Financing Lined Up For Viva; Licence Expected In August

GERMANY
by Miranda Watson

With three investors now in place to provide the DM100 million (app. US$61 million) start-up capital, Viva, the German music and entertainment cable/satellite TV channel is set to go full-steam ahead for a launch in autumn.

The run-up to the June 6 elections had its expected impact on the ratings in Spain, as total listening at the country's newstalk nets jumped 12.2% to 12.4 million adults during the second quarter, according to the latest figures from research company EGM. Music webs grew at half the rate, up 6.1% to 6.2 million adults.

French Superstar Johnny Hallyday Turns 50. Also, Groovemix Examines The Role Of Competitions In Dance A&R. See Pages 9 & 11.
THE SINGLES

ALL THAT SHE WANTS

AUSTRIA No1 GOLD
DENMARK No1 PLATINUM
GERMANY No1 TRIPLE GOLD
GREECE No1
ICELAND No1
ITALY No1
NORWAY No1 GOLD
SWITZERLAND No1
SPAIN No1
UK No1 PLATINUM

TOP 10 IN BELGIUM, HOLLAND (GOLD), IRELAND, PORTUGAL, FRANCE AND SWEDEN (GOLD).

WHEEL OF FORTUNE

NORWAY No1

TOP 10 IN AUSTRIA, BELGIUM, DENMARK (GOLD), GERMANY (GOLD), GREECE, HOLLAND, SPAIN AND SWITZERLAND.

ACE OF BASE

THE ALBUM

HAPPY NATION

DENMARK No1 DOUBLE PLATINUM
GERMANY No1 PLATINUM
ISRAEL No1
NORWAY No1 PLATINUM

TOP 10 IN AUSTRIA (GOLD), FINLAND, GREECE, SWEDEN (GOLD) AND SWITZERLAND (PLATINUM).

WHAT A STORY.
TO BE CONTINUED...
THANK YOU.
ABC Radio, UK Suppliers Discuss
New Programming Ventures

EUROPE

by Mike McGeever

US network powerhouse ABC Radio Networks is in preliminary discussions with several UK programme suppliers to distribute their services in the UK. Though ABC declines to disclose potential partners, the company hopes to conclude several deals by year-end or the first quarter of '94.

The news comes nearly three months after the company purchased a one-third stake in UK satellite programme and advertising distributor Satellite Media Services for an estimated US$2.5 million (M&M, April 24). ABC plans to use SMS, which had a reported £2.5 million (app. US$3.8 million) in revenue last year, as a distribution pipeline to radio stations for a select number of US services and tie-up UK-produced programming. With SMS, ABC plans to focus on programming and distribution of radio services rather than investment in stations because of ownership and operating restrictions.

Comments ABC Radio International executive vice president Bart Catalane, "We are in the midst of building our European business and are now just getting off the ground. By the end of the year or the first quarter we hope to have new programmes ready to offer and distribute via SMS."

"We very much believe in supporting local radio, whether it's in networking or syndication. We can either send programme raw material or ingredients, like news feeds or jingles, or entire programmes. The key to this is localising our product for the European market."

Along with ABC, London-based SMS is owned by a consortium which includes Capital Radio, Metro Radio, Radio Clyde and EMAP-owned Radio City.

ABC owns the largest US radio network with over a 40% market share of the estimated US$380 million network ad business; through ABC Radio International it creates, markets and distributes programmes to more than 600 stations in over 60 countries worldwide.

13 Bidders Apply For
West Midlands Regional

UNITED KINGDOM

by Mike McGeever

A total of 13 applicants, including five proposing ethnic programming, submitted bids for the West Midlands Regional Licence in the UK Radio Authority on the July 6 closing date.

Major commercial radio players are in the running for the franchise, including Radio Clyde, which is backing an E/ZCountry service with Clyde MD Jimmy Gordon as the group's chairman; Sussex-based Allied Radio is vying for the service with a soft AC format, as is Chris Wright's Chrysalis Group's Heart FM.

From the West Midlands area, dance/black station Bush/Birmingham has applied for a mellow soul/R&B dance service. Besides the five ethnic (Asian and Afro-Caribbean) services put forward, the other proposals include black, EZ, soft AC and Christian formats.

The eight-year FM licence is for a service intended to cover the main West Midlands metro area, including Birmingham, Wolverhampton and Walsall, together with some parts of Staffordshire and Warwickshire, with a population of 2.2 adults.

It is a condition of all regional ILR licences that they should not come on-air before September 1, 1994. When the authority awards the licence within the next three months, it will be to the applicants whose proposals, in the opinion of the regulator, best broaden the range of audience choice, taking into account the other ILR services within the region.

Radio Authority Sets
Re-advertising Timetable

UNITED KINGDOM

by Mike McGeever

The UK Radio Authority has set the timetable for the second batch of ILR licences to be re-advertised. The Authority said it is still targeting 1996 for the re-advertisement of the current round of franchise re-adverts. The Authority said it will not unsettle the guidelines adopted for the first batch while it is targeting 1996 for the re-adverts. The Authority also said that it will not upset the guidelines adopted for the first batch while it is targeting 1996 for the re-adverts.

MTV Networks is set to launch sister cable/satellite music channel VH-1 in the UK. The service, available in early 1994, will target the 25-49-year-old demo with country, jazz and pop videos. Names of the artists whose video will be aired are not yet available from MTV Europe.

GERMANY: Bavarian Local Radio More Economically Viable

There was a marked improvement in the economic situation of Bavarian local radio stations between 1988 and 1992, according to the Bavarian Media Authority BLM. In 1992 around half the stations made a profit, according to the BLM survey, based on 44 stations in 28 areas in Bavaria. The local stations made a total of DM80.7 million (app. US$49 million), against costs amounting to DM82.3 million. The break-even percentage of the local stations has risen 30% since 1988 to 98% for 1992.

GERMANY: Eighth Blackout Hits Berlin Stations

Berlin private stations hot ACE RTL 104.6/Berlin and Soft ACE Berliner Rundfunk have now been hit by a total of eight broadcasting blackouts. The latest in a series of black-outs over the last month occurred on June 30 from 21.06-22.18 hours—only days after Telekom's assurances that the broadcasting problems had been resolved. Telekom's offer of financial compensation has been dismissed by the stations, who say money can neither repair the damage caused by black-outs nor bring the listeners back. In a combined statement, the stations demand the installation of a backup broadcasting system which they say is available to most of their competitors.

ITALY: RMC Italy Hands Over AM Frequency To Riviera Radio

Radio Monte Carlo Italy has renounced its AM 702kHz frequency for good, according to a statement made by station spokesman Eduardo Hazan. "We are concentrating on our national FM network, which provides better coverage and quality for our adult contemporary programming," Monte Carlo's English-language Riviera Radio, which has taken the AM channel on a test basis for July, is paying homage to RMC's departure form the medium wave band by featuring Italian artists throughout this month in a feature called "Italianissimo."

HOLLAND: RTL Adds Motown To Slow Ratings Drop

Classic rock cable/satellite station RTL has added a pinch of Motown to bolster its ratings. Station manager Marc Jacobs estimates about one in every 30 songs is now Motown. He admits he had hoped the CLT-backed RTL Radio would by now have grabbed 3.5-4% share of the listening audience instead of its current 2.5%. Jacobs is not ruling out major format changes in the future.

SWEDEN: Record Companies Face New Anti-Competition Law

Record companies in Sweden face the threat of fines if they continue collaborating on the price setting of CDs following the introduction of a new law which went into effect July 2. The law forbids them to have agreements "that would prevent, limit or distort competition." Failure to comply may result in fines of up to 10% of a company's profits. The record companies deny any such agreement exists.

THE ROSENBERG TRIO SIGN TO VERVE

— Dutch Jazz group The Rosenberg Trio recently signed a contract with Polydor, which launches them into a European career on the legendary Verve label. Pictured [l-r] are: The Rosenberg Trio (standing, second left; front seated), (back) Michel Domen, Gie Voskuilen (Studio 88) and Polydor Holland MD Albert Van der Kroft.
De Bodinat Is Appointed President Of Producers Society SCCP

FRANCE
by Emmanuel Legrand

Sony Music France president Henri de Bodinat has been elected president of producer's collecting society SCCP. Elected June 24, he replaces René Guitton, who resigned with three years to go as president following a year-long row with some of the society members.

Says Guitton, "I had the feeling that things had reached a point that was harmful to the society, so I preferred to resign." De Bodinat says he will ensure continuity with Guitton's policy and that his goal is "to reinforce the rights of producers," which he believes should be "at the same level as author's rights." Other priorities include increasing level of rights collection and distribution of rights to producers.

One of the hot issues awaiting De Bodinat is the question of broadcasting rights, with the Conseil d'Etat's recent decision to cancel the current system of collecting neighbouring rights (M&M, May 29). De Bodinat is also believed to be strongly in favour of withdrawing the blanket licence allowing stations to use the full repertoire of record companies without special permission.

De Bodinat plans to sign no more than four or five acts in the first year, kicking off with rock band Blonde Amer. "We know how difficult it is to develop French acts at the moment. We will not sign more than what we can really concentrate on and work efficiently."

For Guitton, who predicts that 1993 will be "a crucial year for the company," the changes will be a way of increasing market share, maximizing the international catalogue and creating a new outlet to develop local acts.

"This change is pretty much a reflection of the state of the company. During the past two years, EMI has been set back on its feet. Our market share is respectable, our financial results are good, so it's about time to change gear. We had reached the ceiling of what our current team and structure could handle. We had to look for a new organisation.

"I didn't want to split the company into two big labels like some of my competitors. I preferred a small structure which allows more flexibility to nurture new talent and be more efficient with established acts."

He doesn't expect miracles from the new structure at Chrysalis, but points to Island France as an example of the result he is hoping for. "An efficient label with a small structure..."

Until it was folded into EMI in '91 Chrysalis operated as a licensed label to Ariola, Phonogram and BMG. It was set up as an independent structure in the late 80s by its then label manager Christophe Magny, while still distributed by BMG.

As MD Columbia Records, Ohayon handled the group's sales and marketing and will take on full responsibility for the label, overseeing A&R and International, Columbia International, Columbia UK, Columbia France and Columbia Italy.

Ohayon says, "It's a big challenge to achieve more focused attention to our Epic and Columbia labels for both national and international market penetration."

Sony Music Italy already has a strong catalogue of local talent, including Claudio Baglioni, Fiorella Mannoia, Ivan Fossati, Luca Barbarossa, Anna Oxa and Francesco De Gregori.

This month Sony Music Italy launches the supergroup of session musicians Spin12wo featuring Paul Carrack, Steve Ferrone, Tony Levin, Phil Palmer and producer Rupert Hine with an album of cover versions of the group's favourite rock classics. Following extensive radio promotion the single, a version of the Blind Faith song Can't Find My Way Home, is getting heavy rotation on most of Italy's major commercial networks.
The Montreux "Off Festival" is intended as a springboard for new talent, presenting young groups/artists with the opportunity of performing before a large audience. Over 500 musicians and 120 groups are expected to take part with free performances throughout the town of Montreux.

Presidents: Georgina Challis, Glenn Heffernan
Robert J. Dowling

Billboard Music Group: Group Publisher: Howard Lander; International Editor-in-Chief: Adam White.
Associate Publisher: Ron Betist, Advertising Executives: Inez Landwier, Pieter Markus (UK, classical, soul dance), Edwin Smelt (Spain
Station Reports Manager: Pieter Kops, Charts Editor: Mark Sponger, Chart Processor: Raul Cairo.

Publisher and General Manager: Philip Alexander

African and Brazilian rhythms.

noux, who has been appointed MD Rene Boyer.

THE HEROES GO GOLD IN GERMANY — The Heroes del Silencio were presented with a gold disc in early June for sales of over 250,000 copies of their album "Senderos de Traicion" in Germany. Pictured (l-r) are: (standing) Enrique Burduvy (HAS), EMI Spain MD Rafael Gil, EMI Electrola Germany president Holmut Fast, Pedro Andreu (HDS), Juan Valdivia (HDS), EMI division MD Erwin Bach. (squatting): Joaquín Cardiel (HAS).

Stockholm Extends Releases Over Europe

SWEDEN
by Ken Neptune

Stockholm Records entered the international music arena this year with the European release of the Army of Lovers controversial single Israelus. Having recently released five singles in the Swedish market which have charted on the sales, radio and dance charts, the label has now released singles elsewhere in Europe.

Three of these, Stakkia Bo Here We Go, Cool James and Black Teacher: Thank You Thank You, and Chilly White & Kenny Peach OK Fred were released in Germany, Holland and the UK in the beginning of July. Already released in other parts of Europe, the Army of Lovers single Israelus was released in the UK on June 15.

According to Stockholm MD Ola Hakansson, the decision to release specific artists in Germany, Holland and the UK is based on the interest that the label has received in these territories. "We aren't releasing product everywhere, only in specific territories to start with to test the reaction." Prior to the release of the singles, Stockholm Records distributed a compilation CD called Stockholm Gold via M&M to key radio programmers all over Europe.

Stockholm Records is a 50/50 joint venture with PolyGram, which distributes the label worldwide except for Scandinavia.

tracking

Music & Media's weekly fax report, listing which European radio stations play your record.

for more information call Merv Landovier tel. (+31) 20.009 1961

HEAD OF INTERNATIONAL MARKETING

London '90 has a busy year ahead with exciting releases from a roster which includes FYC, New Order, Hothouse Flowers, E17, Sheebah, Sister Faith. No More etc. We are looking to recruit a key member to our management team to head up a small department responsible for exploiting our artists and repertoire overseas by co-ordinating our marketing plans around the world and motivating our international licenses.

The successful applicant need not necessarily have previous experience in international marketing but will be expected to have held a responsible position within an associated function - UK marketing, promotions, sales or artist management/agency.

We are looking for someone aged 25 to 30 who lives and breathes music and has incomparable drive, enthusiasm and motivation and the ability to travel extensively.

The package offered will include an attractive salary, bonus and Company car.

If you believe you have something to contribute to this position, please write with a full CV to:

Programming The Music

EHR Heats Up Seasonal Programming

by Steve Wonsiewicz

Summer's here and Europe's EHR programmers have already adapted their playlists to the new season. Finding the right summer "feel" and presenting it to listeners, says PDs, can be the key to avoiding a long hot summer in the ratings.

At EHR Radio Energia/Lisbon, co-programme director/produttager Georg Spatt says he is adding slower summer songs to the station's playlist. "We are young listeners and we want new titles, simply because they know what's cool, he says. "And we want to make sure our listeners, unlike our competitor [public station ORF 3], get to know some new titles."

Sommerville agrees that a song's "feel" is the key to whether it makes the summer playlist. "One song that comes to mind is 'Walking On Sunshine' by Journey. It's a classic summer driv- ing song. Although it doesn't make any specific summer references, the perfect place to listen to it would be on a French motorway driving south. I think you can actually get inside people's heads in radio terms by programming songs like that."

The other station to be really careful about slowing the tempo of the station during the summer because there's such a glut of slower summer-type songs, particularly female vocal records this year, like Gabrielle's 'Dreams.'

- Colin Sommerville

September we are wending down, and around May we start adding them to the playlist—the reason being it is right after the Easter holidays and people are just beginning to get into the summer mood, plus the weather in May in Edinburgh is usually better than July.

Radio Forth devotes most of its promos to concerts or advertiser-driven events. "One very successful promotion we had was a Summertime, "with an all-white company that had a Jamaican theme and a very summerly feel to it. It ran over the summer and culminated with the winners earning a trip to Jamaica."

Radio Programmer Of The Week

"We're expecting the bill to be passed by the end of this year, with private stations going on air in the beginning of 1995."

- Georg Spatt

Currently, the Austrian government is working on passing a bill to legalise private commercial radio, and CD International appears to have a good chance of being awarded a regional licence for the Vienna area. Although the station is not doing badly in its current situation, Spatt and his colleagues are very much looking forward to working for legal private radio in Vienna. "We're expecting the bill to be passed by the end of this year, with private stations going on air in the beginning of 1995," he says. "This will be very good for the station. Not only will we be closer to our audience, the studio will also be more accessible to our management and personnel, seeing that now everyone has to travel all the way to Bratislava to get to the studio."

Sommerville was head of music at CD International, which is based in Vienna, and is now working on passing the law. He adds that CD International has a direct line from Vienna to the station, allowing listeners to participate in quizzes and on-air games or simply voice their opinion.

A typical hour on CD International would change much more tracks as Slade's 'Far Away, Sub Sub with Melanie Williams's Ain't No Love (Ain't No Use), Billy Joel's 'It's Still Rock And Roll To Me, Saint Etienne's 'You Are In A Bad Way, Madness's 'House Of Fun, Queen's Kind Of Magic, Tina Turner's 'The Right Time, Lenny Kravitz's Believe, Communards's 'Don't Leave Me This Way and Shocking Blue's 'Venus."

Spatt claims his relationship with Austria's record companies is amazingly good, considering the circumstances. It's sometimes difficult because of situations here," he says. "As we are based in Bratislava we have to pay our [artist royalty] taxes here instead of in Austria. Every year there is a discussion about this. But because we are younger than the other stations, the record companies like to come to us with new titles, simply because they know we play a lot of new talent."

- Georg Spatt, PD, Radio CD International, Austria

Only six months after going on air in March 1990, EHR Radio Forth from Edin burgh, has come down due to being slightly downtempo during the summer for the station's 14-35 demo. "I have to be careful about slowing the tempo of the station during the summer because there's such a glut of slower summer-type songs, particularly female vocal records this year, like Gabrielle's 'Dreams.'"

- Colin Sommerville

November says Energia expanded its playlist from 20 to 25 tracks on A and B rotation because the repetition level should be lower in the summer.

Keeping the music tempo consistent and not moving too upbeat early in the season when listeners are still thinking warm and winding it down when the audience is winding down from the summer is something Noronha monitors. "We try keep the same tempo," he says. "I think the music we play also has to be the same way."

The Right Time, Lenny Kravitz's Believe, Communards's 'Don't Leave Me This Way and Shocking Blue's Venus."

Georg Spatt, PD, Radio CD International, Austria

Music & Media July 17, 1993
PAOLO CONTE

900

Un Disque en OR

Merci Paolo

CARRERE MUSIC et WARNER MUSIC FRANCE remercient RENZO FANTINI CONCERTO pour son support lors des concerts parisiens et de la tournée française
NEW RELEASES

MICHEL FRANCOISE
Portes Gratulaties - EMI
PRODUCER: M. Francoise/F. Cabrel
Michel Francoise is a fine guitarist whose fate has so far been strongly linked to French jazz star Francis Cabrel. His new solo effort is pure and clean guitar blues/rock, that could come from Texas, but originates from this side of the Pecos river. Album Rock stations will love it. The others should try.

SYLVAIN VANOT
Sylvain Vanot • Weekend/Virgin
PRODUCER: S. Verot/A. Royer/ I. Morett
Vanot is becoming the most talked about new artist in town. Reviews in rock magazines are unusually positive, which is sometimes a good reason to be cautious. This time, the hype matches the product. With singer Jean-Louis Murat as godfather, Vanot's writing is literary, but full of anger and despair. When he sings, Vanot is not a contender for the 1000 words-a-minute contest, but the mix of voice and music makes it one of the more pleasant surprises of the year. Just listen to "To Faire Suffire" and its wall of guitar lines. The result is a solid backdrop provided by bass player Didier "Soul" Sewell and drummer Makoto Sakamoto.

KEZIAH JONES
Live EP • Delobel/Virgin
PRODUCER: Nick Alkins
Jones combines the best of funk, soul and blues in an electrifying and compelling musical mix. With most tracks recorded at the Parisian club La Cigale, this EP is a good reminder of the unique musical talents of Jones. Album rock programmers who like their material groovy but catchy should try Rhythm Is Love, featuring the metallic and fluid guitar lines of Jones on a solid backdrop provided by bass player "Papa" P. L'Incroyable and impassioned vocals of Elsa accompanied by a stately piano and a modest orchestral score. AC and MOR programmers should pay attention.

EEDY MITCHELL
Rio Grande • Polydor
PRODUCER: Ian Taylor
Mitchell started in the early '60s, as did Johnny Hallyday. But if their musical career followed parallel paths, Mitchell has had Hallyday's following and huge public recognition. Nevertheless, throughout the years Mitchell is considered as a true rock auteur. Once again, with his partner Papadionandis, he has come up with one of these "classic" albums, maybe one his best in recent years, with the right dose of blues, rock, ballads and American spices blended with a unique French flavour. Recorded in the Muscle Shoals Studio in Sheffield (Alabama), the lineup he gathered for this album is quite impressive: Roger Hawkins, the Memphis Horns, Snowy White and American bluesman Paul Personne. The kind of album Europe 2 or RFM in France can give wide airplay.

DADDY YOD
L'Incorruptible • JR Productions/Melodie
PRODUCER: Gussie P.
Daddy Yod is France's top ragga/rap artist. His previous album sold over 20.000 units in France, proving the artist's audience and the existence of a real market. Yod almost scored a hit with "Tout Pas Taper La Doudou" and this album features a similar potential winner with "Dis Papa Tah Va", a hilarious song about a child who asks his father if he has seen... girl's big tits! The rest of the album is good ragga/rap, with some funky arrangements, pushed by Yod's guttural voice and original lyrics. Will Yod be for ragga/rap what MC Solaar was for French rap? And will radio stations play the game the same way?

RICHARD COCCIANTE
Empreinte • Tristar Music
PRODUCER: Jean-Loup Dabadie, Jean-Paul Plamondon. Already charted in France, this Franco-Italian effort should cross borders.

SYLVAIN VANOT
Sylvain Vanot • Weekend/Virgin
PRODUCER: S. Verot/A. Royer/ I. Morett
Vanot is becoming the most talked about new artist in town. Reviews in rock magazines are unusually positive, which is sometimes a good reason to be cautious. This time, the hype matches the product. With singer Jean-Louis Murat as godfather, Vanot's writing is literary, but full of anger and despair. When he sings, Vanot is not a contender for the 1000 words-a-minute contest, but the mix of voice and music makes it one of the more pleasant surprises of the year. Just listen to "To Faire Suffire" and its wall of guitar lines. The result is a solid backdrop provided by bass player Didier "Soul" Sewell and drummer Makoto Sakamoto.

EMILE WANDELMER
Apres Tout • Touchstone
PRODUCER: Emile Wandelmer
Wandelmer is the former singer of the band Gold who had its share of success in the mid-80s. This is his first recording for Disney's new imprint Touchstone. Emile Wandelmer is the former singer of the band Gold which had its share of success in the mid-80s. This is his first recording for Disney's new imprint Touchstone. Apres Tout is an efficiently arranged ballad in which the recognizable high voice of Wandelmer emerges.

E L S A
Tout L'Empe, Tout L'Empe • Neige/Ariola
PRODUCER: R. Donnez/G. Luomgini
A precious and fragile ballad featuring the impassioned vocals of Elsa accompanied by a stately piano and a modest orchestral score. AC and MOR programmers should pay attention.

SYLVAIN VANOT
Sylvain Vanot • Weekend/Virgin
PRODUCER: S. Verot/A. Royer/ I. Morett
Vanot is becoming the most talked about new artist in town. Reviews in rock magazines are unusually positive, which is sometimes a good reason to be cautious. This time, the hype matches the product. With singer Jean-Louis Murat as godfather, Vanot's writing is literary, but full of anger and despair. When he sings, Vanot is not a contender for the 1000 words-a-minute contest, but the mix of voice and music makes it one of the more pleasant surprises of the year. Just listen to "To Faire Suffire" and its wall of guitar lines. The result is a solid backdrop provided by bass player Didier "Soul" Sewell and drummer Makoto Sakamoto.

EMILE WANDELMER
Apres Tout • Touchstone
PRODUCER: Emile Wandelmer
Wandelmer is the former singer of the band Gold who had its share of success in the mid-80s. This is his first recording for Disney's new imprint Touchstone. Apres Tout is an efficiently arranged ballad in which the recognizable high voice of Wandelmer emerges.

Music & Media JULY 17, 1993
At 50, Hallyday Is Bigger Than Ever

In June, it was difficult for any Frenchman to avoid being aware of the most important event of the year: Johnny Hallyday was turning 50. Every single magazine, every TV channel and every radio station was filled with Hallyday stories. France's national icon was celebrating half-a-century under public eye. But what turned the whole thing into a mega-event was the series of three sold-out concerts the singer performed in Paris in the Parc des Princes stadium on June 18, 19 and 20.

Some 180,000 fans—ranging from actress Catherine Deneuve to PolyGram president/CEO Alain Lévy—greeted him with warmth, devotion and the feeling of experiencing a unique moment. Michael Jackson, The Rolling Stones or Prince, who played the Parc des Princes before, never attracted so many people, or enjoyed the same media attention.

During the concert, Hallyday proved there were good reasons for him to have remained for so long at the top and be the leading performer in France. More importantly, he gained, by gathering such a crowd, a status that no living French artist can ever claim.

Long-Standing Relationship

"One of Hallyday's premiere fans is Monique Le Marcis, head of music programming at full-service station RTL/Paris, that has been sponsoring the concerts. She confesses, "When it comes to Hallyday, I'm like anyone in the public. I have learned to admire him and love him. He has an absolute sincerity. He doesn't cheat. He gives all to his public."

"For Le Marcis, these concerts were "the greatest of all Hallyday shows". She explains, "It was a concert which turned into a real love affair between the artist and its public. There was a lot of emotion. Just the simple fact that he opened the concert by walking through the public into a real love affair between the artist and his public. He reaches all ages, all social categories."

"The relationship between the singer and the station dates back to the late '60s. Remembers Le Marcis, "It's a long history of friendship and faithfulness. All his concerts have been sponsored by RTL. I don't think there is another case of such a long relationship between a radio station and an artist." Le Marcis notes that Philippe Labro, RTL's VP/GM, also has strong ties with Hallyday as he wrote some songs for him in the '70s.

The whole month of June was labelled "Hallyday month", with the public being constantly informed through news bulletins, comments, and contests until D-Day. June 18. That day, the coverage of the show included the first two songs live on RTL. From May 17 to June 18, a series of programmes were specially dedicated to Hallyday, including a daily half-hour programme presenting all the different songs Hallyday had recorded, contests to win two of the 40-CD Johnny Hallyday box set released by Phonogram, and on May 30 a special morning of the 9:15-13:00 Saturday show "Stop Ou Encore".

"The principle of this show is simple: when listeners like a song, they call for more. If they don't like it, they say stop. Usually, no more than seven tracks of a given set are played in a row. This time, Monique Le Marcis decided that there will be Hallyday songs as long as listeners said "encore".

"Of course, they never said stop", she comments. "In fact, the closer we were reaching the end of the show, the higher the scores were. During those two hours and 45 minutes, we had 18,000 phone calls, an all time record for us! We played a total of 45 Hallyday songs. Only Hallyday can create such a strong link."

The 50th anniversary plus Hallyday's capability of transcending the boundaries of age was reason enough for Phonogram to create some very special items. Phonogram has signed the artist since the mid-60s, and prior to that the singer recorded for the Phillips label (Hallyday recorded his first two albums for Vogue, reissued at the occasion on a double CD).

728 Songs

The label has originated the unique limited-edition 40-CD box set. Presented in a guitar case, it regroups all of Hallyday's studio recordings: 728 tracks including 65 previously unreleased songs. Released on June 14, the guitar case was sold at a retail price of Frf 5-6,000 (US$ 925-1,100). The edition of 5,000 units sold in just two days.

Michel de Souza, general manager/marketing for Phonogram, who tips the box as "the biggest box-set dedicated to a living artist in the world", said the number of boxes has been voluntarily limited. "With his core fans, we could have sold 7-8,000 [copies], but we really wanted it to be a limited item, respecting those who had made the purchase."

The whole set of CDs is now available through 10 4-CD box sets, at a more accessible price. In addition to this huge box-set, on July 5 Phonogram has shipped over 100,000 units of a live album containing 15 songs recorded during the Parc des Princes concerts, exactly 15 days after they occurred.

De Souza says they made the decision to release a single CD, and not a double live CD, to reach a wider audience without price limitations. Comments de Souza, "We have realised that with all the media blitz surrounding the album, there were good reasons for him to have found interest in the event. Even the most hostile people realised that there was something in this artists that they could relate to. What best way to reach this public by releasing a live album which is also a Best Of of the artist.

Radio & TV Marketing

Entitled Parc Des Princes 1993, De Souza says that by year-end, he expects to have sold 100,000 units of the CD qualifying for double platinum). A single called Je Serais Là, previously unreleased, was also issued and entered the French Top 50 chart at number 34.

The album, which promises to become an instant number 1 hit in the sales charts, is pushed by a major campaign that includes TV spots on TF1 and M6 and a two-tier campaign on RTL. The launch of the album was also facilitated by the broadcasting of the filmed concerts on TF1 on June 26. The show earned an average 48% market share, an all-time record for this type of programme.

De Souza adds, "Our purpose is to really capitalise on the event while it was still hot in people's memory. Even those who had not been at the concerts had the opportunity to see it on TV. It was a hell of a performance to release the live CD so rapidly after the concerts. Chris Kimsey [who co-produced the Rolling Stones' Steel Wheels and Flashpoint albums] took the tapes on Sunday night after the last concerts, flew to London, and was already working the following Monday. Everyone worked hard to get it done so quickly."

In September, the complete recording of the show will be released on a triple CD while the video will also be marketed. De Souza says that many people at the label have been concentrating on the event for some months now, if not years, in the case of Jean-Yves Billet, who has been remastering the tapes and preparing the box set.

"All the media aspects have been masterfully driven by Gill Paquet [Hallyday's day long time PR manager]", says de Souza, "as our job has been mainly to coordinate all elements of the project—the records, the box-set, the marketing—and put them together in a coherent way. It was an exciting challenge. I don't think I will ever do something similar."

Emmanuel Legrand

PARC DES PRINCES
18 JUIN

RTL's invitation to Hallyday's Parc Des Princes concert on June 18.
TAYLOR DAYNE

THE LONG AWAITED ALBUM - *Soul Dancing*

INCLUDES U.S. SMASH HIT SINGLE - *Can't Get Enough Of Your Love*

AmericanRadioHistory.Com
United Kingdom

by Eddie Coyle

UK dance A&R executives are constantly on the look out for new ways of hunting talent. One of the latest answers, which has proved successful for Sony Music, is a move towards talent sweeps and competitions involving national media sponsorship. The "Sonic Dance and Pop" competition, sponsored by BBC Radio One FM and Sony Tape, offered winners a major recording deal with the Sony Subsidiary Rush Associated Labels (RAL). The competition drew 1,500 entrants, and the first prize was awarded to London-based R&B dance vocalist Karen Ramaless, who has now been signed to RAL.

Comments Sony Music's head of dance Steve Ripley, "Most A&R work is currently split equally between white promotion and R&B promotions and the more traditional PA/touring approach. Yet with singles-oriented product these kinds of talent sweeps can prove very useful. The right media sponsorship is essential," he adds, commenting, "The sort of media you choose really dictates the sort of music you can use." Ripley is now discussing strategies with RAL for the newly found act.

New Grooves

EsTrIpu

Los Americanos - Heavenly

Producer: EsTrIpu

On a seductive Spanish tip, the Original Mix is heavily rhythm- and bass-oriented. The track scratches into action with traffic noise, and a horn section is subtly laid deep into the musical mix. A thick bottom and weighty groove round out an overall smooth track. The Ruff Remix is a cool, relaxed track with a chilled beat and sparse lyrics.

Usura

Sweat - Deconstruction

Producer: Walter Cremeni For Time

A commercial crowdpleaser, Sweat comes in four versions. The Soakin' Wet Mix by Rollo drips with straightahead sellable house. Kickin' into each section, the track runs on a beefy beat and forceful vocals. The Hazard Mix, with its feverish forward drive, can be easily slotted into more club-oriented programmes.

Paris Underground feat. Sydney F.

Passion - Scorpio Music

Producer: Paris Underground

Smooth French lyrics are slid into a bass-full melange of sound. A hand jogging pace keeps this track flying forward. English lyrics in the chorus and the heavy hand involvement of Germany's Bass Bumpers complement this song's general international appeal. The Radio Edit serves its purpose dutifully.

Miss Lie

Lift Me Up - Beat Box

Producer: Not Listed

From Belgium, Miss Lie releases a truly uplifting track which skates along on energy and positiveness. The Radio Mix picks up speed quickly, then delivers a forceful drive in waves transporting the listeners hurriedly through to the end.

Boom Generation

Boom Generation CD - Dance Funk/TMC

Producer: Stoute/Niehoff/Van Es/Van der Poel

A mix of 70s disco, 90s house and tongue-in-cheek 'vaudevillian' lyrics, the radio-friendly "Big Sleek One" is the most playable on the CD. For more experimental programmers, the instrumental "Straight Out Of The Cockpit" is a streamlined ride through a myriad of sounds.

Slaam

Energize - PNL

Producers: Stock & Waterman

For radio which stays close to the club sound, the 12" and Safehands Planet Mixes of "Energize" are quick adventures flying high through Stock and Waterman's musical electronic atmosphere. This speedy track is provided in five distinct versions. The Ride Of The Vulcans Mix being most suitable for the more exploratory programmers.

Pizarro & Huypp

Forever Mine - Round & Round

Producer: J. Huypp & C. Bailey

Spirit of Life - Round & Round

Producer: J. Huypp & J. Gieles

Forever Mine's Full Vocal Mix progresses from minimalist beginnings to a full-length stride by the time singer Donna Blakely has a chance to profess undying love.

Spirit Of Life from Carol Bailey is available in four mixes. A building intro, yet not unnecessarily long, introduces a bouncy house track on the Extended Vocal Mix, the most programmable. Energy, punch and positive vibes injected into this track make it a candidate for summertime radio.

Please send all your new dance releases for review to Mary Weiler, Music & Media, PO Box 9027, 1006 AA Amsterdam.

Roger Suen

United Kingdom Reporter
Marketing The Music

U2 Surprises Programmers By The Number

What do super stars do in their leisure time? Many lie in the sun on the Bahamas, but not U2. During their "Zooropa" tour Bono and the lads not only closed another six-record deal with Island, they also went into the studio with the intention to record an EP. When they left they had enough material for a new album, named after the tour which is still going on. Music & Media asked programmers for their opinion about the album and the odd first single "Numb" with lead vocals murmured by the Edge. In week 28, the single was second-highest entry in M&M's EHR Top 40 and is bound for even greater things.

EUROPE

by Robbert Tilli

A first listening of Numb leaves one convinced that it won't make sense on radio; but after a while you have to admit, it grows... U2 continues to challenge itself on an artistic level and the French for one appreciate this sense of "Noblesse Oblige," honouring the single with the most airplay adds in the "West" region at present time. EHR Skyrock Network/Paris head of music (HOM) Laurent Bouneau finds no difficulties in programming the weird "numb-er," a monotonous excursion into dance territory. "Okay, the orchestration might be different, but it's a very good song. I was surprised when I first heard it, but it was a huge surprise. Although U2 has nothing to prove anymore, in my opinion it's necessary for bands of that status to give something extra. Programming The Fly [the lead-off single of the previous album Achtung Baby] was much harder in the past, since it was more aggressive."

In the same week Numb entered at number 3 in the EHR Top 20 of the "South" region. According to EHR 101 Network/ Milan HOM Stefano Carboni not playing Numb would be dumb. "Personally I like that sparse sound of the single very much. It presents the music in its bare essence. In the first week we've played four tracks off the album daily, to show our listeners what the new direction of the band is."

That new U2 sound is definitely something else. The band randomly jammed the album together, resulting in some rather "Eno-sque" soundscapes. EHR Forth RFM/Edinburgh HOM Colin Sommer-ville analyses the album and sees some interesting parallels with rock history. "The track Babyface sounds like Angelface, a top 10 hit in the UK in March '94 by the Glitter Band. Especially the way Bono is dressed these days, you can tell they're playing with the glam thing. My overall impression is that this CD is among a Brian Eno [producer of the album along with the Edge and Flood] album, something like Eno sampling U2! It's a fascinating collusion of musical influences since they started. It's ultimately good for radio as well, because it forces programmers to look for more unconventional things."

The funny Lemon—where Mick Jagger's falsetto meets David Bowie—also sounds very appealing to Sommerville. He suggests that the Island label should definitely try some remixes of Daddy's Gonna Pay For Your Crashed Car with that unmistakable club feel to it. "You can really hear what they're doing with that peeled down production. I admire them for constantly surprising their audience, and they deserve due credit for that. Since The Joshua Tree they haven't done anything predictable."

That lack of predictability probably cost the band a top position for Numb on the listeners-complied chart on the "Schlager-rally" programme for the 14-29 demographic on German pubcaster WDR 1. Explains producer Buddah Kramer, "Maybe it was too sophisticated for the listeners when they first heard it. Or was it more frustration that not everybody had a ticket for the show in Cologne? Whatever the reason, a regular number 1 on our three-hour show scores 900 votes of the 5000 votes coming in, but U2 had a very low ranking for this song."

However, marketed in the right way, difficult music will reach the masses anyway, and this is definitely the case with U2. Island has supplied the band with point-of-sale material and a merchandising package which even contains U2 condoms. If that won't do the trick, then lots of competitions on radio will.

In anticipation of the album's release, EHR Atlantic 252/Dublin organised the "Free Music Weekend," giving away 252 copies of Zooropa, with more freebies to follow.

Prior to the release and in conjunction with BMG Holland, pubcaster Het Station/ Radio 3/Hilversum set up a competition offering as prizes DCC recorders and a ticket for the last Zooropa tour in Dublin on August 28. Producer Gerard Kamer didn't want to miss the chance to premier this album in Holland. "It's a mega act, if not the greatest rock 'n roll band of the moment. We want to be there where the action is. In the week before the release we played three album tracks in the daytime slot. The whole 10-track set has been aired, and we doubted the title track, Stay and First Time. It's a good album, but certainly not their best. With songs like Lemon and The Wanderer, sung by Johnny Cash, it's much lighter than its predecessor. I see it as a transitional record of a band in permanent development."

U2's evolution has amazed lots of programmers who attended the Zooropa concerts, and Skyrock's Bouson is a very enthusiastic eyewitness. "I saw the show in Paris. It really was incredible with all those MTVs on stage and Bono zapping from station to station. All the messages on the video screen were in French, a gesture real-ly appreciated by the crowd. Because of the hi-tech element, there's a correlation between the music and the stage show, although they didn't perform any track of the album Zooropa live."

The Island label is marketed through BMG in Europe except for the UK and France (PolyGram).

Dinky Toys Are Driving To International Stardom With "Europlay" Single

Belgium

by Robbert Tilli

In its three years in business, the Creastars label—recently moved from EMI to BMG Belgium—has lived up to its name. With the Dinky Toys it has created stars. Like the toy car it is named after, the band is now driving down the road from local to international stardom. The cheerful single Out In The Streets (She Boom...) will be instrumen tal in the process, since it has been selected as the "Europlay"—the pan European power-play track, for the month of July.

It is a harmless pop song on a beat somewhere between reggae and polka, which will brighten up EHR programming during the summer. "Colour" has always been the key word in the band's career—the 1991 debut album was entitled Colour Of Sex; its successor will be named Colourblind. Subsequently the inventive Creastars team ties in with that characteristic to market and promote the band.

Once more marketing director Jean Bosiers is operating on two ends of the market place, which marks the company's proven recipe. "It's a colourful band, and that's the theme of our campaign. We've looked for a multi-national partner who also promotes that idea of sound and colours. Logically, we've ended up in the audio-visual industry."

"Because the contract is not inked yet, I can't reveal any names. We use our partner's name in our campaign, while they will feature the band in theirs. Working this way, you reach the same target group twice. It's a double-edged sword, because it means upgrading product for both parties involved.

With our new international deal with BMG, we hope to take this success abroad."

Signed to Creastars/BMG.
Publisher: EMI/Tempo/Creamusic.
Management: Tempo/Ghent.
New album: Colourblind to be released in September.
New single: Out In The Streets (She Boom...) released on May 10. It has peaked at number 11 in Belgium.

Recorded at Top Studio/Ghent.
Producer: Peter Gillis/Ronald Vanhuffel.
One of the highlights is the guaranteed airplay support on the following European pubcasters: Het Station/Hilversum, BRTN Studio Brussels, Rete 105/Milan, SKV/ Europawelle/Herne, SBS/Bruxelles, N480/Paris, Cablevision/Barcelona, SER/Madrid and YLE Radiomafia/Helsinki.

SHORT TAKES

• Zimbabwean Rozalla has recorded a tribal/house version of R.E.M.'s 1991 pop hit Losing My Religion to be included on her upcoming second album.
• Next counting the 1990 compilation of remixes Re, in the autumn French duo Les Rita Mitsouko will release its first album since Marc & Robert five years ago.
• Lost and found. Ex-Stranglers lead singer comes out of reclusion with his third solo CD Wired on Transmission.
• September will see the release of new albums by Pet Shop Boys, Culture Club, Paul Weller's Boys (Parlophone) and Kate Bush (EMI).
• I Muvrini from the Island Corsica migrated from Island to Columbia for its new album Nuit.
• DCC packages are planned for Michael Jackson, Bryan Adams and "Mr. Love Symbol" a.k.a. Prince.
• The Ramones are currently recording a covers album, with Pete Townshend mentioned as special guest.
DEF DAMES DOPE
It's Okay, All Right - Gone/Total D/EHR
PRODUCER: Phil Wilde/Peter Bouwen
Remember Belgian "new beat?" Well, this
seems like a logical extension of that. Early
this year this female duo already enjoyed a
(radio) hit in the Benelux with this song, as
catchy as any 2 Unlimited singles co-pro-
der Wilde has worked on before.

DODGY
I Need Another - EP - A&M A/R/EHR
PRODUCER: Iain Broudie
Whereas most contemporaries concentrate
on samples and BPMs, this band writes
their own '60s-flavoured pop songs. Those
who embraced the La's will fall for I'll Fall
and Hendre-Dhu.

DEE FREDRIX
Dirty Money - East West D/EHR
PRODUCER: Moryn Phillips
Money is a crime, but not when you shake
your money maker to this beat. You can
choose out of six different mixes of this Miss
Fredrix and Simon Climie-co-written
popdance song.

H-TOWN
Knockin' Da Boots - Deep Groove EHR/ACE/D
PRODUCER: Bishop [Stick] Burrell
Will this male vocal harmony group have
the same experience with this exalted ballad
as Boyz II Men had with the End Of The
Road single. After spending centuries in the
US top 10, Europe will wake up, and then...

MICK JAGGER
Out Of Focus - Atlantic EHR/R/D
PRODUCER: Rick Rubin/Mick Jagger
Compared to the album version this one is
slightly out of rock focus. Re-mixer D-
Influence directed this dance a lens, and he
saw Mick wiggling his hips seriously.

THE JESUS & MARY CHAIN
The Same titled as the Eddie & Hot Rods EP
In Influence looked through a dance lens, and
is a preview on Andrew Lloyd Webber's
master of selecting song material to suit her
back where she belongs. Once again she proves to be a
true master of selecting song material to suit her
voice, old and new alike. Following her own
signature of wailing, she altered pieces
originally meant for solo singers to duets.
Her singing partners are Michael Crawford
on The Music Of The Night from the
Phantom Of The Opera and Johnny Mathis
on I Have A Love/One Hand. One Heart
from West Side Story, Two new songs As
We Never Said Goodbye and With One Look
are a preview on Andrew Lloyd Webber's
upcoming Sunset Boulevard musical.

A R E H Y E N
Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by artists signed to independent labels for which licence and/or publishing rights are available, except as noted. Please send your samples to Robbert Till/Machigal Balrock, PO Box 0027, 1006 AA Amsterdam, Holland.

New Releases

SINGLES

DEF DAMES DOPE
It's Okay, All Right - Gone/Total D/EHR
PRODUCER: Phil Wilde/Peter Bouwen
Remember Belgian "new beat?" Well, this
seems like a logical extension of that. Early
this year this female duo already enjoyed a
(radio) hit in the Benelux with this song, as
catchy as any 2 Unlimited singles co-pro-
der Wilde has worked on before.

DODGY
I Need Another - EP - A&M A/R/EHR
PRODUCER: Iain Broudie
Whereas most contemporaries concentrate
on samples and BPMs, this band writes
their own '60s-flavoured pop songs. Those
who embraced the La's will fall for I'll Fall
and Hendre-Dhu.

DEE FREDRIX
Dirty Money - East West D/EHR
PRODUCER: Moryn Phillips
Money is a crime, but not when you shake
your money maker to this beat. You can
choose out of six different mixes of this Miss
Fredrix and Simon Climie-co-written
popdance song.

H-TOWN
Knockin' Da Boots - Deep Groove EHR/ACE/D
PRODUCER: Bishop [Stick] Burrell
Will this male vocal harmony group have
the same experience with this exalted ballad
as Boyz II Men had with the End Of The
Road single. After spending centuries in the
US top 10, Europe will wake up, and then...

MICK JAGGER
Out Of Focus - Atlantic EHR/R/D
PRODUCER: Rick Rubin/Mick Jagger
Compared to the album version this one is
slightly out of rock focus. Re-mixer D-
Influence directed this dance a lens, and he
saw Mick wiggling his hips seriously.

THE JESUS & MARY CHAIN
The Same titled as the Eddie & Hot Rods EP
In Influence looked through a dance lens, and
is a preview on Andrew Lloyd Webber's
master of selecting song material to suit her
back where she belongs. Once again she proves to be a
true master of selecting song material to suit her
voice, old and new alike. Following her own
signature of wailing, she altered pieces
originally meant for solo singers to duets.
Her singing partners are Michael Crawford
on The Music Of The Night from the
Phantom Of The Opera and Johnny Mathis
on I Have A Love/One Hand. One Heart
from West Side Story, Two new songs As
We Never Said Goodbye and With One Look
are a preview on Andrew Lloyd Webber's
upcoming Sunset Boulevard musical.

A R E H Y E N
Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metal). Records mentioned in New Talent are by artists signed to independent labels for which licence and/or publishing rights are available, except as noted. Please send your samples to Robbert Till/Machigal Balrock, PO Box 0027, 1006 AA Amsterdam, Holland.
Is the Common Market Still a Bit Uncommon To You?

In a Europe without borders, information is power and communication is paramount. This is especially true for the pop music business -- after all, pop music is all about communication.

A common market needs a common ground -- a place for professionals to meet and make contacts, to compare notes and exchange news and views.

The place is Cologne.
The time: August 19-22rd, 1993
The name is POPKOMM.93
Germany's premier pop music industry fair.

POPKOMM started out four years ago as a relatively small meeting for the German pop music industry; it has grown to be the second biggest music industry fair in the world.

Last year, more than 7,000 professionals from every aspect of the music business participated in POPKOMM, representing more than 2,150 companies. So this year, we made twice the number of stalls available, including, for the first time, dedicated stalls for record companies and institutions of other European countries. So you can be sure to meet everybody you need to: executives from major and independent record companies, artists, managers, producers, music publishers, journalists, representatives of TV- and radio stations, the trade and fan press, and institutions.

Moreover, the congress programm of POPKOMM.93 will adress a lot of topical issues and typical problems that affect the pop music industry on an international level. There's the need for an equalization of copyright laws, the problem of bootlegging. The matter of import, export and re-import of records. The advancement of technology and it's effects on the production and distribution of pop music in the foreseeable future; the discussion about an all-encompassing standard for multimedia products. All that, and more. So join in.

Come to POPKOMM.93.
It's a common ground for a common market.
Sponsorship: Radio's Obligations and Opportunities

"The Yin and Yang of sponsor's return is a social contract which grants companies the license to operate and provides reasons for the public to do business with them."

Sponsorship, to Less Ukman of the International Events Group (IEG), is big business—an estimated US$3 billion per year, and a driving force behind causes like rebuilding cities, saving the environment, preserving cultural heritage and creating educational opportunities.

Sponsorship also means increased market share, product affinity and customer loyalty for many of the international companies that attend the Tenth Annual Event Marketing Seminar put on by IEG in Chicago. "Business must give back to people for a win-win philosophy to work," says Ukman.

The American radio industry looks at sponsorship as fulfillment of community obligations ("Broadcasting is to serve the public interest, convenience and necessity," according to the Federal Communications Commission.) With traditional advertising funds decreasing in the 90s, there is also a necessity for stations around the world to seek out sponsorship opportunities as a much needed revenue source.

Paul Bonner of the European Broadcasting Union (EBU) says, "It's important that through sponsorship new money is found, rather than the annual advertising allocations, otherwise broadcasters are simply taking money from one pocket and putting it in another.

In the Antenna Broadcast Sponsorship Report, London's Michael Barret says, "Commercial radio has a relatively short history in Europe compared to commercial television, yet it has developed programme sponsorship opportunties more effectively than TV, both on and off air."

Antenna reports that 9-10% of European radio advertising is in the form of sponsorships and that the US$255 million in "non-spot" spending is more related to promotion than "billboard" identification. Further studies show that independent radio managers in Europe expect programme sponsorship to grow and now grow an average of 25% during the next year.

This growth rate is understandable when radio's natural attributes are taken into account. "Radio has more liberal regulations, programme flexibility and local identity than other media," says Simon Cole, MD of Unique Broadcasting Ltd.

Core feels sponsoring brands must closely match their customer profile with that of the programming properties they choose. "This can only happen in a medium where the audience feels a close affinity with the programme and its characters and music."

Penetration of demographic sub groups and influence on shoppers (twice as likely to be "the last medium consumed" before making a purchase) also lends Barrett towards radio. "Relationally, it is tightest target at a cheaper rate."

One of Europe's foremost sponsorship companies is Spero Communications, merging events and corporations like NBC, Shell, UK, Teachers' Holiday Cream and the Times Newspaper Group. Owner and MD Ian Spero respects radio's targetability over more mass appeal media. He uses the example of "hitting a shop in an airport offering tickets for a mere US$15 each."

"Have as many as you like, no strings attached," says the ticket clerk. "However, I can't tell you when the flight is leaving, when it will arrive or where it's departing for." That's the same with traditional advertising, says Spero. "Once the message is sent out, there's no way of telling who or what it will reach. The science of sponsorship is real and much narrower-targeted than that."

Spero Communications' promotional successes have often included radio. The company raised the expectations of visual arts sponsorships (and the eyebaws of traditional artists supporters) with its Pop Art Show at the Royal Academy of Arts (RA).

BBC Radio One FM joined in to help commercial subsidiary, Rivertown Traditions, its successful, "$500,000 for a CD series called Samplers For Aid Relief," which has earned over US$500,000 to date. That's the same with traditional advertising, says Spero. "Sponsorship is much more narrow-targeted than TV, both on and off air."

This form of micro-marketing leads corporate radio, particularly in researching sponsorship opportunities in the arts. "There's great sensitivity when creating partnerships," says Alvin Henry director of marketing for the San Francisco Ballet. "When our company was financing a radio show broadcast from the courtyard below.

The results were astonishing: attendance at the Royal Academy increased by over a third. The 40% of which were under the age of 21. "Rather different from the blue rinse brigade they were accustomed to," says Spero.

"Cause-related sponsorships are often successful when combining the efforts of corporate sponsors and arts and/or media. The Prince's Trust (also managed by Spero Communications) benefited from cash contributions from Mercury Communications and from works donated by local artists. Recent successes have included Sting, Chris Rea and Andreas Vollenweider joining forces with San Francisco radio KKSF to produce a CD series called Samplers For Aid Relief which has earned over US$500,000 to date."

Media sponsorship of community projects should be profitable for the cause and the broadcaster. Joanne Collins of Phoenix-based radio KPSN created "Project Red Ribbon," a holiday-seat designated driver programme funded by the local insurance industry association. She says, "It's tough to meet certain needs, but as a stand-alone profit-centre, events must mean revenue."

Sponsorships are born out of ideas which radio stations can adopt. Lance Lew, director of community and public relations for KPPX-TV in San Francisco runs a museum quality mobile exhibit called "100 Innovations That Shaped America." The programme is underwritten by Sprint, the exhibit visits 1.500 schools. Students earn US$50 savings bonds for creating artwork for the illust"r"ed inventions. Sprint Vice President John Polumbo says, "The programme gives us critical presence in our key markets and sets us apart from the competition."

Another success story which easily adapts to radio is KFNN-AM's "Home For The Holidays" promotion for Phoenix's homeless population. A local grocery chain and First Interstate Bank helped raise US$60,000 for the needy, also adding to sales revenue for the station. "Independent radio doesn't garner editorial airtime for programming. There is a price tag attached. But an advertiser's potential return from investment is often greater than on other marketing activities, due to levels of branding at the outset," says the Antenna Report.

Sponsorship performs dual roles for radio. The targeted focus of stations lends itself well to the needs of business as both realize their social responsibility. Ukman's "Yin and Yang theory holds true: "As global problems like poverty grow bigger and are difficult to overcome, companies will have to back initiatives aimed at fixing the world or there won't be any consumers left."

THOMAS HOPFENSPEGER is an international marketing consultant and a regular contributor to Music & Media. Hopfensperger conducts integrated marketing workshops with sessions available throughout Europe. He is also the director of marketing at KKSF/San Francisco and can be reached at fax: (+1) 415.898.9399
Chris Isaak's brand new single: 49 plays out of the box!

And most added on: RSH - Kraftfriiide!!!

Also happening on:

**SWF B 2**

Radio Bremen FRIZT

**NDR 2**

RS 2

Antenne Brandenburg

**HR SR**

CHRIS ISAAK

**san francisco days**

«Soft and fresh like a summerbreeze»

Winfried Longerich, SWF 3
This double A-side single is now being played by

**Spain:** Radio Nacional Espana - Radio 3, M-80, Onda Cero.

**Poland:** Radio Merkury Poznan, RMF FM.

**France:** France Inter, RTL

**UK:** Wear FM.
ALEXANDER O'NEAL
ALL THAT MATTERS TO ME
PLAYLISTED ON THE STATIONS THAT MATTER

Belgium
RADIO ROYAL/LaMont-Aicha
AR/HLS NATURE/Radio Armelle

Denmark
RADIO ABC/Pindus
RADIO VOLARE/Vibo

Finland
YLE BRADIANA/Helsinki

Germany
ANTENNE BAYERN/rich
RADIO FFN/Escher

Holland
RADIO 5/Remar

Italy
ANTENNA DELLO STRETTO/Metans

Sweden
CITY RADIO/NOW
RADIO TV4

Switzerland
RADIO PILATUS 104.4/Luzern

Europe
MTV EUROPE: PARTNERY/Zone London

Station Reports

Belgium
RADIO ROYAL/LaMont-Aicha

Denmark
RADIO ABC/Pindus
RADIO VOLARE/Vibo

Finland
YLE BRADIANA/Helsinki

Germany
ANTENNE BAYERN/rich
RADIO FFN/Escher

Holland
RADIO 5/Remar

Italy
ANTENNA DELLO STRETTO/Metans

Sweden
CITY RADIO/NOW
RADIO TV4

Switzerland
RADIO PILATUS 104.4/Luzern

Europe
MTV EUROPE: PARTNERY/Zone London

Music & Media July 15, 1993

19

AmericanRadioHistory.com
**Manic Street Preachers**

**From Despair To Where**

**WHERE?**

**On Tour:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 August</td>
<td>Hultsfred Festival</td>
<td>Hultsfred, Sweden</td>
</tr>
<tr>
<td>13 August</td>
<td>Tinderbox '93 IKB Hall</td>
<td>Copenhagen, Denmark</td>
</tr>
<tr>
<td>14 August</td>
<td>Grasspop (in the afternoon)</td>
<td>Dessel, Belgium</td>
</tr>
<tr>
<td>14 August</td>
<td>Tuin Festival (in the evening)</td>
<td>Eindhoven, Holland</td>
</tr>
<tr>
<td>15 August</td>
<td>Groningen, Holland</td>
<td></td>
</tr>
<tr>
<td>21 August</td>
<td>Waterpop Wateringen</td>
<td>Holland</td>
</tr>
<tr>
<td>22 August</td>
<td>Outdoor Megadog</td>
<td>New Irenburg, Germany</td>
</tr>
</tbody>
</table>

**MELODIC**

**... A CLASSIC**

*Now added on 21 stations*
**Adult Contemporary Europe**

**ACE TOP 25**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>8 TINA TURNER/Don't Wanna Fight</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>10 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>7 UB40/Can't Help Falling In Love With You</td>
<td>(Smith)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>8 DAVID CROSBY &amp; PHIL COLLINS/Sweet Home New York</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>11 EROS RAMAZZOTTI/Come Dallo Veloce</td>
<td>(DDE)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>9 STING/Fields Of Gold</td>
<td>(Asylum)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>10 TERENCE TRENT D'ARBY/Deja Vu</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>11 ELTON JOHN/Simple Life</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>12 TEN SHAW/Bay Dream On</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>13 TINA TURNER/Don't Wanna Fight</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>14 MARC COHN/Walk Through The World</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>16 GEORGE MICHAEL &amp; QUEEN/Somebody To Love</td>
<td>(Parlophone)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>15 ROBERT PLANT/Wish</td>
<td>(RCA)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>16 MICHAEL JACKSON/Will You Be There</td>
<td>(Epic)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>17 VANESSA MAHON/Just As Long As You Are There</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>18 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>19 KOREY SCOTT/One More Time</td>
<td>(MCA)</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>20 MIKE POST/Seal On A Dream</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>21 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>22 BOBBY BROWN/That's The Way Love Is</td>
<td>(MCA)</td>
</tr>
</tbody>
</table>

**European Dance Radio**

**EDR TOP 25**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>10 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>8 CHAKA DEMUS &amp; PLIERS/Tease Me</td>
<td>(Mango)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>9 FEUX/Stars</td>
<td>(DeConstruction)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>12 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>15 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>18 MY LOVE/Express Yourself</td>
<td>(MCA)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>20 DAVID CROSBY &amp; PHIL COLLINS/Sweet Home New York</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>22 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>24 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>27 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>29 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>31 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
</tbody>
</table>

*The Adult Contemporary Europe (ACE) Top 25 is based on a weighted scoring system. It is compiled on the basis of Adult Contemporary European stations programming with target-age sound for the 25–44 age group, following or during specific, heavy nights. While "A" positions receive more points than those in "B" positions or more limited market exposure.*

*The European Dance Radio (EDR) Top 25 is based on a weighted scoring system. It is compiled on the basis of European dance stations programming with target-age sound for the 15–29 age group, following or during specific, heavy nights that have charted at the top 20 stations in the EDR Top 25 according to the EDR criteria for specific EDR and niche orientated listeners.*

---

**Station Reports**

**Europe**

**WOC OF AMERICA Europe**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>10 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>8 CHAKA DEMUS &amp; PLIERS/Tease Me</td>
<td>(Mango)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>9 FEUX/Stars</td>
<td>(DeConstruction)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>12 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>15 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>18 MICHAEL JACKSON/Will You Be There</td>
<td>(Epic)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>20 BOBBY BROWN/That's The Way Love Is</td>
<td>(MCA)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>22 JANET JACKSON/That's The Way Love Goes</td>
<td>(Virgin)</td>
</tr>
</tbody>
</table>

*Made for Cable Through Data通"..."* 

---

**THE BOX**

**MUSIC TELEVISION**

**YOU CONTROL**

**MORE MUSIC**

**MIXED MUSIC**

**NOW SHOW**

**NEW MUSIC**

---

**PRIME**

**THE BAD BOYS**

**Are Back**

---

**21**

---

**MUSIC & MEDIA**

**JULY 17, 1993**
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
<th>WEEKLY UNIT SALES</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>90</td>
<td>Bruce Springsteen</td>
<td>The Ghost Of Tom Joad</td>
<td>Columbia</td>
<td>13,000</td>
<td>A.B.D.K.S.D.N.L.P.E. CH.UK</td>
</tr>
<tr>
<td>90</td>
<td>The Clash</td>
<td>London Calling</td>
<td>CBS</td>
<td>10,000</td>
<td>A.B.D.K.S.D.N.L.P.E. CH.UK</td>
</tr>
<tr>
<td>90</td>
<td>The Rolling Stones</td>
<td>Exile On Main Street</td>
<td>Atlantic</td>
<td>8,000</td>
<td>A.B.D.K.S.D.N.L.P.E. CH.UK</td>
</tr>
<tr>
<td>90</td>
<td>The Beatles</td>
<td>Let It Be</td>
<td>Apple</td>
<td>6,000</td>
<td>A.B.D.K.S.D.N.L.P.E. CH.UK</td>
</tr>
<tr>
<td>90</td>
<td>The Who</td>
<td>Who's Next</td>
<td>Columbia</td>
<td>5,000</td>
<td>A.B.D.K.S.D.N.L.P.E. CH.UK</td>
</tr>
<tr>
<td>90</td>
<td>Bob Dylan</td>
<td>Slow Train On A Mornin'</td>
<td>Columbia</td>
<td>4,000</td>
<td>A.B.D.K.S.D.N.L.P.E. CH.UK</td>
</tr>
<tr>
<td>90</td>
<td>John Denver</td>
<td>Winds Of Change</td>
<td>RCA</td>
<td>3,000</td>
<td>A.B.D.K.S.D.N.L.P.E. CH.UK</td>
</tr>
<tr>
<td>90</td>
<td>Simon &amp; Garfunkel</td>
<td>Bridge Over Troubled Water</td>
<td>Columbia</td>
<td>2,000</td>
<td>A.B.D.K.S.D.N.L.P.E. CH.UK</td>
</tr>
</tbody>
</table>

**Notes:**
- The European Top 100 Albums is compiled by BPI Communications BV in cooperation with Buma/Stemra. © BPI Communications BV/Buma/Stemra. All rights reserved. Compiled from the national album sales charts of 16 European territories.
- Recognition of pan-European sales of 500,000 units.
- Recognition of sales of 1 million units.

**Countries charted:**
- A.B.D.K.S.D.N.L.P.E.S. CH.UK
- A.B.D.K.S.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK
- A.B.D.K.S.F.D.N.L.P.E.S.CH.UK

**Other notes:**
- No limits.
- No sales.
- No charting.
- No recognition.
<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A.B.</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Delta</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>All That She Wants</td>
<td>3</td>
<td>Ace Of Base - Mega (Mercury)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Tribal Dance</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Mr. Vain</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Two Princes</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Encores E.P.</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Informer</td>
<td>8</td>
<td>Snag - West End (PolyGram/CC)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Dreams</td>
<td>9</td>
<td>Get Discs - Perfect Songs/Zomba</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Wheel Of Fortune</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>No Limit</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Do You See The Light</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Love Sees No Colour</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Jesse</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Oh Carolina</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Can You Forgive Her?</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>That's The Way Love Goes</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Ian &amp; I love</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>I Will Survive (Phil Kelsey remix)</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Sing Hallenbach</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Somebody Dance With Me</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>All I Want</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>I Will Tell You</td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Hower I Told You Lately</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Power Of A mericano</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>I Don't Want To Fight</td>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>One Night In Heaven</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>In All The Right Places</td>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>On A Plane</td>
<td>29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Almost Unbearable</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Roxette</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>What's Up</td>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>West End Girls</td>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Ain't Nothin' To It</td>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Free Live E.P.</td>
<td>35</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Somebody To Love</td>
<td>36</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Three Little Pigs</td>
<td>37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Ruined In A Day</td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>I Wanna Love You</td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>What Are You Gonna Do My Way</td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>There's Something Going On</td>
<td>41</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>In Your Eyes</td>
<td>42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Des Has Des Has</td>
<td>43</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Delicato</td>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Show Me Love</td>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>U Got 2 Know</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Alison</td>
<td>47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>L'Allegria</td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Everybody Dance</td>
<td>49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Nothin' My Love Can't Fix</td>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>People Everyday</td>
<td>51</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>I Can See Clearly</td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>Fields Of Gold</td>
<td>53</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>Big Gun</td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>Shock To The System</td>
<td>55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>I'm Not Your Mama</td>
<td>56</td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>Ordinary World</td>
<td>57</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TURNOVER**

**NEW ENTRY**
<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>Janet Jackson - janet.</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#2</td>
<td>Snow - Informer</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#3</td>
<td>Tina Turner - What's Love Got To Do With It</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#4</td>
<td>Jomiroquai - Emergency On Planet Earth</td>
<td>DRO</td>
</tr>
<tr>
<td>#5</td>
<td>Ace Of Base - Happy Nation</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#6</td>
<td>Tina Turner - What's Love Got To Do With It</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#7</td>
<td>Die Toten Hosen - Kauf Mich!</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#8</td>
<td>UB40 - Falling In Love With You</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#9</td>
<td>Snow - Informer</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#10</td>
<td>D.J. BoBo - Somebody Dance With Me</td>
<td>BMG Ariola</td>
</tr>
</tbody>
</table>

**ITALY**

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>Janet Jackson - janet.</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#2</td>
<td>Ace Of Base - I'm Alright</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#3</td>
<td>Captain Hollywood Project - All I Want</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#4</td>
<td>Big Wig - San Francisco</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#5</td>
<td>Christel - Young At Heart</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#6</td>
<td>Capella - U Got 2 Know</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#7</td>
<td>Eros Ramazzotti - Tutte Storie</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#8</td>
<td>Shaggy - Oh Carolina</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#9</td>
<td>U 96 - Love Sees No Colour</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#10</td>
<td>Culture Beat - Mr. Vain</td>
<td>BMG Ariola</td>
</tr>
</tbody>
</table>

**SWEDEN**

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>UB40 - Falling In Love With You</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#2</td>
<td>Spinning Top - Two Princes</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#3</td>
<td>D.J. BoBo - Somebody Dance With Me</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#4</td>
<td>Straks Haas - Loove</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#5</td>
<td>Culture Beat - Mr. Vain</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#6</td>
<td>Ace Of Base - I'm Alright</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#7</td>
<td>Shaggy - Oh Carolina</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#8</td>
<td>U 96 - Love Sees No Colour</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#9</td>
<td>Eros Ramazzotti - Tutte Storie</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#10</td>
<td>Ace Of Base - I'm Alright</td>
<td>BMG Ariola</td>
</tr>
</tbody>
</table>

**SINGAPORE**

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>UB40 - Falling In Love With You</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#2</td>
<td>Spinning Top - Two Princes</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#3</td>
<td>D.J. BoBo - Somebody Dance With Me</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#4</td>
<td>Straks Haas - Loove</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#5</td>
<td>Culture Beat - Mr. Vain</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#6</td>
<td>Ace Of Base - I'm Alright</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#7</td>
<td>Shaggy - Oh Carolina</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#8</td>
<td>U 96 - Love Sees No Colour</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#9</td>
<td>Eros Ramazzotti - Tutte Storie</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#10</td>
<td>Ace Of Base - I'm Alright</td>
<td>BMG Ariola</td>
</tr>
</tbody>
</table>

**SINGAPORE**

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>UB40 - Falling In Love With You</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#2</td>
<td>Spinning Top - Two Princes</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#3</td>
<td>D.J. BoBo - Somebody Dance With Me</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#4</td>
<td>Straks Haas - Loove</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#5</td>
<td>Culture Beat - Mr. Vain</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#6</td>
<td>Ace Of Base - I'm Alright</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#7</td>
<td>Shaggy - Oh Carolina</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#8</td>
<td>U 96 - Love Sees No Colour</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#9</td>
<td>Eros Ramazzotti - Tutte Storie</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#10</td>
<td>Ace Of Base - I'm Alright</td>
<td>BMG Ariola</td>
</tr>
</tbody>
</table>

**SINGAPORE**

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>UB40 - Falling In Love With You</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#2</td>
<td>Spinning Top - Two Princes</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#3</td>
<td>D.J. BoBo - Somebody Dance With Me</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#4</td>
<td>Straks Haas - Loove</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#5</td>
<td>Culture Beat - Mr. Vain</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#6</td>
<td>Ace Of Base - I'm Alright</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#7</td>
<td>Shaggy - Oh Carolina</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#8</td>
<td>U 96 - Love Sees No Colour</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#9</td>
<td>Eros Ramazzotti - Tutte Storie</td>
<td>BMG Ariola</td>
</tr>
<tr>
<td>#10</td>
<td>Ace Of Base - I'm Alright</td>
<td>BMG Ariola</td>
</tr>
</tbody>
</table>
LOCALS UP IN ARMS OVER FRENCH LEAK
French government plans for radio have been leaked suggesting that national commercial stations will be allowed to take local advertising. Local stations say this will threaten their livelihoods. Plans will be officially released later this month for debate by the French parlia

BERLIN STATIONS TO SUE TELEKOM?
RTL 104.6/Berlin and Berliner Rundfunk are looking into the possibility of suing Telekom after suffering a series of black-outs. The stations are none too pleased at having to fork out DM80,000 (appr. US$48,000) for a back-up power system, which they say is available to nearly all their competitors, as well as paying Telekom an annual service fee of DM500,000.

CEILING FALLS IN ON BERLINER RUNDFUNK
The ceiling fell down in the Berliner Rundfunk newsroom on July 2 causing an estimated DM200,000 (app. US$122,000) worth of dam
age. Berliner Rundfunk has also been victim to the recent spate of black-outs in Berlin.

KEEPING MOSQUITOS AT BAY
A local radio station in Compaigne (Oisie), north of Paris, has begun broadcasting an ultrasonic sound designed to keep mosquitoes at least four metres away from any radio set tuned in. How's that for community service?

FMs JOIN ON NEIGHBOURING RIGHTS ISSUE
In a surprisingly unanimous move, the entire French FM radio community has asked for an across-the-board decision regarding neighbouring rights so that stations are boycotting the current negotiations at the make-up of the commission involved in setting the new rates, calling for a new commission and new negotiations.

STEAMY CAR PHONE BILLS
Following complaints by cellular phone subscribers in Italy of exces
sive phone bills, police and SIP telephone officials tracked down "spurious emissions" on cellular phone frequencies to the villa of Angelo Borra, MD of Milan's 101 Network south of Milan. Police claim Borra allegedly was accessing private mobile phones and dialing the number of a Sexy Horoscope line in the US in which he has a share.

Culture Beat
(continued from page 1)

The snappy and poppy dance groove of Mr. Vain follows similar German-produced radio hits from the likes of Snap, 'The Captain Hollywood Project, Dance Street'. The song, which was written by the team of Torsten Fenslau, Dr. Wally Olmo, says the song has a high production standard. "It's typical continental European dance music with the heavy synthesizer beat. We like it much more than the usual US product. The average US dance music is funk, but the rhythms are too slow," says the song has a high production standard. "It's typical continental European dance music with the heavy synthesizer beat. We like it much more than the usual US product. The average US dance music is funk, but the rhythms are too slow," N1 started powerplaying the song has a high production standard. "It's typical continental European dance music with the heavy synthesizer beat. We like it much more than the usual US product. The average US dance music is funk, but the rhythms are too slow," N1 started powerplaying the

Italy Ratings
(continued from page 1)

ing of the RNA in June. Claudio Astorri, MD at Bergamo-based EHR net RTL 102.5 Hit Radio, says RNA stations representing most national networks will be commissioning our own survey this autumn utilizing Italy's largest public opinion poll organisa
tion Doxa. We have tried for one and a half years to reach agreement on a global system, but the public broadcaster RAI is not interested. "The Datamedia methodology is inappropriate for our needs. They supply figures on a provincial basis for local stations. The national networks are boycotting the current negotiations at the make-up of the commission involved in setting the new rates, calling for a new commission and new negotiations.

Spain
(continued from page 1)

up 23.8% to 1.3 million, and N/T net Onda Cero Convencional, up 69.2% to 2.2 million adults.

Group network owner SER held the top spots under both music and N/T radio. Ratings at its EHR powerhouse Los 40 Principales station are flat, up 0.2% to 15.4 million, while its N/T net Cadena SER saw its audience rise 15.4% to 2.9 million.

EHR web Cadena 100 turned in its second down book of the year; its ratings declined 17.7% to 392,000, dropping it from the ranks of the top 10 networks in the country.

Overall, Spain's radio audience grew by one million people in May over March's figures. N/T programme "Protagonistas" on Onda Cero Convencional, which on July 1 celebrated its twentieth birthday, is still the most popular programme with 1.9 million listen
ters. It is presented by Luis del Olmo. Additional reporting by Howell Llewellyn.

Lars Goran Nilsson, producer and founder of Stockholm-based Radio Station 3 producer Peter de Mouol describes the single as "easy on the ears, no problem for an EHR programme. We even played the remix of Culture Beat's new single yesterday. It seems to be good at this."

His colleague at EHR Radio 538/Bussem, Koen Van Tijn, says it is one of the most request

Source: EGM

Cadena 100 (EHR)476
M-80 (ACE)316
RNE 1 (N/T)682
RNE 5 (N/T)743
M-80 (ACE)682
RNE 5 (N/T)743

Viva
(continued from page 1)

愫on's Wandjo admits the song's has a high production standard. "It's typical continental European dance music with the heavy synthesizer beat. We like it much more than the usual US product. The average US dance music is funk, but the rhythms are too slow," N1 started powerplaying the single in week 19, one week after the release (April 16) and way before it reached the charts.

By nature, EHR stations are cautious towards dance music, and it took a month before the song has a high production standard. "It's typical continental European dance music with the heavy synthesizer beat. We like it much more than the usual US product. The average US dance music is funk, but the rhythms are too slow," N1 started powerplaying the single in week 19, one week after the release (April 16) and way before it reached the charts.

nature, so they have to start thinking as artists in an international programme. We even played the remix of Culture Beat's new single yesterday. It seems to be good at this."

his colleague at EHR Radio 538/Bussem, Koen Van Tijn, says it is one of the most request

Source: EGM

Cadena 100 (EHR)476
RNE 3 (EHR)363

The RNA survey means that we all have to start thinking as artists in an international programme. We even played the remix of Culture Beat's new single yesterday. It seems to be good at this."

損害的 the organisation is still waiting for the final papers from Viva, detailing the exact financial set-up of the channel. She confirms that once these documents are received then a final decision will be made at the August 25 meeting. She adds that Viva cannot begin broadcasting before this time and will therefore not be able to meet its original launch date of August 19.

The yearly M&M special on up and coming German talent.

Advertising deadline: July 27 1993
Publication date: August 21 1993
For details call M&M: +31 20.669 1961
4 Non Blondes Up

UB40 are still increasing their station roster during their second week of chart reign—their total of 133 stations is the second best ever (Whitney Houston's I Will Always Love You collected 136 reports in our February issue 6) and keeps them far ahead of the current competition.

Although the fastest-moving record in terms of chart points is Gabrielle's Dreams (it also earned that status last week), the biggest jump (up 15 positions) is scored by What's Up, the first European single by the US band 4 Non Blondes. What's Up climbs to number 22, thanks to 12 new adds, bringing the number of reporters to 41 stations, with notable airplay in Holland (100% penetration among M&M's EHR reporters), Sweden (78%) and the UK (71%). On a regional scale, the band is already top 5 in the West Central Regional EHR Top 20.

Due to the increasing support for What's Up, especially in Germany, Norway and Poland, Michael Jackson qualifies as Most Added leader of the week, with 27 new additions in his pocket, pushing him to 15 in the EHR Top 40. Second most added and following with 27 new additions in his pocket, pushing him to 15 especially in Germany, Norway and Poland, Michael Jackson is claimed by Chris Isaak's Love You collected 136 reports in our February 6 issue). The song is now topping two Regional EHR Top 40 in the EHR Top 40. Second most added and following with 27 new additions in his pocket, pushing him to 15 especially in Germany, Norway and Poland, Michael Jackson is claimed by Chris Isaak's Love You collected 136 reports in our February 6 issue.

"A" ROTATION LEADERS

"A" ROTATION PERFORMANCE

"A" HEIGHTS

"NEW TOP 20 CONTENDERS

The EHR Top 40 chart is based on a weighted scoring system. Songs are ranked by achieving airplay at M&M's EHR reporting stations, that target 12-34 year olds. Airplay is scored by achieving rotation at M&M's EHR reporters (or at the time of writing). The scoring system is based on the number of new adds in a specific week, the number of reporters that include the song, and the number of stations that report it to M&M for the first time. Songs which have received no new airplay for two consecutive weeks wilt be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are listed by radio calls. American billboard and other weekly charts are listed in full at the bottom of the list. The top 10 songs are listed by chart position, followed by chart position, followed by chart position, followed by chart position. The top 10 songs are listed by chart position, followed by chart position, followed by chart position, followed by chart position. The top 10 songs are listed by chart position, followed by chart position, followed by chart position, followed by chart position.
### REGIONAL EHR TOP 20

**week 29/93 charts based on playlists from radio stations playing EHR material**

#### 1. NORTHWEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Date Added</th>
<th>B Adds</th>
<th>A Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2 / Tailor Made</td>
<td>NW</td>
<td>20</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>SPIN DOCTORS / Two Princes</td>
<td>NW</td>
<td>16</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TINA TURNER / Don't Wanna</td>
<td>NW</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Ktel's / Don't Talk 'Bout Love</td>
<td>NW</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>NINA DEE / We Will Be There</td>
<td>NW</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>MICHAEL JACOB / Just To Be There</td>
<td>NW</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

#### 2. CENTRAL

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Date Added</th>
<th>B Adds</th>
<th>A Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2 / Tailor Made</td>
<td>C</td>
<td>20</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>SPIN DOCTORS / Two Princes</td>
<td>C</td>
<td>16</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TINA TURNER / Don't Wanna</td>
<td>C</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Ktel's / Don't Talk 'Bout Love</td>
<td>C</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>NINA DEE / We Will Be There</td>
<td>C</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

#### 3. WEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Date Added</th>
<th>B Adds</th>
<th>A Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2 / Tailor Made</td>
<td>W</td>
<td>20</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>SPIN DOCTORS / Two Princes</td>
<td>W</td>
<td>16</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TINA TURNER / Don't Wanna</td>
<td>W</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Ktel's / Don't Talk 'Bout Love</td>
<td>W</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>NINA DEE / We Will Be There</td>
<td>W</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

#### 4. NORTH

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Date Added</th>
<th>B Adds</th>
<th>A Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2 / Tailor Made</td>
<td>NE</td>
<td>20</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>SPIN DOCTORS / Two Princes</td>
<td>NE</td>
<td>16</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TINA TURNER / Don't Wanna</td>
<td>NE</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Ktel's / Don't Talk 'Bout Love</td>
<td>NE</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>NINA DEE / We Will Be There</td>
<td>NE</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

#### 5. WEST CENTRAL

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Date Added</th>
<th>B Adds</th>
<th>A Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2 / Tailor Made</td>
<td>WC</td>
<td>20</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>SPIN DOCTORS / Two Princes</td>
<td>WC</td>
<td>16</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TINA TURNER / Don't Wanna</td>
<td>WC</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Ktel's / Don't Talk 'Bout Love</td>
<td>WC</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>NINA DEE / We Will Be There</td>
<td>WC</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

#### 6. SOUTH

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Date Added</th>
<th>B Adds</th>
<th>A Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2 / Tailor Made</td>
<td>S</td>
<td>20</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>SPIN DOCTORS / Two Princes</td>
<td>S</td>
<td>16</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TINA TURNER / Don't Wanna</td>
<td>S</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Ktel's / Don't Talk 'Bout Love</td>
<td>S</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>NINA DEE / We Will Be There</td>
<td>S</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

#### 7. SOUTHWEST

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Date Added</th>
<th>B Adds</th>
<th>A Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2 / Tailor Made</td>
<td>S/W</td>
<td>20</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>SPIN DOCTORS / Two Princes</td>
<td>S/W</td>
<td>16</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TINA TURNER / Don't Wanna</td>
<td>S/W</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Ktel's / Don't Talk 'Bout Love</td>
<td>S/W</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>NINA DEE / We Will Be There</td>
<td>S/W</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

#### 8. EAST CENTRAL

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Region</th>
<th>Date Added</th>
<th>B Adds</th>
<th>A Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2 / Tailor Made</td>
<td>EC</td>
<td>20</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>SPIN DOCTORS / Two Princes</td>
<td>EC</td>
<td>16</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>TINA TURNER / Don't Wanna</td>
<td>EC</td>
<td>12</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Ktel's / Don't Talk 'Bout Love</td>
<td>EC</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>NINA DEE / We Will Be There</td>
<td>EC</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### MOST ADDED

- **DEP International**
  - "U2 / Tailor Made" (30 placements)
  - "SPIN DOCTORS / Two Princes" (28 placements)
  - "TINA TURNER / Don't Wanna" (24 placements)
  - "Ktel's / Don't Talk 'Bout Love" (20 placements)
  - "NINA DEE / We Will Be There" (18 placements)

- **EMI**
  - "U2 / Tailor Made" (20 placements)
  - "SPIN DOCTORS / Two Princes" (16 placements)
  - "TINA TURNER / Don't Wanna" (15 placements)
  - "Ktel's / Don't Talk 'Bout Love" (12 placements)
  - "NINA DEE / We Will Be There" (10 placements)

- **Coastal**
  - "U2 / Tailor Made" (10 placements)
  - "SPIN DOCTORS / Two Princes" (8 placements)
  - "TINA TURNER / Don't Wanna" (7 placements)
  - "Ktel's / Don't Talk 'Bout Love" (5 placements)
  - "NINA DEE / We Will Be There" (4 placements)

### Additional Notes

- **Artist/Title** indicates the artist and title of the song.
- **Region** indicates the geographical region where the song is most added.
- **Date Added** indicates the date the song was added to the playlists.
- **B Adds** and **A Adds** indicate the number of placements for the song in that region.
MAY THE FORCE BE WITH YOU!

EUROPLAY

THE DINKY TOYS

OUT IN THE STREETS (SHE BOOM...)

RECORD OF THE MONTH

VOTED BY THE TOP EUROPEAN RADIO STATIONS:
• SAARLANDISCHER RUNDFUNK (GERMANY)
• M40 (FRANCE)
• RETE 105 (ITALY)
• RADIO DONNA/BRTN (BELGIUM)
• LOS 40 PRINCIPALES (SPAIN)
• HET STATION (HOLLAND)
• YLE 2 (FINLAND)

Out in the streets (she boom...), single from the forthcoming album 'COLOURBLIND' (out in september)

for more info call Creastars Europe: (32)3/652.17.67 or fax (32)3/652.17.51

If you ever get the chance to see
THE DINKY TOYS live, grab it!

bookings : Tempo : (32)9/220.21.21
or fax (32)9/221.81.00

EMI MUSIC PUBLISHING