknown
 Tears For Fears - Goodnight Swing
 Twenty 4 Seven - In Love

ARR/Ålborg **G**
 ACE/HR
 AD: Lars Wellingsgaard - Head Of Music
A List:
 AD: Steve-Due - What X-mas

B List:
 AD: Amadin - Albarico
 Daryl Hall - Stop Loving Me
 Pauline Henry - Fast Like Making Love

RADIO ABC/Banders **G**
 EHR/Back
 AD: Slog Maring Nielsen - MD
 Henrik Hennings - Prog Dir
A List:
 AD: Adams/Stewart/Sling - All For Love
 Lis - Sørensen - Forwardsing
 Paul Young - Hope In A

B List:
 AD: Bonnie Tyler - From The Bottom
 Bryan B - Men Let It Snow
 David Hasselhoff - Current
 Surt/Duo - I'm Got You
 Haddaway - I Miss You
 Incognito - Give It Up
 Jazzy Jeff - Born! Shake
 Rage - Give It Up
 Louise Hoffsten - When The Blue
 Michael Jackson - Come To See

RADIO VBORG/Viborg **G**
 EHR/Back
 AD: Pool Faged - Head Of Music
A List:
 AD: Belinda Carlisle - Lay Down
 Bryan B - Men Let It Snow
 Haddaway - I Miss You
 Paul Young - Hope In A
 Steve-Due - What X-mas
 Tears For Fears - Goodnight Swing
 UB40 - Bring Me Your Cup

B List:
 AD: 10,000 Maniacs - Because The
 Chris Isaak - Solitary Man
 Color Me Badd - Time And Chance
 Darius - This Is The Way
 Enos Romaszon - Forays
 Shakira - Love In A
 Kevin Campbell - Can We Talk

THE VOICE/Copenhagen **G**
 EHR/Back
 AD: Lars Kjaer - Prog Dir
 Kristian Petersen - Music & Prog Co-ord
A List:
 AD: Aerosmith - Amazing
 Babyface - Never Keeping Secrets
 Bee Gees - For Whom The Bell
 Madonna - Bye Bye Baby
 Zhané - Hey Mr. DJ

RADIO 87.1/Helsingør **S**
 EHR/Back
 AD: Johannes Olsen - Head Of Music
Power Play:
 AD: Heart - Will You Be There
 AD: Orup - Vid Min Faders Grav

A List:
 AD: Gilbert O'Sullivan - Are You Happy?

RADIO AIRPORT FM/Copenhagen **S**
 EHR/Back
 AD: Flemming Beck - Head Of Music
Power Play:
 AD: Bryan Adams - Please
 Take That/Lulu - Bright My Fire

B List:
 AD: Book Of Love - Hurry
 Enigma - Return To Innocence
 Incognito - Give It Up
 Trefle & Bass - Jam Jam Jam

RADIO AMAGER - CITY/Copenhagen **S**
 EHR/Back
 AD: Susan Duvend - Head Of Music
Power Play:
 AD: Aerosmith - Cryin'
 Bonnie Tyler - From The Bottom
 Lisa Stansfield - Lilla Bo
 Maria Montell - Jeg Er Her

A List:
 AD: Ace Of Base - The Sign
 Bryan Adams - Please
 Eternal - Stay
 Peaches/Babe - Simple Emotions

AL Frank Sirova
RADIO SYDSTYRSEN/Copenhagen **S**
 ACE
 AD: Peter Hald - Prog Dir/DJ
 Fog Jensen - Head Of Music
A List:
 AD: Ari Costantini - Crying In The Rain
 Chris Isaak - Solitary Man
 Lis - Sørensen - Forwardsing
 Paul Young - Hope In A
 Peaches/Babe - Simple Emotions
 Rod Stewart - Having A

B List:
 AD: Enigma - Return To Innocence
 Maris - Hearts As
 UB40 - Bring Me Your Cup

THE VOICE NORDJYLLAND/Ålborg **S**
 EHR/Back
 AD: Dennis Kronborg
Power Play:
 AD: 10,000 Maniacs - Because The
 Enigma - Return To Innocence
 Haddaway - I Miss You
 Lis - Sørensen - Forwardsing
 Paul Young - Hope In A
 Salt-N-Pepa - Shoop

A List:
 AD: Guns N' Roses - Ain't No Fun
 Kevin Campbell - Can We Talk

THE VOICE NORDSjælland/Roskilde **S**
 EHR/Back
 AD: Kasper Lange - Prog Dir
A List:
 AD: 10,000 Maniacs - Because The
 Enos Romaszon - Forays
 Paul Young - Hope In A

B List:
 AD: Gipsy Kings - Escucha Me
 Lis - Sørensen - Forwardsing
 Rod Stewart - Having A
 T.T. D'Arby - Let Her
 Twenty 4 Seven - In Love

THE VOICE ODENSE/Odense **S**
 EHR/Back
 AD: Anders Hansen - Head Of Music
Power Play:
 AD: Björk - Big Time Sensuality
 INXS - Please (You Got That...)
 Snop Doggy Doggy - What's

A List:
 AD: Christina - The Perfect Moment
 David Bowie - Buddha Of Suburbia
 Del Lppard - Miss You In A
 Lis - Sørensen - Forwardsing

RADIO HOBBAK/Holbæk **B**
 EHR/Back
 AD: Slog Nielsen - Prog Dir
Power Play:
 AD: Lena Foglar - Gotta Get

B List:
 AD: 10,000 Maniacs - Because The
 Lis - Sørensen - Forwardsing
 Rod Stewart - Having A
 UB40 - Bring Me Your Cup

RADIO SIB/Silkeborg **B**
 EHR/Back
 AD: Jesper Reutter - Head Of Music
A List:
 AD: Ace Of Base - The Sign
 Bee Gees - For Whom The Bell
 John/Dier - True Love
 Enos Romaszon - Forays
 Haddaway - I Miss You
 Incognito - Give It Up
 Lenny Kravitz - Is There
 Lis - Sørensen - Forwardsing
 Peaches/Babe - Simple Emotions
 Rod Stewart - Having A

YUL/Vejle **B**
 EHR/Back
 AD: Peter Larsen - Head Of Music
A List:
 AD: 10,000 Maniacs - Because The
 Book Of Love - Hurry
 Paul Young - Hope In A
 Tears For Fears - Goodnight Swing
 Toni Braxton - Breathe Again
 UB40 - Bring Me Your Cup

B List:
 AD: Chris Isaak - Solitary Man
 Enigma - Return To Innocence
 Jayhawks - Settled Down Like Rain
 Kentucky Headhunters - Hanky Dink
 Linda Ronstadt - Heartache
 Sam Brown - Fear Of Life
 Spill - Bag Red Ballon
 Wendy Matthews - T.R.O.

RADIO XNUM/Jyllens **G**
 Rock/ACE
 AD: Aro Raup - Head Of Music
A List:
 AD: Doobie Bros - Long Train Runnin'

ACE
RADIO AMAGER - CITY/Copenhagen **S**
 EHR/Back
 AD: Susan Duvend - Head Of Music
Power Play:
 AD: Aerosmith - Cryin'
 Bonnie Tyler - From The Bottom
 Lisa Stansfield - Lilla Bo
 Maria Montell - Jeg Er Her

A List:
 AD: Ace Of Base - The Sign
 Bryan Adams - Please
 Eternal - Stay
 Peaches/Babe - Simple Emotions

RADIO MDRIN/Ålborg & Sønderborg **S**
 ACE
 AD: Christian Backman - Head Of Music
A List:
 AD: Billy Joel - All About Soul

B List:
 AD: 10,000 Maniacs - Because The
 Melodica MC - I Wanna Dance
 Snop Doggy Doggy - What's
 Kevin Campbell - Can We Talk

ESTONIA
RADIO XNUM/Jyllens **G**
 Rock/ACE
 AD: Aro Raup - Head Of Music
A List:
 AD: Doobie Bros - Long Train Runnin'

Station Reports



MTV EUROPE/London P

Music Television
 Brian Hanson - Dir of Prog & Prod
 Jean-Pierre Miller - Mgr Music Prog
Heavy Rotation

Aerosmith - Cryin'
 Bryan Adams - Please
 Frankie/Mollywood - Back
 Meat Loaf - I'd Do Anything
 Pat Sharp Boys - Go West
 Phil Collins - Both Sides
 Urban Cookie - The Key

Active Rotation

Billy Joel - The River Of Dreams
 Bon Jovi - Ballads
 Capt. Jack - Inevitable
 Eric Burdon - The Last
 INXS - The Gift
 Janet Jackson - Again
 Jazzy Jeff - Boom! Shake
 Kate Bush - Rabbidback Girl
 M People - Moving On Up
 Mr. Big - Wild World
 Take That/Lulu - Rightly My Fire

Just In

Björk - Play Dead
 Blind Melon - No Rain
 Cappelletti - U Got 2 Let The Music
 Fun - D.M.S.C. - Countryman
 Freddie - One Love
 Snoop Doggy Dogg - What's
 Soul Asylum - Without A Trace

Medium Rotation

Billy Joel - The River Of Dreams
 Bon Jovi - Ballads
 Madonna - Ray
 Mariah Carey - Dreamlover
 R.E.M. - Everybody Hurts
 Soul Asylum - Runaway Train
 Spin Doctors - 2 Pizzas
 Tina Turner - I Don't Wanna

Break Out
 4 Non Blondes - Soccoman
 Chaka Demus & Pliers - She Don't
 Crowded House - Distant Sun
 Fantasia Barré - You Gotta Be A Goner Like Me
 Lemmonheads - Into Your Arms
 Lovellans - The Garden
 Pearl Jam - Animal
 Sub-N-Papa - Shop
 U2 - Stay (Faraway, So Close)



THE BOX/London G

Music Television
 Liz Lemonhead - Dir of Prog
Box Tops

Aerosmith - Cryin'
 Bryan Adams - Please
 Dina Carroll - Don't Be A
 Janet Jackson - Again
 Jazzy Jeff - Boom! Shake
 Kate Bush - Rabbidback Girl
 M People - Moving On Up
 Mr. Big - Wild World
 Take That/Lulu - Rightly My Fire

Breaker Out Of The Box

Billy Joel - The River Of Dreams
 Bon Jovi - Ballads
 Madonna - Ray
 Mariah Carey - Dreamlover
 R.E.M. - Everybody Hurts
 Soul Asylum - Runaway Train
 Spin Doctors - 2 Pizzas
 Tina Turner - I Don't Wanna

Go West - We Close Our Eyes
 INXS - Please (You Got That...)
 Jazzy Jeff - Boom! Shake
 Janet Jackson - Again
 Jazzy Jeff - Boom! Shake
 Kate Bush - Rabbidback Girl
 M People - Moving On Up
 Mr. Big - Wild World
 Take That/Lulu - Rightly My Fire

Power Play

Björk - Play Dead
 Cappelletti - U Got 2 Let The Music
 Fun - D.M.S.C. - Countryman
 Freddie - One Love
 Snoop Doggy Dogg - What's
 Soul Asylum - Without A Trace

AL

RADIO 101/Göteborg S
 ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

RADIO 102/Stockholm S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

RADIO 103/Stockholm S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

A List
 AD Andrew Strong - Same Old Me
 Boppers - Tempted
 Counting Crows - Omaha
 Cry Of Love - Peace Pipe
 INXS - Please (You Got That...)
 Jazzy Jeff - Boom! Shake
 Janet Jackson - Again
 Jazzy Jeff - Boom! Shake
 Kate Bush - Rabbidback Girl
 M People - Moving On Up
 Mr. Big - Wild World
 Take That/Lulu - Rightly My Fire

B List

AD Aventura - Lenny Valentino
 Ben Harper - Like A Kid
 Cool Train - The Moneyman
 Ebenezer Doherty - Mon Mon Mon
 Fischer 2 - Human Being
 Iggy Pop - Louise Louie
 Incognito - Givin' It Up
 Jazzy Jeff - Boom! Shake
 Jean-François Cam - La Tour
 Khalid - Chebba
 R.E.M. - Photograph
 This Perfect Day - Fifties Love

RADIO 24/Zürich G

EHR
 Doni Richiger - Head Of Music
Power Play:
 Chris Rea - Julia
 Mr. Big - Wild World
 Phil Collins - Both Sides
A List:
 AD Al Stewart - Don't Forget Me
 Delbert McCClinton - Tell Me
 Gianna Nannini - Tiro Tiro
 Tina Turner - Disco
B List:
 AD Laura Pausani - Non C'è

RADIO BASILEE/Basel G

ACE
 Nick Schulz - Co-Ord
A List:
 AD Adams/Stewart/Sling - All For Love
B List:
 AD Laura Pausani - Non C'è

RADIO FOERDESBAND/Bern G

ACE
 Res Hassestein - DJ/Producer
B List:
 AD Bryson/Balle - A Whole
 Res - Outo

RADIO PLIARUS 104.9/Luzern TG

EHR
 Rolf Schuppert - Music Dir

A List
 AD Andrew Strong - Same Old Me
 Boppers - Tempted
 Counting Crows - Omaha
 Cry Of Love - Peace Pipe
 INXS - Please (You Got That...)
 Jazzy Jeff - Boom! Shake
 Janet Jackson - Again
 Jazzy Jeff - Boom! Shake
 Kate Bush - Rabbidback Girl
 M People - Moving On Up
 Mr. Big - Wild World
 Take That/Lulu - Rightly My Fire

B List

AD Aventura - Lenny Valentino
 Ben Harper - Like A Kid
 Cool Train - The Moneyman
 Ebenezer Doherty - Mon Mon Mon
 Fischer 2 - Human Being
 Iggy Pop - Louise Louie
 Incognito - Givin' It Up
 Jazzy Jeff - Boom! Shake
 Jean-François Cam - La Tour
 Khalid - Chebba
 R.E.M. - Photograph
 This Perfect Day - Fifties Love

RADIO 101/Göteborg S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

RADIO 102/Stockholm S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

RADIO 103/Stockholm S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

A List
 AD Andrew Strong - Same Old Me
 Boppers - Tempted
 Counting Crows - Omaha
 Cry Of Love - Peace Pipe
 INXS - Please (You Got That...)
 Jazzy Jeff - Boom! Shake
 Janet Jackson - Again
 Jazzy Jeff - Boom! Shake
 Kate Bush - Rabbidback Girl
 M People - Moving On Up
 Mr. Big - Wild World
 Take That/Lulu - Rightly My Fire

B List

AD Aventura - Lenny Valentino
 Ben Harper - Like A Kid
 Cool Train - The Moneyman
 Ebenezer Doherty - Mon Mon Mon
 Fischer 2 - Human Being
 Iggy Pop - Louise Louie
 Incognito - Givin' It Up
 Jazzy Jeff - Boom! Shake
 Jean-François Cam - La Tour
 Khalid - Chebba
 R.E.M. - Photograph
 This Perfect Day - Fifties Love

RADIO 101/Göteborg S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

RADIO 102/Stockholm S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

RADIO 103/Stockholm S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

A List
 AD Andrew Strong - Same Old Me
 Boppers - Tempted
 Counting Crows - Omaha
 Cry Of Love - Peace Pipe
 INXS - Please (You Got That...)
 Jazzy Jeff - Boom! Shake
 Janet Jackson - Again
 Jazzy Jeff - Boom! Shake
 Kate Bush - Rabbidback Girl
 M People - Moving On Up
 Mr. Big - Wild World
 Take That/Lulu - Rightly My Fire

B List

AD Aventura - Lenny Valentino
 Ben Harper - Like A Kid
 Cool Train - The Moneyman
 Ebenezer Doherty - Mon Mon Mon
 Fischer 2 - Human Being
 Iggy Pop - Louise Louie
 Incognito - Givin' It Up
 Jazzy Jeff - Boom! Shake
 Jean-François Cam - La Tour
 Khalid - Chebba
 R.E.M. - Photograph
 This Perfect Day - Fifties Love

RADIO 101/Göteborg S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

RADIO 102/Stockholm S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

RADIO 103/Stockholm S

ACE
 Peter Kjellström - Music Dir
A List:
 AD Blind Melon - No Rain
 Adams/Stewart/Sling - All For Love
 Thoreson/Lambers - Like A Kid
B List:
 AD M People - Don't Look
 Pool Young - Hope In A

EUROPE
VOICE OF AMERICA/Europe P
 EHR
 June Brown - Dir
Power Play:
 Meat Loaf - I'd Do Anything
B List:
 AD Céline Dion - The Power
 Jimmy Cliff - I Can See Clearly

TURKEY

SHOW RADIO/Istanbul P
 EHR/National Music
 Murat Akad - Head Of Music
Power Play:
 Bryan Adams - Please
 Mariah Carey - Hero
 Meat Loaf - I'd Do Anything
A List:
 AD Crowded House - No One In

B List:

AD Debbie Boy - Long Train Runnin'
 East 17 - It's Alright
 Sinatra/Bono - I'm Got You
 Heat - Will You Be There
 Pat Sharp Boys - I Wouldn't Normally
 T.T. D'Arby - Let Her

RADIO NUMBER ONE FM/Istanbul G

EHR
 Omer Karacan - Prog Dir
Power Play:
 Dina Carroll - The Perfect Year
 Pat Sharp Boys - I Wouldn't Normally
 Shing - Demolition Man
 U2 - Stay (Faraway So Close)
 Village People - YMCA

A List:

AD Take That - Babe

B List:

AD Björk - Big Time Sexually
 K-Klass - Let Me Show U
 Lulu - How 'bout U
 Mr. Colours - Power

R3 III/Mandrius B

EHR
 Boris Pflorini - Prog Dir
 Riccardo Pellegrini - Head Of Music
A List:
 AD 2 Unlimited - Maximum Overdrive
 Ace Of Base - The Sign
 Cappelletti - U Got 2 Let The Music
 Chris Rea - Julia
 Fishbone Beat - Let Me See

Adult Contemporary Europe ACE TOP 25

TW	LW	WOC	Artist/Title	Label
1	2	6	BRYAN ADAMS/Please Forgive Me	(A&M)
2	1	6	PHIL COLLINS/Both Sides Of The Story	(Virgin/WEA)
3	3	8	MR. BIG/Wild World	(Atlantic)
4	5	5	CHRIS-REA/Julia	(East West)
5	12	2	ELTON JOHN & KIKI DEE/True Love	(Rocket)
6	4	10	PAUL YOUNG/Now I Know What Made Otis Blue	(Columbia)
7	7	6	TAKE THAT FEAT. LULU/Relight My Fire	(RCA)
8	6	15	UB40/Higher Ground	(DEP International)
9	13	5	USA STANSFIELD/So Natural	(Arista)
10	11	5	TINA TURNER/Why Must We Wait Until Tonight	(Parlophone)
11	8	17	BILLY JOEL/The River Of Dreams	(Columbia)
12	9	9	PET SHOP BOYS/Go West	(Parlophone)
13	18	3	JANET JACKSON/Again	(Virgin)
14	10	16	MARIAH CAREY/Dream Lover	(Columbia)
15	14	3	MICHAEL BOLTON/Said I Loved You...But I Lied	(Columbia)
16	16	5	MEAT LOAF/I'd Do Anything For Love (But I Won't Do)	(Virgin)
17	NE		WET WET WET/Shed A Tear	(Precious)
18	15	13	SOUL ASYLUM/Runaway Train	(Columbia)
19	17	15	BEE GEES/Paying The Price Of Love	(Polydor)
20	23	3	RIGHT SAID FRED/Bumped	(Tug)
21	19	18	4 NON BLONDES/What's Up	(Interscope)
22	24	2	BEE GEES/For Whom The Bell Tolls	(Polydor)
23	20	5	CROWDED HOUSE/Distant Sun	(Capitol)
24	21	4	GABRIELLE/Goin' Nowhere	(Go!Beat)
25	RE		PRINZEN/Alles Nur Geklaut	(Hansa)

The Adult Contemporary Europe (ACE) Top 25 is based on a weighted scoring system. It is compiled on the basis of playlists of European stations programming soft pop/rock sounds for 25-49 year-olds, fulltime or during specific daysparts. Songs in "A" rotation receive more points than those in "B" rotation or more limited airplay exposure.
 © BPI Communications BV

European Dance Radio EDR TOP 25

TW	LW	WOC	Artist/Title	Label
1	1	7	CULTURE BEAT/Get To Get It	(Dance Pool)
2	2	4	URBAN COOKIE COLLECTIVE/Feels Like Heaven (Pulse 8)	(Internal Affair)
3	5	4	CAPPELLA/U Got 2 Let The Music	(Internal Affair)
4	7	7	SALT-N-PEPA/Shoop	(ffrr)
5	4	12	DE LA SOUL/Breakadawn	(Tommy Boy)
6	8	13	2 UNLIMITED/Faces	(Byte)
7	9	4	XSCAPE/Just Kickin' It	(Columbia)
8	3	16	ROBIN S/Luv 4 Luv	(Big Beat)
9	24	2	U.S.U.R.A./Tear It Up	(Time)
10	11	5	SHAMEN/Comin' On	(One Little Indian)
11	12	3	2 UNLIMITED/Maximum Overdrive	(Byte)
12	14	23	CHAKA DEMUS & PLIERS/Tease Me	(Mango)
13	18	9	JAZZY JEFF & FRESH PRINCE/Boomb! Shake The Room (Live)	(Mute)
14	15	10	MOBY/Move	(Mute)
15	NE		SNOOP DOGGY DOGG/What's My Name	(Interscope)
16	NE		GURU/No Time To Play	(Chrysalis)
17	6	4	SOUL II SOUL/Wish	(Funk! Dreds)
18	16	4	GOODMEN/Give It Up	(Fresh Fruit)
19	RE		URBAN COOKIE COLLECTIVE/The Key: The Secret (Pulse 8)	(Internal Affair)
20	17	2	NAUGHTY BY NATURE/Hip Hop Hooray (Tommy Boy)	(Tommy Boy)
21	19	3	PRODIGY/Everybody In The Place	(XL)
22	13	3	ZHANé/Hey Mr. DJ	(Epic)
23	NE		ACE OF BASE/The Sign	(Mega/Metronome)
24	20	7	FRANKIE GOES TO HOLLYWOOD/Relax	(ZTT)
25	10	6	ETERNAL/Stay	(1st Avenue)

The European Dance Radio (EDR) Top 25 is based on a weighted scoring system. It is compiled on the basis of playlists of European stations programming various styles of dance music (including hip hop/trap, R&B and swingbeat) for 15-30 year olds, fulltime or during specific daysparts. Songs that have achieved top 20 status in the EHR Top 40 are regarded as non-specific for EDR and receive limited points.
 © BPI Communications BV

Billboard Singles USA TOP 25

TW	LW	Artist/Title	For week ending December 11th 1993	Label	ECO
1	2	JANET JACKSON/Again		Virgin	
2	1	MEAT LOAF/I'd Do Anything For Love		MCA	
3	3	ACE OF BASE/All That She Wants		Arista	DK
4	6	MARIAH CAREY/Hero		Columbia	
5	4	SALT-N-PEPA/Shoop		Next Plateau	
6	5	DRS/Gongsto Lean		Capitol	
7	7	XSCAPE/Just Kickin' It		So So Def	
8	9	TONI BRAXTON/Breathe Again		LaFace	
9	8	BRYAN ADAMS/Please Forgive Me		A&M	
10	17	BRYAN ADAMS/ROD STEWART/STING/All For Love		A&M	
11	10	TEVIN CAMPBELL/Can We Talk		Qwest	
12	12	MICHAEL BOLTON/Said I Loved You...But I Lied		Columbia	
13	14	2PAC/Keep Ya Head Up		Interscope	
14	11	TAG TEAM/Whoomp! (There It Is)		Life	
15	13	ZHANE/Hey Mr. DJ.		Flavor Unit	
16	15	HADDAWAY/What Is Love		Arista	D
17	16	MARIAH CAREY/Dreamlover		Columbia	
18	19	K7/Come Baby Come		Tommy Boy	
19	22	THE CRANBERRIES/Linger		Island	UK
20	18	TONY! TONII TONEI/Anniversary		Wing	
21	26	BAFFYFACE/Never Keeping Secrets		Epic	
22	20	R. KELLY/Sex Me (Parts I & II)		Jive	
23	24	COLOR ME BADD/Time And Chance		Giant	
24	32	CULTURE BEAT/Mr. Vain		550 Music	D
25	25	PHIL COLLINS/Both Sides Of The Story		Atlantic	UK

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 BCD = European Country of Origin

Shock Jocks

(continued from page 1)

radio associations such as the national network body the RNA to lay down criteria for a type of spontaneous self-regulation for members. It would improve the image of radio and do our industry a favour."

In Radio Radicale's case, the left-of-centre station recently suspended its respected news and current affairs programming to protest against the uncertainty over broadcast regulations and the suspension of its government subsidy—an estimated £20 billion (app. US\$12 million) for 1990-92—for community stations committed to news coverage, and is allowing Italians complete freedom to say what they like for a minute each. That freedom could prove costly, as the network has received at least five complaints and is being investigated by government regulators.

Despite Radio Radicale's extreme departure from its normal programming, however, there are no US-style shock DJs at the country's leading national and local station.

In Italy, the State Guarantor For Broadcasting is responsible for monitoring private broadcasters. There are few set guidelines—mainly libel, slander and right of reply doctrines covered by Italian penal law—although the Guarantor has the power to sanction any broadcaster following his department's own investigation, with up to 10 days off the air and large fines. Restrictions on pornography would now prevent the type of explicit programmes made in the '80s by porno actress Ilona Staller (Cicciolina) on local Rome station Radio Luna.

All Italian broadcasters are currently required to record their entire output and file the tapes for three months in case any complaint worth investigating is received by the State Guarantor.

RNA president **Eduardo Montefusco**, also MD at Rome-based EHR national net Radio Dimensione Suono, says that current provisions have so far proved adequate. "The existing sanctions are applied mainly to ensure the correctness of information content in programmes.

"Most serious operators don't

condone swearing and abuse on air. We have a careful filter for our phone-ins, which are angled against sensationalism. For example, we rigorously check the identity of callers to our late night sex phone show 'Sex-OS', which is not a scandal show, but an advice programme with a sexologist and psychologist."

The fairly liberal and mainly self-regulating style of Italian radio has so far not provoked a single sanction against abusive DJs, although most programme directors did not hesitate at mainstream playlisting Italian artists **Marco Masini's** recent hit single *Va Fanculo*, loosely translated as "Go Bigger Yourself."

Yet it was exactly that type of language aimed at a journalist that landed UK national AOR station **Virgin 1215 AM** late-night DJ **Nick Abbot** in hot water.

"There's a very fine line between what's acceptable and what's not," says Virgin 1215 spokesperson **Ellie Smith**. "We want Nick Abbot to be controversial. That's the whole point of having presenters like him, and the listeners want him to be slightly dangerous."

Virgin 1215 accepts, though, that Abbot crossed the fine line when he referred on air to a journalist who had been critical of the station as a "bitch" and made threats to "rip her a new arse." The station suspended Abbot for a week. He also incurred a £1,000 fine from his employers when, in an unconnected incident later in the month, he made derogatory comments on air about another woman. In that episode, Abbot rang London News/Talk station **LBC** and asked to be put through to the phone-in programme then in progress. However, the woman who took his call recognised him, declined to connect him to the studio and promptly ended her on-air conversation with him. Abbot then said, "From the tone of her voice, she hasn't had sex in the whole of her life."

Smith says that UK stations would also welcome and benefit from clear guidance from regulators the **Radio Authority** as to what is considered decent and what is not.

At present, the Authority defines programming parameters under three areas: advertising and sponsorship, reporting of party

politics and "taste and decency." The Authority does not monitor broadcasts, but responds to complaints from listeners. In the Abbot case, it upheld the complaint it received about his threats to the journalist and wrote a warning letter to the station. Further transgressions could attract Authority sanctions, which include fines up to £50,000 and the possibility of shortening the period of the licence.

Authority spokesperson **Tracey Mullins** agrees that decency is a very vague concept. "It depends on context, on differing senses of humour and on individual attitudes," she comments.

Though admitting definitions are "all subjective," she adds that the Authority did believe Abbot's comments were offensive. The Authority received 346 complaints in 1991 and 315 last year. However, these cover both ads and programming, and the proportion of each is not disclosed.

The UK Association of Independent Radio Companies (AIRC) concurs with the Authority that defining decency is practically impossible. Comments AIRC director **Brian West**, "When we debate these things at conferences, there are almost as many definitions as there are people in the room."

Consequently, the organisation does not issue guidelines to its membership. "It's entirely up to our members what to broadcast. They are all grown-up people and we assume they are going to abide by the Authority's programming codes," says West.

In Germany, DJs are monitored by media authorities in each state, and there is no official list of objectionable words.

Comments **Stefan Sutor**, radio head at Bavarian media authority the **BLM**, "We don't actually have a single clear list of

what people can't say on air. It's not like the States. Each media authority has a set of laws on programming basics which stations must adhere to. The responsibility of the media authority is to examine every case individually which has been brought to our attention by complaints or otherwise."

Arno Müller, PD and morning show host at Hot ACE private station **104.6 RTL Berlin**, says that in his 12-year radio career he's never seen a DJ sued or fired for something on air. "There are no actual limitations as to what you can say on air in Germany, but there are so many rules and regulations which cover broadcasting that almost everything is regulated in some way," he says. "It's a question of how liberal the media authority is in each state and what the goal of the radio programme is."

"DJs aren't that free as to what they can do on air. They can only bring listeners on air if it's part of a competition or promotion, and if you have their consent first. If I was to say something about a competitor on air, we would get a letter from the authorities and have to correct what we said."

"Most of the regulations are common sense, and most DJs have some of these regulations in their blood when they go into radio. You don't blame people on air and always respect their dignity. That's the first rule. You can tease and make fun, but it stops there."

In France, there is no legislation regarding outrageous behaviour by DJs, apart from common law and press law against libel and racism. There have been no cases of DJs suspended for obscenity on air.

Although broadcast regulator the CSA has no power to sanction radio stations on these issues, operators are very careful because

they fear any aired remarks will have negative effects on the renewal of frequencies. Nevertheless, over the past years the CSA has become stricter.

Most radio stations have their own inside policy. EHR web **Fun Radio** has an on-air policy forbidding libelous remarks and derogatory comments over competitors. In addition, direct attacks against people are completely forbidden, as well as all comments that can be interpreted as supporting the use of drugs, anti-social behaviour and racism.

"Apart from these limits, there is a total freedom of language," says **Fun** president **Benoit Sillard**. Even in cases of programmes focusing on sexual content, Sillard says there have never been any complaints from listeners.

"We have never suspended anyone, but we have sent warnings to some DJs," he says. Such was the case a few years ago when **Arthur**, at that time hosting **Fun's** morning show, made derogatory comments about rival EHR web **NRJ** (NRJ sued and eventually won the case in court).

The CSA also flexed its muscles with EHR net **Skyrock's** programme "Turlututu," a show which features people talking freely about sex (and since dropped) and **Fun's** evening programme "Diffoloir," which was cancelled last October.

Sillard is not too enthusiastic about CSA's recent position of "guardian of airwaves." Says Sillard, "It is not the job of a regulation body to judge what's on the air. There are courts for that. If something is wrong, anyone can sue us. The CSA is here to control, not to judge."

Mark Dezzani, Miranda Watson, Jeff Clark-Meads and Emmanuel Legrand contributed to this report.

Audioradio Ratings

(continued from page 1)

association the RNA approved the latest development and participated in discussions to establish methodology and controls. He says, however, that the RNA's own survey is still going ahead. "The RNA survey is an internal qualitative exercise examining advertising effectiveness and to get a better understanding of who is listening and what they enjoy listening to," he says. The results

are expected before Christmas.

Meanwhile, Milan's **Datamedia Institute** says they are continuing their independent Radiobank survey. Comments Datamedia researcher **Giulio Vona**, "We are not worried about the new Audioradio survey; in fact, it will help to give a more complete picture of Italy's radio landscape."

The latest Radiobank survey will sample almost 42,000 Italians, and Vona says they have altered their methodology follow-

ing criticism that their last survey in July was unreliable (M&M, August 28).

Says Vona, "We accept that there were problems and have adopted a more precise questionnaire. We have 400 subscribing stations and maintain that Radiobank is the first choice for regional and local stations who can obtain more detailed information through us than from a global national survey."

PO Box 9027, 1006 AA Amsterdam, The Netherlands
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MUSIC & MEDIA
 Publisher and Managing Director: Philip K. Alexander
 Editor-in-Chief: Monty Bell
 Executive Editor: Steve Wonsiewicz
 UK Bureau Chief: Jeff Clark-Meads
 Editorial Manager: Mary Walker
 Music Editor: Robert Till, Staff Reporter: Miranda Watson
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 Marketing Manager: Annette Knippenberg, Marketing Assistant: Kitty van der Meer, Annette Douma
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 FAX NUMBERS: (+31) 20.669.1941 (General) (+31) 20.669.1811 (Publisher)
 (+31) 20.669.1951 Editorial (+31) 20.669.1931 (Sales)

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OFF THE RECORD

IS SNEP SMARTING? Could French industry body SNEP's decision to withdraw its support from the French Chanson Week be connected with the fact that the organisation is just recovering from a none-too-successful "Record Week" in October, which failed to attract the attention of the industry?

TAKE THE MONEY AND RUN: Boy George has reportedly run off with money for a concert scheduled in the Latvian capital Riga. After signing a contract with Radio SWH/Riga to perform for a concert in the capital of Latvia, the performer cancelled only days before the scheduled concert. The station is now taking George to court to reclaim the £18,000 the artist owes the station. Rumour has it that the pop singer's absence was connected with recent claims in America of an illegitimate son.

DUTCH STATIONS ALL EARS: Dutch commercial stations begin a tense period of waiting following the closing on December 2 of applications for two coveted regional FM frequency bundles. Each bundle could be put together to form a national net, and the decision could make or break the fortunes of several stations. It's expected to come down on January 21 of next year.

Twenty 4 Seven (continued from page 1)

Dutch dance duo **Twenty 4 Seven** further prove that the movement of what some call "Euro-dance" can now easily compete with productions originated in the UK and US.

Originally a four-piece band—including a short membership by **Captain Hollywood**—Twenty 4 Seven enjoyed two European hit singles for **BCM**: *Are You Dreaming* and *I Can't Stand It* at the beginning of the '90s, but following the demise of that label, were subsequently signed to Dutch independent **CNR/Indisc** at the end of last year. Their debut on the label, *Slave To The Rhythm* peaked at number 36 in the Eurochart six weeks ago, while the latest single *Is It Love* was highest entry last week at 32. Due to new activity in Germany, "Slave" is currently climbing the chart again. An album named after the label debut single has just been released throughout Europe and is produced by **Ruud van Rijen**.

Twenty 4 Seven's unassuming strand of cheerful pop dance is now, after some resistance, being embraced by EHR broadcasters. They all point to the current popularity of (mainland) European-produced dance music with its younger listeners and Twenty 4 Seven fits right into that basket. Previously dismissed as too club-oriented and "radio-unfriendly," the duo's radio popularity has especially blossomed in Scandinavia and the Benelux but is now also picking up in Germany and Spain.

According to **Niklas Ehring**, head of music at EHR **Radio City/Stockholm**, *Is It Love* sounds like a hit. "It's extremely popular with the younger listeners up to 22 years-old. We programme it mainly in the afternoons and early evenings." The single escapes dayparting as, says Ehring, "the older listeners aren't exactly crazy about it."

EHR **The Voice Nordjylland/Aalborg PD Dennis Kronborg** predicts that the band will become as successful as **Culture Beat**. "We're getting excellent

reactions to the music. In close co-operation with a local record store we've played various album tracks for the past four weeks and it's likely to sell very well in our area perhaps even past the holiday season.

Following a recent national chart entry of "Slave" (currently at number 24), German programmers are now starting to dig in to the hit sounds of the band as well. As **M&M TrackFax** data shows, "Slave" is playlisted on EHR stations like **Energy/Berlin**, **RB 4/Bremen**, **Radio Gong 2000/Munich** and **OK Radio/Hamburg**. OK's second head of music **Tina Busch** says, "Slave To The Music tests really well here. Although the people who participate in the research can't name the artist or the song, they are really raving about it."

With the present European success of the band, **CNR/Indisc GM Léon ten Hengel** is now looking for other deals, with the UK, Italy and the US as first priorities. "We're talking about a mature act now. They perform live, there's an album out and we've invested in a video clip. We also believe that this is typical crossover top 40 material."

To underline the radio suitability of the material, **CNR/Indisc** has booked an advertising campaign with commercial EHR station **Radio 538/Hilversum** for a run of 120 20-second commercials. "On certain hours on 538, the younger target audience is over-represented," says Ten Hengel, "and that makes them ideal for our purposes."

As usual with dance singles, the majority of sales are achieved through inclusion on compilation albums, of which some three million, featuring "Slave", have already been sold.

Apart from the Benelux, the first market where Twenty 4 Seven started to make full impact was Denmark, where **Scandinavia Records (SR)** handles the project. SR was founded by executives from **DSB, ToCo International** and **CNR Denmark** in January of this year (M&M May 1).

Programing Quotas

(continued from page 1)

French or Francophone authors, composers and artists."

On the radio lobbying side, the most aggressive operator was **Fun** president **Benoit Sillard**, who has launched an on-air campaign asking listeners to call, write to or fax Pelchat or their local representative expressing their opposition. Sillard, who calls Pelchat's move "short-sighted, protectionist and xenophobic," says that if approved, it would "lead to the death of all the music stations playing rock, dance, pop and international variety."

Jean-Pierre Ozannat, MD of **Europe 1** and president of **SRGP**, says his station has nothing to fear about quotas as it already broadcasts more than 40% of local talent. However, he calls Pelchat's move "absurd," saying that the radio industry has been working for three years with the different governments to come up with a law project, and that this last-minute addition is not welcome.

"The new law fits us, although it contains some points we are not entirely happy with," says Ozannat. "It took three long years of discussions, and suddenly in the last run we see elements that have not been previously discussed that have been added to the text. Few people understand how radio works and I am always surprised when I see people who have not been known for their expertise in this field make decisions like this, without evaluating its impact and consequences. You cannot face such dramatic changes without danger."

Sillard says quotas would also be "suicidal for the music industry." He adds, "Using radio as a scapegoat is an easy solution for an industry which doesn't want to acknowledge its own part in the problem. If we don't produce artists which deliver the same quality of music than the international acts we play, what are we going to programme? The reality

SR MD Gert Holmfred says that the campaign on the band started mid-July when the company, in co-operation with dance organisation **DMC's "The Elite Club"**, mailed the "Slave" single to club DJs, followed by a proper radio mailing.

"After we created a sort of hype on the band," says Holmfred, "radio jumped right in and 'Slave' became a powerplay on nearly all stations on M&M's roster [in Denmark]. They didn't come over for promotion until last week, so our current success is just based on airplay and support from the clubs." Singles sales have exceeded 5,000 copies, impressive for Denmark's weak singles market. Holmfred emphasises, however, that the label profited from the original basis that **Mega** already laid at the beginning of the '90s.

He feels the secret of the band's

is that this country needs to re-evaluate the whole musical chain, from the training of musicians to the promotion and marketing of French acts and the quality of concert halls. Radio is just one part of the problem."

Ozannat agrees and wonders where the radio stations will find the new talent. "Quotas will not solve any problems," he says. "The music industry is concentrated in the hands of a limited number of multi-national companies which have a specific strategy which saves them from having to spend zillions in producing new talent."

Ozannat also fears that France, which currently has one of the most diversified ranges of radio programmes, will see a uniformity of formats with such quotas.

NRJ GM Alain Weill says the **CSA** has already fixed percentages of French content to radio stations applying for frequencies. He adds that **NRJ** had been asking continuously that the same rate should be implemented for stations with similar formats. "If rules had been the same for all, I don't think we would have reached this situation, but 40% is too much," he says.

Radio industry sources suggest that the move was the result of underground "hand-in-hand" action in the music industry, running from independent producers to industry body **SNEP** and performing rights society **SACEM**.

But music industry executives say the radio industry shouldn't be too surprised. "Frankly," says one music industry executive, "the pill might be tough to swallow, but radio stations got what they deserved. For almost two years of discussions, we have tried to get some understanding from the broadcasters, and they were arguing over increases as small as 1%."

Another source, who points out the paradox to see a liberal government implement quotas, says the **FM** radio networks "shot themselves in the foot by not understanding how crucial this issue was for the music industry."

success lies in "extremely catchy hook lines, a smart and updated production and two very professional people."

CNR Sweden MD Staffan Hjort also points to the band's ability to attract radio airplay. "They make good, commercial dance which is not just created for the dancefloor. That makes them much wider in their appeal."

Currently, the label is hoping for an entry in the popular "Tracks" programme produced by **Kaj Kindvall** for pubcaster **SR P3** and based on listeners votes.

Album pre-orders in Sweden are particularly promising and amount to 17,000 copies, higher than numbers reached in the home market **Benelux**. Combined with radio/press interviews, the group also did some club dates in **Stockholm** and performed for the national Friday evening chart show.

Polish Radio Faces 40-50% Programming Quotas

POLAND

by Steve Wonsiewicz

French radio operators aren't the only ones facing the daunting challenge of programming a high percentage of local talent.

Polish broadcast regulator the **National Council for Radio and Television (NCRT)** voted in new stiff programming quotas for Polish content. The new law goes into effect January 1, but full quotas will not be introduced until 1996.

Public radio will have to broadcast 55% Polish content. For private stations, the limits are somewhat more flexible, depending on the market. For networks covering more than 80% of the country, it's 50%. For nets covering an area of over three million, it drops to 45%; for stations in smaller areas, it's 40%.

Comments one programmer, "It's going to be impossible to do this. Where are we going to find the artists?"

Radio station executives fear that fewer people will listen to radio if they aren't allowed to programme the world's most popular international artists; and falling ratings translates into advertising revenue declines, which could negatively impact the country's struggling new private radio stations.

To qualify for the **NCRT's** "Polish content" regulations, Polish citizens music constitute at least two-thirds of the production team, the cost of goods and services used for producing the programme and purchased from foreign companies must not exceed one-third of the budget, and one of the language versions of the programme was produced in Polish.

There is one small bright spot for radio: in 1994 the quotas will be reduced by 5%-10%.

Making oneself available for promotion is something that manager **Charlie Prick** stresses as being a crucial part of the overall marketing mix. "For a week long [mid-September] we did nothing but promotion in Scandinavia, including 30 radios and three TV shows in Sweden". A second tour for Denmark was set up mid-November and similar promotion efforts were recently made in Germany with licensee **Zyx**.

Prick describes **Twenty 4 Seven** as a typical "teeny crossover act who have an enormous appeal on stage. They reach the kids that still buy singles."

Additional reporting by **Rail Cairo**

EHR TOP 40

TW	LW	WOC	Artist/Title	Original Label	Total Stations	Rotation A	Rotation B	New Adds
1	2	8	BRYAN ADAMS/Please Forgive Me	(A&M)	148	121	27	7
2	1	8	PHIL COLLINS/Both Sides Of The Story	(Virgin/WEA)	139	105	34	4
3	3	9	MEAT LOAF/I'd Do Anything For Love (But I Won't Do That)	(Virgin)	115	102	13	3
4	6	5	JANET JACKSON/Again	(Virgin)	104	72	32	5
5	5	9	TAKE THAT FEAT. LULU/Relight My Fire	(RCA)	92	56	36	0
6	10	4	MARIAH CAREY/Hero	(Columbia)	86	62	24	12
7	4	10	MR. BIG/Wild World	(Atlantic)	88	54	34	2
8	7	6	CHRIS REA/Julia	(East West)	90	60	30	8
9	9	5	MICHAEL BOLTON/Said I Loved You...But I Lied	(Columbia)	87	59	28	9
10	13	3	ELTON JOHN & KIKI DEE/True Love	(Rocket)	87	66	21	14
11	8	12	PET SHOP BOYS/Go West	(Parlophone)	85	61	24	2
12	11	19	SOUL ASYLUM/Runaway Train	(Columbia)	74	51	23	0
13	12	10	M PEOPLE/Moving On Up	(deConstruction)	69	44	25	2
14	34	2	U2/Stay (Faraway So Close)	(Island)	55	33	22	10
15	26	2	ACE OF BASE/The Sign	(Mega/Metronome)	71	61	10	16
16	14	5	WHITNEY HOUSTON/Queen Of The Night	(Arista)	64	40	24	1
17	17	6	RIGHT SAID FRED/Bumped	(Tug)	64	38	26	5
18	15	12	PAUL YOUNG/Now I Know What Made Otis Blue	(Columbia)	66	40	26	1
19	32	4	BILLY JOEL/All About Soul	(Columbia)	63	40	23	11
20	20	7	LISA STANSFIELD/So Natural	(Arista)	63	35	28	3
21	21	6	4 NON BLONDES/Spaceman	(Interscope)	61	35	26	4
22	22	3	WET WET WET/Shed A Tear	(Precious)	48	32	16	7
23	23	5	CULTURE BEAT/Got To Get It	(Dance Pool)	52	39	13	2
24	18	20	BILLY JOEL/The River Of Dreams	(Columbia)	52	35	17	0
25	30	3	HEART/Will You Be There (In The Morning)	(Capitol)	58	42	16	4
26	19	9	GABRIELLE/Goin' Nowhere	(Go!Beat)	52	21	31	0
27	16	7	TINA TURNER/Why Must We Wait Until Tonight	(Parlophone)	55	27	28	1
28	NE	NE	BEE GEES/For Whom The Bell Tolls	(Polydor)	60	36	24	17
29	25	18	FREDDIE MERCURY/Living On My Own	(Parlophone)	50	35	15	0
30	NE	NE	PAUL YOUNG/Hope In A Hopeless World	(Columbia)	47	33	14	19
31	24	6	ETERNAL/Stay	(1st Avenue)	52	27	25	2
32	31	16	UB40/Higher Ground	(DEP International)	40	22	18	0
33	NE	NE	FRANK SINATRA & BONO/I've Got You Under My Skin	(Capitol)	40	26	14	8
34	27	15	SWV/Right Here/Human Nature	(RCA)	44	23	21	0
35	NE	NE	URBAN COOKIE COLLECTIVE/Feels Like Heaven	(Pulse 8)	40	23	17	10
36	40	2	CROWDED HOUSE/Nails In My Feet	(Capitol)	42	29	13	10
37	NE	NE	PET SHOP BOYS/I Wouldn't Normally Do This Kind Of Thing	(Parlophone)	35	29	6	12
38	28	23	4 NON BLONDES/What's Up	(Interscope)	49	30	19	0
39	NE	NE	PAULINE HENRY/Feel Like Making Love	(Sony Soho Square)	35	24	11	4
40	39	2	DINA CARROLL/Don't Be A Stranger	(A&M)	40	27	13	1

The EHR Top 40 chart is based on a weighted-averaging system. Songs score points by achieving airplay at M&M's EHR reporting stations, that target 12-34 year-old listeners with contemporary music fulltime or during specific dayparts. Songs in "A" rotation airplay receive more points than those in "B" rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

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CHARTBOUND

HADDAWAY/I Miss You	(Coconut)	46/22	INCOGNITO/Givin' It Up	(Talkin' Loud)	29/9
DEF LEPPARD/Two Steps...	(Bludgeon Riffola/Phonogram)	41/5	SALT-N-PEPA/Shoop	(ffrr)	29/3
SCORPIONS/Under The Same Sun	(Mercury)	41/3	CAPPELLA/U Got 2 Let The Music	(Internal Affair)	28/9
AEROSMITH/Cryin'	(Geffen)	39/5	POINTER SISTERS/Don't Walk Away	(Capitol)	28/0
RICK ASTLEY/Hopelessly	(RCA)	38/8	10,000 MANIACS/Because The Night*	(Elektra)	27/8
TOM PETTY/HEARTBREAKERS/Mary Jane's Last Dance	(MCA)	38/0	PEABO BRYSON/REGINA BELLE/A Whole New World*	(Columbia)	27/4
INXS/The Gift	(Mercury)	35/5	KATE BUSH/Moments Of Pleasure*	(EMI)	26/8
TONI BRAXTON/Another Sad Love Song	(LaFace/Arista)	35/2	LISA STANSFIELD/Little Bit Of Heaven*	(Arista)	25/9
2 UNLIMITED/Maximum Overdrive	(Byte)	33/11	BJÖRK/ARNOLD/Play Dead	(Island)	25/6
TERENCE TRENT D'ARBY/Let Her Down Easy	(Columbia)	33/8	GIPSY KINGS/Escucha Me	(P.E.M.)	25/3
M PEOPLE/Don't Look Any Further	(deConstruction)	32/9	JOHN MELLENCAMP/Human Wheels	(Mercury)	25/1
BLIND MELON/No Rain	(Capitol)	31/3	ALEXANDER O'NEAL/Since I've Been Loving You	(Tabu)	25/1
UB40/Bring Me Your Cup*	(DEP International)	30/18	DARYL HALL/Stop Loving Me, Stop Loving You*	(Epic)	24/16
CHRISTIANS/The Perfect Moment	(Island)	30/10	BELINDA CARUSLE/Lay Down Your Arms*	(Offside)	24/7
GUNS N' ROSES/Ain't It Fun	(Geffen)	30/6	LENNY KRAVITZ/Is There Any Love...*	(Virgin)	23/9

The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by new adds. Asterisks indicate new entries to Chartbound.

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Adams Outshines All

After a five-week reign on EHR, Phil Collins is now replaced at the top by Bryan Adams, who gains seven adds and eight upward conversions (from medium to heavy rotation) in his eighth charting week. The Canadian rocker, who had been sticking to the chart's second position for three weeks, had already eclipsed Collins in terms of "A" list reports, but now also breaks the all-time record of total stations as well as "A" lists. With 148 stations reporting his song simultaneously, Collins' record of two weeks ago (147 supporters) has been improved by one, while the 117 heavy rotation listings collected by the 4 Non Blondes' *What's Up* in issue 36 and 37 now have to stand in the shadow of the impressive number of 121, achieved by Adams this week.

Please Forgive Me is best played in the UK, Italy, Belgium, Austria, Finland, Portugal, Sweden and Switzerland (80-100% penetration in those countries), followed by Denmark, France, Germany and Greece (70-80%). Spain, Poland, Norway and Holland show figures between 55 and 70%—all in all, 21 countries are contributing to the song's EHR victory.

Although Elton John & Kiki Dee are moving forward steadily on EHR, now landing in the top 10, their duet *True Love* proves to have even bigger impact on ACE, where it is already top 5. The single is played best in the lowlands, as shown by its chart reign in the West Central as of this week.

U2 perform this week's fastest move (chart points gain) as well as the highest jump as they advance 20 places from number 34 to 14. "Stay" continues to be especially popular with M&M's platinum and gold stations, who still make up almost 80% of U2's roster, but silver and bronze stations are increasingly joining in. The song has reached 100% penetration in Holland now; the UK, Sweden and Poland form the second league with acceptance ranging from 54 to 62%.

U2's singer Bono also enters the chart with a duet version of *I've Got You Under My Skin* with Frank Sinatra, taken from Sinatra's recently released *Duets*. Coincidentally, the title of that album is the same as Elton John's late longplay offering, while both their current singles happen to be Cole Porter songs. The Sinatra/Bono coupling is best appreciated by Italian programmers (67% penetration). In Switzerland, Austria, Poland, Belgium, Spain and the UK, a handful of stations have also started to explore this recording.

For Whom The Bell Tolls books this week's highest new entry in the EHR Top 40 (28). It is the third EHR hit for the Bee Gees, this three-year-old chart not having been able to cover these pop veterans' earlier victories—1991's *Secret Love* did best, while peaking at number 3 for four weeks. As yet, the best supporters of the new single are the UK, Belgium, Switzerland, Austria, Denmark and Poland (46-67% penetration).

The most added single on EHR this week, Haddaway's ballad *I Miss You*, tops the Chartbound section with a roster of 46 early believers, 22 of which are playlisting the song for the first time. With a 15-country roster at this stage, Haddaway is clearly heading for a high chart entry next week.

Pieter Kops

MOST ADDED

HADDAWAY/I Miss You	(Coconut)	22
PAUL YOUNG/Hope In A Hopeless World	(Columbia)	19
UB40/Bring Me Your Cup	(DEP International)	18

Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

"A" ROTATION PERFORMANCE

DARYL HALL/Stop Loving Me, Stop Loving You	(Epic)	87
PET SHOP BOYS/I Wouldn't Normally Do This Kind Of Thing	(Parlophone)	82
FRANKIE GOES TO HOLLYWOOD/Rakus	(RTI)	78

"A" Rotation Performance is a listing of those records that have achieved the best "A" rotation penetration. Records listed are those outside the EHR top 20 and with a base number of reporting stations of at least 30. Songs that are listed alphabetically by artist.

NEW TOP 20 CONTENDERS

10,000 MANIACS/Because The Night	(Elektra)	27
PEABO BRYSON & REGINA BELLE/A Whole New World (Aladdin's Theme)	(Columbia)	27
DARYL HALL/Stop Loving Me, Stop Loving You	(Epic)	24

New Top 20 contenders are those records that have not yet had an EHR top 20 hit and appear on this page for the first time with the right. Artists are listed by total number of stations. In case of a tie, records are listed alphabetically by artist.

REGIONAL CROSSOVER

Tracking the cross-regional impact of product

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BORDER BREAKERS

TW	LW	WOC	Artist/Title
1	1	13	CULTURE BEAT/Got To Get It
2	2	4	ACE OF BASE/The Sign
3	6	7	CAPPELLA/U Got 2 Let The Music
4	5	16	EROS RAMAZZOTTI/Un'Altra Te/Otra Como Tu
5	11	2	HADDAWAY/I Miss You
6	7	4	GIPSY KINGS/Escucha Me
7	9	5	2 UNLIMITED/Maximum Overdrive
8	3	16	HADDAWAY/Life
9	4	16	ACE OF BASE/Happy Nation
10	8	16	STAKKA BO/Here We Go
11	10	16	CULTURE BEAT/Mr. Vain
12	14	3	STAKKA BO/Down The Drain
13	12	6	ALAN PARSONS/Turn It Up
14	16	4	GOODMEN/Give It Up
15	✓	RE	TWENTY 4 SEVEN/Slave To The Music
16	13	15	2 UNLIMITED/Faces
17	✓	NE	ENIGMA/Return To Innocence
18	18	3	MAGGIE REILLY/Every Single Heartbeat
19	✓	NE	JORDY/It's Christmas, C'est Noël
20	21	7	CLOUSEAU/Take Me Down
21	23	3	LAURA PAUSINI/La Solitudine
22	17	5	ROCH VOISINE/It'll Always Be There
23	✓	NE	CAPTAIN HOLLYWOOD PROJECT/Impossible
24	15	12	MAGGIE REILLY/Follow The Midnight Sun
25	22	12	MARLA GLEN/The Cost Of Freedom

Mainland European records breaking out of their region of signing

Original Label	Region Of Signing	Crossover Regions	Total Stations
Dance Pool	CENTRAL	WC.W.NW.N.S.SE	58
Mega	NORTH	WC.EC.C.S.SE	49
Internal Affair	SOUTH	WC.EC.C.NW.N.SE	30
DDD	SOUTH	WC.EC.W.C.N	27
Coconut	CENTRAL	WC.EC.NW.N.S	39
P.E.M.	WEST	WC.EC.C.N.S.SW	27
Byte	WEST CENTRAL	C.NW.N.S.SE	24
Coconut	CENTRAL	W.N.S.SE	32
Mega	NORTH	W.C.SW	17
Stockholm	NORTH	C.S.SW	15
Dance Pool	CENTRAL	W.N.S.SW.SE	16
Stockholm	NORTH	WC.C.NW	15
Arista	CENTRAL	EC.W.S.SW	12
Fresh Fruit	WEST CENTRAL	NW.S	9
Indisc	WEST CENTRAL	C.N.SW	11
Byte	WEST CENTRAL	W.C.N	13
Virgin	CENTRAL	N.SW	7
Electrola	CENTRAL	WC.N	17
Columbia	WEST	NW.S.SW	5
EMI	WEST CENTRAL	C	9
CGD	SOUTH	WC.C	7
GM	WEST	WC.C.N	11
Blow Up	CENTRAL	WC.N	11
Electrola	CENTRAL	N.S	12
Vogue	WEST	C	

CHANNEL CROSSOVERS

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

TW	LW	WOC	Artist/Title	Original Label	Crossover Regions	Total Stations
1	1	8	PHIL COLLINS/Both Sides Of The Story	Virgin	WC.EC.W.C.N.S.SW.SE	160
2	2	8	TAKE THAT FEAT. LULU/Relight My Fire	RCA	WC.EC.W.C.N.S.SW.SE	112
3	3	6	CHRIS REA/Julia	East West	WC.EC.W.C.N.S.SW.SE	113
4	4	12	PET SHOP BOYS/Go West	Parlophone	WC.EC.W.C.N.S.SW.SE	105
5	6	4	ELTON JOHN & KIKI DEE/True Love	Rocket	WC.EC.W.C.N.S.SW.SE	93
6	7	7	LISA STANSFIELD/So Natural	Arista	WC.EC.W.C.N.S.SW	85
7	5	12	PAUL YOUNG/Now I Know What Made Oris Blue	Columbia	WC.EC.W.C.N.S.SW	86
8	10	8	M PEOPLE/Moving On Up	deConstruction	WC.EC.W.C.N.S.SW	75
9	8	6	RIGHT SAID FRED/Bumped	Tug	WC.EC.W.C.N.S	78
10	11	16	UB40/Higher Ground	DEP International	W.C.N.SW	50
11	9	9	GABRIELLE/Go!n' Nowhere	GolBeat	EC.W.C.N.S.SE	63
12	17	2	U2/Stay (Foraway So Close)	Island	WC.EC.W.C.N.S.SW.SE	53
13	12	16	FREDDIE MERCURY/Living On My Own	Parlophone	W.C.N.S	54
14	15	3	WET WET WET/Shed A Tear	Precious	WC.W.C.N.S.SW.SE	52
15	21	3	BEE GEES/For Whom The Bell Tolls	Polydor	WC.EC.W.C.N.S.SW	61
16	16	8	DEF LEPPARD/Two Steps Behind	Bludgeon Riffola	WC.W.C.N.S.SW	51
17	13	6	BEE GEES/Paying The Price Of Love	Polydor	W.C.N.S	44
18	14	5	ETERNAL/Stay	1st Avenue	WC.EC.C.N.S.SE	52
19	18	4	SOUL II SOUL/Wish	Funki Dreds	EC.W.C.N.S.SW.SE	44
20	19	12	OLETA ADAMS/Window Of Hope	Fontana	WC.C.N.S	38
21	20	7	CHAKA DEMUS & PLIERS/She Don't Let Nobody	Mango	WC.C.N	32
22	✓	NE	RICK ASTLEY/Hopelessly	RCA	WC.EC.W.C.N.S	46
23	✓	RE	BITTY MCLEAN/It Keeps Raining (Tears From My Eyes)	Brilliant	WC.W.C.N.S	33
24	✓	NE	BJÖRK & DAVID ARNOLD/Play Dead	Island	WC.EC.W.N.S	28
25	22	9	BEVERLEY CRAVEN/Love Scenes	Epic	WC.EC.W.C.N.S.SW	34

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

ATLANTIC CROSSOVERS

The top-playlisted North-American records on European radio

TW	LW	WOC	Artist/Title	Original Label	Crossover Regions	Total Stations
1	1	8	BRYAN ADAMS/Please Forgive Me	A&M	WC.EC.W.C.NW.N.S.SW.SE	187
2	2	10	MEAT LOAF/I'd Do Anything For Love (But I Won't Do)	Virgin	WC.EC.W.C.NW.N.S.SW.SE	137
3	4	5	JANET JACKSON/Again	Virgin	WC.EC.W.C.NW.N.S.SW.SE	132
4	3	10	MR. BIG/Wild World	Atlantic	WC.EC.W.C.NW.N.S.SW.SE	117
5	8	5	MARIAH CAREY/Hero	Columbia	WC.EC.W.C.NW.N.S.SW.SE	106
6	5	5	MICHAEL BOLTON/Said I Loved You...But I Lied	Columbia	WC.EC.W.C.NW.N.S.SW.SE	108
7	6	16	SOUL ASYLUM/Runaway Train	Columbia	WC.EC.W.C.NW.N.S.SW	92
8	7	6	WHITNEY HOUSTON/Queen Of The Night	Arista	WC.EC.W.C.NW.N.S.SW.SE	78
9	9	7	TINA TURNER/Why Must We Wait Until Tonight	Parlophone	EC.W.C.NW.N.S.SW	71
10	13	5	HEART/Will You Be There (In The Morning)	Capitol	EC.C.NW.N.S.SE	74
11	11	7	4 NON BLONDES/Spaceman	Interscope	WC.EC.W.C.N.S.SW	72
12	16	6	BILLY JOEL/All About Soul	Columbia	WC.EC.W.C.NW.N.S.SW.SE	76
13	10	16	BILLY JOEL/The River Of Dreams	Columbia	WC.EC.W.C.N.S.SW	61
14	12	16	MARIAH CAREY/Dream Lover	Columbia	WC.EC.W.C.N.S	54
15	23	3	FRANK SINATRA & BONO/I've Got You Under My Skin	Capitol	WC.EC.W.C.NW.N.S.SW	48
16	14	16	SWV/Right Here/Human Nature	RCA	WC.EC.W.C.NW.N.S.SW	49
17	19	7	AEROSMITH/Cryin'	Geffen	WC.EC.W.C.NW.N.S.SW.SE	49
18	18	2	CROWDED HOUSE/Nails In My Feet	Capitol	WC.EC.W.NW.N	50
19	15	16	4 NON BLONDES/What's Up	Interscope	EC.W.C.N.S.SW.SE	52
20	21	3	TOM PETTY & THE HEARTBREAKERS/Mary Jane's Last Dance	MCA	WC.EC.W.C.N.S.SW	52
21	17	11	CROWDED HOUSE/Distant Sun	Capitol	EC.W.C.N.S.SW	54
22	20	4	SCORPIONS/Under The Same Sun	Mercury	WC.EC.W.C.N.S.SW	50
23	22	11	BELINDA CARLISLE/Big Scary Animal	Offside	EC.C.NW.N.S.SW	45
24	25	2	BLIND MELON/No Rain	Capitol	WC.EC.C.NW.N.S.SW	41
25	✓	NE	PEABO BRYSON & REGINA BELLE/A Whole New World (Aladdin's Theme)	Columbia	WC.C.NW.N.S	34

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



As expected, Dutch duo **Twenty 4 Seven** re-enter the **Border Breakers** chart with *Slave To The Rhythm*, due to new airplay activity in Germany and Spain. The single already peaked at number 36 in the

Eurochart Hot 100 Singles six weeks ago and has now climbed to number 46. See the frontpage of this week's issue of **M&M** for more details on this **CNR/Indisc**-signed act.

Second-highest entry for the new single of German producer **Michael Cretu's Enigma** project, *Return To Innocence*. The track is picking up promising cross-regional airplay in the Scandinavian territories as well as in Italy. Virgin has just released Enigma's second album entitled *Enigma 2 - The Cross Of Changes* and worldwide pre-orders have already exceeded the 1.5 million mark, including 200,000 copies in Germany. Enigma's debut album *MCMXC a.D.* sold seven million copies worldwide.

Following the European novelty smash *Dur Dur D'Etre Bébé*, French toddler **Jordy** is back with the seasonal single *It's Christmas, C'est Noël*. Taken from the second album *Potion Magique* and included in the motion picture "Look Who's Talking Now", the track is now getting playlist reports from Italian and Spanish stations (including an add on **Cadena 40 Principales/Madrid**).

Machgiel Bakker

The **Regional Crossover** charts track the cross-regional movement of product. The **Border Breakers** chart ranks the 25 most successful Continental European records making airplay impact outside their region of signing (airplay achieved in the original region is excluded from the calculations).

The second chart, **Channel Crossovers**, registers the airplay penetration of UK-signed artists in mainland Europe, while the third Top 25, the **Atlantic Crossover** chart, ranks the most successful North American artists according to regional airplay impact in Europe.

All three charts are non-format specific. "Region Of Origin" is not necessarily an indication of where the artist comes from but, more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M wants to acknowledge the crossover impact of such deals.

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

REGIONAL AIRPLAY

week 50/93

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

NORTHWEST

TW	LW	WOC	Artist/Title	Original Label	Total Stars	Rotation A	Rotation B	New Adds
1	2	4	JANET JACKSON/Again	(Virgin)	26	23	3	0
2	1	7	BRYAN ADAMS/Please Forgive Me	(A&M)	25	22	3	0
3	9	2	M PEOPLE/Don't Look	(deConstruction)	25	21	4	5
4	7	7	MEAT LOAF/Id Do Anything	(Virgin)	23	20	3	0
5	4	9	DINA CARROLL/Don't Be A Stranger	(A&M)	21	21	0	0
6	7	5	PET SHOP BOYS/Feel Like Making Love	(Parlophone)	22	17	5	9
7	7	5	PAULINE HENRY/Feel Like Making Love	(Sony Solo Square)	20	15	5	0
8	5	5	MARIAH CAREY/Hero	(Columbia)	19	17	2	0
9	7	5	UB40/Bring Me Your Cup	(DEP International)	19	12	7	8
10	17	3	URBAN COOKIE/Feels Like Heaven	(Pulse B)	18	12	6	1
11	12	4	CULTURE BEAT/Get To Get It	(Dance Pool)	16	13	3	0
12	6	3	CROWDED HOUSE/Nails In My Feet	(Capitol)	20	13	7	1
13	18	2	GABRIELLE I Wish	(Capitol)	18	16	2	1
14	15	4	ELTON JOHN & KIKI DEE/True Love	(Rocktel)	19	18	1	1
15	7	5	U2/Stay (Faraway So Close)	(Island)	17	10	7	3
16	11	3	SOUL ASYLUM/Runaway Train	(Columbia)	19	15	4	0
17	20	2	BELINDA CARUSLE/Lay Down	(Offside)	17	11	6	2
18	7	5	DOOBIE BROS/Long Train Runnin'	(Warner Brothers)	19	17	2	3
19	16	3	MICHAEL BOLTON/Said I Loved	(Columbia)	19	16	3	1
20	2	5	LISA STANSFIELD/Little Bit	(Arista)	16	12	4	6

MOST ADDED

- R.E.M./Find The River (Warner Brothers)
- CHAKA DEMUS & PUERS/Whist And Shout (Mango)
- PET SHOP BOYS/Feel Like Making Love (Parlophone)
- UB40/Bring Me Your Cup (DEP International)
- LISA STANSFIELD/Little Bit Of Heaven (Arista)

NORTH

TW	LW	WOC	Artist/Title	Original Label	Total Stars	Rotation A	Rotation B	New Adds
1	1	7	BRYAN ADAMS/Please Forgive Me	(A&M)	44	37	7	1
2	2	4	ACE OF BASE/The Sign	(Mega/Metronome)	45	42	3	3
3	5	4	JANET JACKSON/Again	(Virgin)	38	25	13	2
4	3	10	MEAT LOAF/Id Do Anything	(Virgin)	32	26	6	0
5	4	8	PHIL COLLINS/Both Sides	(Virgin/WEA)	37	26	11	0
6	11	3	MARIAH CAREY/Hero	(Columbia)	31	24	7	2
7	7	5	HEART/Will You Be There	(Capitol)	31	18	13	0
8	9	6	CHRIS REA/Julia	(East West)	31	24	7	0
9	6	10	MR. BIG/Wild World	(Atlantic)	30	19	11	3
10	10	4	RIGHT SAID FRED/Bumped	(Tug)	27	14	13	0
11	8	8	TAKE THAT FEAT. LULU/Relight My Fire	(RCA)	27	14	13	0
12	14	3	MICHAEL BOLTON/Said I Loved	(Columbia)	27	18	9	1
13	13	6	M.L.T.R./Wild Women	(EMI Medley)	28	18	10	1
14	15	4	ETERNAL/Stay	(EMI)	24	14	10	1
15	7	5	NE AEROSMITH/Cryin'	(Geffen)	17	11	6	3
16	12	3	ORUP/Vid Min Faders Grav	(Metronome)	24	15	9	1
17	18	12	PET SHOP BOYS/Go West	(Parlophone)	22	11	11	0
18	7	5	ELTON JOHN & KIKI DEE/True Love	(Rocktel)	24	17	7	3
19	17	9	M PEOPLE/Moving On Up	(deConstruction)	19	11	8	0
20	16	12	PAUL YOUNG/Now I Know What	(Columbia)	19	10	9	0

MOST ADDED

- PAUL YOUNG/Hope In A Hopeless World (Columbia)
- LS SØRENSEN/Forvandling (RCA)
- 10,000 MANIACS/Because The Night (Elektra)
- URBAN COOKIE COLLECTIVE/Feels Like Heaven (Pulse B)
- BILLY JOEL/All About Soul (Columbia)

SOUTHWEST

TW	LW	WOC	Artist/Title	Original Label	Total Stars	Rotation A	Rotation B	New Adds
1	1	8	PHIL COLLINS/Both Sides	(Virgin/WEA)	10	8	2	1
2	2	5	BRYAN ADAMS/Please Forgive Me	(A&M)	8	5	3	1
3	4	3	ELTON JOHN & KIKI DEE/True Love	(Rocktel)	7	6	1	1
4	7	5	GLORIA ESTEFAN/Ayer	(Epic)	5	4	1	3
5	9	2	MANUEL LLANAS/Resistiré	(Columbia)	6	2	4	1
6	7	4	COMPUCES/Pintor De Arco Iris	(RCA)	6	3	3	0
7	7	5	CROWDED HOUSE/Distant Sun	(Capitol)	8	2	6	0
8	5	4	EL ULTIMO DE LA FILA/Mar Antiguo	(EMI)	5	3	2	0
9	11	2	4 NON BLONDES/Spaceman	(Innerscope)	7	3	4	2
10	8	7	TINA TURNER/Why Must We	(Parlophone)	8	3	5	0
11	13	3	MICHAEL BOLTON/Said I Loved	(Columbia)	6	3	3	0
12	6	11	U2/Lemon	(Island)	6	2	4	1
13	20	5	AMISTADES PEUGROSAS/Me Haces	(Parlophone)	5	2	3	0
14	15	2	PAUL MCCARTNEY/Biker Like	(DGC)	5	2	3	2
15	7	5	NIRVANA/Rape Me	(DRC)	5	2	3	1
16	7	5	CELTAS CORTOS/Tranquilo Mojete	(EMI)	4	2	2	0
17	18	3	HEROES DEL SILENCIO/La Sirena Varada	(Columbia)	5	3	2	2
18	7	5	MARIAH CAREY/Hero	(Epic)	4	0	4	0
19	7	5	REBELDES/La Rosa Y La Cruz	(Mercury)	6	2	4	1
20	19	6	INXS/The Gift	(Mercury)	6	2	4	1

- MOST ADDED
 GLORIA ESTEFAN/Ayer (Epic)
 ERIC CLAPTON/Stone Free (DGC)
 NIRVANA/Rape Me (Columbia)
 MARIAH CAREY/Hero (Innerscope)

CENTRAL

TW	LW	WOC	Artist/Title	Original Label	Total Stars	Rotation A	Rotation B	New Adds
1	1	6	PHIL COLLINS/Both Sides	(Virgin/WEA)	39	32	7	0
2	5	5	CHRIS REA/Julia	(East West)	35	26	9	3
3	2	8	TAKE THAT FEAT. LULU/Relight My Fire	(RCA)	34	22	12	0
4	6	5	BRYAN ADAMS/Please Forgive Me	(A&M)	35	30	5	0
5	3	10	PET SHOP BOYS/Go West	(Parlophone)	34	29	5	0
6	4	8	MR. BIG/Wild World	(Atlantic)	33	22	11	0
7	8	5	MEAT LOAF/Id Do Anything	(Virgin)	31	26	5	0
8	7	13	UB40/Higher Ground	(DEP International)	29	17	12	0
9	17	3	ACE OF BASE/The Sign	(Mega/Metronome)	26	20	6	4
10	12	3	M PEOPLE/Moving On Up	(deConstruction)	24	18	6	1
11	13	8	PAUL YOUNG/Now I Know What	(Columbia)	25	15	10	1
12	14	7	PRINZEN/Alles Nur Gelacht	(Hansa)	24	15	9	1
13	11	14	FREDDIE MERCURY/Living On	(Parlophone)	22	16	6	0
14	18	4	GABRIELLE/Gain' Nowhere	(GalBeat)	23	13	10	1
15	20	2	RIGHT SAID FRED/Bumped	(Tug)	22	12	10	1
16	16	15	SOUL ASYLUM/Runaway Train	(Columbia)	25	15	10	0
17	10	21	4 NON BLONDES/Who's Up	(Innerscope)	20	10	10	0
18	9	18	BILLY JOEL/The River Of Dreams	(Columbia)	20	17	3	0
19	19	2	4 NON BLONDES/Spaceman	(Innerscope)	23	16	7	0
20	15	8	HERBERT GRÖNEMEYER/Land Unter	(Electrola)	21	9	12	0

MOST ADDED

- ENIGMA/Return To Innocence (Virgin)
- DEF LEPPARD/Two Steps Behind (Bludgeon Riffola)
- HADDAWAY/I Miss You (Cocacola)
- MICHAEL BOLTON/Said I Loved You...But I Lied (Columbia)
- ACE OF BASE/The Sign (Mega/Metronome)

WEST CENTRAL

TW	LW	WOC	Artist/Title	Original Label	Total Stars	Rotation A	Rotation B	New Adds
1	2	4	ELTON JOHN & KIKI DEE/True Love	(Rocktel)	14	10	4	2
2	9	5	JANET JACKSON/Again	(Virgin)	14	8	6	1
3	8	2	MARIAH CAREY/Hero	(Columbia)	12	7	5	3
4	1	6	BRYAN ADAMS/Please Forgive Me	(A&M)	15	11	4	1
5	4	7	PHIL COLLINS/Both Sides	(Virgin/WEA)	16	12	4	1
6	7	5	VALENSIA/Goia	(Mercury)	10	6	4	1
7	5	6	TINA TURNER/Disco Inferno	(Parlophone)	12	9	3	0
8	15	8	M PEOPLE/Moving On Up	(deConstruction)	12	8	4	0
9	13	11	PET SHOP BOYS/Go West	(Parlophone)	11	10	1	0
10	3	6	MEAT LOAF/Id Do Anything	(Virgin)	12	9	3	0
11	7	5	CHAKA DEMUS & PUERS/She Don't	(Mango)	9	5	4	1
12	14	2	U2/Stay (Faraway So Close)	(Island)	8	5	3	2
13	7	5	NE BÖRJK/ARNOLD/Play Dead	(Island)	6	6	0	4
14	7	5	NE BILLY JOEL/All About Soul	(Columbia)	9	4	5	2
15	10	10	SOUL ASYLUM/Runaway Train	(Columbia)	11	7	4	1
16	12	2	WHITNEY HOUSTON/Queen Of The Night	(Arista)	11	9	2	0
17	6	5	TOM PETTY/Mary Jane's	(MCA)	8	2	6	0
18	7	5	NE BEE GEES/For Whom The Bell Tolls	(Polydor)	10	5	5	2
19	7	5	NE ROBBIE VALENTINE/Megaman	(Polydor)	6	3	3	0
20	19	3	RENÉ FRÖGER/Calling Out	(Dino)	8	5	3	0

MOST ADDED

- ROBBIE VALENTINE/Who's Up (Big Beat)
- BÖRJK & DAVID ARNOLD/Play Dead (Island)
- ACE OF BASE/The Sign (Mega/Metronome)
- MARIAH CAREY/Hero (Columbia)
- HADDAWAY/I Miss You (Cocacola)

WEST

TW	LW	WOC	Artist/Title	Original Label	Total Stars	Rotation A	Rotation B	New Adds
1	4	6	BRYAN ADAMS/Please Forgive Me	(A&M)	20	16	4	2
2	1	7	PHIL COLLINS/Both Sides	(Virgin/WEA)	20	17	3	0
3	2	9	BEE GEES/Boys/The Price Of Love	(Polydor)	15	13	2	0
4	7	4	SWV/Right Here/Human Nature	(RCA)	12	10	2	0
5	8	6	MR. BIG/Wild World	(Atlantic)	15	9	6	0
6	6	13	MARIAH CAREY/Dream Lover	(Columbia)	14	9	5	0
7	7	5	FREDERICK/GOLDMAN/JONES/Rouge	(Columbia)	10	9	1	4
8	5	7	PAUL YOUNG/Now I Know What	(Columbia)	16	11	5	1
9	3	7	UB40/Higher Ground	(DEP International)	10	6	4	0
10	12	4	ROCKY VOISINE/I'll Always Be There	(GMI)	13	10	3	1
11	14	3	WHITNEY HOUSTON/Queen Of The Night	(Arista)	12	7	5	0
12	13	5	PET SHOP BOYS/Go West	(Parlophone)	14	11	3	1
13	9	9	BILLY JOEL/The River Of Dreams	(Columbia)	11	9	2	0
14	11	7	ALAIN SOUCHON/Foule Sentimentale	(Virgin)	13	12	1	2
15	18	3	R.E.M./Everybody Hurts	(Warner Brothers)	9	8	1	1
16	7	5	LEMPER/MENGO/Parler D'Amour	(Polydor)	13	9	4	4
17	16	13	GABRIELLE/Dreams	(Polybeat)	10	10	0	0
18	20	2	MARC LAVOINE/Je Me Suffis	(Avrep)	12	8	4	1
19	10	13	FREDDIE MERCURY/Living On	(Parlophone)	12	10	2	0
20	2	5	CULTURE BEAT/Get To Get It	(Dance Pool)	11	8	3	1

MOST ADDED

- CHRISTIAN/Perfect Moment (Island)
- UTE LEMPER & ART MENGO/Parler D'Amour (Polydor)
- STEPHAN EICHER/Riviere (Delabel)
- RITA MITSUKO/Y'a D'La Haine (Columbia)
- FREDERICKS, GOLDMAN & JONES/Rouge (Columbia)

SOUTH

TW	LW	WOC	Artist/Title	Original Label	Total Stars	Rotation A	Rotation B	New Adds
1	1	8	PHIL COLLINS/Both Sides	(Virgin/WEA)	20	14	6	1
2	3	8	BRYAN ADAMS/Please Forgive Me	(A&M)	19	13	6	1
3	2	8	LISA STANSFIELD/So Natural	(Arista)	15	9	6	0
4	5	5	FRANK SINATRA & BONOLIVE/Get You	(Capitol)	14	9	5	1
5	7	3	FRANCESCO BACCINI/No Voglia	(CGD)	9	7	2	1
6	9	6	TAKE THAT FEAT. LULU/Relight My Fire	(RCA)	13	5	8	1
7	12	4	MICHAEL BOLTON/Said I Loved	(Columbia)	14	9	5	1
8	8	6	INXS/The Gift	(Mercury)	10	3	7	0
9	14	2	MEAT LOAF/Id Do Anything	(Virgin)	14	12	2	2
10	11	3	STADIO/Un Disperato Bisogno D'Amore	(EMI)	8	5	3	0
11	7	5	NE JOVANNOTTI/Perso Positivo	(Mercury)	7	7	0	3
12	17	3	CULTURE BEAT/Get To Get It	(Dance Pool)	13	7	6	1
13	6	9	MR. BIG/Wild World	(Atlantic)	10	3	7	0
14	4	8	GABRIELLE/Gain' Nowhere	(GalBeat)	11	3	8	0
15	7	5	NE SOUL I SOUL/Wish	(Funki Dreds)	8	6	2	3
16	10	12	PAUL YOUNG/Now I Know What	(Columbia)	12	8	4	0
17	2	5	NE ADAMS/STEWART/STING/All For Love	(Hollywood)	7	7	0	4
18	7	5	NE PRINCE/Pink Cashmere	(Paisley Park)	6	4	2	1
19	19	6	NE FRANCESCO BACCINI/Caffe De La Paix	(EMI)	10	4	6	0
20	16	2	4 NON BLONDES/Spaceman	(Innerscope)	9	6	3	0

MOST ADDED

- BRYAN ADAMS, ROD STEWART & STING/All For Love (Hollywood)
- SOUL I SOUL/Wish (Funki Dreds)
- JOVANNOTTI/Perso Positivo (Mercury)

Laura Fygi

Bewitched

F E A T U R I N G

TOOTS THIELEMANS
HARMONICA

JOHNNY GRIFFIN
TENOR SAXOPHONE

CLARK TERRY
TRUMPET, FLUGELHORN

**THE LONDON STUDIO
SYMPHONY ORCHESTRA**



Not since Natalie Cole's lush masterpiece *Unforgettable* have a group of standards claimed such a worthy messenger as Dutch chanteuse Laura Fygi, and a keen observer might even find a higher degree of authenticity in Fygi's U.S. debut, *Bewitched*, than the Grammy stromer. This perfectly caressed collection of Tin Pan Alley classics includes not only the Billie Holiday clutch of 'Good Morning Heartache' but 'I Only Have Eyes For You', where Laura whispers as though she's wearing Sade's pajamas. Fygi sings a class of music that has been suspiciously missing since the period 30 or so years ago when women ruled the cabarets, musicals, and soul.

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