CLT Given Green Light To Revamp M40 Format

FRANCE
by Emmanuel Legrand
French EHR station M40 is now likely to become a music and news station targeted to 25-40 year olds, owned 100% by CLT.

The Luxembourg-based media group CLT was granted permission from the CSA on September 6 to purchase the station's remaining shares, which are currently held by Sony Music and Spanish radio group PRISA.

The announcement follows the authorization one month ago of Europe 1 Communications' acquisition of a 29% stake in RFM. RFM's format will now be changed from the ACE to gold.

Skeptics believe the precedent set by this decision made it impossible for the CSA to deny
(continues on page 24)

Radio Authority Seeks Govt. Guidance On Ownership Policy

UNITED KINGDOM
by Jeff Clark Meads

Radio ownership rules in the UK are in a state of potential flux for the second time in two months.

The regulations were turned to their head last month when a judge opened the way for the formation of new radio supergroups. Now the government is being asked whether it needs to close that door again.

In August, Mr. Justice Schiemann said in the High Court in London that EMAP Radio could use a new legal device to allow it to grow beyond the limits set down in the Broadcasting Act 1990 (M&M, August 13).

Other groups have now applied to the UK Radio Authority for permission to follow suit, and the Radio Authority is to meet with government ministers to seek guidance on how it should react and to ask whether the government is planning new legislation.

The landmark EMAP case arose when the company began moves to take over Trans World Communications even though the deal would have contravened the terms of the Broadcasting Act.

The act states that no company may own more than six big-city licences; EMAP held three and Trans World had five.

EMAP attempted to circumvent the law by seeking permission from the Radio Authority to hive off two licences to a so-called deadlocked company that would be jointly owned by EMAP and its merchant bank.

The authority approved the plan, but Guardian Media Group,
(continues on page 24)

Unravelling The Red Tape For Digital Radio

EUROPE

As the initial excitement over the arrival of digital audio broadcasting, its multi-channels and its CD quality sound dies down, consulting groups are getting down to the business of incorporating DAB into the European radio system.

The task of finding frequencies and incorporating DAB into the European radio system is getting down to the business of

Radio stations, on the other hand, not only have the opportunity to compete with the digital quality listeners are used to from CDs, but, thanks to DAB's system of combining up to six stations in one block, will enjoy lower transmission costs.

Energy savings and economical-ly divided frequencies are a further bonus. And the future possibilities for DAB have hardly been exhausted.

DAB was developed as part of the Eureka 147 research initiative, which started in 1987 in Germany with a budget of DM30 million (app. US$19 million). Seven years later, the majority of west European radio and radio-related organisations have already expressed their belief in digital radio, some committing themselves to local DAB forums and/or participating in field tests.

Eureka 147 has finalised its CD-quality sound and parallel information (programme name, traffic data, etc.).

Eureka 147 research initiative, which started in 1987 in Germany with a budget of DM30 million (app. US$19 million). Seven years later, the majority of west European radio and radio-related organisations have already expressed their belief in digital radio, some committing themselves to local DAB forums and/or participating in field tests.

Eureka 147 has finalised its CD-quality sound and parallel information (programme name, traffic data, etc.).

The demands placed on record producers and companies are increasing as the 21st century draws closer, but a new breed of independents is emerging, ready to respond swiftly and completely to the latest developments.

The Milan-based firm Dig It is a prime example of such a rapid response company, and its latest success—the DJ Mike dance cover of the 4 Non Blondes' ballad 'What's Up'—is proof that perseverance does pay off
(continues on page 24)

The Return Of The Space Cowboy
The brand new hit single

Taken from the forthcoming album

Cross Road - The Best Of Bon Jovi
Island/Barclay Draws Up Battle Plan To Face Changing Industry

**FRANCE**
by Emmanuel Legrand

PolyGram France's label Island/Barclay has unveiled a radical restructuring plan designed to better equip the company to meet the industry's growing demands.

Implemented by label president Pascal Nègre, the changes were officially described as a series of steps which would enable the company to "better respond to an increasingly specialised market and a growing number of specialised media outlets."

The largest restyling will be performed in the company's marketing department, where individual teams will be created to cover the different musical genres.

All acts will, however, share a joint promotion force, except for those belonging to a few very specialised genres.

Previously, when the two companies first merged, each label kept its own separate marketing teams, but they shared the same promotion staff.

Nègre says he has decided to tear down the walls between the two labels in order to optimise each musical style's full potential.

The new structure includes:

- A marketing manager, who has been confirmed as Island's former label manager Olivier Gaillard. He will report directly to Nègre and replace Paul Bassi, who has moved to Polydor. A promotion manager, Corinne Perez, will personally handle radio promotion.
- Two "senior" product managers, Eric Vandeporter and Aymeric Lumbroso, bringing with them London's key acts (East 17, Ace Of Base, Fine Young Cannibals) and Island artists (established acts such as U2 and back-catalogue).
- A new unit called "rock pool" that will work with local (Noir Désir, No One is Innocent) and international (Meat Puppets, L7) rock acts or labels (Compulsion and One Little Indian) targeted at specialised audiences and media.
- It will regroup two product managers, Stéphane Vérité and Olivier Denicourt, with a separate promotional team of three.
- Two product managers for French acts—Jérôme Maroc-Latour (Bashung, Lavilliers, Affaire Louis Trio) and Liz Townshend (Eicher, Khaled, and other locally-signed acts with international potential).
- One rap product manager, Angelo, who is one of France's leading rap concert organisers. His duties will include working on the Def Jam catalogue.
- One product manager for dance music acts and labels.

UK Record Sales Stay Positive, Set To Match All-Time High

**UNITED KINGDOM**
by Jeff Clark-Meads

The UK record market is continuing to forge ahead. Following the most lucrative 12 months in its history in 1993 and strong sales in the first three months of this year, the second quarter is also showing significant increases.

According to figures released by the British Phonographic Industry, trade deliveries of albums were up 10% in the second quarter, compared with the same period last year, at 33.8 million units. The value of the sector was also up 18% at £159 million.

CDs now account for two-thirds of all albums sold, and in the three-month survey period cassettes levelled off at 30% of the market with vinyl accounting for 3%.

Says a BPI spokesman, "The album market continues its recovery, and, at 156.9 million units (for the 12 months to the end of June), the UK is still breaking distance of the record level of 162.7 million units set in 1989."

The single, long thought to be in terminal decline in the UK, showed an increase of 5% in units delivered to finish at 14.7 million. Value was up 5.1% at £22.5 million with CDs now accounting for nearly half the sector.

Says the BPI, "The singles market seems to be getting stronger and stronger with an rising number of titles spending many weeks on the chart, bucking the recent trend of a rapid turnover of chart titles."

**Polydor Gets New MD**

**UNITED KINGDOM**
Frenchman Marc Lumbroso has been appointed managing director of Polydor UK, confirming extensive industry speculation (M&M, August 27).

Lumbroso, formerly chairman and CEO of PolyGram France's Record Reels, was revealed to have accepted the post during PolyGram UK's annual sales conference in Brighton. He becomes the second Frenchman to hold MD status in the UK's major labels and replaces Jimmy Devlin who had run Polydor for three years.

Lumbroso's appointment is said by PolyGram to have been effective from September 1, and he will report to PolyGram UK chairman and CEO Roger Ames.

Lumbroso first joined PolyGram as head of A&R at Polydor France in 1986, becoming MD of the label a year later. During his time with Polydor, he signed Vanessa Paradis, Nené Narcisse, Les Negresses Vertes and MC Solar. In 1988, he was appointed co-president of PolyGram France before establishing Remark Records, a co-venture with Poly-Gram, in 1990.

**EUROPE AT A GLANCE**

**SWEDEN:** Classical Station P2 Defends Its Role

With competition heating up on Stockholm's classical market, the head of Sveriges Radio's classic channel P2 has defended the role played by her station. Christina Mattsson says she is not worried by the success of rivals Classic Radio and Classic FM. Listeners will become tired of the format of "classic highlights" offered by the commercial stations, she says. "Listeners use the piped classical music as background noise," she explains.

Nicholas George

**SPAIN:** Nets Confuse Opinion With Information, Says Carcedo

Diego Carcedo, director of state-run Radio Nacional de España (RNE), has accused some Spanish nets of being more concerned with giving airtime to opinions than information. This is a legacy of the 1976 Franco dictatorship, he said, when radio could transmit only the official version of events. Speaking at a summer university lecture, Carcedo added that gathering information was very expensive, while "it is free or very cheap to pontificate." He called on journalists to be "as objective as possible" when preparing their reports.

Howard Llewellyn

**SPAIN:** SGAE Wins 10-Year Court Victory Against Virgin

Spain's performing rights society SGAE has won an important legal case against Virgin España after a 10-year court battle. The High Court ruled that labels were obliged to include in their authors' rights a further percentage pertaining to "carriage, packaging and insurance of sound carriers."

The High Court upheld the validity of a paragraph in the so-called BIEM/IPPI contract that it signs with each label, which states that "for sales within the national territory, the levy by way of carriage, packing and insurance is reduced to one-half the price of the record or cassette." Virgin had never recognised the paragraph.

Emmanuel Legrand

**FRANCE:** Communications Minister Balances Radio Funds

Budget and communications minister Nicolas Sarkozy confirmed that the fund allocated to non-profit radio stations in France will benefit from a Frf23.5 million (app. US$6 million) extra injection to balance the reduction that had been "unfortunately" missing earlier this year. "There will be no reduction whatsoever, unlike the other associations representing non-profit radio stations."

FRANCE: President Confirms ' Sud Not For Sale'

Sud Radio—the full-service station operating in the south-west of France which was rumoured to have been sold by its main shareholder—Laboratoires Fabre—is no longer up for grabs. After reviewing the offers, the station's president says the station will remain "free." Good ratings and improving financial results could, in part, explain this unexpected move.

**SPAIN:** Kids-only Station A Great Success With Target Audience

A radio station aimed solely at children and teenagers, with an average listener age of 13, is enjoying enormous success in Madrid less than a year after being launched. Francesc Gavaldà, who was so sickened by the quality of television programmes his 13-year-old daughter was subjected to that he decided to create the Onda Mini station, "The media doesn't concern itself as it should with young people," he says.

**SLOVENIA:** Radio Slovenio Plays Host To EBU Rock Festival

State-owned Radio Slovenio was host to the 12th European Broadcasting Union Rock Festival earlier this month, where the emphasis fell on the commercial stations, including Macedonia's Archangel, Moldova's Axident and the German band Swimming The Nile.

Julia Baikker

**UNITED KINGDOM:** Wet Wet Wet Reign Supreme

Wet Wet Wet's 'Love Is All Around' is being heralded as the UK's biggest-selling single of the decade. The single was at number one last week for the 15th consecutive week—one week short of the record set by Bryan Adams' 'Everything I Do' I Do It For You. But a spokesman for PolyGram has now surpassed Everything I Do's 1.5 million sales. 'Love Is All Around' has also topped the charts in Denmark, Holland, Norway, Sweden and Ireland.

Jeff Clark-Meads

**UNITED KINGDOM:** MTV Reaches Distribution Deal With TeleWest

MTV Networks Europe has signed a distribution agreement with cable operator TeleWest that will see the company's three channels—VH-1, MTV Europe and Nickelodeon—delivered to TeleWest's 145,000 operators for the next five years.
East FM, Gold 105 Find Success In Tough Commercial Market

SWEDEN
by Nicholas George

Sweden's independent commercial radio stations are currently experiencing mixed fortunes, with some winning awards while others are struggling to survive. Independent Radio and Co contributes a programme to two of the country's most successful stations in the city Norrköping and has been picked by the Swedish Employers Federation as an example of a thriving young business.

newsman's departure to Sony Music Belgium.

The stations East FM and Gold 105 have separate owners but Radio and Co produces programmes for both.

According to East FM's music director Dan Grossmann both stations thrive because they are outside the country's large commercial networks and because they produce large amounts of live programmes and use outside broadcasts daily. Grossmann explains, "Norrköping is the place in Sweden where most people listen to commercial radio. Together the two stations reach more than half the city's population daily."

East FM has an ACE/EHR format aimed at the 15-35 age group while Gold 105 plays hits from the '50s and '60s and targets those aged 40 and over.

"Unlike many of the new stations which have been working as a community station for three years before the new commercial licences were issued last year. I think we had a chance to make ourselves very quickly on," Grossmann adds.

But not all independents are finding it so easy. At the end of August the programme "Klubben" in Hallstäd nor Radio Nordost in Kristlandshed had paid their licence fees to the Swedish government, which had been due on July 1.

The owner of the stations, Tommy Thuvesson, blames some of the difficulties on technical problems at Radio Halland, which severely restricted broadcasts from the ACE station. "The radio market is a hard place to start up in," he says.

Thuvesson is currently negotiating with the new commercial networks in the hope of either selling or finding a new partnership agreement to secure the future of the stations.

Established Public Radio Stars Make The Move Across To Privates

SWEDEN

Sweden's commercial radio stations are tempting the star performers of pubcaster Sveriges Radio across into the private sector.

Class of Geijsteren, known as Clabbe, has presented the show "Rakt Over Disc" for 15 years on Sveriges Radio and has turned it into a media institution.

But now the programme is to go out on Sweden's largest commercial net SRAB, which has some 18 stations across the country.

The news not only demonstrates the movement of performers away from the public sector, but is also proof of the flexibility of the new Swedish market. Clabbe will independently produce his show from a studio in his own backgarden. It will then be beamed via satellite to SRAB's headquarters in Stockholm where it is sent out to the 18 stations using a second, German satellite.

The three-hour programme will initially run for 16 weeks on Saturday evening aimed at the ACE audience targeted by the SRAB stations.

Another presenter to leave Sveriges Radio is Ulf Elving, who has been with the company for 29 years. Elving presents the popular news magazine "Efter Tre" currently broadcast on P4, the country's most popular channel.

But now he has declared his intention to produce his show for the Kinnevik-owned Z Radio.

Head of P4 Mie Jernbeck says the station will continue "Efter Tre" without Elving, but a dispute has now broken out over who has the right to use the show's title.

WALL OF GOLD AND PLATINUM FOR HADDAWAY - Trinidad-born star Haddaway, collected a host of gold and platinum discs for his debut album "Haddaway—The Album" and its single releases during a recent visit to Germany. Pictured (l-r) are: BMG Ariola Media MD Albert Czapski, Coconut Records' Karin Hartmann, Haddaway, chairman of BMG Ariola Thomas M. Stein and Coconut Records' Toni Hendrik.

Radio Increases Its Reach In Russia

RUSSIA
by Emmanuel Legrand

The two private stations operated by the French group Europa Plus in Moscow and St Petersburg are both gaining in popularity, according to ratings released recently by Mediametrie.

Both Europa Plus, part of the French group Europe 1 Communications, and Russian state-owned Outardino have witnessed considerable gains in audience share in Russia's two main cities.

In Moscow, the two stations are tied in third place, each with 15.0% of the city's total listeners. Europa Plus has seen its share rise from 9.2% in the November-December '93 period, while Radio 1's total share has risen from 12.9% at the end of last year.

Moscow's leading station remains Mayak, with 34.5% of the city's total audience, up from 26.9% in the November-December '93 period. It is followed by Radio Rossi, which has witnessed a jump of over 2% in the latest figures, contained in Mediametrie's June 1994 Media Focus on Eastern Cities.

Europa Plus has held on to its second place in the fight to become the most-listened to station in St Petersburg, up from 19.9% in November-December '93 to 24.6% in the June figures. However, it still trail considerably behind the city's number one station Petersburg, which has a 46.3% share, down from 48.3% at the end of last year.

Radio 1 is in fourth place, with 8.1% of the city's total audience, up from 4.7% in the November-December '93 figures.

WALL OF GOLD AND PLATINUM FOR HADDAWAY - Trinidad-born star Haddaway, collected a host of gold and platinum discs for his debut album "Haddaway—The Album" and its single releases during a recent visit to Germany. Pictured (l-r) are: BMG Ariola Media MD Albert Czapski, Coconut Records' Karin Hartmann, Haddaway, chairman of BMG Ariola Thomas M. Stein and Coconut Records' Toni Hendrik.

Radio Increases Its Reach In Russia

RUSSIA
by Emmanuel Legrand

The two private stations operated by the French group Europa Plus in Moscow and St Petersburg are both gaining in popularity, according to ratings released recently by Mediametrie.

Both Europa Plus, part of the French group Europe 1 Communications, and Russian state-owned Outardino have witnessed considerable gains in audience share in Russia's two main cities.

In Moscow, the two stations are tied in third place, each with 15.0% of the city's total listeners. Europa Plus has seen its share rise from 9.2% in the November-December '93 period, while Radio 1's total share has risen from 12.9% at the end of last year.

Moscow's leading station remains Mayak, with 34.5% of the city's total audience, up from 26.9% in the November-December '93 period. It is followed by Radio Rossi, which has witnessed a jump of over 2% in the latest figures, contained in Mediametrie's June 1994 Media Focus on Eastern Cities.

Europa Plus has held on to its second place in the fight to become the most-listened to station in St Petersburg, up from 19.9% in November-December '93 to 24.6% in the June figures. However, it still trail considerably behind the city's number one station Petersburg, which has a 46.3% share, down from 48.3% at the end of last year.

Radio 1 is in fourth place, with 8.1% of the city's total audience, up from 4.7% in the November-December '93 figures.

Radio Increases Its Reach In Russia

RUSSIA
by Emmanuel Legrand

The two private stations operated by the French group Europa Plus in Moscow and St Petersburg are both gaining in popularity, according to ratings released recently by Mediametrie.

Both Europa Plus, part of the French group Europe 1 Communications, and Russian state-owned Outardino have witnessed considerable gains in audience share in Russia's two main cities.

In Moscow, the two stations are tied in third place, each with 15.0% of the city's total listeners. Europa Plus has seen its share rise from 9.2% in the November-December '93 period, while Radio 1's total share has risen from 12.9% at the end of last year.

Moscow's leading station remains Mayak, with 34.5% of the city's total audience, up from 26.9% in the November-December '93 period. It is followed by Radio Rossi, which has witnessed a jump of over 2% in the latest figures, contained in Mediametrie's June 1994 Media Focus on Eastern Cities.

Europa Plus has held on to its second place in the fight to become the most-listened to station in St Petersburg, up from 19.9% in November-December '93 to 24.6% in the June figures. However, it still trail considerably behind the city's number one station Petersburg, which has a 46.3% share, down from 48.3% at the end of last year.

Radio 1 is in fourth place, with 8.1% of the city's total audience, up from 4.7% in the November-December '93 figures.

Established Public Radio Stars Make The Move Across To Privates

SWEDEN

Sweden's commercial radio stations are tempting the star performers of pubcaster Sveriges Radio across into the private sector.

Class of Geijsteren, known as Clabbe, has presented the show "Rakt Over Disc" for 15 years on Sveriges Radio and has turned it into a media institution.

But now the programme is to go out on Sweden's largest commercial net SRAB, which has some 18 stations across the country.

The news not only demonstrates the movement of performers away from the public sector, but is also proof of the flexibility of the new Swedish market. Clabbe will independently produce his show from a studio in his own backgarden. It will then be beamed via satellite to SRAB's headquarters in Stockholm where it is sent out to the 18 stations using a second, German satellite.

The three-hour programme will initially run for 16 weeks on Saturday evening aimed at the ACE audience targeted by the SRAB stations.

Another presenter to leave Sveriges Radio is Ulf Elving, who has been with the company for 29 years. Elving presents the popular news magazine "Efter Tre" currently broadcast on P4, the country's most popular channel.

But now he has declared his intention to produce his show for the Kinnevik-owned Z Radio.

Head of P4 Mie Jernbeck says the station will continue "Efter Tre" without Elving, but a dispute has now broken out over who has the right to use the show's title.

The news not only demonstrates the movement of performers away from the public sector, but is also proof of the flexibility of the new Swedish market. Clabbe will independently produce his show from a studio in his own backgarden. It will then be beamed via satellite to SRAB's headquarters in Stockholm where it is sent out to the 18 stations using a second, German satellite.

The three-hour programme will initially run for 16 weeks on Saturday evening aimed at the ACE audience targeted by the SRAB stations.

Another presenter to leave Sveriges Radio is Ulf Elving, who has been with the company for 29 years. Elving presents the popular news magazine "Efter Tre" currently broadcast on P4, the country's most popular channel.

But now he has declared his intention to produce his show for the Kinnevik-owned Z Radio.

Head of P4 Mie Jernbeck says the station will continue "Efter Tre" without Elving, but a dispute has now broken out over who has the right to use the show's title.

The news not only demonstrates the movement of performers away from the public sector, but is also proof of the flexibility of the new Swedish market. Clabbe will independently produce his show from a studio in his own backgarden. It will then be beamed via satellite to SRAB's headquarters in Stockholm where it is sent out to the 18 stations using a second, German satellite.

The three-hour programme will initially run for 16 weeks on Saturday evening aimed at the ACE audience targeted by the SRAB stations.

Another presenter to leave Sveriges Radio is Ulf Elving, who has been with the company for 29 years. Elving presents the popular news magazine "Efter Tre" currently broadcast on P4, the country's most popular channel.

But now he has declared his intention to produce his show for the Kinnevik-owned Z Radio.

Head of P4 Mie Jernbeck says the station will continue "Efter Tre" without Elving, but a dispute has now broken out over who has the right to use the show's title.
World-wide sales exceed five million units. The Cross of Changes has been awarded gold, or respectively, platinum in 24 countries.

Break Out Rotation on MTV
N-Rotation on VIVA

Current Album
The Cross of Changes

New Single
Age of Loneliness
Out Now

ENIGMA
Bad Religion Finds Second Home With Sony’s Dragnet

GERMANY
by Miranda Watson

Germany has always been an important rock market and it’s also the third largest music market in the world, so it’s no real surprise that Epitaph-signed US progressive punk band Bad Religion looked to Germany to handle them outside the US. The band recently signed to Sony Germany’s progressive Dragnet label for the rest of the world outside the US.

Epitaph MD Brett Gurewitz says he wanted a broader distribution in Europe than in the past and decided it was necessary to go through a major. It was Sony Germany that caught his eye. “We liked the set-up of Dragnet too, which seemed to operate as a smaller company within a company, with a lot of individual autonomy. Markus Linde [Dragnet label marketing manager] seemed genuinely enthusiastic—he knew the group and had some great marketing ideas. All of this appealed to me, plus the fact that the label was German. The other labels expressing interest in working with us were based in the UK.”

Dragnet’s co-marketing manager Willy Ehmann says the whole deal started when he was approached by Bad Religion’s manager Benny Heaps. Heaps also manages Soul Asylum and Dragnet came to his attention following the label’s work with Soul Asylum. Ehmann says it was above all Sony Germany’s alternative set-up which attracted Bad Religion. “We work with alternative acts from across the world and we pride ourselves in being able to develop bands during their career. Take a band like Prong for instance—we lifted sales from 8,000 to 40,000. We can offer Bad Religion a similar set-up. They come from the alternative indie scene and aren’t used to working with a major.”

Gurewitz stresses the fact that Bad Religion already has a history in Europe, with Germany as its biggest market. The last album charted as an import, selling around 80,000 units in Germany alone. “Even though we had good attendance at shows in the UK, it was not nearly as big as the response in Germany. German people seem more willing to embrace American rock culture than other countries like France and England has a lot of rock bands of its own.” Ehmann adds that Bad Religion’s punk rock style has always been popular in Germany, “Take the German band Die Toten Hosen for instance: they’re hugely successful in Germany and have the same punk roots as Bad Religion and a very similar attitude and style of music.”

Now Gurewitz hopes that with the help of Dragnet, Bad Religion will score their first gold disc in Europe, with a new album Stronger Than Fiction released August 22. Gurewitz describes his hopes for the future, “Hopefully we’ll see better market penetration in Europe, higher visibility in the press, a proper set-up for the launch of the record and stronger touring visibility. We will have the clout of a major company behind us, but we won’t be caught up in the small fish in a big pond syndrome. Bad Religion will be an important release for Dragnet. And as the success of Biohazard in Germany shows, there’s a big market for American hardcore out there.” Dragnet is now working on the marketing campaign to back the release of the album, which Ehmann says will be mostly a press and retail driven project.

The deal has raised the profile of Dragnet internationally, says Ehmann. “If this proves to be a successful enterprise for us, I think we will be able to sign more bands like Bad Religion in the future. It means we will be approached by management and bands which didn’t before.”

Music & Media upcoming specials

SPAIN
Issue no. 43
Publication date: October 22
Artwork in: October 7

ITALY
Issue no. 46
Publication date: November 12
Artwork in: October 28

For details contact Edwin Smelt
at tel: (+31) 20.669 1961 or fax: (+31) 20.669 1931

New Releases

SINGLES

BLACK BARON
What’s Your Name - Coconut
PRODUCER: A. Tanneberger
With its strong chorus and thumping beat this record has all the markings of a hit record. Thanks to a strong recognisability factor, it could work on radio as well.

GATE TO AFRICA
Younger Epic
PRODUCER: Edward Louis/John Fondo
A fast and frantic techno track enlivened by just about everything you can think of. Tribal elements serve as backdrop for a strong hook carried by Sally Kaniaro’s powerful vocals, while a subtle reggae groove provides the icing on the cake. Club DJs should investigate the remixes too.

M.C. SAR & THE REAL MCCOY
Run Away - Honza
PRODUCER: Freshline/Bernman Brothers
Take a bit of this smooth slice of Europdance, which serves as a preview for the forthcoming Space Invaders album. As the title implies ambient influences are present, even in the radio mixes. Once again, a bewildering array of remixes make sure there is something there for everybody.

MISSING HEART
Wild Angels - 69 Records/Jupiter
PRODUCER: Brands/Livorno
Simple and straightforward is the key, which is no secret to these producers who may have a hit on their hands. Somewhat esoteric, Wild Angels sounds a bit like recent efforts by Jam & Spoon both in arrangement and melody.

YOICO ROSS
Miss Me - Dance Pool
PRODUCER: Chris Craft
At first you might think you have another Ace Of Base imitation in your hands, but a closer listen reveals a lot of other sides to this debut. What distinguishes her is the prominent use of ragamuffin and swing beat elements, which give the track and its remixes a rooty R&B feel.

THE BELLAMY BROTHERS
Nobody’s Perfect - Jupiter
PRODUCER: Ralph Siegel
Now armed with a German record deal, the brothers, whose first claim to fame was Let Your Love Flow from 1976, prove that they are still good at this particular brand of courtcourled pop. Especially the ACE and country format has plenty of songs to choose from. Songs like A Woman Who Needs Me, She Don’t Know That She’s Perfect and Hemingway Highway are just a few examples.

ANDREAS DORAU
Naul - Motor
PRODUCER: Various
This new album by former Neue Deutsche Welle diva Naul marks a move into dance territory. Unlike most contemporaries, he prefers slow beats and sparse arrangements. Also remarkable is the presence in the front of the mix of the vocals. Some of the songs included here could very well become novelty hits such as Das Telefon Sag Ich and Stroden Faces Don’t Lie.

HELLOWEEN
Master Of The Rings - Castle Communications
PRODUCER: Tommy Hansen/Helloween
Armed with a new deal, one of Germany’s leading metal bands returns armed to the teeth. This set is without a doubt their best since The Keeper Of The Seven Keys part 1 & 2. Subtle symphonic elements add a great deal of colour without lowering the energy and intensity levels. The ballad In The Middle Of A Heartbeat could break at EHR given a fair chance. Of the cover tracks like Sole Survivor, Why? and Perfect Gentlemen are excellent metal pleasures.

NINKO & THE PASSION FRUIT
Bird In A Cage - Polydor
PRODUCER: Ninko/Pasition Fruit
The preceding single—Annie Howe—was a tasty bite of pop. In retrospect it served as a perfect summary of the album, which is loaded with tunes which border on the eccentric but never lose their pop sensibility. As a result songs like Antigone In Red, Bird In A Cage and Heavy Traffic are potential singles.

PARADOCS
Spica - WEA
PRODUCER: Moses Schneider
Persistence paid off for this young band, who earned quite a reputation live thanks to incessant touring. The cheerful ditty She, which is just released as a single, is probably the most accessible from the collection, but the other tracks, most notably the opening Don’t Need You Anymore and High Above are of interest for anyone into the Charlatans and Blur. With a full length coming up next year it will be interesting to see where they’ve headed.

ALBUMS

THE BELLAMY BROTHERS
Nobody’s Perfect - Jupiter
PRODUCER: Ralph Siegel
Now armed with a German record deal, the brothers, whose first claim to fame was Let Your Love Flow from 1976, prove that they are still good at this particular brand of courtcourled pop. Especially the ACE and country format has plenty of songs to choose from. Songs like A Woman Who Needs Me, She Don’t Know That She’s Perfect and Hemingway Highway are just a few examples.

ANDREAS DORAU
Naul - Motor
PRODUCER: Various
This new album by former Neue Deutsche Welle diva Naul marks a move into dance territory. Unlike most contemporaries, he prefers slow beats and sparse arrangements. Also remarkable is the presence in the front of the mix of the vocals. Some of the songs included here could very well become novelty hits such as Das Telefon Sag Ich and Stroden Faces Don’t Lie.

HELLOWEEN
Master Of The Rings - Castle Communications
PRODUCER: Tommy Hansen/Helloween
Armed with a new deal, one of Germany’s leading metal bands returns armed to the teeth. This set is without a doubt their best since The Keeper Of The Seven Keys part 1 & 2. Subtle symphonic elements add a great deal of colour without lowering the energy and intensity levels. The ballad In The Middle Of A Heartbeat could break at EHR given a fair chance. Of the cover tracks like Sole Survivor, Why? and Perfect Gentlemen are excellent metal pleasures.

NINKO & THE PASSION FRUIT
Bird In A Cage - Polydor
PRODUCER: Ninko/Pasition Fruit
The preceding single—Annie Howe—was a tasty bite of pop. In retrospect it served as a perfect summary of the album, which is loaded with tunes which border on the eccentric but never lose their pop sensibility. As a result songs like Antigone In Red, Bird In A Cage and Heavy Traffic are potential singles.

PARADOCS
Spica - WEA
PRODUCER: Moses Schneider
Persistence paid off for this young band, who earned quite a reputation live thanks to incessant touring. The cheerful ditty She, which is just released as a single, is probably the most accessible from the collection, but the other tracks, most notably the opening Don’t Need You Anymore and High Above are of interest for anyone into the Charlatans and Blur. With a full length coming up next year it will be interesting to see where they’ve headed.

MUSIC & MEDIA SEPTEMBER 17, 1994
The Way Ahead In East Germany's Competitive Market

East Germany's first wave of private stations, such as Radio PSR/Leipzig, Radio SAW/Magdeburg and Radio Brocken/Halle, are now edging even closer to competitor public stations, namely MDR 1 and MDR Life, which for years have enjoyed a monopoly in the former DDR.

by Miranda Watson

The last ratings for the new Bundesländer, the EMA Ost conducted by Infratest, showed many privates made huge leaps in listeners, ever since this year's MA results which came out in June. But while some stations are celebrating their right choice in format and programming, others are suffering. East Germany has rapidly become one of the unified country's most competitive radio markets, almost on a par with the "carnalistic" levels of competition in the Berlin/Brandenburg market. As more stations are licensed, so more fall into trouble.

Antenne Sachsen has not made the audience ratings it requires and is said to be in financial trouble; programme changes are soon to be implemented. Meanwhile, new hopefuls, statewide ACE format BB Radio/Posdam and EHR web radio Sachsen, both failed to make any real impact in EMA Ost.

The first private station to launch in the new Bundesländer, ACE format Radio PSR in Saxony, is making a stronger leader after just two years on air with 248,000 listeners per average hour (EMA Ost). MD Erwin Linnenbach is very happy with PSR's progress and the growth of private radio in east Germany. "The MA and EMA this year confirm that the dual radio system [public and private] has worked here almost immediately. In just two years, and in one year for some stations, the privates have established themselves and in some cases, like SAW and Brocken in Sachsen-Anhalt, overtaken the publics. It took four to five years for stations in west Germany to get to this stage. I see great potential ahead for private radio."

Overpopulation

But there are also big problems ahead, as Linnenbach explains. "The media authority in Saxony has acted irresponsibly and without regard to the economic situation here, licensing too many stations too quickly. As a result, PSR now has three competitors all offering similar ACE formats. Now one of these, Antenne Sachsen, is falling into difficulties. It has also meant that we didn't manage to overtake MDR here in Sachsen, lagging 19,000 listeners per hour behind them instead. It's all because Brabender [the state's regulatory programme] in Sachsen. In Sachsen-Anhalt, the system works much better. There are two privates, Radio Brocken targeting older listeners, and Radio SAW targeting younger ones. As a result both are doing well and have overtaken MDR. I foresee a similar healthy situation emerging in the other Länder such as Mecklenburg-Vorpommern where at present there is only private. As long as complementary programmes are licensed, the stations will flourish."

ACE format Radio SAW was the biggest winner in the EMA, almost doubling in listeners since the MA to 221,000. PD Thomas Schnell, "The market in East Germany was totally in our hands until the second half of '92 when PSR, Brocken and SAW launched. We all had a lot of catching up to do, as the publics had a big advantage at first. Now, two years later, we are overtaking the publics."

Schnell says the secret to the success of his station's format changes implemented earlier this year from a soft to pure ACE format. Schnell says the dramatic rise in listeners for private stations will not continue; however, "I think the cake has been divided now. I don't think privates can expect to win more than 5-10% more listeners. Only newcomers will manage to nibble away at the cake, or if satellite publics like MDR Sputnik decide to come onto antenna as well. The golden years of pioneer West German privates like RSH and SAW won't come to us, East German stations can only win by being extremely careful with their money and running tight, low budget radio."

Schnell adds that the east German advertising sales houses also help, as they allow the 'strong stations to carry the weaker ones.'

Bloody Battlefield

ACE format Antenne Thüringen MD Carlos Mack expects to see some casualties in the near future. "I think private broadcasters will still grow, but not always at the expense of the publics. I think in Saxony we will see a 'market cleaning,' with some stations going under, as the market has become so saturated. Other stations will have to rethink their programming strategy. The real problem in the east German radio market though is to get the publics off their back and let the private stations develop."

Seuss says the EMA ratings have not given a bit of a false picture of MDR's dominance--the ratings fail to show that MDR Life is in reality three programmes (i.e. in three states) marketed as one. Likewise, you have MDR Life which is the only station to be broadcast over three states on one frequency."

It's a different story when you look at MDR's performance in single states, however, says Müller. "In Sachsen-Anhalt where Radio Brocken is situated, MDR 1 Sachsen Anhalt used to have a 50% marketshare one-and-a-half years ago--now it has dropped to 30%"" Müller says we will see private stations continue to grow over the next two years, but he also expects to see some privates going under due to increased competition. "The Halle/Leipzig area is the most competitive in east Germany after Berlin/Brandenburg with over 16 programmes serving 1.5 million people. Eight of these are east German privates. This already crowded market is leading to fierce competition and soon some stations will fall into difficulties. Only those with plenty of advertising revenue will survive."

Müller says the competitive marketplace is leading to an increasingly international-oriented radioscape, with stations running "more cost-effective, more efficient and low budget radio."

A Flooded Market

Soft ACE format Antenne Sachsen in the competitive Saxony market is already running into problems and programme changes are expected imminently to try and boost the floundering station's ratings. With the strong possibility of another local frequency being allocated in Saxony, PD Norbert Seuss blames the media authorities in east Germany for licensing too many stations for the market to support. "More stations simply cannot be established here. We are trying every means to try and stop the media authorities licensing more stations. The media authorities here have false ideas and tell us how more programmes can only be a plus for the listeners, but they forget that all these have to be paid for. They are trying to initiate ideas here which work fine with public but not private stations. More money is slowly being freed for consumer spending in east Germany, but advertising budgets are not going to increase dramatically in the near future. If new programmes are introduced, there just won't be the money to support them."

Seuss says the EMA ratings have not helped his station's fortunes as they fail to show the real increase in listeners of Antenne Sachsen since its format change back in February. The EMA Ost research began just two months after, insufficient time, says Seuss, to show a big increase in listeners since the MA results (conducted before the format change). EHR format Energy Saxony, owned by French radio operator NRR, notch up 36,000 listeners in the EMA Ost, failing to reach its target of 50,000. PD Arno Küster says one of the reasons for this is that the EMA Ost does not show the whole picture. "The problem is that Energy Saxony is not a statewide station like the other privates—we can only be heard in the towns of Dresden, Chemnitz and Leipzig. The EMA Ost figures show listenership for the whole state."

Küster is concerned at the prospect of another competitor entering the Saxony radio market. "If the new station targets the over 50 age bracket then we're okay, but if a programme is licensed which competes with us, we'll have real problems, and so will the other privates here in Saxony. In my view there should be a stop on new programmes being licensed for so many years, to give the ones already existing the chance to get off the ground. The same is happening here in Berlin, it seems that no one has learned from the mistakes made in the west."

Top East German Stations (average listeners per hour in thousands)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>MA '94</th>
<th>EMA Ost '94</th>
<th>% chg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MDR1* (national)</td>
<td>1,000</td>
<td>1,100</td>
<td>+10.0%</td>
</tr>
<tr>
<td>MDR Life* (ACE)</td>
<td>480</td>
<td>515</td>
<td>+7.3%</td>
</tr>
<tr>
<td>Antenne Brandenburg* (MOR)</td>
<td>270</td>
<td>314</td>
<td>+15.0%</td>
</tr>
<tr>
<td>Radio Thüringen (ACE)</td>
<td>190</td>
<td>221</td>
<td>+16.3%</td>
</tr>
<tr>
<td>Radio Brocken (national)</td>
<td>180</td>
<td>233</td>
<td>+29.4%</td>
</tr>
<tr>
<td>Radio SAW (ACE)</td>
<td>120</td>
<td>221</td>
<td>+84.2%</td>
</tr>
<tr>
<td>Antenne MV (NA)</td>
<td>130</td>
<td>169</td>
<td>+30.0%</td>
</tr>
<tr>
<td>Antenne Thüringen (ACE)</td>
<td>90</td>
<td>136</td>
<td>+51.0%</td>
</tr>
<tr>
<td>Antenne Sachsen (ACE)</td>
<td>40</td>
<td>51</td>
<td>+27.0%</td>
</tr>
<tr>
<td>Energy Saxony (EHR/Rock)</td>
<td>n/a</td>
<td>36</td>
<td>-</td>
</tr>
<tr>
<td>BB Radio (ACE)</td>
<td>n/a</td>
<td>32</td>
<td>-</td>
</tr>
</tbody>
</table>

* = public station
Source: EMA Ost
Take it to the limit
Imadeos: we say Yes to Radio!

Imadeos.
New world, new solutions.

Precision technology, reliable service, quick response: that's what you can expect from Imadeos radio broadcast services by France Telecom.

With Imadeos, you'll get the transmission services you require coupled with the individual professional attention you demand.

Imadeos guarantees your radio transmissions with the mobile means to ensure fast and flexible coverage of late-breaking events.

With France Telecom you have access to major world satellites - Telecom 2, Eutelsat and Intelsat - as well as to our vast terrestrial network, including digital capabilities to certain destinations.

Imadeos is also the first name in permanent broadcast services meeting all of your continuous network needs, both national and international.

Put the power and quality of France Telecom's technical resources to work for you.

When it comes to the challenges of radio broadcasting, everything's possible with Imadeos.

To discuss your individual radio broadcast needs, please contact FRANCE TELECOM Worldwide Networks and Services Jean Philippe GILLET, Sales Manager Tel: (33) (1) 43 42 97 99 Fax: (33) (1) 49 28 57 65
"The IBC has grown a great deal since the last show due to a quickly changing industry," says spokesperson Tony Lawes. "This includes a number of first-time exhibitors from the multi-media wave." Lawes admits that such shows can become overwhelmingly large; for this reason, the IBC has targeted exhibition areas this year so that audio equipment is concentrated into one area.

If one thing separates this year's conference from previous years, Lawes would probably point to a change in focus from technological to other sides of the broadcasting business. "The technical industry is taking on a new role in broadcasting. The equipment almost runs itself nowadays. As a result, IBC doesn't focus on technical operations but on the creative side of broadcasting."

"No Jargon" Panels

Although it may sound rather backward to broadcasting, the annual award, now in its 10th year, includes a prize of UK£5,000.

On The Floor

But the heart of IBC, of course, is to be found on the main floor of the venue, as hundreds of companies from all corners of the globe display their products.

Such a large event obviously is a perfect time to introduce new products as well, which a large number of audio manufacturers are planning. France-based Digigram, for example, will be attending IBC for the first time this year to introduce its latest version of the Xtrack post-production station, with increased storage and fast audio editing. Says Digigram's sales assistant Christelle Berger, "We usually have a stand at another trade fair, but this new updated version of Xtrack has a lot of potential and we are actively promoting it. We understood that a lot of our clients will be at IBC this year, and didn't want to miss out on the opportunity."

Telecom services from across Europe are also taking advantage of the show to introduce customers worldwide. Aside from the Dutch and German telecommunication companies, British Telecom (BT)\'s Broadcast and Satellite Services division can't be missed at the IBC, just look for the Satellite News Gathering (SNG) truck in the outside broadcast area. The equipment almost runs itself nowadays. As a result, IBC doesn't focus on technical operations but on the creative side of broadcasting."

IBC Radio-Related Panels

Cable/Satellite/ Terrestrial And VOD

The Battle For World Standards

Should It Be Left To Industry? Tapeless Recording

Hard Disc Rules - OK? DAB - Technology Looking For A Market? When Will It Start And Who Will Pay For It?

The Broadcast Engineer - An Endangered Species? Is There A Future For Chief Engineers?

Do We Need An FCC In Europe? Does Deregulation Need Regulating?

Coming To The IBC In Amsterdam

Once again the unstoppable exhibition monster rolls into downtown Amsterdam. Among the hundreds of TV and radio equipment manufacturers from around the world we highlight a handful of European companies who will be showing the following radio-related products:

Studer: Making the trip over from Germany this year is the Random Access Production Workstation Dyaxis II, equipped with the new MultiMix Software Version 2.0. Ranging from four to 48 channels, the station is fully modular and can be used for wide variety of applications. Studer claims some 300 workstations are already in use throughout Europe. In addition to Dyaxis II, Studer will be displaying its MultiDesk Hardware Remote Controller.

AKG: In addition to their new WMS900 range of UHF radio microphones and accessories used recently by Rod Stewart and Peter Gabriel on their world tours, AKG will be showing the Handy Mic, a three in one radio mic; lavalier, hand-held and boundary and the new large diaphragm condenser mic, the C3000, aimed at presenter/newsroom operations.

Vamos: Dutch-based Vamos will have an entire line-up to be seen at the show, with the Digi-corder in the spotlight. Digi-corder offers portable tapeless recording, editing and communications for the remote reporter on the move. The "Digi" in the name promises digital communication via ISDN lines and, weighing only 2.5 kg, allows for non-hassle reporting. And, weighing only 2.5 kg, allows for non-hassle reporting. But the heart of IBC, of course, is to be found on the main floor of the venue, as hundreds of companies from all corners of the globe display their products.

Audio Processing Technology: As well as the standard SDM100 ISDN codec. Audio Processing Technology (APT) will be showing Pro-Link, a combined DVM/100 codec and six-channel I-MUX. The DRT128 reporter terminal features a single mic input and monitoring and is capable of 7.5MHz stereo of 15kHz mono over a single ISDN2 port. APT\'s ACE100PC and Mac computer expansion cards offer audio recording with 4:1 digital compression. Also featured will be the X-Console digital editing software package.

HBB Communications Ltd: This English company is set to display its PortaDAT range of professional DAT recorders, Panasonic SV3700 and 4100 studio DAT recorders. These machines are designed to meet the various demands of all locations sound recording applications. Also to be seen are the CEDAR range of audio restoration products including the AZ-1 azimuth corrector and the Bit Box DAT to CD-R track information transfer unit.

German Telecom: ISDN and Satellite News Gathering (SNG) will be in the spotlight this year at the German Telecom booth at the IBC. Audio ISDN, now available nationwide in Germany, is made available in that country according to the MUSICAM or the ASPEC system. The Telecom company also offers compact and economical systems for audio transmissions through SNG, either through a receiving station on your premises or the Telecom's own earth station, where the signal is then sent through ISDN lines.

Audix Broadcast: Audix will debut the DTX digital telephone phone-in system with on-air user interface and the new ABS series consoles aimed at smaller stations. Audix will also feature their ARM monitor panels, now with up to 24-way input.

Ela Audio: To be seen at this year\'s IBC is the S24 Reportophone Plus, the upgraded version of the S20 Reportophone Plus is a lightweight, portable ISDN coder-decoder with an internal Terminal adapter, designed to get news/information to the studio with minimum effort and maximum quality. Ela will also be displaying the S440 and S340 on-air production consoles along with the hard disk system for these consoles.

Vortex Communications Ltd: London-based Vortex Communications is taking advantage of the IBC show to debut its VX-3000 digital audio converter module, based according to AES/EBU standards.

Digital Audio Research: DAR should have a happening stand this year with the introduction of the new "gold" version of their successful SoundStation eight or 16-track audio production workstation, with hard and optical disk recording, editing and playback. The new edition to the family will be surrounded by its older brothers: the Sigma Plus, featuring segment-based processing, and the Delta Plus, the low-cost, four, eight or 16-channel unit.
SINGLES

The Badloves
Lost In Mushoom R/A/EHR/ACE/PRODUCER: The Badloves/Doug Roberts

BLUR
PorkPie - Food A/EHR/R/PRODUCER: Stephen Street

JAMIROQUAI
Space Cowboy - Sony Soho Square D/EHR/ACE/PRODUCER: Jamiroquai

The 3 Tenors
In Concert 1994 - Teldec ACE/PRODUCER: Tiëre Ruddos

ALBUMS

Countdown to ecstasy starts here. The climax 5-4-3-2 (Yo! Time Is Up - Giant JADE
aneously, both of 24-carate pop calibre. Vegas, present first-time solo outings simul- Hall and Dave Stewart, his former buddy in PRODUCER: Ian Broudie

TERRI HALL
(China) (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Robbert Tibb/Machiggan, Music & Media, PO Box 9257, 1006 AA Amsterdam, Holland.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Robbert Tibb/Machiggan, Music & Media, PO Box 9257, 1006 AA Amsterdam, Holland.

Music & Media • September 17, 1994
Dave Stewart Releases The Pressure With Solo Debut

**UNITED KINGDOM** by Robbert Till

What did Dave Stewart and former Specials singer Terry Hall say to each other after the failure of their Vegas project? "Viva Las Vegas! Let's get out of it," probably. Both have returned now with their first solo outing in a long recording career.

Stewart takes revenge on himself in such a majestic way, that everything he did in his post-Eurythmics days (e.g. the Spiritual Cowboys) is pardoned without reservation. Greetings From The Gutter is the apt title of his solo album, which marks a new episode in his life, heralded by the first single Heart Of Stone. It is pop as pop can be. With grandmaster Bowie he shares the knock of teasing his listeners by bordering on the deliberate imitation of radio commercials. That not only betrays his genius, but makes his songs linger on much longer.

Talking about Bowie, the album comes across like Hardly Day Vol. 2. Far from a slavish copy of that '70s classic, it is mainly a restoration of the album as a collection of songs and not the single album written around it. Mr. Stewart meets his Jones on Chelsea Lovers and Valentine's Day, songs in the tradition of Changes and Drive. Saturday Furthermore it contains some "brutally commercial" tracks such as Tragedy and Jealousy.

The fact that it is a solo album is crucial for East West head of international Ian Grenfell. "Vegas and the Cowboys were mainly collaborations, which he never really fronted. That was a transition period. Fortunately the people still know who he is, as he was prominently featured in all Eurythmics videos. But it wouldn't be a Stewart album if this wasn't also a collaboration, made with the help of Lou Reed, Mick Jagger, Carly Simon and Rosco Collins." The single, co-written with neo soul diva Shara Nelson, is Grenfell's main marketing instrument, "Heart Of Stone is shaping up for a big hit in Europe. Ironically, it's easier to work this single for us at the international side than for those at the UK company. That's because the UK singles chart is much 'younger' and quicker' than its continental counterparts, where more 'mature' product has a longer life."

Last but not least, there's the striking ARTwork as designed by British enfant terrible Damien Hirst. The sculpture of gas bottles in a glass tank symbolises the constant pressure an artist is under. Is Stewart heavily pressurised by his record label? Not if you ask Grenfell. "He's as much under pressure from himself as anybody else. Don't forget he was in a band which was the most successful in the UK in the 80's.

Oasis Is No Mirage Of The British Hope And Glory

**UNITED KINGDOM** by Robbert Till

Land of hope and glory where are thy bands? While the British media constantly hype another whiny alternative outlet, prejudiced about their shoulders each time, lost in the desert of UK indie bands. Is this a miracle, or is Oasis, five boisterous lads with charming flowerpot hairdos, for real? With the single Live Forever, which deserves it to be labelled "masterpiece," the hope is there, now let's wait for the glory.

Sweden is first to give in for the passionate debut album Definitely Maybe, which is a great relief for Sony Music International marketing manager licensed repertoire division Jon Fowler. "It's hard to draw conclu- sions at this stage, as we're still in the starting blocks. Our strategy is not to force the issue that Oasis is doing well in the UK. It's always difficult to translate that internationally. So many bands have before tried this, and their longevity has been put to ques- tion. The European situation is almost weary of British bands, because of their predictability."

The indisputable top quality of the three "retro pop" singles selected so far is breaking the European ice. Passion and fun, the traditional cornerstone of British songwriting, will always be recognised, any place at any time. The French are still working them-in, basically a clever quote from the riff out of Neil Young's Rocking In The Free World, while in Spain Shademaker is still hot. All the rest sticks with the key track Live Forever. The fourth single Cigarettes & Alcohol—elegant-ly wasted like anything from T-Rex—will be a pan-European release in October.

Floyd considers the band's unique mienal-ity as another important factor in the crossover process. "For a young band they've got a very mature attitude towards their work schedule. They're not only ambitious, they get things done too. Their agenda is fully booked until February. Such long-term planning is crucial in this day and age. Having broken ground with various pre-release showcases on the European mainland, they'll return in November for a proper tour."

Primal Scream did it, now it's Oasis turn. It can't be coincidence they are another Creation-signed band confidently crossing the Channel. Akins Creation director Dick Green, "It all comes down to picking the right bands. Also, through the backing of Sony's distribution we have become much stronger internationally. Still a lot of our bands are limited to the alternative market, Oasis seems to be the universal band. Certainly there's an element of the 'right band at the right time', but even then it's astonishing to see that they're immediately happening abroad too. Here in the UK it has been a rare case of a perfect campaign. Since their demo of Columbus got playlisted on BBC Radio 1 in December, they've grown naturally with each single release."

- Signed to Creation.
- Management: Ignition/London.
- New album: Definitely Maybe released on August 29. At preseitme it is a new entry at number 14 in Sweden.
- New single: Live Forever released on August 8; currently, it is charted in Ireland (number 20) and the UK where it has peaked at number 10.
- Producer: Oasis/Mark Coyle/Owen Morris.

Pharao Reaches The Top Of The Euro Dance Pyramid

**GERMANY** by Robbert Till

The Pyramid of Euro dance hits gets higher everyday. Mainly due to Swedish and German engineers, the construction is safe and sound. Despite the anti-Euro sceptics' claims about instability, the first cracks in the system are yet to be noticed. And German dance project Pharao's dance single I Show Secrets only further intensifies the mys-tery of the genre's unbreakable chain of almost identical hits.

To prove the opponents wrong, Pharao is distinct. Okay, there is the inevitable line-up of the female singer (Kyra Pharao) and the male American rapper (Deon Blue, ex-Splash). But the "Egyptian" concept of "mysterious" music and gold-plated artwork makes the difference.

If there is one place where there is a great understanding of the Euro dance market, then it is at Sony's Dance Pool label, home of Culture Beat and Jam & Spoon. Variation is the spice of life for product manager Markus Ehinger, who is ready to reveal the secrets of survival on a flooded market, "On the one hand it's getting harder to create a hit single, as everybody's doing the same thing now. On the other hand, it's simpler since we've now working on a fully established style. "You don't need any resistance anymore, apart from German radio of course which basically hates everything that's young until it becomes a top 10 hit. Then it gets 150 plays a week. The limited edition golden sleeve is a marketing gimmick to grab the attention of both club and radio DJs. Once one listens to it, one will spot the difference, even the most aversive radio person. The trance element and the softer vocals are absolutely new, while the rapper is still rather edgy."

First there was the song, then there was the concept. "Everything fell in the right place," remembers manager Thomas Wagner, together with producer duo DJ Steve Smith and Alfredo Cordero, master-terminating the project. "My partners had the song. Half Indian/half German singer Kyra Pharao had the right voice, and her name within the context of this mysteriously sounding music plus its lyrical message evoked images of the old Egypt. We've taken this idea to the extreme with an Egyptian road show, featuring a mummy on keyboards, a slave driver on drums and a sarcophagi as stage prop! I must say [video outlet] Viva was very supportive in staging the band in such an ambience too."

Calm and collected like a sphinx, pro-ducer Hawking enjoys his major break-through after 11 years in business. "It's not a lucky shot. You have to make a big series of mistakes, before you get this far. We're now on the verge of an American release too (on Columbia)."

Concludes Ehinger, "It's great to see that German product is now an export article. The Americans are speaking of a German sound, or better still of a Frankfurt sound. By implementing variation, we hope to retain our newly obtained position."

- Signed to Sony Dance Pool.
- Management: Wagner & Partner/ Munich.
- New album: as yet untitled, to be released in October.
- New single: I Show You Secrets released on June 6; currently, it is at number 6 in Germany.
- Recorded at: Next Generation/Munich.

SHORT TAKES

- The man who sang about the Pocket Of A Clown, will now be a joker himself. Country star Dwight Yoakam is set to star as a rodeo clown in 'Half A Dog's Life.'
- The announcements concerning possible posthumous Nirvana releases change per week. The current state of the upcoming album is not a double CD, but an MTV Unplugged one, tentatively scheduled for November.
- Phil Collins and Björk are about to record an Unplugged show for MTV Europe on a secret London location this October.
- XJL and homo Sapien, both early 80's solo albums by Buzzcocks mainstay Pete Shelley on United Artists will be re-released on Grapevine.
CONTACT:

Bob Dawson at tel: (41) 81.240.441; fax: 81.240.449.

Spokesman for M/S Media Group.

For your information, we are not a music market place.

Jazz/Blues/World/Fusion.

For the bluesy stuff, I recommend you check out this label's extensive catalogue of roots rockers with a preference for the "natural" sound.

MONDAY, DECEMBER 5, 19

Music Market Place

Contact Susanne Smetten at tel: (+22) 3.243.452; fax: 2.343.269.

WEEKEND AT WAIKIKI

So, Whart - Epic (CD) (Czech Republic)

PRODUCER: Support Lesbiens

Sugartooth (Kristy). The hit takes off and reaches number 3 in its 19th Eurochart week. The album continues its climb up the UK charts.

This week's singles chart has a few entries from last week. Kylie Minogue's "Make Your Move" makes a return to the Top 10, charting at number 4.

In rock, fans will be pleased to hear the return of the popular band, The Rolling Stones. Their album "Sticky Fingers" makes a solid debut at number 1 in the charts.

For the bluesy stuff, I recommend you check out this label's extensive catalogue of roots rockers with a preference for the "natural" sound. For the bluesy stuff, I recommend you check out this label's extensive catalogue of roots rockers with a preference for the "natural" sound.

For the bluesy stuff, I recommend you check out this label's extensive catalogue of roots rockers with a preference for the "natural" sound.
**EUROCHART HOT 100 SINGLES**

**Week 38/94**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love Is All Around</td>
<td>1</td>
<td>Wet Wet Wet - Precious (PolyGram)</td>
<td>A.D.K.S./F.R.I.P. N.A.S. CH UK</td>
</tr>
<tr>
<td>2</td>
<td>7 Seconds</td>
<td>2</td>
<td>Fast N' Loud feat. Neneh Cherry - Columbia (EMI/Phats)</td>
</tr>
<tr>
<td>3</td>
<td>I Scream</td>
<td>3</td>
<td>All-4-One - Bizzez/A&amp;M (IFPI)</td>
</tr>
<tr>
<td>4</td>
<td>Eins, Zwei, Polizei</td>
<td>4</td>
<td>Mo-Dolo - piLsicki (Camelotone)</td>
</tr>
<tr>
<td>5</td>
<td>Swamp Thing</td>
<td>5</td>
<td>The Grid - deconstruction (M62/BMG)</td>
</tr>
</tbody>
</table>

**Sales Breaker**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Regulate</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>Baby I Love Your Way</td>
<td>7</td>
<td>Big Mountain - Grant (Rondor)</td>
</tr>
<tr>
<td>8</td>
<td>In Me</td>
<td>8</td>
<td>Kyu Rossi - musicique de construction (BMG/MCA)</td>
</tr>
<tr>
<td>9</td>
<td>I'll Make Love To You</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>No Good (Start The Dancing)</td>
<td>10</td>
<td>The Prodigy - X (EMI)</td>
</tr>
<tr>
<td>11</td>
<td>Compliments On Your Kiss</td>
<td>11</td>
<td>Red Dragon with Bryan &amp; Tony Gold - Mango (best)</td>
</tr>
<tr>
<td>13</td>
<td>Crazy For You</td>
<td>13</td>
<td>D.J. Bobo - Fresh (Fresh/EMI)</td>
</tr>
<tr>
<td>14</td>
<td>Everybody</td>
<td>14</td>
<td>Inside</td>
</tr>
<tr>
<td>15</td>
<td>Cotton Eye Joe</td>
<td>15</td>
<td>Red Dragon - Jive (Jive)</td>
</tr>
<tr>
<td>16</td>
<td>Miss Motel</td>
<td>16</td>
<td>B.B. Jay &amp; Kick Les Gamins En Folie - Shaman (PolyGram)</td>
</tr>
<tr>
<td>17</td>
<td>Latte Loso</td>
<td>17</td>
<td>Mercury (Wand)</td>
</tr>
<tr>
<td>18</td>
<td>Everybody Got Fun</td>
<td>18</td>
<td>Two Cowgirls - radiohead (3 Beat/Peer Music)</td>
</tr>
<tr>
<td>19</td>
<td>I Like To Move It</td>
<td>19</td>
<td>Foul Play feat. The Mad Stuntman - Poskipa (Poskipa/lyly Rhythym/Mega/fun)</td>
</tr>
<tr>
<td>20</td>
<td>Without You</td>
<td>20</td>
<td>Mariah Carey - Columbia (Apple)</td>
</tr>
<tr>
<td>21</td>
<td>Think About The World</td>
<td>21</td>
<td>Ice MC - DWV (Dutchvanguard)</td>
</tr>
<tr>
<td>22</td>
<td>Mmm Mmm Mmm Mmm</td>
<td>22</td>
<td>Crash Test Dummies - Arctic (Island)</td>
</tr>
<tr>
<td>23</td>
<td>Games People Play</td>
<td>23</td>
<td>Inner Circle - WEA (BMG)</td>
</tr>
<tr>
<td>24</td>
<td>Searching</td>
<td>24</td>
<td>China Black - Wild Card (Windspwift Pacific)</td>
</tr>
<tr>
<td>25</td>
<td>You Show Me Secrets</td>
<td>25</td>
<td>Pharoa - Dance Pool (Copyright Control)</td>
</tr>
<tr>
<td>26</td>
<td>The Lucacumara</td>
<td>26</td>
<td>THN - Dance Street (I &amp; Ear Music/Discout)</td>
</tr>
<tr>
<td>28</td>
<td>Black Betty</td>
<td>28</td>
<td>B.B. Pit</td>
</tr>
<tr>
<td>29</td>
<td>Dreams</td>
<td>29</td>
<td>Sleep Well - 2 Brothers On The Fourth Floor - Lowland (Warner Records)</td>
</tr>
<tr>
<td>30</td>
<td>Let's Go</td>
<td>30</td>
<td>Prince - Warner Brothers (Controversy)</td>
</tr>
<tr>
<td>31</td>
<td>Welcome To Tomorrow</td>
<td>31</td>
<td>Snap! Logic/Hammarica/WC/6 (MCA)</td>
</tr>
<tr>
<td>32</td>
<td>Saturday Night</td>
<td>32</td>
<td>Whigfield - Groove City (Sony)</td>
</tr>
</tbody>
</table>

**Sales Breaker** indicates the single registering the biggest increase in sales chart points.

**The Eurochart Hot 100 Singles** is compiled by BMI Communications BV and based on the following national and sub charts: CH (CH), EUR-land (Europe), D (Germany), E (Austria), NL (Netherlands), B.N.S.F (Benelux), BE (Belgium), F (France), I (Italy), S (Sweden), SE (Sweden), UK (United Kingdom), US (United States), A (Austria), E (Austria), B (Belgium), CH (Switzerland), H (Holand), NL (Netherlands), S (Sweden), SE (Sweden). All Rights Reserved. © BMI Hot 100 is a trademark of BMI Communications LP. Used with Permission.
## European Top 100 Albums - Week 38/94

### Sales Breaker

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Chaired</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td>Blu</td>
<td>Parklife - Food</td>
<td>RE UK</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Jojo Igleis</td>
<td>Crazy - Columbia</td>
<td>NL, NL, UK</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Laura Pausini</td>
<td>La Luna - CGD</td>
<td>NL, PL</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Public Enemy</td>
<td>Public Enemy - Def Jam</td>
<td>NL, UK</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Rage Against the Machine</td>
<td>Rage Against the Machine - Epic</td>
<td>IE</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Manic Street Preachers</td>
<td>The Holy Bible - Epic</td>
<td>IE, UK</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>Elvis Presley</td>
<td>The Essential Collection - RCA</td>
<td>IE</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>Bad Religion</td>
<td>Stranger Than Fiction - Dragstrip</td>
<td>IE</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>Carreras/Domingo/Pavarotti/Melita</td>
<td>In Concert - Decca</td>
<td>DK, FR, DK, NL, UK</td>
<td></td>
</tr>
</tbody>
</table>

---

### The Week's Top 100 Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Chaired</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wet Wet Wet</td>
<td>End Of The World - Their Greatest Hits</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Pink Floyd</td>
<td>The Division Bell - EMI</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Mariah Carey</td>
<td>Music Box - Columbia</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Rolling Stones</td>
<td>Voodoo Lounge - Virgin</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Prince</td>
<td>Come - Warner Brothers</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Carreras/Domingo/Pavarotti/Melita</td>
<td>In Concert - Decca</td>
<td>DK, FR, DK, NL, UK</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Neil Young</td>
<td>Sleeps With Angels - Reprise</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Gipsy Kings</td>
<td>Guitarras - Columbia</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Crash Test Dummies</td>
<td>God Shuffled His Feet - Arista</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Oasis</td>
<td>Definitely Maybe - Creation/Sony</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>The Prodigy</td>
<td>Music For The Jilted Generation - XL</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Alphaville</td>
<td>Big In Japan - Virgin</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Ace Of Base</td>
<td>Happy Nation - Mega/Metronome</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Peter Gabriel</td>
<td>Secret World Live - Realworld/Virgin</td>
<td>A.DK, DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>All-4-One</td>
<td>All-4-One - Blast/Atlantic</td>
<td>A.DK, DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Soundtrack - The Crow</td>
<td>The Crow - Atlantic</td>
<td>A.DK, DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Youssou N'Dour</td>
<td>The Guide (Wommat) - Columbia</td>
<td>A.B.DK, NL, UK</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Aerosmith</td>
<td>Get A Grip - Geffen/MCA</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Francis Cabrel</td>
<td>Samedi Soir Sur La Terre - Columbia</td>
<td>B.F</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Soundgarden</td>
<td>Superunknown - A&amp;M</td>
<td>B.F.DK, NL, UK</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Cyndi Lauper</td>
<td>Twelve Deadly Cyns... And Then Some - Epic</td>
<td>B.F.DK, NL, UK</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>The Eagles</td>
<td>The Very Best Of... - MCA</td>
<td>B.F.DK, NL, UK</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Roxette</td>
<td>Crash! Boom! Bang! - EMI</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>tin</td>
<td>2 Unlimited</td>
<td>A.B.DK, FR, NL, UK</td>
<td></td>
</tr>
</tbody>
</table>

---

### Sales Breaker

- **59**, 59, 59
- **42**, 59, 59
- **89**, 59, 59
- **61**, 59, 59
- **71**, 59, 59
- **83**, 59, 59
- **95**, 59, 59
- **100**, 59, 59

---

**Music & Media September 17, 1994**

- **SALES BREAKER** indicates the album registering the largest increase in chart points.
- **The European Top 100 Albums is compiled by BPI Communications By. © BPI Communications By. All rights reserved. Compiled from the national album sales charts of 14 European territories.**
- **A recognition of pan-European sales of 500,000 units | A recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.**

---

AmericanRadioHistory.com
Your sales manager says, "Quit advertising and give me more people."

Go ahead. But remember, there's not a sales force on earth that can call on everyone.

In large or geographically dispersed markets, it's virtually impossible to locate, let alone call on, all prospects. Even within a single large company, it's tough to reach all potential buyers of your product. And with a sales call costing nearly $300 today, it's certainly not cost-efficient.

But advertising helps find would-be purchasers and gets them to identify themselves. A recent study by the Advertising Research Foundation and the American Business Press proves that advertising translates directly into sales leads. During a 12-month campaign, a product advertised at low levels received 3.25 inquiries per thousand. When advertised at high levels, inquiries reached 5.76 per thousand.

Advertising gets your company's message in front of new, interested prospects. Discontinue advertising and you lose all communication with them.

Don't be sold on such a dangerous act. For more information on how advertising reaches the prospects you need, write the American Association of Advertising Agencies, Dept. Z, 666 Third Ave., New York, NY 10017-4056.

AAAA/ABP/ANA

American Association of Advertising Agencies
American Business Press
Association of National Advertisers

This advertisement prepared by Sawyer Riley Compton, Atlanta.
### Top 10 Sales in Europe

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week</th>
<th>UK Singles</th>
<th>UK Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### GERMANY

<table>
<thead>
<tr>
<th>Week</th>
<th>Germany Singles</th>
<th>Germany Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### FRANCE

<table>
<thead>
<tr>
<th>Week</th>
<th>France Singles</th>
<th>France Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### ITALY

<table>
<thead>
<tr>
<th>Week</th>
<th>Italy Singles</th>
<th>Italy Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### SPAIN

<table>
<thead>
<tr>
<th>Week</th>
<th>Spain Singles</th>
<th>Spain Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### SWEDEN

<table>
<thead>
<tr>
<th>Week</th>
<th>Sweden Singles</th>
<th>Sweden Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### DENMARK

<table>
<thead>
<tr>
<th>Week</th>
<th>Denmark Singles</th>
<th>Denmark Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### NORWAY

<table>
<thead>
<tr>
<th>Week</th>
<th>Norway Singles</th>
<th>Norway Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### FINLAND

<table>
<thead>
<tr>
<th>Week</th>
<th>Finland Singles</th>
<th>Finland Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### BELGIUM

<table>
<thead>
<tr>
<th>Week</th>
<th>Belgium Singles</th>
<th>Belgium Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### AUSTRIA

<table>
<thead>
<tr>
<th>Week</th>
<th>Austria Singles</th>
<th>Austria Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### PORTUGAL

<table>
<thead>
<tr>
<th>Week</th>
<th>Portugal Singles</th>
<th>Portugal Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### Additional Information

- **TOP 10 SALES IN EUROPE**
- **MUSIC & MEDIA**
- **Eurolive Radio Industry Directory 1994**
- **Order New and Receive the Only Guide to Europe’s Radio Industry**
  - **Tel:** (+31) 20.669.1961
  - **Fax:** (+31) 20.669.1941
  - **ask for Ylonka de Boer**

---

AmericanRadioHistory.com
MEET ALL POLISH RADIO IN ONE WEEKEND!
Warsaw, September 23-24, 1994

Your first stop after IBC Amsterdam on the way to NAB LA!

Panel discussions:

- Friday 12.30: The radio landscape after the licensing battle
- Friday 16.00: Relation Radio & Record companies
- Saturday 10.00: Present methods of radio research in Poland
- Saturday 14.00: New copyright law - Radio
- Saturday 16.00: How to present your station to advertising agencies

Technical presentations:

- Friday 15.00: Sony Broadcast & Professional (Digital Radio applications)
- Friday 16.00: ESS - Polsound (Production-console: Yamaha Promix 01)
- Saturday 12.00: On-Air Digital (Station automation)
- Saturday 13.00: Audiofan (Radio Data Systems)

Exhibitors:

- Audiofan (Poland)
- ESS - Polsound (Poland)
- JWL (Poland)
- Magnetic Media (Poland)
- Music & Media (The Netherlands)
- On Air Digital & On Air Syndication (Germany)
- RCS (France)
- Satcom (Poland)
- Sony Broadcast & Professional Europe (United Kingdom)
- Sound-Pol (Poland)
- Studio Dave (Poland)
- Top Format (The Netherlands)
- Voice Of America (United States)
- ZEP (Poland)

And:

Coca-Cola Poland sponsors Digiton Radio for the second year and presents their Coca-Cola is the Music project; France Telecom introduces their outside broadcast services package, Imaeos; The Country Music Association introduces the CDX project; SMS and Radio Express will explore the market; And last but not least, Grolsch beer will keep your voice cool!

Interested: Fax Alina Dragan at: (+31) 20.673 0495
**Cyndi Lauper**

**Hey Now** *(GIRLS JUST WANT TO HAVE FUN)*

**THE FANTASTIC NEW SINGLE**

WITH MIXES BY JUNIOR VASQUEZ AND SLY & ROBBIE

Plus the greatest hit album 'Twelve Deadly Cyns ... and then some'.

---

**SONY Music**
Station Reports

Airplay

FRANCE  INFOSERIES P

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir

A.L.

FRANCOIS JEROME - Prog Dir
MUSIC & MEDIA

Stefano Trillini - Prog Dir
Renzo Campo Dell’Orka - Prog Dir

A List:
B List

Sandra Alberghini - Prog Dir

RADIO SOUND STEREO/Ferrara
Playlist Unchanged

Marco Picchio

RADIO ONDA UBERA/Perugia

B List

ANTENNA DELLO STRETTO/Messina

John Mellentamp- Wild Night
Aswod- Shine
Elton John- Can You Feel
Blur- To The End

Anita Baker- Body And Soul

Bioggio Antonucci- Non E’ Mai
Dawn Penn- You Don’t Love Me
Boy: II Men- Bask- Third Time Lucky
Laura Pausini. Lui Non Sta
Enrico Ruggeri- Non Piango
Adrian Celentono- Anraverso Me
Century- Point Of
Robert Palmer- Know By Now
Shawn Christopher- Make My
Rebecka Tornqvist- Easy Come
Pet Shop Boys- Yesterday When
Whigfield. Saturday Night
Deadly Sins, Everybody’s Dancing

Century Radio 10 13 14

Marek Niedzwiaki

EHR

Rune Hagen - Head Of Music
STUDENTRADIOEN/Tromso

longer Soderberg Jansen - Music Co-Ord

EHR/Rock/MOR

A List:

ACE
At
ADBryon Ferry- Your Pointed
EHR/Rock

RADIO OLSZTYN/Olsdyn G

Ryszard Gloger Head Of Music

RADIO 4 U: DANCE/Warsow G

RACHEL NIEVES/SL/San Juan G

RADIO FM 104.3/Linkoping

Frerkik HdIstram

RADIO TORUN/Torun 8

P

Power Play:

RADIO 4 U: DANCE/Warsow G

Rlich Niewiorowski

EHR

Dance 23h-04h

RAY MACON/

Mikhail Kozareff - Prog Dir
Moscow/R. Petersburg

RADIO MAXIMUM/

Pedro Tojol

RADIO TORUN/Torun 8

P

Power Play:

Denis Mark, Lars Ole Jepsen

CITY 100.1/Mil. G

Radio Sweden

"A very catchy song with a great hook. Typical for autumn, when the leaves are falling" Eik Frederiksen - Programme Director - The Voice / Copenhagen

"Highly suitable for a very broad audience" Wim van Patten - Head Of Music - Sky Radio / Bussum

"It’s a great song. It’s very easy to predict that this will be a very big hit" Martin Schwebel – Music Director - Radio Regenbogen / Mannheim

EHR Top 40 Now At 7 (17) 23 Adds !!!!
Airplay

Music TV

COME TO JENNIFER'S HOUSE

RUSH: The Face of Love

ACHESON: Running in the Rain

JIMMY PAGE: Garden of Eden

1. 22 Airplay

2. 22 Airplay

3. 22 Airplay

4. 22 Airplay

5. 22 Airplay

6. 22 Airplay

7. 22 Airplay

8. 22 Airplay

9. 22 Airplay

10. 22 Airplay

11. 22 Airplay

12. 22 Airplay

13. 22 Airplay

14. 22 Airplay

15. 22 Airplay

16. 22 Airplay

17. 22 Airplay

18. 22 Airplay

19. 22 Airplay

20. 22 Airplay

21. 22 Airplay

22. 22 Airplay

23. 22 Airplay

24. 22 Airplay

25. 22 Airplay

26. 22 Airplay

27. 22 Airplay

28. 22 Airplay

29. 22 Airplay

30. 22 Airplay

31. 22 Airplay

32. 22 Airplay

33. 22 Airplay

34. 22 Airplay

35. 22 Airplay

36. 22 Airplay

37. 22 Airplay

38. 22 Airplay

39. 22 Airplay

40. 22 Airplay

The Adult Contemporary European (ACE) Top 25.

The European Dance Radio (EDR) Top 25.

The Billboard Singles Top 25.

The Adult Contemporary European (ACE) Top 25 is based on a weighted ranking system, which is calculated on the basis of playlists of European stations programming various styles of dance music. The European Dance Radio (EDR) Top 25 is based on a weighted ranking system, which is compiled on the basis of playlists of European stations programming various styles of dance music. The Billboard Singles Top 25 is based on sales and airplay data collected by Nielsen SoundScan, a leading provider of music industry data. The Adult Contemporary European (ACE) Top 25, the European Dance Radio (EDR) Top 25, and the Billboard Singles Top 25 are all compiled by Billboard, a leading music industry publication.
DAB (continued from page 1)

comments from the public inquiry phase which ended in August. The European Telecommunication Standards Institute (ETSI) is expected to set the European standard for DAB in December, and digital radio will technically be launched across Europe.

DAB’s only existing competitor at the moment is In-Band-On-Channel (IBOC), currently in its trial phase in select towns in the United States. Its strength lies in the fact that it works with frequencies currently in use. However, IBOC officials admit that this system of digital radio has a much lower range of information and interference-free receivers guaranteed. Moreover, the current frequency allocation in Central Europe, a frequency reorganization is unavoidable. This almost assures DAB’s domination throughout Europe as the digital standard.

Financial Setbacks

The industry as a whole seems positive that DAB will become a standard form of broadcasting and, according to DAB manufacturers such as Philips, not only in Germany, the technological side of the project seems to be going strong and on schedule. DAB is not without problems, however, funding being the principle one for a number of stations.

German pubcaster organisation ARD, for one, has announced that it would not consider participation in the DAB project until 1997 due to a lack of funds. Aware of the importance of the public stations, the German DAB forum has decided against launching until this time to launch in Germany.

Foeke de Wolf, chairman of the Dutch DAB group, believes that ARD’s decision will effect the launch date for the whole of Europe. "The launch date for DAB is dependent on when manufacturer are willing to put the receivers on the market, and that obviously won’t happen until the largest markets are fully behind the launch, Germany being one of them. Even if it weren’t for ARD, it would have been very unlikely that DAB would have been launched in 1995. We’re now going around saying we’ll be launching in 1997, but we’ll have to see if that will happen."

ARD’s decision is unsurprising in the light of the costs of the latest DAB transmitters. According to Eureka 147 project manager Wern- Kohrner, estimates on the cost of covering all Germany, for example, range from DM200 million to DM400 million. Some even set this as high as DM900 million.

Receivers aren’t cheap either; the first versions sported a price tag of DM30,000, although Kohrner adds that this price will be “significantly reduced” when the next generation of receivers are released as they will be produced in bulk.

Although DAB can offer a station a lot of money in the long run [as a DAB block holds up to six programmes], the first stages of the project cost only money," explains Sveriges Radio MD Ove Jonasson. ‘There is no profit to make, of course, as no one has receivers, and testing is very expensive.’

The cost of DAB is one reason why Sweden doesn’t have its own DAB forum, says Jonasson. ‘It’s not that we aren’t interested, but Sweden only has one national broad- caster, and the commercial stations, which only started broadcasting a year ago, have poor economic prospects: they are only surviving until tomorrow. At this stage of development, DAB only costs a station money, and that’s a luxury they can’t afford.

In an attempt to ease the pressure of the costs, the UK’s Radio Authority has suggested that the government offers price incentives to stations incorporating DAB at the earliest possible stage (M&M, August 13).

UK DAB forum secretary Ian Dixon adds, ‘The publics, who aren’t very commercially oriented, will obviously be the stations most active in testing. A commercial body wouldn’t want to spend money on a product until it can get immediate returns.’

Legislative Complications

Although costs are a disincentive to start active testing, one of the biggest hindrances to privates in the UK is legislative red tape, says Dixon.

see that the private stations are very interested in DAB, but are running into problems under the current legislation. DAB’s broadcasting licences are broadcast on one block] introduced another complication: the grouping of stations. All current regulations are written for a broad- caster on a one-to-one basis. With DAB, several stations now have to get together and form a body. This complication is one of the main reasons why UK DAB forum has been looking at.

Dixon adds that for the publics, this “grouping” isn’t a problem as in the case of the BBC, most public broadcasters are the BBC and are most likely have an entire multiplex to themselves. ‘In this sense the current regulations are still valid because the BBC can react in exactly the same way as before DAB.’

The UK privates are currently involved in discussions and the Radio Authority is very active in making the necessary adjustments to current legislation.

Germany DAB Platform press officer Andreas Fischer says that although there is some negotiating to be done before the services are launched, few difficulties are expected and it’s only a matter of time before DAB is up and running in his country. Developments in legislation are currently being made on both regional and national levels to cover both telecommunication services and the national broadcast- ing structure. ‘All of these parties involved will have to sit down and figure out which problems fall under which law and work from there. Of course, we don’t yet know all of the complications DAB will bring with it. During field tests which start in Germany this year [some 5,000 receivers will be sold to the public for testing] we expect to encounter new problems. I believe these can be pressed out as we test.’

Finding Frequencies

One of the largest tasks facing governments now is finding fre- quencies for DAB. In Germany, for example, plans are being made to use a BBC radio channel 12 for DAB. There are still problems surrounding Channel 12, however, as it causes interference for neighbouring countries. Fischer refused to estimate how long this process may take.

Similar problems with finding frequencies are now being experi- enced throughout Europe except in the UK, where the Department of Trade and Industry has already allocated a part of Band III to DAB.

Switzerland DAB Platform executive Ernest Schwarz claims his country is some way behind the German forum due to several prob- lems. Although have decided to elab- orate, both financial and ‘political’ matters were cited as problems.

Securing Public Support

The confidence DAB has gained throughout the industry has so far managed to overcome any doubts surrounding its popularity. Holland’s De Wolf warns against making any assumptions concerning DAB’s popularity. He believes that an attractive variety of programmes will be the basis on which DAB will become available before digital radio is worth invest- ing in as a consumer.

However, as manufacturer Tele- funken Sendtechnik engineer Wolfgang Jerger points out, a vicious circle has developed between broadcasters and consumers, similar to that facing other new technology, such as the DCC and MiniDisc.

‘Some broadcasters are waiting to see what the others are doing, creating the typical chicken and egg problem: the receivers means no need for transmission, but no transmission means no need for buying receivers.’

This is turn influences commer- cial hardwears, such as Philips, who don’t wish to jump the gun in producing more receivers than demand requires.

Sveriges Radio’s Jonasson, whose station plans to offer digital broadcasting as a service in 1996, says the solution to this problem is radio taking the first step. ‘There is always a small portion of the audi- ence who want to have the latest technology to offer,’ he says. ‘Maybe we will be ahead of the manufacturers, and if that is the case, that’s our bad luck. The fact is, that if there isn’t any- thing in the air to pick up, no one is going to buy a receiver.’

UK’s Dixon refuses this argu- ment. ‘DAB has certain advantages which make it very tempting for the user. The main players [in local DAB forums] have conducted research in their area, and results must have been positive, otherwise they wouldn’t have joined the forum. If there was no enthusiasm about the future of DAB, it wouldn’t have come as far as it is today.’

DAB Forums In Europe

to date, five countries have already set up an official forum for DAB, these being Germany, England, France, Holland and Switzerland. The German forum was the first and served as a blueprint for the others. Composed of companies and organisational bodies interested in the progress of DAB, these forums were cre- ated to address DAB technology and to manage national complications linked to the launch of DAB, taking into account the national situation. Although Scandinavia does not yet have a forum, the Nordic DAB group has been set up, its members concerned with the technical side of digital radio.

Germany

Group Name: DAB-Plattform e.V.
Established in: 1991
First testings: 1992
Estimated launch date: 1994
Selected Members: Including APR, CLT Multi Medien, Deutsche Bunde-
post Telekom, Telefunken Sendtechnik
Extra Comments: Germany will begin pilot tests in summer of 1995.
These tests are conducted to see how the signals and test the technical
problems and acceptance of the system.

United Kingdom

Group Name: DAB Forum
First testings: 1994
Estimated launch date: 1996
Selected Members: BBC, Department of Trade and Industry (DTI), Radio Authority and majority of private stations
Extra Comments: The UK forum was begun by the DTI and members aren’t expected to pay for receivers. The group consists of 17 companies, one of which is programme owner Eureka 147 in the mid-80s. The DTI announced that frequencies formerly used for defence purposes will now be opened for digital radio. A plenary meeting is planned for September 12 to bring a wider audi- ence up to date on developments.

France

Group Name: Le Club DAB
Established in: 1991
First testings: 1986
Estimated DAB launch date: 1996-7
Selected Members: Over 25 members, including CTA, TDF, Radio France and a majority of privates

Switzerland

Group Name: Switzerland DAB Platform
Established in: 1993
First testings: 1994
Estimated launch date: unknown
Selected Members: Swiss Telecom, SRG

The Netherlands

Group Name: DAB Overleg
Established in: 1992
First testings: 1997 or later
Selected Members: NOZEMA, ROOS, NOB, NOS, Philips, RTL
Extra Comments: Holland is currently testing three different signals countryside. The gov- ernment, which has backed DAB all along, will soon be joining the forum. Commercial stations are becoming more interested in the project and are beginning to join the forum.
DIG IT

(continued from page 1)

Dig It

(continued from page 1)

when a team strikes upon what it believes is a potential hit.

Dig It is one of several Italian companies that have evolved from distribution into dance production before moving into mainstream pop and rock. The company's international business manager Giuliano Saglia says DJ Miko's story is evidence of the success of Dig It's "open door" policy to new ideas and talent and its swift response to promising projects.

"When DJ Miko came to us with the demo of his dance version of What's Up? we immediately knew it was good and teamed him up with producer Mauro Farina of the Factory Team," says Saglia. Farina is already well-known in Japan for his Euro-beat hi-energy productions and is now working with the British dance label More Protein on a remix of Amox!' hit Only Saw Today and the follow-up Sweet Music.

Initially a top 10 success in Italy a year ago, DJ Miko's version of What's Up? charted in Sweden, Spain, France, and the US. "It has now re-explored," says Saglia. "Following breakthrough in the UK, the record is now poised to chart throughout Europe and is enjoying massive success in South America. DJ Miko and his British vocalist Louise Gard have been on the road for 70 days promoting the record in the US. They recently appeared on BBC TV's Top of the Pops and performed two nights in Manchester, and are now taking off for South America."

By releasing DJ Miko on its Systematic label, Polydor subsidiary London Records has reinforced its track record for picking Euro-dance hits and breaking them in the UK.

Saglia reports that Dig It has plugged into a series of exclusive licensing and distribution deals with specialist dance labels in different territories. "We license to established independent labels in most territories, with London taking care of Britain, Australia, US and Japan."

In Europe, DJ Miko has been licensed to Dance Street in Germany, Flarenesc in France and Benelux, Max Music in Spain and Remix in Scandinavia.

Willy Wilson, music director at Edinburgh's EHR local Radio Forth RFM, says he A-listed DJ Miko because it's a cracking good song. He adds, "I had been playing it on our dance programme on import several months before it was released here, and it was very well received."

Wilson says Euro-dance, especially Italian dance, has always been strong in Scotland. "There is a lot of musical snobberiness towards dance music, but there are some bad ones around, but DJ Miko's production is really good. Louise Gard has a great voice, they must have worked really hard on this song." Dig It is determined not to become a one hit wonder, and instead plans to exploit its talent for recognising and reacting to trends in the Euro-pop dance field. Another potential success is the Italian soundtrack hit Summer Is Magic by Playability. Saglia says that Dig It acquired worldwide licensing rights after several companies turned the record down, feeling it was too similar to Corona's mega-dance hit, Rhythm Of The Night.

"Playability's producer Fabio Carmeli already had a good reputation in the industry. He formed Playability with two lead singers, Afli and Curra, and took the record to several companies before we recognised its potential and took on exclusive distribution rights.

The record hit the top 5 in Italy this summer and in Europe we have now licensed it to ZYX in Germany where it is chartbound, Bianco e Nero in Spain, Flarenesc in Benelux and France, Remix in Scandinavia and London Records for the UK, US, Japan and Australasia."

Another Dig It dance release tipped to chart Europe-wide is Moratto's La Furia Paganza. Saglia comments, "We have picked up on distribution rights from the producer Giovanni Natali of Bolog- na's DFC label. The Moratto project is a good example of the way we work. We don't have permanent in-house producers but have subcontracted to producers working for us independently."

Saglia puts Dig It's recent success down to the company's professional distribution strategy. "Some Italian companies have given the country a negative image abroad," he says. "We have managed to overcome this through straight deals and good, efficient business practices."

'OFF THE RECORD'

ITALY
by Mark Dezzani

A leading official from Turin's regional regulatory body CCITT has been tipped to take over the post of RTI's regional director. The station had been shut down after a summer of determined campaigning by the council to close down the regional channel.

The council investigation was called upon by NRJ president Jean-Paul Baudecroux, who complained that if authorised, CLT's acquisition of M40 would give CLT some 42% of the total French radio audience, and pose a threat to a balanced radio landscape in France.

The CLT/M40 investigation was called upon by NRJ president Jean-Paul Baudecroux, who complained that if authorised, CLT's acquisition of M40 would give CLT some 42% of the total French radio audience, and pose a threat to a balanced radio landscape in France.

The Council investigation was called upon by NRJ president Jean-Paul Baudecroux, who complained that if authorised, CLT's acquisition of M40 would give CLT some 42% of the total French radio audience, and pose a threat to a balanced radio landscape in France.

The Council investigation was called upon by NRJ president Jean-Paul Baudecroux, who complained that if authorised, CLT's acquisition of M40 would give CLT some 42% of the total French radio audience, and pose a threat to a balanced radio landscape in France.

The Council investigation was called upon by NRJ president Jean-Paul Baudecroux, who complained that if authorised, CLT's acquisition of M40 would give CLT some 42% of the total French radio audience, and pose a threat to a balanced radio landscape in France.
**EHR TOP 40**

**CHARTBOUND**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOUSSOU N'DOUR feat. NENEH CHERRY/7 Seconds</td>
<td>(Columbia)</td>
<td>107</td>
<td>89</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>WET WET WET/Love Is All Around</td>
<td>(Precious)</td>
<td>118</td>
<td>96</td>
<td>22</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>ALL 4 ONE/Swear</td>
<td>(Atlantic)</td>
<td>70</td>
<td>92</td>
<td>18</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>SOPHIE B. HAWKINS/Right Beside You</td>
<td>(WEA)</td>
<td>86</td>
<td>58</td>
<td>28</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>INNER CIRCLE/Games People Play</td>
<td>(Warner Brothers)</td>
<td>51</td>
<td>27</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>PRINCE/Lettin' Go</td>
<td>(Motown)</td>
<td>96</td>
<td>71</td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>BOYZ 2 M/M/I'll Make Love To You</td>
<td>(WEA)</td>
<td>68</td>
<td>52</td>
<td>16</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>ROLLING STONES/Love Is Strong</td>
<td>(Virgin)</td>
<td>76</td>
<td>58</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>LISA LOBE &amp; NINE STORIES/Stay</td>
<td>(RCA)</td>
<td>68</td>
<td>52</td>
<td>16</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>ELTON JOHN/You Can Feel The Love Tonight</td>
<td>(Mercury)</td>
<td>66</td>
<td>49</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>JOE COCKER/The Simple Things</td>
<td>(EMI)</td>
<td>81</td>
<td>64</td>
<td>17</td>
<td>16</td>
</tr>
<tr>
<td>12</td>
<td>WARREN G &amp; NATE DOGG/Regulate</td>
<td>(DEAR Hamilton)</td>
<td>62</td>
<td>46</td>
<td>16</td>
<td>6</td>
</tr>
<tr>
<td>13</td>
<td>ASWAD/Shine</td>
<td>(Bubblin')</td>
<td>77</td>
<td>44</td>
<td>33</td>
<td>3</td>
</tr>
<tr>
<td>14</td>
<td>BC-52's/Meet The Flintstones</td>
<td>(MCA)</td>
<td>74</td>
<td>54</td>
<td>20</td>
<td>0</td>
</tr>
</tbody>
</table>

**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUTHER VANDROSS &amp; MARIAN CAREY/Endless Love</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>BOYZ 2 M/M/Man Made Love</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>ROBERT RAMBERN/It's Over</td>
<td>(EMI)</td>
</tr>
<tr>
<td>DAWN PENN/You Don't Love Me (No, No, No)</td>
<td>(Fresh)</td>
</tr>
<tr>
<td>RED DRAGON/Compliments On Your Kiss</td>
<td>(Mango)</td>
</tr>
</tbody>
</table>

**A ROTATION PERFORMANCE**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYZ 2 M/M/Man Made Love</td>
<td>(A&amp;M)</td>
</tr>
</tbody>
</table>

**EHR Top 40 chart**

The EHR Top 40 chart is based on a weighted nummerative system. Songs score points for achieving airplay at American EHR reporting stations, which target 12-34 year-olds with contemporary music full-time or during specific dayparts. Stations are weighted by market and by the number of hours per week dedicated to the format. The chart is based on songs that achieved the best A rotation, regardless of the number of EHR stations that played them.
Airplay

BORDER BREAKERS

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>12</td>
<td>INNER CIRCLE/Games People Play</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>4</td>
<td>ROXETTE/Fireworks</td>
</tr>
<tr>
<td>3</td>
<td>11</td>
<td>3</td>
<td>SNOOP/Wand'A/Welcome To Tomorrow</td>
</tr>
<tr>
<td>4</td>
<td>9</td>
<td>9</td>
<td>JAM &amp; SPON/Find Me (Journey To Anyaana)</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>25</td>
<td>ACE OF BASE/Don't Turn Around</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>24</td>
<td>CORONA/The Rhythm Of This Night</td>
</tr>
<tr>
<td>7</td>
<td>12</td>
<td>17</td>
<td>LA BOUCHER/Sweet Dreams</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>17</td>
<td>ROXETTE/Crash! Boom! Bang!</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>16</td>
<td>2 UNLIMITED/The Real Thing</td>
</tr>
<tr>
<td>10</td>
<td>19</td>
<td>12</td>
<td>SIX WAS NINE/Drop Dead Beautiful</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>8</td>
<td>DJ DOBO/Everybody</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>13</td>
<td>DR. ALBAN/Away From Home</td>
</tr>
<tr>
<td>12</td>
<td>16</td>
<td>13</td>
<td>ICE M/Think About The Way</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>5</td>
<td>GIPSY KINGS/Medley</td>
</tr>
<tr>
<td>14</td>
<td>12</td>
<td>13</td>
<td>MAXX/No More (I Can't Stand It)</td>
</tr>
<tr>
<td>15</td>
<td>NE</td>
<td>1</td>
<td>WHIGFIELD/Saturday Night</td>
</tr>
<tr>
<td>16</td>
<td>15</td>
<td>2</td>
<td>CULTURE CLUB/White Boy's Walkin'</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>7</td>
<td>JOVANNITI/Serenata Rap</td>
</tr>
<tr>
<td>18</td>
<td>17</td>
<td>5</td>
<td>ENIGMA/Age Of Loneliness</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>7</td>
<td>MELVILLE/Take Me To The Street</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>35</td>
<td>ANGELIQUE KIDJO/Agogo</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>4</td>
<td>DM K/Mightja's Up</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>2</td>
<td>2 BROTHERS ON THE 4TH FLOOR/Dreams</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>1</td>
<td>KISS/Not A Face To You</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>3</td>
<td>TWENTY 4 SEVEN/Leave Them Alone</td>
</tr>
</tbody>
</table>

CHANNEL CROSSOVERS

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>15</td>
<td>WET WET WET/Love Is All Around</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>11</td>
<td>ROLLING STONES/Love Is Strong</td>
</tr>
<tr>
<td>3</td>
<td>11</td>
<td>10</td>
<td>ELTON JOHN/You Feel The Love Tonight</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>4</td>
<td>ASWAD/Shine</td>
</tr>
<tr>
<td>5</td>
<td>18</td>
<td>2</td>
<td>DAVID STEWART/Heart Of Stone</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>1</td>
<td>SEAL/Kiss From A Rose</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>10</td>
<td>TAKE THAT/Love Ain't Here Anymore</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>10</td>
<td>ROBERT PALMER/Know By Now</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>11</td>
<td>C.J. LEWIS/Everythin' Alright (Upfront)</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>10</td>
<td>LET LOOSE/Crazy For You</td>
</tr>
<tr>
<td>11</td>
<td>13</td>
<td>9</td>
<td>C.J. LEWIS/Come On My Sweet</td>
</tr>
<tr>
<td>12</td>
<td>14</td>
<td>8</td>
<td>ERASURE/Run To The Sun</td>
</tr>
<tr>
<td>13</td>
<td>15</td>
<td>1</td>
<td>RED DRAGON/Compliments On Your Kiss</td>
</tr>
<tr>
<td>14</td>
<td>16</td>
<td>1</td>
<td>WILD CARD/Saturday Night</td>
</tr>
<tr>
<td>15</td>
<td>17</td>
<td>1</td>
<td>BRAND NEW HEAVIES/Midnight At The Oasis</td>
</tr>
<tr>
<td>16</td>
<td>18</td>
<td>1</td>
<td>GENESIS/We Will Always Love You</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td>1</td>
<td>A&amp;M/We Built This Love On A Love Of You</td>
</tr>
<tr>
<td>18</td>
<td>20</td>
<td>1</td>
<td>WHIGFIELD/Saturday Night</td>
</tr>
<tr>
<td>19</td>
<td>21</td>
<td>1</td>
<td>EM/We Built This Love On A Love Of You</td>
</tr>
<tr>
<td>20</td>
<td>22</td>
<td>1</td>
<td>MUTE/Medium Of Choice</td>
</tr>
<tr>
<td>21</td>
<td>23</td>
<td>1</td>
<td>MUTE/Medium Of Choice</td>
</tr>
<tr>
<td>22</td>
<td>24</td>
<td>1</td>
<td>WEA/We Built This Love On A Love Of You</td>
</tr>
<tr>
<td>23</td>
<td>25</td>
<td>1</td>
<td>EMI/We Built This Love On A Love Of You</td>
</tr>
<tr>
<td>24</td>
<td>26</td>
<td>1</td>
<td>ROLLING STONES/We Built This Love On A Love Of You</td>
</tr>
<tr>
<td>25</td>
<td>27</td>
<td>1</td>
<td>WEA/We Built This Love On A Love Of You</td>
</tr>
</tbody>
</table>

ATLANTIC CROSSOVERS

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>16</td>
<td>YOUSOU N'DOUR Feat. NENEH CHERRY/7 Seconds</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>14</td>
<td>ALL A ONE/Get It Now</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>5</td>
<td>PRINCE/Leptop</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>8</td>
<td>SOPHIE &amp; NIKHILLS/Ride On The Storm</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>11</td>
<td>BOY II MEN/Tell Me Love You</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>9</td>
<td>JOE COCKER/The Simple Things</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>14</td>
<td>BC-ZZ's/Meet The Firststones</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>15</td>
<td>ISAAC BISHOP/Anything You Need A Friend</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>18</td>
<td>BLOODSTONE/Our Love Is Here To Stay</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>15</td>
<td>NEIL MELLENCAMP &amp; ME'SHEL/DECEPTION/Wild Night</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>20</td>
<td>JUNIOR ODENS/Just Around The Bend</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>14</td>
<td>PERRY MARSH &amp; FRIENDS/Come Share My Love</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>16</td>
<td>SYMBOLO &amp; NONA NAYE/Lovejoy</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>18</td>
<td>BRICKMAN/Good Times</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>12</td>
<td>CRASH TEST DUMMIES/Afternoons And Coffee Spoons</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>13</td>
<td>DAWN PENN/You Don't Love Me (No, No, No)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>19</td>
<td>LUTHER RAMER/Endless Love Of You</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>18</td>
<td>BILLY IDOL/Street Of Love</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>17</td>
<td>MARIAH CAREY &amp; ULTRA LYTE/Love's Got A Mind Of Its Own</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>16</td>
<td>SYSTEMATIC/These Are The Days</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>15</td>
<td>C&amp;M MUSIC FACTORY/Do You Want Me Funky</td>
</tr>
</tbody>
</table>
| 22 | 22 | 14  | CRASH TEST DUMMIES/Mam Mmm Mam Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mmm Mm...
## Regional Airplay

### NORTHWEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Station/Location</th>
<th>Format</th>
<th>Market</th>
<th>Airplay</th>
<th>Changes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VELO/One Man Show</td>
<td>KZOK, Seattle</td>
<td>Adult Contemporary</td>
<td>Seattle, WA</td>
<td>2483</td>
<td>64</td>
</tr>
<tr>
<td>2</td>
<td>RUSH/Better Man</td>
<td>KFJC, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1352</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>SPRINGsteen/Joy</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1250</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>TIMBRE/On the Radio</td>
<td>KZOK, Seattle</td>
<td>Adult Contemporary</td>
<td>Seattle, WA</td>
<td>1229</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>JOURNEY/Don't Stop Me (Being So Lonely)</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1227</td>
<td>13</td>
</tr>
</tbody>
</table>

### CENTRAL

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Station/Location</th>
<th>Format</th>
<th>Market</th>
<th>Airplay</th>
<th>Changes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AEROSMITH/Sweet Emotion</td>
<td>KLOO, Dallas</td>
<td>Classic Rock</td>
<td>Dallas, TX</td>
<td>2061</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>RUSH/Better Man</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1352</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>SPRINGsteen/Joy</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1250</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>TIMBRE/On the Radio</td>
<td>KZOK, Seattle</td>
<td>Adult Contemporary</td>
<td>Seattle, WA</td>
<td>1229</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>JOURNEY/Don't Stop Me (Being So Lonely)</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1227</td>
<td>13</td>
</tr>
</tbody>
</table>

### SOUTH

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Station/Location</th>
<th>Format</th>
<th>Market</th>
<th>Airplay</th>
<th>Changes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AEROSMITH/Sweet Emotion</td>
<td>KLOO, Dallas</td>
<td>Classic Rock</td>
<td>Dallas, TX</td>
<td>2061</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>RUSH/Better Man</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1352</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>SPRINGsteen/Joy</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1250</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>TIMBRE/On the Radio</td>
<td>KZOK, Seattle</td>
<td>Adult Contemporary</td>
<td>Seattle, WA</td>
<td>1229</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>JOURNEY/Don't Stop Me (Being So Lonely)</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1227</td>
<td>13</td>
</tr>
</tbody>
</table>

### WEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title</th>
<th>Station/Location</th>
<th>Format</th>
<th>Market</th>
<th>Airplay</th>
<th>Changes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AEROSMITH/Sweet Emotion</td>
<td>KLOO, Dallas</td>
<td>Classic Rock</td>
<td>Dallas, TX</td>
<td>2061</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>RUSH/Better Man</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1352</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>SPRINGsteen/Joy</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1250</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>TIMBRE/On the Radio</td>
<td>KZOK, Seattle</td>
<td>Adult Contemporary</td>
<td>Seattle, WA</td>
<td>1229</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>JOURNEY/Don't Stop Me (Being So Lonely)</td>
<td>KZOK, Seattle</td>
<td>Classic Rock</td>
<td>Seattle, WA</td>
<td>1227</td>
<td>13</td>
</tr>
</tbody>
</table>
Stars... & Stripes.

Autumn Tour Dates

October

- ABERDEEN CAPITOL
- DUBLIN STADIUM
- BELFAST ULSTER HALL
- NOTTINGHAM ROCK CITY
- NEWCASTLE CITY HALL
- LONDON ROYAL ALBERT HALL
- BRIGHTON CENTRE
- CARDIFF UNIVERSITY
- BRISTOL COLSTON HALL

November

- WOLVERHAMPTON WULF HALL
- COPENHAGEN PALASSONER
- LUND MUSEET
- OSLO SENJERUM
- GOETEBORG KONGO
- STOCKHOLM ANNEKET
- BREMN ALADIN
- UTRECHT MUZIEKCENTRUM VREDENBURG
- ANTWERP ONODEN ELIZABETH ZAAL
- HAMBURG GROSSE FREIJHIT
- BERLIN HUXLEYS
- LEIPZIG KULTURZEIT
- KASERNE STAATHALLE BAUNATAL
- BRIGHTON STADTHALLE

November

- KÖLN E-WERK
- MANNHEIM MUSIKSAAL
- FRANKFURT CITY OPER
- STUTTGART LINGHORN
- ERBANGEN STADTHALLE
- BARCELONA PALÉSE

December

- MADRID PALCO CLUB
- MADERA FENZIS 2
- MILAN KOLING STONE
- FIRENZE AUDITORIUM
- CESENA VIGNA CLUB
- ZURICH SCHWEIZHAUS

new single

God Shuffled His Feet

from the album 'God Shuffled His Feet'