Finns Wait For First National Commercial Channel

After seven months of sitting on applications, the Finnish government seems to be no closer to granting Finland’s first national commercial terrestrial radio licence. The country’s radio industry has been eagerly awaiting the news, and relief is not forthcoming from the government. A spokesperson for the Finnish Ministry of Transportation and Communications has said the licence could be handed down any day now, but it could also be awarded early next year. Märina Edmunds reports.

Many people believe the current minister of transportation and communications Ole Norback will grant the long-awaited licence well before the elections next spring, which could see a new government much less friendly to the notion of expanding the commercial radio sector.

Norback, a member of the minority Swedish party in Finland’s right-leaning coalition government, has been instrumental in pushing through reforms which have opened up the country to more commercial opportunities, including the granting of 20 additional licences last May to local radio stations.

The current government has also allowed networking for the first time since the country commercialised local radio in 1985. Although some 50 stations were also relicenced last May, the issue of whether to allow a national terrestrial commercial channel has been pending since spring.

Of the three main applicants for the national licence, MTV3 is the strongest candidate, simply because of its track record on the TV side and its financial backing.
SONG OF THE YEAR
The Robert Mosel Award
and MOST PERFORMED
COLLEGE RADIO SONG OF 1993
FROM THE BMI/PRS REPERTOIRE
IF I EVER LOSE
MY FAITH IN YOU
STING
Magnetic Publishing Ltd.

MOST PERFORMED POP SONGS

FAITHFUL
Peter Cox
Richard Drummie
EMI Music Publishing Ltd.

FIELDS OF GOLD
Sting
Magnetic Publishing Ltd.

HAVE I TOLD YOU LATELY
Van Morrison*
PolyGram Music Publishing Ltd.

HERE WE GO AGAIN!
Susaye Coton
Charles Bobbit*
James Brown*
Fred A. Wesley, Jr.*
HERO
Phil Collins
David Crosby*
Hit & Run Music (Publishing) Ltd.

HOPELESSLY
Rick Astley
BMG Music Publishing International Ltd.

I DON'T WANNA FIGHT
Steve Duberry
Billy Lawrie
Lulu
Chrysalis Music Ltd.

IF I EVER LOSE MY FAITH IN YOU
STING
Magnetic Publishing Ltd.

NEVER A TIME
Tony Banks
Phil Collins
Mike Rutherford
Hit & Run Music (Publishing) Ltd.

NO ORDINARY LOVE
Sade
Stuart Matthewman
Angel Music Ltd.
Sony Music Publishing

RESTLESS HEART
(Second Award)
Andy Hill

TEARS IN HEAVEN
(Second Award)
Eric Clapton
Will Jennings*
Warner Chappell Music International Ltd.

THAT'S WHAT LOVE CAN DO
Matt Aitken
Mike Stock
Peter Waterman
All Boys Music Ltd.
BMG Music Publishing Ltd.

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Steve Duberry
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Lulu
Chrysalis Music Ltd.

IF I EVER LOSE MY FAITH IN YOU
STING
Magnetic Publishing Ltd.
TWO MILLION PERFORMANCE SONGS

CANDLE IN THE WIND
Elton John
Bernie Taupin*
PolyGram Music Publishing Ltd.

DON'T SLEEP IN THE SUBWAY
Tony Hatch
Jackie Trent
Welbeck Music Ltd.

EVERYBODY WANTS TO RULE THE WORLD
Roland Orzabal
Ian Stanley
EMI 10 Music Ltd.
EMI Virgin Music Ltd.

THE FINER THINGS
Steve Winwood
Will Jennings*
FS Ltd.

HIGHER LOVE
Steve Winwood
Will Jennings*
FS Ltd.

IN TOO DEEP
Tony Banks
Phil Collins
Mike Rutherford
Hit & Run Music (Publishing) Ltd.

LAYLA
Eric Clapton
Jim Gordon*
Warner Chappell Music International Ltd.

THE LIVING YEARS
B A Robertson
Mike Rutherford
Hit & Run Music (Publishing) Ltd.
R and BA Music Ltd.

LOOKS LIKE WE MADE IT
Richard Kerr
Will Jennings*
Rondor Music (London) Ltd.

TOUR TO RIDE
John Lennon
Paul McCartney
Northern Songs Ltd.

TIME OF THE SEASONS
Rod Argent
Verulam Music Ltd.

WE CAN WORK IT OUT
John Lennon
Paul McCartney
Northern Songs Ltd.

WHAT'S LOVE GOT TO DO WITH IT
Graham Lyle
Goodsingle Ltd.
Rondor Music (London) Ltd.

WHILE YOU SEE A CHANCE
Steve Winwood
Will Jennings*
FS Ltd.

MILLION PERFORMANCE SONGS

AS TEARS GO BY
Mick Jagger
Keith Richards

(I JUST) DIED IN YOUR ARMS
Nick Van Eede
EMI Virgin Music Ltd.

GIMME SOME LOVING
Spencer Davis
Muff Winwood
Steve Winwood
FS Ltd.
Island Music Ltd.

GIVE A LITTLE LOVE
Paul Kennerley
Rondor Music (London) Ltd.

HAVE I TOLD YOU LATELY
Van Morrison*
PolyGram Music Publishing Ltd.

I'LL FOLLOW THE SUN
Paul McCartney
John Lennon*
Northern Songs Ltd.

IT WOULD TAKE A STRONG, STRONG MAN
Matt Aitken
Mike Stock
Peter Waterman
All Boys Music Ltd.
BMG Music Publishing Ltd.

LADY
Eric Clapton
Jim Gordon*
Warner Chappell Music International Ltd.

LET ME TELL YOU ABOUT LOVE
Paul Kennerley
Carl Perkins*
Rondor Music (London) Ltd.

LEVON
Elton John
Bernie Taupin*
PolyGram Music Publishing Ltd.

LOLA
Ray Davies
Davroy Music Ltd.
Carlin Music Corporation

MISSING YOU NOW
Michael Bolton*
Warner Chappell Music Ltd.

NO SON OF MINE
Tony Banks
Phil Collins
Mike Rutherford
Hit & Run Music (Publishing) Ltd.

OWNER OF A LONELY HEART
Jon Anderson
Trevor Horn
Chris Squire
Trevor Rabin*
Unforgettable Songs Ltd.

PAST THE POINT OF RESCUE
Michael Hardy
Beann Eadair Music

SATURDAY NIGHT'S ALRIGHT FOR FIGHTING
Elton John
Bernie Taupin*
PolyGram Music Publishing Ltd.

SIGN OF THE TIMES
Tony Hatch
ATV Music Ltd.

SLEDGEHAMMER
Peter Gabriel
Real World Music Ltd.

SUNSHINE OF YOUR LOVE
Peter Brown
Jack Bruce
Eric Clapton

WONDERFUL TONIGHT
Eric Clapton
Warner Chappell Music International Ltd.

YOUNG LOVE (STRONG LOVE)
Paul Kennerley
Kent Robbins*
Rondor Music (London) Ltd.

SPECIAL FIVE MILLION PERFORMANCE AWARD

SOMETHING
GEORGE HARRISON
Harrisons Ltd.

*Writer's share licensed by BMI, but writer not a member of PRS.
In the bias and fairness area, MUSIC & MEDIA underlined in Amsterdam for this year's success, according to the European a label is looking for commercial motion channel for dance music if

by Christian Lorenz

The quarterly report from the Programming Is No

by Marc Maes

Listeners to Belgium's public broadcaster BRTN can expect better quality transmissions following the official inauguration of a new 300 metre-high broadcasting tower close to Brussels.

The new tower replaces one which collapsed in October last year and is expected to improve the listening quality for BRTN audiences in the province of Brabant, especially those tuning in to Radio 2.

BRTN Radio Director General Piet van Roe points out that the company has a marketshare of 85% in Flanders, where an estimated eight out of 10 inhabitants listen to radio. Yet BRTN listeners in the centre of the country have suffered from poor reception, Roe says, adding that BRTN has heavily invested to solve this problem.

P3 Overhauls Programming To Beat Back Commercial Rivals

In next year's provisional schedules, Monday evenings are devoted to soul, Tuesdays to blues, Wednesdays to dance, Thursdays to rock and power pop, with Sundays set aside for classic rock and country. Each evening will feature one hour of live music, most of which will be self-produced.

"At the moment we have all the styles and genres every night, but many young people are dedicated to one particular style," says P3's head on using tight formatting, P3 Programming Is No

P3 Overhauls Programming To Beat Back Commercial Rivals

By Christian Lorenz

United Kingdom

UK commercial radio largely escaped the anger of its listeners during the third quarter of the year, with no complaints about its programming and only a handful of concerns.

The quarterly report from the Radio Authority shows that 38 complaints were received overall but only 12 were upheld. Of these, three were in the area of balance and fairness, one was over accuracy and one concerned a prize draw.

In the balance and fairness area, London station Spectrum Radio had two complaints against it upheld. In one, it was fined £500 (app. US$794) after being found guilty of allowing an independent producer to introduce a partisan element into its reporting of Middle Eastern affairs, in the other, a presenter was reprimanded by the station after endorsing the funding campaign for a Labour MP.

The accuracy complaint was upheld against Radio Mercury, for the Reigate/Crawley area, which mistakenly stated the value of a competition prize as £250 when it was really half that amount.

Virgin Radio was censured for failing to give listeners complete details of a promotional prize draw. A complaint in the area of taste and decency was partially upheld against Red Rose Radio in Preston/Worlwell over comments made about the D-Day commemorations.

Congress: Dance Needs Radio

"If he gets enough requests for the title, the DJ will take the record to the next programmers' meeting."

Radio exposure makes a big difference to sales figures. With reasonable crossover potential, a record can make the jump into the more lucrative pop market, the congress concluded.

Of all European radio markets, Holland received the best reviews. "Dutch radio is very open to dance music," says Mattias Wachtmeister, head of Warner Music's International division in Stockholm.

Sweden's most popular channel, the music and talk local network P4, plans to increase its cultural and news reporting next year.
b-tribe, released in Europe one year ago, has triumphantly been marching across the pond. The high-calibre project is doing credit to its name of "world music". b-tribe, beside ENIGMA, DEEP FOREST or ENYA, is one of the most successful European productions in the USA. The single "YOU WON'T SEE ME CRY", a reverence to the Vangelis classic "I'll Find My Way Home", is among the singles played most frequently in the New World. Reason enough for us to keep in line with this great success of our ATLANTIC friends. The album "FIESTA FATAL" is being released in October. You won't see them cry again.

The Single: YOU WON'T SEE ME CRY • Maxi-CD 4509-98037-2
The Album: FIESTA FATAL • CD4509-93062-2 MC 4509-93063-4

eastwest records • A Time Warner Company
Polydor Reshapes, Establishes Separate Music Genre Units

HOLLAND
by Mochgeli Bakker

Polydor Holland has restructured its promotion and product departments by setting up separate units, catering for three types of repertoire—pop, rock and dance.

The idea behind the overhaul, says MD Albert van der Kroft, is to create specialists and to foster internal communication. "We effectively removed some walls so that the product managers and promotion people can talk better with each other about product. A good promotion plan does not exist without the input of the product managers and vice versa. When something happens, I want the whole unit to know about it. In this way we create specialists that are able to work the product in a more effective way."

Van der Kroft compares the reorganisation to the one recently implemented at Island/Barclay (M&K, September 17). The rock unit (handling repertoire from the likes of Soundsound, Sting, Bryan Adams and Sheryl Crow) is being headed by Marc Bizet, Pastace Kroese, Monique Ophorst and Marc Hofsse and the pop unit by Andrea Roozendaal, Valentine, Chris de Bergh, Amy Grant) houses Loe Beerens, Nora Bruins, Inge Verver and Jacqueline Jansen while Menno Jansen and Eng-Bo Kho form the dance unit (all Motown product, Sounds Of Blackness, MC Solar and DJ Mars). While Niel van Hoff continues to oversee the marketing department, there is still a vacancy to be filled at the A&R section following the departure of Jan Tekstra to become editor-in-chief of the Dutch trade magazine Muziek & Beeld.

Davis Named Midem's Man Of The Year '95

By Whitney Houston, Patti Smith, Barry Manilow, Kenny G and Ace Of Base.

Davis began his career in music in 60 when he joined Columbia as a lawyer. Seven years later he became president, only one year after his appointment as vice president/general manager of CBS Records.

Davis' frequent appearances at industry events and his high profile have earned him the description of "a passionate salesman for the record industry" from the LA Times.

He is also well-known for his charity work, particularly his continuing help in the fight against AIDS. He has several honours bestowed on his name, including the TJ Martell and Martin Luther King Jr. Man Of The Year awards and Radio & Records' tribute as Most Influential Record Executive In The Past 20 Years.

Davis comments, "I am deeply honoured to receive this wonderful recognition from Midem. It is especially meaningful that the award is named after Neshui Ertegun, a very special and unique man of music."

NEWSMANERS

UNITED KINGDOM: Virgin Radio in the UK has appointed John Quin as sales controller. He was formerly sales controller for Atlantic 252.

SWITZERLAND: EMI Records (Switzerland) has announced that MD Peter Mampell is to leave the firm on March 31, '95, to pursue other activities. Mampell is replaced by EMI Electra MD Erwin Bach, who will take up his new position by February 1, '95.

DENMARK: Helsingor-based Radio 89.1 has announced that Christer Hamson has been appointed head of music.

UNITED KINGDOM: UK radio group GWR has appointed Ian Rufus to the new position of area director, GWR Midlands. Previously head of the group's Derby station, RAM FM, he will oversee activities at the GWR stations in Nottingham, Derby, Leicester and Coventry.

BELGIUM: Anne Gereaux, currently working on coordinating cultural and social bulletins for Brussels-based Radio 21 with Caroline Maricq, is now responsible for some of the musical programming rubrics.

SINFO'S CD GIVE-AWAYS

SPANISHhostname: Radio/Antena 3, the new classical music web of Cadena SER, is giving away 1,000 double CDs of the famous Gregorian chants by the cloistered monks from the monastery of Santo Domingo de Silos.

"Stolen' Save-The-Bull Campaign Angers Cadena 100

SPAIN
by Howard Dewey

Two of Spain's major radio stations have locked horns over the future of 97 fighting bulls.

Rafael Revert, director of Cadena COPE, Cadena 100 has accused Cadena SER's web M-80 of "stealing" his net's idea to help save the bulls. But the issue is not about animal protection. It concerns 97 huge metal black bulls dotted around the countryside, which weigh 4,000 kilos each, are 12 metres high and are embedded in six-metre concrete foundations.

The Spanish public works ministry has introduced legislation banning any advertising hoarding visible from the road in rural areas, signalling the end for the famous bulls erected 37 years ago by the sherry and brandy producer Osborn. Spaniards are outraged at the assault on what many view an integral part of their countryside.

In late September, Cadena 100's star disc jockey Jose Antonio Abellon launched a campaign on his programme "Cien En La Jungla" and founded the association to save the friendly bulls, entitled Astado, which also means "bull."

Some 200,000 signatures have been gathered in favour of retaining the bulls on the basis that they are part of Spain's cultural heritage, and not advertising hoardings.

But on October 12, M-80 started its own press campaign to save the Osborn bulls.

Under the station's scheme, anyone who writes a letter to M-80 on the subject before the Supreme Tribunal rules on an appeal lodged by Osborn will enter a lottery to win one of the bulls. If the bulls do not need to be taken down, the winner will receive a wooden replica.

M-80 director Javier Pons denies that the campaign was stolen from Cadena 100. "Although the press campaign did not start until mid-October we launched the campaign to save the bulls when our own 07.00-1.00 show, 'Llevanto Y Anda,' was launched in late September, before Cadena 100," he says.

But Revert remains angry. "They copied us shamelessly, there is no doubt about that. It's even a question of station rivalry. Cadena 100's direct competitor at SER is Los 40 Principales, not M-80," he comments.
Swedish Radio Ignores Dance, Labels Turn To P3

Dance's growth throughout Europe can be seen not only in the sales charts but also in its airplay charts as well, with Sweden's M/S Media's EHR Top 40 chart filled with dance singles. Yet in Sweden—a country known for its booming dance market—labels complain that radio is actually playing fewer new dance releases than a year ago.

As a result, these labels are finding themselves dependent on the public station Sveriges Radio P3 to play their new product, something they never would have believed a year ago. Says Stockholm Records MD Eric Hasselqvist, "All the private stations which started out focusing on all different genres are now playing M/S Media pop music. The public station P3 is our best bet now to get product played, which wasn't the case last year. Then it was Radio City in Stockholm, but now they've switched over to playing established songs."

Pitch Control MD Michel Petré echoes this aggravation towards national radio, adding that besides M/S Media and Radio NRJ, P3 is the label's only hope. "P3, for example, is the station which broke Rednex' Cotton Eye Joe. The rest of the stations wait until a single like that is a hit before they put it on their own playlists."

Swedish commercial music magazine Top 40 journalist Johan Lindström backs Petré's private's neglect of new product. "The concession fees for stations are so high that many feel they are forced to choose a 'safer' format such as ACE or EHR. All of the stations here are trying to be more commercial spots. No one on the need to "play it safe" to attract a more general audience. "The concession fees for stations are so high that many feel they are forced to choose a 'safer' format such as ACE or EHR. All of the stations here are trying to be more commercial spots. No one
dance releases receive from Swedish private radio. "We expected that all the private stations here would retreat back to 'safe formats' after a while, but no one expected it to happen this quickly," he says. Private radio wasn't allowed by law in Sweden until '93.

Denmark's Smart delivers great new dance: One of the most interesting young dance labels today is Smart Records, a subsidiary of Megad. This Danish label has three new high quality releases from Fletch, Rapino Brothers Versus Trip Ship and Goochie & The Dharma B. The most radio friendly (super radio-friendly, actually) of the three is Fletch's prime house track Why Did You Have 2. Very catchy, accessible dance music with a solid production and obvious crossover potential, this number comes in two appealing versions, radio and floor. Also included is The Climber, a hypnotic mix of house and techno with two short, sharp vocal samples, which sound like they're from a '50s film. The credit for the excellent blending of sounds goes to TBM 1.

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DAVID AND TONY BY JOHN WALLIN

by Mary Weller & John Wallin

Great Dance Tips For Swedish Radio

The Rhythm Of The Tribe/Cool James
Satisfy My Love/Sabriona Johnson
Take Your Chance/Pun Factory
I Love The Melody/King Lion
Another Day/Whigfield
Here We Go/Lifestyle feat. Louis Armstrong
Party Your Body/Maxcess feat. Cherokee
It's A Rainy Day/Ace MC
Give It Up/Melodie MC
El Trago/2 In A Room
This Is The Night/Heavy D
Move It Up/Cappella
This Is The Way/I-Tye
I'm Gonna Get You/ West Inc.
Fanner Up/Flexx
This Time/Fargetta
Old Pop In An Oak Tree/Rednex
Livin' In Danger/Ace Of Base
Tell The World/Pandora
Back It Up/Robin S.
Dia La Li La La/AJ Wilson
Don't Bring On The Night/Rubuck
Move It To The Rhyme/Technotronic
You Never Love/Rozalla
Don't You Wanna Know/Abigail

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A superb collection of sixteen songs

CD
Cassette
Double vinyl
MiniDisc

Released: October 31

Also available
Sade Live
the concert video
A few weeks ago, I was asked to 'fix' a morning show. I listened to hours of tape and agreed with the manager. The show was bad. Really bad. The two co-hosts worked not as a true team, but rather as competitive separate entities. The sound of the show was choppy with missed cues, sloppily produced and the presenters were reading liners that they obviously hadn't written or even seen until the moment they read them on the air. The hosts also sounded tired. When there was a mistake, they put the blame on the other host or the producer. They were a bit late going into the national production and the presenters were reading liners that obviously hadn't been practiced. The manager was upset. The show was ranked eighth in the city. We wanted a top show. So what to do? The first thing I needed to find out as a consultant was why didn't anyone care about the show? Why was it such a disjointed non-flowing messy on-air presentation? Who oversaw the final product? The answer is no one. Each person did their own little bit and couldn't have cared less if the show worked or not. Before I could fix that show, I needed to learn about the station and the people. I was not surprised to hear that the staff at the station chose other morning shows on competing stations for their own listening.

At a staff meeting I drew up a list of questions which lead to a healing process for that entire radio station. Now the staff is working together, the show is creative, moves along at a fast, energetic and interesting pace, and is fun to listen to. It is informative and sounds alive.

If your station is having difficulties, try asking some of these questions on yourself and your section staff:

1. Do you listen to the station in your own time because you like it?
2. What is your favourite aspect of the work you do?
3. How often do you have a great idea of brainstorm flashes? Is it somebody else's show or feature?
4. If you have ideas, do you share them? Is the person receptive?
5. Do you have total control of your clock?
6. Do you have total control of your show?
7. Do you feel your manager is the radio police?
8. Can he/she make you do something you do not want to do?
9. Do you work in fear of being caught for making a mistake?
10. Are you more comfortable playing it safe than taking chances on the air? Do you worry much about looking foolish?
11. When there is a mistake on air, is it always someone else's fault? Who is to blame for sloppy air presentation?
12. Do you believe the work you do matters?
13. Can you tell a story, or joke, three times in different ways and keep it interesting all those times?
14. What does humour mean to you? What is funny?
15. What was the last thing that made you laugh out loud?
16. What was the last thing that made you smile?
17. Were any of those moments on the radio?
18. Were any of those moments on your station?
19. Who is to blame for sloppy air presentation?
20. How afraid are you of getting fired? Does that motivate you?
21. Do you believe any of your board operators and technical people want to be on-air?
22. Why did you want the job you are now doing?
23. If offered your current job again today what would you ask for? Does that not think to ask for when you accepted it?
24. What do you need, other than money, to make your job easier and motivate you to do your best?
25. What do you think some of your colleagues in both your own department and in other areas need to do their jobs to the best of their creative ability?
26. What work-related areas do you think about out of work?
27. What is a perfect day at work for you?
28. When you meet a stranger and they ask you about your job, what do you tell them?
29. What other job at the station, other than the one you now have, seems interesting to you?
30. What do you get angry about at work?
31. Are you proud of your station?
INXS

THE STRANGEST PARTY
(THese ARE THE TIMES)

NEW SINGLE
FROM THE ALBUM
INXS ‘THE GREATEST HITS’
AVAILABLE NOW
AEROSMITH
Blind Man - Geffen
PRODUCER: Michael Beinhorn

A ROUGH SWING
So in Need Of A Change - Sonet
PRODUCER: N. Frisk/P. Sventelius/P. Olsson

There's an awful lot in this music—it's eclectic rocky similar to the Band, with Allan Brothers-like guitaristic fill-ins, topped off by guest singer Ronnie Spector and a contemporary beat.

DANAR & LES CHAISES
Dorrie Dehors - WEA
PRODUCER: Antoine Essertier

Pop stars themselves at home in Norway with another number 1 album to their name, artistic integrity apparently is still essential. What drives them is giving a certain depth to a pop song. Sounds Nice is about a "ridiculous guy on TV" with "nothing more to it"—a celebrity who lacks this important characteristic to challenge himself completely.

DEF DAMES DOPE
Out Of My Mind - Game
PRODUCER: Phil Wilde/Peter Bouwens

New releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR,ACE,R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAG (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Rabbett Till/Machado Holder, Music & Media, PO Box 9027, 1006 AA Amsterdam, Holland.

MUSIC & MEDIA NOVEMBER 5, 1994
MUSIC & MEDIA NOVEMBER 5, 1994

Marketing The Music

Once More Radio Gets In Bed With Lady Madonna

INTERNATIONAL
by Alina Dragun & Robbert Tili

As if the film "In Bed With Madonna" hasn't been enough, Ms Ciccone recently read her Bedtime Stories to selected media, gathering in and around her Paris hotel bed. M&M was among the few happy sharing the sheets and listening to the new album. Not exactly the "Innocent Coercion" frame of mind, Madonna has never made any secret about her sex life. But this time she strikes a slightly different chord; romance is in, as is aptly heralded by the album's first single Secret.

"Lyrically and thematically I would describe most of the songs as romantic and very reflective," our prima donna says. "An absolute result of my state of mind over the past few years. When I was making Erotica, I was practically simultaneously working on my 'Sex' book. At that time I was interested in exploring eroticism in sexual fantasies. Now I am exploring romance. Musically Erotica was much more club亭 music and had a somewhat industrial feel to it. This is the other side of love. I think love is erotic and romantic."

The new album has an unmistakable R&B feel to it, a fact which is underlined by the contributing producers/songwriters like American heavyweights Babyface, Dallas Austin, Dave Hall and British innovator Nellee Hooper. The concept is outlined by Madonna. "Stylistically I wanted to work with R&B producers and writers. So I set out for an R&B-influenced record, which is in a way going back to my roots, because my first record was more R&B."

As everybody knows, romance and R&B go very well together. Let the expert herself explain the matter. "The bulk of the songs deal with having your heart broken, or the sadness of losing someone you love. It certainly is a part of me. I wrote about things I was dying to write about for all my songwriting career and finally I was ready for it."

"Many of my songs are specifically inspired by one person, sometimes it is a combination of people. I hate it when you can't understand the words to a song. It drives me insane." Bedtime Stories wasn't the original title of the song cycle. It only occurred to Madonna after she finished off the songwriting collaboration with Hooper and Björk, which lead to the track Bedtime Story. "When I first met Nellee Hooper, I told him that I loved the Björk record and that I was a big fan of hers. He said it was mutual and the two of us should meet and maybe we could write a song together. I loved that idea. I never got to meet her, but we did talk on the telephone."

"I was working on my album in the US, while she was on tour in Europe. Nellee and Björk, however, managed to find the time to write the basic idea. In only one day she wrote the lyrics and he put together some music."

From London the tape was sent to Madonna, who immediately fell in love with the words. "Then Nellee came to the studio and we worked for maybe an hour, but I think that was the right track that was more like a club record. We also re-structured the words. After that song was finished, I thought Bedtime Stories to be a good name for the record, as all songs on the album are bedtime stories, like a tale, a story to tell."

The sequence of the songs is something which she paid particular attention to, in an effort to create a truly cohesive "album". Nevertheless, it is not that difficult to isolate future singles from the total package. The lady who was recently honoured with the "Eurochart Artist Of The Decade" award for her record number of pan-European hits, is bound to bombard the fans with tremendous times again.

"I am not obsessed with chart positions," the prize winner states modestly. "I don't buy magazines to see the charts. I rely on my management to call me to inform me on chart positions. I'd rather be distantly aware of it than putting too much importance to it."

Souslister Takes Euro Dog For A Stroll

BELGIUM
by Marc Maes

When EMI Belgium released You Get To Me, Soulsister's debut in 1986, insiders all agreed that the band had international potential. The single The Way To Your Heart, which went as high as number 41 in the Billboard Hot 100 Singles, was there to prove they were right.

The soulful blend laid down by Jan Leyers and Paul Michiels has become their trademark. With albums like It Takes Two, Heat and Simple Rule, Soulsister joined the select group of pan-European hit makers.

While The Way To Your Heart had been Soulsister's business card to record buyers and media, their performance as support act on Sting's 1993 European tour opened up the audience to the Belgian band's complete repertoire.

Early 1994 saw Leyers and Michiels working on new material for an album produced by Joey Balin, who was introduced to the band by EMI Electrola A&R manager Fred Casimir. Swinging Like Big Dogs has become a co-production of EMI Belgium and EMI-Electrola (Germany).

According to EMI international manager Benelux repertoire Danny Friedrichs, this collaboration illustrates the commitment of EMI-Electrola towards Soulsister. "By now the German-language countries, and especially Germany itself, have become our most important market for Soulsister. Taken from Simple Rule, both Broken and Ain't That Simple became Top 5 airplay hits there. German radio has always been very favourable to them, I think that's why The Way To Your Heart is still heard daily."

Friedrichs admits that, in spite of generally good sales for Soulsister records, consumers often don't link up the band with the music. "The name change into Leyers, Michiels & Soulsister at the time of the Heat album, confused the consumers and it troubled programmers. That's why we will definitely stick to the name Soulsister. The name should stand for the music."

"During the tour with Sting it was amazing to see how the people recognised their hits. The fact that Soulsister appeals to a slightly older audience makes it hard for the band to gain more visibility through MTV."

"It is exactly this visibility which triggered off the campaign for the new album. The 'first single Wild Love Affair is being used as theme music for the new Columbia Tristar movie "Affären", which started circulating in German theatres on March 29. The song was turned into the film as a start for the video as well," explains Friedrichs. "Directed by Olivier Sommer, it features both the band and excerpts from the film. A one minute trailer for the single is also shown before the film in every theater."

In addition EMI has also distributed station IDs to 50 radio stations in Germany. At home in Belgium, the single already enjoys more than excellent airplay. The album was cut at Olympic Studios in London and at Leyers' home recording unit, Dog House. Basic tracks were recorded with Alina Dragan & Robbert Tilli.

Those who thought it's impossible to produce difficult studio music on stage, are proved wrong by Boston's Tom Scholz who has announced a world tour starting off in January.

Christmas stands for luxury boxed sets. What to think about the three-CD retropective Tina Turner? The Collected Recordings: Sixties To Nineties (on Capitol)? Due November 15, it consists of 48 tracks from Fool In Love to I Don't Want To Fight as wells as an 84-page booklet.

Explains Beckmanns, "The 11-piece line-up was targeted for the "Simple Rule"-tour. But it fell apart due to other obligations. We auditioned several bass players but finally opted for Jan's playing. The audience will now see Soulsister as a compact six-piece band at the 25-gig theater-English tour in Belgium in March."
The string arrangement and the subtle percussion certainly enhance the song as a whole. Contact Bob Cunningham at tel: (+1) 749.498 0788; fax: (+1) 749.498 6420.

HEDENINGAARNA
Silence - Ann/NYN (CD) (Sweden)
PRODUCER: Dog Lovers
Already doing well in Sweden, this third album sees the folk rockers further blend tradition with high-tech metal. The violins and bagpipes, which frequently prevail, are quite often underlined by loud guitars and drums. Vocally it's almost as if Clannad occasionally joins in. Contact John Cloud at tel: (+46) 1.916.44 455; fax: (+46) 21.693 4466.

LAUDIO RIANA
Mama Roux - Roots Of Rhythm (CD) (Holland)
PRODUCER: Hans de Vries
This quaint dance in cajun/zydeco in its purest form. Thanks to interesting tourism, especially in France, they have honed their skills to the point that they can give a lot of Louisiana artists a run for their money. Both originals like Blue Moon Sky and Irani Girl and traditional such as Tippityvo and Zydeco Partout are formed well. Contact John Zwerzengott at tel: (+46) 1.650.53 115; fax: (+46) 1.434.337.

JLM
Come Into My Life - Go (Canadaz/BEULIA) PRODUCER: Armand de Prouvost
This mastermind behind 2 Unlimited was called to put the icing on the cake provided by these three Quebecois. The original version was an already hitting slice of Euro dance, but this treatment puts it a cut above the rest. Contact Carolina Guillini at tel: (+39) 3.309.0276; fax: (+39) 3.309.150.

KARIYA
Let Me Love You For Twilight - Fuji (Sony) (US)
PRODUCER: Bob & Jerry
Originally released on Sleeping Bag back in 1988, this turned out to be an instant floor filler. Due to following promotion it was no longer available, but demand remained massive. Now the original is reissued and there are numerous remixes included, by the Commission among others. Contact Andrew Steven at tel: (+44) 21.963.4455; fax: (+44) 21.693 4466.

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Mama Roux - Roots Of Rhythm (CD) (Holland)
PRODUCER: Hans de Vries
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DJ’s Delite - Dani Richiger
Dani Richiger, head of music at Swiss radio channel 24/7, has a strong preference for Bon Jovi's Always and Foreigner's White Lion. "I have always been a bit of a rock guy, and these records which are also commercially viable are doing very well over here. I also have to mention That Generation song from Pearl Jam which is starting to gain momentum here. On a different level, Life In The Streets by Prince Ital Joe and Marky Mark is also doing nicely. A local artist who deserves a special mention is Polo Hofer, whose new album 3,708 on the German label Suedwind is just released. He's widely regarded as the godfather of Swiss rock because he successfully combines rock and roll with folk music in a rock/Swiss-German dialect. He has always been doing this, but this time he has taken a major step forward with his new album The Madison bedtime. Stories, which is full of nice commercial music. Sometimes it defies its reputation and cuts to the customer's point of view instead of through the critic's glasses."

EUROCHART HOT 100 SINGLES

1. Love Is All Around 81
2. T’Sounds 82
3. Acid Funk 76
4. Alice What’s The Matter? 73
5. Always 61
6. Sunday Day 60
7. Baby Love 58
8. Bob Of My Love 56
9. Black Betty 54
10. Big Bill 52
11. Billy Don’t You Feel It? 48
12. Can You Feel It? 48
13. Can You Feel The Love Tonight 46
14. Capricorn The Trojan 46
15. Circle Of Life 46
16. Combat Youth 46
17. Corrie In Me 26
18. Connection 16
19. Cotton Joe fours 16
20. Da Capo 16
21. De Boy Rest 16
22. Dibleh La 16
23. Don’t Stop 16
24. Do onions (Will Come Along) 16
25. Droogs Zep Bridge 16
26. Erm,what’s The Matter? 16
27. Everyone 16
28. Everybody Gotta Go 16
29. Feet Of The Night 16
30. Feeling So Real 16
31. Hey Now Girls..last 16
32. Hey Singer 16
33. High Hopes 16
34. Hymn For The Weekend 16
35. Hyper,Hyper 16
36. I Like To Move 16
37. I Show You Ears 16
38. I Swear 16
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40. I’ll Make Love To You 16
41. If I Give You My Number 16
42. Inside 16
43. It’s A Rainy Day 16
44. King Of Your Heart 16
45. La Casamba 16
46. Let The Bear Go On 16
47. Let The Donkey Come 16
48. Life In The Streets Come 16
49. Love Is All Around 16
50. Love Is All Around 16

EUROPEAN TOP 10 ALBUMS

1. Dylan 81
2. The Prodigy 81
3. The Prodigy 81
4. The Prodigy 81
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10. The Prodigy 81
**EUROCHART HOT 100 SINGLES**

**week 45/94**

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>COUNTRY CHARTED</th>
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<tr>
<td><strong>SPECIAL BREAKER</strong></td>
<td><strong>SALES BREAKER</strong></td>
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<tr>
<td><strong>Cotton Eye Joe</strong></td>
<td><strong>ABKCO REC./N.Y.U.S.A.</strong></td>
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<tr>
<td><strong>Baby Come Back</strong></td>
<td><strong>ABKCO REC./N.Y.U.S.A.</strong></td>
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<tr>
<td><strong>Welcome To Tomorrow</strong></td>
<td><strong>ABKCO REC.</strong></td>
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<tr>
<td><strong>Eins, Zwei, Polizei</strong></td>
<td><strong>Eins, Zwei, Polizei</strong></td>
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<tr>
<td><strong>Secret</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>No One</strong></td>
<td><strong>ABKCO REC./N.Y.U.S.A.</strong></td>
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<tr>
<td><strong>Endless Love</strong></td>
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<td><strong>Let Me Love You</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Move It Up</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Let The Beat Go On</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Swamp Thing</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Sweetness</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Regulate</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Without You</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>The Rhythm Of The Night</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Der Berg Ruff</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Hyper, Hyper</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>She's Got That Game</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Stay I Missed You</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>You Can Get It</strong></td>
<td><strong>EMI REC.</strong></td>
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<td><strong>Very Süsser</strong></td>
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<td><strong>High Hopes</strong></td>
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<tr>
<td><strong>I Love You, Baby</strong></td>
<td><strong>EMI REC.</strong></td>
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**25**

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td><strong>Stars</strong></td>
<td><strong>Chris Isaak - Wild Card (Windword Pacific/BMG)</strong></td>
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<tr>
<td><strong>The Power Of Love</strong></td>
<td><strong>The Power Of Love</strong></td>
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<tr>
<td><strong>Love Me For A Reason</strong></td>
<td><strong>Love Me For A Reason</strong></td>
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<tr>
<td><strong>Black Betty</strong></td>
<td><strong>Black Betty</strong></td>
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<tr>
<td><strong>Welcome To Paradise</strong></td>
<td><strong>Welcome To Paradise</strong></td>
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<tr>
<td><strong>Acid Folk</strong></td>
<td><strong>Acid Folk</strong></td>
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**20**

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<th>ARTIST</th>
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<tr>
<td><strong>This Is Your Night</strong></td>
<td><strong>This Is Your Night</strong></td>
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<tr>
<td><strong>Take Your Chance</strong></td>
<td><strong>Take Your Chance</strong></td>
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<td><strong>Night Beside You</strong></td>
<td><strong>Night Beside You</strong></td>
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<td><strong>Venii, Yidi</strong></td>
<td><strong>Venii, Yidi</strong></td>
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<td><strong>Feeling So Real</strong></td>
<td><strong>Feeling So Real</strong></td>
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<tr>
<td><strong>I Want The World</strong></td>
<td><strong>I Want The World</strong></td>
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<tr>
<td><strong>Dikke Lul</strong></td>
<td><strong>Dikke Lul</strong></td>
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<tr>
<td><strong>I Like To Move It</strong></td>
<td><strong>I Like To Move It</strong></td>
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<tr>
<td><strong>Run Away</strong></td>
<td><strong>Run Away</strong></td>
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<td><strong>Shine</strong></td>
<td><strong>Shine</strong></td>
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<td><strong>Push The Feeling On</strong></td>
<td><strong>Push The Feeling On</strong></td>
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<tr>
<td><strong>Up N' Away</strong></td>
<td><strong>Up N' Away</strong></td>
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<tr>
<td><strong>Another Day</strong></td>
<td><strong>Another Day</strong></td>
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**15**

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<tr>
<th>ARTIST</th>
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| **The Eurochart Hot 100 Singles** is compiled by BPI Communications (UK) and based on the following national single sales charts: ON (UK), Bundesverband Deutscher Phonographischer Wirtschaft/Media Control (Germany), SHRP (France), MUC/ADC/Mark De Baat (The Netherlands), BBC/RIA (Belgium), DIS/DAG (Sweden), RPM/Polymark Research (Denmark), VG (Norway), ALEF (Spain), VIE (Austria), Media Control/Norway (Switzerland), IFPI (Ireland), UK, and also includes data from agarband (Austria), USA (American Radio History), and the Greek/Bulgarian media. The Eurochart Hot 100 Singles is a trademark of BPI Communications (UK) and used with permission.
plant the idea of a unique re-union
7.11.94
<table>
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<th>Sales</th>
<th>EUROPEAN TOP 100 ALBUMS</th>
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<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td>35  30  1</td>
<td>Dream Theater</td>
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<tr>
<td>36  32  2</td>
<td>José Luis Peréz</td>
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<tr>
<td>37  29  2</td>
<td>Brunner &amp; Brunner</td>
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<td>38  47  27</td>
<td>Patrick Bruel</td>
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<tr>
<td>41  40  10</td>
<td>Massive Attack</td>
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<td>43  43  10</td>
<td>All-4-One</td>
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<tr>
<td>44  35  2</td>
<td>Laura Pausini</td>
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<td>45  42  2</td>
<td>Kolly Family</td>
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<td>46  45  2</td>
<td>The Cult</td>
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<tr>
<td>47  39  2</td>
<td>Reel 2 Real feat. The Mad Stamina</td>
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<tr>
<td>49  26  9</td>
<td>Ace Of Base</td>
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<tr>
<td>53  43  21</td>
<td>Julio Iglesias</td>
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<tr>
<td>54  52  29</td>
<td>Ana Bolan &amp; Victor Manuel</td>
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<tr>
<td>56  53  7</td>
<td>Aerogram</td>
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<tr>
<td>57  59  8</td>
<td>Ice MC</td>
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<tr>
<td>58  50  0</td>
<td>Bad Religion</td>
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<tr>
<td>59  54  20</td>
<td>Green Day</td>
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<tr>
<td>60  52  6</td>
<td>Elvis Presley</td>
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<tr>
<td>61  51  1</td>
<td>Paul McCartney</td>
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<tr>
<td>62  49  26</td>
<td>Blur</td>
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<tr>
<td>63  50  0</td>
<td>Mauro Scocco</td>
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<tr>
<td>64  51  0</td>
<td>Crash</td>
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<tr>
<td>65  57  2</td>
<td>Daniel O'Donnell</td>
</tr>
<tr>
<td>66  60  5</td>
<td>Hanne Boel</td>
</tr>
<tr>
<td>67  63  1</td>
<td>Warren G</td>
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**SALES BREAKER** indicates the album registering the biggest increase in chart points.

The European Top 100 Album is compiled by BR Communications BV & BP Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories.
**TOP 10 SALES IN EUROPE**

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Week No.</th>
<th>Single Title</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>I Swear</td>
<td>Backstreet Boys</td>
</tr>
<tr>
<td>2</td>
<td>NEP Joki - Asu Ze Bj</td>
<td>Laura Pausini</td>
</tr>
<tr>
<td>3</td>
<td>The Grid - With A Thrill</td>
<td>Take That</td>
</tr>
<tr>
<td>4</td>
<td>Ne Bais - All Around</td>
<td>Take That</td>
</tr>
<tr>
<td>5</td>
<td>Ne Bais - All Around</td>
<td>Take That</td>
</tr>
<tr>
<td>6</td>
<td>Ne Bais - All Around</td>
<td>Take That</td>
</tr>
<tr>
<td>7</td>
<td>Ne Bais - All Around</td>
<td>Take That</td>
</tr>
<tr>
<td>8</td>
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<td>9</td>
<td>Ne Bais - All Around</td>
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<tr>
<td>10</td>
<td>Ne Bais - All Around</td>
<td>Take That</td>
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**GERMANY**

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<th>Artist</th>
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**FRANCE**

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<th>Week No.</th>
<th>Single Title</th>
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<tbody>
<tr>
<td>1</td>
<td>NE Good Hope - King Of Your Heart</td>
<td>Enya</td>
</tr>
<tr>
<td>2</td>
<td>NEI 2 Unshakable - One Day</td>
<td>Enya</td>
</tr>
<tr>
<td>3</td>
<td>NEI 2 Unshakable - One Day</td>
<td>Enya</td>
</tr>
<tr>
<td>4</td>
<td>NEI 2 Unshakable - One Day</td>
<td>Enya</td>
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<tr>
<td>5</td>
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<td>NEI 2 Unshakable - One Day</td>
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<tr>
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<td>Enya</td>
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**ITALY**

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<th>Single Title</th>
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<tbody>
<tr>
<td>1</td>
<td>NEB Rednex - Cotton Eye Joe</td>
<td>Rednex</td>
</tr>
<tr>
<td>2</td>
<td>NEJ Bays - Cross Road</td>
<td>Rednex</td>
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<tr>
<td>3</td>
<td>NEJ Bays - Cross Road</td>
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<td>Rednex</td>
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<tr>
<td>5</td>
<td>NEJ Bays - Cross Road</td>
<td>Rednex</td>
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<td>NEJ Bays - Cross Road</td>
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<td>9</td>
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**SWEDEN**

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<td>NEB Rednex - Cotton Eye Joe</td>
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<tr>
<td>2</td>
<td>NEJ Bays - Cross Road</td>
<td>Rednex</td>
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<td>NEJ Bays - Cross Road</td>
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<td>8</td>
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<td>9</td>
<td>NEJ Bays - Cross Road</td>
<td>Rednex</td>
</tr>
<tr>
<td>10</td>
<td>NEJ Bays - Cross Road</td>
<td>Rednex</td>
</tr>
</tbody>
</table>
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EUROPE'S ONLY HIGH ENERGY RADIO BUSINESS CONVENTION!

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TURN THE BEAT AROUND

TAKEN FROM THE BRAND NEW ALBUM
HOLD ME, THRILL ME, KISS ME

STORY MUSIC

GERMANY

ANTONIE SCHMIDT/Mannheim P
AD

A List: Axel Sommerfeld - DJ/Producer
EHR

B List:

AD

BRIGITTE BARTH - Prog Dir
RADIO REGENBOGEN/Mannheim G
EHR

B List:

AD

MARK CHIVES - Head Of Music
909 FM/Oxford G
EHR

A List:

AD

JULIETTE HURST - Head Of Music
POWER PLAY RADIO/Canterbury G
EHR

A List:

AD

ROBERT PALMER - Head Of Music
The Beat Around

Soundtrack

Music & Media

November 5, 1994

Music & Media

November 5, 1994

Station Reports

Airplay

Station reports include all new cuts in the playlist, indexed by the identification "AD.", Radio stations grouped by format and listed alphabetically. Radio stations grouped by format and listed alphabetically. All playlists must be received by Monday at 12:00 hours CET.
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Music & Media is part of the Billboard Music Group
Station Reports

Airplay

Music & Media NOVEMBER 5, 1994
## Adult Contemporary Europe

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<th>Artist/Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>MADONNA/Secret</td>
<td>Mavrick</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>DAVE STEWART/Heart Of Stone</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>BOYZ II MEN/P'll Make Love To You</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>LUTHER Vandross/MARRY CAREY/Endless Love</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>CINDY LAUPER/Hey New Girls Just Want to Have Fun</td>
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<tr>
<td>6</td>
<td>7</td>
<td>YOSSOU N'DOUR/NEE BHEROM</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>JOE Cocker/The Simple Things</td>
</tr>
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<td>8</td>
<td>13</td>
<td>BONO/Always</td>
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<tr>
<td>9</td>
<td>20</td>
<td>WET WET WET/All Is Loved</td>
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<tr>
<td>10</td>
<td>9</td>
<td>ROBERT PALMER/Now By Now</td>
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<td>11</td>
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<td>JOSHUA KADISON/Picture Postcards From L.A.</td>
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<td>12</td>
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<td>ROXETTE/Fireworks</td>
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<td>13</td>
<td>13</td>
<td>LONDONBEAT/Back Back</td>
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<td>14</td>
<td>19</td>
<td>ERIC CLAPTON/Motherlode Child</td>
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<td>15</td>
<td>16</td>
<td>WARREN G &amp; D ADOU/Papapapapapa</td>
</tr>
<tr>
<td>16</td>
<td>14</td>
<td>ALL 4 ONE/Fear Me</td>
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<td>17</td>
<td>21</td>
<td>KYLIE MINOGUE/Confide In Me</td>
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<td>18</td>
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<td>SOPHIE B. HAWKINS/Right Beside You</td>
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<td>17</td>
<td>ELTON JOHN/Can You Feel the Love Tonight</td>
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<tr>
<td>20</td>
<td>6</td>
<td>EDIE BRICKELL/Good Times</td>
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<td>21</td>
<td>25</td>
<td>SHERYL CROW/Sad Angel</td>
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<td>22</td>
<td>22</td>
<td>USA LOEB /NINE STORIES/Stay</td>
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<td>23</td>
<td>23</td>
<td>ELTON JOHN/Circle Of Life</td>
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<td>LEVEL 42/Love In A Peaceful World</td>
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<td>22</td>
<td>ASDA/Shine</td>
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## European Dance Radio

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<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>WHIGFIELD/Saturday Night</td>
<td>(EMI)</td>
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<tr>
<td>2</td>
<td>ICE MC/It's a Rainy Day</td>
<td>(BMG)</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>16</td>
<td>HEAVY D &amp; THE BOYS/This Is My Night</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>REEL 2 REAL/FEED THE BEAST</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>SNAP/Welcome To Tomorrow</td>
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<tr>
<td>7</td>
<td>16</td>
<td>LA BOUCHE/Sweet Dreams</td>
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<td>8</td>
<td>7</td>
<td>FEET BOYS/Saturday/When I Was Mad</td>
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<td>9</td>
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<td>DR. ALBAN/Get The Beat On</td>
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<td>10</td>
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<td>M-Beat GENERAL LEVY/Incredible</td>
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<td>11</td>
<td>10</td>
<td>CAPPELLO/Meet It Up</td>
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<td>JAMIROQUAI/Space Cowboy</td>
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<td>18</td>
<td>MAURO PILOTI &amp; MASSIMO GOMM/Gom</td>
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<td>MONDO/Enz, Zoli, Polski</td>
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<td>SEAL/New Friend</td>
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<td>CENTURY/Point Of No Return</td>
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<td>MAXX/Blow Up</td>
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<td>18</td>
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<td>CMC FACTORY/Do You Wanna Get Funky</td>
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<td>21</td>
<td>25</td>
<td>LUTHER Vandross/MARRY CAREY/Endless Love</td>
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<tr>
<td>22</td>
<td>25</td>
<td>TINA TURNER/You're Nobody (Till I Love You)</td>
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## Billboard Singles

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<td>BOYZ II MEN/F'll Make Love To You</td>
<td>Motown</td>
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<td>2</td>
<td>SHERYL CROW/AI/ Wanna Do</td>
<td>A&amp;M</td>
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<td>Mavrick</td>
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<td>4</td>
<td>REEL 2 REAL/FEED THE BEAST</td>
<td>(BMG)</td>
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<tr>
<td>5</td>
<td>AALIYAH/At Your Best (You Are Love)</td>
<td>Blackground</td>
</tr>
<tr>
<td>6</td>
<td>BABYFACE/When Can I See You</td>
<td>(BMG)</td>
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<tr>
<td>7</td>
<td>LUTHER Vandross/MARRY CAREY/Endless Love</td>
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<td>8</td>
<td>AALIYAH/At Your Best (You Are Love)</td>
<td>Blackground</td>
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<td>9</td>
<td>CRYSTAL WATERS/100 Pure Love</td>
<td>Mercury</td>
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<td>10</td>
<td>JAY Z &amp; INNOCENT/Another Night</td>
<td>Arista</td>
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<td>11</td>
<td>INNOCENT/Kiss Comes The Hotte</td>
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<td>Mercury</td>
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<tr>
<td>13</td>
<td>IMMATURR/Orist</td>
<td>MCA</td>
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<td>BRANDY/I Wanna Be Down</td>
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<td>(BMG)</td>
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<tr>
<td>25</td>
<td>CRISTAL WATERS/100 Pure Love</td>
<td>Mercury</td>
</tr>
</tbody>
</table>
Both De Bodinat and Carbonze insist that their decisions to leave the French record industry were motivated by personal factors. De Bodinat has joined Club Med as advisor to the company’s president Gilbert Trigano, where he will be in charge of strategy, marketing and communications.

For De Bodinat, the French company is “probably one of the most modern and efficient Sony Music affiliates in Europe.”

He says he takes great pride in leaving a company in such good shape. “The ‘94-’95 fiscal year looks like it’s going to be Sony Music France’s best ever, with profits probably exceeding US$550 million.”

He continues, “Sony and Sony Music are very good companies, and I have a great deal of respect for the people and the structure. "Even though I had been courted for quite some time by Club Med, I hesitated a lot [before taking the decision]. I knew if I went to Club Med I would have a directly operational position and a major challenge, whereas at Sony Software, no matter how exciting the job was, I was more in the position of a coordinator and a think-tank.”

Meanwhile, Carbonze says he is leaving his post as BMG France president to "pursue other business activities." Carbonze, who had held the position for eight years, was elected president of SNEP last April.

In a written statement, released on October 19, Arnold Bahmann, senior VP Central Europe BMG International, announced Carbonze’s decision with regret. Bahmann will head the company for an interim period. Carbonze has worked for the same company since 1978—first with Ariola Belgium, then in France where he took over a seriously-shaken company built from the merger of RCA and Ariola.

After a lot of thought, Carbonze explains, he made a "personal decision" to leave BMG. "It is not a decision against something or someone, it is a decision for myself," he adds.

He dismisses rumours suggesting his departure is linked to BMG’s restructuring. "Even if BMG had a 25% market share and all the Top 10 albums I would have made the same decision," he explains. He refuses to say what his plans for the future are.

**UK Commercial Radio**

UK Commercial Radio (continued from page 1)

In Departure Of Record Executives

**Finns Wait For Channel**

(continued from page 1)

After decades of spreading its commercial side across all three TV channels, public broadcaster YLE, YTV last year moved over to Finnish broadcaster YLE’s third channel, and has stolen some 47% of the viewing audience. Its success on the commercial side across all three TV channels is a strong indicator of potential progress. Sue Farr, head of marketing and Communications says Non-commercial rival is Atlantic 252, which has increased its market share from 3% a year ago to 4.3%.

Helsinki will get a new channel sometime next year which could be targeting women. Across the Nordic territories, women are considered to be a lucrative demographic, since more than 80% of them work and they control some 70% of the buying power.

Markus Vainio, head of music at Radio City, calls the Finnish radio scene “lively,” adding he expects the new four-city network to shake up the radio industry in Finland. “Everything is bubbling at the moment on the commercial side,” he says. “We’ll be celebrating our 10th anniversary next year. The laws have changed to allow more foreign investment in our channels. The whole market could look different within the next couple of years.”

London-based Classic FM started up its commercial radio outlet in Finland earlier this year. The Ministry of Transportation and Communications says Norrbrock is still working on a draft proposal to the council of ministers which will ask that Finland be given its first national commercial radio station, but no timetable has been scheduled for the applications to be granted as yet.

**CLT Takes 17% Of Country 1035**

CLT has launched CLT UK Radio to handle its UK operations, following the group’s acquisition of a 17.9% stake in London country music station Country 1035. The new arm includes CLT’s 80% stake in the highly successful Atlantic 252 and its sales house CLT UK. Atlantic 252 MD Travis Baxter has been appointed head of CLT UK Radio, while retaining his position at Atlantic.

"It will be the end of the year by

where the station’s market share has dropped from 19.6% of all listening 12 months ago to 11.8% in the third quarter of this year. Its weekly reach has fallen from 15.7 million to 11.2 million.

The downturn at Radio 1 has coincided with controller Matthew Bannister’s repositioning of the station to make it an alternative to the chart-orientated commercial sector. Sue Farr, head of marketing and publicity at BBC Network Radio, says falling audience figures will not bring about a change in policy. “We are not driven by numbers,” she states.

Earlier this year, Bannister said he anticipated the decline in Radio 1’s figures would have stabilised by the end of ’94. Farr now says, "It will be the end of the year by the

earliest.

“When Matthew said that, it was before we had completed our research into the effect that the loss of our medium wave signal would have. This research shows us that, when we surrendered the frequency on July 31, 8.5% of Radio 1 listeners said they would have stopped listening to the station as a result, and a further 6% said they would have listened less. In the event, 1.1 million listeners have been lost—much in line with expectations.”

However, Farr points out that Radio 1 remains the UK’s biggest radio station. Its nearest commercial rival is Atlantic 252, which has increased its market share from 3% a year ago to 4.3%.

**Gibbins Named Chalfont Successor**

Gibbins, former chairman of Anglian Television, is also a member of the Monopolies and Mergers Commission’s Newspaper panel.

He takes up his five-year post on January 1.

(continued from page 1)

**BODY COUNT GOES GOLD**

The US hip hop act Body Count was presented with gold discs for over 250,000 sales of the self-titled album in November before a sell-out performance in Hamburg. Picture (l-r): Body Count’s Mooseman, WEA senior product manager Peer Kurrer, Body Count’s (r-l) WEA marketing director Bernd Dopp, Body Count’s Bestseller M- and, seated, D-Roc. For an album review see page 12.
FRANCE
by Emmanuel Legrand

The French music industry has recorded a disastrous September, with sales of sound carriers dropping by 11%. The news follows an extremely positive August when sales rose by 24%

The latest figures show that since the beginning of the year the French market has posted a mere 0.87% increase valued at Fr.41 billion (app. US$773 million), compared to the first nine months of 93

All sound carriers except the CD are in decline this year, the figures show

The record industry organisation SNEP says the CD are in decline this year, the project that the total cost incurred in the recording, pressing, distribution and marketing of the single is "about £1.500 (app. US$2.600)"

Once this sum has been covered, all other income will be channelled directly to Rwandan refugees

The single, which was released in the UK last week and partly because of the support of the BBC Radio 1, is expected to achieve a high chart-placing this week. Steve Jenkins, MD of Jive Records in the UK, is hopeful that this will provide a platform for continental European success and the track may fast growing airplay in the UK, the record has so far been played on the Continent by broadcaster Bayer 3/Munich, RSH/Kiel and Dutch NOS' Continental Propaganda and the Indigo firm.

"Help Rwanda—African Artists For Africa" the sampler features artists like Bundu Boys, Four Brothers, Biggie Tembo and S.E. Rogie and contains a eight-page booklet describing the social and political background of the Rwandan tragedy

The release of the album is supported by the humanitarian aid organisation Doctors Without Frontiers and the United Nations' refugee organisation UNHCR. According to Public Propaganda, the sampler will be sold at a maximum consumer price of DM29 (app. US$19)

Sales of the CD will be booked directly onto a separate account at distributor Indigo and for each CD manufactured, an equal amount will be donated to aid organisations, regardless of the actual number of copies sold.

Both Indigo and retailers stocking the CD will forfeit part of their usual profit margin while Public Propaganda will only bill the production costs for the CD.

The project will also see the release of a Rwandan charity album to benefit the Rwandan refugees. The project will also see the release of the charity album to benefit the Rwandan refugees.

Although the single will undoubtedly receive publicity because of the name contributing and the cause it is for, those involved in its success will also be assisted by its sheer musical quality

Producer Nigel Rush says, "It's just a great record. When I was sitting behind the desk and twiddling the knobs, I wasn't thinking of it as a charity record. I was just focusing on recording a great song. People tell me we've made a sympathetic and sensitive cover of a brilliant song.

"If you listen to it in its own right and not as a charity song, you can hear that the vocal performance really flows. That's because it wasn't just sung together as some charity records have to be. Because of the generosity of artists in Africa and America, I was able to spend seven or eight days on this instead of the usual two or three. And it means that we've got jingle mixes, club mixes and all the rest.

Rush, who earns his living as an artist manager and music publisher, is not only producer of the record but the driving force behind the Music Relief project

Firey by the images suffering in and around Rwanda, he sought the assistance of colleagues in the music industry in recreating the spirit of Band Aid.

The project will be fully behind the record once it has charted. A video has been made to assist the single, and this has been played at MTV Europe. As for whether artists will be available for interviews and promotion on the continent, Jenkins says, "We've found so far that people have been willing to do as much as they can, provided they are around and available to do it."

If What's Going On is a success, it may be followed by a second single, a cover of John Farnham's You're The Voice. Rush says the track has been recorded and is now being prepared for release. Rush also says that he is hoping to see an album to benefit the Rwandan cause. He comments, "A lot of artists couldn't be at our recording session but have said they want to contribute tracks. So an album can be a possibility somewhere down the line."

Earlier this year, a 52-member ensemble of English schoolchildren, entitled Children For Rwanda, recorded a Rwandan charity record, Love Can Build A Bridge (East West), a cover of a song by Kershaw, who states, "Some of the single's revenue will be divided by the list of artists who are helping the cause, and the other income will be channelled directly to Rwandan refugees.

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### EHR TOP 40

**CHARTBOUND**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA/Secret</td>
<td>(Maverick)</td>
<td>136</td>
<td>106</td>
<td>30</td>
<td>17</td>
</tr>
<tr>
<td>BON JOVI/Always</td>
<td>(Jambon)</td>
<td>127</td>
<td>93</td>
<td>34</td>
<td>7</td>
</tr>
<tr>
<td>LUTHER VANDROSS &amp; MARIANNE CAREY/Endless Love</td>
<td>(Epix)</td>
<td>110</td>
<td>76</td>
<td>34</td>
<td>2</td>
</tr>
<tr>
<td>DAVE STEWART/Heart Of Stone</td>
<td>(East West)</td>
<td>97</td>
<td>63</td>
<td>34</td>
<td>2</td>
</tr>
<tr>
<td>BOYCE II MEN/I'll Make Love To You</td>
<td>(Motown)</td>
<td>96</td>
<td>64</td>
<td>32</td>
<td>1</td>
</tr>
<tr>
<td>YOUSOU N'DOUR Ft. NENEH CHERRY/77 Seconds</td>
<td>(Columbia)</td>
<td>85</td>
<td>58</td>
<td>27</td>
<td>0</td>
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<tr>
<td>SHERYL CROW/All I Wanna Do</td>
<td>(A&amp;M)</td>
<td>78</td>
<td>47</td>
<td>31</td>
<td>14</td>
</tr>
<tr>
<td>SNAP/Welcome To Tomorrow</td>
<td>(Ariola)</td>
<td>77</td>
<td>62</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>STING/When We Dance</td>
<td>(A&amp;M)</td>
<td>73</td>
<td>46</td>
<td>27</td>
<td>25</td>
</tr>
<tr>
<td>TAKE THAT/Sure</td>
<td>(RCN)</td>
<td>76</td>
<td>60</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>R.E.M./Who's The Frequency Kenneth</td>
<td>(Warner Brothers)</td>
<td>80</td>
<td>48</td>
<td>32</td>
<td>2</td>
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<tr>
<td>WHIGFIELD/Saturday Night</td>
<td>(X-Energy)</td>
<td>69</td>
<td>52</td>
<td>17</td>
<td>8</td>
</tr>
<tr>
<td>GLORIA ESTEFAN/Turn The Beat Around</td>
<td>(Epix)</td>
<td>67</td>
<td>46</td>
<td>21</td>
<td>10</td>
</tr>
<tr>
<td>CYNDI LAUPER/Hot Stuff</td>
<td>(EMI)</td>
<td>77</td>
<td>53</td>
<td>24</td>
<td>4</td>
</tr>
<tr>
<td>ROBERT PALMER/You Know By Now</td>
<td>(EMI)</td>
<td>77</td>
<td>48</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>PATO BANTON/Body Come Back</td>
<td>(Virgin)</td>
<td>57</td>
<td>36</td>
<td>21</td>
<td>13</td>
</tr>
<tr>
<td>LISA LOEB &amp; NINE STORIES/Stay</td>
<td>(RCA)</td>
<td>62</td>
<td>44</td>
<td>18</td>
<td>0</td>
</tr>
<tr>
<td>WET WET WET/Love Is All Around</td>
<td>(Precious)</td>
<td>71</td>
<td>51</td>
<td>20</td>
<td>0</td>
</tr>
<tr>
<td>EAST 17/Steam</td>
<td>(London)</td>
<td>57</td>
<td>32</td>
<td>25</td>
<td>4</td>
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<tr>
<td>SOPHIE B. HAWKINS &amp; Snakes/It's A Game</td>
<td>(Columbia)</td>
<td>63</td>
<td>36</td>
<td>27</td>
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<tr>
<td>INXS/The Strangest Party</td>
<td>(EMI)</td>
<td>77</td>
<td>38</td>
<td>32</td>
<td>0</td>
</tr>
<tr>
<td>ROBERT PALMER/You Know By Now</td>
<td>(EMI)</td>
<td>62</td>
<td>37</td>
<td>25</td>
<td>1</td>
</tr>
<tr>
<td>MICHELLE GAYE/Sweetness</td>
<td>(RCA)</td>
<td>47</td>
<td>36</td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>WARREN G &amp; NATE DOUGG/Regulate</td>
<td>(Def Jam)</td>
<td>52</td>
<td>34</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>SEAL/New Friend</td>
<td>(ZTT)</td>
<td>46</td>
<td>27</td>
<td>19</td>
<td>12</td>
</tr>
<tr>
<td>JAMIROQUAI/Space Cowboy</td>
<td>(Sony Soho Square)</td>
<td>32</td>
<td>19</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>LONDONBEAT/Come Back</td>
<td>(RCA)</td>
<td>52</td>
<td>30</td>
<td>22</td>
<td>5</td>
</tr>
<tr>
<td>PRINCE/Lez Take It</td>
<td>(Warner Brothers)</td>
<td>39</td>
<td>21</td>
<td>18</td>
<td>0</td>
</tr>
<tr>
<td>ENGLISH/To Be With You</td>
<td>(Hollywood/Mercury)</td>
<td>43</td>
<td>26</td>
<td>17</td>
<td>6</td>
</tr>
<tr>
<td>FOREIGNER/White Lie</td>
<td>(Arista)</td>
<td>44</td>
<td>30</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>TOM JONES/When It All Comes</td>
<td>(ZTT)</td>
<td>32</td>
<td>18</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>EDDIE BRICKELL/Good Times</td>
<td>(Geffen)</td>
<td>46</td>
<td>22</td>
<td>24</td>
<td>0</td>
</tr>
<tr>
<td>ALL 4 ONE/I Swear</td>
<td>(Atlantic)</td>
<td>43</td>
<td>28</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>CHINA BLACK/Searching</td>
<td>(Wild Card)</td>
<td>43</td>
<td>21</td>
<td>22</td>
<td>3</td>
</tr>
<tr>
<td>CORINA/No-One</td>
<td>( крым)</td>
<td>41</td>
<td>26</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td>CORONA/The Rhythm Of The Night</td>
<td>(DWA)</td>
<td>28</td>
<td>22</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>REDNECK/Cotton Eye Joe</td>
<td>(RCA)</td>
<td>43</td>
<td>33</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>LA BOUCHE/Sweet Dreams</td>
<td>(MCI)</td>
<td>31</td>
<td>20</td>
<td>11</td>
<td>2</td>
</tr>
</tbody>
</table>

**EHR Top 40 chart is based on a weighted scoring system. Songs scores points by achieving solidarity with M&M's reporting stations, that target 12-34 year-old listeners with contemporary music form, or during specific peaks. Songs in **"**rotation"**receives more points than those in **"**rotation with limited airplay exposure. Stations are weighted by market size and by the number of visits to each week.**

**Airplay**

**Top Secret**

After two weeks of chart reign, US hard-rockers Bon Jovi, although still gaining points and stations, have to make way for Madonna, whose Secret climbs must faster than their own Always. Secret is the third EHR number 1 hit for M&M, and it is preceded by two of her 92 singles. This Life To Be My Playground (eight weeks at 1) and Erotica (four weeks).

Madonna enjoys 17 adds (second best of the week), bringing her EHR roster to the rarely achieved number of 136 stations. The world-famous pop diva especially gains significant support in the public, with a total of 140 adds in Germany, Ireland, Poland, Portugal and France. She appears on reports from 28 European countries, a multitude that has never been spotted before. The few leading penetration for her new single is best in Italy, Finland, and Austria, where 94 to 100% of EHR reporters have it on rotation. The UK and Switzerland are next in line with an 80% acceptable rating.

Sting’s When We Dance only three birds with one stone; first, it qualifies as this week’s Radio Active record because of its massive point gain; second, it performs the highest leap of the week, jumping up 13 places from number 22 to 9; and third, it earns the designation of **Most Added** leader for the second consecutive time, as another 25 stations reported it for the first time (the same number as last week). Sting occurs on lists from 19 territories, the current proceedings not taking place in Denmark, Finland, Holland, Norway and Poland, but the UK censorship in Switzerland still leads the pack, with 80% this time (60% last week).

Also entering the top 10 with an impressive move (7-17) is US singer Sheryl Crow, whose All I Wanna Do scores the second-best point gain of the week. EHR’s current support for this irresistible single—Crow’s debut album Tuesday Night Music Club (released in October last year)—certainly doesn’t come out of the blue. It is the fruit of a heavy and lengthy touring schedule, combined with careful, long-term promotion activities. The singer’s discography is curiously extensive and has been a hit in the US, but helps much, of course. Crow also appeared on two M&M inserts. All I Wanna Do is playlisted in 23 territories, finding best support in Holland (83% penetration and powerplay status on all national publics), followed by Germany, Austria, Finland, Portugal, Russia, the UK and Sweden (65% in those countries).

The two highest new entries in the EHR Top 40 are claimed by ZTT fellows Seal and Tom Jones. Seal grabs the highest, as New increments, the third single from his current self-titled album, kicks off at number 27, with both support in Poland, the UK and Switzerland.

Finally, it is interesting to notice the incorporation of three continental acts right at the bottom of the chart—Dutch singles 2 Unlimited (playlisted in 18 countries) and Rednex (12 countries), as well as German single La Bouche (11 countries). All these acts are top 10 in Border Breakers (see page 30), so watch these steps!

*Pieter Kops*

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**Most Added**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
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</thead>
<tbody>
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</tr>
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<td>(ZTT)</td>
</tr>
<tr>
<td>BON Jovi/Always</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>2 Unlimited/No-One</td>
<td>(Wild Card)</td>
</tr>
<tr>
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<td>(A&amp;M)</td>
</tr>
<tr>
<td>2 Unlimited/No-One</td>
<td>(Wild Card)</td>
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</tbody>
</table>

**Add stations for each single which achieved the highest number of playlist plays during the week. In the row to the left, songs listed only high moderately.**

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**A Rotation Performance**

<table>
<thead>
<tr>
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<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIETER KOPS</td>
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**New Top 20 Contenders**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOM JONES/Only You Know</td>
<td>(ZTT)</td>
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<tr>
<td>2 Unlimited/No-One</td>
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<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
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<td>TOM JONES/Only You Know</td>
<td>(ZTT)</td>
</tr>
<tr>
<td>2 Unlimited/No-One</td>
<td>(Wild Card)</td>
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</tbody>
</table>

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<td>(ZTT)</td>
</tr>
<tr>
<td>2 Unlimited/No-One</td>
<td>(Wild Card)</td>
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</tbody>
</table>
### CHANNEL CROSSOVERS

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

<table>
<thead>
<tr>
<th>SW</th>
<th>LW</th>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Crossover Regions</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
<td>DAVE STEWART/Heart Of Stone</td>
<td>East West</td>
<td>WC.EC.W.C.N.S.W.S.N.E.E</td>
<td>121</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>ROBERT PLANT/No Rain/By Now</td>
<td>East West</td>
<td>WC.EC.W.C.N.S.W.S.N.E.E</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>7</td>
<td>STING/Where We Dance</td>
<td>Warner Brothers</td>
<td>WC.EC.W.C.N.S.W.S.N.E.E</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>22</td>
<td>WET WET WET/Love Is All Around</td>
<td>Cheiron</td>
<td>WC.EC.W.C.N.S.W.S.N.E.E</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>TAKE THAT/Can't Stop Loving You</td>
<td>Neotone</td>
<td>WC.EC.W.C.N.S.W.S.N.E.E</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>KYLIE MINOGUE/Confide In Me</td>
<td>Deconstruction</td>
<td>WC.EC.W.C.N.S.W.S.N.E.E</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>PAITO BANTON/Baby Come Back</td>
<td>Virgin</td>
<td>WC.EC.W.C.N.S.W.S.N.E.E</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>4</td>
<td>ADRIANO CELENTANO/Atra verso Me</td>
<td>Virgin</td>
<td>WC.EC.W.C.N.S.W.S.N.E.E</td>
<td>70</td>
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<tr>
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For all artists appearing on this chart, the Region Of Signing is Northwest.

### ATLANTIC CROSSOVERS

**The top-playlisted North American records on European radio**

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<td>RON JOHNSON/Alibi</td>
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<td>YOUN Copies/NEVER CHERRY/7 Seconds</td>
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<td>Sheryl Crow/All I Wanna Do</td>
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<td>INgrid/These Are The Times (Come Out Fighting)</td>
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<td>ALL A ONE/Jesus Christ</td>
<td>Warner Brothers</td>
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<td>EDDIE BRICKEL/Good Times</td>
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<td>CLAYTON CLAMPS/My Daughter</td>
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<td>ANGELA BURTON/We Shall Not Be Moved</td>
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<td>22</td>
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<td>HEAVY D &amp; THE BOY/Gonna Love Me Tonight</td>
<td>Atlantic</td>
<td>WC.EC.W.C.N.W.S.S.N.E.E</td>
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<td>22</td>
<td>22</td>
<td>PRINCE ITAL JOE &amp; MARKY MARK/Life In The Streets</td>
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<td>SYMBO &amp; NANA GAYE/Loves You</td>
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For all artists appearing on this chart, the Region Of Signing is North America.
**REGIONAL AIRPLAY**

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

### NORTHWEST

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<th>Project/Label</th>
<th>Country</th>
<th>Slot</th>
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<tr>
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<td>QUEEN/Bandwagon</td>
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<td>England</td>
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<tr>
<td>3</td>
<td>BABY SHIVER/I'm a Fool</td>
<td>(Ariola) 2</td>
<td>England</td>
<td>33</td>
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<tr>
<td>4</td>
<td>ALICE IN CHAINS/Get On Up</td>
<td>(East West) 1</td>
<td>England</td>
<td>32</td>
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<td>5</td>
<td>THE SMASHING PUMPKINS/Lilac Rain</td>
<td>(Virgin) 2</td>
<td>England</td>
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<td>6</td>
<td>LEE RAZOR/Zaramun</td>
<td>(Atlantic) 2</td>
<td>England</td>
<td>30</td>
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<tr>
<td>7</td>
<td>THE CURE/Disintegration</td>
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<tr>
<td>9</td>
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<td>England</td>
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<td>England</td>
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<td>(Mercury) 18</td>
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### WEST

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<td>BABY SHIVER/I'm a Fool</td>
<td>(Ariola) 2</td>
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<td>(East West) 1</td>
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<td>THE SMASHING PUMPKINS/Lilac Rain</td>
<td>(Atlantic) 2</td>
<td>England</td>
<td>19</td>
</tr>
<tr>
<td>18</td>
<td>JOSIE WILSON/Cold Feelings</td>
<td>(Capital) 2</td>
<td>England</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>PAPA ROACH/Where Did Life Go</td>
<td>(Mercury) 18</td>
<td>England</td>
<td>17</td>
</tr>
<tr>
<td>20</td>
<td>THE CURE/Wish</td>
<td>(Parlophone) 1</td>
<td>England</td>
<td>16</td>
</tr>
</tbody>
</table>

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**Table notes:**
- **Artist/Titre**: Name of the artist and title of the song.
- **Project/Label**: Name of the record label and studio involved.
- **Country**: Country of origin for the recording.
- **Slot**: Position in the chart.

**Additional notes:**
- "[Country & Language]" indicates the region where the song is charted.
- "[Year]" indicates the year of release.
- "[Format]" indicates the format of the release (e.g., CD, LP, cassette).
- "[Label]" indicates the record label involved.
- "[Slott]" indicates the position in the chart.

**Music & Media** November 5, 1994
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You Can Go Your Own Way · God's Great Banana Skin · Winter Song · Gone Fishing · Tell Me There's A Heaven

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