In The Air: Pirate Stations Waive The Rules

UNITED KINGDOM

The UK currently has more legal radio stations than it has ever had. More tastes are catered for by more broadcasters than ever before; more music receives more airtime than at any point in the past.

Both the radio spectrum and the musical horizon are filling up with the franchises, which should mean less room for manoeuvre by the country’s pirate broadcasters.

However, in a feat that defies logic as flagrantly as it defies the law, the UK’s unlicensed radio sector is just as big now as it was 10 years later, the annual total is almost exactly the same.

before the 1990 Broadcasting Act opened the airwaves to the current tidal wave of new stations. Jeff Clark-Meads reports.

The people responsible for monitoring and countering unlicensed broadcasting are the staff of the government’s Radio Investigation Service, and the service’s annual report shows it is just as busy as it ever was. The document reveals that, in the 12 months before the Broadcasting Act came into force, officers conducted around 600 raids; now, four years later, the annual total is almost exactly the same.

(continues on page 27)
EAST 17

STEAM

THE NEW SINGLE Released 19 September.
From the new album "STEAM" released 17 October.

Added to MTV rotation
Digiton Dares To Discuss Hard-Hitting Topics In Its Second Year

by Mary Weller

Poland's radio industry is proving its growing strength and professionalism with an increasing number of registered attendants for the country’s second national radio conference, Digiton, to be held September 23-24 in the country's capital. And those planning to attend are almost guaranteed an exciting weekend.

Jointly sponsored by Music & Media, Coca-Cola Poland, Grolsch and Sony Broadcast & Professionals, this year’s conference is expected to bring up some rather touchy subjects, including the “love/hate” relationship between radio and the music industry, which differs greatly from that in the west.

One of the hottest topics for the conference, Digiton founder Alina Dragan believes, will be discussed during a panel covering the new copyright law and how it will affect loyalty fees for radio.

For Digiton’s music manager and art director, music expert Piotr Metz, this will be the most interesting panel. “We are currently in court with the local collecting body, ZAIKS, as we believe the

EUROPE A T A GLANCE

UNITED KINGDOM: Bags Of Fun Opens With September Release

Songwriter and record producer Mike Stock is to mark the launch of his new music company, Bags Of Fun Records with the release of the single Total Eclipse Of The Heart by Nicki French on September 26. Stock says that the label—a subsidiary of Love This Records—will "reflect contemporary dance floor trends." He continues, "Bags Of Fun will be producing the kind of hits that people want to dance to and, as importantly, will want to buy."

GERMANY: Yello Uses Internet, CompuServe To Reach Fans

The Swiss duo Yello has connected Internet and CompuServe from September 1, a move Phonogram Germany hopes will bring the band a new profile. Fans can use the system to download information and excerpts of the new single How. Phonogram Germany marketing director Martin Brem comments, "Internet and CompuServe offer us first-line targeted promotion. What better way do we have of getting in touch with the highly-motivated techno elite?"

UNITED KINGDOM: Radio 1’s Summer Shows A Smash With Fans

BBC Radio 1’s summer roadshow hosted shows from 120 bands during its seven-week tour, the station says. An estimated 500,000 fans attended the roadshow broadcasts.

JEFF CLARK-LEADS

UNITED KINGDOM: JFM Buys Charlie Parker ‘Giveaways’

JFM, the new regional station for the north-west of England, has bought a number of Charlie Parker “giveaways” to give away to listeners. At a London auction, the station acquired telegrams sent by Parker to his partner Chan, a Christmas card from the Parker family and a 1958 concert programme signed by Ella Fitzgerald, Dizzy Gillespie and Stan Getz. Says MD Peter Salt, “We plan to give away the items throughout the year and a Christmas card will be a December competition and the love messages from Charlie Parker to Chan will be given away around Valentines Day.”

RUSSIA: National Music Station To Air In Ekaterinburg

Radio O/Ekaterinburg director Nikolai Girovskii is meeting the needs of his listeners by beginning a new station, Radio Jam, which will broadcast only national music during its eight-hour program. "Radio C has been swamped with calls lately asking for more Russian music,” claims Girovskii, "unlike the previous national product which was an American music program." Radio Jam will carry a commercial featuring new Sony signing Reef.

EHR-formatted Radio Maximum, with stations in Perm and Moscow, has announced the coming of Music Radio, a Penn-based station with EHR-formatted Radio Maximum, with stations in Perm and Moscow, has announced the coming of Music Radio, a Penn-based station with

UNITED KINGDOM: Sony’s MiniDisc Promotion Lives On

Sony Software Corporation is continuing its MiniDisc promotion in the UK with the release, with the advertising music press, and television advertising on terrestrial and satellite channels. MTF Europe will carry a commercial featuring new Sony signing Reef.

EUROPE: Country Music Syndication Goes European

US country music programme supplier Westwood One has announced that it is now airing programmes in two stations in Europe—London-based all-country station Country 1035 and hit radio station R.S.2 in Berlin. Country 1035 made its debut on September 1 and is now airing "Country Countdown USA" hosted by Lee Houston. Meanwhile, R.S.2 began broadcasting a German-language version of Westwood One’s "Weekly Country Music Countdown" on August 24.

IRELAND: Music Managers Join Forces In Lobby Group

The cream of Irish music management talent has combined to form a representative lobby group. The managers of U2, Clannad, Hothouse Flowers, Christy Moore and Mary Black were among the 100-odd managers who attended the first meeting of the International Managers Forum, in Dublin recently. The new body plans to lobby as a group on a number of key industry issues, including an equitable system for the distribution of PPI royalties.

FRANCE: Conference Spotlights Future Of Media Advertising

The Future of European Media Advertising is the subject of a two-day conference scheduled for September 27-28 at the Hotel Royal Monceau in Paris. Sponsors Carat and Kagun World Media Ltd say the fair has been necessitated by "the explosion of electronic media in Europe, which has shattered traditional concepts of advertising." Panels featured will include "Making The Most Effective Use of European Media," "The Challenge of Reading The Audience" and "Creative Ways To Exploit New Media."
Country Station Opens Door To UK For CLT

UNITED KINGDOM
by Jeff Clark-Meads & Julia Sullivan

Luxembourg-based radio giant CLT may be about to take a stake in the UK radio market following its aborted attempt to do so last month.

CLT says new London ILR broadcaster Country 1035 AM has asked the Luxembourg company if it would like to take a holding in the station.

CLT's head of radio development Donnach O'Driscoll comments, "We have been approached by Country 1035 and are looking at the proposal, but nothing has been confirmed yet. We expect to decide on the matter in three to four weeks."

"Country 1035 would be a very important station for us, as it would signify our first participation in a UK-based station. Country is not a format we have been involved in to date, but it is a format that which has been very successful in the US, and we believe it could be successful in the UK, and that it could provide a base to develop from in the country."

No comment was forthcoming from Country 1035 by the time M&M went to press.

Country 1035 launched on September 1 and is the UK's first terrestrial country station. It says its aim is for a 6% reach in the London market which equates to around 600,000 adults.

CLT's attempt to take control of UK ILR group Cadena Radio failed in the face of opposition from Chiltern's shareholders who include GWR and the Capital Radio Group (M&M, August 13).

Cadema SER Sticks With Its Winning Formula

SPAIN
by Howell Llewellyn

Cadema SER, Spain's leading conventional web, is sticking to its winning formula with its new programming for the 1994-95 season.

Most of the changes are minor, and debates, news/ talk and humour remain the backbone of the net's output.

SER director general Augusto Deltakder and director Daniel Gavela presented the new programming in a series of visits to the city's several of the web's top stars.

The main thrill of the message was that no major show would be dropped and that only one new show would be added—"Hablá Por Hablar" at 01.30, presented by Gemma Nierga in which listeners speak of their problems and offer solutions.

The station has an aural 06.00-12.30 "Hoy Par Hoy", a news/magazine marathon presented by Inaki Gabilondo, which is being strengthened by being broken up into more clearly defined sections. The prestigious evening news programme, "Hofa 25", is changing its focus to include more analysis of the news.

"Above all, we want to produce interesting radio, enjoy ourselves and have the listener enjoy himself or herself too," says Delkader. Gavela adds that SER has sought "talent and good ideas wherever they are."

He goes on, "SER's offer is adapted to the demands of the audience, because there is no better programmer than the listener." SER conventional competes with Cadena COPE for top spot at 25 with an audience of around 3.1 million.

Leipzig Show Draws Eastern Crowd - Second Conference Due

EUROPE
by Mary Weller

Leipzig's first radio conference for eastern Europe and east Germany drew several international firms and independent radio producers through its doors, although the event was not without its initial blips and blunders.

The conference, held September 8-9 at the Leipzig Messe, offered a broad range of panels focused on three major areas: sales, technology and programming. Contributing to the discussions were several American experts, including many members from the National Association of Broadcasters which co-sponsored the event.

Main organiser of the event was the management of the Messe.

More than 35 stations, syndication and studio equipment suppliers manned exhibition booths while more than 500 attendees—40% from abroad, mainly eastern Europe—took advantage of the opportunity to see new products and services.

The organisers' confidence in the event is proved by the announcement by the Messe that another conference, in cooperation with the Central German Medium Forum, is scheduled to be held in the end of May in 1995.

Leipzig Messe project manager Victor Kommerell admits the first conference had its wrinkles, but is confident the experience gained from the inaugural event can be used to make the next conference the best so far. One criticism of the first show was the stress it laid on new technology to an audience that, in general, was concerned with more simple problems. "The technology on display was actually directed towards the eastern German stations and radio advertising clients," says Kommerell. "This is something, however, that we'll have to work on in the future." Although some exhibitors claimed the eastern Europeans asked "silly questions" about the products, others, including CCS Europe engineer Detley Wiese, were surprised by how much they knew about the most recent technology. Wiese comments, "A lot of information was required to run a station in one piece of equipment. They were looking for something very compact for an affordable price."

Kommerell adds that the show's panel schedule, offering up to 22 discussions and presentations in one day, was somewhat overwhelming and would be "considerably reduced" by the next conference, which should increase the amount of people present for each of the panel discussions.

Kommerell remains positive about the future of the conference, however. "The Leipzig radio show offers those attending the chance to talk amongst themselves about changes in their market as well as their neighbours' markets. Besides, Leipzig from a geographical standpoint is perfect for such a conference. MIDEM or any other radio conference couldn't offer the focus we can on the problems and aspects of central and eastern Europe."

NAB is continuing its involvement by "seriously playing a part" in the coming conference, according to Wayne Vriesman, who adds that he has been "impressed with the vibrancy, energy and dedication of the private broadcasters from eastern Europe and east Germany, who attended the conference."

Survey Calls For More Music And A Better Image

UNITED KINGDOM
by Jeff Clark-Meads

The UK music industry wants a more adventurous private radio sector with less autonomy for heads of music and greater targeting of playlists, says a new survey.

Music 2000, a report commissioned by accountants Casson Beckman, was compiled from responses of professionals in all sectors of the music business.

The respondents were critical of what they viewed as the independent radio sector's conservative music policy, and they felt the industry had "lost its vigour" as a result. They were also concerned that, because of the merger of stations and radio groups, individual identities of music could make decisions that affected an increasingly large number of listeners. This was felt to be "detrimental to the radio industry as a whole, particularly when one person seems to be deciding upon the playlist."

Respondents were divided over the impact of local radio on record sales, but they were agreed that daytime playlists should be split into "adult and youth" sections to reflect the fact that children are at school for the bulk of the day.

Elsewhere in the survey, radio stations expressed concern at the public image of the music industry, and how far it had drifted since the "hit parade days" of the 1980s.

"National repertoire should comprise up to 35-40% of total market share." That is the aim of PolyGram Germany president Wolf D. Gramatke (pictured above). Speaking at the company's annual sales conference at the NDR studios in Hamburg, he said the high share of own signings should make the company less dependent of the supply of international hits.

With its five working companies—Polydor, Phonogram, Metronome, Motor Music and PolyGram Classics—PolyGram should be able to achieve a marketshare of 30%, said Gramatke. In particular Motor Music was highlighted as an example of the fact that new trends can be started in-house and are not necessarily achieved by buying marketshare.

Other issues addressed by Gramatke and company MD Hartmut Peine included PolyGram's moves into multimedia and the collaboration with Philips to produce CD-ROM's and CD-E's; the potential of the Eastern German market and the "Move On Up To DCC" campaign.

Following several product presentations, Motor Music artist Mark 'O' demonstrated his new sound creation by having sampled snippets from the speeches from Gramatke and Peine in a new techno production.

Home-Grown Talent Is The Key To Success - Gramatke

"National repertoire should comprise up to 35-40% of total market share." That is the aim of PolyGram Germany president Wolf D. Gramatke (pictured above). Speaking at the company's annual sales conference at the NDR studios in Hamburg, he said the high share of own signings should make the company less dependent of the supply of international hits.

With its five working companies—Polydor, Phonogram, Metronome, Motor Music and PolyGram Classics—PolyGram should be able to achieve a marketshare of 30%, said Gramatke. In particular Motor Music was highlighted as an example of the fact that new trends can be started in-house and are not necessarily achieved by buying marketshare.

Other issues addressed by Gramatke and company MD Hartmut Peine included PolyGram's moves into multimedia and the collaboration with Philips to produce CD-ROM's and CD-E's; the potential of the Eastern German market and the "Move On Up To DCC" campaign.

Following several product presentations, Motor Music artist Mark 'O' demonstrated his new sound creation by having sampled snippets from the speeches from Gramatke and Peine in a new techno production.

Newsmakers

- FRANCE: Fabrice Carlier, who was in charge of the radio/cinema department of ratings organisation Mediagraphics, has left the company after three years to return to his former firm, ad saleshouse Mediametrie as marketing and communications director.

- GERMANY: Berlin-based station 104.6 RTL has announced that PR and advertising manager 41-year-old Erich Schoeppe will be leaving the company on September 30. Schoeppe is moving to the city's R.S.2 station.

- who handled RTL's promotions on behalf of the independent bureau Off Air, is also making the move to R.S.2.

- UNITED KINGDOM: Classic FM, the UK-based independent broadcaster with licences in Holland, Finland and Norway, has appointed Matti Kemilainen as managing director for Scandinavia. Kemilainen joined the company on September 19 from Fazer Music where, as director of music publishing, he was responsible for activities in Finland, Sweden and Estonia.

- AmericanRadioHistory.Com
EUROPE'S NO. 1
MAJOR INDEPENDENT MUSIC COMPANY

ARCADE TV

CNR MUSIC INTERNATIONAL

VANGUARD CLASSICS

FROM NOW ON, THE ARCADE MUSIC COMPANY HAS ITS OWN MARKETING COMPANIES, A & R, SALES AND DISTRIBUTION IN:

THE NETHERLANDS  SPAIN
UNITED KINGDOM  ITALY
GERMANY  SWEDEN
AUSTRIA  NORWAY
SWITZERLAND  DENMARK
FRANCE  BELGIUM
More than ever, France is a market to watch as it has become one of the most competitive in Europe. With the advent of targeted FM networks, the competition is heating up even more. Every year, French radio stations present their cutest outfits to attract listeners. Emmanuel Legrand analyses what could be considered the 12 commandments for French broadcasters this year.

1) Feel The Heat
After some years of confusion, which saw the rise of FM networks, the radio landscape is now more mature with a wide range of programmes, with different formats targeting different audiences. Europe 1 joint general manager Michel Cacouault remarked that there were currently "no less than 14 different offers of programmes" on the national level. But the heat is on which creates a need for clear programming strategies and specific programmes. RTL general manager for programmes Philippe Labro notes that full-service stations (RTL, Europe 1, RMC, France Inter, Sud Radio), with a combination of news, music and entertainment, have resisted better than anticipated considering the arrival of new competitors, as they were sticking to their core programming. Meanwhile the competition between FM networks is growing. NRJ is no longer the undisputed leader and EHR Fun has proved to be a serious challenger, while EHR-formatted Skyrock is struggling to stay in the race, with new programmes closely inspired by Fun’s.

But it is no less heated with the ACE format; Europe 2, Chérie FM and Nostalgie and the reformed RFM—targeted to reach an older audience with a strong 60% French content—are trying to conquer the 25-45 audience, and will soon be joined by a new M40.

2) Be What You Are
One of the direct consequences of this heated competition is that listeners must quickly and easily identify which station they are listening to—or could be listening to. Therefore, radio stations are putting a lot of importance in the catching line identifying the station. For RTL, the hook line is, “The French are like that, RTL too,” while Europe 1 “Shakes the news,” Europe 2 offers "The best of the music," RFM is “The golden station,” and on NRJ, “Music is a force.”

3) Get The News, And Fast
The success of all-news station France Info has put the spotlight on the listeners’ interest in news programmes and all the main stations are getting news-happy, especially with the advent of a major political rendezvous in 1995 with the presidential election, which usually boosts the ratings. All full-service stations are beefing up their news programmes with the elections in mind. Europe 1, which dedicates 55% of its programmes to news, now calls itself a “full-service news station,” in the words of its joint GM Jean-Pierre Joulin. “Listeners expect a full-service station to analyse and explain the news,” says RTL’s Labro.

In France, the peak time for radio listening is in the morning, and mostly with people tuning in to the full-service stations. But the trend is not limited to these stations. FMs too, are increasing the share of news in their programmes. All the FM nets have at least hourly news bulletins. Europe 2 and Nostalgie tend to be more active, with more news than their competitors.

4) Be Interactive
Interactive. That’s the buzzword. All the stations try to “interact” with their listeners, but with different recipes. Listeners can call to comment the news or ask for more information. Such is the case of “RadioCom C’est Vous” on France Inter, the mid-day news show on Europe 1 with Jean-Luc Delarue and Michel Grosssard, and RTL’s “Les Auditeurs Ont La Parole” (“Open-Line To The Listeners”). But it can also be in a wacky or “fun” way, with listeners calling to tell jokes, ask stupid questions (or serious questions) or even to be insulted by the host of the programme (on some FM nets).

"Fun has not invented interactivity with listeners, but has made it fashionable," admits Europe 2 programme director Guy Bannville.

5) Get The Youngsters Without Losing Listeners
Stations can’t go after all the demographics, but if the core audience advertisers are looking for is the 25-40 age group, a main priority of the stations is to find a good balance between youngsters, young adults and older listeners. Addressing a younger audience was mainly the concern of full-service stations. Last year, Europe 1 tried to attract FM listeners with personalities such as Delarue and Arthur, who came from Fun. RTL also has this priority, and has launched a new show called “Toos Les Coups Sont Fermis” presented by Christoph Boursellier. The programme’s ambition is “to interest a public which listens to the FM network with a lot of interactivity,” according to Labro who said his ambition for this programme was “not to do Lovin’ Fun! [a programme about sex] but RTL in fun.” Public station France Inter also announced its desire to go for young audiences, by finding new personalities and a more adapted musical programming.

6) Find The Right Musical Colours
Stations are developing a more and more distinctive musical flavour. RFM, Chérie FM and Nostalgie programme mostly gold songs, but with a different combination, while Europe 2 is increasing the share of contemporary songs. On full-service stations, diversity is the key word, with a strong French content. On EHR, the trend is to play more upbeat songs. Europe 2 music programmer Nicolas du Roy noted that “Fun has become the radio station for the 15-25 year-olds and all other stations targetting the same demographics base their programming on Fun’s. But Skyrock is more rock and rap oriented and NRJ is playing more dance and techno.”

But for specialised music, the choice for listeners is rather limited except for Paris, where stations such as Oui FM (rock), Radio Nova (world music/acid techno).”

8) If You Say It, Say It Live
More than ever, radio is the place for instantaneous action and reaction. Most shows are broadcast live which is also becoming the case for music. After years of canned music, one of the new trends is the return to live music. On France Inter, Jean-Louis Fastivier holds his daily show “Pollon” live once a week from a Paris venue. Europe 2, after one successful season, Euroson, renews its commitment to its acoustic concerts while RTL continues its concerts. But one of the most ambitious programmes launched this season is Europe 1’s “Top Live” hosted by Marc Tosca. It consists of a weekday programme (20.00-22.00) of nothing but artists performing live. In just a few days it has become a “must” for all artists and record companies are very excited about it. The first show featured rapper MC Solaar and Urban Species. Forthcoming visitors will include Percy Sledge and Cyndi Lauper. Comments Yvonne Lebrun, music programmer for Europe 1, “There is a need to return to the basics, to natural emotion, and artists were really asking for that kind of show.”

Lebrun adds that it is even easier to book international artists for this show as they usually visit France with their musicians which is not always the case for French solo acts. Programme director Patrice Blanc-Francard says this show is a challenge, being a perfect reflection of the station’s search for “different programmes and creativity.”

9) Talk Talk
What makes a musical network different from a regular station? Music, you would say. Wrong; it’s talk. This season shows realisation with Arthur on Fun two years ago and culminated with “Lovin’ Fun.” FM stations, mainly Fun and Skyrock, have slightly increased the number of talk shows during morning and evening time slots, to a point that broadcasting organisation CSA is concerned that the increasing share of talk shows might change the initial format of some stations.
10) Treat The Listener Like Dirt, He Loves It!

Well, to a certain extent, at least. And it doesn't apply to all the demographics either. But dialogues such as this one is quite frequent on some FM nets (Fun and Sky being major culprits): "Hello, you're on the air, what's your name?", "X", "X! I don't like that name, get lost," and the hosts hangs up.

Radio Nostalgic programme director Nicolas Lespaule despises this attitude. "I don't think it's the proper way to treat listeners," he states. But obviously, there are many masochists who dare to be treated that way.

11) Sex Is Hot

Once again, "Lovin' Fun" has proven that sexuality is among the main concerns of young listeners and Skyrock has pushed it one step further by offering the same slot as the Fun show to Tabatha Cash, a 20-year-old ex-porn movie star turned TV and radio personality. The main difference between the Fun duo consisting of Doc and Difool and Cash is that she is no doctor and is not afraid to name things in a way that would prompt the FCC to withdraw the license of the station in the US.

Word is that the CSA will be attentively listening to this show in order to control any wrongdoings, which is something Skyrock's president Pierre Bellanger wouldn't mind experiencing, bearing in mind that CSA had been Fun's most efficient PR during the "Lovin' Fun" crisis.

12) Spread The Message Around

Once programmers have implemented what they think is the best schedule, it is time to convince the listeners. Each station has its own promotional campaign. Europe 1 and RTL have both produced a series of brilliant TV ad spots and the walls of France are filled with billboards bearing the logos of the different stations. And for all programme directors, the anxiety will grow until the new ratings sweeps, which will brutally show them if they were right on target.
Radio Programming The Music

French ACE Leader Develops Identity As The Distinctive Alternative In A Gold, Youth-Dominated Landscape

Europe 2 has been doing well since programming manager Guy Banville took over from Marc Garcia some 18 months ago. The average cumulative audience has risen from 4.1% to 4.9% with a 5.1% peak, representing a gain of over 400,000 listeners. "That's good, but they are somehow more volatile," says Banville, who points out that at the same time, "our average listening time has slightly dropped." With an eye on improving that listening time, the programming message for the coming year is dynamism, interaction and alternativeness.

Europe 2 should clearly mark itself out from the rush of EHR and gold programmes in France, according to Banville. While French music networks are either fighting tooth and nail to secure the 15-24 bracket, the ACE network Europe 2 should be targeting those listeners seeking an alternative for the over 30s. (RFM's move to targeting those listeners seeking an alternative in a gold, youth-dominated landscape should be alternatively crowding the nostalgia market, the ACE network Europe 2 should be targeting those listeners seeking an alternative for the over 30s. (RFM's move to becoming a "gold" station increases the pressure on gold programming, joining Nostalgia and Chérie FM.)

"There is no doubt that we are the station for the over-30s," says Banville, "although our biggest gains during the past months were in the 25-34 bracket. We try to be in step with our core listenership, which means that we are neither a youth station, nor a 'gold' station."

This new niche definition is a result of analysis of the station's programmes over the past years, and Banville describes it as a logical development from last year's expression of intent, which promised "the best in music."

New music programmer Nicolas Du Roy, who arrived before the summer (he was a radio host for Europe 1 and Europe 2), replacing Christian Savigny, promises a new "beefed up" musical mix.

"We will continue to play the top hits of the '60s, '70s and '80s. There will be some changes, however—we will add more gold hits from the '80s and we will be more open to new musical styles from the '90s, which are part of today's new sounds."

Playing album tracks is in. Techno and house music is out. Rap from MC Solaar or Arrested Development and acts such as Les Negresses Vertes will feature among new possibilities, and the percentage of French music will remain close to 40%. "We will be more diversified," says Du Roy, "but don't expect us to play music that our listeners have a good chance of not liking."

A healthy relationship with the labels is also a priority, says Du Roy. "This means not waiting for ages before we let them know whether we are going to play their songs. It also means that they have to understand that once we have said no, there is little chance we will change our minds."

New Music Director At 104.6 RTL

Mario Stobenaus has taken over as music director at 104.6 RTL in Berlin, following the return to the US of Lori Granger.

Forth FM RLF Launch Evening Dance Session

Edinburgh local EHR Radio Forth RLF have established a nightly dance sweep. Tom Wilson, the station's music director and dance presenter says "Bonus Beats" will be scheduled nightly 18.30-19.30 Monday to Thursday. "Bonus Beats" is a mix presented by a different local club DJ each evening. We tried it out earlier this year, and it was so successful, doubling our audience in that time slot, that we decided to make it a regular feature."

JFM 102.2 Anecdotal Series

"JFM 102.2, the station now promising "great blues, soul R&B and jazz," is entering the autumn with a new 14-part series entitled "The Celebration of Jazz." The one-hour programme will be anecdotal, relaxed and informative, presenting artists via a selection of their most revealing or most famous recordings. The motto is "just enough explanation to help listeners keen to find out more, and not enough to turn off those who already know the background and want to hear the music."

Intellectual Comment Holds The Audiences In Spain

While the rest of Europe was escaping news during the summer, millions of Spanish listeners were tuning in to their favourite "tertulias" to hear piquant discussion. The peculiar Spanish format is in effect an intellectual chat show, in which writers, politicians, journalists, philosophers and university professors analyse world events in an animated fashion in which the profound, the ironic and the controversial are closely entwined. Many of Spain's most popular programmes are "tertulias" and in August 9 million Spaniards were shown to be regular listeners. Among other popular news/talk programmes that include "tertulias" are Cadena COPE's Mesa De Trabajo with Antonio Herrero in the morning, COPE's La Mesa Camilla with Encarana Sanchez, Friday 18.00-19.00 and RNE 1's Desayunos de Radio 1.

BBC Rises To The French Challenge

A flavour of France can be heard on all five of the BBC's national radio networks and on many local stations during the autumn as part of the corporation's French Challenge. BBC director general John Birt says the intention is to bring listeners "closer to the people, the culture and the language of our nearest European neighbour." As part of the initiative, French-language classes are being broadcast on Gloria Hunniford's popular Radio 2 show, French youth culture is being explored on Radio 1 and Radio 5 Live and Sacha Distel is playing selected French music in a six-programme series on Radio 2. Beckett's play Waiting For Godot is being performed in French and, a day later, in English on Radio 3.

RTL Holland Returns To Rock Radio

RTL Rock Radio returned to the airwaves in Holland on September 1 following a year of "Happy RTL." MOR tracks and a high proportion of Dutch music failed to qualify the station for a terrestrial licence, however, and classic rock is back. The station is still only available on cable, but is announcing a return with a vengeance with a high-profile TV and billboard campaign. Music will be "nice and hard," according to programme director Jan de Hoop, although thrash and muscle-bound decibels will be avoided. Album tracks from classics such as Metallica, Nirvana and Pearl Jam will be typical, with an uninterrupted foursome of '70s tracks every hour.

"Once we are committed to an artist or a song, we will be behind them. We played Youssou N'Dour's duet with Neneh Cherry the week after we got the single and haven't dropped it since."

Over and above playlists and niche targets, Europe 2 should exude dynamism, says Banville. Special programming projects such as the acoustic concerts and the Musicscope project promoting new acts will continue to be a part of that, as will the station's reputation for witty interactive stunts (such as sending listeners off to find Rolling Stones boxes buried round the country).

"We don't pretend to have invented interactivity," says Banville, "but I think we approach it in a different way. I'd rather call it connivance with our listeners."

In a contest planned for later this year non-professional guitarists will send the station a tape with a guitar solo. Those who reach the final round will have the opportunity to play with blues guitarist Paul Personnel and eventually win a Gibson Gold guitar.

by Emmanuel Legrand

PIN UP YOUR DEUTSCH MARKS! — Radio FFH/Frankfurt is offering up to DM100.000 in prize money this month. Listeners have to check the serial numbers on their DM10 notes, and if they match any of those selected in the studio, they win the note.
Commercial radio has undergone many phases of growth over the last 25 years, but none quite so profound as at the present time. This particular growth phase brings with it changes in ownership, formats, technology and selling and production methods; no area of a radio station's operation is without change. Therefore as far reaching change is inevitable, the real challenge is how to manage change effectively.

by Tony Grundy

Many of my clients, as part of their management development programmes, study change management. It is highly topical because they are either being taken over, buying another group or worrying about the consequences should either of these two major upheavals affect their group. It creates massive uncertainty, so on the basis that the vast majority of managers in radio reading this article are currently being challenged by one of the above states, I wanted to look at the current problems and opportunities being created by these changes, some of the errors being made and how to avoid them.

The Current Situation

In the UK, the recent decision to allow publishers Emag's takeover of Transworld Communications has thrown the existing ownership rules out of the window. It was always going to be the case that eventually six or seven major groups would control some 80% of radio stations. The Emag decision will hasten that process and a scramble will ensue to become one of those mega groups. Previously, medium-sized groups felt some security by virtue of the rules; now it has become acquire or be acquired. As I know from personal experience, your first responsibility as a director of a company, legally, is to your partners. Sometimes you have to recommend a course of action that may, effectively, be writing your own redundancy notice. This is not a very pleasant feeling because it not only affects your livelihood but sometimes that of any number of your management team and staff. How should you expect to react to this change and how will your managers feel? If you have not been apprised appropriately you will not know what emotions you will go through or know if your reactions are normal given the circumstances.

Some of the groups doing the acquiring are not necessarily skilled in managing the change they create. Just because they are bigger doesn't mean they will do it correctly. Change management involves commitment through structured involvement leads to more profound and enduring outcomes. The effective manager will understand how change impacts individuals, groups and the overall processes of the organisation and will be able to suggest how best to communicate the desired changes and how best to manage the associated issues and concerns. It is likely that different aspects of the project will require 'sponsorship' from an appropriately trained person, and that both agents of change and targets of change will need to be identified. Initial diagnosis and action planning will need to take into account various political considerations. It is also likely that those who drive the change will not necessarily be ready or capable of undertaking their role, and that pre-change preparations will have to be allowed for. Change can concern any aspect or factor of an organisation, and that change in one area may have knock on effects on other areas. These may involve:

- changes in the basic set-up of the organisation
- changes in tasks and activities
- changes in the technology used
- changes in management structures and processes
- changes in organisational culture
- changes in people
- changes in the image of the organisation in business circles and the community.

For the change to be soundly planned, certain fundamental questions have to be addressed at an early stage:

What changes are occurring in the environment, what will be the implications for this organisation; how can we understand that people in the organisation understand the situation?

What changes should be made in order to achieve development objectives, improve our performance, increase our share of the market, etc.?

What undesirable effects might occur if we do not think through all aspects of the impact of the change on individuals and groups and take steps to prevent them?

The Four Options

Simply speaking there are four options or strategies for individuals who are in a change situation:

1. Change the situation
2. Change yourself
3. Leave the situation
4. Accept the situation (a non-strategy)

There are no other options but these four!

What sort of change, and how much, can be managed?
How can the desired change/status be achieved through relatively easy and identifiable stages, and how should these be sequenced and communicated?
What will be the relationship between various changes and how will they be coordinated?
What is the time/horizon for implementing change to be?
What resistance may be encountered, and how can we lower that resistance?

Managing People And Change

There is a view that successful management of change depends on the ability of the organisation to manage the people issues. Changes in the work place can be viewed as negative or positive. A positive view of a change leads to acceptance and positive activity to reinforce that change. A negative view generally provokes resistance and substitute activity to prevent the change. The degree of readiness to accept and work with change is an important factor to identify when considering and evolving management of change strategies.

Takeovers merely highlight and amplify the emotions involved in the change. To manage change you need to:

- involve individuals in the planning
- provide accurate/complete information
- give individuals a chance to air their objections
- always take a group's norms and habits into account
- make only essential change
- develop a trusting environment.

To reinforce the change, you need to follow these steps:

1. Constantly identify benefits.
2. Use Force-Field analysis.
3. Inquire questions and answer them.
4. Explain why.
5. Educate and train.
7. Avoid surprises.
8. Reinforce staff sense of security.
11. Admit difficulty.
12. Seek input.
13. Inform and involve informal leaders.

This article is only a brief look at a complex issue. It is, however, becoming an essential area of study for present day managers in radio as they undergo and create massive changes for the industry.
The new single

LIVE FOREVER

MTV Breakout Extra

Spinning across Europe

Taken from the UK number 1 album

Definitely Maybe

 Definitely a hit

Sony Music
Three years ago Bristol, a sleepy city in the west of England, became the focus of much media and music biz hype when Massive Attack released perhaps one of the decade's most original albums in Blue Lines. London Record artists Smith & Mighty had previously failed, for a complicated array of reasons, to fulfill what everyone seemed to expect of this highly creative city. Massive Attack didn't and went on to overwhelm critics acclaim and chart success.

Once again Bristol is in the news and once again the music is a vibrant hybrid of hip hop rhythms, strange, evocative voices and clever avant garde touches. This time, though, a new gag of pretenders are conspiring to steal massive Attack's crown.

Massive Attack have finally concluded their second album with the help of local boy Nellee Hooper, the producer who reinvented the sound of Bjork and blue-printed Soul II Soul's seminal first album Club Classics Volume I. Since the controversial departure of singer Shara Nelson to more mainstream chart glory, they've retreated into more ambient territory, using the beautiful deep sounds on Making Headlines: 5 Years...to make a sizzling mix. Indeed more and more forward-looking members UK's frentic dance scene are turning to slower grooves and ambient effects, a movement that's already been dubbed "trip hop." Leading exponents here are the incredibly trendy London label Mo' Wax, led by the 20-year-old James Lavelle, who is already earning a ridiculous salary as A&R consultant to assorted major labels.

Acts like Marden Hill have set new levels in creativity and Lavelle has now conformed all comers by getting French rap producer Le Funk Moh (who produced MC Solaar) remixed by top Detroit techno producers Richie Hawtin and Carl Craig. The slowed-up techno-jazz-hop results on Breaking Down Boundaries, Messing Up Heads are awesome.

So is UK dance music becoming less hedonistic and more cerebral? Definitely. Even politics has entered the fray. Rave revolutions not just for the '90s, The Prodigy, formerly famous for sampling a cartoon cat on their 1991 smash Charly, have seen their second album Music for the Jilted Generation (XL Records)—a concept LP—crash straight in the album charts at number one week of release and sell 185,000 copies in the six weeks following. Leah Riches, international manager at XL, argues the album's title and central theme have been instrumental in its success. "People related to the whole thing," she says, "it's larger than the album. It's a statement."

Essence techno brothers Orbital entitled their recent third album Solarisation, a soaring pun on the words "unusual" and "civilisation." They dedicated its instrumental, ethereal mashing music to the campaign against the government's anti-Anarchist Criminal Justice Bill, due to become law in October. Orbital triumphantly headlined the 80.000 capacity Glastonbury Festival in June with a barnstorming performance. Alternative rock fans, always turned on by anything politically correct, are now even more in awe of The Techno Act It's Okay For Rock Kids To Like, and 10 minutes of this show appears as part of a free tape with the October issue of top indie-rock magazine Select.

"I'm more into stuff that's going to be intellectually stimulating than funky really, I'm into music. There's a lot of sparkly, happy emotionaly disturbing than funky really, I'm into jazz guitarist and various guest musicians. Portishead's singer Beth Girl's Tracey Thorn and Shut Up And guest vocalists like Everything But The Versial departure of singer Shara Nelson printed Soul H Soul's seminal first album though, a new gang of pretenders are conspiring to steal massive Attack's crown.

FUNKY VIBES, JAZZY GROOVES AND HOUSEY MOVES: Chn Records has started up the new eclectic dance label Indochina covering all three of these bases. The first 10 singles included the good time vibes of Monica De Luxe (Don't Let This Feeling Stop), the cool jam from Charlene Smith (Feel The Good Times) and the deep trance of Rhizolme (Fragement). The September and October release schedule promises A One's groove organ sax jam Wait War Wait, Arc In The Sky's upem po trancy New Nater with a catchy guitar loop, Philly Bluntz' hip hop flavoured Dun Dum Dam, and Charlene Smith's warm funky jazz track I Learned My Lesson complete with a delicious upempo house version and much more.
Snap Fights Uniformity And Re-Defines Euro Dance

GEORGY
by Robert Tilli

Every step they take is watched by the competition. Michael Münzlig and Luca Anzilotti are the uncrowned emperors of "Euro dance." Their dance project Snap has set the trend as followed by numerous acts. With the new single and album Welcome To Tomorrow out, all the copy cats should be alarmed, as the pioneers have radically broken with the tradition of a male rapper and a female singer. Only the latter has remained, this time in the person of Summer a.k.a. Paula Brown.

In full Welcome To Tomorrow (Are You Ready?) the single is by no means a volume II to 1992's Eurochart Hot 100 Singles year-end number one single Rhythm Is A Dancer. It's a man's world, but it wouldn't be nothing without a woman. Summer to be more precise. Smoother and even more melodic than anything before, it is the first time a Snap single can happen on radio right "out of the box," and not as an after-math to a giant sales hit based on club play.

Studio One Broadcasting/Reggio Calabria (Italy) M/DPP Stereoleo Bene' is already snapping his fingers to it. "It totally lives up to our slogan 'solo buona musica' [only good music]. The combination of the rhythm and melodic vocals does it. Judging from all the feedback we've had after only one week, it's going to be the smash for the autumn."

Radio's immediate reaction even surprises Münzlig himself, one of the two masterminds. "Airplay is a totally new thing for us. We have to face it, we have made a radio single which even German stations can't turn down any longer. The question was do we copy ourselves or shall we leave that part to the others?"

The snowball effect of Euro dance keeps Snap alert for changes. "The surprising thing is that no matter which Euro act you talk about," continues Münzing, "they're all as successful with 100% similar stuff. It's marketing rather than music, and it just can't last for ever."

Hard times demand for drastic measures, and Münzing is aware of that. "We sort of kicked out the rappers. There are enough of them out there in Europe anyway. It's getting kind of boring and too simple. If you have to make a single, four minutes is the maximum, and a rap bridge turns out to be an easy filler. Now we're more concentrated on the music itself. Besides, working with singers is far more difficult, since they're people of flesh and blood, entitled to have their own input too in the creative process."

Dance is a DJ's thing as opposed to music being made by musicians in the past. That difference is very important to Münzing who likes to see the Snap partnership as a music-minded DJ's work. "We also started out as DJs a long time ago when it was still 'allowed' to play various music styles in the disco. Nowadays young beginning DJs start with a handicap, by simply having less music in their heads. They're only interested in grooves, but we want to return to songwriting, which is the most powerful part if you want to make music."

Euro dance is not dead yet for the Snappers, but it has certainly reached a dead end street, and Münzing would rather get out alive. "Everybody's doing the same now. We're lucky to have become a household name which guarantees our experiments are sooner to be accepted. We've sold our shares in Logic Records to BMG Ariola to get our hands free to concentrate on new things. We've set up our own film company to enable us to produce our own video, CDs and video games. That label was a part of our lives which we've left behind."

"The dance music to be heard in the clubs currently is doubtlessly the best ever, the most groovy et cetera, but everybody can do that now. It's all mass market now. Club music is nothing new anymore, everybody can set up a label. We want to use new technologies to find a new platform for our music," which might not be dance any longer."

The idea for the single is a "self-made" state of the art 3-D science fiction fantasy, an event to stay home for like the Michael Jackson world premiere for the Black & White video was. "These guys have always been trendsetters, and again they're taking it to a next level," comments BMG Ariola Munich international exploitation manager Susan Armstrong. On the technical novelty of the video alone we'll get a lot of coverage. As it is a pop single, the fairly immediate plays we get are very promising. Its position at number 86 in its third week in the German Media Control airplay chart is an unknown pleasure for a dance act."
welcome to tomorrow

the new album

OUT NOW!

LP - 74321 22384 1  CD - 74321 22384 2
MC - 74321 22384 4
SINGLES

ADORABLE
Vendetta - Creation
A/R
PRODUCER: Paul Cockett
Here's more proof of the blooming indie rock scene in the UK, and again it comes from the house of Creation. Guitars and a mildly operating sequencer adhere the foundation to a pop song.

THE ALMIGHTY
Wrench - Chrysalis
R/M
PRODUCER: Chris Sheldon
No longer playing under the Polydor banner, the Almighty are now on Chrysalis' side. Musically they're still defending the colours of vintage British metal.

BLACK BOX
Not Anyone - Ogum
D/EHR
PRODUCER: Black Box
Italo pioneers as they are, they haven't lost touch with the latest developments in dance. Piano and beat are unmistakably Black Box, the "canned vibraphone" is very Robyn S-ish.

LAUREN CHRISTY
The Color Of The Night - Mercury
ACE/EHR
PRODUCER: Jud J. Friedman
From the same named soundtrack album, this song will be recognised as a classic film ballad even if there is no movie to go with it. Open the curtain, and let the music play!

FKW
Laura Palmer's Theme - PWL
D/A/EHR
PRODUCER: Sohna Howard/Waterson
Renamed Gro, the "Twin Peaks" theme has been a hit before for Moby in 1991. Spot the difference. One clue you get from us is a bonus. The key word "got" is now "yeah!"

MICHELLE GAYLE
Sweetness - RCA
D/EHR
PRODUCER: Preston Glass/Narada Michael Walden
Like tea-for-one, there's now also new jill swing for individuals. The radio mix is the sweetness, but the West End mix is far more adventurous and memorable. The single is warmly embraced by Swansea Sound/Wales head of music Rob Pendry. "It's well executed," he says, "and that she can branch out from her acting profession. Carving out a new career as a solo singer, she has a great future ahead."

GLYCE WALKER
If I Could Make a Living - Giant
C/R/ACE
PRODUCER: James Stroud
Fairly traditional country with fiddles and all is what we're used to get from Walker, and the title track from his upcoming second album shows he hasn't changed his winning formula.

ALYSHA WARREN
I'm So In Love - Polydor
R/M
PRODUCER: S. & P. Jervier/J. Wales
Stealthily something like "the sound of (production company) Ist Avenue" is detectable. This upbeat song could just as easily have been given to Michelle Gayle or Eternal.

From their spacetab these synth astronauts have developed a great interest in human life. After their thorough study of rodeos follows a hi-tech close examination of ordinary fairgrounds.

JULIO IGLESIAS
Fragile - Columbia
ACE/EHR
PRODUCER: Stuart Hammond
Featuring Sting on vocals and guitar on his own song, it's more as if Julio's contribution is dubbed over the original version according to the Cole Family style.

LUCELECTRIC
Hey Sosity Sing Sing
ACE/EHR
PRODUCER: Annette Humpe/Andrew Herbig
"Blankman" is our main man now, and he's supplied the music to a super hero film before. "Batwoman" that was, "blankman" is our main man now, and he's honoured in a similarly funky way.

THE NEW POWER GENERATION
Super Hero - Epic
D/A/EHR
PRODUCER: Prince
Prince has supplied the music to a super hero film before, "Batwoman" that was, "Blankman" is our main man now, and he's honoured in a similarly funky way.

ROACHFORD
This Generation - Columbia
EHR/A
PRODUCER: Martin Phillips/Roachford
Generation gaps are there to be bridged. Roachford's soulful rock comes across as the missing link between old-fashioned rock bands and modern dance projects. Swing is the common denominator.

THE TYREL CORPORATION
You're Not Here - Cooltempo
D/EHR
PRODUCER: Clive Longer/Alan Winstney
Is this the first time that the renowned pop producer duo Langer/Winstney venture out on the dance market. Their pop vision has resulted in the most accessible Tyrel single so far.

CHARLES GIVER
Shed 'Em Down
A/ACE/EHR
PRODUCER: Jessio Corcoran
Give change a chance! Not all UK indie bands are "whiny bastards unable to tune, let alone play a guitar."
All this comes to an end with the latest wave of Brits, spearheaded by the likes of Oasis, Echobelly and the mighty Shed Seven. Raise the Union Jack for the singles Dolphin and Speakeasy, no-risk discs for continental stationery as well. Still not bored after track 8, we got Starts In Our Eyes—a vision of frontman Rick Witter as the long-awaited pin-shaking his ass ready to replace Morrissey.

KYLIE MINOGUE
What A Crying Shame - MCA
C/R/ACE
PRODUCER: Don Cook
"Boo!" Bonnie Nooches! Put Moviestars' mainstay Raul Malo in a "lonely room" with Dwight Yoakam sideman Kostas to hold his writing band, and ten to one you get something that is more Bakersfield than Nashville. With another outside tune smith Stan Lynch he penned the Roy Orbison-like ballad I Should Have Been True, potentially Chris Isaac's worst nightmare. The biggest benefit of this set is its variety of styles from the honest hillbilly of Just A Memory to the Western swing of The Things You Said To Me.

SINGLES

Kylie Minogue - deConstruction
EHR/D/A/EHR
PRODUCER: Brothers In Rhythm/G DeVeaux/ J. Harry/P. Heller/T. Farley/M. Pickering/P. Heard
You can see the sole formats lacking in our recommendation above, are country and jazz! Furthermore the new Kylie is for all of us, even for the most prejudiced one track-minded alternative programmers, but then again these people have already adjusted their opinions once, when Johnny Cash suddenly became their hero. Minogue is restyled for the '90s, and this is as important a dance album as Janet Jackson's Control. Okay, reminiscent of Madonna's erotic ambition all the way through—certainly as far as the single Confide In Me is concerned—the overall quality is too overwhelming to keep on ranting about that. Confide in us, it's true!

Nirvana cover All Apologies smells a bit piano ballad it suddenly turns into a wild garden. I'm a red Christmas-tree ball. And I'm Fragile." That's exactly what she is, and very inventive as well. From a precious piano ballad it suddenly turns into a wild to their symphonic set, with most portions of vulnerability coupled with creativity, her Nirvana cover All Apologies smells a bit too much of Tori Amos. But that's only a false note.

THE BEST
Domestic Affairs - VAN/BMG
R/EHR
PRODUCER: Hans Vermeulen/Olka Hulsijaden
"The Hague Beat City" might be no more, but for members of various '60s/70s rock outfits blood is thicker than all the water in the Northsea. Out of a jam session set up by former Sandy Coast leader Hans Vermeulen has grown something new, which radiates no nostalgia. Karin and Arwil & Nathalie show that dramatic ballads are still best left in his able hands. The "workload" is divided accordingly, as his antipode in the band Polle Eduard (ex-Tee-set handles all the rockers like Short Avenue and The Road.

SHED SEVEN
She's So "Change Giver"
A/R/EHR
PRODUCER: Sub/Adem Fusti/Loove Infinity
Duran Duran, Talk Talk, Medium Medium, or The The, they're so nice, they had to be named twice. And then came Sub Sub to do it just one more time, but in a dance context. Doing things double also applied to their second single Ain't No Love (Ain't No Use)—70s disco in a trendy club style—which had to be re-released before it got a UK hit. Having challenged the one-hit-wonder phantom, they wanted one year with its follow-up Angel, one of the few vocal tracks on the debut album. More soulful and song-oriented than most contends on the home market, more creative than their Euros twin, Voilamoon is a reliable antidote to an overdose of either of these.

NEW RELEASES

ROY TR推崇
Rollercoaster - Sony
D/A/EHR
PRODUCER: The Grid
Another part to Ian Broudie's handbook "How To Write Pop Songs For Beginners" begins with the line "better a good thief, than a bad composer." Striving for the Perfect pop song is a journey along straw-}

ALYSIA WARREN
Universal Mother - Ensign
A/ACE
PRODUCER: S. O'Connor/J. Reynolds/ J. Harry/P. Heller/T. Farley/M. Pickering/P. Heard
"Blankman" is our main man now, and he's supplied the music to a super hero film before. "Batwoman" that was, "Blankman" is our main man now, and he's honou
Music Market Place

Breakin' & Entering

With the Hot 100's top 3 songs first we take a look at this week's number 4 artist, Sanna Charlott Carlson, who is the chart's Sales Breaker. If the name sounds unfamiliar, try Whigfield. Her single Saturday Night (X-Energy)—already a modest Eurochart hit earlier this year (peak 58, the Spanish #1 for eight consecutive weeks)—pumps a massive 29 places to number 4.

The Danish born, Italian resident's single was written by two Italians, one of which, Alfredo Pignagnoli, co-authored Spagna's Eurochart hit earlier this year (peak 13 years ago, August 11 '81 to be precise, it now threatens the top of the Eurochart Hot 100 (number 9)

as well as climbing to number 3 in America. The song in question is the Lionel Richie composition Endless Love. Originally released as the love-themovie of the same name and sung by Richie and Diana Ross it is now delivered to us in a Luther Vandross & Mariah Carey rendition (epic) and taken from Vandross's covers album Songs.

Second highest entry this week bodes a welcome return to the Eurochart by those masters of indie guitar-twang, R.E.M. (Warner Brothers). Their single What The Frequency, Kenneth? (I don't know, but the rotation's heavy, Mike) marks their 14th Eurochart entry to date. Here they are in order of entry.

Another Day has peaked at number 6 in Spain, entered and left the Dutch chart and is currently at number 15 in Denmark.

On to this week's highest new singles entry. In its original version a Billboard Hot 100 number 1 hit 13 years ago, August 11 '81 to be precise, it now threatens the top of the Eurochart Hot 100 (number 9)

Music

SNAFU & ROCKERS REVENGE

Singing On Sunshine - Rippa (UK)

PRODUCER: Sven-Olof" "Sven-Olof"

This excellent reworking of the Eddy Grant classic by the Mancunian twosome has everything required to succeed on all fronts. The '82 version to manage to remain respectful to Grant's original with out bluntly copying it. On display is a bewildering array of remixes, ranging from a capella to Hi-NRG to dub, assuring something in there for everybody. Contact Andrew Steven at tel: (44) 21.963.4455; fax: (44) 21.693.4466.

TEMPTEST

Dragonaire - Gary Monger (CD) (Can) PRODUCER: John Punter

By combining 70s progressive rock metal, the Tempest trio has not only succeeded in gaining a sizable local audience but attracted a producer of renown as well. This led to a blistering six- song album, which should appeal to most rock aficionados from straight rockers to the ones into more sophisticated stuff. Contact Lori Spencer at tel: (+1) 966.7026; fax: 965.5158.

UPFRONT

Upsift - Desolato (Germany)

PRODUCER: Stefan Trisk

From the onomatopoeic rockers make it abundantly clear why they were asked to open for Biohazard on their 1993 tour. With this track they preview their upcoming album due in the near comendable way. Contact Hans

DJ's Delite - Thierry Catherine

Thierry Catherine, head of music at Couleur Mauve—a rock/alternative station which covers the French speaking areas of Switzerland—is himself bewildered by the amount of records he really likes. "There are just so many of them now that the list goes on forever. On the rap front I particularly like Body Count's Born Dead (Virgin). In the rock arena, albums like the Rolling Stones' Voodoo Lounge and Neil Young's Sleep With Angels are among, the finest released this year by established artists. Ian McNab's Head Like A Rock (This Way Up) album, on the newcomers side, is one of the finest releases. This one worth mentioning is Stened And Detherd by the Jesus And Mary Chain. A while ago we started to play tracks from G. Love & Special Sauce's debut album 'Love Okeh' and now everybody else is doing so as well. We are also seeing a sharply increasing interest in techno artists like Westbam and Maruhna (on Low Spirit/Motor) in the German speaking areas."

Music & Media September 24, 1994
yeehaw! the debut single of even cowgirls get the blues

“Verblüffend witzig gemacht.”
(BR 3, Jim Sampson)

(Radio Emscher-Lippe, Achim Bleul)

“Schöner Country-Crossover”
(Antenne Bayern, Uli Pioch)

“Bitte mehr !!!”
(Radio Regional Heilbronn, Klaus Höflinger)

Der Song ist ein Klassiker ... gute Idee.”
(Radio Regenbogen, Martin Schwebel)

LIVE ON TV IN GERMANY
21.9. “Vivasion” VIVA
22.9. “DAS” N3
15.10. “Up’n Swutsch” RB
30.10. “TOPP 6” MDR
**EUROCHART HOT 100 SINGLES**

<table>
<thead>
<tr>
<th>Week 39'94</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Publisher</th>
<th>Country ChARTed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Love Is All Around</td>
<td>Wet Wet Wet - Precious Organization (PolyGram)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td>7 Seconds</td>
<td>Yossou N'Dour feat. Neneh Cherry - Columbia (EMI/Parlophone)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>1 I Swung</td>
<td>All-4-One - Blazin'Atomic (MCA)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>Saturday Night</td>
<td>Whigfield - X- Energy (Energy Production)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Eins, Zwei, Palmei</td>
<td>Ur-Do - palmeia (Cameofronte)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>3 You're The One Thing</td>
<td>The Grid - Deconstruction (M62/BMG)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>The Rhythm Of The Night</td>
<td>Corana - DWA (Etravaganza)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>ENDless</td>
<td>Luther Vandross &amp; Mariah Carey - Epic (Warner Chappell)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>I'll Make Love To You</td>
<td>Boyz II Men - Motown (Sony/ECAR)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Baby I Love Your Way</td>
<td>Big Mountain - Giant (Random)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Can't Hide In Me</td>
<td>Kylie Minogue - Deconstruction (BMG/MCA)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>Cotton Eye Joe</td>
<td>Rednex - Jive (Zomba)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>I Know (Start The Dance)</td>
<td>The Prodigy - (EMI)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>Menger-Mall</td>
<td>Billy &amp; Joelle Les Gaëmis En Folie - Shamon (PolyGram)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>Welcome To Tomorrow</td>
<td>Snap - Jive (Novelties/WC)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>I Show You Secrets</td>
<td>Pharao - Dance Pool (Copyright Control)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Everybody Got Fun</td>
<td>Two Cowboys - Freedom (3 Beat/Pear Music)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Think About The Way</td>
<td>220 Volt - MCE (EMI)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>[Meet The Flintstones]</td>
<td>BC-S'2 - MCA (EMI)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>Without You</td>
<td>Mariah Carey - Columbia (Apple)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>I Like To Move It</td>
<td>Real 2 Real feat. The Mad Stuntman - Posin' (Slyde/Richay Images/Rage Records)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>What's The Frequency, Kenneth?</td>
<td>The Real McCoy - Hansa (Maxximum Music)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>Everybody</td>
<td>C.C. &amp; M.W. - Warner (Brothers/Warner Chappell)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>D.J. Solo</td>
<td>Fresh [Fresh/EMS]</td>
<td>D.K. UK</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>Black Betty</td>
<td>Jann - Marva [Vonkunst/Vanic Preston]</td>
<td>D.K. UK</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>Compliments On Your Kiss</td>
<td>Red Dragon with Bryan &amp; Tony Gold - Mango (Ixat)</td>
<td>D.K. UK</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>Dream's Will Come Alive</td>
<td>Red Dragon with Bryan &amp; Tony Gold - Mango (Ixat)</td>
<td>D.K. UK</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>Mmm Mmm Mmm</td>
<td>Burundi - Warner (Brothers/Warner Chappell)</td>
<td>D.K. UK</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>Games People Play</td>
<td>Inner Circle - WEA (BMG)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>Shine</td>
<td>Aswad - Bubblin' (Island/EMI/BMG/CC)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>Loocmaster</td>
<td>TN8N - Dance Street (E &amp; Ear Music/Discoteq)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>Crazy For You</td>
<td>Lo Leach - Memory (Warner Chappell)</td>
<td>A.B.D.K.S.F.</td>
<td>D.K. UK</td>
<td></td>
</tr>
</tbody>
</table>

**Sales**

<p>| <strong>1</strong> | Parklife | Blur - Food (MCA) | NE UK |
| <strong>2</strong> | Dromen Zijn Bedrog | Marco Sontoro - Polydor (PolyGram/EMI/TBM) | NE UK |
| <strong>3</strong> | Atomic (Remix) | Blondie - Chrysalis (Chrysalis) | NE UK |
| <strong>4</strong> | Guaglione | Perez Perez Prado - RCA (Eton Music) | NE UK |
| <strong>5</strong> | Johnny Techno Sko | Paco Piti - Max Music (Max Music) | NE UK |
| <strong>6</strong> | Der Berg Ruft | K - 2 (Koch/La Strada/BMG) | NE UK |
| <strong>7</strong> | Bemann On Me | D Beam - Magnit - (Magne) | NE UK |
| <strong>7</strong> | Point Of No Return | Century - EMI (EMI) | NE UK |
| <strong>7</strong> | Save My Soul | Decadence - Matronvay (EMI/MCA) | NE UK |
| <strong>7</strong> | Away From Home | Dr. Alban - Chiron (Dr. Songs - Chiron Songs) | NE UK |
| <strong>7</strong> | Dreams | Quetch - NBN (Copyright Control) | NE UK |
| <strong>7</strong> | Papadno | La Famille - Umei Music (Distance Productions) | NE UK |
| <strong>7</strong> | Dreamer | Livy' Joy - Undiscovered/MCA (MCA) | NE UK |
| <strong>7</strong> | Riverdance | Bill Whelan - Mohar (Polygram) | NE UK |
| <strong>7</strong> | The Real Thing | 2 Unlimited - Byte (MCA) | NE UK |
| <strong>7</strong> | Do You Wanna Get Funky | C&amp;C Music Factory - Columbia (Screen Gems/Eva/Mi/Nea Soneko) | NE UK |
| <strong>7</strong> | Love Here I Come | Iremix - Bad Boys Inc. - A.K.A. [Kontakt/WFC/EMI/Chrysalis] | NE UK |
| <strong>7</strong> | Gemini | Marico Pisto - Volumes (Dancowscow) | NE UK |
| <strong>7</strong> | Know By Now | Robert Palmer - EMV (Milono) | NE UK |
| <strong>7</strong> | Don't Turn Around | Ace Of Base - Magro/Atlantic (Monkeysee) | NE UK |
| <strong>7</strong> | Unity Mix No. 4 | Unity Mix - Indus (Metrofanick/Disc) | NE UK |
| <strong>7</strong> | Elegantly American: One Night In Heaven/Moving On Up | M People - Deconstruction (BMG/EMI) | NE UK |
| <strong>7</strong> | Someone To Love | Seve Maguire - Parlophone (Famous/WFC/EMI/CC) | NE UK |
| <strong>7</strong> | Warrior | Asonal - Bubblin' (Island/EMI/BMG/CC) | NE UK |
| <strong>7</strong> | Lisa | Rolling Band - Image (BMG) | NE UK |
| <strong>7</strong> | Bööö Bööö Yogis | Stefan Rub &amp; Die Takelplan - Eldor (Seung/Real Groove Music/London) | NE UK |
| <strong>7</strong> | Comienbe De Murs | Patrick Bruel - RCA (Mail List) | NE UK |
| <strong>7</strong> | La Solitude | Laura Piazzial - CGD (Warner Chappell) | NE UK |
| <strong>7</strong> | Let's Get Ready To Rhumbo | P.J. &amp; Duncan - XSymphony/Thorah (Germany) | NE UK |
| <strong>7</strong> | Unbearable | The Wonder Stuff - Polydor (PolyGram) | NE UK |
| <strong>7</strong> | Give Me Fire | It's Good Shape - Divine (Music) | NE UK |
| <strong>7</strong> | Loops &amp; Ting Remixes | Jeda - Max Music (Max Music) | NE UK |
| <strong>7</strong> | The Most Beautiful Girl In The World | The Symbol - NPG (Controversy) | NE UK |</p>
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
</table>

**SALES BREAKER**

- **SALES BREAKER** indicates the album registering the biggest increase in chart points.

The European Top 100 Albums is compiled by BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories.

- Recognition of point-European sales of 500,000 units
- Recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.
<table>
<thead>
<tr>
<th>Week</th>
<th>Single</th>
<th>Artist</th>
<th>Sales</th>
<th>Peak Position</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>88-89</td>
<td>1</td>
<td>Wham!</td>
<td>1</td>
<td>1</td>
<td>Independence</td>
</tr>
<tr>
<td>88-89</td>
<td>2</td>
<td>Wham!</td>
<td>2</td>
<td>2</td>
<td>Independence</td>
</tr>
<tr>
<td>88-89</td>
<td>3</td>
<td>Wham!</td>
<td>3</td>
<td>3</td>
<td>Independence</td>
</tr>
<tr>
<td>88-89</td>
<td>4</td>
<td>Wham!</td>
<td>4</td>
<td>4</td>
<td>Independence</td>
</tr>
<tr>
<td>88-89</td>
<td>5</td>
<td>Wham!</td>
<td>5</td>
<td>5</td>
<td>Independence</td>
</tr>
<tr>
<td>88-89</td>
<td>6</td>
<td>Wham!</td>
<td>6</td>
<td>6</td>
<td>Independence</td>
</tr>
<tr>
<td>88-89</td>
<td>7</td>
<td>Wham!</td>
<td>7</td>
<td>7</td>
<td>Independence</td>
</tr>
<tr>
<td>88-89</td>
<td>8</td>
<td>Wham!</td>
<td>8</td>
<td>8</td>
<td>Independence</td>
</tr>
<tr>
<td>88-89</td>
<td>9</td>
<td>Wham!</td>
<td>9</td>
<td>9</td>
<td>Independence</td>
</tr>
<tr>
<td>88-89</td>
<td>10</td>
<td>Wham!</td>
<td>10</td>
<td>10</td>
<td>Independence</td>
</tr>
</tbody>
</table>

**Eurofile Radio Industry Directory 1994**

Order Now and Receive the Only Guide to Europe’s Radio Industry

Tel: (+31) 20.669 1919
Fax: (+31) 20.669 1914
ask for Yonka de Boer
Playlist Unchanged

Hans Engel - Music Director

EHR

RADIO RPR 1/Ludwigshafen

AD Pet Shop Boys - Yesterday When

A List:

RADIO NRW/Obethausen

AD

Ralf Blasius - Head Of Music

Markus Hertle

Uwe Arkuszewski - Head Of Music

ERG/ORB/Potsdam G

Ted Ferguson - Music Director

ACE

ANTENNE BAYERN/Munich

A List

Walter Schmich - Music Director

Ante Schmidt

ACE

ANTENNE BAYERN/Munich

P

104.6 RTL BERLIN/Berlin G

Uwe Arkuszewski - Head Of Music

Bryan Ferry - Your Painted Shadow

P

B List

Rock

RADIO REGENBOGEN/Monheim G

Frank Rouschenbach - Head Of Music

B List

Power Play:

SDR 3/Stuttgart G

Playlist Unchanged

Music Director

Radio News - Matt Culligan

All Rights Reserved

All information and content remains the property of AmericanRadioHistory.Com - Copyright 2004

AmericanRadioHistory.Com

1400 E 87th Street

Chicago, IL 60619

www.americanradiohistory.com
**AIRPLAY**

**Station Reports**

**Milton Keynes and Bristol**

**AD**

**List.**

Paul Cheerer - Group Prog Dir

HORIZON RADIO AND GALAXY RADIO

ACE RADIO WYVERN/Worcester G

Mike Stewart - Prog Dir

Norwich/Ipswich and Bury S

**B List.**

Andy Roberts - Head Of Music

Jeff Graham - Prog Dir

EHR

MISSION FM/Royston G

Steve El - Frog Cothr

EHR

RED DRAGON FM Corcey/4 rceewn

Jim Elder - Frog Cothr

POWER PLAY:

Chris Moore - Head Of Music

Rob Pendry - Head Of Music

EHR

Optimystic - Caught Up In My Heart

Kasie Sharp - Walk On Water

ACE OF BASE - Happy Nation

EX W - Laura Palmer

ACE OF BASE - Happy Nation

Take That - Sure

Babyface - When Can I See

Crcrew - Pineapple Head

Serious Rope - Happiness

Misty Oldland - Got Me A Feeling

Basics Third Time Lucky

Traffic - Some Kind Of Women

Youthou N'Dour - 7 Seconds

Eternal - So Good

China Block - Searching

RED 2 RED - Can You Feel

Edie Brickell - Good Times

Rob Perrin - Head Of Music

EHR

**MUSIC & MEDIA**

**Power Play:**

Nina Campbell - Head Of Music

Dave Stewart - Head Of Music

EHR/Rock

**AD**

Billy Idol - Speed

Max Guanini - Dir

Brendan Tracey - Prog Dir

RADIO PLUS FM/Alois Moyle - The Most Beautiful

Lenariott - What s It Like

EHR

**Belgium**

BRTN STUDIO BRUSSEL/Brussels

**Time To Sumner.**

Stig HartWg Nielsen - MD

Kent Hansen, Head Of Music

Johannes Lessen - Head Of Music

Lars Trillingsgaard - Head Of Music

Jens Karl Pedersen - Head Of Music

**CZECH REPUBLIC**

**AD**

P. Pop - Producer

Thierry Masselis - Music Dir

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**AUSTRALIA**

**-**

Oz FM 1 - Head Of Music

Dave Power - Head Of Music

Laurent Neer - Head Of Music

ARL

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**KENTUCKY**

**-**

Kent Hansen, Head Of Music

Stig HartWg Nielsen - MD

Johannes Lessen - Head Of Music

Lars Trillingsgaard - Head Of Music

Jens Karl Pedersen - Head Of Music

**CZECH REPUBLIC**

**AD**

P. Pop - Producer

Thierry Masselis - Music Dir

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**AUSTRALIA**

**-**

Oz FM 1 - Head Of Music

Dave Power - Head Of Music

Laurent Neer - Head Of Music

ARL

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**KENTUCKY**

**-**

Kent Hansen, Head Of Music

Stig HartWg Nielsen - MD

Johannes Lessen - Head Of Music

Lars Trillingsgaard - Head Of Music

Jens Karl Pedersen - Head Of Music

**CZECH REPUBLIC**

**AD**

P. Pop - Producer

Thierry Masselis - Music Dir

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**AUSTRALIA**

**-**

Oz FM 1 - Head Of Music

Dave Power - Head Of Music

Laurent Neer - Head Of Music

ARL

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**KENTUCKY**

**-**

Kent Hansen, Head Of Music

Stig HartWg Nielsen - MD

Johannes Lessen - Head Of Music

Lars Trillingsgaard - Head Of Music

Jens Karl Pedersen - Head Of Music

**CZECH REPUBLIC**

**AD**

P. Pop - Producer

Thierry Masselis - Music Dir

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**AUSTRALIA**

**-**

Oz FM 1 - Head Of Music

Dave Power - Head Of Music

Laurent Neer - Head Of Music

ARL

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**KENTUCKY**

**-**

Kent Hansen, Head Of Music

Stig HartWg Nielsen - MD

Johannes Lessen - Head Of Music

Lars Trillingsgaard - Head Of Music

Jens Karl Pedersen - Head Of Music

**CZECH REPUBLIC**

**AD**

P. Pop - Producer

Thierry Masselis - Music Dir

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**AUSTRALIA**

**-**

Oz FM 1 - Head Of Music

Dave Power - Head Of Music

Laurent Neer - Head Of Music

ARL

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**KENTUCKY**

**-**

Kent Hansen, Head Of Music

Stig HartWg Nielsen - MD

Johannes Lessen - Head Of Music

Lars Trillingsgaard - Head Of Music

Jens Karl Pedersen - Head Of Music

**CZECH REPUBLIC**

**AD**

P. Pop - Producer

Thierry Masselis - Music Dir

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**AUSTRALIA**

**-**

Oz FM 1 - Head Of Music

Dave Power - Head Of Music

Laurent Neer - Head Of Music

ARL

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**KENTUCKY**

**-**

Kent Hansen, Head Of Music

Stig HartWg Nielsen - MD

Johannes Lessen - Head Of Music

Lars Trillingsgaard - Head Of Music

Jens Karl Pedersen - Head Of Music

**CZECH REPUBLIC**

**AD**

P. Pop - Producer

Thierry Masselis - Music Dir

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**AUSTRALIA**

**-**

Oz FM 1 - Head Of Music

Dave Power - Head Of Music

Laurent Neer - Head Of Music

ARL

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**KENTUCKY**

**-**

Kent Hansen, Head Of Music

Stig HartWg Nielsen - MD

Johannes Lessen - Head Of Music

Lars Trillingsgaard - Head Of Music

Jens Karl Pedersen - Head Of Music

**CZECH REPUBLIC**

**AD**

P. Pop - Producer

Thierry Masselis - Music Dir

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**AUSTRALIA**

**-**

Oz FM 1 - Head Of Music

Dave Power - Head Of Music

Laurent Neer - Head Of Music

ARL

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**KENTUCKY**

**-**

Kent Hansen, Head Of Music

Stig HartWg Nielsen - MD

Johannes Lessen - Head Of Music

Lars Trillingsgaard - Head Of Music

Jens Karl Pedersen - Head Of Music

**CZECH REPUBLIC**

**AD**

P. Pop - Producer

Thierry Masselis - Music Dir

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.

**AUSTRALIA**

**-**

Oz FM 1 - Head Of Music

Dave Power - Head Of Music

Laurent Neer - Head Of Music

ARL

**-**

Dave Stewart - Heart Of Music

B List.

AD

A List.

AD

B List.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Category</th>
<th>Country</th>
<th>Station</th>
<th>Airplay</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Mountain</td>
<td>Sweet Sensual</td>
<td>A List.</td>
<td>Russia</td>
<td>Moscow/St. Petersburg</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moscow</td>
<td>Producer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lightning Seeds</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Good Lady</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wim van Putten</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ilr</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Panny</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Simon</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tanya</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x115]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x122]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x178]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x216]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x226]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x242]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x247]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x257]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x295]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x300]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x313]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x349]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x357]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x399]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x404]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x419]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x424]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x463]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x470]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x491]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x541]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x546]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x555]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x577]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x582]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x624]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x633]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x655]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x660]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x704]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x719]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x724]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x756]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x761]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x766]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x771]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x818]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x823]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x828]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x833]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x838]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x843]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x848]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x853]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x858]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x863]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x868]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x873]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x878]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x883]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x888]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x893]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x898]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x903]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x908]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x913]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x918]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x923]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x928]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x933]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x938]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x943]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x948]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x953]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x958]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x963]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x968]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x973]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x978]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x983]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x988]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x993]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>[348x998]</td>
<td>Power Play.</td>
<td>Poland</td>
<td>Linkoping</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**The USA Number One Single**

"I'll Make You Love Me"

**Top 40 Hits**

**AmericanRadioHistory.com**

**Music Media**

**September 24, 1994**

**33rd Additions**
**Airplay**

**European Dance Radio**

**USA Top 25**

**Billboard Singles**

**Music & Media, September 24, 1994**

---

**Airplay**

---

**European Dance Radio**

**USA Top 25**

**Billboard Singles**

---

**Music & Media, September 24, 1994**

---
The dealers say, “Put the dollars into promotions, not advertising.”

The fastest way to kill a brand is to stop advertising. Do it and you’re letting your dealers get away with murder.

Advertising generates strong brand awareness and builds brand preference. Such preference is particularly critical for marketers who have little or no control over the sales follow-up process.

In fact, we recently found that brand preference among buyers exposed to five pages of advertising was 1.46 times higher than among buyers who had not seen any ads. For those exposed to 10 pages, brand preference was 1.79 times higher. To 30 pages, 2.46 times higher.

But the greatest results were achieved when advertising worked in sync with the sales effort. Buyers who received a sales call and who were exposed to five pages of advertising had a brand preference level 3.75 times higher. To 10 pages, 4 times higher. And to 30 pages, 5.33 times higher.

It has also been proven that advertising increases share of market. Something from which everyone can benefit.

Don’t let someone deep-six your brand. For more information on how advertising affects brand awareness and preference, write the American Association of Advertising Agencies, Dept. Z, 666 Third Ave., New York, NY 10017-4056.

AAAA/ABP/ANA
American Association of Advertising Agencies
American Business Press
Association of National Advertisers

This advertisement prepared by Sawyer Riley Compton, Atlanta.
ANITA BAKER

moving up in EHR chartbound

Body & Soul

Now rotating on 41 stations across Europe
11 adds this week on all formats

HAVE YOU ADDED IT YET?
Varrod Quits Polydor In Row Over Artistic Direction

FRANCE

by Emmanuel Lengrand

The restructuring of PolyGram France is growing in scale. Following the reshaping of the Island/Berry label and the departure of Marc Lumbroso, Polydor's chairman, Remark Records to head Polydor UK (M&M, September 17), Polydor France A&R director Didier Varrod has quitted the company after disagreements with managing director Bruno Gerentes over artistic direction.

Varrod declared his 'regret' at the decision, which he says was a memo to Polydor staff, in which he thanked the team for "all the work we have done together and I sincerely wish that you will continue the development of the catalogue we have built up." In an interview with M&M, Varrod says that his decision was made, "in the context of a new MD with whom I don't share the same artistic choices." Varrod is also believed to be unhappy about the appointment of Alan Plamoumazille, who'll take over from him as A&R director.

He adds, "The future of Polydor outlined by the new management contains things and propositions that don't fit me, or that could have appeared as regression. So, I am leaving Polydor and the Polygram group." Varrod emphasises that his move is not precipitated by the offer of a job elsewhere. "Let's make it clear—I don't know what I'm going to do now, whether I'm going to stay in this industry or go back to journalism."

Gerentes has refused to comment on Varrod's departure, pointing out that "a restructuring is going on." He is expected to shortly appoint a new marketing manager as Mathieu Loron-Petit, who'll replace Michel Arnaud, who was a lateral offer to replace Lumbroso as general manager of Remark.

Varrod, 34, joined Polydor on the initiative of PolyGram Dis- cussion president Paul-Roger Albertini in September 1991, with the brief to bring Polydor some A&R strength and make the label more attractive to new artists.

Varrod's signings during his tenure with the company include Princess Erika, Nina Morato (voted best upcoming female act during the 1994 Victoires de la Musique), Paul Personne and Jérôme Pujon.

McNamee cautions, however, that other currently pirate stations cannot leap the fence to legitimacy purely from the springboard of popularity. "You have to have some serious business people with you. We got in an accountant and a lawyer and all the people you need to present some solid business talk to the Radio Authority. We got in people with a lot of legal radio experience and who also had a love of our music."

McNamee also secured the backing of big-league media companies such as Emap and Virgin.

"If you can convince an author that that's readily saleable and successful then people will back you," he says.

But has the pirate sector changed in nature since the days when Kiss was one of its biggest names? McNamee comments, "Not so much. So many people in pirate stations are just there because they love the music. In fact, you don't go in unless you love the music. There may have been one or two cases over the years of people who are villains, but they really are a minority."

A man who exemplifies the majority is a committed—and convicted—pirate who prefers to remain anonymous.

"If I wasn't out there playing jungle who else would be doing it? Kiss? Radio 1? I tell you, it would be the end of jungle if the BBC got it, the only people who'll listen to it are middle class, a bit young, a bit dangerous. Once the BBC get it, the only people who'll listen to it are middle class white kids at boarding school."

He runs an intermittent station in one of the UK's largest cities, and, just as with the early days of Kiss, he finds it more than a full-time job.

"Nobody comes into this game to make money," he states. "I couldn't get advertising even if I had time to go out and look for it. I mean, who's going to buy an ad if they never know if it's going to broadcast?"

"The way it works for me is that I trade with people. I broadcast the ad for whatever they're doing and they help me with putting up aerials and looking after the equipment and things like that."

The binding force in this enterprise is a shared love of music. Not only does it bring people together like family, but, as he points out, it means they are prepared to assist each other above and beyond the demands of friendship because of their desire to see their form of music on the air.

However, even though that has been the goal of pirates from the outset, he feels there is no common ground between the unlicensed broadcasters of the '90s and their counterparts of 30 years ago.

He is somewhat dismissive of Radio Caroline, the archetypal pirate station that broadcast from a ship in the North Sea in the '60s, that is credited with laying the foundations of the UK's current network of pop-based IRL stations.

"I admit that being stuck on a ship in the middle of the ocean takes a good bit of commitment," he concedes, "but the stuff they were playing was safe and soft. Being a pirate now is all about being a rebel and being with music that's hard and dangerous."

"Yes, even harder and more dangerous than climbing up a lift in a block of flats to put up your aerial."
**Off The Record**

**WHO WILL FILL THE GAP AT FRANCE INTER?** Following the departure of Dominique Farrayn from his position as head of music at France Inter, the public station's programme director Pierre Bouteiller is actively looking for a new face to join his team. M&M has learned that Bouteiller has been discussing the now vacant position with a number of candidates, including former A&R manager of the independent producer's association UPFI. One of the reasons the deal hasn't clinched, we hear, is that De Bosson wants to be able to continue some of his activities with UPFI.

Bouteiller is also believed to have met Marc Garcia, former programme director for ACE Europe 2, and Christian Savigny, former music programmer for Europe 2. At M&M preamise, no announcement had been made.

**IS THERE A RADICAL FACELIFT IN STORE FOR RTBF?** M&M hears that the Belgian French-language state radio RTBF is planning a number of sweeping changes, which they intend to unveil at the end of October. Sources say the changes are expected to go far beyond the normal seasonal rotations.

**Lightning Strikes** (continued from page 1)

product manager at Epic UK, says, "I think one of the problems in the past has been that people have seen the Lightning Seeds as a side project for Ian Brody. We need to present him to the pop world and he wants to be a pop star so a profile needs to be built and developed."

One new factor that will help Brody's and the Seeds' prominence is a change in programming from the first time. Having put a band together, he is currently gigging in the UK as support to Terry Hall, and Dickson comments, "He will almost certainly be touring on the continent at some point, but exactly when will depend on the album release..."

At Cool FM in Belfast, head of music John Paul Ballantine is very enthusiastic about Lucky You. "It's just a damn good record," he declares. "We're pretty much punching the air. We think so much about the release, we can get some very good sales for [CNR]."

Following a career at the then CBS, Brody bought Arcade in the 80s and quickly built it into Europe's leading TV merchandiser, managing to escape the usually limited success of his predecessors. "The single has been a great success. I think it will sell for a long time, but it might not be as big as [our previous hit] Change."

At Radio Maximum in Perm, Russia, programme director Alexey Glazatyov had been preparing listeners for the new single by playing the two tracks that are generally felt to be the pick of the Seeds' catalogue, Pure and Life Of Riley. "Our audience's reaction was very, very warm to them," says Glaza-tov. "And Lucky You is exactly what I'd like to play on my B-list. The song sounds very fresh with a rock edge, and what is very important for Russia is that the song has a strong, catchy melody."

In M&M's EHR Chartbound section, the song has entered on the back of 30 stations, of which 17 are new adds.

Asked who he thinks the Lightning Seeds appeal to, Dickson responds, "I think it can pull in the usual dependency on the major record companies for product supply. With the money generated by TV marketing, Heinsbroek bought Dutch CNR/Indisc at the end of 1992. In addition to the label's interesting domestic roster, AEH also acquired CNR's relatively new operations in Scandinavia, which have become another important source of A&R for the company.

And this talent can be better exploited in the new set up, says Heinsbroek. "Each market should be able to sign at least 10 acts a year. We will become very active in A&R and if, let's say, Patrick Bruel becomes available we'll go for it. I am hoping that artists will be attracted by the new set-up and that we will become an alternative to the majors."

Over the past two years, the company has excelled in delivering tonnes of successful club and dance music, including Twenty 4 Seven, 2 Brothers On The 4th Floor, Doop and Slumming from Pulp's "His N' Hers."

As well as these four executives, De Raaff will have the MDs of the 11 markets where AEH is active reporting to him. Apart from in the home-market the Benelux, AEH runs companies in Germany, Austria, France, Italy, Spain, Sweden and Denmark. The recent appointment of former BMG Artilia Munich executive Tony Ioannou to Arcade Germany MD (M&M, July 9) is further proof of AEH's ambitious plan to become a major player in the European market.

In the past, AEH has been courted by many majors, most recently MCA, but talks always stumbled upon Heinsbroek's wish to remain fully independent.

**Mercury Prize** (continued from page 1)

Mercury organisation, this year it required the casting vote of the chairman to select Elegant Slamming from Pulp's "His N' Hers." M People are signed to Deconstruction and Pulp are with Atlantic.

The Mercury Music Prize, sponsored by the Mercury telecommunications company, has captured the public imagination in the UK and was televised for the first time this year, on BBC 2's "The Late Show." Previous winners of the award include Si. Etienne and Suede.

**EMERGENCY IN RWANDA**

Help Rwanda — African Artists For Africa is a 12-track CD to aid the refugees of Central Africa. The Bhrundo Boys, Biggie Tembo and Red Sounds have all donated tracks, now we need the support of radio stations in playing our record and publicising our project.

Please contact Oliver Wegener at Public Propaganda (+49) 40 642 143/0
The EHR Tap 40 chart is based on a weighted-scoring system. Songs receive points by achieving play at M&M's EHR reporting stations, that forget 12-34 year-old listeners with contemporary music airtime or during regional level, “Frequency” does this week's Most Added leader.  

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOUSSOU N'DOUR FEAT. NENEH CHERRY</td>
<td>(Columbia)</td>
<td>112</td>
<td>97</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>16 WET WET WET</td>
<td>Love Is All Around</td>
<td>(Precious)</td>
<td>102</td>
<td>84</td>
<td>18</td>
</tr>
<tr>
<td>4</td>
<td>SOPHIE B. HAWKINS</td>
<td>Right Beside You</td>
<td>(Columbia)</td>
<td>97</td>
<td>65</td>
<td>32</td>
</tr>
<tr>
<td>4</td>
<td>BOYZ II MEN</td>
<td>I'll Make Love To You</td>
<td>(Motown)</td>
<td>92</td>
<td>65</td>
<td>27</td>
</tr>
<tr>
<td>5</td>
<td>ALL 4 ONE</td>
<td>I Swear</td>
<td>(Atlantic)</td>
<td>88</td>
<td>62</td>
<td>26</td>
</tr>
<tr>
<td>6</td>
<td>PRINCE/Leigho</td>
<td>(Warner Brothers)</td>
<td>88</td>
<td>56</td>
<td>32</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>JOSHUA KADISON/Jessie</td>
<td>(East West)</td>
<td>75</td>
<td>53</td>
<td>22</td>
<td>24</td>
</tr>
<tr>
<td>8</td>
<td>INNER CIRCLE/Games People Play</td>
<td>(WEA)</td>
<td>78</td>
<td>57</td>
<td>41</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>LISA LOEB &amp; NINE STORIES</td>
<td>Stay</td>
<td>(RCA)</td>
<td>77</td>
<td>55</td>
<td>22</td>
</tr>
<tr>
<td>10</td>
<td>ROXXET/Fireworks</td>
<td>(EMI)</td>
<td>84</td>
<td>57</td>
<td>27</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>JOE COCKER/</td>
<td>The Simple Things</td>
<td>(EMI)</td>
<td>89</td>
<td>68</td>
<td>21</td>
</tr>
<tr>
<td>12</td>
<td>WARREN G &amp; NATE DOG</td>
<td>Regulate</td>
<td>(Death Row)</td>
<td>71</td>
<td>50</td>
<td>21</td>
</tr>
<tr>
<td>13</td>
<td>ROBERT PALMER/Know By Now</td>
<td>(EMI)</td>
<td>79</td>
<td>54</td>
<td>25</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>ELTON JOHN</td>
<td>Can You Feel The Love Tonight</td>
<td>(Mercury)</td>
<td>68</td>
<td>40</td>
<td>28</td>
</tr>
<tr>
<td>15</td>
<td>ROLLING STONES</td>
<td>Love Is Strong</td>
<td>(Virgin)</td>
<td>62</td>
<td>42</td>
<td>20</td>
</tr>
<tr>
<td>16</td>
<td>ASWAD/Shine</td>
<td>(Bubbling)</td>
<td>74</td>
<td>39</td>
<td>35</td>
<td>6</td>
</tr>
<tr>
<td>17</td>
<td>LUTHOR VANDROSS MARIAH CAREY</td>
<td>Endless Love</td>
<td>(Epic)</td>
<td>68</td>
<td>47</td>
<td>21</td>
</tr>
<tr>
<td>18</td>
<td>SNAP/Welcome To Tomorrow</td>
<td>(Logic)</td>
<td>51</td>
<td>40</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>19</td>
<td>CHINA BLACK/Searching</td>
<td>(Wild Cards)</td>
<td>52</td>
<td>42</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>R.E.M./What's The Frequency Kenneth</td>
<td>(Warner Brothers)</td>
<td>47</td>
<td>30</td>
<td>17</td>
<td>27</td>
</tr>
<tr>
<td>21</td>
<td>BC'S 2/Meet The Flinstones</td>
<td>(MCA)</td>
<td>61</td>
<td>35</td>
<td>26</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>KYLE MINNOGE/Confide In Me</td>
<td>(Deconstruction)</td>
<td>45</td>
<td>32</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>23</td>
<td>EDIE BRICKELL/Good Times</td>
<td>(Geffen)</td>
<td>64</td>
<td>35</td>
<td>29</td>
<td>10</td>
</tr>
<tr>
<td>24</td>
<td>RED DRAGON/Compliments On Your Kiss</td>
<td>(Wang)</td>
<td>41</td>
<td>33</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>JOHN MELLANYCAMP M'SHELL NDEĢEOLOČELLO</td>
<td>Wild Night</td>
<td>(Mercury)</td>
<td>53</td>
<td>31</td>
<td>22</td>
</tr>
<tr>
<td>26</td>
<td>LET LOOSE/Crazy For You</td>
<td>(Verbigo)</td>
<td>48</td>
<td>40</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>27</td>
<td>SEAL/Kiss From A Rose</td>
<td>(ZT)</td>
<td>60</td>
<td>37</td>
<td>23</td>
<td>2</td>
</tr>
<tr>
<td>28</td>
<td>MARIAH CAREY</td>
<td>Anytime You Need A Friend</td>
<td>(Columbia)</td>
<td>51</td>
<td>29</td>
<td>22</td>
</tr>
<tr>
<td>29</td>
<td>JAM &amp; SPOND/Find Me (Journey To Anyoona)</td>
<td>(Dance Pool)</td>
<td>42</td>
<td>28</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td>30</td>
<td>MOUNTAIN</td>
<td>Baby I Love Your Way/Baby, Te Quiero Ahi</td>
<td>(Ensign/Chrysalis)</td>
<td>47</td>
<td>28</td>
<td>19</td>
</tr>
<tr>
<td>31</td>
<td>EYC/Blackbook</td>
<td>(Cleveland City)</td>
<td>37</td>
<td>2</td>
<td>97</td>
<td>6</td>
</tr>
<tr>
<td>32</td>
<td>BRAND NEW HEAVIES /Midnight At The Oasis</td>
<td>(FFrr)</td>
<td>52</td>
<td>34</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>33</td>
<td>JOE COCKER/Summer In The City</td>
<td>(Capitol)</td>
<td>39</td>
<td>23</td>
<td>16</td>
<td>0</td>
</tr>
<tr>
<td>34</td>
<td>CRASH TEST DUMMIES/Afternoons And Coffee Spoons</td>
<td>(Arista)</td>
<td>49</td>
<td>26</td>
<td>23</td>
<td>2</td>
</tr>
<tr>
<td>35</td>
<td>DAISY PENN/Do You Love Me (No, No, No)</td>
<td>(Big Beat)</td>
<td>36</td>
<td>20</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>36</td>
<td>BILLY IDOL/Speech</td>
<td>(Chrysalis)</td>
<td>30</td>
<td>19</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>37</td>
<td>EMMANUEL/Soo Good</td>
<td>(EMI)</td>
<td>38</td>
<td>30</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>38</td>
<td>TAKE THAT/Love Ain't Here Anymore</td>
<td>(RCA)</td>
<td>45</td>
<td>20</td>
<td>25</td>
<td>0</td>
</tr>
<tr>
<td>39</td>
<td>JOSHUA KADISON/Picture Postcards From L.A.</td>
<td>(SBK)</td>
<td>44</td>
<td>19</td>
<td>23</td>
<td>5</td>
</tr>
<tr>
<td>40</td>
<td>C.J. LEWIS/Everything Is Alright (Uptight)</td>
<td>(Black Market)</td>
<td>35</td>
<td>18</td>
<td>17</td>
<td>4</td>
</tr>
</tbody>
</table>

The EHR Tap 40 chart lists the ten most-played songs in the United States by listeners aged 12-34 years old. The chart is weighted by airplay exposure at M&M's EHR reporting stations, and takes into account both the number of stations and the number of listeners they reach.

**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINEAD O'CONNOR/Fire On Babylon</td>
<td>(Ensign/Chrysalis)</td>
<td>26</td>
<td>2</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

**"A" ROTATION LEADERS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>YOURSONIC/HOLD ME NINE CHERRY/7 Seconds</td>
<td>(Ensign/Chrysalis)</td>
<td>29</td>
<td>29</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

**"A" ROTATION PERFORMANCE**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

**NEW TOP 20 CONTENDERS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>
### Airplay

**Week 39/94**

**Regional Crossovers**

Tracking the cross-regional impact of songs

---

#### Breaker Borders

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artis/Title</th>
<th>Original Label</th>
<th>Region Of Signing</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>3</td>
<td>5</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>Precious</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>36</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>5</td>
<td>Your Song</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>11</td>
<td>Robin Hood</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>11</td>
<td>Love's The One Thing</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>0</td>
<td>8</td>
<td>Don't Want To Be Alone</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>0</td>
<td>8</td>
<td>Dedicated</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>0</td>
<td>11</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>0</td>
<td>11</td>
<td>Your Song</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>36</td>
<td></td>
</tr>
</tbody>
</table>

#### Channel Switch

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

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artis/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>13</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>7</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>7</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>7</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>7</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>7</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
</tbody>
</table>

#### Atlantic Crossovers

The top-playlisted North American records on European radio

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artis/Title</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>17</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>7</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>7</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>7</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>7</td>
<td>Elton John/Can You Feel The Love Tonight</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>WC.E.C.W.C.S.N.W.S.E.S.E</td>
<td>16</td>
</tr>
</tbody>
</table>
### NORTHWEST

<table>
<thead>
<tr>
<th>Week</th>
<th>No. 1</th>
<th>Artist/Title</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>LONDONBEAT/COME BOCK</td>
<td>(London)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ROBERT PALMER/KNOW BY NOW</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>BON JOVI/ALWAYS</td>
<td>(Columbia)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>(Unknown)</td>
<td>(Unknown)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>(Unknown)</td>
<td>(Unknown)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>(Unknown)</td>
<td>(Unknown)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>(Unknown)</td>
<td>(Unknown)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>(Unknown)</td>
<td>(Unknown)</td>
<td></td>
</tr>
</tbody>
</table>

### CENTRAL

<table>
<thead>
<tr>
<th>Week</th>
<th>No. 1</th>
<th>Artist/Title</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>YOU SQUISH N'DOUR/7 Seconds</td>
<td>(Nacional)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>WESTMINSTER/EN/I Saw My Girl</td>
<td>(PolyGram)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>WARREN G &amp; NATE DOGG Regulate</td>
<td>(Def Jux)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>INNER CIRCLE/Hidden Groom</td>
<td>(Clan)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>JOSHUA KADISON/Picture</td>
<td>(Epic)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>JOE COCKER/The Simple Things</td>
<td>(Epic)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>ASH/Show</td>
<td>(ME!A)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>ASH/Show</td>
<td>(ME!A)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>ASH/Show</td>
<td>(ME!A)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>ASH/Show</td>
<td>(ME!A)</td>
<td></td>
</tr>
</tbody>
</table>

### WEST

<table>
<thead>
<tr>
<th>Week</th>
<th>No. 1</th>
<th>Artist/Title</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ELTON JOHN/Can You Feel</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>BON JOVI/ALWAYS</td>
<td>(Columbia)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>PATRICK BRUCEL/Combien De Murs</td>
<td>(EMI)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ALL 4 ONE/I Swear</td>
<td>(Motown)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>WARREN G &amp; NATE DOGG Regulate</td>
<td>(Def Jux)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>INNER CIRCLE/Hidden Groom</td>
<td>(Clan)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>JOSHUA KADISON/Picture</td>
<td>(Epic)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>ASH/Show</td>
<td>(ME!A)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>ASH/Show</td>
<td>(ME!A)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>ASH/Show</td>
<td>(ME!A)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>ASH/Show</td>
<td>(ME!A)</td>
<td></td>
</tr>
</tbody>
</table>

### SOUTH

<table>
<thead>
<tr>
<th>Week</th>
<th>No. 1</th>
<th>Artist/Title</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>JAM &amp; SPOON/Fair And Square</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>NE ALDRED/Caress Of Love</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>PATRICK BRUCEL/Combien De Murs</td>
<td>(EMI)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>NE ALDRED/Caress Of Love</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>NE ALDRED/Caress Of Love</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>NE ALDRED/Caress Of Love</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>NE ALDRED/Caress Of Love</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>NE ALDRED/Caress Of Love</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>NE ALDRED/Caress Of Love</td>
<td>(Parlophone)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>NE ALDRED/Caress Of Love</td>
<td>(Parlophone)</td>
<td></td>
</tr>
</tbody>
</table>

### SOUTHWEST

<table>
<thead>
<tr>
<th>Week</th>
<th>No. 1</th>
<th>Artist/Title</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>YOU SQUISH N'DOUR/7 Seconds</td>
<td>(Nacional)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>ROB ROZZETTI/Fireworks</td>
<td>(Atlantic)</td>
<td></td>
</tr>
</tbody>
</table>

### EAST CENTRAL

<table>
<thead>
<tr>
<th>Week</th>
<th>No. 1</th>
<th>Artist/Title</th>
<th>Format</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>SNEAD/O'CONNOR/You're In My Head</td>
<td>(Virgin)</td>
<td></td>
</tr>
</tbody>
</table>
19th September 1994

Confide in me. Surrender. If I was your lover. Where is the feeling? Put yourself in my place.
Dangerous game. Automatic love. Where has the love gone? Falling. Time will pass you by.