Heavy Bidding For 8 London Franchises

'92 Western European Music Sales Decline

EUROPE
by Steve Wonsiewicz

Sales of pre-recorded music in western Europe rebounded, albeit slightly, last year, despite showing a second consecutive drop in unit sales. Trade deliveries in Europe slipped 2.6% to 807.6 million units, according to an analysis of IFPI data. In 1991 unit shipments declined 3.2%.

Western Europe, however, underperformed the global music business as a whole in 1992. IFPI estimates that globally 3.16 billion records were sold last year, an increase of 9.3% based on prior year's figures. IFPI puts the number of pre-recorded music sales at US$28.7 billion.

However, Western European album shipments in western Europe were essentially flat last year, totalling US$10.35 billion, a 0.4% increase. That's compared to a 1.5% jump in value in shipments in the US to US$8.87 billion despite a 7.2% decline in total unit shipments.

Western European album shipments, however, dropped 1.8% to 1935.4 million units, to 861.7 million, a 0.4% increase. That's flat last year, totalling US$10.35 billion, a 0.4% increase. That's compared to a 1.5% jump in value in shipments in the US to US$8.87 billion despite a 7.2% decline in total unit shipments.

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WHERE EUROPE RANKS
(Top 10 territories by market share)

1. US 8,866.6m 31.1
2. Japan 4,328.5 15.2
3. Germany 2,636.9 9.2
4. UK 1,998.2 7.0
5. France 1,935.4 6.8
6. Canada 861.7 3.0
7. Italy 653.8 2.3
8. Holland 567.4 2.3
9. Spain 586.7 2.0
10. Australia 492.4 1.7

This Week In LA France Avance: French Publishers Increase Grip On Creative Process. Also Our Groovemix Page. See Pages 8-9 & 10.

GUNS N' ROSES RECEIVE GOLD N' PLATINUM — Over 30,000 fans came to Vienna on June 1 to see Guns N' Roses. Afterwards the band was presented with gold and platinum discs for their four albums "Lies," "Appetite For Destruction," "Use Your Illusion I" and "II." Pictured (l-r) are BMG Ariola Austria label manager Turid Pichler, keyboard player Dizzy Reed, drummer Matt Sorum and BMG Ariola Austria MD Harald Buchel.

Suede Is Persuading Programmers

How receptive are European broadcasters to UK "indie" bands? The UK market has a long tradition of delivering many left-of-centre independent bands—Happy Mondays, The Jam, Blur, Ned's Atomic Dustbin to name a few—which have received plenty of press coverage on the

EUROPE
by Machgiel Bakker

The Europlay project is moving into its second phase as it now begins actively seeking record company support. Started at the beginning of this year, the project groups together seven major European EHR stations who each month select a record by a Continental European artist that will receive airplay by the participating stations (M&M, January 9).

Speaking at a plenary meeting in Paris last week, Europlay coordinator Charlie Prick said the major issue affecting the project was to get the record companies mobilised. "Are the record companies fast enough to support the Europlay selection?", he wondered. "A station like [Madrid-based] Cadena 40 Principales needs 150 copies of the record to supply all its outlets. And the records need to be there pretty fast in order to make it work.

Owner to Spur Involvement

Although participating member stations at the meeting—including Cadena 40 Principales, Het Station/Hilversum, BRTN Radio Donna/Brussels and M40/Paris—all felt that Europlay has the potential to garner cross-regional airplay, some problem

(continues on page 21)

No.1 in EUROPE
European Hit Radio
JANET JACKSON
That's The Way Love Goes [Virgin]

Eurochart Hot 100 Singles
HADDAWAY
What Is Love [Coconut]

European Top 100 Albums
2 UNLIMITED
No Limits [Byte]

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(continues on page 21)
BY THE TIME THIS NIGHT IS OVER

The Single.

This week climbs to #4 on the US A.C. Chart.

A duet with Peabo Bryson following his recent Billboard #1.

From BREATHLESS the #1 Artist Album in America for 1993, now 4X Platinum.

Peabo Bryson appears courtesy of Sony Music Entertainment Inc.
**London Candidate XFM Wins Support, Sponsors Open-Air Gig**

**UNITED KINGDOM**

by Dominic Pride

One of this summer's more credible open-air concerts in the UK is being laid on by a radio station which as yet has no licence to transmit.

XFM, the London-based alternative music station, hopes that the June 13 gig in London's Finsbury Park will add weight to its bid for one of the UK's 105 new commercial licences, currently up for grabs later this year. The line-up boasts The Cure, Carter USM, Frank and Walters, Sugar, Belly, Kingmaker and Catherine Wheel.

XFM will aim to plug what many observers perceive as a gaping hole in radio programming in the UK, and could help the British music business recover its dominance of the alternative music scene, lost in recent years to US acts.

Moral support from inside and outside the industry is in plentiful supply. Former British Phonographic Industry chairman Maurice Osterhein and most major and indie record companies have publicly pledged their support, along with various ministers of Parliament.

Credibility and financial backing come from The Cure's Robert Smith, from Chris Parry, boss of their label Fiction Records (also the station's chairman), and former sound engineer Sammy Jacob, who produced 10 successes from 1970 through to today's established stars.

Core artists on the playlist include Lucio Battisti, Enrico Ruggiero, Mango, Fiorella Mannoia, Eros Ramazzotti and Claudio Baglioni. Dani says, "Radio 3 tries to remain as broad as possible and this includes airing dance music as well," he said. "But as one of our DJs recently said, 'Dance music is to dance. It doesn't belong on the radio,' said Bos.

"In my opinion, I believe there are a great deal of people who do."

Other panels covered topics such as international producers and DJs, the future of dance venues and the Dutch music industry.

The convention opened Saturday night with the Unity Party, which drew 2,800 attendees through the doors. On Monday night, artists such as 2 Unlimited, "Unlimited"

The line-up for The Cure's open-air concert, which starts at 7 p.m. on Monday, is: Iggy Pop, The KLF, David Bowie and The Beloved. Other artists on the bill include 2 Unlimited, Soul II Soul and The Prodigy.

**Dance Music Calls For Radio Action**

**EUROPE**

by Mary Weller

Labels and artists alike were on the warpath against radio at the European Dance Music Convention held June 5-7 in Amsterdam, as limited airplay for dance music was the hottest topic in panels discussing media's bond with dance.

The convention, organised by DMC Holland and Dutch music organisation Conamus, opened its doors to labels, artists and DJs throughout Europe, although the majority of attendants were from the Benelux area. In a panel discussing dance music's place on Dutch radio, Play It Again Sam promotion manager Cornelis Bos stressed his frustration with part-time radio. "A dance tune first has to be a hit before you will hear it on the radio," said Bos.

"With pop music this is the other way around; the song becomes a hit because of the radio. Radio should treat dance music the same way."

Dutch public station EHR Radio is looking for a DJ who claims his station does plenty for dance, playing groups such as Arrested Development and Rob 'N' Roz. "Radio 3 tries to remain as broad as possible and this includes airing dance music as well," he said. "But as one of our DJs recently said, 'Dance music is to dance. It doesn't belong on the radio,' said Bos.

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If allocated a franchise, XFM claims it will impact 21% of the capital's estimated 3.6 million 16-34 year olds by its third year. But the licence application, submitted on June 9, will be scrutinised by the Radio Authority, which has received 16 applications for the lucrative franchise. Jazz, dance, country and easy listening are competing for five stations.

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**Europe At A Glance**

**INTERNATIONAL:** BMG Launches Multi-Media Division

Bertelsmann Music Group has become the latest multi-national media corporation to join the interactive media fray, launching BMG New Technologies. The new unit will be responsible for integrating emerging new technologies and developing new multi-media product opportunities, and will pursue business mainly via joint-venture partnerships and strategic alliances. The two primary areas targeted are interactive software, such as CD-ROM, and new channels of distribution, including digital cable and satellite networks. BMG has named Christian Jürg, most recently director, New Technologies at BMG International, to head the unit as vice president. He will report to Tom McIntyre, BMG senior vice president and chief financial officer.

**FRANCE:** Filippocci Ups Stake In Skyrock To 85%

French media group Filippocchi has increased its holding in the EHR network Skyrock from 51% to 85%. Since 1985 the group has owned 51% of the company, with Pierre Bellanger, president of the station holding the other 15%. Voting rights at the company will be maintained at 50/50. The move comes close on the heels of Filippocchi's withdrawal from publishing house Hachette and its decision to begin consolidating its own newspaper group.

**BELGIUM:** Transistor Celebrate 10th Birthday

Ad company Transistor, the radio arm of advertising multinational IP, celebrated its tenth anniversary on June 9 with a star-studded radio simulcast on Belgian networks Radio Contact, Bel RTL and Radio Nostalgia. Playing at the party were Clouseau, Blue Blot, Richard Gotainer, Jo Lemaitre, Pierre Rapsat and Sandra Kim. Set up in 1982 under the name Radio Key, the company began with six private stations. In 1992 the company represents some 250 stations.

**DENMARK:** Mid-June Meeting Set For Media Commission

According to spokesperson Asger Lund Sørensen at the prime minister Poul Nyrrup Rasmussen's office, a meeting will be scheduled for mid-June to discuss guidelines and an organisational plan for a media commission. Rasmussen earlier announced that a media commission will be set up to take an in-depth look on the media situation in Denmark. The report from the commission will be used to evaluate whether there is a need for a change the country's media laws.

**IRELAND:** Bar Owners Seek Broadcast Royalty Exemption

Irish bar owners want changes in copyright law to exempt them from royalty payments on music played on TV and radio in pubs. The Vinters Federation of Ireland has begun a public campaign to seek changes in the Copyright Act of 1963, which was enacted to comply with the Berne Convention. Their arguments are being countered by a parallel campaign by the Irish Music Rights Organisation (IMRO).

**ITALY:** B'cost Bill To Be Scrapped; Radio Not Affected

The bulk of Italy's broadcast bill, drawn up by ex-telecommunications minister Oscar Mammì and approved by parliament in 1990, is to be scrapped. Prime minister Azeglio Ciampi will appoint a special government committee to make radical changes, but the radio sector looks set to remain untouched. Ciampi's first priority is to investigate the frequency plan laid out for TV stations. This follows allegations of Mammi being involved in corruption while he was minister. Industry observers predict that media mogul Silvio Berlusconi will lose one of his three national TV network channels.

**KARAOKE CUT 'N' MOVE — Radio Sydhavosoerne in Denmark recently ran a karaoke competition coinciding with the release of the new album from Cut 'n' Move, "Peace, Love and Harmony," in which contestants had to impersonate the band. Pictured (l-r) are: artist Thera, winners Sabine and Pauline Eriksen and artist Cindy.**

**David Roe

**Marc Maes**

**Kai Roget Otten**

**Dermott Hayes**

**David Stansfield**
Brisac Gears Up Vive La Radio, Creates Radio Commissions

FRANCE
by Julie Sullivan

Since his nomination on May 10 as president of French radio association Vive La Radio, Europe 2 director general and director of development at Europe 1 Martin Brisac has already outlined his plans to take the body into the future with the creation of five commissions which will open up and concentrate on separate areas of development.

The five commissions will be responsible for the following areas:

○ Internal affairs: Examining the ideal structure of Vive La Radio over the next five years.
○ Foreign affairs: Discussing with national and international radio organisations on the worldwide advancement of radio.
○ Communication: Setting up conferences and seminars in French radio.
○ Community Interest: Participating on campaigns for general interest and charity issues.
○ Development: Establishing radio training facilities.

The details of each commission will be subject to discussion over the summer, during which time appointments will be made, especially for heads of the commissions.

This will also be a time for establishing a balance between all the member groups, says Brisac, who underlines his intention to set up an open forum for communication. "We will be concentrating on finding a legitimate place for each of the member groups—local radio, associative radio and so on."

The launch of the five commissions is part of an ambitious plan to increase the profile of radio, says Brisac. "Since Vive La Radio was launched two years ago Benoit Sillard has done a marvelous job. My priority now is to build it up into an organisation which will represent radio as an important player in the French media world as a whole. The basic role of Vive La Radio is to make sure that radio is granted the same importance and attention on a national scale, especially in government, as it enjoys in the everyday life of French people. In order to do that we need to be very constant and to develop our image. Meanwhile, we have to try and defend our interests, wherever those interests are, in their own activities."

"Via the international communications commission we will be talking to other groups such as the VPRT in Belgium, the AICR in the UK, the AERP in Spain and, of course, NAB."

Brisac The French radio landscape is one of the most developed in the world. Many French radio experts now work abroad, and we believe we can maintain very good relationships with our colleagues abroad. As a non-executive body, Vive La Radio has no political power, but will be in regular contact with broadcasting authority the CSA and the government. Its members meet once a month.

Radio Listening Down, YLE's Radio Suomi Holds Top Position

FINLAND
by Jori Muikku

Pubcaster YLE's national music/rock service station, third channel Radio Suomi, remained the most-listened-to in the second national radio survey 1992-1993 conducted by the Finnish Broadcasting Company (YLE), the Association of Finnish Radio Broadcasters and Radiobooking Ltd. and conducted by research company Fingallup.

On a national level YLE registered a total 84% audience share, compared with local radio's total 72%. The leader in Helsinki was YLE's EHR Radiomafia with a 51% share, ahead of EHR Radio City with 50% and Radio One with 46%. Meanwhile, Radio Suomi held the lead in Tampere with 55%, ahead of its main competitor, album Rock/News talk-programmed Radio 957 (43%).

Radio listening registered an across-the-board dip in '92 compared with the previous year. Average listening time in Finland was three hours and 34 minutes per head in '92/93, down from the previous year's three hours and 52 minutes.

Another section of the survey revealed that 32% of the population preferred local radio stations for music programming, against Radiomafia's 24% and Radio Suomi's 19%. On the other hand, YLE, especially Radio Suomi, beat their local competitors clearly with the popularity of their feature programmes and news, which clocked up 28% and 36% of votes respectively, compared to local radio's 15% and 14%

The survey was based on 8,009 interviews in 27 local stations in 25 localities.

BMG Signs Promotional Deal With DGP Entertainment

ITALY
by David Stonfield

BMG has opted for a street level promotional approach for some of its new alternative talent by signing a deal with Rome-based management, consultant and radio production firm DGP Entertainment.

DGP, headed by publisher RAI DJ Luca de Gennaro, is handling promotion and development for acts and artists who release BMG product bearing the new logo Normal. De Gennaro, managed domestic techno artist Lory D and rapper Frankie Hill NRG, are the first to launch the project with albums released this month.

A Planet Rap compilation album featuring UK artists is slated for July release. This will be followed by Planet compilations devoted to other genres of music.

Comments De Gennaro, "BMG gave us the Normal logo to control, plus the brief to promote talent where it as a major company can't."

Alternative press and radio stations are key promotional priorities for De Gennaro. "You must break a rap, reggae or underground rock act on these alternative stations before tackling the issue of airplay on a national commercial network like Radio Deejay," he comments. "A local station like Radio Citta Futura/ Rome may be small but its audience is faithful. The politically based network Radio Popolare/Milan has now become influential enough for indie rap and ragga labels to invest in advertising campaigns for product."

EMI SIGNS FOR WENDER'S SOUNDTRACK — EMI Music GSA president Helmut Fest (l) signed a worldwide exclusive contract with Wim Wenders for the soundtrack of Wender's new film "Faraway So Close."

Source: Fingallup

EHR = European hit radio; NM = national music; NT = news talk

*Radios listened to yesterday

Top Finnish Stations (% share)

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>'91/92</th>
<th>'92/93</th>
<th>%chg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total local stations</td>
<td>74</td>
<td>72</td>
<td>-2</td>
</tr>
<tr>
<td>YLE total</td>
<td>87</td>
<td>84</td>
<td>-3</td>
</tr>
<tr>
<td>YLE 1 (Classical)</td>
<td>35</td>
<td>32</td>
<td>-3</td>
</tr>
<tr>
<td>YLE 2 Radiomafia (EHR)</td>
<td>49</td>
<td>47</td>
<td>-2</td>
</tr>
<tr>
<td>YLE 3 Radio Suomi (NMNT)</td>
<td>64</td>
<td>57</td>
<td>-7</td>
</tr>
</tbody>
</table>

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*Stations listened to yesterday

Ricardo Clari. BMG A&R marketing director, for international repertoire, is behind the deal with DGP Entertainment. He agrees on the importance of "alternative radio" and confirms the launch of an internal BMG project called "InnoVoice," which will involve a circuit of around 15 stations.

"You can't expect airplay on national commercial networks for an artist like Henry Rollins or a new underground band from Seattle, because they are all pretty much devoted to the same brands of pop and dance," he comments. "Underground or alternative stations may not be so important in terms of audience shares right now, but their listeners are dedicated and faithful. And they are among the few stations on the domestic market that have clear and recognisable music formats."

Are we having fun yet?

LONGEST HIT PARADE — Over 40,000 fans were there to cheer ACE Radio FFH/Frankfurt's hit marathon held on Whiz Sunday this year, presented by DJ couple Diana Hurtormore and Wolfgang Kurzke.

Music & Media June 19, 1993
Separate Compilation Chart Causes Rift In Music Community

**SWEDEN**

by Ken Neptune

Swedish music retailer's association the GLF has sparked controversy in the Swedish music community with the decision to form a separate chart for compilation albums. The announcement was made early April following long discussions by all the newly divided chart system was instigated on May 24. The move knocked top-selling Absolute Music 15 compilation, (210,000 units sold—double platinum), from the top of the regular chart, making room for the previous number two, Swedish singer Thomas Ledin's Du Kan Lika Pa Mg "(You Can Count On Me)"

While the new chart does show the actual sales position of the compilation CDs next to the compilation chart position, the effect on consumers remains to be seen. According to the definitions laid down by the new chart, compilations will only be listed if they include at least 50% newly recorded material. Says BMG MD Hans Breitholtz, "Under the old rules, ABBA The Tribute album would not have been considered a compilation. But even if all the songs are old, they are newly recorded. The Bodyguard soundtrack is another example, where more than half of the material is newly recorded."

The decision on the compilation chart followed heated debate at IFPI, where opinion was divided, many executives believing that any manipulation of the sales chart would invalidate it. Virgin Sweden MD Anders Hjelmtorp for one was adamant that the new chart would reflect its compilation albums selling all over Sweden and nothing else."

Major compilation company Eva Records MD Lasse Hoglund agrees, saying, "(Compilation CD) Absolute Music comes out twice a year, so I don't see how compilations upset anything. All together compilations only represent 10% of our sales. "Says Records produces, in addition to the successful Absolute Music series, various other compilation series including Absolute Blues, Absolute Dance, Absolute Reggae, Absolute Cinema, Power Ballads, and even Absolute Opera. Since its start in January 1990, Eva Records has sold close to three million units with 17 compilations."

Breitholtz believes the new moves will serve to show up important figures, however. "In today's economic climate I think that it's more important that we have individual artists on the sales chart. We put quite a bit into the marketing of compilations and we have to be careful that it doesn't get out of hand and work against us."

Meanwhile, EHR Radio City/Stockholm PD Jesse Wallin comments, "The GLF chart is supposed to be a sales chart, but if you take away compilations then it's really a sales chart anymore. What's next? Maybe separate Swedish and foreign sales charts or finally each record company with their own sales chart."

The station began producing its own Radio City Hot compilations in 1994, along with various record companies. The compilation has so far produced five platinum and one gold record. Wallin says it's too early to foresee the effect on sales of the new chart format, but points out, "What can happen is that compilation CDs will become less visible in the record stores as they aren't included in the regular sales charts. Advertising on the GLF poster is a way to get around that."

Sources FM Drops Programme Bank Service in Summer

**FRANCE**

due to Francois Leclerc, president of SPDV, the programme editor.

The programme bank was created last September to offer an alternative to the radio stations for new material. The demise of the programme has been attributed to the lack of advertising revenue for local stations and an inability to pay their subscription fee, an average of Fr5000 (app. US$54) a month.

"We are obliged to work on at least a break-even minimum," unfortunately that's not the case and despite the fact that we were offering a programme at extremely competitive rates, there weren't enough clients to make the project viable."

Despite the fact that radio groups such as Europe Communications or NRJ registered an increase in turnover and profits last year, advertising predictions for this year indicate no growth. The lack of legislation to protect local markets from national networks has been cited as one of the reasons for the collapse. "I'm not pointing fingers," continues Leclerc, "but there has been no action taken to protect local markets. Even though our subscription fee is low, most local radio do not have the means to pay this every month."

AFP has signed a contract with BBC Infobs to ensure that any station wishing to subscribe to the BBC programme bank will be able to do so for one year at no change in subscription price, according to Jean-Michel Sauvage, BBC Info delegate in France. "(On June 2) We had already received calls from interested stations, but there is no way of predicting how many of the 40 stations are going to take up the offer."

In order to receive BBC Infos, local stations will not only be obliged to redirect their parabola (BBC Info uses a different satellite to the one used by Source FM), but they will also have to adopt a digital sound system as programme banks will be exclusively digital by the end of the summer. The BBC has already offered to rent the necessary equipment out at a cost of £3 12 000 a month, but how local stations will afford this extra has yet to be explained.

O'CONNOR BREAKS FREE — Hazel O'Connor was in Frankfurt recently to sign a world-wide contract with Sony Music, for her come-back album "To Be Freed." Pictured (l-r) are: executive producer Jörg Dogondke, artist marketing director Hubert Wardipo, A&R manager Evelyn Junker, O'Connor, Sony Germany MD Jochen Leuchter and manager Peter Oster-Todd.

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Haeggqvist's Gazell Signs Licensing Deal With Warner

**SWEDEN**

by Ken Neptune

Warner Music Sweden has signed a licensing agreement with Gazell Records, an off-shoot of the leading music publishers in Scandinavia, representing songwriters such as Paul Simon, Lee Hazlewood, Elvis Costello and Mike Chapman, with a catalogue of some 40,000 titles. While it was Haeggqvist's stated aim to turn Gazell into a major independent force in the publishing field, plans to launch a label at some stage were mentioned shortly after the company came into operation. Says Haeggqvist, "Our choice of artists will be few and very selective. Competition today is intense and an alliance with Warner Music is very advantageous for Gazell since it gives us a chance to compete on equal terms with the giants of the international music business."

Warner Music MD Hans Englund is equally pleased to be involved with Gazell, saying, "The Swedish Warner company has grown out of the tradition that Anders Burman and Borje Ekberg created for Metronome and it's a great pleasure for us to be able to continue to work together with Gazell and Haeggqvist."

First out on the new label is a new Swedish group, The Breeze, with Roxette member Staffan Ofverman (son of Gazell publishing MD Rune Ofverman) and Woodgrove, former member of the Swedish group Suzie's Orkester. The first single is called We Take Care. Gazell Music has also recently signed an agreement with MCA Records as exclusive representatives in Scandinavia for its entire Phonogram catalogue pertaining to audio-visual licensing, including Geffen and GRP. The deal covers all MCA recordings for film, television and advertising productions. If necessary, Gazell will license these on a worldwide basis.

The new Eurofile Radio Industry Directory is coming out soon. Order now! Tel: (+31) 20.669 1961

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**Music & Media**

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**AmericanBroadcasting.Com**
**CMA Tapping Country Music's European Potential**

Jeff Green, CMA International Director

The window of opportunity for country music's development in Europe has never been wider, but we must first draw back the curtains that keep the flow of progress from reaching the public.

**Country Music Association (CMA), via its European office and the new International Department in Nashville, has reaffirmed its pledge to broadcasting the opportunities for all those interested in participating in the country music industry.**

To achieve real progress, the CMA and its international colleagues must be willing to communicate, share information, and participate in meetings and conferences. But above all else, we must overcome any remaining prejudices that still linger regarding what today's music from Nashville is all about.

One only needs to take a look at the letters Country Music Television Europe (CMT) receives daily from fans around the world to understand that this genre of music has grown to provide genuine mass appeal. CMT Europe viewers, particularly adults, frequently complain about how they feel alienated by rap, techno and heavy metal music which pervades EHR radio, and how they are burned out on most oldies. Regardless of their nationality, the comments reflect many of the same thoughts as those of Americans, who are embracing country music more than ever before. "I used to think country music was only about drinking, cheating and tricks," they say. "But this is music about real people with real life problems and issues. These lyrics talk about my life."

And the artists have changed: there are many new singers and songwriters who bring fresh, new approaches, such as Mary-Chapin Carpenter and Vince Gill. Whitney Houston's smash hit "I Will Always Love You"—written by Dolly Parton—proves that music from Nashville can cross format borders.

Sure, there's the occasional rhinestone-studded jacket and, with the worldwide success of Dwight Yoakam and Garth Brooks, it's no wonder many male artists still wear cowboy hats. But production values are state-of-the-art now, and the hays, bales, saddles and spurs have been rolled up in the barn. As professionals it is now our job to look beneath the surface and listen to this music on its own merits. If you do, you'll agree there's a lot of tremendous work being created.

Many bridges need to be built before country music's road to international development is complete, but the construction is clearly underway. International offices are releasing more product, and the recent appointments of several Nashville-based international executives testify to a global marketing strategy which deserves wider recognition from all territories.

Progress is being made on the promotional side towards radio, retail and press. However, despite hundreds of country radio shows, research into the service is still inadequate in many areas. Despite improving sales when other genres of music are declining, retailers are not giving promotion on country music anywhere near as much mainstream pop priorities. The press is clearly becoming aware of how country music has changed in recent years, but journalists hunger for more information.

The phenomenal success of Phonogram's then-unknown Billy Ray Cyrus proves that when a strong force is applied across all fronts, country music can break as readily as any other release.

CMT Europe needs to continue broadening its reach into new territories where cable penetration is greater than the US, and its growth seems assured. However, there is a serious lack of cross country music on television and no full-time terrestrial country stations yet outside Japan and Australasia. Still, the emergence of new media such as compact disc and country, such as radio's QCMR and TEN-TV, appear to be steadily developing. More will follow, slowly but surely, as broadcasters realise the commercial potential.

Despite the inevitably smaller audiences and touring complications, artists need to be willing to tour outside the US, but the opportunities for developing acts have never been better. These artists have three compelling reasons to get their passports ready. First, the US market represents only 30% of all record sales, so it stands to reason that a larger piece of the pie remains available to those who reach for it.

Second, as American country radio stations concentrate nearly exclusively on national artists, a career longevity for all artists is likely to shrink, making the development of an international career that much more valuable. International music critics, presenters and fans are far more patient and forgiving to artists, and remain loyal far longer than their American counterparts.

Thirdly, the US concert circuit is becoming increasingly dominated by touring talent competing for the one or two tickets a consumer will buy each year. As a result, the artists and their managers and booking agents are sensing the strategic advantages of exploring the international marketplace.

**Newsmakers**

**GERMANY:**

Michael Helks has been appointed the new programme director of Radio NRW.

**FRANCE:**

FRÉDÉRIC MUEL has left CAR- rère to become promotion director at Airplay Record.

**FRANCE:**

CHRISTIAN NOUILLES has been appointed to the new position of marketing manager at Dreyfus, moving from his position as director of strategic marketing at EMI.

**FRANCE:**

CYRILLE LASCAUD has been appointed new publicity manager at BMG, taking over from ISABELLE MATH- EZ.

**UK:**

JEAN MICHEL COLETTI, ex-interna- tional marketing manager at EMI, left his position to join computer games manufacturer Telemaghi.

**GERMANY:**

BERND RUNGE has joined EDL Company Music, where he will be responsible for building up the classical department. He was previously head of classical at Deutschen Schallplatten in Berlin.

**UK:**

VICTORIA GREEN has been appointed promotions manager at EMI, starting June 1. She replaces CARRIE SPacey- FOOTE, who has been promoted to the position of international marketing manager.

**INTERNATIONAL:**

CARRÉRE has been appointed vice president of WARN- er Music International. While continue- ing to serve as a director of Carrère, he will relinquish his role as president of the company which he founded in 1975, and which has operated since 1990 as a division of Warner Music France.

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**Rediscovering Spanish Talent And Its Fans**

**Programme Director Of The Week**

Francisco Herrera, Cadena Dial, Spain

Spain's all-Spanish music network Cadena Dial began its third year on the air with an impressive 12% leap in listenership over the previous quarter according to the latest EGM data, putting it well above the one million listeners mark. These figures are doubly significant when compared to the generally depressed ratings at other major Spanish pop nets, including perennial leader Los 40 Principales—like Dial, part of the SER group—which slipped three points, leaving it with just under three-million listeners.

But what gives Dial the edge in an even more tightly formatted market? In part, its steady growth must be looked at in relation to the success of other national music stations in Europe. A rediscovery of domestic artists is a trend throughout the continent. But Dial's particular mix of styles, its well-defined identity, and its strict format limitations all contribute to its favourable profile.

Network director Francisco Herrera, former director of SER in Malaga, had already successfully developed a format similar to Dial's at the local station Radio Minuto (now part of SER's M-80 net).

"We played the occasional foreign hit," he says, "but in general our formula is twofold: always Spanish music, and always agreeable, never strident," says Herrera. Within these limits the gambit of playable styles is broad, ranging from soft rock and pop ballad, flamenco, salsa, oldies, and the Spanish style of popular music known as "copla." Programming originates in Madrid, and is firmly adhered to by DJs. The basic format is broadcast from 04.00-21.00.

The evening hours from 21.00-04.00 are dedicated to specific programmes, such as an hour featuring sales, or pop, or a wider selection than normally permitted of the music of a particular Dial core artist. Artist promotions and interviews are usually reserved for weekends.

Herrera is careful to point out that although the station strongly identifies itself with its core artists, such as ROCIO JURADO, JUAN PARDO or PALOMA SAN BASILIO, it also plays many songs which fit the format by artists who are not generally Dial's style, such as LUZ CASAL, DUNCAN DLU or LOQUILLO. "The format is wider now than at the beginning, while still remaining very defined," he maintains. "We are extending the range while remaining true to the principle of pretty and melodic music sung in Spanish."

When asked if sales influence programming, Herrera declares, "It's the other way around. Our programming influences sales. Dial creates hits and also creates sales. The network was launched with the idea of playing music ignored by other stations," he continues, "and we've discovered a huge audience that wants to hear music they can identify with in their daily lives, and that they know from their past. It's an adult audience that is tired of the same old thing.

On the future Herrera is hopeful. "There is a lack of imagination in Spanish radio at the moment, and Cadena Dial seems to have struck a chord. We are the second most popular music station in Spain now. Knowing the mentality, idiosyncrasies and musical tastes of this country, I am convinced that within four or five years we will have more listeners than any other network."
Making Radio Sales And Programming Work Together

A station which has its two key department managers going in different directions will not achieve its full business potential. It's my opinion that the person in charge of the station's product and the individual responsible for maximising revenue opportunities must not be allowed to have separate agendas. Both leaders must be motivated by the property manager to work in tandem.

by John Irwin

The key factor in driving this cooperation must be mutual respect. Notice I emphasize respect, not a submissive attitude or any form of adulation. If both can respect the other for the goals each must attain, as well as for the skills needed to accomplish the short and long-range objectives, then the station's foundation is solidified. A solid base in these two critical areas of the operation will enable the key people to stay strategically focused. When there is such mutual respect, both planning and creative problem solving will become more easier because all involved will be performing in an open and honest environment.

My management philosophy is that of a "coach." So, to my way of thinking, it's the responsibility of the individual at the top to create the type of work atmosphere I've described. One main rule here: don't play favourites with your key captains. Force them to work together and let them do it. Don't intervene unless both individuals request your assistance.

I've recently read articles on two of my favorite coaches—University of Notre Dame football legend Lou Moltz and the University of Kentucky's basketball skipper, Rick Pitino. Both of these men have achieved tremendous success with their respective programs by making respect for others a key part of their motivational efforts.

I've asked some people in our industry for some words of wisdom, and consider this respect to share their thoughts on creating a successful relationship between sales and programming. Here's what they had to say.

Comment #1
Chuck Dickemann, consultant, Share Media Services, Houston, TX.

The cooperation of the programme manager and the sales manager is essential if a station is to succeed. The bottom line of any station is, simply put, the bottom line. A solid base in these two critical areas of the operation will enable the key people to stay strategically focused. When there is such mutual respect, both planning and creative problem solving will become more easier because all involved will be performing in an open and honest environment.

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Comment #2
Doug McGuire, VP/regional EZ Communications Inc, Fairfax, VA.

One of the best aspects of my job is traveling around the US and listening to hundreds of radio stations. It gets me "bowing" the best ideas and laugh (or cry) about the worst. Among the worst promotions were giveaways, like a bucket of corn, 13 ears of corn and personal hygiene products. However, each time, some "lucky" listener has been motivated enough to play and win. Just the same, these types of promotions don't help to appear on your station. There's a system you can use to satisfy client needs and still reach your programming objectives.

A great equalizer of how this system works is at WQOQ (Q102) Philadelphia. One of the reasons for the station's tremendous success is a commitment to its community. Once the commitment is a given, the effort called "Peace On The Streets." On air, on the streets and in its advertising, the station is doing a lot to stop violence.

Recently, a client wanted to give Q102 somenotional trip packages to give away on-air in exchange for promotional mentions. The client was convinced by the station that everyone would benefit if Q102 would use the cost of the trips to underwrite a college scholarship fund. It was given to the high school student who wrote the best essay on why Corvette needs "Peace On The Streets." The client is now a valuable partner in helping Q102's community commitment.

The key to design better promotions is simple. Begin with weekly meetings among the programming, sales and the promotion departments. Develop a calendar for planning the next three months. Look at upcoming promotions and holidays. Discuss future station promotions and advertising efforts. Then brainstorm promotional angles that will catch the attention and participation of the audience and advertisers.

For example, a simple shopping mall appearance turned into something much bigger. A "diamond mine" was conceptualized for a local mall. Basically, it was a structure filled with sand, cubic zirconium stones and diamonds. For a donation to charity, listeners could purchase a bucket of sand which they could sift in hopes of finding a diamond. They took any "mined" stones to a mall jeweller for appraisal. Those who won a diamond could get it set into a ring. The cubic zirconium stones were good for gift certificates at other mall retailers. All the different retailers paid for the privilege of participation. The listeners had a great time; the station made money from the promotion and charity benefitted as well.

Your station can do the same. Plan for what you want the future to be. Then find a client who wants to help you pay for it.

Comment #3
David Pearlman, president/CEO, WZMX, Farmington CT.

The radio industry in the US is in a major period of transition. It is moving from a highly specialized strictly departmental makeup into an era of consolidation and complete cross-pollination among job functions within the station operations. The traditional lines of separation between sales and programming are quickly dissipating as the need for radio to become a one-stop marketing shop becomes its paramount station service offering. It has forged a new, exciting internal partnership between PDs and SMs that many old-line broadcasters never would have thought possible.

The new breed operations manager programme director must fill more of a "marketing" function. The 90s PD must have more well-rounded background and be much curious about the station's other functions. Amid all of the industry consolidation, everyone at every station must wear more hats. This is a dramatic change for most product-driven programme directors. They will have to work longer and harder, but that, in reality, is what we are all doing in today's world.

The changing sales landscape has also significantly affected the work of a station's programme director. With shrinking client budgets and severe downward pressure on rates, the need for "value added" packaging has become routine. It has uniquely forced a marketing partnership within a station between the PD, SM and promotional manager. They must leave their departmental egos behind and now work hand-in-hand on more avails more often than ever before.

They must continually creative marketing schemes and promotional partnerships which meet the goals of the clients at hand. While there are still the inevitable battles over spot loads and commercial copy, the major new focus of this "marketing team" is meeting the needs of the customer while retaining a delicate satisfaction balance between the valued listener and cash-paying client.

In Hartford, we have taken an innovative approach to the process by inviting [Station executives] must leave their departmental egos behind and now work hand-in-hand on more avails more often than ever before.

— David Pearlman, president/CEO, WZMX
FRENCH PUBLISHERS:
Stepping In Before The Labels Do

French publishers are becoming a key element in the creative process of artists by signing, nurturing and pushing local acts in a very early stage of their career. Emmanuel Legrand reports.

Regardless if a publisher is a wealthy affiliate of a major group, an independent part of an international group, or a local independent, what all active publishers have in common is an increasing grip on the creative process. Many of today's artists, releasing their first or second album have found their first open window through a publisher.

There are countless examples in France of acts which have started with a publishing deal and ended up with recording deals. One famous example is the Negresses Vertes, who were signed to Virgin Music—before it was folded into EMI—and were turned down by all the record companies, until being picked up by independent label Off The Track.

Only Doing Our Job
Jean Davoust, president of Warner Chappell, the leading publishing company in France with EMI/Virgin, considers that "with the difficult economical conditions today, artists need every piece of support they can get. Because publishers are often very close to the authors and composers, it's logical to get involved in the creative process. Most publishers who sign an artist are ready to take risks; they play an increasing role in the development of artists careers and in the process that leads them to sign with a record company. It is more and more part of our commitment."

At Warner Chappell, Davoust has tried to expand the A&R base with acts like funda, band EPP, world music star Angélique Kidjo—which its album Logoz on Island has been travelling all around the world—or upcoming singer Nilda Fernandez, whose first album was almost completely financed by the company. Davoust also has high expectations for duo Corman & Tuscadu, who have recently released a covers album of great French movie anthems, all of them selected from the copyrights owned by Warner Chappell. "We have decided not to sign too many artists, but those we do sign get the best treatment," claims Davoust. "It takes time to bring an act from an early stage of their career to broad recognition. So we tend to sign an act only when we have strong belief that we have accomplished that. It is wonderful to work with someone who is completely unknown, and accompany them through all the stages of development and, if possible, to success."

Davoust, also president of French music publisher's association CSDEM, says that more and more artists, begin the process of choosing a record company only after signing with publishers, developing their talents and recording demos. For Davoust, developing a local repertoire in parallel with an international catalogue of copyrights is "perfectly logical." Another reason for becoming involved at this stage is purely economic. "On a strictly business standpoint, the return on investment from local repertoire is much higher than from just managing international catalogues. Sure, it requires an initial investment, but when it works it really pays off."

Davoust says he is "very bitter" about the French radio situation, both the way radio exposure has been handled by the industry and how stations are avoiding their responsibilities. "As long as the industry will not act jointly, nothing will be possible. Everyone has their own action plan, and what's the result? Broadcasters don't help the promotion of national acts, or European acts for that matter, and they hardly support upcoming new artists. When these artists are given exposure, it can really make a difference. Just take a look at Mecano. I wonder if the solution wouldn't be simply to deny uncooperative radio stations access to our repertoire."

A Touch Of Creativity
Some publishing companies are run by those who have strong A&R experience. Such is the case of Philippe Lerichomme, who was appointed MD of PolyGram Music in July 1992. For 16 years, Lerichomme has been the artistic director at Phonogram, exclusively in charge of the late Serge Gainsbourg and all his related projects. When Gainsbourg died over two years ago, Lerichomme felt he had to turn a page in his life and look for other aspects in the music industry. Recall Lerichomme, "It has been an intense period of my life. Gainsbourg was such a versatile and exciting artist. When he died, I had a complete feeling of emptiness. I couldn't go on in the production side. When [PolyGram Records president] Paul-Rene Albertini offered me the job at PolyGram Music, I took the time and thought about it before accepting. From the outside, there was something mysterious about publishing. I thought there could be something artistic and creative to do. Publishing is a mix of administrative management and artistic choices."

Discovering unknown talent, working with these artists from the beginning and watching them develop are the most rewarding parts in his job, admits Lerichomme, who adds that the modest size of the company still leaves room for "exciting new projects."

PolyGram Music's roster includes many new acts such as Zazie (voted best upcoming female act at the Victoires De La Musique this year) Michel Rouyer, whose first album has just been released by Polydor, or Tunisian-born artist Amina. More established acts that have been with PolyGram since the beginning include rock band Noir Desir and Nigara.

New projects are the backbone of the new department PolyGram Music For Films, run by Jacques Sanjuan. The department signs film score composers such as Goran Bregovic—whose "Ari-vanza a Dream" soundtrack has landed a number 2 hit in France with Iggy Pop's ballad "In The Death Car—as well as working on specific film score projects, producing and recording the music and distributing it nationally through the Phonogram label. But why should artists go to publishers in the first place? For Lerichomme, the reasons are rational as well as practical. "Publishing houses are still personally sized," he says. "In record companies, artists tend to be frightened, so they naturally come to record companies. Also, record companies tend to produce fewer artists as costs rise. An artist who is presented by a publisher will have greater chances of getting signed."

Filling The Gap
This view is shared by Stephane Berlow who, as president of BMG Music France, produces acts such as MC Solaar, Dominique Dalcan, Jimmy Jay and La Runneur, a new band signed to Ariola. He feels the increasing role of publishers is the direct effect of a lack of a proper development policy in record companies. Even though the main publishers are part of a music group, he remarks that if there is a natural tendency and strength to go further, "it requires an initial investment, but when it works it really pays off."

Davoust has also high expectations for Paul Banes-former MD of the Island office in London, dealing with international copyrights and composers, such as the UK by independent labels or by managers. "These labels track new talent, sign them and produce records which give them a chance to develop," he says. "In France there is no such thing, making it the role of the publisher to give the artist the means to reach artistic maturity. Publishers often do things managers do in other countries, like investing in studio time and negotiating with record companies. We don't do it because we want to but simply because there is a gap in the French system."

Indies With Open Ears
Independent publishers also feel they are a vital element in the creative process although they can't compete with major publishers on cash flow and investment power. But, according to Brit expatriate Paul Banes—former MD of the Island managing his company Panache—these indie have something that the others don't have: "ears open and a rapid decision making process." Says Banes, "I don't have to wait for anyone to tell me if I can do a deal. I can make my decision quickly. The only obligation I have is success. I cannot afford to fail. You have to be honest with people who come to see you. If I really believe in them, I'll do whatever it takes. If people think I'm crazy, it even gives me more confidence and strength to go further."

With this in mind, he has recently been able to secure publishing deals with top world music acts, Marc Kante and Toure Kunda. He has strong ties with the label XIII Bis and represents most of the label's acts (Elmer Food Beat, Love Bizarre, God's Gift, Sylvain Stabile). As an indie, Banes is a strong believer in the necessity of a strong international network of correspondents. Banes has an office in London, dealing with international copyrights and composers, such as the UK by independent labels or by managers.

In the word of George Michael, who composed a hit for Jimmy Nail last year.

Banes has also strong ties with Ham... (continued on page 9)

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Les Négresses Vertes Win The Theme
Song To Tour De France Broadcast

FRANCE
by Robbert Tilli

The sports event on the continent in the summer is the "Tour De France," approximately 4,000 kilometer-long cycle ride through France, taking place in the first three weeks of July every year. Millions of people watch the daily stage as broadcast live by TV station France 2 (formerly Antenne 2), syndicated to broadcasters in all territories.

Getting the theme song to the show is an honour comparable to nothing else in the world. When Kraftwerk's "electronic endurance test" Tour De France was chosen, it lasted for a decennium and immortality was secured. But now it is on the verge of being replaced by another tune. Delabel label manager Thierry Jacquet is happy to announce that French band Les Négresses Vertes are the lucky ones with La Romance Du Tour.

The band with that characteristic vagabond look and the spiciest "Gitano Romance" are the lucky ones with La Romance Du Tour. Band leader Mathias, who always sung part of the repertoire, is now doing lead for all songs. They are looking for a new frontman, but for one additional female backing vocalist. The current 10 Remixes '87-'93 album won't be promoted by the band members with interviews or concerts. They see it as the end of the first episode of the band and as a souvenir for the fans. The next part will start in August, when they will record a completely new album. Depending on the demand, the Tour De France theme will be released as a single. We're also trying to get the song on Eurosport TV channel.

The band's manager Jacques Renault sees the Tour theme song as God's gift. "I have to admit that it couldn't have come at a better moment than now. We were very lucky when France 2 approached us for it. After bad times, good times will come. This marks the second life of the band. But the guys in the band were already working on new projects anyway. The remix album gives them sort of a break."

Since Les Négresses Vertes are local heroes—as opposed to Kraftwerk's German nationality—great radio support is to be expected, as well as from the non-musical outlets.

- Signed to Delabel/Virgin France.
- Publisher: Virgin.
- Management: Corrida/Paris.
- New album: 10 Remixes '87-'93 released on June 7.
- New single: Face A La Mer released on May 31.
- Remixes/producers: Norman Cook, Gangstarr, and William Orbit among others. Massive Attack remixed the single.

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(continued from page 8)

stein. ZZ Top's publishing company in Austin, Texas. He represents them in France, through a company they have set up, while he benefits from a reciprocal representation in the US.

"This international connection gives me a lot of flexibility and options. It is also a bonus for our artists, as some of the French acts work with UK writers. As an indie, I have the freedom to really select my partners, as opposed to majors who are tied to their contracts, obliged to go through the pipeline of their own network of affiliates, who might not be the most motivated persons to develop this repertoire."

Banes' vision of the publishing business is quite simple, "You don't earn money with your checkbook but with hard work." He adds that personal relationships is the key. "People don't sign with Warner or BMG simply because they are Warner or BMG, but because of Jean Davoust or Stepphanie Berlow. They are the ones the artists are in contact with and they are the ones who will get the things moving. It all comes down to human relationships."

Emmanuel Legrand

NEW RELEASES

Singles

STEPHAN EICHER
Des Hauts, Des Bas - Barclay
PRODUCER: S. Eicher/D. Blanc-Froncard
For this new single, Eicher has once again teamed with renowned author Philippe Djan. The result is rougher than what Eicher usually delivers, but didn't prevent most radio stations from instantly play it. Currently number 2 in M&M's Regional EHR/Francophone region.

LES INNOCENTS
Un Hame Extraordinaire - Virgin
PRODUCER: Philippe Delérez
This wonderful lyric arranged ballad is a follow-up to their huge hit L'Aute Finière. It should confirm their increasing appeal to a large audience.

JEAN-MICHEL JARRE
Chronologie Part 4 - Disques Dreyfus
PRODUCER: Jean-Michel Jarre
In support to his future concerts, Jarre has released a new instrumental album. This first excerpt will please his core fans and convince those who consider Jarre's music simplistic melodic lines, that this is the avant-garde of experimental music.

BRUNO MAMAN
Qui Sait? - FNAC Music
PRODUCER: Jean-Michel Jarre
Maman is strongly influenced by funk masters like Prince, but he is intelligent enough not to hide this heredity (the little screams in the background), showing at the same time originality in this mid-tempo track. A name to watch.

NINA MORATO
Maman - Polydor
PRODUCER: Antonin Masurel
Another new act signed by Polydor. Morato has a pleasant voice and a distinct style, funny and provocative.

Albuns

ACOUSTIK ZOUK
Soare - Delicé
PRODUCER: Acoustik Zouk
With summer not too far away, there is nothing better than this zouk groove from the French Antilles to start the holiday. The success of Kassav' has somewhat overshadowed other zouk musicians. Far from being just another ethnic sound, zouk is emerging as a real style with its own evolutions and various emerging talents. Pushed by the voice of Raphael Tamar, Acoustik Zouk prove the vitality of the zouk scene.

PASCAL COMELADE
Traffic d'Abstraction - Delabel
PRODUCER: G. N'Guyen/P. Comelade
This album is sort of a luxury. It has no special potential to break the charts, yet this instrumental music offers so much space, irony and imagination that it's a giant pleasure for programmers in search for the unexpected. Comelade plays brief tunes, mostly based on keyboards, from grand piano to a toy piano. It's a travel through a motion picture, with Comelade delivering the soundtrack and the listener responsible for the images. File between Eric Bano and Nina Rotta.

LE GRAND BLUES BAND
Le Grand Blues Band - New Rose
PRODUCER: New Rose
Put some of France's top musicians in a studio, let the tape recorder roll, and here's the result: a totally unpretentious album of blues covers, including White Queen Of New Orleans, Tobacco Road and Mystery Train and a few original compositions. No need to be born in Chicago to enjoy playing the blues.

JEAN-PIERRE MADER
Jaire - Polydor
PRODUCER: J. Mader/S. Forward
Mader has scored a series of hits in the late '80s with an efficient combination of dance grooves and catchy melodies. This album is his more ambitious to date, with broader musical appeal. Listen to the first single Ici Ou Ailleurs—for which several remixes are available—and be convinced that the man has not lost his touch, and has matured for the best.

MANUEL MALOU
Corazon Colonne - WEA Music
PRODUCER: Manuel Malou
Malou's music is like the man himself, cast between two cultures (French and Spanish). Those who like Spanish music will have their share of flamenco guitar and hand clapping, but Malou is not into Latin revival. His music is contemporary, and he plays a subtle guitar. His Cuban sounds like an instant winner. Specialists will enjoy his very personal version of Le Mequetre, a '60s song from Georges Moustaki. Music that you can dance and listen to.

ROADRUNNERS
Instant Trouboul - Boucherie Productions
PRODUCER: Jeff Eyrich
It's about time the French realise they have one of the most powerful straightforward rock 'n roll bands in action. The guitars are sharp, the rhythm sections knows how to kick efficiently, and lead singer Frondal, singing in English, is pretty convincing. Thanks to Eyrich's production, this album captures all the energy of the Roadrunners (who hold up to their name as they spend most of their time touring) without compromise. They might be from the north of France, but their music has a "down under" feeling, reminding of both Midnight Oil before they mellowed, and the Saints, one of the most underrated bands of the late '70s.

SINCLAIR
Que Justice Soit Fait - Virgin
PRODUCER: Sinclair/Boon Bass
After albums by F.F.F. and Malka Family, the funk wave continues in France. Sinclair is a new artist who must have listened a lot to Sly Stone instead of going to school. Some tracks are longer than the regular radio standard, but that is no reason to pass on a good occasion to groove.
**New Grooves**

new jack swing to challenge any-thing from the US. Harmonies in perfect balance, interspersed with a rap, being the only male vocalist amongst a throng of bell-like female voices. Comparable with SWV and set to crossover similar-ly.

**THE PRODIGY versus JESUS JONES**

Zeroes And Ones - Food PRODUCER: Warne Livesey Mixes of the forthcoming Jesus Jones single commence with The Prodigy and a characteristically frenetic piece of hardcore without the usual commercial edge. Binary beats abound. Following it up with the revisit Apex Twin mix, ambi-tiously tribal with dream vocals washing soothingly over you. Definitely a good late set tune.

**CONVERT**

Rockin' To The Rhythm - A&M/PM PRODUCER: Big Time Int'l The excellent single original plus the large bonus of Frank DeWulf mixes. Intermittent, poignant, piano lines support that disembodied spacey sax sound and a tribal groove underpins it all. Do not miss the sax de light version, day-time-programmable, happy and bursting with life, ever seen a sax-ophone smile?

**STAN**

Suntan - Hug Records PRODUCERS: T. Lunch & K. Niles Unusually commercial and dif-ficult not to like. A Right Said Fred-like voice informing the lis-tener as to where he's been sum-tamed. A bouncy summer tune with a funky bassline which is a variation on several themes includ-ing French Kiss and other late 80s things. Should do well in the main-stream as its catchy as hell.

**EVOLUTION**

Everybody Dance - Deconstruction PRODUCER: Evolution After the splendid Love Thing, something uplifting from these Evolution people. The Chic Inspirational Mix is just that. Justice is done to the original, strong piano chords and that breathtaking high strings note floating over the top. Perfect enough for the floor and easy enough on the ears to grace the airwaves.

Please send all your new dance releases for review to Steve Morris, Music & Media, PO Box 9297, 1006 AA Amsterdam

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**A Toast To Vinyl; Long May It Live**

by Ken Neptune

Despite further delay in getting private commercial radio off the ground, the record industry is still bracing itself in anticipation of the situation to come. Until that time, the road to the airwaves is still mainly through the dance floor. While dance music needs both club and radio support to make it big, it is often the 12-inch vinyl that determines the potential for radio.

On one hand, the majority of radio stations will only accept CD submissions, while on the other hand most club DJs still prefer to spin 12-inch vinyl. According to sales statistics, the future is now and vinyl is slowly but steadily declining in the Swedish market, as in many other countries. That may be so, but when it comes to dance music the story is different. For DJs vinyl is definitely not dead.

As the record companies began easing themselves out of vinyl production a few years ago, two of the major distributors of dance music, Pitch Control and Next Stop Records, saw a golden opportunity and started pressing the 12-inch vinyl themselves, much to the joy of DJs who have a hard time accepting digital tech-nology when it comes to making people dance. Pitch Control, which has the largest share of the market when it comes to pressing 12-inch vinyl, works with most of the record companies. According to Pitch Control co-owner John Wallin it's worth the effort. "We move quickly, with a two-week turnover time. The record compa-nies give us a song, and we take care of the production and hype it up."

Some of the product is exported to Germany, the UK and the US. At Next Stop MD Ian Colven says the jump from vinyl to CD depends on the 12-inch. "All new dance music is available first on vinyl. To break a record, it has to break on 12-inch vinyl first. If there is enough interest then we put it on CD too."

According to Colven, the company has been working with the domestic record companies for a long time. "We take only 12-inch vinyl for the more dance-oriented companies. Some recent releases on 12-inch that Next Stop has released on its Clubvision label include Hypernature Flow, House of Virginism I'll Be There For You and a dance compilation called Country Code +6 + The Best Of Northern Dance Culture."

Meanwhile, Pitch Control has released the likes of Swedish artists Dr. Alban's It's My Life (Raggadag Remix), and Izabella's Shame, Shame, Shame. More recently it has released Dr. Alban's Sing Hallelujah, Sound Factory's 2 The Rhythm and Abnormal's Super Trouper. Pitch also has its own record label 12 Inc, and at the moment is enjoying huge suc-cess with Swiss act DJ Bobo whose Somebody Dance With Me is a hit. Pitch Control co-owner Michel Petre gives club DJs credit for making this song a crossover hit. "The disc jockeys charted Somebody Dance With Me early and then radio picked up on it," he says, adding that the single has sold 16,000 to date and is currently at number 4 on the sales chart. "We have the means to reach the cus-tomers that still want to buy the 12-inch singles. That's why we want to work with the major record companies."

Sometimes it takes more than a good 12-inch vinyl single to get radio programmers to take notice of new artists. The Gilbey Dance Music Awards held in February was a case in point. (Originally called the Swedish Dance Music Awards, Gilbey's Gin has spon-sored the costly event for the past two years.) The pet project of Wallin—who is also one of the organisers of the DMC Sweden mixing championships—the importance of this event is growing. The year's event was covered by three TV stations, including MTV Europe, national Swedish Television and ZTV. According to Wallin, many of the groups showcased on awards night stated climbing to the charts shortly thereafter. This he attributes to the media attention, giving Kym Mazelle's Love Me The Right Way and Danish Cut N' Move's Give It Up as examples. "After the awards, these singles jumped onto the charts. No one had ever batch-ered to write about Ace Of Base in Sweden before that night; they hadn't gotten much attention before that." Today they are everywhere, but Wallin believes the awards night was the begin-ning of their climb in Sweden.

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**Music Marketing?**

Music & Media can supply you with addresses from its Eurofile database on both labels and diskette.

For info and prices call Cescos van Gool, Tel: (+31) 20.669 1961

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**European Dance Radio Top 25**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>2 UNLIMITED/ Tribal Dance</td>
<td>(Bye)</td>
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<tr>
<td>2</td>
<td>JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
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<td>3</td>
<td>LUTHER VANDROSS/Little Miracles (Happen Every Day)</td>
<td>(Epic)</td>
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<tr>
<td>4</td>
<td>JAMES TAYLOR QUARTET/Love The Life</td>
<td>(Big Life)</td>
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<td>5</td>
<td>SUGAR HILL/After You Do</td>
<td>(A&amp;M/PM)</td>
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<td>6</td>
<td>SILK/Frank Me</td>
<td>(MCA)</td>
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<td>7</td>
<td>BOBBY BROWN/That's The Way Love Is</td>
<td>(MCA)</td>
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<td>8</td>
<td>LION ROCK/Pocket Of Love</td>
<td>(Cosmopolitan)</td>
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<td>9</td>
<td>SUB-SUB/An'No Love (An'No Use)</td>
<td>(Rob Records)</td>
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<td>10</td>
<td>DJ BOBO/Somebody Dance With Me</td>
<td>(Inside Affair)</td>
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<td>11</td>
<td>CAPELLE/U Get 2 Know</td>
<td>(A&amp;M/PM)</td>
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<td>12</td>
<td>UTAH SAINTS/Believe In Me</td>
<td>(Buddah)</td>
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<td>13</td>
<td>SNAP/Do You See The Light</td>
<td>(RCA)</td>
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<td>14</td>
<td>DANCE 2 TRANCE/p over Of An American Natives</td>
<td>(Blow Up)</td>
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<td>15</td>
<td>CJ COJO/Know Thanks (Something Going On)</td>
<td>(Proper Records)</td>
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<td>16</td>
<td>DREAM/ U The Best Thing</td>
<td>(Magnet)</td>
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<td>17</td>
<td>ROBIN S/Show Me Love</td>
<td>(Champion)</td>
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<tr>
<td>18</td>
<td>CAPTAIN HOLLYWOOD PROJECT/Only With You</td>
<td>(Blow Up)</td>
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<td>19</td>
<td>THERAPY/Best Of Northern Dance Culture</td>
<td>(Sony Bongo)</td>
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<td>20</td>
<td>JAMES TAYLOR QUARTET/Love The Life</td>
<td>(A&amp;M/PM)</td>
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The European Dance Radio (EDR) Top 25 chart is based on a weighted-scoring system. It is com-piled on the basis of playlists of European stations programming various styles of dance music, including hip-hop, rap, and swing/dance for the 15-30 year-olds, house and alternative dance for 16-25 year-olds, as well as Eurobeat, disco for DJs. Parents should note that chart positions are updated regularly, so the names in the chart are current as of publication. How you can request the EDR Top 25 chart is via email. E-mail: dancharts@hhn.co.uk **(You must have their courtesy)**

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**AmericanRadioHistory.Com**
Army Of Lovers

La Plage De Saint Tropez

RADIO PROGRAMMERS: If you are interested in receiving the promo CD of this artist, please call Inez at Music & Media, tel. (+31) 20.669 1961.

For a "decadence dance" you only have to check out the clubs around the combat zone. Getting a taste of degeneracy on the radio, on TV and in the charts is another game, and Swedish "extravagant-ists par excellence" understand the rules second to none. More camp than anybody else in the whole showbiz, the cabaret-esque foursome gets its perverted philosophy across each time. The videos with voluptuous ladies and "Louis Quatorze"-type men with wildly piercing eyes can't draw but everybody's attention, but the music itself isn't that bad either...

In the summer of 1991 the musical weirdos first made it big with the European sales and radio hit Crucified, with black-haired "marquise" Jean-Pierre Barda singing the lead. Radio programmers' attention span lasted as Alexander Bard—that's the blonde guy, the "musqueteer"—took the mike to sing the follow-up single Obsession, also taken from the second album Massive Luxury Overdose. These people have always had a nose for picking the right eye-catching titles for their weird pop/dance style. Disco Extravaganza, the title of their 1990 debut album summed it all up really.

With the third album The Gods Of Earth And Heaven on Stockholm Records, an enormous shot of vaudeville will be injected to radio and TV. The Barda & Bard nucleus plus the two "femmes fatales"—big-chested Michaela Dornonville de la Cour and Dominika Peczinsky—have surpassed themselves beyond belief (watch that totally hilarious EPK!). Once again programmers, DJs and veejays will get their noses seriously clamped between the two front(al) ladies' cleavage.

A double dose of extravaganza has already made some noise on the European airwaves with the first single Israelism, controversial for some in its first presentation, but certainly no blasphemy. The band, itself featuring two Jewish members—Jean-Pierre and Dominika—claims that it should be taken as a celebration instead of a ridicule of Jewish culture. The whole idea of the album is a musical presenting the cultures of different minorities.

The soldiers of the Army Of Lovers have loaded their guns with enough ammunition to dominate the charts in the upcoming summer. La Plage De Saint Tropez—a sort of a speeded up version of Elvis Presley's My Boy, a global hit in the winter of '74-'75—is this week's insert CD in M&M and will definitely find the sun on its side. Beaches will not be the same anymore, and the charts will go topless...
Marketing The Music

Tears For Fears Breaks Down EHR Again

GERMANY
by Robbert Tilli

Is the continental dance school—and the German in particular—taking over from the UK movement? Whereas chart impact is concerned, the "Snap Effect" seems to be unstoppable. Haddaway and Captain Hollywood Project (see elsewhere on this page) are clear soul brothers of aforementioned dance act. Like '50s rock 'n roll bands, these acts have a similar sound in common. Spunky and catchy pop songs are put on a "light-techno" basis and labels work with staff writers and producers. This proven recipe is working with Bass Bumpers' single Runnin' as well, especially in Spain (peak position number 7) and France.

Dance Street MD A&R manager Dieter Stemmer knows what the secret is behind the currently successful "neue Deutsche Welle" (new German wave). "All these artists provide songs instead of just noises. Not too much techno, but catchy. But even that's not enough. We noticed that lots of people remembered the melodies from previous Bass Bumpers singles (Can't Stop Dancing and Got The Big Bass), but they never knew who they were. For last year's album Advance we decided to work on a consistent band image, rather than changing frontmen all the time."

"Welcome to the real world" is the opening line on "Elemental," the new Mercury album by Tears For Fears, now practically Roland Orzabal's solo project under the old band name. The reality in radio world is that is honored with the highest entry in one and a half years in M&M's EHR Top 40 two weeks ago. "Break It Down" Again had got off to a flying start at number 7.

UNITED KINGDOM
by Robbert Tilli

Tears For Fears has always had a habit of long gaps between albums. The hiatus between the last CD The Seeds Of Love and the new Elemental release was four years. This is quite unusual among one-man bands, with guests. Both Roland Orzabal and Curt Smith went their own way. Orzabal has taken the band name with this album, with Smith carrying on solo, with an album due for release in September under the Phonogram UK umbrella.

Elemental is Orzabal's first full-length operation since the split. This follows the inclusion on last year's Tears Roll Down/Greatest Hits 82-92 compilation of one of his originals—Laid So Low (Tears Roll Down), which marked the start of a new artistic partnership with co-producer Tim Palmer of Tim Life and Machine-fame. Palmer is now also drummer on the album.

The extent of Orzabal's influence in the previous Tears For Fears albums becomes immediately evident in this latest project. Sergeant Pepper winks to him all the way through, keeping melodies and adventurous arrangements to the fore. Meanwhile, rhythm tracks as used on the sessions today, it is not blind to the latest developments in pop music. The creative force behind Tears For Fears is shown at work in his Neptune's Kitchen home studio in Bath on the EPK for the album, featuring five album tracks.

Radio can prepare for more fearless jumps on the album once the first single has faded. The newly instrumental track Got Giants is like Brian Eno in his most ambient mood. Another ex-Roxy Music name pops up with the elegantly swinging Mr. Penumbra. "Fantastic Sounds" are to be heard on Brian Wilson Says, a tribute to the Beach Boys in true harmony vocals style. With Fish Out Of Water and the planned second single Cold, the EHR and alternative format have an elemental album in their hands. The finest melodies come through after repeated plays.

Phonogram international product manager Chris Dwyer gives a general outline of the heavy weight campaign. "With an artist of this stature the demand for promotional activities is incredibly high. Apart from the EPK, we are using an interview CD as a marketing support tool. We want to get maximum exposure in minimum time. In April we already finished shooting the videos of the first two singles. Everything is planned way upfront the release. We wanted to be ready in time."

All marketing meetings with the affiliates took place in March. From April 22 to May 7 Orzabal travelled the continent to support the album. Thirty French media people—always in for a free lunch—were flown into Neptune's Kitchen for interviews and a dinner afterwards. Point of sales material comprises almost every consumer article possible, from suede jackets to denim shirts. The only things not available yet are the European tour dates. Roughly, they are scheduled for the autumn, right after the US dates.

German Dance Is Bumper To Bumper In Charts

GERMANY
by Robbert Tilli

Freeeman—and singer Felicia Uwaje the dance project of producers Henning Reith and "Caba" Kroll has become visual. There's a great parallel with Dutch/Belgian dance act 2 Unlimited, which has a very clear identity now. And that's not where the similarity stops. The "Europlay" in week 23—the pan-European powerhouse as voted by leading European radio stations—will increase Bass Bumpers' visibility in the airplay charts in the upcoming weeks. The first Europlay in history, 2 Unlimited's No Limit paved the way to the present radio hit Tribal Dance.

Signed to Dance Street.

Publisher: Warner Chappell & Ear.


New single: Runnin' released on April 24 in most territories. In May it peaked at number 89 in the Eurochart Hot 100 Singles.

Recorded at Orange Room/Mulheim.

Producer: Henning Reith/"Caba" Kroll.

Marketing: A radio EP is issued, containing all singles released off the album so far (Runnin', The Music's Got Me, Move To The Rhythm and Mega Bump).

Licensed to: Dureco (Benelux), Scorpio (France), Ginger (Spain), Dig It (Italy), Mega (Scandinavia), Logic (UK) and ViDiสหรุ (Portugal).

Captian Hollywood Project Comes Aboard In US

GERMANY
by Robbert Tilli

Captain Hollywood aka Tony Harrison may appear as a newcomer on the scene, but that is definitely not the case; he has already enjoyed massive chart success under other aliases such as Mixmaster and Twenty 4 Seven, which collected eight gold discs in Germany alone.

In 1992 the Captain Hollywood Project grew out of his own Hollywood Dance Academy—which he founded along with his manager Suzanne Ricker. He originally started out as a dancer, having worked with artists like Kim Wilde, LaToya Jackson and the Pasadena amazons. In the summer of the same year the first single More And More was released, exploding into the charts almost immediately. It spent five weeks on top of the German single chart and peaked at number 3 in the Eurochart Hot 100 Singles. Where it has already spent 33 weeks at peaktime. The follow-up, Only With You, reached the number 6 slot and is still holding at number 17 after 17 weeks, while the album Love Is Not Sex went as high as number 21 and is in its seventh week of European Top 100 Albums residence.

Promotionwise the main thing was an advertising campaign on MTV Europe, which started on May 21 and will continue until June 22. In the meantime Harrison is all over Europe for all sorts of promo activities. All eyes are now tuned to the US, however, where More And More climbed to number 19 in the Billboard Hot 100 Singles.

According to Blow Up label manager Andy Kappel expectations are high, especially when one considers the unprecedented success stateside. "In Europe we're now past the one-hit-wonder mark. For the US we're hoping for long term success as well. Since our partner over there is Imago, we stand a fair chance. It's part of the BMG group of companies who have a lot of experience with this type of material."

Signed to Blow Up/Interocard.

Publisher: Warner Chappell.

Management: Hollywood/Neturberg.

New album: Love Is Not Sex released March 24 in Germany.

New single: All I Want released on May 18.

Recorded at DMP Studios/Neturberg.

Producer: Bygberg.

Licensed to: Pulse 8 (UK), Dino (Benelux), Atoll (France), Blanco Y Negro (Spain), Digt (Italy), FM (Greece), Echo (Austria), Phonag (Switzerland), Mega (Scandinavia), Musidome (Hungary), Editions Schubert (Poland and the Czech and Slovak Republics), ViDiสหรุ (Portugal) and NMC (Israel).

SHORT TAKES

- Country veteran Johnny Cash has signed with the Def American label, the 'Sun Records' of the 90's. He is now working on an album with producer Rick Rubin, the Sam Phillips of our time.

- UB40 horn player Patrick Tenyue is celebrating two UK chart hits at the moment. One at the top with his regular band—I Can't Help Falling In Love—and another one at the end with Mother's All Funked Up.

- Dutch soulful pop outfit Lois Lane—named after Superman's girlfriend—has been renamed Lois L. for all US activities.

- Happy birthday to UK indie 4AD! To celebrate its 15th anniversary the label is organising a multi-media festival in the ICA venue in London from July 19 to 24. Minus Frank Black and Belly, who have other obligations, the whole roster will be performing live.

- Tim Finn has started his promo tour for his upcoming Capital album. Before & After on with acoustic showcases in various territories.

- Cured and back in action. Austria's leading rockers Andy Baum & The Trix have welcomed back their original drummer Peter "The Animal" Kolbert who left the band in 1993 for health reasons.

Marketing The Music: Artists featured have achieved Top 15 chart status in their country of origin.
The avant garde artists have become more poppy than ever. With this heavily sequenced song on an "old fashioned disco beat, these people are again probably light years ahead of their time.

ROB’N’ RAZ

Clubhopping - Golden Silver Fish

Hopping from club to club and from station to station, this bouncy tune will be omnipresent. A bit reminiscent of Incredits’ Always There, which probably explains why there’s no escaping Radio 7/Un, Germany is the only ACE outlet to report the song so far. Comments head of music Alex Naumann, “We’ve got it on our playlist for three weeks now, and we’re still planning to keep it there for at least another three weeks, or longer when it charts. Sure enough, these hits are easy to programme.

LES ZAZOUS

Seven Seas - Mercury

Seven Seas - A/R/EHR

Living in a coastal town, this Dutch pop group knows everything about sailor’s ballads. The sentimental accordions are played by Robert-Jan Stips of the Nits.

DEF REAL

Versatile - Futuristicum (CD) (Holland)

A highly original choice of samples plus the use of an acoustic guitar on the track Simply Mellow make this Dutch hip hop outfit live up to the title of the CD. Contact Ron Overbeek at: (+31) 35.235.480; fax: 35.294.208.

NEW TALENT

BEAT 4 FEET

So Real - Gig (CD) (Australia)

PRODUCER: Beat For Feet

Guest vocalist like Wendell A. Morrison Jr. and Connie Harvey lift this Austrian dance project to an artistically high level. It has the same consequence as all those artists featuring Jocelyn Brown. Contact Peter Rauhauf at: tel++43 222.512.2491; fax: 222.513.7646.

 DEEP SKY

Higher Than The Clouds - Heartbeat (Italy)

PRODUCER: Gianfranco Bortolotti

Dance music reduced to the bare necessities is quite an interesting concept. Sonically speaking it’s very sparse with only dry rhythms and a supporting human voice. Contact Andrea Rossel at: tel++39 30.258.2353; fax: 30.258.2161.

JEFF BECK & THE BIG TOWN PLAYBOYS

Crazy Legs - Epic

PRODUCER: Stuart Coleman

Beck pays tribute to one of R&R’s great but often forgotten stringers. Confessing to Cliff Gallup being the one that started playing the guitar, Beck joyfully re-creates the sounds of some four decades ago, covering all of Gene Vincent’s Blue Caps’ finest moments. Backed by the very capable Big Town Playboys the album bursts with enthusiasm and love of pure R&R. Roll down the windows and head for the blacktop, these guys will take over from there. Here comes the summer...

GARY CLAIRE/ON U-SOUND SYSTEM

Dreamstellers - Perfecto

A/R/EHR

This is probably the best track. It has a bit of mystery to it, making a unique black record in the current climate of pop dance.

THE AUTEURS

How could I be wrong - Hut

A/R/EHR

PRODUCER: Phil Vivian/Luke Haines

Don’t step on my blue “Suede” shoes. Well, Luke Haines is stepping on Mr. Anderson’s toes. Good for competition. A tip for “alternative” looking for accessible indie pop.

BRONTE BROTHERS

Live A Little More - This Way Up W/A/ACE/EHR

PRODUCER: Mark Creswell/Tanita Tikaram

How could I be wrong - Hut

PRODUCER: Phil Vivian/Luke Haines

Move over Emily and Charlotte for brother Mark Creswell, guitarist with Tanita Tikaram, who wrote this song. Stylistically this goes back to his days with Brendan Croker—to the 80s dance-and-dive debut album Beer Trips In The Bay.

NENEN CHERRY

Buddy X - Circa

EHR/D

PRODUCER: Neneh Cherry/Jonny Dollar

Internationally this is a slow song, but it has the drive of a real mean stomper. When Neneh sings “yeah yeah” you automatically join in and your feet start itching. Forth coming Edinburgh head of Colin Summerville is always in for a bit of adventure on his playlist. “I think her latest album Homebrew was really overlooked. It’s a standard to measure up to for lots of other producers.

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Crazy Legs - Epic

PRODUCER: Stuart Coleman

Beck pays tribute to one of R&R’s great but often forgotten stringers. Confessing to Cliff Gallup being the one that started playing the guitar, Beck joyfully re-creates the sounds of some four decades ago, covering all of Gene Vincent’s Blue Caps’ finest moments. Backed by the very capable Big Town Playboys the album bursts with enthusiasm and love of pure R&R. Roll down the windows and head for the blacktop, these guys will take over from there. Here comes the summer...
Breaking at multiple formats – the smash new single

"I Have Told You Lately" from the new album

"Unplugged And Seated"!!!

Top 10 USA!!

MTV

These stations already say hit!!!

NRW

NDR 2

Radio Bremen

RSH

RTL 104.8

B-2

FFH

Regenbogen

BR

RPR

SR

Add it now – it’s gonna be big!

ROD STEWART

HAVE I TOLD YOU LATELY

Here's the word on the street:

"The finest and most moving ballad it's gonna be big!"

Lory Granger, RTL 104.6


AL CIRC Richard

RADIO SAN/Emweiler G

Adem Haluk, Pong De

Brighton Music

AL Pat McGurk - Head of Music

AL Pat McGurk - Head of Music

AL One More Wonder

Mike Wood

AL Made In Heaven

Steele, Head Of Music

AL Cut 'N' Move - Give It Up

AL Fall Of The Sioux

AL Stokey

AL Flawless

AL Bena BLB/DK

AL Woman

AL Charles van Gelder

EHR

Jeff van Gelder - Head Of Music

ACE

Andreas Karczewski - Head Of Music

RADIO FFH/Frankfurt

A List:

UB40- Falling In Love

Tina Turner-

Tears For Fears- Break It

Morkus Steinkuhl - DJ/Producer

Brings the Field

Roxelte- Almost Unreal

Jungle Book- Jungle

Duran Duran- Come

Sting- Fields Of Gold

Rod Stewart- Have I Told You Lately

Charles D. Lewis- Another Friday

Monday at 13.00 hours CET.

Herbert Grammy, hand linter

Michael/Osiegen- These Are

stations received

new albums indicated by the certain designation "AD."

Reports for each station are processed and listed alphabetically.

Rankings within the country, stations are grouped by ranking and listed
alphabetically. Readings include: Hannover "AD" Gold, EHR (99) and
Bremen (6). All playlists must be read by Monday at 13.00 hours CET.
SOLINGEN, May 29. 1993. Five innocent women and children have been burnt alive, just because they were Jews. Through this card I'd like to express that I am devastated.

CZECH REPUBLIC

BOSNIA RADIO: Prog. 3

Peter Elekto - Head Of Music

Power Play

Drak Prezident Paul Reznick. We Can't Swim, They Will Washout. We're Utopian. Higher.

A List

Drak Deputy Tash Night. Dr. M. Wall. Evans. John B. Miller. We Can't Swim, They Will Washout. We're Utopian. Higher.

B List

Drak Head Of Music. Dr. M. Wall. Evans. John B. Miller. We Can't Swim, They Will Washout. We're Utopian. Higher.

VOLATILE TRACER: Head Of Music. B List

RADIO P 3: Go'Morgen P 3/Copenhagen

Ulrik Hyldgaard - Head Of Music

EHR

RADIO AMAGER/8rendby/Kostrup

Power Play:

AD

RANGERS Radio/Amager

AD

RANGERS Radio/Roynow

AD

RANGERS Radio/Tivoli

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RANGERS Radio/ODS

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<td>Aerosmith</td>
<td>Unplugged</td>
<td>A.D.K.S.F.G.R.N.L.CH.UK</td>
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| Sting | If I Could Turn Back Time | A.D.K.S.F.G.R.
| Patricia Kaas | Je Te Dis Vous | A.S.
<p>| Depeche Mode | Songs Of Faith &amp; Devotion | A.D.K.S.F.G.R.N.L.CH.UK |
| Rod Stewart | Unplugged (Vol. 2) | A.D.K.S.F.G.R.N.L.CH.UK |
| Bruce Springsteen | In Concert: MTV Plugged | A.D.K.S.F.G.R.N.L.CH.UK |
| Abba | More Abba Gold | A.D.K.S.F.G.R.N.L.CH.UK |
| Gary Moore | Blues Alive | A.D.K.S.F.G.R.N.L.CH.UK |
| Von Morrison | Too Long In Exile | A.D.K.S.F.G.R.N.L.CH.UK |
| The Waterboys | Dream Haward | A.D.K.S.F.G.R.N.L.CH.UK |
| Kenny G | Breathless | A.D.K.S.F.G.R.N.L.CH.UK |
| Lionel Foy | Les Petites Notes | A.D.K.S.F.G.R.N.L.CH.UK |
| Michael Jackson | Dangerous | A.D.K.S.F.G.R.N.L.CH.UK |
| Spinal Tap | Packet Full Of Kryptonite | A.D.K.S.F.G.R.N.L.CH.UK |
| Ugly Kid Joe | America's Last Waltz | A.D.K.S.F.G.R.N.L.CH.UK |
| BBQ | Nord Sued Oves Est | A.D.K.S.F.G.R.N.L.CH.UK |
| Duran Duran | Duran Duran (The Wedding Album) | A.D.K.S.F.G.R.N.L.CH.UK |
| Midnight Oil | Earth And Sun &amp; Moon | A.D.K.S.F.G.R.N.L.CH.UK |
| Michel Sardou | Berry '93 - Yéme | A.D.K.S.F.G.R.N.L.CH.UK |</p>
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<td>Whitney Houston</td>
<td>AUS/FI/UK</td>
</tr>
<tr>
<td>86</td>
<td>In All The Right Places</td>
<td>Lisa Stansfield</td>
<td>AUS/FI/UK</td>
</tr>
<tr>
<td>87</td>
<td>Somebody To Love</td>
<td>George Michael &amp; Queen</td>
<td>AUS/FI/UK</td>
</tr>
<tr>
<td>88</td>
<td>Dark Is The Night</td>
<td>Warner Brothers</td>
<td>AUS/FI/UK</td>
</tr>
<tr>
<td>89</td>
<td>Almost Unreal</td>
<td>Roxette</td>
<td>AUS/FI/UK</td>
</tr>
<tr>
<td>90</td>
<td>Face The Strange E.P.</td>
<td>Queen/EMI/MCA</td>
<td>AUS/FI/UK</td>
</tr>
<tr>
<td>91</td>
<td>Ain't Nothin' To It</td>
<td>Mariah Carey</td>
<td>AUS/FI/UK</td>
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<tr>
<td>92</td>
<td>The Beloved</td>
<td>WhatsApp</td>
<td>AUS/FI/UK</td>
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<td>93</td>
<td>Sweet Harmony</td>
<td>Whitney Houston</td>
<td>AUS/FI/UK</td>
</tr>
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<td>94</td>
<td>Find Your Love</td>
<td>Whitney Houston</td>
<td>AUS/FI/UK</td>
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<td>95</td>
<td>RI New appropriate</td>
<td>Whitney Houston</td>
<td>AUS/FI/UK</td>
</tr>
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<td>96</td>
<td>I Will Always Love You</td>
<td>Whitney Houston</td>
<td>AUS/FI/UK</td>
</tr>
<tr>
<td>97</td>
<td>In All The Right Places</td>
<td>Lisa Stansfield</td>
<td>AUS/FI/UK</td>
</tr>
<tr>
<td>98</td>
<td>Somebody To Love</td>
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</tr>
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<td>99</td>
<td>Dark Is The Night</td>
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<td>AUS/FI/UK</td>
</tr>
<tr>
<td>100</td>
<td>Almost Unreal</td>
<td>Roxette</td>
<td>AUS/FI/UK</td>
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**TOP 10 SALES IN EUROPE**

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<thead>
<tr>
<th>England</th>
<th>Germany</th>
<th>France</th>
<th>Italy</th>
<th>Spain</th>
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<th>Holland</th>
<th>Netherlands</th>
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<th>Denmark</th>
<th>Sweden</th>
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<th>Portugal</th>
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<tr>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
<td><strong>Singles</strong></td>
</tr>
</tbody>
</table>

**United Kingdom**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Germany**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**France**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Italy**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Spain**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Belgium**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Holland**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Netherlands**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Denmark**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Norway**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Sweden**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
- **Singles**: 1. *Laura Pausini* - *Laura Pausini*

**Ireland**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
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**Portugal**

- **Songs**: 10. *Rob 'N' Raz DLC* - *Clubhopping*
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Las Vegas Radio

**Suede**

Continued from page 1

The cat's out of the bag. Adam Hahn, PD at EHR Radio Salu, is joining a group led by NRJ to serve as PD and MD for the French new web station in Germany. Look for a rock-oriented EHR format.

Mainland European broadcast stations are needed to make the Europlay format a reality. For a Europlay airplay rotation, member stations should be fully committed. A half-hearted approach is doomed to fail.

**SON OF EUROPLAY?**

Word reaches us that some 15 European stations will be joining up in September to promote domestic talent in a project named "EuroDisco Parade." Conceived by Penti Teravainen, programme director at EHR Radio Rauma, this is also the founder of disco promotion company Discopress—the plan, started in March, involves setting up a network of European private stations for a fortnightly exchange of the most important domestic hits in each market.

**EUROPLAY (continued from page 1)**

areas are still left unsolved, however. They include:

1. The opt-out clause. Stations have the right to refuse to air a track chosen for any particular month if it does not fit their format. However, in order for a record to attract true pan-European airplay, member stations should be fully committed. A half-hearted approach is doomed to fail.

2. Airplay rotation. For a Europlay format to become a Eurochart number 1 in every country, there has to be a sense of solidarity in the marketplace. There is no real song with a hookline. The project work. Six stations is not quite enough for a Europlay record to enter M&M's airplay charts. Despite these problems, Prick feels the project has already just about justified its existence. The Europlay record of January 2, Unlimited's No Limit (Byte) went on to become a Eurochart number 1 in Belgium, The Netherlands and Sweden. The track, a collaboration of Soul- sister (with Broken) helped, so is claimed, the band to gain a support slot on Sting's recent European concert tour.

Suede (continued from page 1)

London Franchises (continued from page 1)

Sports, AOR, alternative rock, business and finance and country.

Major national and international media players, not only in radio, are vying for a piece of one of Europe's largest markets. The Chrysalis Group is seeking an all-important link to the buying public: daytime radio airplay. This is the all-important link to the buying public: daytime radio airplay.

That So Young is currently played on 90 EHR outlets.

**MUSIC & MEDIA JUNE 1993**

The results of research conducted by Italian health institute ISS claims that there are 27.550 radio stations and 31.015 TV stations on the European mainland. It is claimed that there are 27.550 radio stations and 31.015 TV stations on the European mainland.

**Suede**

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Mainland European broadcast stations are often sceptical about the UK's record industry machinery, often seen as full of hype and non-commitment on short-lived trends. Not so for Suede, it seems.

"We were very suspicious at first," admits BRTN Studio Brussels head of music Mark Coenen. "There are so many bands these days on the front cover of NME who don't even have a single out. But after we played Animal Nitrate, we received positive listener and record company response in our Sunday morning request programme, the band ended at number 6."

**EHR City Radio/Gothenburg**

"Mixo" Damasio, the station has decided to move to Sweden after listening for a Europlay record to enter M&M's airplay charts. Despite these problems, Prick feels the project has already just about justified its existence. The Europlay record of January 2, Unlimited's No Limit (Byte) went on to become a Eurochart number 1 in Belgium, The Netherlands and Sweden. The track, a collaboration of Soul-sister (with Broken) helped, so is claimed, the band to gain a support slot on Sting's recent European concert tour.

The band is now touring the US, followed by a 10-day visit to Japan and is scheduled to return to Europe in late August. "The band is very eager to return to the studio to record their second album [again produced by Ed Beller]." Prick says. "We're very confident, but we are trying to encourage them to consolidate the basis built in Europe. Going back to the marketplace is an important element of the campaign."

The band is managed by Saul Galpern, together with Deacon Blue manager Peter Felstead, founder of North Literary Management. Andy Stevens says touring has been a key element in spreading the message of the up and coming band. The band has a strict rule: wherever they have played, they have received positive comments, "We have been very cautious not to over-hype the record. We're now taking the right side of the line with regards to [receiving] airplay.

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EHR TOP 40

week 25/93

**Still Spinning**

Compared to last week's rather stagnated chart, this week sees a handful of noteworthy movements, with no less than four records entering the top ten. One of them is "Two Princes" by the Spin Doctors (at number 7, coming from 12). It is interesting to see them enter the EHR Top 10 for the first time, following the huge American success of the band—their album Pocket Full Of Kryptonite sold over two-million copies in the US. It remarkably illustrates how the life of an album can be: the CD was released in the summer of 1991, the band broke through in their homeland the following year and now, a year later, Europe is also joining in.

Best support for the Spin Doctors' second single is found in Holland and Ireland (close to 100% penetration), Sweden (89%), the UK (76%) and the Czech Republic (67%). The other territories show an acceptance level between 20% and 60%, except for France, Portugal, Austria and Switzerland, where airplay on Two Princes is lagging substantially behind.

Another good jump this week is booked by A-Ha who move from number 23 to 10, thanks to 12 new adds and two important upward conversions: both Capital FM/London and Children Network/Durastable/Northampton/Gloucester have moved Dark Is The Night from B to A rotation. As yet, the relevance of strongest support bases are Italy, the UK, the Czech Republic and homeland Norway; on average, 60%-100% of M&M's EHR reporters in those countries have it on rotation.

Fastest mover in terms of chart points, although moving up only one position to number 4, is Break It Down Again. Tears For Fears are adding at a big scale (63-71% penetration), while Greece and medium to heavy rotation), D'Arby's song is looking at a promising future. The UK, Portugal, the Czech Republic and homeland Norway; on average, 60%-100% strongest support bases are Italy, the UK, the Czech Republic and homeland Norway; on average, 60%-100% of M&M's EHR reporters in those countries have it on rotation.

Second highest entry is grabbed by Snap, whose Do You See The Light (Looking For) is doing best in the UK, Portugal, the Czech Republic and homeland Norway; on average, 60%-100% strongest support bases are Italy, the UK, the Czech Republic and homeland Norway; on average, 60%-100% of M&M's EHR reporters in those countries have it on rotation.

Good bets for chart entries next week are Taylor Dayne, Billy Idol and Vanessa Paradis, judging from their high addition rate of adds (see Chartcourier). Peter Kops

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;A&quot; ROTATION PERFORMANCE</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>ROB STUART/How I Talk You Lovely (Warner Brothers)</td>
<td>(Warner Brothers)</td>
<td>86</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHAUN SMITHSON/All The Right Places</td>
<td>(MCA)</td>
<td>32</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AREA OF MY HEART/What Of Tomorrow</td>
<td>(Epic)</td>
<td>78</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PETE SHORE/See You Again</td>
<td>(Mega)</td>
<td>65</td>
<td></td>
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</table>

### NEW TOP 20 CONTENDERS

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>WANT TO BURN/Can't Get Through My Hole</td>
<td>(Arista)</td>
<td>29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOW YOUR MIND/Blow Your Mind</td>
<td>(Atlantic)</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEEP IT SIMPLE/They Can't Hold Us Down</td>
<td>(Polygram)</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The EHR Top 40 chart is based on a weighted scoring system. Songs seen in print have achieved at least 20 new adds in the EHR reporting stations, first target 12-14 year olds with contemporary music listeners or during specific shows. Songs in A rotation airplay receive more points than those in B rotation or more limited airplay exposure. Stations are weighted by market size and by the number of hours per week committed to the format.

### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>Rotation B</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
<td>127</td>
<td>99</td>
<td>28</td>
<td>5</td>
</tr>
<tr>
<td>TINA TURNER/Don't Wanna Fight</td>
<td>(Parlophone)</td>
<td>192</td>
<td>95</td>
<td>29</td>
<td>10</td>
</tr>
<tr>
<td>UB40/I Can't Help Falling In Love With You</td>
<td>(DEP International)</td>
<td>209</td>
<td>86</td>
<td>23</td>
<td>11</td>
</tr>
<tr>
<td>GEORGE MICHAEL/One More Time</td>
<td>(MCA)</td>
<td>198</td>
<td>69</td>
<td>20</td>
<td>15</td>
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<tr>
<td>GEORGE MICHAEL/Queen/Somebody To Love</td>
<td>(Parlophone)</td>
<td>305</td>
<td>75</td>
<td>22</td>
<td>2</td>
</tr>
<tr>
<td>JANET JACKSON/Can't Get Enough Of Your Love</td>
<td>(Columbia)</td>
<td>134</td>
<td>67</td>
<td>19</td>
<td>7</td>
</tr>
<tr>
<td>LENNY KRAVITZ/Believe</td>
<td>(Virgin)</td>
<td>274</td>
<td>47</td>
<td>27</td>
<td>11</td>
</tr>
<tr>
<td>ROBERT PLANT/Change The World</td>
<td>(Fontana)</td>
<td>136</td>
<td>35</td>
<td>24</td>
<td>5</td>
</tr>
<tr>
<td>A-HA/Dark Is The Night</td>
<td>(Warner Brothers)</td>
<td>122</td>
<td>47</td>
<td>18</td>
<td>12</td>
</tr>
<tr>
<td>ACE OF BASE/All That She Wants</td>
<td>(Mega)</td>
<td>168</td>
<td>52</td>
<td>16</td>
<td>6</td>
</tr>
<tr>
<td>WHITNEY HOUSTON/I Have Nothing</td>
<td>(Arista)</td>
<td>236</td>
<td>49</td>
<td>24</td>
<td>2</td>
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<tr>
<td>DEPECHE MODE/Walking In My Shoes</td>
<td>(Mute)</td>
<td>118</td>
<td>43</td>
<td>18</td>
<td>7</td>
</tr>
<tr>
<td>ROBERT PLANT/Change The World</td>
<td>(Fontana)</td>
<td>136</td>
<td>35</td>
<td>24</td>
<td>5</td>
</tr>
<tr>
<td>SNOW/Informer</td>
<td>(East West)</td>
<td>118</td>
<td>37</td>
<td>27</td>
<td>5</td>
</tr>
<tr>
<td>DURAN DURAN/Come Undone</td>
<td>(Parlophone)</td>
<td>209</td>
<td>45</td>
<td>25</td>
<td>6</td>
</tr>
<tr>
<td>OMD/Stand Above Me</td>
<td>(Virgin)</td>
<td>49</td>
<td>38</td>
<td>26</td>
<td>17</td>
</tr>
<tr>
<td>MARC COHN/Walk Through The World</td>
<td>(Atlantic)</td>
<td>93</td>
<td>36</td>
<td>21</td>
<td>12</td>
</tr>
<tr>
<td>TAYLOR DAYNE/Can't Get Enough Of Your Love</td>
<td>(Columbia)</td>
<td>124</td>
<td>36</td>
<td>21</td>
<td>12</td>
</tr>
<tr>
<td>TENILLE SHARP/Doorway (Dream On)</td>
<td>(Columbia)</td>
<td>112</td>
<td>38</td>
<td>22</td>
<td>17</td>
</tr>
<tr>
<td>BON JOVI/In These Arms</td>
<td>(Atlantic)</td>
<td>36</td>
<td>29</td>
<td>21</td>
<td>0</td>
</tr>
<tr>
<td>JAMES BURCHETT/May You Have A Good Night</td>
<td>(A&amp;M)</td>
<td>139</td>
<td>29</td>
<td>14</td>
<td>14</td>
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<tr>
<td>DONALD FAGEN/Tomorrow's Girls</td>
<td>(Reprise)</td>
<td>47</td>
<td>32</td>
<td>15</td>
<td>5</td>
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<tr>
<td>TAYLOR DAYNE/Can't Get Enough Of Your Love</td>
<td>(Columbia)</td>
<td>89</td>
<td>29</td>
<td>17</td>
<td>9</td>
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<tr>
<td>SHAGGY/Oh Carolina</td>
<td>(Greensleeves)</td>
<td>57</td>
<td>36</td>
<td>21</td>
<td>2</td>
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<tr>
<td>MARIA MCKEE/I Wanna Hold On To You*</td>
<td>(Geffen)</td>
<td>43</td>
<td>21</td>
<td>22</td>
<td>2</td>
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<tr>
<td>SNAP/Do You See The Light (Looking For)</td>
<td>(Logic)</td>
<td>48</td>
<td>29</td>
<td>19</td>
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<td>ELTON JOHN/True Love</td>
<td>(Rocket)</td>
<td>40</td>
<td>29</td>
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<tr>
<td>WATERBOYS/The Return Of Pon</td>
<td>(Geffen)</td>
<td>30</td>
<td>23</td>
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<tr>
<td>PET SHOP BOYS/Can You Forgive Her</td>
<td>(Parlophone)</td>
<td>36</td>
<td>27</td>
<td>11</td>
<td>7</td>
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<tr>
<td>UGLY KID JOE/In The Cradle</td>
<td>(Mercury)</td>
<td>37</td>
<td>24</td>
<td>13</td>
<td>0</td>
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<tr>
<td>LISA STANFIELD/All In The Right Places</td>
<td>(MCA)</td>
<td>31</td>
<td>26</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>JAMES BURCHETT/One Of Us</td>
<td>(Columbia)</td>
<td>35</td>
<td>21</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td>DIRE STRAINS/Your Latest Trick</td>
<td>(Vertigo)</td>
<td>33</td>
<td>20</td>
<td>13</td>
<td>5</td>
</tr>
<tr>
<td>DINNA CARROLL/Express</td>
<td>(A&amp;M)</td>
<td>28</td>
<td>16</td>
<td>12</td>
<td>2</td>
</tr>
</tbody>
</table>

"The first "chartbound" chart lists the total number of EHR reporting stations playing songs; they do not yet have enough airplay points to rank among the Top 40. The second number represents how many stations reported the song to MBA for the first time. Songs which have reached no new airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs listed by new adds. Additions indicate new entries in Chartbound."
1. NORTHWEST

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>TAYLOR DAYNE</td>
<td>Can't Get Enough Of Your Love</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>2</td>
<td>BILLY IDOL</td>
<td>Shock (To My System)</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>3</td>
<td>MOST ADDED</td>
<td>Sting/Fields Of Gold</td>
<td>(A&amp;M)</td>
</tr>
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2. CENTRAL

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3. WEST

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4. NORTH

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7. SOUTHWEST

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8. EAST CENTRAL

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The greatest Rock Collection ever released in the World belongs to a Frenchman.

The 42 CD Deluxe Guitar Case box set includes:
- 728 songs
- 69 previously unreleased tracks
- 800 page booklet documenting the history of this collection

The Living Legend
Johnny Hallyday