Virgin Radio Adjusts Format; Adds ACE

UNITED KINGDOM
by Mike McGeever

The UK's first national commercial rock service, Richard Branson's Virgin Radio 1215 AM, is adjusting its output to include more ACE tracks and allow greater DJ profile following "lessons learned" by the station's programmers since it launched on April 30.

The station, which launched half-way through this year's second quarter ratings survey, garnered a 2.2% share of its total survey area, representing 93% of the UK's 46.7 million adults —about 150,000 listeners short of its predicted 3.3 million.

The programming adjustments, which will include changing its one-man breakfast show to a two-man "Rock 'n Roll Breakfast Show," are an attempt to respond to listener feedback which has at times criticised the station for lacking in personality and concentrating on "white male guitar music," says co-programme director Richard Skinner. The adjusted playlist will now include more veteran black artists and female vocalists.

Skinner concedes that in the early days the programming was somewhat one-dimensional. But since then he and joint PD John Revell have been adding new

(continues on page 25)

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BBC Radio 1 Dismisses Travis Following On-Air Resignation

UNITED KINGDOM
by David Stensfeld

Veteran BBC Radio 1 DJ Dave Lee Travis was sacked on August 11 following his announcement on air that he was resigning after 20 years at the station. Travis first revealed his intention to quit during his regular show on August 7. Although he had hoped to work until his current contract expires in October, he was dismissed three days later for breaching the terms of his contract which prohibited him from discussing BBC affairs through the media.

In announcing his resignation on air, Travis told an estimated four million listeners, "Recently there has been a lot in the press about the BBC. I really want to put the record straight at this point, and I thought you ought to know first. Changes are being made here which go against my principals. My only option, very regretfully, is to leave."

The BBC's decision follows recent attacks on the management style of BBC director general John Birt and Birt's vow to make the Radio 1 FM EHR web more "alternative" and "closer to its younger audiences."

Birt's claimed commitment to a more youth-orientated station was underlined with the recent appointment of Matthew Bannister as new Radio 1 controller (M&M, August 16), several changes are being introduced to streamline operations at the company. National product and promotion departments will now report to general manager Kees van Weijen. Van Weijen is also responsible for the whole international repertoire operations (marketing, product, promotion). National product manager Jacqueline Jansen and national TV/press Inge Verver will also now report to Van Weijen, though their responsibilities will remain with national repertoire. Tekstra, a former singer-songwriter and producer, will report directly to MD Albert van der Kroft and concentrate on national A&R. It is Tekstra's first position with a record company.

Last week's issue printed the story that the planned 180 local and regional commercial stations and three of worldwide accountancy firm of Coopers & Lybrand. Coopers says the planned new stations to survive, says a report by the London office of the planned new stations to survive, says a report by the London office of the planned new stations to survive, says a report by the London office of the planned new stations to survive, says a report by the London office of the planned new stations to survive, says a report by the London office of the planned new stations to survive, says a report by the London office of the planned new stations to survive, says a report by the London office of the planned new stations to survive, says a report by the London office of the planned new stations to survive, says a report by the London office of the planned new stations to survive, says a report by the London office.
SER Owner Prisa Looks Outside Spain For Expansion Prospects

SPAIN
by Terry Berne

Facing a recession and strong competition from TV, group radio network owner SER's turnover dropped 2.3% to €131.2 billion (app. US$95 million) during 1992. Overall, radio advertising fell some 4% in Spain last year, while total adspend grew 6.9%.

Pre-tax operating profit for the company, which is owned by Prisa, Europe's 40% largest media company, fell 5.5% to €131.2 billion. Net income slipped around 29% to €119.3 million, due mostly to a €44.2 million charge, largely taken to cover losses at its newly launched 70-station EHR web M-40 in France and Belgium.

Prisa is taking these problems in its stride, however, as it concentrates on establishing itself as one of Europe's major up-and-coming powerhouses. The group made its first incursion beyond the Pyrenees in September 91, buying into M-40 owner Sodera. In 1992 it acquired the Spanish government's 25% share of SER for €127.8 million, bringing its ownership of the net to nearly 100%. One month later, the group acquired a 49% interest in five media giants. He comments, "It is a small world with MARKEN!!

It's a small world with MARKEN!!

Major Find TV Outlet In Viva

GERMANY
by Miranda Watson

Four of the biggest media concerns in the world will be producing, broadcasting and advertising their product via the German music and entertainment cable TV channel Viva, following changes in the line-up which leave Time Warner, Thorn EMI, Sony Entertainment and Philips (PolyGram) as equal shareholders in the channel.

POPKOMM MD Dieter Gorny, who played a major role in initiating the Viva project, is excited by the support of the four major media giants. He comments, "It is an interesting development for the entertainment industry to have some of the biggest media concerns building up their TV outlets. It's a step into a new way of thinking. Record companies are now saying, 'Let's try and broadcast our music too.'"

The change around in investors came as a great surprise to Gorny, especially Thorn EMI's decision to join the project after pulling out of talks in May. He says the suddenness of the changes was necessitated by a deadline hanging over the Viva project, which meant it had to present a formal layout of its finances to the LIR-North Rhine Westphalia media authority by July 31 in order to receive a licence by September. Last minute talks were held in New York, with contracts drafted and signed by German lawyers, according to Gorny.

OK Radio MD Frank Otto is still very interested in making a financial commitment to the project, but was not able to make the deadline for signing a contract agreement. As all the other investors are non-German based, Gorny says that they are all keen to have a German partner in the project. Insiders suggest that Otto is now wanting to have a 19.8% stake in Viva, along with the four major investors. Viva Media (DoRo, VAP, Me Myself & Eye) would then have a 1% share.

Graham Heads Sony's New Int'l Exploitation Department

GERMANY
by Miranda Watson

Sony Music Germany is planning to step up the profile of German promoted artists and is bolstering its international exploitation department accordingly, with a special focus on marketing German artists in Europe, US and Japan, including such acts as Die Fantastischen Vier and Culture Beat.

Former press chief Ian Graham has been appointed as head of international exploitation. Graham has formerly worked as music agent for Sony Music offices in London and Paris.

He will be backed by international coordination manager Christa Zentgraf. Replacing Graham as head of press/artist marketing is former editor of Sony's Talk magazine Andreas Helms.

Newsmakers

GERMANY: Brigitte Barthel has been appointed as the new PD at Radio Sahl. Barthel came to the station in 1989 as a DJ, and became head of music in 1991.

FRANCE: Former minister of communications and French production Catherine Tavara has been appointed advisor to Canal + president Andre Rousselet.

SPANISH: Tip female DJ Conchita Garcia Campoy has moved from SER to Antena 3's AM slot "Los Mananas de Antena 3."

POPKOMM Attracts 11 Countries, 88 Groups Set To Attend

GERMANY
by Steve Wonsiewicz

Eleven countries will take part in the fifth annual POPKOMM, the German music industry pop market to be held in Cologne on August 19-22. Exhibition at the event are trade groups and record companies from Austria, Belgium, the Czech Republic, Denmark, Finland, France, Holland, Norway, Slovakia, Sweden and the UK. Some 68 companies and trade bodies will take part at the country stands.

It's the first time POPKOMM has allowed foreign recorded music trade associations to exhibit at the event. Private companies can only participate in conjunction with their country's trade group.

Comments French Export Office international co-ordinator Marie-Agnes Beau, "France and Germany have a lot to share. French music professionals have to start being more aggressive in these markets."

About 50 people representing 15 different companies and organisations will attend from France. Activities sponsored by the country will include a presentation of the French market, various showcases of local acts and a meeting between national agencies supporting European music.

Commenting on that meeting, Beaus says, 'We'd like this year to be the first step towards creating a movement in favour of European music; something that has been lacking so far.'

Also attending POPKOMM will be the BPI (British Phonographic Industry). Comments BPI director of communications Jeff Clark-Meads, "In recent months we have had acts coming from Germany, France, Belgium and Scandinavia in the British charts, which is an indication of the open door we show the world."

However, it's added that fact that an Icelandic act like Bjork has made a huge impact in Britain is something that would have been a fantasy a few years ago.

RMC Privatisation Set For September, says Carignon

FRANCE
by Emmanuel Legrand

The lead up to the privatisation of full-service net Radio Monte Carlo is in the final stages, according to a statement made by communications minister Alain Carignon in the weekly CB News.

Following the presentation of an official report to the French authorities at the beginning of the summer, a new commission of independent experts put forward their suggestions, a call for auction will be made public before the end of summer, pending a report from the CSA. Carignon stresses that the call for auction will include clear terms and conditions, and that candidates will be selected by a commission of independent judges.

The government will remain outside the proceedings, he assured, although it is widely anticipated the industrial group Alcatel—with or without NJK—will be among the stronger contenders, with the blessing of the government.

The winner will not only acquire the financially troubled net, but also the highly profitable FM network Nostalgie. Tele Monte Carlo, which was part of the net's financial situation, may be affected by the privatisation, nor RMC/Moyen Orient, an RMC subsidiary broadcasting in the Middle East, according to the French trade fair to be held in Cologne in August. A Middle Eastern agreement between Prince Rainier of Monaco and the French government is reported to state that RMC should remain a full-service station.
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tel: (+31) 2153.13503 or fax: (+31) 2153.17718
The summer holiday season is quickly coming to an end, which means school is just around the corner, bringing teens in close contact with each other on a daily basis for the first time in months. In the US, one report estimates teens have an annual buying power of US$95 billion, one of the reasons why the station—which targets teens—is quite active in working with this audience.

For instance, we have created campaigns for first-time buyers, especially if the station serves a wide demographic. If you pick up a lot of kids, then you have a broad demographic. If you pick up a lot of kids, then you are perceived as a kids radio station, and that's a dangerous thing to do with wide demo. We cover a broad demographic, the 15-35s, so it's specific dayparts that are targeted to kids. The evening show is targeted more to teens, and we pick up more 15-25 year olds. We also ask the students to tell us who their favourite teacher is, and we do the same thing with the vice-principal. It makes for an interesting comparison of songs.

Other special promotions, whether they are targeted to teens or not, are combined with other organisations which are a part of Radio 3. "We don't have any major special promotions for teenagers at our station," he says. "Things like that tend to become part of the entire Radio 3 programme," he continues. "As a public broadcaster, we have a big

**Programming The Music**

**EHR Eyes Teens Going "Back To School"**

by Steve Wonsiewicz

We've been doing more and more music research over the past one-and-a-half years. But we're working on completing our image and are investing more and more on packaging the station. We're doing a lot of research into our DJs, what kind of DJs do listeners want; what kind of language should they use; how long should they talk. This information is especially useful for our AM and FM drive-time shows. You cannot test the way a DJ talks on air in auditorium music tests.

Borsum says the station's approach to teens is just as significant as the music. "You have to speak their language," he says, "and they have to accept you for that. Presentation and packaging are just as important as the music in reaching that target market." - Ingo Borsum

"You have to speak their language. And they have to accept you for that. So presentation and packaging are just as important as the music in reaching that target market."

- Ingo Borsum

the teen market is OK Radio/Hamburg. The station—which targets an 18-34 demo and is number one with the younger audience in its market—gets interactive with teens, usually turning over the hourly listener requests during the first few "back to school" weeks to do live broadcast there each day," he says.

To get everyone on the same wave

drive-time shows. You cannot test the way a DJ talks on air in auditorium music tests. That encourages the kids locally. "You have to speak their language," he says, "and they have to accept you for that. Presentation and packaging are just as important as the music in reaching that target market. It's like advertising campaigns for tennis shoes from Nike and Puma. It's essentially the same product, but the image they present are completely different from one another." - Tony McKenzie

**Focus Groups**

Focus groups, says Borsum, are the key. "During one research session we had 300 teens and 10 DJs in an auditorium and they discussed the station, music and a lot of other things. As a result of this, we changed a lot of things in our PM drive-time programme. "The station and its DJs can learn from every focus group and every time the DJs go out to attend special events. They learn what is important for the kids, for their friends, for the young adults and so on."

To everyone on the same wave

length, Borsum is integrating teamwork into his image building efforts. "We have created two bug teams at OK Radio: a morning show team with eight people and a 10-to-10 team, which includes the 10am to 10pm team. The teams include all the DJs, creative directors, the head of music and one researcher. They work together every day in music research, focus groups and image studies. And every half year we conduct a comprehensive image study. I think it's important that we go this way to find out the important trends which might affect the station in the future."

Jan Steeman, programme director at Purecast Hot Station in Holland, which is a part of Radio 3, agrees with Borsum's ideas on image. "I think it's important to look at the whole programme," says Steeman, whose net targets the 16-25 demo. "The youngest audience likes our station because we provide more than just music. The music is just one part. Younger audiences are just as interested in news and information and other things as older listeners. People might say the music is the most important thing, but we have listeners who tune into programmes with a lot less music just because they like the whole show."

While Steeman doesn't make any programming changes during the "back to school" week to try and lure more teens, the public web features a daily live interlude at schools. "We have a daily programme where we visit a school and do a live broadcast there each day," he says. "In that show we ask a class to tell us their top three songs. We mention numbers two and three on air and then play the top song. We also ask the students to tell us who their favourite teacher is, and we do the same thing with the vice-principal. It makes for an interesting comparison of songs."

Other special promotions, whether they are targeted to teens or not, are combined with other organisations which are a part of Radio 3. "We don't have any major special promotions for teenagers at our station," he says. "Things like that tend to become part of the entire Radio 3 programme," he continues. "As a public broadcaster, we have a big

**You have to be careful when you have a broad demographic. If you pick up a lot of kids, then you are perceived as a kids radio station, and that's a dangerous thing to do with wide demo.**

- Tony McKenzie

started. Then we announce the winner at a big party at a nightclub in Liverpool." The station is also setting up a teens/school promotion at the moment called "Class of '93". Details will be unveiled soon.

"We've tried to do more of these things in the past," says McKenzie, "but I think the sponsors are only now just starting to catch on to it and use radio as a medium."

However, McKenzie cautions EHR programmers trying to appeal to teens, especially if the station serves a wide demo. "You have to be careful when you have a broad demographic. If you pick up a lot of kids, then you are perceived as a kids radio station, and that's a dangerous thing to do with wide demo."

"We cover a broad demographic, the 15-35s, so it's specific dayparts that are targeted to kids. The evening show is targeted more to teens, and we pick up more 15-25 year olds."

**The new 1994 edition of the Eurofile Radio Industry Directory will be out in September!**

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Osazuwas "Free"
maxi-cd: mcd 30639

Toy Boy "Careless Whisper"
maxi-cd: mcd 30634

Abstürzende Brieftauben
"Krieg und Spiele"
cd: mcd 30631

Illegal 2001 "Skandal"
cd: mcd 30641

Ostbahn Kurti & Die Chefpartie
"A Blede Geschicht..."
cd: mcd 30102 (Germany only)

Papa Winnie
"Rootsie & Boopsie - You Are My Sunshine"
maxi-cd: mcd 30636

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AmericanRadioHistory.Com
The bands included on the following pages are a selection of the acts performing live at one of four special showcase nights at the POPKOMM fair in venues throughout Cologne from August 19-22.

MAXIM RAD

Label: Mercury
Location: Gloria
Date: August 21

What would you do if you had supple vocals and you had to shop for the right producer? In the past you would have taken the next flight to New Orleans to call in the help of Allen Toussaint, the grandfather of all productions coming from the 'crescent city,' from Irma Thomas and Lee Dorsey to the Meters and later the Pointer Sisters.

In the '70s some white blues and rock singers like Frankie Miller and Joe Cocker could afford the luxury of hiring the midas touch of Toussaint. These days, while the maestro turns down jobs left, right and centre, German Maxim Rad's guts and the vocal abilities won him Toussaint's attention straightaway.

The debut album _Old, out on Mercury_ in the GSA territories and Holland, is a monument of soulful pop that will make Simply Red's Mick Hucknall green with envy. The atmosphere may be laidback, but that doesn't mean there's no action. His band is no bunch of boring sessioneers; these are musicians who challenge Rad to do his utmost. Chased by guitarists: Albert von Oswald and experience an Einstürzende Neubauten concert, you'll know what we mean.

According to What's So Funny About... promotions manager Anna Schulte, it is quite an exclusive event for those dare devils who decide to attend the POPKOMM gig. In its seven-year existence, the band has performed live only some 20 times. There will only be three shows this 'tour.' Such few concerts limits our promo chances in the media. Although the band always draws the attention with their direct and topical lyrics, press always needs a more obvious angle to write about a band. Touring given them enough reason. Nevertheless, Mutter managed to make the cover of music magazine _Spectr_.
Our business is essentially about communication. POPKOMM provides the platform for the network which crosses all levels and functions. There is still "domestic growth potential" for POPKOMM which should come before international involvement.

Dietrich Eggett emphasises the big grade of acceptance for Brotzmann in the inner circle of really important avantgarde musicians. "The Americans rate him very highly, because he has developed a style of his own. It's something never heard before and that creates interest in itself. We released the album in the US on the Homestead label." In the UK, the small but fanatic noise community will be serviced by the Big Cat label.

**X-MIX-1**

*Label: MFS/DSB  
Date: August 19  
Date: August 1*  

"Multi-media" is a buzz word everybody likes to use, often without knowing what they are actually talking about. Don't try to define it, just visit the X-Mix-1 event and you'll at least understand what it is about. At POPKOMM this dance project will be world-premiered to all well-informed and ignorant runs out of the business.

The result of this collaboration is comparable to those images of moving psychedelic wallpaper you can hallucinate to every week on MTV Europe's "Party Zone" show. It is also rather reminiscent of Jean-Michel Jarre on a smaller scale. But instead of a stadium-sized affair, X-MIX-1 is a club thing. Creator Van Dyk will be present at showcase, while renowned VJ Rainer Remake will try to reproduce the excitement of the CD/video double package by synchronizing his live video show with the live trance performance by Mijk van Dijk. Cyber freaks smile, seeing this as close as you can get to "virtual reality."

DSB international exploitation/licensing manager Mirko Whitfield hopes to draw people to the event who are not familiar with this multi-media culture. What we do is certainly not mainstream, but we want to convert these who will resist the computer age. Video and audio compliment each other very well. The visual packaging follows that idea. We hope to give our activities a longer life. We don't just sell albums, we market big ideas. I might sound pretentious, but this is the way we hope that our product isn't forgotten the next moment."

**SVEN VÄTH**

*Label: Eye Q/WFA  
Location: Warehouse  
Date: August 21  
Date: August 21*  

In the past DJs merely played records in clubs or on the radio. Sometime during the last decade all that changed, though, with the emergence of first hip hop and later house. One of the characteristics of these genres is the prominence of DJs who are largely responsible for the shaping of the sound. Gradually, they stretched the boundaries of the possible further and further, leading to an increasingly rapid succession of new developments. One of the prime exponents of the continental European DJ scene is a 27-year-old from Frankfurt called Sven Väth, who is widely considered as a leading pioneer in an ever expanding dance scene. Wherever he deejays, he doesn't merely play records, but also performs a rather wild cosmic/acidbath act, because his view deejaying is more than just spinning records and kicking back.

During the course of his career, which started five years ago in Frankfurt's Dorian Gray club, he has been all over the world, and worked in clubs from New York to Tokyo to Brussels. In the meantime he also found plenty of time to work as a musician and producer. With his first group OFF he immediately hit paydirt as the song Electric Solar became a dance hit in both Europe and South America. This paved the way for the foundation of two new labels, the first one, Eye Q, is not only as use by his own, but also as an outlet for artists such as rapper Zyon and soul singer Vernon, who have enjoyed some chart success. The other label, Harthouse, is strictly for DJs and fans as each title is limited to 2,000 units.

His first album under his own name, Accident In Paradise: was released last autumn and met not only critical acclaim but also considerable commercial appraisal, even though it's quite ambient and experimental at times. The current single L'Esperanca is already doing well both in Germany and the UK. All this should be enough to make August 21 quite an event as he is the Master of Ceremonies at the Harthouse Night, which is a must for everybody even remotely interested in a good rave.

**TERRY HOAX**

*Label: Metronome  
Location: E- Werk  
Date: August 19  
Date: August 19*  

Almost two years ago, this band earned rave reviews for their debut album Live In Times Of Terry Hoax, which featured an extremely mature batch of songs for a debuting band. They also greatly enhanced their reputation by their highly dynamic and varied live shows, which made them instant favourites in the club circuit. After a year of steady touring, they felt they were ready to return to the studio armed with 12 songs of their own and a reworking of Depeche Mode's...
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Valerie's Garten

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PolyGram
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Heinz Canibol
MD MCA Music Entertainment

Unlike many other markets, the German record industry is spread out across the whole country which means that contact with each other is only half as intensive as in London or Paris. POPKOMM is the one time in the year when everyone in the industry can meet and exchange information and ideas, discuss common problems and learn from one another. Moreover, the POPKOMM festival is a good opportunity to learn about current trends. We use the fair to present ourselves as a firm to partners from the publishing, media and advertising industries. POPKOMM, as a trade fair in an important market, will inevitably grow in significance and gain interest from partners overseas. I welcome the opening to international partners, but hope that it mostly remains a special event for the domestic pop music market, as this needs such a forum and we shouldn't give up the ground we've gained so easily. In the future the I'd like to see a pop event from the POPKOMM on German television.

Jochen Leuschner
MD Sony Music Entertainment

POPKOMM gives everyone in the industry the chance of meeting once a year. This is important for everyone in the German record industry, but also for independent participants, whatever their quantitative market significance.

On the one hand, the increasing interest from the international side is very welcome and also understandable in view of the significance of the German record market. POPKOMM should however remain a national event first and foremost, without overlooking international interest and participation.

I personally hope that the rapid growth of the event won't mean it losses out as far as efficiency and control go and that the original character of POPKOMM which has been praised by the many smaller and larger independent companies is not lost in the larger frame. In addition, I am pleased about the increasing interest of new national and international artists to perform there.

LUNA LUNA

Label: Columbia
Location: Luxor
Date: August 19

Probably the best way to describe this outfit from the Ruhr/Münsterland area is "neo-traditional avant garde folkrock." Don't be misled by this apparently paradoxical description, because that is exactly what they are all about. They stick to traditional instruments virtually exclusively, but they don't stick to traditional music by any means. Instead they chose to experiment with the music, ranging from bright, folklike influences rockability with psychedelic overtones to deeply romantic ballads with ironic undercurrents.

This may seem more than just a little bit strange, but upon hearing, it is all perfectly natural. Of course it is certainly no drawback that they are all highly skilled musicians, who worked long and hard to master their craft, so it comes as no surprise that they pull the whole thing off so well. As could be expected they are skillful performers who have no problems whatsoever in translating their studio and rehearsal room abilities to the stage.

Another feat they accomplished at an early stage was to win the appreciation of radio programmers and their listeners. The debut single "Hitze" was very well received in general, including North Rhine Westphalia publisher WDR 1. It is featured on the weekly "Schlagrollen*y show on which the listeners decided what has been played for the past two months.

The Fight Against Anglo-American Domination Part II

Friday August 20, 13:30
Moderator: Machteld Bakker/Music & Media.
Participants: Rafael Revert/Cadena 101 (Spain), Erik Stielemans/BRTN Radio Donna (Belgium) Jan Steeman/Het Station (Holland), Rudolf Heinemann/WDR1 (Germany), Charlie Prick/Europlay (Holland), Fettli Terravainen/Europlay/Radio 100+ (Finland).

One of the few English language panels at POPKOMM, this session will look at the role that European radio plays in the promotion of Continental European music. This year, two projects have emerged that intend to facilitate the exchange of mainland European music. These projects aim to increase the profile and influence of European music. Eurohitparade is a more loosely organised gathering of private stations for a fortnightly exchange of the most important domestic hits in each market.

What is the share of mainland European music in the Eurochart Hot 100 Singles? Is promoting European music an acceptable way of positive discrimination? Do we need ghettoising? Is unanimity easily reached among the participating stations? How are selection procedures established? Find out on Friday August 20, 13:30.
**FACTS & FIGURES FOR THE GERMAN MARKET**

**Country Facts**

Population: 77,455,000
- 0-14: 15.6
- 15-24: 15.5
- 25-34: 15.3
- 35-44: 12.9
- 45-54: 14.8
- 55+ 26.0

Major cities (pop. over 500,000): Berlin (3,400), Hamburg (1,594), Munich (1,189), Cologne (929), Essen (623), Frankfurt am Main (619), Dortmund (584), Düsseldorf (563), Stuttgart (552).

Trade bloc: EC.

Trade blocs [EC]: 
- 1989 are 6.0 million cassettes and 13.0 million vinyl albums.
- VAT: 14% on records & tapes.
- Currency: Deutsche Mark (DM 100 = US$ 58.82 = Ecu 52.30).
- Trade bloc: EC.
- (584), Düsseldorf (563), Stuttgart (552).

**Trade Deliveries (in millions)**

| Year | CDs | Cassettes | Vinyl Albums | Single formats | Total units | Wholesale Value | Retail value | Music Videos | Blank cassettes |
|------|-----|-----------|--------------|----------------|-------------|----------------|-------------|--------------|----------------|----------------|
| 1988 | 39.2| 56.9      | 76.2         | 102.2          | 125.9       | 1,400          | 2.785       | 0.2          | 97.0           |
| 1989 | 39.9| 58.3      | 75.6         | 107.7          | 129.5       | 1,490          | 3.095       | 0.4          | 97.9           |
| 1990 | 39.9| 58.3      | 75.6         | 107.7          | 129.5       | 1,490          | 3.095       | 0.4          | 97.9           |
| 1991 | 40.0| 58.3      | 75.6         | 107.7          | 129.5       | 1,490          | 3.095       | 0.4          | 97.9           |
| 1992 | 40.1| 58.3      | 75.6         | 107.7          | 129.5       | 1,490          | 3.095       | 0.4          | 97.9           |

**Repetoire Share**

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<th>National Pop</th>
<th>Classical</th>
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<td>63%</td>
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<td>10%</td>
</tr>
<tr>
<td>1992</td>
<td>63%</td>
<td>27%</td>
<td>10%</td>
</tr>
</tbody>
</table>

**Sales Awards**


**Top-Selling International Acts In Germany 1992**

<table>
<thead>
<tr>
<th>Singles</th>
<th>Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ace Of Base/All That She Wants</td>
<td>Soundếc/Back For Good (BMG)</td>
</tr>
<tr>
<td>2. Unlimited/No Limit</td>
<td>Bon Jovi/Keep The Faith (Photogram)</td>
</tr>
<tr>
<td>3. Whitney Houston/Will Always Love You</td>
<td>Ace Of Base/Happy Nation (Metronome)</td>
</tr>
<tr>
<td>4. Snow (Frontline)</td>
<td>Paul McCartney/Off The Ground (EMI)</td>
</tr>
<tr>
<td>5. Paul McCartney/Hope Of Deliverance</td>
<td>Eric Clapton/Unplugged (Warner)</td>
</tr>
<tr>
<td>6. Charles &amp; Eddie/Would I Lie To You</td>
<td>Bow Tie/Greatest Hits (Columbia)</td>
</tr>
<tr>
<td>7. Leila K/8 Open</td>
<td>Depeche Mode/Songs Of Faith &amp; Devotion (Intercord)</td>
</tr>
<tr>
<td>8. Dr. Alban/Sing Hallelujah</td>
<td>ABBA/Gold - Greatest Hits (Polydor)</td>
</tr>
<tr>
<td>9. 2 Unlimited/Tribal Dance</td>
<td>R.E.M./Automatic For The People (Warner)</td>
</tr>
<tr>
<td>10. Ace Of Base/Where Is Love</td>
<td>Michael Jackson/Dangerous (Epic)</td>
</tr>
</tbody>
</table>

**Top-Selling Domestic Acts In Germany 1993**

<table>
<thead>
<tr>
<th>Singles</th>
<th>Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Haddaway/What Is Love</td>
<td>The Fantastics Vies/A Gevinn (Columbia)</td>
</tr>
<tr>
<td>2. Culture Beat/We Want</td>
<td>Herken Grinehaye/Chans (Electrola)</td>
</tr>
<tr>
<td>3. Snap/Extremely</td>
<td>The Tieten Tokun/Artwork (Virgin)</td>
</tr>
<tr>
<td>4. Captain Hollywood Project/Only You</td>
<td>Buffy Is Dead/20 Super Hits (Hansa)</td>
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<tr>
<td>5. Captain Hollywood Project/More And More</td>
<td>The Prinzen/Kisses Verboten (Hansa)</td>
</tr>
<tr>
<td>6. Dance 2 Power Of American Nations</td>
<td>Fury In the Slaughterhouse (SPV)</td>
</tr>
<tr>
<td>7. Die Toten Hosen/Schö!</td>
<td>Die Prinzen/Decidedly (BMG)</td>
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<tr>
<td>8. U-2/Love Sees No Colour</td>
<td>Purple Kiss/Top Und Durchsetzungs (Polydor)</td>
</tr>
<tr>
<td>10. Die Fantastics Vies/Si Die Das!!?</td>
<td>Captain Hollywood Project/Love Is Not Sex (Blow Up)</td>
</tr>
</tbody>
</table>

**Charts & Awards**

**Industry Awards [Organisation]:** Echo Deutsche Schallpiattorei [Deutsche Phono Akademie].

**Charts [ compilers]:** Single Top 100, Longplay Top 100, based on sales (plus airplay for bottom-half of the singles chart) [Media Control/BPW].

**Top Selling Domestic Acts In Germany 1993**

<table>
<thead>
<tr>
<th>Thursday, 19.8.93, 19.00 p.m.</th>
<th>Albums</th>
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</thead>
<tbody>
<tr>
<td>E-Werk, Cologne</td>
<td>Die Fantastics Vies/A Gevinn (Columbia)</td>
</tr>
<tr>
<td>SHIFTY SHERIFFS</td>
<td>Captain Hollywood Project/Love Is Not Sex (Polydor)</td>
</tr>
<tr>
<td>THROW THAT BEAT</td>
<td>Captain Hollywood Project/Love Is Not Sex (Polydor)</td>
</tr>
</tbody>
</table>

**POPKOMM LIVE GIGS**

- **Thursday, 19.8.93, 19.00 p.m.**
  - E-Werk, Cologne
  - SHIFTY SHERIFFS
  - THROW THAT BEAT

- **Saturday, 21.8.93, 20.00 p.m.**
  - EMI Presswerk, Maarweg 149, Cologne
  - DIESEL
  - SAVAGE WORLD
  - BONES
  - STEFAN MASSIMO
  - and special guests

**Copyright & Trade**

- GEMA (mechanical/performing rights), GVL (photographic performance), BMG (publishers), BPI, Deutsche Phono Akademie.

**ELECTROLA**
Friday (August 20)


"Labels, Specialist Outlets And Niche Record Shops On The Advance?" with representatives from Rough Trade, VeraBrA, Indigo, Groove Attak and Ruff Trade. Moderator: Der Musikmarkt's Uwe Lechner.

"Trade Winds Of Change" with representatives from Darstadt AG, EMI Electrola, Fachverband Schallplatten, Edel, Phonogram and Mediu Control. Moderator: Der Musikmarkt's Uwe Lechner.


Kurt Thielen
MD Rough Trade

POPKOMM is the trade fair for the biggest music market in Europe. The exchange of views between colleagues works because of the excellent atmosphere the POPKOMM organisers have created. There is a good balance between social event and business.

POPKOMM can play a part in improving the image of German record companies and can help increase the amount of German music in other European countries. I just hope that opening up POPKOMM to international participation won't damage the fair's unique and relaxed atmosphere.

I think that POPKOMM should be used more intensively in the future to improve the image of the music industry and to help give a positive impression of the creativity of our industry before a wider public.


"What Do You Mean By Metal?! - Developments In A 'Bursting' Fringe Group" with representatives from Modern Music, Metal Hammer, Rock Hard, EMI Electrola and IRS. Moderator: Roadrunner's Stefan Koster.

"European Market: Poland - A Chance" with representatives from SPV Poland, IFPI Poland and ZPAV. Moderator: BPW's Dr. Schäfer.

Helmut Furst president GSA territories EMI Music/president German IFPI Group

POPKOMM is important as it provides a forum for the various partners in the music business, such as artists, record companies, managers and publishers to meet and exchange their views. Even more important is that it gives particularly young artists the opportunity to learn about the business and all its facets. Furthermore, the Cologne club scene provides a perfect forum for lots of new bands and artists to introduce themselves to representatives of the business.

I think no important fair of any kind can remain a national event. I feel very strongly about the European aspects of POPKOMM. However I feel that it should be restricted to Continental Europe, as English and American record companies have many traditional outlets in other fair i.e. MIDEM where they can present themselves.

(continued from page 12)

vides the right sonic atmosphere to every song.

If you don't mind your ears being ripped off by furious raps, POPKOMM is the place for you. An encore gig will take place at the "Bravo" party in the Messegelande venue on the closing day of the fair.

SAVAGE WORLD

Label: Electrola
Location: Altes Presswerk
Date: August 21

Innovation in pop music is a valuable thing, but sometimes an "old fashioned" pop song is much more preferable. Just as eating "haute cuisine" everyday makes you long for a good plate of Ma's apple pie once in a while. Savage World does what Roxette is so good at—it sings songs—which is often far more difficult than providing all those musical experiments. From the artwork of the self-titled debut album, frontmarty Stephen Ann Savage looks us straight in the eye, and her singing is just as direct. Two songs stand out instantly on the 12-track poprock set—"Timebomb", with its bass line not unlike Steely Dan's "Rikki Don't Loose That Number", and "Turn Back Time" recalling the heyday of Eurythmics.

Part of the album has been recorded in the London-based Church Studios, owned by Dave Stewart, who left all the "durry" production work to Chris Bostock, bass player in his current band the Spiritual Cowboys. Stewart himself was acting in the role of catalyst, advising on weird arrangements or unexpected breaks.

Along with Bones, Stefan Massimo and headliner of Diesel from Australia, Savage World is performing live at the big Electrola presentation on the POPKOMM Saturday night. Electrola product manager Alexandra Diirrie tickles the interest by keeping a secret. "The bands we present are the newcomers on our roster. Each of them will be helped out in a jam on stage by their musical idols, their godfathers so to speak. I can't reveal who they are."

Compiled by Robbert Tili & Raül Cairo.

Udo Lange
MD Virgin Records Germany

It is important to meet with people from all branches of the music industry—and they all come together at POPKOMM. In my opinion it is important to exchange views and opinions, especially at a time when the music industry needs to be given fresh impetus.

My personal view is that POPKOMM should be a German music trade fair dealing with issues related to the German market (local creativity, artist rosters, crossover success to other territories). But the fact that artists, managers and record companies from other territories are showing increasing interest in this fair proves that Dieter Grony's plans and ideas were the right thing and that it is not possible to stop the fair from turning into an international event.

14
19.8. Luxor
LE ELECTRIC STOPPORK

19.8. Stadgarten
SUB SUB

LIVE AT POPKOMMBMGMGOES

20.8. 42 DP
G2

20.8. Schmuckkästchen
MARIE-LAURE BERAUD

20.8. Luxor
THUNDERHEAD
GRAVE DIGGER
ALIEN BOYS

20.8. Blue Shell
BAD LITTLE DYNAMOS

21.8. Rheinrock
SUN

21.8. Gloria
SUB SUB

21.8. Luxor
SKEW SISKIN

21.8. / 22.8. BMG-Bühne Altstadt
HUBERT VON GOSEN
UND DIE ORIGINAL ALPINSATZEN
ORIGINAL BEAM
BLUE ENGL
GODEWIND
DIE SCHLIER
DIE ZUILLINGE

22.8. Ringfest
ZEPPELINS RAND
KING DANDY

22.8. Bravo-Party
HANNOVER
Becoming A Better Broadcaster Means Learning Stronger Listening Skills

Musicians call it having a big ear. Astute conversationalists refer to it as being polite. Successful broadcasters know it to be part of the foundation of a great show. Listening is an art form unto itself; it is the best source of material.

The fear of dead air has, for some reason, prompted programme directors everywhere to issue a fill-every-hole edict. This has resulted in a brand of radio that is unrealistic and upsetting. Pregnant pauses are filled with contrived laughter, comments, uh-huh's. Real conversations are not that way. A conversation, by definition, is an exchange of thoughts and ideas, opinions and facts and, perhaps even a learning experience. It is punctuated with natural pauses so that the thought process may work.

What it should not be is a wall of babble or a barrage of incessant talking with two separate conversations going on. It is simply two people participating in a discussion about a subject. The conversation should have you both traveling down the same path with the intent of enlightenment, education and entertainment. These rules apply to on-air telephone conversations, studio interviews and cross talk with fellow air performers.

The art of listening doesn't come as naturally as one might think. Much of the emphasis on performing is on what we say rather than what we hear. This conditioning is difficult to break unless a concerted effort is made to listen to what others are saying and how they say it.

As the performer you must hone your listening skills. To do this you should start with the four stages of listening. They are:

1. Sensing: Hearing the information/message sent by the guest.
2. Interpretation: Understanding the meaning of the message.
3. Evaluation: Deciding about the relative importance of the message.

The two most important rules to remember are:

- Don't react until you have completed the first three stages.
- Wait until the speaker has finished his thought.

Here is an eight-step process that will help you to become a better listener:

1. Analyse/research the topic in advance. Do some advance reading on the subject. Be aware of proponents and opponents.
2. Mentally prepare to listen. Fight urges to blurt. Pauses are not necessarily a tune-out factor.
3. Focus attention and concentrate. Give your guest your undivided attention. Use eye contact.
4. Overcome distractions. Close the studio curtains if you have to. Request that people refrain from milling around in your field of vision during an interview or phone call.
5. Don't let your mind wander. Occupy your thoughts with the interview only.
6. Ask questions. Probe and have a genuine curiosity about the subject matter. If you are not interested how do you expect the listener to be?
7. Paraphrase what the speaker said. Clarifying in your own words the context of the interview.
8. Anticipate what the speaker will say next. Mentally prepare for the next thought process.

More often than not the caller or studio guest is the element of entertainment. Assume the role of your listener and ask questions that prompt responses based on what they think you want to hear. In other words, keeping a low profile about your job will guarantee you some candid responses about your station and, perhaps, your show.

If you live in a large metropolitan area make a concerted effort to get away regularly. Go into the suburbs or into the countryside. Try to go to restaurants, bars and events that attract the largest numbers of the average, middle class working person. If your listeners like to frequent horse shoe matches or markets, that's where you should spend time.

Keeping a low profile about your job [in public] will guarantee you some candid responses about your station and, perhaps, your show.

To be a great communicator requires the skills of eavesdropping. Have dinner or a drink at the bar in close proximity to a number of people having a conversation. Observe and listen. Wherever your target listeners like to eat and drink is the best environment for the topical talk you are looking for. Local breakfast restaurants are the best places for taking the pulse on town politics and scandal. Look at a map of your territory. Study it for cities, towns and suburbs to visit. Check the newspaper for weekend activities that your listeners might attend. Get as much input as you can so you will be topical, local and obvious.

Personal polling can be disguised as polite conversation with the patrons of the events you attend. For some it may be difficult. The very nature of the radio broadcaster lends itself to being cloistered. Very few performers possess outgoing personalities when not in front of a microphone.

Look at what we do for a living. We sit in a windowless room talking into a microphone and generally get nervous when someone is watching. This is not a text book description of a type A personality. Be bold and talk with your listeners. It is this personal polling that will enable you to gain a greater understanding of what they are all about. You will be able to see what works and doesn't.

Most of your target audience is not that complex. They are not analytical in their thinking, especially when they are listening to the radio. Complicated subjects like politics or the nations deficit should be presented in everyday speak. Saying something that is understood by a great number of people is more important than saying something in a complex fashion in order to verify your intelligence to yourself. Being "one of the guys" or speaking the language of your target audience will make you a more believable communicator than being too hip for the room.

Eight Steps To Becoming A BetterListener

1. Analyse/research the topic in advance. Do some prior, reading on the subject. Be aware of proponents and opponents.
2. Mentally prepare to listen. Fight urges to blurt. Pauses are not necessarily a tune-out factor.
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8. Anticipate what the speaker will say next. Mentally prepare for the next thought process.

AIR SUPPORT is a talent development company coaching DJs to become better performers. The company focuses on station programming departments to maximise on-air performance, provide creative input for content, promotions, ways to generate talk and press and how to make effective personal and sales appearances. All successful major market personalities, AIR Support consists of the following talents: Chuck Swall, Lorna Ozmon, Cleveland Wheeler and Fred Winston. They can be reached in Chicago at telephone: (+1) 312.642.7977.
### New Releases

#### SINGLES

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Label/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>AZTEC CAMERA</td>
<td>Birds - WEA</td>
<td>EHR/ACE</td>
</tr>
<tr>
<td>PRODUCER: Rychie Sakamoto</td>
<td></td>
<td></td>
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<tr>
<td>OLIVIA GRAY</td>
<td>In The Morning Light - E/Laibachia</td>
<td>D/EHR/ACE</td>
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<td>PRODUCER: Jon Lynn</td>
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<tr>
<td>NICK HEYWARD</td>
<td>Kite - Columbia</td>
<td>A/EHR/ACE</td>
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<tr>
<td>PRODUCER: Nick Heyward</td>
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<tr>
<td>MARIBELLE</td>
<td>Allez Danseur - Yaye/EMI</td>
<td>A/ECHR</td>
</tr>
<tr>
<td>PRODUCER: Peter de Wijn</td>
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<tr>
<td>MILTOWN BROTHERS</td>
<td>It's All Over Now Baby Blue - A&amp;M</td>
<td>R/A/EHR</td>
</tr>
<tr>
<td>PRODUCER: Chris Sheldon/Miltown Brothers</td>
<td></td>
<td></td>
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<tr>
<td>SHINEHEAD</td>
<td>Shout Out - Island</td>
<td>A/EHR</td>
</tr>
<tr>
<td>PRODUCER: M.C. Shan</td>
<td></td>
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<tr>
<td>BIG SUGAR</td>
<td>Big Sugar - Provogue (CD) (Holland)</td>
<td>D/EHR</td>
</tr>
<tr>
<td>PRODUCER: Tom Trumfuth/Big Sugar</td>
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<tr>
<td>KAJA KOO</td>
<td>Tolleh Viennisti - WEA (CD) (Finland)</td>
<td>D/EHR</td>
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<tr>
<td>PRODUCER: Markku Impos</td>
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<tr>
<td>DORIS YOUNG</td>
<td>Bring Love Into Your Life - MCA</td>
<td>D/EHR</td>
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<tr>
<td>PRODUCER: Johnny Slate</td>
<td></td>
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<tr>
<td>CRISPARD</td>
<td>Walk The Line (If It Ain't Too Straight) - Epic</td>
<td>D/EHR</td>
</tr>
<tr>
<td>PRODUCER: John Boydo</td>
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#### ALBUMS

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<th>Artist/Group</th>
<th>Title</th>
<th>Label/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.B. QUEEN</td>
<td>Rhythm Religion - Polydor</td>
<td>D/EHR</td>
</tr>
<tr>
<td>PRODUCER: J. Teltsch/E.K. Abbing</td>
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<tr>
<td>SNICKLAR</td>
<td>Ain't No Cassanova - Dôme</td>
<td>D/EHR</td>
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<tr>
<td>PRODUCER: Dwynie Burke/Williams Flowers</td>
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<tr>
<td>SHOCK</td>
<td>Snow - Capitol</td>
<td>D/EHR</td>
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<tr>
<td>PRODUCER: M.C. Shan</td>
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<tr>
<td>CHILLY WHITE &amp; KENNY PEACH</td>
<td>P.L.T. White 8 Kenny Peach - OK Fred</td>
<td>D/EHR</td>
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<tr>
<td>PRODUCER: E.M. (New York)</td>
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<td>PRODUCER: John Custer</td>
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<td>PRODUCER: Scott Litt</td>
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<td>PRODUCER: Chris Kimsey/Tim Palmer</td>
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#### NEW TALENT

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</tbody>
</table>

#### Conference

- **Date:** August 21, 1993
- **Location:** Music & Media

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**Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, A (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative) and M (Metals). Records mentioned in New Talent are by acts signed to independent labels for which license and/or publishing rights are available, except as noted. Please send your samples to Robert Tills/Markget Baker, PO Box 9027, 1006 AA Amsterdam, Holland.**

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**MUSIC & MEDIA**

**AUGUST 21, 1993**

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**AmericanRadioHistory.Com**
A smash hit from the triple Grand Prix winner !!!

The theme song of the Athletics World Championship from Stuttgart.

These stations have already turned it on:
Antenne Brandenburg
NDR 2
RB
RIAS WDKN
HR
Radio Regional SDR
100,6

This single does a better run than Carl Lewis

Werner Köhler, SDR
**MUSIC & MEDIA**

**A List**

1. Alex Dickson - Preg Dir
2. Radio Clyde/Glasgow

**B List**

1. Dance
2. Horizon Radio And Galaxy Radio

**AD**

1. Steve Ellis - Prog Conk
2. Fox FM/Oxford

2. Stephanie Denham - Head Of Musk
3. Radio Wyvern/Worcester

3. Ali & Frazier - Uptown Top
4. Mocha Fresco - Love Is
5. Lenny Kravitz - Heaven Help
6. Tina Turner - Disco
7. Natural High - Taste It
8. Expose - Never
9. Sylvain Sylvain/Fripp - The Birdman
10. Pogues - Tuesday Morning
11. Moriah Corey - Dream Lover
12. Tasmin Archer - Arlene
13. Michelle Gayle - Looking Up
14. Mariah Carey - Dream Lover
15. Ace Of Base - Wheel
16. Bad Boys Inc. - Don't Talk About
17. Rod Stewart - Reason To Believe
18. Pauline Henry - Too Many
19. Spin Doctors - Little Miss
20. Tony Hadley - Absolution
21. Tina Turner - Disco
22. SWV - Right Here
23. UB40 - Higher Ground
24. SWV - Right Here
25. Jason Donovan - All Around
26. Incognito - Still A Friend
27. Sinclair - Ain't No Casanova
28. Kenny Thomas - Trippin' On
29. Karel Oubrecht - Prog Mgr
30. BRTN Radio 2 - West Flanders
31. Serge Jorkkers - Hog Dir
32. Prog Mgr
33. Axel Varshany - Prog Mgr
34. ADBee Gees - Paying The Price
35. A List
36. Nasir "Hussein" Edmond
37. Mike Clerc - Free Demo
38. Take Thot Pray
39. Steve Wickham Band - Wide River
40. Rod Stewart - Have I
41. Nicky Holland - Lodykiller
42. Michael Jackson - Will You
43. Posies - Dream All Day
44. Gumbo - Dropping Soulful
45. Disco Inferno - A Rock To
46. Madonna - Rain
47. Whitney Hanlon - Run To
48. U2 - Numb
49. Stone Temple Pilots - Plush
50. Stone Temple Pilots - Plush

**EHR**

1. Music Monitor
2. Deutsche Welle
3. AOL Radio
4. BBC Sound Of
5. BBC Radio 1
6. BBC Radio 2
7. BBC Radio 3
8. BBC Radio 4
9. BBC Radio 5
10. BBC Radio 6
11. BBC Radio 7
12. BBC Radio 8
13. BBC Radio 9
14. BBC Radio 10
15. BBC Radio 11
16. BBC Radio 12
17. BBC Radio 13
18. BBC Radio 14
19. BBC Radio 15
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34. BBC Radio 30
35. BBC Radio 31
36. BBC Radio 32
37. BBC Radio 33
38. BBC Radio 34
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49. BBC Radio 45
50. BBC Radio 46

**LISTEN TO IT CLOSELY!**

NOW THE NEW ALBUM "EDGE OF THE LAND" LISTEN TO IT CLOSELY!

INCL. CHART-SINGLE "HONEY LAMB"

**KATRINA & THE WAVES**

**Album:**

1. American Radio History
2. Classic Rock
3. Pop-Music
4. Indie Rock
5. Alternative
6. Dance
7. Electronic
8. Independent
9. World Music
10. Folk
11. Jazz
12. Bluegrass
13. Country
14. Blues
15. Gospel
16. R&B
17. Soul
18. Hip Hop
19. Rap
20. Reggae
21. Ska
22. Dub
23. Nu-Disco
24. Eurodance
25. Techno
26. House
27. Minimal
28. Deep
29. Progressive
30. Trip Hop
31. Lo-Fi
32. Chillout
33. World
34. World Music
35. World Music
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50. World Music

**SOUND DESIGNER:**

1. Moe Stein
2. Michael Jackson
3. Prince
4. The Beatles
5. David Bowie
6. Nirvana
7. Metallica
8. Pink Floyd
9. Led Zeppelin
10. Queen
11. Fleetwood Mac
12. Fleetwood Mac
13. Fleetwood Mac
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**PRODUCED BY MIKE NOCTO:**

1. Phil Oakey
2. The Human League
3. Heaven 17
4. Cabaret Voltaire
5. The Raspberries
6. The Cult
7. Joy Division
8. New Order
9. Ministry
10. Public Image Ltd
11. The Fall
12. Wire
13. The Fall
14. The Fall
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**AMERICANRADIOHISTORY.COM**
The Adult Contemporary Europe (ACE) Top 25 is based on a weighted system, similar to the Billboard Hot 100, which takes into account airplay, streaming, and sales data provided by the music industry. The European Dance Radio (EDR) Top 25 and Billboard Singles Top 25 are also compiled using similar methodologies, considering airplay, streaming, and sales data across Europe and the United States, respectively. The charts aim to reflect the popularity of songs among different demographics and regions within Europe and the U.S.
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<td>Tutto Storie</td>
<td>DDE</td>
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<td>Pocket Full Of Kryptonite</td>
<td>Epic Associated</td>
<td>E</td>
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<tr>
<td>Ace Of Base</td>
<td>Hoppy Nation</td>
<td>Mega</td>
<td>E</td>
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<tr>
<td>Bon Jovi</td>
<td>Keep The Faith - Jambu</td>
<td>A</td>
<td>E</td>
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<tr>
<td>2 Unlimited</td>
<td></td>
<td></td>
<td>E</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>The Bodyguard</td>
<td>A</td>
<td>E</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>Automatic For The People</td>
<td>Warner Brothers</td>
<td>E</td>
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<tr>
<td>Tina Turner</td>
<td>What's Love Got To Do With It?</td>
<td>Parlophone</td>
<td>E</td>
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<td>Janet Jackson</td>
<td></td>
<td>Virgin</td>
<td>E</td>
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<tr>
<td>Sting</td>
<td>Summer's Tales</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Rod Stewart</td>
<td>Unplugged - And Sheet</td>
<td>Warner Brothers</td>
<td>E</td>
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<td>Deep Purple</td>
<td>The Battle Rages On</td>
<td>Columbia</td>
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<td>Jamiroquai</td>
<td>Emergency On Planet Earth</td>
<td>Elektra</td>
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<td>Johnny Hallyday</td>
<td>Au Pare Du Prince</td>
<td>Philips</td>
<td>E</td>
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<tr>
<td>Billy Joel</td>
<td>The River Of Dreams</td>
<td>Columbia</td>
<td>E</td>
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<tr>
<td>Dire Straits</td>
<td>On The Night - Vertigo</td>
<td>Polydor</td>
<td>E</td>
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<tr>
<td>Gloria Estefan</td>
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<td>Sony</td>
<td>E</td>
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<tr>
<td>Eric Clapton</td>
<td>Doppelganger</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Michael Jackson</td>
<td>Dangerous - Epic</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Patricia Kaas</td>
<td>Je Ta Dis Vous</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Culture Beat</td>
<td>Serenade - Dance Pool</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Billy Idol</td>
<td>Unplugged</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Abba</td>
<td>Gold - Greatest Hits - Polar</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Heroes Del Silencio</td>
<td>El Esperito Del Vino</td>
<td>E</td>
<td>E</td>
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<tr>
<td>Die Toten Husen</td>
<td>Kauf Macht - Virgin</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Ugly Kid Joe</td>
<td>America's Laxed Wanted - Mercury</td>
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<td>E</td>
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<tr>
<td>Michael Ball</td>
<td>Always - Polydor</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Björk</td>
<td>One Little Indian/Underworld</td>
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<td>E</td>
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<td>Spiego E Lune</td>
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<td>F</td>
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<tr>
<td>Soundtrack</td>
<td>Last Action Hero</td>
<td>Columbia</td>
<td>E</td>
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<tr>
<td>Soundtrack</td>
<td>Gute Zeiten Schlechte Zeiten</td>
<td>D</td>
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<tr>
<td>Take That</td>
<td>Take That &amp; Party</td>
<td>RCA</td>
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<td>Magazine 60</td>
<td>Medley 60's Shows/My Religion</td>
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<tr>
<td>Smashing Pumpkins</td>
<td>Smashing Pumpkins - Heil</td>
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<td>Oleta Adams</td>
<td>Envision</td>
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<td>Rage Against The Machine</td>
<td>Rage Against The Machine - Epic</td>
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<tr>
<td>Barbara Streisand</td>
<td>Back To Broadway</td>
<td>Columbia</td>
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<tr>
<td>Cypress Hill</td>
<td>Black Sunday - RuffHouse</td>
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<td>Metallica</td>
<td>Metallica - Vertigo</td>
<td>A</td>
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<td>Vai</td>
<td>Sex &amp; Religion - Relativity</td>
<td>A</td>
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<td>Aerosmith</td>
<td>Git A Grip - Geffen</td>
<td>A</td>
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<td>Ut</td>
<td>Hand On The Torch - Blue Note</td>
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<tr>
<td>Kenny G</td>
<td>Breathless</td>
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<tr>
<td>Van Morrison</td>
<td>Too Long In Exile - Polydor</td>
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<td>Kastlerthuer Spatzen</td>
<td>Der Ronn Diamant - Koch</td>
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<td>Jade</td>
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<td>Raf</td>
<td>Kaananli - CGD</td>
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<td>Jordy</td>
<td>Pochette Surprise - Columbia</td>
<td>Sony</td>
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<td>Helene</td>
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<td>Soul Asylum</td>
<td>Grave Dancers Union - Columbia</td>
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<td>U 96</td>
<td>Replugged - Polydor</td>
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<td>Green Jelly</td>
<td>Cereal Killer Soundtrack</td>
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<td>Hanne Boel</td>
<td>Kinda Sound - EMI-Malay</td>
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<td>Gary Moore</td>
<td>Elvis Alive</td>
<td>A</td>
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<tr>
<td>Orchestrale Monouveus</td>
<td>In The Dark - Liberator</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Louise Hoffsten</td>
<td>Kryfem &amp; Blind</td>
<td>A</td>
<td>E</td>
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<tr>
<td>Lenny Kravitz</td>
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<td>A</td>
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<tr>
<td>Michael &amp; Queen</td>
<td>Flatline</td>
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<td>George Michael</td>
<td>Fine Line Live EP</td>
<td>Parlophone</td>
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<tr>
<td>View of a Way</td>
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<td>Virgin</td>
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</tbody>
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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遂es charts of 16 European territories.

- Recognition of pan-European sales of 500,000 units.
- Recognition of sales of 1 million units.

E = Europe
UK = United Kingdom
FR = France
DE = Germany
NL = The Netherlands
BE = Belgium
AT = Austria
CH = Switzerland
ES = Spain
D = Denmark
I = Ireland
S = Sweden
NO = Norway
FI = Finland
SE = Sweden
CH = Switzerland
UK = United Kingdom

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<th>TITLE</th>
<th>COUNTRIES CHARTED</th>
<th>AL LABEL (PUBLISHER)</th>
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<td>Lap 4 Lov</td>
<td>Robin S - Champion</td>
<td>DE/UK</td>
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<tr>
<td>The Jungle Book Groove</td>
<td>Various - Hollywood (Columbia)</td>
<td>DE/UK</td>
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<tr>
<td>I'll Sleep When I'm Dead</td>
<td>Bon Jovi - Jov' (PolyGram/EMI)</td>
<td>DE/UK</td>
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<tr>
<td>Can't Get Enough Of Your Love</td>
<td>Taylor Daynes - Warner Chappell</td>
<td>DE/UK</td>
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<td>Can You Forgive Her?</td>
<td>Pat Shop Boys - Parfum (EMI)</td>
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<td>I Can't Have You</td>
<td>Kim Wilde - MCA (Gibb Bros/BMG)</td>
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<td>Runaway Train</td>
<td>Soul Asylum - Island (C/W)</td>
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<td>Nuff Vibes E.P.</td>
<td>Apache Indian - Island (C/W)</td>
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<td>Run To You</td>
<td>Whitney Houston - Arias (Peermusic/EMI)</td>
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<td>Danni Minogue - MCA (Copyright Control)</td>
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<td>Looking Up</td>
<td>Michelle Gayle - 1st Avenue (Brampton/EMI)</td>
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<td>Do You See The Light</td>
<td>Snap - Logic (Warner Chappell/Songs Of Logic)</td>
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<tr>
<td>Rockin' To The Music</td>
<td>Black Box - deconstruction (Warner Chappell)</td>
<td>UK</td>
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<tr>
<td>Show Me Love</td>
<td>Robin S - Champion (Champion)</td>
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<td>I'll Be Sure</td>
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<td>Sweat</td>
<td>Usura - deconstruction (Jaoma)</td>
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<td>Ute Staubach - MCA (WB/Live)</td>
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The EUROCHART Hot 100 Singles is compiled by BMI Communications BMG Enterprises and BMI The Voice for the leading radio stations in Europe. This chart is updated weekly and reflects the latest radio airplay data. UNESCO, the United Nations Educational, Scientific and Cultural Organization, and BMI, The voice of the music world, have created the EUROCHART to promote the diversity and cultural richness of European music.

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buma stempre
French Nets (continued from page 1)

M&M that the proposal was "very positive. It is something we have been asking for some time already. Our development in France was blocked because of the early 20 million concentration ceiling."

The minister also addressed the issue of local advertising, stating that "local advertising must be made available because it is a cornerstone of local programmes." However, he continued, these operators may include independents or those linked to a network as sub-

Virgin Radio (continued from page 1)
elements, particularly during the day. We have headed a little more AC direction and we are opening up the station a little more more than ever before."

A check of Virgin’s 20 most played songs during its first three months on air shows them all to be new or playlist material from artists such as Tammie Archer, Ugly Kid Joe and Manic Street Preachers, as well as new material from long-established artists like Rod Stewart, Bruce Springsteen or Elton John.

Campbell says the station’s ratings figures are target on Virgin’s forecasts. He points out that 64% of the 3.13 million listeners represent the station’s demographic target of 25-44 year olds, with 57% male and 43% female.

The figures put us almost precisely where we want to be," says Campbell. "They prove that we were right in identifying a huge audience which held disenfranchised by what was on offer," he said. "We are getting right to the heart of the core audience we wanted."

UK Sales (continued from page 1)
totalled 14 million units. It’s the second highest second quarter total since 1986 and, while shipments of ‘’7 and ‘’12 singles dropped by 36.6% and 20.8%, respectively, on last year’s second quarter figures, a 7.8% rise in trade deliveries of the CD format is claimed to be largely responsible for the current growth in the singles sector.

In the period of 30.64 million albums shipped were between April-June, representing a 15.1% rise on last year’s second quarter total of 26.62 million. CD deliveries climbed 18.57%, while vinyl sales fell 28.8% increase on 1993’s second quarter and an annual increase of 20.4%. Cassette deliveries

Björk (continued from page 1)
stopped the record from selling and getting favourable radio airplay. "Debut is currently number 80 in the UK singles chart, which is a fantastic place for a new Top 100 Albums, while airplay on European radio—predominantly pubcasters—is building steadily."

Through her own Icelandic company, Bapsi, Björk has licensed her album to independent label One Little Indian (OLI) for mainland Europe, OLI licensing the recording to Mother Records, the label co-founded by U2 manager Paul McGuinness. Mother, in turn, is supplying the album to pubcasters in the UK market (although in France, PolyGram-owned owned Island handles the release). In the US, where the album has just entered the Billboard 200, Debut is released on Elektra.

According to OLI MD Derek Birkett, the album is selling a lot faster than originally anticipated, with 40,000 copies sold in the first week and over 50,000, while the US figures are up to 170,000 in just two weeks. "I would love to take credit for this success," he says, "but I controls everything from the artwork, the remixes, the producer, the video, etc. All we do is coordinate and act as her business manager."

Birkett says that Björk can be "very positive. It is something we have been asking for some time already. Our development in France was blocked because of the early 20 million concentration ceiling."

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The figures put us almost precisely where we want to be," says Campbell. "They prove that we were right in identifying a huge audience which held disenfranchised by what was on offer," he said. "We are getting right to the heart of the core audience we wanted."

UK Sales (continued from page 1)
totalled 14 million units. It’s the second highest second quarter total since 1986 and, while shipments of ‘’7 and ‘’12 singles dropped by 36.6% and 20.8%, respectively, on last year’s second quarter figures, a 7.8% rise in trade deliveries of the CD format is claimed to be largely responsible for the current growth in the singles sector.

In the period of 30.64 million albums shipped were between April-June, representing a 15.1% rise on last year’s second quarter total of 26.62 million. CD deliveries climbed 18.57%, while vinyl sales fell 28.8% increase on 1993’s second quarter and an annual increase of 20.4%. Cassette deliveries
Blondes Have More Fun

US label Interscope scores its first number one hit on EHR this week. After the six-week reign of UB40, 4 Non Blondes have taken over the top slot.

It's only the second time for Interscope, the label of producer Jimmy Iovine, to make an impact on EHR, following the modest '91 radio hit of Marky Mark & The Funky Bunch with "Good Vibrations."

There is a remarkable similarity between the sales and airplay levels of the What's Up single in the various European markets. In those territories, What's Up scores its best sales results—Austria, Holland, Norway, Sweden and Switzerland—airplay levels are equally good. Other markets where the link between airplay and sales is strong include the UK (no. 3 sales chart versus 90% EHR penetration) and Germany (2 versus 60%).

Since the launch of the EHR chart in December 1990, the Eurochart and the EHR Top 40 shared the same number one only five other times. That longest tie occurred in August 91 when Bryan Adams's "Everything I Do I Do It For You" was number 1 on both charts for 12 consecutive weeks.

Adams is followed by Michael Jackson ("Black Or White") on positive pole position in both listings for eight weeks, Whitney Houston ("I Will Always Love You", seven weeks), Madonna ("Erotic", three weeks) and Roxette ("Joyride", one week).

The fact that a debut single has achieved such a feat is even more striking. And, to top off our chart trivia statistics on the Blondes, it marks the second time for a debut single to have conquered the top slot of the EHR Top 40, following Tasmin Archer with her last year's "Sleeping Satellite."

Billy Joel scores the biggest increase in points this week as "The River Of Dreams" moves up from 6 to 4. By collecting an impressive 25 new adds along the way, Joel becomes a challenge to the 4 Non Blondes.

The highest entry this week is another US artist, who also records for Columbia—Mariah Carey. Her Dream Lover single—taken from the forthcoming album Box Crush—enters at the chart number at 8.

That the single was highly anticipated is proven by the number of new additions in its first chart week: 41, the second-highest ever. Only Sting's "If I Ever Lose My Faith In You" collected more new adds (44).

The Spin Doctors are clearly one of the more unexpected rock bands to break through on EHR. While their debut album has already gone gold in Europe (500,000 copies sold) and has reached double platinum in the US (two-million), their very first radio single Little Miss Can't Be Wrong ("Epic") is now being re-promoted and enters the chart while Two Princes still manages to hold on. Best radio markets for "Little Miss" are currently the UK and Sweden.

Machig Bakker

**CHARTBOUND**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation A</th>
<th>New Adds</th>
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<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>4 NON BLONDES / What's Up</td>
<td>(Interscope)</td>
<td>120</td>
<td>103  17  10</td>
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<tr>
<td>2</td>
<td>1</td>
<td>UB40 / (I Can't Help) Falling In Love With You</td>
<td>(DEP International)</td>
<td>122</td>
<td>98  24  2</td>
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<tr>
<td>3</td>
<td>8</td>
<td>BABYFACE / Dreams</td>
<td>(Capitol)</td>
<td>113</td>
<td>94  19  2</td>
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<tr>
<td>4</td>
<td>6</td>
<td>BILLY JOEL / The River Of Dreams</td>
<td>(Columbia)</td>
<td>108</td>
<td>88  20  20</td>
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<tr>
<td>5</td>
<td>4</td>
<td>MADONNA / Rain</td>
<td>(Maverick)</td>
<td>105</td>
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<td>7</td>
<td>4</td>
<td>ALEXANDRA CARLYLE / Dream Lover</td>
<td>(Columbia)</td>
<td>77</td>
<td>62  15 41</td>
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<tr>
<td>9</td>
<td>16</td>
<td>JANET / If</td>
<td>(Virgin)</td>
<td>84</td>
<td>64  20 11</td>
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<tr>
<td>10</td>
<td>11</td>
<td>TAYLOR DAYNE / Can't Get Enough Of Your Love</td>
<td>(Arista)</td>
<td>86</td>
<td>59  27 4</td>
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<tr>
<td>12</td>
<td>6</td>
<td>OMD / Dream Of Me</td>
<td>(Virgin)</td>
<td>81</td>
<td>50  31 6</td>
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<td>TINA TURNER / Don't Want A Mama</td>
<td>(Parlophone)</td>
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<td>15</td>
<td>13</td>
<td>KIM WILDE / If I Can't Have You</td>
<td>(MCA)</td>
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<tr>
<td>16</td>
<td>10</td>
<td>LISA STANSFIELD / In All The Right Places</td>
<td>(MCA)</td>
<td>76</td>
<td>47  29 0</td>
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<tr>
<td>17</td>
<td>17</td>
<td>U2 / Numb</td>
<td>(Island)</td>
<td>68</td>
<td>54  14 2</td>
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<tr>
<td>18</td>
<td>12</td>
<td>SPIN DOCTORS / Two Princes</td>
<td>(Epic)</td>
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<td>50  20 2</td>
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<tr>
<td>19</td>
<td>19</td>
<td>ROXETTE / Almost Unreal</td>
<td>(EMI)</td>
<td>76</td>
<td>53  23 4</td>
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<td>25</td>
<td>CULTURAL ATTITUDE / Karl's Mix</td>
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<tr>
<td>21</td>
<td>29</td>
<td>FREDDIE MERCURY / Living On My Own</td>
<td>(Parlophone)</td>
<td>64</td>
<td>51  13 18</td>
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<tr>
<td>22</td>
<td>14</td>
<td>TERENCE TRENT D'ARBY / Delicate</td>
<td>(Columbia)</td>
<td>77</td>
<td>53  24 1</td>
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<tr>
<td>23</td>
<td>21</td>
<td>M PEOPLE / One Night In Heaven</td>
<td>(deConstruction)</td>
<td>55</td>
<td>39  16 2</td>
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<tr>
<td>24</td>
<td>24</td>
<td>WHITNEY HOUSTON / Run To You</td>
<td>(Arista)</td>
<td>73</td>
<td>44  29 6</td>
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<tr>
<td>25</td>
<td>23</td>
<td>ROD STEWART / Have I Told You Lonely</td>
<td>(Warn Brothers)</td>
<td>63</td>
<td>40  23 1</td>
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<tr>
<td>26</td>
<td>18</td>
<td>TEARS FOR FEARS / Break It Down Again</td>
<td>(Mercury)</td>
<td>64</td>
<td>42  22 0</td>
</tr>
<tr>
<td>27</td>
<td>28</td>
<td>T-REZ &amp; ASHWOOD / How Long</td>
<td>(Polydor)</td>
<td>52</td>
<td>33  19 6</td>
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<tr>
<td>28</td>
<td>22</td>
<td>JANET JACOBS / That's The Way Love Goes</td>
<td>(Virgin)</td>
<td>61</td>
<td>39  22 1</td>
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<tr>
<td>29</td>
<td>30</td>
<td>WATERBOYS / Shanghai Station</td>
<td>(Geffen)</td>
<td>48</td>
<td>32  16 5</td>
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<td>30</td>
<td>26</td>
<td>CHAKA DEMUS &amp; PIERS / Tease Me</td>
<td>(Mango)</td>
<td>45</td>
<td>25  20 4</td>
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<tr>
<td>31</td>
<td>27</td>
<td>HADDAD / Life</td>
<td>(Coconut)</td>
<td>52</td>
<td>37  15 20</td>
</tr>
<tr>
<td>32</td>
<td>27</td>
<td>STING / Fields Of Gold</td>
<td>(A&amp;M)</td>
<td>53</td>
<td>33  20 1</td>
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<tr>
<td>33</td>
<td>35</td>
<td>SOUL ASYLUM / Runaway Train</td>
<td>(Columbia)</td>
<td>48</td>
<td>30  18 4</td>
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<tr>
<td>34</td>
<td>33</td>
<td>JAMIROQUAI / Blow Your Mind</td>
<td>(Sono Soho Square)</td>
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<td>BON JOVI / I'll Sleep When I'm Dead</td>
<td>(Jamboco)</td>
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<td>36</td>
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<td>ACE OF BASE / All That She Wants</td>
<td>(Mega)</td>
<td>39</td>
<td>30  9 0</td>
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<td>37</td>
<td>37</td>
<td>ROBERT PLANT / Believe</td>
<td>(Fontana)</td>
<td>35</td>
<td>23  12 4</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>SPIN DOCTORS / Little Miss Can't Be Wrong</td>
<td>(Epic)</td>
<td>32</td>
<td>25  7 3</td>
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<td>39</td>
<td>39</td>
<td>SHARON NELSON / Down That Road</td>
<td>(Cocktailino)</td>
<td>37</td>
<td>24  13 8</td>
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<td>40</td>
<td>40</td>
<td>BEE GEES / Paying The Price Of Love</td>
<td>(Polydor)</td>
<td>31</td>
<td>24  72 0</td>
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</tbody>
</table>

The EHR Top 40 chart is based on a weighted scoring system. Songs score points by achieving airplay at M&M or EHR reporting stations, first target 12-34 year-old listeners with contemporary music to fulltime or during specified dayparts. Songs on "A" Rotation can receive more points than those in "B" Rotation or score limited airplay exposure. Stations are weighted by market size and the number of hours per week monitored at the station.
### 1. NORTHWEST

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>MACONNA/Rowan</td>
<td>What's Up?</td>
<td>(Parlophone)</td>
<td>14 (Week 25)</td>
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<tr>
<td>2</td>
<td>101 JAY/Jay</td>
<td>Your Love</td>
<td>(RCA)</td>
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<tr>
<td>3</td>
<td>7 SUEDE</td>
<td>The Red Beat</td>
<td>(Ariola)</td>
<td>18</td>
</tr>
<tr>
<td>4</td>
<td>14 DISCO</td>
<td>Love Man</td>
<td>(Virgin)</td>
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<tr>
<td>5</td>
<td>20 CASEY</td>
<td>Just Like Heaven</td>
<td>(Columbia)</td>
<td>22</td>
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### 2. CENTRAL

<table>
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<th>Label</th>
<th>Original Top 20 Rank</th>
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<td>JANET JACKSON</td>
<td>What's Up?</td>
<td>(Parlophone)</td>
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### 3. SOUTH

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<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>101 JAY/Jay</td>
<td>Your Love</td>
<td>(RCA)</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>7 SUEDE</td>
<td>The Red Beat</td>
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<td>20 CASEY</td>
<td>Just Like Heaven</td>
<td>(Columbia)</td>
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### 4. NORTH

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<th>Title</th>
<th>Label</th>
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<td>JANET JACKSON</td>
<td>What's Up?</td>
<td>(Parlophone)</td>
<td>14 (Week 25)</td>
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<td>Your Love</td>
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<td>20 CASEY</td>
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<td>(Columbia)</td>
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### 5. WEST CENTRAL

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<tr>
<td>1</td>
<td>JANET JACKSON</td>
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<td>(Parlophone)</td>
<td>14 (Week 25)</td>
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<td>Your Love</td>
<td>(RCA)</td>
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<tr>
<td>5</td>
<td>20 CASEY</td>
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### 6. EAST

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<td>JANET JACKSON</td>
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The first single from the forthcoming album "FACE THE HEAT"