Music Business Plans
EC Lobbying Effort

EUROPE
by Emmanuel Legrand

A group of industry and government music organizations plans to lobby the European Commission in Brussels, asking that music
receives the same treatment as the audiovisual field.

4.5% Rise In German Sales Thanks To Single

GERMANY

Unit shipments increased 4.5% to
101.3 million during the first six months, according to figures released by German music industry.

Inner Circle Success — Inner Circle accepted an invitation from the Consul-General of the Republic of Jamaica during their Austrian tour and a gold record for their album "Bad To The Bone." Pictured (l-r) are Consul-General Herbert Haberl, Warner Music Austria promotion manager Claudia Ruhdorfer, band member Roger Lewis, Warner Music Austria label manager Klaus Hoffmann, Consul-General deputy Josef Stern and band member Touter Harvey.

POPKOMM '93 Tops MIDEM Attendance

GERMANY

by Miranda Watson

With attendance figures almost 10,000, German music fair POPKOMM now claims to be the biggest music event of its kind in
the world, overtaking MIDEM, which has mushroomed from its beginnings in 1989 with 1,250 attendees and 18 stands to a colossal gathering with 256 stands, representation by 11 countries under the banner of "Meet The Nations" and almost 300 bands.

POPKOMM founder/MD Dieter Gorny says the event is not just another MIDEM, but it is far more encompassing. "Statistically we may have beaten MIDEM, but the two conferences remain completely different and we have our own way to go. MIDEM is more of a publishing and business event, whereas PO PKOMM presents the whole cake of the music and entertainment
(continues on page 25)

Touring Brings Doctors To Radio

EUROPE

by Machiel Bakker

The current pan-European success of rock band Spin Doctors looks like a mere replica of what happened earlier in the US: through incessant touring, radio's initial lukewarm reception was eventually turned into a warm embrace.

Although the band's supple slant of funky rock is more
danceable and less straightforward compared to acts like
(continues on page 25)

Crossing All Formats
140 Stations Throughout Europe

For details see page 15
Major airplay across Europe on the following gold and platinum stations:

Austria
- Austria 63/Vienna
- K1 RTN RADIO DONNA/Brussels
- RADIO CONTACT V/Brussels
- BEL RTL/Brussels

Belgium
- SYRTON RADIO DONNA/Brussels
- RADIO CONTACT N/Brussels
- BEL-RTL/Brussels

Czech Republic
- BONTON RADIO/Prague
- RTL CITY RADIO/Prague

Denmark
- ARHUS N;ERADIO/Arhus
- ANR/Alborg
- RADIO ABC/Randers
- RADIO YDROG/Viborg
- UPTOWN FM/Copenhagen

Finland
- RADIO 100+/Tampere

France
- M46/Paris
- RTL/Paris
- RYN/Rouen
- VIBRATION/Orléans
- VOLTAGE FM/Paris

Germany
- HJ 7: LEIDER GUT/Frankfurt
- RADIO NHW/Oberhausen
- WDR 1/Cologne
- WDR 1: HIT CHIPS/Cologne
- SCHLAGERRALLY/Cologne
- HUNDERT 6/Berlin
- RADIO 7/Ale
- RADIO GONG/Nuremberg
- RBB/Bremen
- RSH/Kiel
- SDR 2/Stuttgart

Holland
- HET STATION/Hilversum
- NOS/Hilversum
- SKY RADIO/Bassum
- TRON RADIO 3/Hilversum
- RADO 533/Bassum

Italy
- 101 NETWORK/Milan
- RADIO BEOJAY NETWORK/Milan
- RADIO DIMENSIONE SUONO/Rome

RETE 105 NETWORK/Milan
- RTL 102.5 - HIT RADIO/Reggano

ITALIA NETWORK:
- LOS CUARENTA/ Udine

Norway
- RADIO FM/Oslo
- RADIO GRENLAND/Skiens

Poland
- RADIO SZCZECIN/Szczecein

Portugal
- REN/9 Lisbon
- RADIO NOVA ERA/Vila Nova de Gaia

Sweden
- CITY RADIO/Gotlandburg
- CITY RADIO/Malmo
- RADIO CITY/Stockholm
- Z Alexander/Stockholm/Goteburg

Switzerland
- DRS 3/Basel
- RADIO BASILISK/Basel
- RADIO PRATUS 104.9/Luzern
- RADIO Z/Zuerich
- RADIO ZUERSEZ/Rapperswil

United Kingdom
- BBC RADIO 1/London
- BEACON RADIO/Wolverhampton
- CAPITAL FM/London
- CHILTERN NETWORK/Buckinghamshire
- Danstable/Nottingham

City FM/Liverpool
- METRO RADIO GROUP/Newcastle
- BOWTOWN RADIO/Macclesfield
- FORTH FM/Edinburgh
- HORIZON RADIO AND GALAXY/Nottingham
- RADIO/Milton Keynes/Bristol
- INVICTA/Hurstbridge
- POWER FM/Fareham
- RADIO CLYDE/Glasgow
- RADIO WEVERN/Worcester
- TRENT FM/Nottingham

Up to no. 10 on EHR Top 40 after only 3 weeks.
Most added at European radio 2 weeks running.
Classic harmonies, contemporary sound, instantly recognizable, Paying The Price of Love is an airplay smash from the forthcoming album Size Isn’t Everything

album out 13.9.93
Travis is To Join Quality Europe FM With Syndicated Programme

UNITED KINGDOM

by David Stansfield

Dave Lee Travis, the veteran DJ sacked from BBC Radio 1 FM for critics who praised both online and in a national daily newspaper (M&M August 21), is poised to join the independent UK-based European satellite station Quality Europe FM.

Roy Litchfield, GM of the Quality Radio Group, which owns the station, says that while contracts have yet to be finalised, Travis is expected to present Saturday and Sunday morning programmes which are also planned to be syndicated to ILR stations in the UK. "They will take the programmes clean and put in their

Saturday and Sunday morning programmes which are also planned to be syndicated to ILR stations in the UK. "They will take the programmes clean and put in their own five breaks per hour," he says.

Litchfield claims the station, launched in November last year, is the UK's only independent satellite radio station. "We broadcast 24 hours a day with a definite aim at other European territories via the Astra satellite, local cables and FM transmitters," he comments. "Travis will be broadcasting to Europe as well as ILRs in the UK. He will be given a totally free hand with his music choices. There'll be no Selector [the computerised music scheduling system] and he can play current music, good middle tracks, whatever. We also hope that he'll keep the features that he had on Radio 1 FM."

Litchfield describes QEF FM as an easy-listening station. He is also critical of ELR terrestrial stations, describing them as "over-formatted and selected. QEF FM, which targets the 20+ age group, has a weekly European audience totalling 32,000 (Continental Research) according to Litchfield, who claims there are 2.7 million satellite radio listeners in the UK. He lists Norway, France, Germany, Spain, Israel and Hungary as some of the key territories in which QEF FM broadcasts.

The Quality Radio Group, which also owns Europe's only 24-hour country music station QCMR, is planning to launch two new satellite stations by the end of the year, says Litchfield. One will target under-20s and will be the only station devoted to current popular music.

The second 24-hour music station will be dedicated to what Litchfield describes as "sweet music, aimed at the 50+ age group."

PE KEEPS THE KICK IN HER MUSIC — German-language artist Pe Werner recently extended her contract with Kick Music for another five years, including management and publishing rights. Pictured (l-r) are: Kick legal affairs Heinz Kremer, Werner, Kick A&R/marketing Jörg Beimler and joint MDs Alexander Ehrentraut and Goetz Ebertshagen.

Nataf Named Ariola France GM

FRANCE

by Emmanuel Legrand

Fabrice Nataf, former president of Virgin Records France and current president of BMG's Vogue label, has been appointed GM of Ariola, one of the two labels divisions of BMG France.

Nataf replaces Philippe Desin, who has moved to PolyGram International in London, and reports to Bernard Carbonez, BMG France president. He will have "full latitude to reorganise the label."

Comments Carbonez, "I think we had the best person within the company and Nataf was my first choice. I am glad that he accepted when I offered him the job." Nataf welcomes "challenge" and said, it could benefit both labels.

Ariola's national roster includes Elsa, Laurent Voulzy and Indochine, and it handles marketing and promotion for international labels Arista, Jive, Silvertone and MCA.

Carbonez denies speculations that two of the three BMG labels operating in France will be merged. "We have in France two distinct labels, Ariola and RCA, and what I can say, is that we can keep the name, " he says.

Carbonez also said he was "fully satisfied with the performance of Vogue, which grossed Fr100 million (app. US$17 million) during the past 12 months, mostly through revenues of the Jacques Dutronc back catalogue. Vogue also signed and booked Chicago-born artist Maria Glen in France. Forthcoming releases for Vogue include the first album of Peter Kroner and a Malcolm McLaren project with acts such as Carole Deneuve and Françoise Hardy."

Nataf joined BMG in the summer of 1992 after seven years with Virgin as A&R and, later, president of the label. His goal was to rejuvenate the former independent label Vogue acquired by BMG from Jean-Louis Detry. Nataf says he was "happy to have pot Vogue back on the tracks and reshaped its image," as he "received more and more calls from artists who want to sign with Vogue," but adds he was "far from having achieved what I wanted with the company."
And here's the deal:

- All the hot news about the German music industry, week by week.
- Reliable information for everyone involved in playing, producing, publishing and selling music.
- Stories that come straight to the point; outspoken opinions; hot trends; useful background facts.
- Plus: Weekly charts and graphics explaining the chart action, radio playlists and reviews, and, on top of it all, two supplements – a four-page schedule of all forthcoming releases and a large poster with the German charts.

Europe 2 Belgique Sets Official Launch For September 16

BELGIUM
by Marc Moes

Despite the Belgian French community government's delay in allocating regional frequencies and network permits, the official launch for ACE web Europe 2 Belgique is set for September 16, says network manager Eric Degand.

The network first debuted on January 4, but broadcasted a majority of programmes from the Europe 2 net in France. With the official launch, the majority of programmes will be produced in Belgium. (M.K., May 22).

Europe 2 Belgique will carry the same logo as the French stations, and Degand claims the network will not include a great deal of French repertoire. "Our ACE format, with an emphasis on Anglo-American music, will bring us very welcome English broadcaster Radio 21 as far as target audiences are concerned," says Degand. "Recent research commissioned by the network reveals that we are aiming towards a younger audience than Chérie FM, Radio Nostalgie or Bruxelles Capitale."

Until now, Europe 2 Belgique has depended on the French parent network for half of its programming, but Degand says the Belgian operation will now only broadcast two programmes from the French network, "Star Fantasy" and "Déconette 25."

"The bulk of the network's programming will be produced in Brussels, which is the most important thing about our new roster," he adds. "We built our own production studios here with a budget of around Bf4 million [app. US$125,000] for this purpose.

"The only other programmes not produced in Belgium are a one-hour English-language programme produced by a yet unnamed Los Angeles-based station and a series of information flashes on topics like cinema, cars and the EC's activities.

Sony Music Belgium MD Patrick Dream is looking forward to the launch of the new network. "I'm happy to welcome a dynamic new partner in the somewhat static Belgian media landscape," he says. "Its format fills a gap here and I appreciate the network's intentions to support Belgian repertoire alongside international successes like U2 or Culture Club. Provided they achieve a strong knowledge of the market, they will soon be able to reach a substantial share of the audience."

The six-station network will kick off with a star-studded evening, with advertising executives and Belgian politicians highlighting the network's new programme and a full-scale advertising and promotion campaign. Europe 2 France's Eric Elisalde will work one day per week in Brussels as head of programming Belgian network, where Magaly Asselin was appointed broadcast director. The net will be transmitted to network affiliates in Brussels, Liege, Braine L'Alleud, Louvain La Neuve, Mons and Mouscron. Degand claims that, for the time being, no plans exist to conclude a collaboration deal with Belgian IFPI on the so-called "broadcast fee," to ensure our records ourselves," he adds.

Aller Plans Major Move Into Swedish Commercial Radio

NORWAY
by Kai Roger Olesen

Nine Norwegian applicants have surfaced in the bidding for Swedish commercial radio licences, and backing eight of those companies is Aller-Gruppen, a major investment company which has ownership interests in radio and publishing. The applications were handed in by different companies in all of which are in Aller's investment portfolio. Stations bidding which are under the Aller umbrella included (persons responsible for each application listed in parentheses): Norsk Alter (Tom E. Sagråd), Norsk Radiounitvilling (Alf Lande), Radio Classic/Oslo (Harald Hjort), Radio 7/Oslo (Sogard), Radio Limelight/Trondheim (Sigbjorn Eilersten), Radio Trondheim (Eilertsen), Radio 1/Guilla (Jon Johansen) and Radio 1/Oslo (Jon Morten Melhus).

The key representatives from Aller are Lande, who is Aller's director of investments; Hjort, who serves as Radio 1 Norge music & research director; and Eilertsen, MD at Radio 1 Norge.

Comments Sagråd, "We have built up extensive competence in Norway and have succeeded here. We believe we have something to add to the Swedish situation in terms of organisation and way of thinking. Another reason for applying is that the size of the Swedish advertising market is twice as big as Norway's."

Aller also has a company in Sweden, Svensk Alter. Local organisations will take care of the day-to-day business, such as sales, marketing and programming. Aller will be involved in automation, music research, listener surveys and marketing.

Aller has applied for eight licenses. Beer markets: Stockholm, Uppsala, Norrkoping, Vasteras, Orebro, Linkoping, Eskilstuna and Soderfj." Three more applications are expected from Aller for the Gotthenburg, Helsingborg and Malmø markets. "The Swedish local radio authority Styrelsen For Lokalradio has approved our applications, meaning that they don't have any specific comments," says Sagråd. "[All applicants] are now encouraged to talk with each other, which we are participating in. We have had talks with several companies. " He declines to disclose who the companies are, but hints that they are continental investors.

Aller's move adds a new aspect to the Scandinavian radio business where rival investment giants Egmont in Denmark and Kinnevik in Sweden and Denmark have been the most active (M&M August 26).
Radio Viborg Holds Position As Top Private In Danish Radio Scene

DENMARK
by Kai Roger Ottesen

Little movement can be noted in the chart of top 10 private Danish stations, as EHR outlet Radio Viborg/Viborg holds its top position in the country's private radio scene by scoring 156,000 daily listeners, according to recent figures from Gallup Radio Analyse.

EHR station 'The Voice'/Copenhagen holds its position at number three with 78,000 listeners, although all five Voice stations combined would actually top the chart, compiling a total of 162,000 listeners.

Although figures cannot be exactly compared to last year's, as Gallup has replaced its once-a-year research with quarterly results, EHR station Radio ABC/Dysland is now sharing its position at four with Hot ACE Radio Uptown/Copenhagen, both stations scoring 64,000 daily listeners.

Local commercial stations are slowly, but securely, picking up on the commercial radio power issue, Kjær says, "There is not much to indicate that politicians will do anything for commercial radio. I want to see it before I believe it. There is a strange attitude towards commercial radio in Denmark."

A CULTURE OF GOLD — Dance act Culture Beat was recently awarded with a gold record in Germany for their single "Mr. Vain," which has held the number 1 position in both M&M's European Dance Radio chart and the Eurochart Hot 100 Singles. Pictured (l-r) are: Werner Choppell's Andreas Grund, Radio BPM's Tillmann Umfrach, Sony Music Dance Pool label manager Alexander Abraham, Sony Music international exploitation manager Ian Graham, Culture Beat's Tossa Evans, band producer Torsten Fenslau, Culture Beat's Jay Supreme, compoer Nosie Katzmann and Steven Lewis, Sony Music Germany artist marketing director Hubert Wandjko, Sony Music Germany MD Jochen Leuschner, HR3's Markus Hertle and composer/co-producer Peter Zweiser.

Commenting on the ministry of cultural affairs' intention to investigate the signal power issue, Kjær says, "There is not much to indicate that politicians will do anything for commercial radio. I want to see it before I believe it. There is a strange attitude towards commercial radio in Denmark."

Italian programme music is one among other proposals for reform being considered for NewsTalk, AOR network RAI. Radio Uno, says RAI director Giovanni Balderi, "No one can say what changes will take place until details on restructuring are published in October," he says. "Among the proposals being considered are more distinct identities between Radio 1 and Radio 2, which are too similar at the moment, with Radio 1 becoming a news and current affairs network, Radio 2 remaining a more generalised entertainment programme and Radio 3 becoming an exclusively cultural and classical music channel. StereoRai, the FM network for young people, could be extended to all day programming."

Currently, StereoRai takes over RAI 2's FM frequencies after 14:00 until midnight, with StereoRaiNotte broadcasting an eclectic and specialist music programme overnight on FM. "It would be an opportune moment to create a channel to compete with the private music stations," he adds.

Along with all TV and radio network heads, Balderi has given his notice of resignation to the RAI's new board of governors. "Obviously I would like to stay; radio is my life," he says, adding that he is proud of his record at the helm of Radio 1. "I think our most notable achievement was reaching and maintaining an average eight million daily audience through major changes in 1991 when we became more news and current affairs oriented, especially in our morning programmes," he says. RAI president Claudio Dematte has already indicated that the RAI's mission as a public service broadcaster will be reinforced with an emphasis on developing a comprehensive and impartial news and information service.

Proposals by the old board of governors to unite the three radio news departments into one unit have been suspended while the reforms are being decided, but are still an option according to RAI journalists.

Radio Arco Iris Bought Out By Church

SPAIN
by Howell Llewellyn

Radio Arco Iris has been bought by the Archdiocese of Toledo, the highest ranking in Spain's Roman Catholic Church, to set up Radio Maria, the country's first 24-hour religious station. The station, bought for Pta20 million (app. US$145,000), will begin broadcasting September 1, for the eight years remaining of

Top Danish Private Stations (daily listeners in thousands)

<table>
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<th>Station/Format</th>
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<tr>
<td>EHR radio Viborg</td>
<td>156</td>
<td>90</td>
</tr>
<tr>
<td>ARK (ACE/EHR)</td>
<td>86</td>
<td>119</td>
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<tr>
<td>Voice Odense (EHR)</td>
<td>41</td>
<td>50</td>
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<tr>
<td>Radio Horsens (EHR)</td>
<td>41</td>
<td>54</td>
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<tr>
<td>Radio Herning (EHR)</td>
<td>40</td>
<td>44</td>
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Source: Gallup

Radio Arco Iris licence. Auxiliary Bishop of Toledo Rafael Palmero says Radio Maria would broadcast without advertising "to transmit a religious message and to evangelise." The programming will include items from Radio Vaticano, the Catholic catechism.

Radio Arco Iris is based in the Castle-La Mancha region, in the cities of Albacete, Ciudad Real, Toledo, Cuenca and Guadalajara.

However, second quarter ratings reveal significant differences between daily and weekly figures for the commercial stations, as Radio Viborg drops from 190,000 to 156,000 on a daily basis, but jumps from 300,000 to 50,000 on a weekly basis. Uptown FM also increased its ratings on a weekly basis (up 44,000 listeners), but lost listeners on a daily basis.

Judging from the top 10 stations it is hard to find specific format differences in Denmark's radio landscape, as the format philosophy is not well-known among stations. Says The Voice PD Lars Kjer, "We can't allow ourselves to have a very defined format because the power of our transmitter is so low. The Voice broadcasts with 30 watts to the whole of Copenhagen. In addition there are a lot of stations trying to copy us, and you don't get much variety out of that."

Balderi Considers RAI Reforms

ITALY
by Mark Dezzoni

An all-day music programme is one among other proposals for reform being considered for RAI's new board of governors to unite the three radio networks. Balderi has given his notice of resignation to the RAI's new board of governors. "Obviously I would like to stay; radio is my life," he says, adding that he is proud of his record at the helm of Radio 1. "I think our most notable achievement was reaching and maintaining an average eight million daily audience through major changes in 1991 when we became more news and current affairs oriented, especially in our morning programmes," he says. RAI president Claudio Dematte has already indicated that the RAI's mission as a public service broadcaster will be reinforced with an emphasis on developing a comprehensive and impartial news and information service.

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balderi considers rai reforms

radio arco iris bought out by church

nikc heyardward
his brand new single

kite

the former haircut one hundred frontman returns with a single reflective of his ability as a mature british pop artist.

taken from the forthcoming album "from monday to sunday"
SGAE Wins Major Court Ruling; Bars, Cafes Must Pay Royalties

SPAIN
by Howell Ulewilyyn

Spain's performing rights society, the SGAE (Sociedad General de Autores de Espana), has won a major court victory after a four-year legal battle on the question of who should pay authors' rights in a public establishment where background music is played.

The ruling by Spain's Supreme Tribunal lays down that playing radio or TV in any of the country's 250,000 hotels, cafeterias, bars and restaurants is "an act of public communication" and therefore the establishment should pay rights. The ruling overturned a controversial 1989 finding by the Provincial Court of La Rioja in northern Spain, which ruled that the broadcaster should pay rights, not the bar owner.

Says SGAE director of licenses and receipts Javier Trujillo, "This is an important victory, both morally and financially. It is impossible to say what this will mean in terms of takings, but a rough estimate would be that the Pta1 billion (app. US$7.2 million) we now collect in a year from TV rights in bars, hotels, etc., will double next year if you include extra TV rights as well as radio rights."

Trujillo says the 1989 ruling had left the SGAE "perplexed," and the resulting law had allowed hotels/restaurants in areas neighbouring La Rioja, such as Vizcaya, Asturias and Castile-Leon, to step paying TV and radio rights from their member establishments.

Beginning in September, we shall set about signing new contracts with all the hotels/restaurants that had taken the La Rioja ruling literally," comments Trujillo. He estimates that of the 250,000 establishments—by far the highest in any EC country—at least 50,000 have no licensing deal with the SGAE.

"On top of that, at least 10,000 new establishments open every year, and 20,000-25,000 of existing establishments change hands annually, especially on the coasts. We granted 30,000 new licenses in 1992 alone."

The legal struggle began when a bar in the wine-producing Rioja region refused to pay authors' rights to the SGAE, arguing that the responsibility was that of the TV broadcaster. The bar owner was backed by the La Rioja Hostelry Association (Arbucares), and the case was won in the local court.

The SGAE won a first appeal, but that was overturned and now the Supreme Court ruling is final. The SGAE said in a statement that this last ruling "gives legal backing to the SGAE to act in an analogous way in all of the national territory."
The statement said the Rioja finding had led several local hostelry associations "to maintain an aggressive attitude with respect to the SGAE."

The statement concludes, "In its sentence, the Supreme Tribunal makes it very clear that the current Law of Intellectual Property defines as public communication 'any act whereby a plurality of people has access to a work...including both the original transmission and the reception [by radio waves], since without one or the other, the creative activity of the author would not be broadcast among the listeners or viewers.'

BBC Radio 1 Names Sturgess, Campbell As Temporary Replacements For Presenter Travis

UNITED KINGDOM
by David Stansfield

DJ's Claire Sturgess and Nicky Campbell have been drafted in as temporary replacements for presenter Dave Lee Travis, who was fired from BBC Radio 1 FM recently over a series of daily rows with the management. Travis broke his contract by criticising the producer both on his programme and in a subsequent interview given to the daily tabloid The Sun (M&M, August 21).

Sturgess, who has presented Radio 1 FM's Friday 'Rock Show' for the last four months, has been moved over Travis' regular 10.00-1.00 Saturday slot, while Campbell, who presents the station's 'Into The Night' programme on Monday-Thursday from 22.00-24.00, is covering Travis's Sunday programme.

Sturgess and Campbell have stepped in for a nine-week period until a replacement for Travis, who is not on the long contract like Travis was. He's contracted for just one series so the same conditions do not apply."

BROADCASTING

GOLD FOR GOLD — Arcade product manager Niel van Hoff took the opportunity of an outdoor concert of the Golden Earring recently to award the group with a gold CD for over 50,000 copies sold of their last recording, "The Golden Earring - The Singles Collection Vol. 1 & 2." Featured (l-r) are: licensor Polydor Holland MD Albert van der Kroft, (GE) Rinus Gerritsen, Red Bullet label manager Edu van Hasselt, (GE) George Kooymans, Barry Kay and Ceasar Zuidervijk and Van Hoff.

RTE Staff Protest Changes

IRELAND
by Dermott Hayes

Staff at Irish national pubcaster RTE Radio One have protested to station management over the decision to drop a number of specialist music programmes from the autumn schedule. More than 150 members of staff signed the letter of protest.

An Irish policeman, deputy of the Democratic Left Party Eamon Gilmore, has accused the pubcaster of failing to live up to its obligations.

Gilmore claims the annual £45 million (app. US$68 million) RTE earned from licence fees required it to cater to minority interests, insisting that the decision to drop the programmes would make the station non-distinguishable from other commercial stations.

The programmes involved include a number of traditional Irish music programmes such as 'The Long Note,' 'Bluestime' and 'Country Heartlands.' A spokesman for RTE confirms the proposed changes, saying that the schedule was under constant revision. She says the changes will be incorporated in the new schedule.

Delta Radio Off To A Good Start

GERMANY
by Mirandora Watson

After just three months on the air, German rock-formatted Delta Radio/Kiel has reached 90,000 listeners per average hour, according to a survey conducted by Hamburg research body GFM-GETAS in June. The "Radiomarkt Nord '93" was commissioned by Delta Radio to cater to minority interests, including the youth market.

The ratings show Delta Radio to have an average daily cume listenership of 400,000 (300,000 in Schleswig-Holstein alone). A total of 830,000 had listened to the station in the last fortnight (600,000 from Schleswig-Holstein), while 1.5 million said they had listened to the station since its launch. About 90% of Delta Radio's listeners are aged between 12-49 years, with 80% aged between 14-39.

MD Peter Väpel comments, "Delta Radio has just missed the target of 100,000. We are pleased with the results and think the next Media Analyse will more than confirm these figures. I think the results show that our format is the right format and we are going to stick to it. We are thinking, however, of expanding it a little, and perhaps adding '70s rock classics to make the format a bit older."

Väpel adds that the station's goal is to build up the number of listeners in the 30-49 age group.
**Programming The Music**

**Staying Fresh, Consistent With New Adds**

by Steve Wonsiewicz

Working out the mix between new music and new artists in your add policy can come down to pure instinct, a firm understanding of what your station should sound like and a little research, says a trio of leading EHR programmers. The right balance makes your station sound fresh, yet consistent, no matter which country you broadcast in.

Comments Red Rose Radio/Preston
PD Jeff Graham, "There's no specific criteria for new adds. Basically, I have a station sound in my head. I try and guide my head of music, my head of presentation and my disc jockeys to work from what I have in my head because you can't write it down."

"When I hear a song, I know if it's something I want on the air or not. With heavy rap, thrust, garage or rock I can say 'That's just not us.'"

At Red Rose, which targets a 15-34 demo, Graham has 11 songs on the 'A' list (aired once every 3.5 hours) and 21 songs on the 'B' list (aired once every 6.75 hours). That's down from the 30 songs on A and the 40-50 on B when he first joined the station in January.

To Add Or Not To Add?

Graham adds a maximum of four songs to the A list and seven to B. "It depends on the amount of product that comes in and the amount of product that we have to move off the A and B list," he says. "I have a specific number of songs on both playlists and I won't increase that number. If, for example, we get five good songs and we have only four spaces, then one has to wait a week."

"We can go a week without adding anything, but those weeks are few and far between. It's not important that we add songs every week. I wouldn't like to change the A or B list more than 30-35% because they are so small. It's a hard and fast rule to a point, though slightly moveable."

Graham tries to factor in the expected longevity of songs when making new adds. "I think you're more aware ofburn records that you could sing along to, but was quite repetitive."

Adding too many new songs causes problems for listeners, warns Graham. "Listeners don't like to feel like they're talking about music," he says. "Everytime we play for them should be recognisable."

"I have a specific number of songs on both playlists and I won't increase that number. If, for example, we get five good songs and we have only four spaces, then one has to wait a week." - Jeff Graham

We do play songs that are relatively new and listeners may just be getting used to. We prime them by saying 'Here's a great new single and we're sure you'll like it.' But the more you do that, the more they start to feel inadequate about not knowing the music and it's also getting songs that may not become their friend anymore. The audience has to be able to turn on and know what we are doing.

"Graham believes that too many radio stations follow the record company lead when adding songs. "By the time a number one hit starts falling down the chart, the record company will already have released the next single, making it a top priority," he says. "The radio audience, however, is just getting familiar with that song. A lot of radio stations pull songs far too early."

"I realised about three-four years ago while at Radio Luxembourg that we were pulling songs too soon. That was part of the problem I brought here, and for my A list, I look for songs that have about eight weeks of play."

Adding In E. Germany

At Energy Saxony, which targets a 15-30 demo, GMPD Adam Hahne looks at four main areas when evaluating new adds. "Number one is 'Does it fit the format?' Number two is the quality of the song. Number three is a listener request and letters. And number four is local club activity."

"I try to listen to what they know, so we try not to surprise listeners too much with new songs, but we want to play them and we want to break them. We always try to put a new song next to a familiar one so listeners will always know a smash hit will be next."

Hahne has 12 records on the A list (played four times daily), 22 records on the B list (played three times daily) and another 18-30 songs on the C list (played one-two times daily). He adds no more than four new records to the A list and 12 to B. Like Graham, Hahne also has a firm policy about the number of new adds to the A and B lists, and will hold songs until the next week.

"This seems to work out the best for us," he says. "Since we target a mixed audience and don't go just for young kids who want to listen only to new records, we have to be careful about the amount of new material we play. I think it works such that on one hand the station's sound is familiar to listeners and on the other it still sounds fresh and new. The market here tells us we have to gravitate to both of those audiences because with only one we won't survive."

"Dropping new songs immediately into heavy rotation is often a gamble," says Hahne. "It's always a risk." He comments. "You have to balance the potential reactions of your listeners with the impact of the record. Is the record worth it?"

"It's like Mariah Carey's 'Dream Lover' and Heroes del Silencio's single last year Entre Dos Tierras: one might be better than the other, depending on the format.

"If you find a record where different people say it fits perfectly into what you're doing—where you have requests, where you get comments—if all of those things are positive, then you put it into the A hit. I learned this some years ago from an American consultant who said, 'When in doubt, say no.' This works still, but there are a lot of moments when I still say yes.'"

How Callouts Help

Hahne is a firm believer in callouts to assist in his new add decision making. "The station here has only been on air for about six weeks, so we haven't yet started things like weekly callouts, like I did at Radio Saar," he says. "Callouts are the perfect way to determine how to move songs on the playlist. When I start callouts, which will be in a couple of weeks, I will have better information about moving songs from C to B or B to A, and which songs to the B list."

"We have two guys at the station who mainly go out on the street and talk to listeners at clubs, discos, bars, wherever the music is, and find out what's hot. We also have a woman who spends most of her day on the phone talking to listeners. Right now we have to rely mostly on feel, and my gut; I don't like that, it's too risky."

"And how long does Hahne feel songs on average stay on the A-B-C playlists?"

"What we had at Salo was a period of 12-14 weeks to let a record move from C to B to A," he says. "Fourteen weeks is usually the longest running time. We have had some, but not a lot. Only a few made longer. There were really no true averages because it depends entirely on the song, the artist and how other stations are reacting. If you play the only station in town playing it, then you can leave it longer in A. There are lots of subjective influences."

One of the influences is a bias toward East German artists, says Hahne. "We look much more intensively at products from east German artists than anyone else. I have a guy here who has 20-plus years of experience in this area helping us choose these artists. Listeners here want that local identification, and you have to figure out how to do it. We can't play everything, but if it fits the format and the people know it, then we have a bias towards it."

**Light Rotation First**

At Radio City/Stockholm, head of music Niklas Ehiring very rarely moves a song directly into heavy rotation. "I want to test the song first," he says. "I want to test the song first... The only songs that usually go straight to heavy rotation are by established artists." - Niklas Ehiring

Ehiring, whose station targets a 15-34 demo, has 10 songs on his heavy rotation playlist (aired three times daily), 30 songs on the "A" list (aired twice daily), and 40 songs on the "B" list (aired three-four times a week).

Ehiring adds about two-three songs each week on heavy rotation and five-seven to the A list, with not more than 10 adds per week.

"I'm pretty flexible, however," he says. "If there are that many good songs to add, I will do it because listeners will want to hear them. However, it doesn't happen very often."

"Like Hahne, Ehiring pays close attention to local talent. 'We have a little bias to Swedish artists with our new add policy,' he says. 'When there's a good record by a local artist our listeners want to hear it. We want to be able to support Swedish artists. For instance, we added Titilys' Never Let Me Go on heavy rotation. It's that kind of attention to those kind of artists that helps us in the ratings.'

have different categories which receive plays each week. That's where I try the songs out. The only songs that usually go straight to heavy rotation are by established artists. We added the new Freddie Mercury song Living On My Own and Mariah Carey's 'Dream Lover' straight to heavy rotation."

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Programmers Call For Increased Focus On European Artists

by Steve Warsowicz

The year of economic union in Europe is also proving to be the year the continent's leading EHR networks began moving toward unified support of the area's recording artists, and Europlay—the pan-European programming initiative which comprises eight of the most influential radio networks—is slowly emerging as the focal point.

Speaking during the POPKOMM panel 'The Playlist For A European Community,' Europlay coordinator Charlie Prick declared, 'We [members of Europlay] are not aware of how powerful our position is in Europe.' Final as a statistic, 'People do believe that you can make a hit with Europlay. That's not true. You can. We're more and more seeing our songs going on high rotation. Europlay gives artists and record companies more opportunities than normal to promote European artists.'

Rudolf Heinemann, head of music entertainment at German pubcaster WDR, surprised Europlay members by announcing 'We think that it would join Europlay. 'A lot of German radio is dominated by Anglo-American music,' he said. 'We have to do more to introduce and promote European productions on radio, both in Germany and the rest of Europe.'

Quoats shouldn't be the way, said Heinemann, 'I don't think it's a good idea to require set targets,' he commented, even if it 'did encourage French productions.'

Added Jan Steerman, PD at Dutch EHR public net Het Staat, 'It's our obligation to promote local talent. We have a powerful tool at our disposal—Europlay is the same concept but on a European level.'

Commenting on Europlay artists which are too Anglo-American oriented, Prick said 'We [the European radio industry] are now just beginning to support European artists. Once it works, then you can start to support more challenging, local music.'

Preserving Euro Music

Rafael Revert, PD at Spanish EHR net Cadena Cien, was even more vocal in the need to promote more European artists: 'We have to help local, continental artists, and Europlay does that,' he said. 'If not, European music will eventually disappear. It's a step-by-step process in building continental artists, and Europlay is one key step.'

Looking into the future, Pentti Teravaninen, PD at EHR Radio 100+/Tampere in Finland and creator of Eurohit Parade, a project similar to Europlay, said both initiatives should focus on Western Europe first before expanding into Eastern Europe. 'When we go into Eastern Europe, we still have to develop our Western European network first. We both still have a lot to do to improve the effectiveness of our programmers.'

Despite the strong ideals stated during the panel, Machigl Bakker, moderator and Music & Media's senior editor/director of charts, warned programmers, 'Promoting continental European music on your radio station is more than just appearing on this panel. It's about a firm commitment. If you're serious about promoting European artists, you must contribute to promote Continental European music and you realise the power that broadcasting can have, then Europlay or any European initiative is about putting a record on heavy rotation. And opt-out clauses—something that Europlay still has—should be a thing of the past. Participating stations can not allow to pass on a record. They're either in or they're out.'

That clause, however, has to be included, said Erik Striedemann PD at Belgian pubcaster BRTN's EHR net Radio Donna. While he is a member of Europlay, he said, 'We can't put a new group into high rotation until the audience have never heard of them and the record doesn't fit our format. The band and the song have to sound familiar.'

'Calling for more coordination among the record companies and Europlay and Eurohit Parade, PolyGram's director of promotions/Continental European repertoire Jan Abbink said one of Europlay's biggest problems for the music industry is that 'your team is more successful in getting a record on heavy rotation than what the record industry chooses as a European priority.'

Without working closely with the labels on stockings decisions, 'We won't be able on short notice to get product into the territory to get product into the territory to make sales impact,' adds Abbink. 'It's possible to get an airplay hit, while you won't get a sales hit, and that's what counts.'

We have to help local, continental artists, and Europlay does that.

The economic viability of a national music TV channel and the role of supporting German and international artists took centre stage during the opening panel 'Give Me Your Young People, And You Give Me The Future' at POPKOMM.

While expressing his support for planned German cable/satellite music and entertainment channel Viva, keynote speaker Bill Roedy, chief executive/MD of MTV Europe, said he thought that a national music channel is a unique idea. 'If not, European music will eventually disappear. It's a step-by-step process in building continental artists, and Europlay is one key step.'

Roedy also warned against targeting a young audience. 'The German TV landscape is very similar to that in America a few years ago when programmers were falling over each other in their fight for young target groups. The biggest mistake is imitation instead of innovation. It is wrong to target the same audience that they want to serve the needs of your audience and go after specifically targeted socio-economic demographics.'

He added that niche stations were meeting increasing resistance in Europe from advertisers, and that 'MTV Europe has been able to sell on its brand and not on its numbers.'

Addressing MTV Europe's programmers' philosophy, director of programming Brent Hansen commented, 'Playing German artists on MTV is not only for the German market; it's more to spread the music on a pan-European level. We want to develop German artists in Europe and also to the rest of the world.'

Commenting on Viva's programming plans, Ruud Dolezel, DoRo Productions MD and Viva investor, said, 'We want to do is more for the German-speaking market. The music scene in general should be on TV more. Viva could help the industry develop, and will do more than the existing TV stations.'

That view was echoed by Kick Musik joint MD Alexander Elbertz in the future channel's MD and Viva investor, said, 'We think that Viva should be in Germany.'

Commenting on the role of the public service broadcasters in supporting German artists, WDR's Axel Beyer said channels like MTV Europe make viewers "feel like part of the family. That's what makes them successful. That's that's also something public station's can't do because of our obligations. We have to serve all demos."
WDR Becomes More European; Debuts New Programmes

by Miranda Watson

German publiccaster WDR's push to increase the amount of national product on its networks is slowly starting to bear fruit, with the launch this month of several new programmes.

Set to debut are Top Hits Deutschland on WDR 1 on Saturday evenings featuring a rundown of German productions and non-Anglo-American product compiled by Media Control. WDR has also introduced "Pops Beste," a weekday show featuring twenty CDs from Latin America chosen each month by the WDR 1 team.

The moves follow WDR head of music entertainment Rudolf Heinemann's open letter to the music and radio industries earlier this year calling upon radio programmes to play more European music. The pubcaster has also shown its commitment to European repertoire by announcing at POPKOMM that it has now joined the Europlay radio scheme (see story front page).

Speaking during WDR's press conference during POPKOMM, Heinemann said, "WDR has been running an initiative for a few months now to Europeanise German radio. We all know of German radio programmes which don't play any German language product. The only way to get German-language products onto the radio is to buy a big advertising block. I think this situation is unacceptable, firstly because Germany is the third biggest music market in the world and, secondly, because we radio programmers have to recognise the significance of Europeanisation elsewhere and follow suit. Look at Viva, POPKOMM and The Animals Of Farthing Wood [a children's TV programme broadcast in over 10 different countries in native languages]; these are all examples of co-operation between different countries and symbols of Europeanisation."

Heinemann said radio programmes should feature a variety of continental-language songs, especially more French, Italian and Spanish records. World music and ethnic pop should not be neglected.

He added, "National productions should not just have a 'fair chance' of being programmed, but you now have more German groups [singing in German and English] and non-Anglo-American groups."

WDR 1 producer/presenter Hans Engel said programmers needed to go and look for titles which fit their format. "A lot of Italian and French artists which are popular in their own countries never get released over here. It is a good idea to exchange information and ideas with stations in other countries as we do with Radio Nova/Scono and Radio France."

New Jazz Working Group Formed With BFW Backing

Three majors and four independent labels have formed a jazz working group with the backing of German record industry body BPW, it was announced at POPKOMM. The jazz group says its goal is to unite Indies and majors to promote and support jazz music in Germany, bringing together different views and approaches to marketing and distribution of this genre.

Members of the working group include majors EMI, MCA and Polydor and Indies AMMC, VMG, Ars and Eurotalk.

At a special press conference AMMC MD and founder of the "Jazz Marketing And Distribution" working group Michael Jacoby told delegates, "Finally, jazz is represented under the umbrella of BPW. This working group is the first of its kind in the world as far as we know. The group will bring Indies and majors together, working in harmony unlike other genres. Jazz is such a hard market to crack that we need each other."

Jacoby said that in America, jazz artists are much easier to promote because of the proliferation of format radio and genre charts. "We think it is vital to establish a jazz chart in Germany to help both retailers and consumers," he said. "These charts are at the brainstorm stage at the moment, but we hope to launch a trend chart sometime this Autumn. We still have to work out how to make the jazz chart dynamic when there are so many steady sellers in this genre."

Jacoby added that the chart will be published in specialist jazz and trade magazines. The group also hopes to establish separate gold awards for jazz artists, with lower sales targets needed to receive a gold disc. "Sales are much smaller in proportion to other genres, so you very rarely see gold status sales being reached," said Jacoby. "We are recommending that a gold disc status should be lowered to 10,000 units for jazz."

It is also hoped that next year's Echo Awards will be extended to include special awards for jazz artists. Jacoby also raised the idea of "Jazzkomm", a jazz-only event along the same lines as Klassikom, to inform and educate retailers.

Music Arts Network Goes New Orleans

Frankfurt-based Music Arts Network (MAN) has released the 14-track compilation Back To New Orleans in a distribution agreement with BMG Ariola Munich's import service ARIS. According to MAN MD and long-time M&M correspondent Bob Lyng, it marks the first time for a sampler to cover the wide spectrum of musical styles that the city has on offer as previously only individual titles by artists were released. National retail chain WM will prominently feature the entire MAN catalogue (at present over 50 titles) and plans for next year include a live New Orleans Mardi Gras Revue Show, sponsored by Tabasco sauce manufacturer McIlhenny.

Back To New Orleans features brass and Dixieland bands, pure and unfiltered blues and soul as well as some modern guitar recordings. Programmers interested in the sampler should contact Lyng at tel. (+49) 69.433.839; fax: 433.018.

POPKOMM AT A GLANCE

Verona Music Group Starts Cloud Nine Label

Vera Brandes, president of the Verbra Music Group (VMG) has added another imprint to the group's growing roster of activities with the launch of pop label Cloud Nine. According to Brandes, the BMG Ariola Hamburg-distributed label is dedicated to "artistic freedom and musical quality. We will be very selective, releasing no more than eight albums a year. Developing international careers for our artists is, however, of prime importance to us."

The first release on the new label is the album Long Pig by UK act Latin Quarter. Formerly signed to Ariola. Other albums on Cloud Nine include I'm Still Growing by Robbie Gordon, the former musical director of Gil Scott-Heron and Dee Carter's Beloved One.

VMG is the owner of labels such as Call It Anything, Intuition Records, Verbra Records and exclusively licenses NYC Records, Go Jazz and American Clave.

Ex-A&M Exec Launches CLE For Indie Distribution

Ex-A&M Europe VP Russ Curry has launched the independent distribution company CLE together with former WMD and WEA France commercial director Gérard Lefondre. The Paris-based company intends to offer specialist sales, distribution and marketing services as well as providing stock control and licensing of special projects. According to Curry, over 50% of retail turnover in France is achieved by the super and hyper-market chains with the rest of the business done through retail chains such as FNAC, Virgin, Nuggets and Madison; independent distribution accounts for only 12%. "Independent labels are often the lifeblood of the industry," says Curry, and we like to service such labels, both on a national and international level.

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Compiled by Machigiel Bakker

SALES PROPOSAL WRITING AND PRESENTATION SKILLS:
Why Your Station Can't Do Without

Two of the most popular choices made by my clients for training seminars are those covering sales proposal writing and presentation skills. The reasons for this bias in their thinking is quite simple.

In an increasingly competitive selling environment, radio sales people are constantly looking for "the edge" over their station's competitors: other stations or other mediums such as newspapers or TV. In fact, of all the skills you could improve, concentrating on these two key areas would cause a dramatic increase in results.

In this article I want to concentrate on the larger clients, but in fact the principles hold good for clients of any size, particularly if you are keen to build a long-term relationship with them and not just hit them hard once just to get you to that next big target. The trouble with larger accounts is that the whole sales cycle is taking longer; an average of five calls are necessary to close a deal where in the '80s three calls were sufficient. Clients are more cautious nowadays because money is tighter. More people are brought into the decision making process and, the client's knowledge of competitive media is far greater.

Far too often radio people spurn the opportunity to take a written proposal and present it professionally to the client. If you ask the sales people concerned they say things like, 'The trouble is that I'm fine when it's not done but as soon as the odds alter, I fall apart.'

I want to do in this article, is to give you some of the basics of both good proposal writing and presentation skills so that you might dramatically improve your sales results almost immediately.

Proposal Writing

A couple of years ago, when I was in America at an RAB seminar, I attended a session on proposal writing led by Mike Mahon of the RAB. It wasn't a flash presentation but it was very clear and concise and in this section I want to share with you some of the points he made which I use with my clients today.

Why use written presentations?

1. It will impress your client with the extra effort and time you have given to him, giving you extra credibility and putting you a cut above other sales people.

2. It will show the client that you understand his particular marketing problems and show him you are there to help, not just to "sell".

3. The writing will help you to methodically analyse and solve client problems. For experienced sales people it focuses attention on coming up with a logical plan to address specific client needs. For newer sales people it forces them to get help from management or senior sales colleagues, correcting errors internally and not in front of the client.

4. The writing should allow you to make your presentation clearly and logically.

5. It allows you to "teach" your client about radio and your station in a controlled way. Far too often the whole presentation is about what you want your station, which is in reality of little relative importance to the client.

6. Creating a logical presentation keeps possible "stall" objections to a minimum.

7. Most importantly, you stay "in charge" of the presentation, which can be a great confidence builder for both new and senior sales staff alike.

8. It created properly, a written proposal should make closing a logical conclusion to the presentation.

Basic Six-Section Proposal

During my time in radio I have seen some hideous examples of what was supposed to represent a written proposal, ranging from a single sheet of paper full of numbers and prices to massive 30-page documents telling the client how wonderful the service is and failing to mention the client, apart from asking for his signature at the end.

So try this simple formula covering a maximum of six single sheets, with the following:

Page 1—Consultancy Recap

Three-five problem points from your first meeting (make them problems you can solve).

Page 2—Your Market

Use information from the first meeting and subsequent research obtained to demonstrate your understanding of the impact of problems from page 1.

Page 3—Why Radio

Key points that show how our medium is the best logical choice for solving those client problems addressed in page 1 and 2.

Page 4—Why Your Station

Key points that show the specific role your station can play in solving those client problems (particularly relevant in a competitive radio market that allows you to sell your USPs).

Page 5—Suggested Strategy

A brief summary of the problems, solutions, logic and specifics of the suggested schedule. Please, not just computer generated rubbish.

Page 6—Agreement

A firm contract that outlines all the obligations of the client and the station.

If you must put lots of station information, testimonials etc., put it in the appendixes at the back. If things have gone less than smoothly. Radio people as a breed are good instinctive performers but unfortunately the "shooting from the hip" brigade is beginning to get left behind in the more sophisticated sales environment in which we now find ourselves.

The ability to stand up and speak in public brings a disproportionate level of admiration and respect from your audience. It is a fact that bosses make subconscious decisions about the promotion prospects of subordinates on seeing them present. These skills are not just to impress and win business from your clients, but once you know the basics, to get up and control a meeting or presentation.

Presentation Skills

Having written this proposal, the trick is to be able to present it professionally. One tip I learned some time ago is to always use a loose leaf type presentation, even if it's one-on-one. In this way you only show the client what you want him to see and, very importantly, you retain control without losing eye contact for too long a period of time. Simple as that point is, bound presentations are handed over to clients every day. You begin your presentation and what is the client doing? Yes, that's right, flicking to the back of your work of art to see how much you are

Method of Presentation

I favour overhead projector for a presentation, because the acetates are easy to create and the control factor is very high. However, very few stations I deal with have their own machine, but as they retail at about $300 (in the UK), you may consider buying your own. Additionally, you don't even need a screen, just a wall to project onto.

You can use slides but they are expensive and difficult to update when new material is to be added, plus you lose eye contact and very often people only get to see the back of your head as you stare at the screen.

Flip charts are alright but you need time to create sharp visuals and, of course, once you flip the page the whole page is on show, which may lose you control.

We haven't time to go on to talk about voice presentation, the various styles of presentation, introduction and ending, or all the other nuances of this much underestimated skill. But suffice to say that if you did nothing else other than concentrate your training on these two areas of proposal writing and presentation skills, revenue would automatically rise. Try it.
Performances by:
Janet Jackson, Aerosmith, REM, Sting, Spin Doctors, Soul Asylum, Lenny Kravitz, Naughty By Nature & more!

WATCH THIS YEAR'S HOTTEST MUSIC EVENT!
FRIDAY 3RD SEPTEMBER 21:00 CET
and SATURDAY 4TH SEPTEMBER 14:30 CET
When the Bee Gees release their new album "Size Isn't Everything" (Polydor) on September 3, it will be a classic case of bringin' 'it all back home. The three brothers Gibb, who have already sold over 100 million records and enjoyed unparalleled international success in the '60s, '70s and '80s, have resigned with PolyGram (following three albums for Warner Brothers) and are now set to stamp their class on the '90s.

Closseau Shake Off National Character

**BELGIUM**

by Wolly Cartigny

Remember Close Encounters, the first big European hit for Belgian band Closseau? That song was actually a translation of the band's big Dutch-language hit Daar Gaat Ze. Enjoying the success they had with their previous albums, the three band members decided to stick with English lyrics when making their new upcoming album, In Every Small Town.

The album's international character doesn't only come out through the lyrics, says EMI Holland international manager for Benelux product Danny Friedrich. "It is a very diverse album," he says. "It includes a few very pleasing rock songs, along with a couple of ballads which are real soft and smooth. But the most important thing is that the music has hit potential. With this album, Closseau should become a successful European act."

Over the last few years, Closseau became a big selling act for their record company, their biggest fans consisting mainly of young girls. The new album In Every Small Town won't ignore this fan group, claims Friedrich, but is also expected to reach a much broader audience. "Everyone who likes pop will probably like the album. It's not only the music, but also the visual aspect which should draw big crowds. The charisma of singer Koen Wauters will still attract a lot of young people, and what's more, he is an animal on stage. His personality is exactly the extra touch necessary for helping the band to grow big."

Hopes from EMI that the new, English-language Closseau will be a success appear to be turning into reality, as the first single of the album, Live Like Kings, reached the top 10 in Belgium and also entered the charts in Germany. To make sure people get used to what could be called "Closseau, Chapter Two," the band will play their music live as much as possible. Not only will there be a European tour, but Wauters and his colleagues will also do some extraordinary things for promotion.

Adds Friedrich, "On September 25 they will travel by train through Holland, playing unplugged at 11 railway stations in one day. They'll start out in the south in Maasbracht at 19.00, and finish in Groningen at 21.00 hours."
**NEW RELEASES**

**SINGLES**

**RICK ASTLEY**  
The One You Love  
EHR  
PRODUCER: Gary Stevenson/Rick Astley  
A R&B-flavoured pop song with an uplifting, gospel-tinged backing that fully utilises Astley's decisive vocals. From the forthcoming Body & Soul album, this track should have no problems alluring the EHR format.

**CARVER USM**  
Lean On Me I Won't Fall Over  
Chrysalis  
D/EHR/A  
PRODUCER: Sex Machine/Simon Pointer  
A raving, anthemic song cast in a swirling, boisterous production that will initially scare off EHR programmers. Repeated plays will do wonders though.

**D:REAM**  
Unforgiven  
Magnet  
EHR/D  
PRODUCER: D:Room/Tom Frederikse  
Although it already peaked in the UK, this throbbing, head-bobbing track is infectious and could go far on the Continent.

**SUZI QUATRO**  
Unity  
Easy to playlist. chorus that EHR programmers will find match  
R/EHR/A  
PRODUCER: Motivallon  
Hiatt manages to keep his solid songwriting intact while considerably toughening his sound. The band Hiat put together consists of people who might as well be his children but they play with a vigour rarely heard. Although the album's consistency in songwriting does not facilitate picking standout tracks, programmers should check out Cross My Fingers (the current single), the John Fogerty-like slow blues Old Habit, the rousing opening track Something Wild and the haunting The Wreck Of Barbary Ferret.

**NANCY GRIFFITH**  
Across The Great Divide  
Elektra  
EHR/D  
PRODUCER: Sex Machine/Simon Painter  
A raving, anthemic song cast in a swirling, boisterous production that should have no problems alluring the EHR format. If this is in your genre, you should add it to your playlist.

**THE ONES YOU LOVE**  
Bungalow  
RCA  
PRODUCER: Gary Stevenson/Rick Astley  
A R&B-flavoured pop song with an uplifting, gospel-tinged backing that fully utilises Astley's decisive vocals. From the forthcoming Body & Soul album, this track should have no problems alluring the EHR format.

**LL COOL J**  
She's Ignorant  
RCA  
PRODUCER: Bob Duhne  
The real forte of this soul singer is his ability to deliver the goods on the ballads. And there are enough of them here; songs like Do You Still Love Me, Break Up To Make Up and especially the duet with Rachelle Ferrell, Nothing Ever Felt Like This are just a few fine tracks tailor made for late-night "quiet storm" programmes.

**ROBIN ZANDER**  
Rockin' Robin  
Chrysalis  
A/R/EHR  
PRODUCER: Various  
The real forte of this soul singer is his ability to deliver the goods on the ballads. And there are enough of them here; songs like Do You Still Love Me, Break Up To Make Up and especially the duet with Rachelle Ferrell, Nothing Ever Felt Like This are just a few fine tracks tailor made for late-night "quiet storm" programmes.

**D:REAM**  
Unforgiven  
Magnet  
EHR/D  
PRODUCER: D:Room/Tom Frederikse  
Although it already peaked in the UK, this throbbing, head-bobbing track is infectious and could go far on the Continent.

**AIMEE MANN**  
Whatever - I'm go  
4th & D  
PRODUCER: Jon Bon Jovi/Tony Berg  
Mann enjoyed a brief spell of success in the mid-80s as singer with Epic band til Tuesday. Eventually without a record deal, Mann used the opportunity to experiment a great deal. She ended up with a batch of extremely personal songs in general dealing with love gone wrong. Her accentual vocal style is set against wayward musical arrangements (a left field Fleetwood Mac comes closest for a description), that confuse, charm and calm at the same time. A delight for the more progressive pop programmer. Best I Should've Known (already picking up cautious airplay in the UK, Holland and Finland), Put Me On Top and Say Anything.

**RICK ASTLEY**  
The One You Love  
RCA  
EHR  
PRODUCER: Gary Stevenson/Rick Astley  
A R&B-flavoured pop song with an uplifting, gospel-tinged backing that fully utilises Astley's decisive vocals. From the forthcoming Body & Soul album, this track should have no problems alluring the EHR format.

**URGE OVERKILL**  
Sister Havana - Geffen  
R/A/EHR  
PRODUCER: The Butcher Bros  
Here's a Chicago-based band that dwells in '60s guitar pop, golden hooks and the most ardent 12-bar riffting. This release can be a good excuse for programmers to start playing the excellent and highly entertaining Saturation album again.

**BOB DÚHNE**  
Songs - Galaxy (EP)  
US  
PRODUCER: Bob Duhne  
Every day a Sinatra comeback is announced, but to no avail so far. Forget "al' blue eyes" for a while and try another voice in the same genre. Contact tel. (+1) 707.584 1512.

**BROOKKES _ & BOWMAN**  
Follow The Sun - Reprise  
EHR/D  
PRODUCER: Maurice White  
The real forte of this soul singer is his ability to deliver the goods on the ballads. And there are enough of them here; songs like Do You Still Love Me, Break Up To Make Up and especially the duet with Rachelle Ferrell, Nothing Ever Felt Like This are just a few fine tracks tailor made for late-night "quiet storm" programmes.

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**I'M NOT SURE**  
How Long Can This Hurt Last?  
Interscope  
R/EHR  
PRODUCER: Various  
The real forte of this soul singer is his ability to deliver the goods on the ballads. And there are enough of them here; songs like Do You Still Love Me, Break Up To Make Up and especially the duet with Rachelle Ferrell, Nothing Ever Felt Like This are just a few fine tracks tailor made for late-night "quiet storm" programmes.

**GILL BLOOM**  
New Miserable Experience  
A&M  
A/R/EHR  
PRODUCER: John Hampton/Gill Bloom  
The best way to describe this Arizona five-piece would probably be The Byrds on a rocket fuel. Even though the album packs a wallopimg punch the band never loses that keen sense of melody. Songs like Allston Road, Hey Jealousy and Lost Horizons are prime examples. Highlight is Cajon Song which features cajun star C.J. Chenier on accordion.

**THE CHEAP TRICK FRONTMAN'S SOLO DEBUT**  
You're Gonna Love Me When I'm Not There  
RCA  
EHR  
PRODUCER: Various  
The real forte of this soul singer is his ability to deliver the goods on the ballads. And there are enough of them here; songs like Do You Still Love Me, Break Up To Make Up and especially the duet with Rachelle Ferrell, Nothing Ever Felt Like This are just a few fine tracks tailor made for late-night "quiet storm" programmes.

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**fullscreen stock image**

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It's happening: Their new hit single «Nightswimming» from the smash album «Automatic For The People»

MTV Breakout

Hot on these stations: Radio Regenbogen Radio Bremen r.s. 2 OK Radio RIAS 104.6 RPR SWF 3 Radio Sahl Radio B2 Radio Regional

Add it now!
MARIAH CAREY

DREAMLOVER

Her New Hitsingle.

Denmark: No. 23 (new entry)  Holland: No. 36 (new entry)  
Sweden: No. 32 (new entry)  United Kingdom: No. 10  
No. 4 with a bullet in EHR Top 40  

14 more adds!

COLUMBIA
Station Reports

Radio programmers pay attention, Now playing on the best stations in Europe!

Germany
Antenne Brandenburg - Radio Bremen 1 - Radio Bremen 4 - WDR 1 - HR 3 - Radio Regenbogen - RPR - SR 1 - Antenne Bayern - BR 3 - SWF 1M - 7/v/m

Switzerland
Radio Z - Radio Zversee - Radio Pilatus

Austria
Radio O3

Norway
Radio 1

Sweden
City Radio - Radio FM 103.2

Denmark
Radio Roskilde - Radio Sundsbu - Radio Sydskyn

Belgium
Radio Contact N - Radio Donna - Radio Brussels - Radio Antigoon

AmericanRadioHistory.com
TEXAS
SO CALLED FRIEND
THE SINGLE
SALESCHARTS
Holland No 32
Norway No 21
Switzerland No 46

AND HERE WE GO ON EURO-RADIO

CONQUERING MORE & MORE TERRITORIES
STILL GOING FOR ADDS!
NOW PLAYLISTED ON 43 STATIONS
IN ALL FORMATS

added to these stations this week:

Belgium
Norway
Switzerland
HITFM 106.1/Hasselt
RADIO 102/Haugesund
HORTEN NÆRRADIO/Horten
RADIO ØST/Rade
COULEUR 3/Lausanne
RETE 3/Lugano

AmericanRadioHistory.Com
**Storage Cabinet.**

**Cash-Counter.**

---

**Station Reports**

---

**Stocks secured: The Storage Cabinet.**

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

---

**The Register Case System.**
**European Dance Radio**

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<th>Week</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td>9</td>
<td>PLAiers/Universe Me (Mango)</td>
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<tr>
<td>1</td>
<td></td>
<td>7</td>
<td>Gabrielle/Dreams (ColinB)</td>
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<tr>
<td>1</td>
<td></td>
<td>5</td>
<td>People/One Night In Heaven (DeConstruction)</td>
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<tr>
<td>1</td>
<td></td>
<td>3</td>
<td>U.S.A./Sweet (Time)</td>
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<td>2</td>
<td>Jamboquis/Blow Your Mind (SoHo Squeeze)</td>
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<tr>
<td>1</td>
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<td>4</td>
<td>Shara Nelson/Down That Road (Cooltempo)</td>
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<tr>
<td>1</td>
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<td>7</td>
<td>SM Ver/Right Here (RCA)</td>
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<tr>
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<td>2</td>
<td>Culture Beat/Me, Vain (DancePav)</td>
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<tr>
<td>1</td>
<td></td>
<td>3</td>
<td>Mariah Carey/Dream Lover (ColinB)</td>
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<td></td>
<td>10</td>
<td>Good Men/Give It Up (RCA)</td>
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<td>Mary J. Blige/Love Me No Limit (Uptown)</td>
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<tr>
<td>1</td>
<td></td>
<td>9</td>
<td>Tiony Toni Toney/I Had No Love (Wing/Mercury)</td>
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<td>1</td>
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<td>Robin S/Love (Champion)</td>
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<td>David Morales &amp; The Bad Yard Club/Give Me (Wing/Mercury)</td>
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<td>Cypress Hill/Insane In The Brain (Ruffhouse)</td>
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<td>22</td>
<td>Robin S/Give Me Love (Champion)</td>
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<td>18</td>
<td>Loft/Summer/Summer (RCA)</td>
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<td></td>
<td>19</td>
<td>F P Project/Can I Have It (P.R.P.)</td>
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<td></td>
<td>24</td>
<td>Dance 2 Trance/In A Phillip Mood (Ruffhouse)</td>
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<tr>
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<td>Juliet Roberts/Caught In The Middle (Cooltempo)</td>
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<td>13</td>
<td>Haddaway/What's Love (Ruffhouse)</td>
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<td>22</td>
<td>INcognito/Still A Friend Of Mine (Talkin' Loud)</td>
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<td>23</td>
<td>Dance 2 Trance/Power Of American Nations (Ruffhouse)</td>
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<tr>
<td>1</td>
<td></td>
<td>5</td>
<td>Jeanette/Se (Virgin)</td>
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<tr>
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<td>12</td>
<td>Richie Stevens/Good Time (Motown)</td>
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</table>

**Billboard Singles**

<table>
<thead>
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<th>Week</th>
<th>WOC</th>
<th>Artist/Title</th>
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<tr>
<td>1</td>
<td>1</td>
<td>U4/Can't Help Falling In Love</td>
<td>Virgin UK</td>
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<tr>
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<td>2</td>
<td>Mariah Carey/Dreamlover</td>
<td>Columbia UK</td>
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<tr>
<td>1</td>
<td>3</td>
<td>Tag Team/Whoomp! (There It Is)</td>
<td>Life UK</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>Jodeci/Lately</td>
<td>Uptown</td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>Soul Asylum/Runaway Train</td>
<td>Columbia UK</td>
</tr>
<tr>
<td>1</td>
<td>6</td>
<td>Janet Jackson/F</td>
<td>Virgin</td>
</tr>
<tr>
<td>1</td>
<td>11</td>
<td>SWV/Right Here</td>
<td>RCA</td>
</tr>
<tr>
<td>1</td>
<td>12</td>
<td>Michael Jackson/Will You Be There</td>
<td>MJL</td>
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<tr>
<td>1</td>
<td>13</td>
<td>The Proclaimers/In My Baloons (300 Miles)</td>
<td>Chrysalis UK</td>
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<tr>
<td>1</td>
<td>19</td>
<td>Toney Toni Toney/I Had No Love</td>
<td>Wing/Mercury</td>
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<tr>
<td>1</td>
<td>16</td>
<td>Billy Joel/The River Of Dreams</td>
<td>Columbia UK</td>
</tr>
<tr>
<td>1</td>
<td>21</td>
<td>Onyx/I'm A Man</td>
<td>Jive</td>
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<tr>
<td>1</td>
<td>22</td>
<td>SWV/Weak</td>
<td>RCA</td>
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<td>23</td>
<td>Shai/I'm Yours</td>
<td>goatle</td>
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<tr>
<td>1</td>
<td>24</td>
<td>Brian McKnight/Mighty One</td>
<td>Columbia UK</td>
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<tr>
<td>1</td>
<td>25</td>
<td>Toney Braxton/Another Sad Song</td>
<td>LaFace</td>
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1993 Communications, Broadcast Data Systems and Soundscan, Inc. This chart is a product of research conducted by Billboard using information collected, calculated, compiled and reported by Soundscan, Inc., and Broadcast Data Systems. EDC is an Executive Division of Radio Data Systems (RDS) and Soundscan. Inc. This product is not owned, operated, or endorsed by Soundscan, Inc., Broadcast Data Systems or RDS.
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<th>Week</th>
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<th>Artist</th>
<th>Countries Charted</th>
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<tr>
<td>5</td>
<td>Eros Ramazzotti</td>
<td>Tutte Storie - EDD</td>
<td>A.B.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<tr>
<td>10</td>
<td>Billy Joel</td>
<td>The River Of Dreams - Columbia</td>
<td>A.B.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>17</td>
<td>Soundtrack - The Bodyguard</td>
<td>The Bodyguard - Arista A.D.</td>
<td>A.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>20</td>
<td>Unlimited</td>
<td>Can't Hold Us - Byte</td>
<td>A.B.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>22</td>
<td>Rod Stewart</td>
<td>Unplugged...And Seated - Warner Brothers</td>
<td>A.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>32</td>
<td>Culture Beat</td>
<td>Serendity - Dance Pool</td>
<td>A.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>32</td>
<td>Gloria Estefan</td>
<td>Mi Tierra - Epic</td>
<td>A.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<tr>
<td>39</td>
<td>Björk</td>
<td>Debut - One Little Indian/Mother</td>
<td>A.B.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>39</td>
<td>Jean Michel Jarre</td>
<td>Chroniques</td>
<td>A.B.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>40</td>
<td>Magazine 60</td>
<td>Medley 60's Slow - Mike Kalliche</td>
<td>A.B.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>44</td>
<td>Patricia Kaas</td>
<td>To Te Da Vou - Columbia</td>
<td>A.B.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>50</td>
<td>Abba</td>
<td>Gold - Greatest Hits - Polar</td>
<td>A.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>Stephan Eicher</td>
<td>Concarbonne - Barclay</td>
<td>A.B.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>54</td>
<td>Billy Idol</td>
<td>Cyberpunk - Chrysalis</td>
<td>A.B.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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**New Entries**

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<td>Soundtrack - Last Action Hero</td>
<td>A.D.K.S.F.D./N.A./N.L./S.W.R.</td>
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<td>45</td>
<td>ABBA</td>
<td>More Abba Gold - More Abba Hits - Polar</td>
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<tr>
<td>52</td>
<td>U2</td>
<td>Achtung Baby - Man</td>
</tr>
<tr>
<td>53</td>
<td>Michael Ball</td>
<td>Always - Polydor</td>
</tr>
<tr>
<td>61</td>
<td>U96</td>
<td>Rev Live - Polydor</td>
</tr>
<tr>
<td>62</td>
<td>Helene</td>
<td>Helene - All</td>
</tr>
<tr>
<td>64</td>
<td>Thomas Helms</td>
<td>Say When - Polydor</td>
</tr>
<tr>
<td>65</td>
<td>Laura Pausini</td>
<td>Laura Pausini - Sony</td>
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<tr>
<td>66</td>
<td>U2</td>
<td>Together Again - Polydor</td>
</tr>
<tr>
<td>67</td>
<td>Sade</td>
<td>Love Deluxe - Epic</td>
</tr>
<tr>
<td>68</td>
<td>Kastelruther Spatzen</td>
<td>Das Rotte Diamant - Koch</td>
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**EAST MOVERS**

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<td>Soul Asylum</td>
<td>Grave Dancers Union - Columbia</td>
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<td>Tears For Fears</td>
<td>Head Over Heels - Mercury</td>
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<td>Depeche Mode</td>
<td>Some Great Reward - Sire</td>
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<td>43</td>
<td>2 Unlimited</td>
<td>The Touch - Jive</td>
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**RE-ENTRY**

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<td>1</td>
<td>Mr. Vain</td>
<td>Culture Beat - Dance Pool (Warner Chappell)</td>
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<td>What's Up</td>
<td>4 Non Blondes - Intecope (Famous/MCA)</td>
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<td>3</td>
<td>Life</td>
<td>Haddaway - Coconut (A La Carte)</td>
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<tr>
<td>4</td>
<td>What Is Love</td>
<td>Haddaway - Coconut (A La Carte)</td>
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<td>5</td>
<td>Living On My Own</td>
<td>Frankie Goes To Hollywood - Parlophone (Mercury Songs)</td>
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<td>6</td>
<td>All That She Wants</td>
<td>Ace Of Base - Mega (Megasong)</td>
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<td>7</td>
<td>Doris Dirladale</td>
<td>Q.O. Chiro - Scopio (Warner Chappell)</td>
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<td>8</td>
<td>Dreams</td>
<td>Godfather - Go!Discs (Perfect Songs/ZA)</td>
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<td>The Next Big Thing</td>
<td>Big Noise</td>
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<td>Somebody Dance With Me</td>
<td>D.J. Bobo - Fresh (F-K Hyperbole)</td>
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<td>It Keeps Raining (Tears From My Eyes)</td>
<td>Billy Joel</td>
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<td>12</td>
<td>The River Of Dreams</td>
<td>Billy Joel - Columbia (EMI)</td>
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<td>13</td>
<td>Try</td>
<td>Soldier - RCA (EMI)</td>
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<td>The Key: The Secret</td>
<td>Urban Cookie Collective - Puls (8 Feet)</td>
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<td>15</td>
<td>You Will Be There</td>
<td>Michael Jackson - Epic (Warner Chappell)</td>
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<td>16</td>
<td>Big Gun</td>
<td>AC/DC - A.C. (Alber &amp; Son)</td>
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<td>17</td>
<td>Runaway Train</td>
<td>Train - Sony Music/Asia (Columbia/LFR)</td>
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<td>18</td>
<td>Rain</td>
<td>Madonna - Maverick (EMI)</td>
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<td>Tease Me</td>
<td>Charly Denus &amp; Piers - Mango (Blue Mountains/PP)</td>
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<td>Wheel Of Fortune</td>
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<td>Three Little Pigs</td>
<td>Green Jolly - Co (Cryin' High)</td>
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<td>Nuff Vibes E.P.</td>
<td>Apache Indian - Island (MCA)</td>
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<td>If</td>
<td>Janet Jackson - Virgin (Jabette/EMI)</td>
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<td>25</td>
<td>Love Seat No Colour</td>
<td>U 96 - Polydor (Warner Chappell)</td>
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<td>Higher Ground</td>
<td>UB40 - DEP International (Manna/Carlin)</td>
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<td>Happy Afternoon</td>
<td>UB40 - DEP International (New Claim/CC)</td>
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<td>Almost Unreal</td>
<td>Roxette - EMI (Sunny/Fan/E)</td>
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<td>informer</td>
<td>Snow - East West (Polynomial/GCC)</td>
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<td>Right Here</td>
<td>SNK - RCA (ATV/WRC)</td>
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<td>Encore's E.P.</td>
<td>Dire Straits - Vertigo (Chariscourt/Rond)</td>
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<td>Dream Lover</td>
<td>Marion Carey - Columbia (Various)</td>
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<tr>
<td>33</td>
<td>Sing Hallelujah</td>
<td>Dr. Alban - Swan/Sax (Divinities/Songs Of Logic)</td>
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</table>

**MUSIC & MEDIA**

SEPTMBRE 4, 1993

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**EUROCHART HOT 100® SINGLES**

**THE WEEK LAST WEEK**

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
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<td>Cat's In The Cradle</td>
<td>Ugly Kid Joe - Mercury (Copyright Control)</td>
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<td>No Limit</td>
<td>2 Unlimited - MCA (MC)</td>
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<td>3</td>
<td>Night In Motion</td>
<td>U 96 - Polydor (Warner Chappell)</td>
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<td>4</td>
<td>Show Me Love</td>
<td>Robin S - Champion (Champion)</td>
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<td>Luv 4 Luv</td>
<td>Robin S - Champion (Champion)</td>
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<td>Opal Mantra</td>
<td>Peggy Lee - A&amp;M (MC)</td>
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<td>Case Da Ville</td>
<td>Boris Rosman - DDD (DDD/Somberbands/Unival)</td>
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<td>Reggylyss...Mets De L'Huile</td>
<td>Virgin (Virgin)</td>
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<td>That's The Way Love Goes</td>
<td>I Can't Help Myself</td>
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<td>10</td>
<td>U 96</td>
<td>Polydor (Warner Chappell)</td>
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<td>One Night In Heaven</td>
<td>P-Moving - BMG/EMI</td>
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<td>Give It Up</td>
<td>P-Moving - BMG/EMI</td>
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<td>13</td>
<td>Tu Tatu Tuta Tut</td>
<td>P-Moving - BMG/EMI</td>
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<td>That's The Way Love Goes</td>
<td>Celine Dion - Epic (Sony)</td>
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<td>Under The Gun</td>
<td>Loft - RCA (Warner Chappell)</td>
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<td>Give It Up</td>
<td>I Can't Help Myself</td>
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<td>I'll Sleep When I'm Dead</td>
<td>Taylor Dayne - A&amp;M Polym (MC/EMI)</td>
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<td>Break It Down Again</td>
<td>A.D. 'S.K.</td>
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<td>I'd Like To Love You</td>
<td>B.G. The Prince Of Rap</td>
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<td>I'm Gonna Love Me Again</td>
<td>Los Palominos - EMI</td>
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<td>Don't Panic/Let The Rhythm Entrance</td>
<td>Dance Nation - RCA (Hot List)</td>
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<td>She Kissed Me</td>
<td>D.J. Bobo - Virgin</td>
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<td>Can We Get Enough?</td>
<td>B.G. The Prince Of Rap</td>
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<td>Bad Boys</td>
<td>Inner Circle - Magnet/Madhouse/WC</td>
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<td>Ain't No Fun At All</td>
<td>B.G. The Prince Of Rap</td>
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<td>Plastic Dreams</td>
<td>Plastic Dreams</td>
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<td>Je Veux Des Vacances</td>
<td>Je Veux Des Vacances</td>
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<td>I Will Survive</td>
<td>Gloria Gaynor - Polydor (PolyGram)</td>
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<td>29</td>
<td>Don't Be Cruel</td>
<td>Celine Dion - Epic (Sony)</td>
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<td>Run To You</td>
<td>Whitney Houston - Arista (PLEASE)</td>
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<td>Keep On Dancing</td>
<td>D.J. Bobo - Fresh (Fresh/EAMS)</td>
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<td>32</td>
<td>Discos Inferno</td>
<td>Tina Turner - Parlophone (Chappell/Famous Chappell)</td>
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<td>33</td>
<td>Chronologie</td>
<td>Tchantor - Parlophone (Chappell/Famous Chappell)</td>
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</table>

**NEW ENTRY**
**MUSIC & MEDIA**

**UNITED KINGDOM**

1. 4 Non Blondes - "What's Up" (East West)
2. Culture Beat - "Mr. Vain" (Virgin)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. 4 Non Blondes - "What's Up" (Virgin)
5. Culture Beat - "Mr. Vain" (Virgin)
6. SKG - "Breakdance" (BMG Ariola)
7. Jamiroquai - "Emergency On Planet Earth" (Sony Soho)
8. Thomas Helmig - "Say When" (BMG Ariola)
9. Roxette - "Almost Unreal" (PolyGram)
10. 2 Unlimited - "No Limits" (Warner)

**SINGLES**

1. Spin Doctors - "Pocket Full Of Kryptonite" (Virgin)
2. Culture Beat - "Serenity" (BMG Ariola)
3. 2 Unlimited - "No Limits" (Warner)
4. Eros Ramazzotti - "Tutte Storie" (BMG Ariola)
5. UB40 - "Promises And Lies" (EMI)
6. "What Is Love" (EMI)
7. Various - "Lo Mas Duro 2" (Virgin)
8. 2 Unlimited - "Tribal Dance" (BMG Ariola)
9. U 96 - "Love Sees No Colour" (Polydor)
10. Various - "Ocean Drive" (BMG Ariola)

**ALBUMS**

1. Haddaway - "What's Up" (Frankfurt)
2. Culture Beat - "Mr. Vain" (Virgin)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. 4 Non Blondes - "What's Up" (Virgin)
5. Culture Beat - "Mr. Vain" (Virgin)
6. SKG - "Breakdance" (BMG Ariola)
7. Jamiroquai - "Emergency On Planet Earth" (Sony Soho)
8. Thomas Helmig - "Say When" (BMG Ariola)
9. Roxette - "Almost Unreal" (PolyGram)
10. 2 Unlimited - "No Limits" (Warner)

**SPAIN**

1. Haddaway - "What Is Love" (BMG Ariola)
2. G.Michael/Queris/L'Starsfield - "Five Lines" (EMI)
3. AC/DC - "All That Shakin'" (Sony)
4. D.J. Duran - "Rastoonkasa" (PolyGram)
5. U 96 - "Love Seen No Colour" (EMI)
6. Aux Of Base - "Who's Fortune" (Virgin)
7. Wannena - "Mrs. Ch" (BMG Ariola)
8. 2 Unlimited - "Breakdance" (BMG Ariola)
9. U 96 - "Love Sees No Colour" (EMI)
10. Various - "Ocean Drive" (BMG Ariola)

**DENMARK**

1. Culture Beat - "Mr. Vain" (Virgin)
2. 4 Non Blondes - "What's Up" (Virgin)
3. Spin Doctors - "Two Princes" (Virgin)
4. UB40 - "Falling In Love With You" (Virgin)
5. French Connection - "I Don't Like Reggae" (Soundtrain)
6. Haddaway - "Life" (Virgin)
7. Haddaway - "What Is Love" (BMG Ariola)
8. G.Michael/L'Starsfield - "Five Lines" (EMI)
9. Gabrielle - "Dreams" (PolyGram)
10. Roxette - "Almost Unreal" (EMI/Warner)

**SWITZERLAND**

1. 4 Non Blondes - "What's Up" (Virgin)
2. Culture Beat - "Mr. Vain" (Virgin)
3. 4 Non Blondes - "What's Up" (Virgin)
4. Soul Asylum - "Runaway Train" (Virgin)
5. D.J. Duran - "Rastoonkasa" (PolyGram)
6. Spin Doctors - "Two Princes" (Virgin)
7. DJ Bobo - "Somebody Dance With Me" (BMG Ariola)
8. Jael - "Keep The Faith" (Virgin)
9. Various - "Lo Mas Duro 2" (Virgin)
10. RB's - "Mr. R" (BMG Ariola)

**GERMANY**

1. Culture Beat - "Mr. Vain" (Virgin)
2. Freddie Mercury - "Living On My Own" (EMI)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. Haddaway - "Zylozylo" (BMG Ariola)
5. Chico Demi & Phil - "Tanz Me!" (BMG Ariola)
6. Various - "The Jungle Book Groove" (Virgin)
7. Michael Craig - "Salsa Para Tu Amor" (BMG Ariola)
8. Jael - "Keep The Faith" (Virgin)
9. Various - "Ocean Drive" (BMG Ariola)
10. Eros Ramazzotti - "Tutte Storie" (BMG Ariola)

**FRANCE**

1. Culture Beat - "Mr. Vain" (Virgin)
2. G.O. Culture - "Darla Darlande" (PolyGram)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. 4 Non Blondes - "What's Up" (Virgin)
5. Freddie Mercury - "Living On My Own" (EMI)
6. Yvonne Joy - "I've Had A Change Of Heart" (BMG Ariola)
7. Gabrielle - "Dreams" (BMG Ariola)
8. 4 Non Blondes - "Bigger,Better,Faster,More!" (Warner)
10. "What Is Love" (EMI)

**ITALY**

1. Culture Beat - "Mr. Vain" (Virgin)
2. Culture Beat - "I Feel Love" (BMG Ariola)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. 4 Non Blondes - "What's Up" (Virgin)
5. Freddie Mercury - "Living On My Own" (EMI)
6. Yvonne Joy - "I've Had A Change Of Heart" (BMG Ariola)
7. Seamless - "Dance With The Groove" (BMG Ariola)
8. U 96 - "Love Sees No Colour" (EMI)
9. Various - "Ocean Drive" (BMG Ariola)
10. Bon Jovi - "Keep The Faith" (EMI/Warner)

**IRELAND**

1. Culture Beat - "Mr. Vain" (Virgin)
2. Culture Beat - "I Feel Love" (BMG Ariola)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. 4 Non Blondes - "What's Up" (Virgin)
5. "What Is Love" (EMI)
6. "What Is Love" (EMI)
7. "What Is Love" (EMI)
8. Various - "Even Better" (Virgin)
9. Various - "Even Better" (Virgin)
10. "What Is Love" (EMI)

**SWEDEN**

1. Culture Beat - "Mr. Vain" (Virgin)
2. Culture Beat - "I Feel Love" (BMG Ariola)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. 4 Non Blondes - "What's Up" (Virgin)
5. Freddie Mercury - "Living On My Own" (EMI)
6. Various - "The Jungle Book Groove" (Virgin)
7. Various - "Ocean Drive" (BMG Ariola)
8. "What Is Love" (EMI)
9. Various - "Ocean Drive" (BMG Ariola)
10. Various - "Ocean Drive" (BMG Ariola)

**NORWAY**

1. Culture Beat - "Mr. Vain" (Virgin)
2. Culture Beat - "I Feel Love" (BMG Ariola)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. Soul Asylum - "Runaway Train" (Virgin)
5. Haddaway - "What Is Love" (BMG Ariola)
6. D.J. Bobo - "Somebody Dance With Me" (BMG Ariola)
7. Spin Doctors - "Two Princes" (Virgin)
8. Various - "Ocean Drive" (BMG Ariola)
9. Jael - "Keep The Faith" (Virgin)
10. Eros Ramazzotti - "Tutte Storie" (BMG Ariola)

**FINLAND**

1. Culture Beat - "Mr. Vain" (Virgin)
2. Haddaway - "Life" (Virgin)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. UB40 - "Falling In Love With You" (Virgin)
5. Skins - "Cute" (Virgin)
6. Spin Doctors - "Two Princes" (Virgin)
7. Haddaway - "What Is Love" (EMI)
8. "Dance To�ance" - "Take A Free Fall" (Virgin)
9. "Dance To�ance" - "Take A Free Fall" (Virgin)
10. "Dance To�ance" - "Take A Free Fall" (Virgin)

**AUSTRIA**

1. Culture Beat - "Mr. Vain" (Virgin)
2. Culture Beat - "I Feel Love" (BMG Ariola)
3. Culture Beat - "I Feel Love" (BMG Ariola)
4. Soul Asylum - "Runaway Train" (Virgin)
5. D.J. Bobo - "Somebody Dance With Me" (BMG Ariola)
6. Spin Doctors - "Two Princes" (Virgin)
7. Spin Doctors - "Two Princes" (Virgin)
8. Jael - "Keep The Faith" (Virgin)
9. Culture Beat - "I Feel Love" (BMG Ariola)
10. Culture Beat - "I Feel Love" (BMG Ariola)

**PORTUGAL**

1. Marco Pau - "Amante, Imitar, Amigo" (EMI)
2. Haddaway - "Life Is Love" (BMG Ariola)
3. Various - "Ocean Drive" (BMG Ariola)
4. Various - "Ocean Drive" (BMG Ariola)
5. Various - "Ocean Drive" (BMG Ariola)
6. Various - "Ocean Drive" (BMG Ariola)
7. Various - "Ocean Drive" (BMG Ariola)
8. Various - "Ocean Drive" (BMG Ariola)
9. "What Is Love" (EMI)
10. "What Is Love" (EMI)
CROSSING THE CHANNEL

Although PolyGram International keeps its mouth firmly shut, we hear that the Amsterdam-based marketing director Mark Schinkel is becoming the new MD of its Spanish Polydor affiliate. Is the move related to the arrival of former Ariola France MD Philippe Desindes in London as Regional VP Marketing Continental Europe?

MYSTERY SPILLMAN REPLACEMENT

PolyGram Germany insiders are saying that the name of Phonogram MD Louis Spillman's replacement begins with the letter "W."

MUTUAL DECISION?

Insiders are saying Benny Schelker's exit as PD at Radio Xanadu/Munich was basically a "mutual decision." The word is staffers unanimously decided they could no longer work with him and asked MD Thomas Gottschalk to do something about it, who then reportedly fired Schelker.

WELLER INKS DEAL WITH BMG

Former Island France president Jean-Pierre Wellner has inked a deal with BMG France for the licensing of his new label Uno Mundo. Wellner's products will be fulfilled through RCA in France, BMG International and LOu Maglia's Zoo label in the US.

Spin Doctors (continued from page 1)

Stone Temple Pilots, Soul Asylum, Alice In Chains and Rage Against The Machine, the Spin Doctors' current acceptance in Europe belies yet another US phenomenon that's slowly making its mark in Europe—the explosion of alternative rock into the mainstream.

Now, almost two years after the US release, the band is finally fulfilling what the UK's Crocodile magazine dubbed "Pocket Full Of Kryptonite," has gone past European platinum status (500,000 copies sold). On M&H's EHR Top 48, two singles are currently climbing up the chart, the first and re-released Little Miss Can't Be Wrong and Two Princes—a unique situation for a rock band.

Wollny's international Talent Booking (ITB) has been involved with the band since the beginning, before the record was released. ITB agent Mike Dewdney insists the boys "wouldn't have made it without us," and added that the US audience had "an immediate reaction to the uniqueness of the band's music, which is not too big. "This year's fair was 'huge,,' says Heinemann, "but it was still possible to sit down, have a cup of tea, and talk with people."

Though money still managed to find its niche in the mainstream fair, some believe the event "is getting smaller and smaller. German music industry's Hard N' Heavy A&R/marketing manager Marcus Linde says that many people were shocked at the sheer size of POPKOMM this year and the fair is in danger of losing sight of its original aims and goals. "POPKOMM is no longer a forum for new talent, but a playground for record companies to present their new acts. It's no longer a place where unsigned artists can approach companies. Also, there's the deceleration of how new acts and new music get some of the free airplay stands. It's equivalent of three or four newcomer albums which must be a real kick in the face for an artist. This is surely not the original POPKOMM anymore.

Many executives are now calling for an end to the public day at POPKOMM. Says Lindo, "People were just attracted by the size of the stand and by the music: some big names and out to get as much for free as possible."

Gramatke and Anders both agree that the open day is a negative promotion tool and that it doesn't add anything. Gebhardt says that he would personally prefer the public day to become a third day for trade only, and not be open to the public, unless the day is more organised and all the stands are occupied.
Looking For Higher Ground

Under the reign of a very stable, though fully bulleted top, a glance at the EHR chart of this week generates the rather unique occurrence of two singles by the same band in the top 20. While UB40's ex-chart topper (I Can't Help) Falling In Love With You still lingers in the top 10, the British band's new single Higher Ground shoots into the top 20 in its second charting week, jumping up 17 positions (biggest leap of the week), thanks to a 50% points gain (fastest of the week).

Collecting 22 first-time reports this week, Higher Ground shares the status of Most Added leader in a tie with the Bee Gees' Party The Price Of Love, which also held that position last week.

UB40's adds are especially found in Germany, Austria, the UK, Belgium, Denmark and Sweden. The UK, Sweden, Poland, Denmark and Holland register the best acceptance levels (50-90%).

The re-launch of SWV's Right Here, now including samples of Michael Jackson's Human Nature (with the master's approval), really does the trick for this US souldance trio and it is the first single for the 'Sisters With Voices' to make European chart impact. The single scores the highest new entry in the EHR Top 40 this week (at 33), backed by a roster measuring 43 stations. Especially in the UK, Italy and Portugal the single is making good inroads. The penetration ratio in those countries varies between 53 and 76%. Denmark and Holland follow with 26 and 33% respectively.

Another dance single cracking into the Top 40 this week is Robin S's Law 4 Love. Portugal, the UK, Holland and Belgium lead the way for the US newcomer's second single with a 40-100% penetration rate (her solo debut single Show Me Love is still listed in the Chartbound section).

Another solo debut making the Top 40 this week is Calling Out by former Tears For Fears singer and bass player Curt Smith. Italy is the single's best initial supporter with a 53% penetration mark, followed by more modest figures in Switzerland, Germany, the UK and Denmark.

When we take a look at newcomers that have started queuing up in the Chartbound section, we first come across British new talent Bitty McLean whose覆盖 comes from Pats Domino's It Keeps Rainin' (Tears From My Eyes) collects promising figures—31 stations including 13 adds, a very high proportion. In the list's second half the English-born, Asian accent Apache Indian emerges with Boom Shab A Lok, the third single in that version's marriage album, as well as I've Always Got You by Cheap Trick frontman Robin Zander. The British Urban Cookie Collective also take a chance on the EHR battleground, with The Key: The Secret. Long live the new talent! Pieter Kops

**Looking For Higher Ground**

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<th>Title/Artist</th>
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<td>CURT SMITH/Calling Out</td>
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</table>

The EHR Top 40 chart is based on a weighted scoring system. Songs score points by achieving sales or airplay at hitmakers' EHR reporting stations, that bigger 134 year old listeners with contemporary music format or similar demographics. "Add" stations typically receive more points those from "B" or even finer limited exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

**Chartbound**

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<td>URBAN COOKIE COLLECTIVE/The Key: The Secret*</td>
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<td>TINA TURNER/Highway Song</td>
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<td>21</td>
<td>CURT SMITH/Calling Out</td>
<td>(Vertigo)</td>
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**New Top 20 Contenders**

- **BETTY McLEAN/Yango Bango (Tears From My Eyes)** | (Parlophone) | 77 |
- **TRACER/Lettie M** | (Parlophone) | 73 |
- **ACE OF BASE/Human Love** | (Mercury) | 70 |
- **HADDAWAY/Life** | (EMI) | 69 |
- **KIM WILDE/If I Can't Have You** | (Parlophone) | 68 |
- **TAYLOR DAYNE/Can't Get Enough Of Your Love** | (Arista) | 67 |
- **BILLY RAY CYRUS/In The Heart Of A Woman** | (Interscope) | 66 |
- **URBAN COOKIE COLLECTIVE/The Key: The Secret* (Pulse 8)** | 65 |
- **ROBIN S/l Love 4 Love** (Champion) | 64 |
- **JANET JACKSON/That's The Way Love Goes** | (Virgin) | 63 |
- **BON Jovi/I'll Sleep When I'm Dead** | (Jambco) | 62 |
- **SHARA NELSON/Outerspace Girl** | (Cooltempo) | 61 |
### 1. NORTHWEST

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<td>If</td>
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### Regional Charts

**REGIONAL EHR TOP 20**

- **NORTHWEST** (UK, Ireland, N. Ireland)
- **CENTRALWEST** (Central European language areas; Germany, Austria, Switzerland, Luxembourg)
- **SOUTHWEST** (European chart compiled yet). Balkan (no chart compiled yet).

**NOTES**

- *UK*: United Kingdom, Ireland.
- *C.E.C.E* (Central European Countries): Austria, Switzerland, Germany, Luxembourg.
- *W.C.E.C.E* (Western Central European Countries): France, Belgium, Netherlands, Portugal, Spain, Switzerland, Monaco.

---

**ORIGINAL SOURCE:** AmericanRadioHistory.com
CALL HIM NUMBER ONE !!!

CULTURE BEAT

"mr. vain" no. 1 in music & media's eurochart for week ending august 28th

no. 1 in germany for 9 weeks

no. 1 in 8 european countries
top hit uk

from the hit album "serenity", with many more hits to come!

Sony Music Germany
The Artist
Development Company
Dance Pool

AmericanRadioHistory.Com