JAGGER GOES GOLD IN HAMBURG — East West Germany MD Jürgen Oterslein presented Mick Jagger with a gold record while in Hamburg this month for sales of over 300,000 copies of his album "Wandering Spirit" in Germany.

Swedish Authorities Suspect NRJ Of Jumping The Gun

SWEDEN

by Julia Sullivan


Radio Hamburg Widens Its Lead Over Privates

GERMANY

by Miranda Watson

EHR-formatted Radio Hamburg, on-air now for six-and-a-half years, is once again the leading private in Hamburg according to this year's Infratest survey. The ratings show that 22% of the city's population (aged 14+) listen to Radio Hamburg, an increase of 2% from last year. The survey shows the township's radio market to be very stable, with little change in ranking from last year's study.

Pubcaster NDR still holds the biggest share of listeners in Hamburg with the EHR/format programme NDR2 remaining the most popular of the four stations with 25% of Hamburg listeners, down 2% from last year's score. The combined NDR 1 programmes—Welle Nord, Hamburg Welle and Radio Niedererbach—scored 19%, slightly down from 20% last year. NDR3 and NDR4, catering to minority listening groups, scored 5% and 4% respectively.

Comments Radio Hamburg press officer Marc Wallas. "In the Media Analyse (MA) we came out ahead of NDR2 with 22.8% compared with their 15.6%. Obviously we are pleased..." (continues on page 37)

BDS Extends Euro Operations, Monitors Air Waves In France

FRANCE

by Julia Sullivan

US airplay monitoring service Broadcast Data Systems (BDS) is expanding its operations into France. By the end of July, BDS will have deployed several listening monitors in Paris and other major French markets.

A network of monitors will be employed in France's key broadcast markets 24 hours a day, seven days a week. Each monitor is updated daily, and stores a vast library of electronic 'fingerprints' of songs tracked by the monitoring system.

Says BDS president Martin R Beerling, "Though it is a new addition to the European marketplace, BDS is an established name in the US, where it already monitors the air-play of more than 650 radio stations in the country's top 100 markets.

No. 1 in EUROPE

European Hit Radio

TINA TURNER

I Don't Wanna Fight

(Faraphone)

Eurochart Hot 100 Singles

HADDAWAY

What Is Love

(Coconut)

European Top 100 Albums

DIRE STRAITS

On The Night

(Vertigo)
Irving,
Thanks for bringing your giant world to ours.

BMG International
Johnny Beerling Leaves BBC Radio One FM

UNITED KINGDOM

by Mike McGeever

BBC Radio One FM's controller Johnny Beerling will step aside on October 29 after eight-and-a-half years to allow "young blood" to carry the EHR pop net forward for the next 25 years, according to BBC Radio's MD Liz Forgan.

Beerling, who is the longest serving controller at One FM, announced his decision on 6Music. "I believe the time is right for someone fresh to take One FM forward into the next 25 years," he says. Beerling, 56, produced the first programme on the network on September 30, 1967 and is responsible for "The Rock Show," which attracts hundreds of thousands of listeners every summer at various venues across the UK.

Whoever takes over in October is likely to follow in Beerling's footsteps of a seven-year period given the heightening debate over the network's role as a public service broadcaster and calls for its privatization, as well as the emphasis on national, up to the BBC's charter renewal in 1996. Schedule changes are also likely to be introduced in the autumn, according to a spokesman.

With the proliferation of commercial stations since the '80s, One FM has seen its weekly peak audiences slashed from 27 million to 19 million listeners.

There is industry speculation that someone from outside the corporation will replace Beerling. However, from within the network itself, head of music and Beerling's second in command Chris Lyteest. Chasing the Top 40 slot for "The Mega Top 50" is new executive Matthew Bannister tipped as favourites.

Battle Of The Charts Heats Up

HOLLAND

by Miranda Watson

Consensus in the Dutch record and radio industries over the need for a definitive ranking of the Top 40 radio chart, has launched the Stichting Nederlandse Top 40 (SNT) chart and the newly created Mega Top 50 chart—set up by ex-SNT head Sieb Kroeske—into a full-blown battle for survival. The groups have agreed to meet and discuss some sort of collective action. However, there are already serious doubts about the likelihood of the two organisations reaching an agreement.

Despite SNT chairman Rob Outh's claim that the Top 40 has a 90% chance of succeeding, it faces harsh competition from the new Top 50 chart, which has the backing of the public stations under EHR Radio 3. Dutch EPPi body NVPI, copyright organisation BUMASTEMA and many retailers. Meanwhile, the Top 40, whose contract with EHR Public broadcaster Veronica lasts until the end of '93, has recently won the support of the private commercial stations including AC Sky Radio, EHR Radio 3, national Holland FM, AOR RTL Radio, gold Radio 10 Gold and TV station RTL 4.

The dual chart system dates back to December '92, when Kroeske resigned from SNT to set up the Top 50 chart, following a conflict of exclusivity rights. Veronica had demanded exclusivity for the Top 40 chart on behalf of pubcasters within Radio 3.

Top 40 spokesman, lawyer Tom Steinz, says that the situation of the two charts is confusing for the consumer and is doing the music industry no favours in a time of recession. "We have been trying to arrange some sort of cooperation. Now the Top 50 foundation say they will talk, but they keep changing the date of the talks. I don't really see any serious moves on their part and I'm sure what their intentions really are." Steinz points out that the Top 40 has 25 years experience and is backed by a system which works well.

Steinz says that the involvement of commercial broadcasters in the Top 40, more people within the music industry are supporting the SNT chart and that they want an exclusive radio chart. One of the Top 40's supporters are the Top 40's share of retailers [75%] support and subscribe to our weekly information and non-NVPI members within the Dutch music industry are coming to us instead of the Top 50.

Chairman of the Top 50 foundation Jan Gaasterland (director of record industry body CPG) says the battle against the Top 50 chart is not worth it. He adds, "I wouldn't rule out" working with the Top 50 foundation. "We are making a chart on behalf of the Dutch radio, the record industry and the consumers. We want to have the Top 50 and the way it is run. He also points out that as a foundation, Mega Top 50 has no interest in making profit.

Most label executives remain unhappy with the SNT chart, however, and the fact that its board consists entirely of ex-Veronica executives including former MD, now Radio 538 chief Lex Harding and former general director, Out. Major industry groups such as retailers, labels, broadcasters and BUMA/STEMRA, all of which are on the Nederlandse Hitparade Top 50 board, are not represented on the SNT board.

ILRs Join Up In NNR

UNITED KINGDOM

by Mike McGeever

With a single phone call an advertiser can now reach any or all of six packages that will deliver a weekly frequency of one spot depending on the advertiser's chosen demographic.

A "portfolio" of other programme strands is also being developed. The ranges of information in the most colourful format. He adds, "we think that the need for the Top 50 arose because the Top 50 has 25 years experience and is backed by a system which works well.

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PolyGram Italy Strikes Deal With Impulse To Promote East 17

ITALY by David Stansfield

Impulse Promotions, the specialist indie dance music promotion firm, has strengthened its links with major record companies following a deal with PolyGram, which aims to break the act East 17 on domestic territory with the 12" mix single West End Girls.

PolyGram product manager for the London label Nicola Zingarelli comments, "Our traditional promotional outlets are mainly daily newspapers, specialist magazines, plus around 170 radio stations. Impulse works with discotheque DJs and radio stations which specialise in dance music of the moment.

We considered the firm suitable for the four-track East 17 single, which was also re-mixed for the domestic market by Media Records, which owns Impulse. This kind of control is not possible in the UK, but it's a first for us and it works we may well adopt similar strategies in the future.

Impulse has already forged a strong rapport with BMG Long and has its own promotions department, plus a team of 10 full-time staff.

PolyGram has already forged a strong rapport with BMG's new home video division, its promotions department, plus a team of 10 full-time staff.

Radio 2 Fined For Illegal Advertising

HOLLAND by Marlene Edmunds

Dutch public broadcasting channel MOR Radio 2 has been hit with one of the heaviest fines ever for radio in what appears to be a crackdown on unauthorised advertising by Holland's powerful watchdog agency the Media Commission.

The Dfl 50,000 (approx. US$27,000) fine was levied against broadcaster AVRO, whose "Musiekmozaiek" (Music Mosaic) programme presenter Willem Boys was accused of illegally promoting a book on the air.

The commission charges that Days, as an experienced presenter, should know better than to deliberately hawk the book "Poste Restante" by Gerard Cox just prior to the Christmas buying season. AVRO's position is that Boys may have been enthusiastic, but that he was not trying to sell the book on the air.

The fine is just the latest in a wave of some Dfl 690,000 penalties slapped against pобытического since the beginning of the year, mainly for unauthorised advertisement and product placement on the three public television channels.

The commission is empowered to interpret Holland's Media Law and very fines for violations of it.

In the latest round, publicist TROS was also hit with a Dfl 10,000 penalty for showing the brand name of an automobile on one of its television programmes. The fine was considered relatively light by commission standards, reportedly because, while technically culpable, TROS could prove the omission.

NRW Media Forum Includes First Radio Congress

GERMANY by Miranda Watson

Over 3,000 people attended the fifth North Rhine Westphalia Media Forum in Cologne from June 13-16, featuring four congresses on the future of TV, video, media politics and the event's first separate radio congress.

The congress, under the banner "Challenges Of The Present For The Radio Of The Future," included workshops on digital audio broadcasting, the stagnant radio advertising market, "Optimising Radio Success By Qualitative Listener Research," "Innovative Forms And Concepts In Broadcasting" in "Europe and in Revolution."
**GERMANY**

By Mirando Watson

BMG Ariola Music/Germany is changing its distribution structure in line with current market changes. President GSA territories Thomas Stichrath said: "We shall continue to reduce the districts of our field staff and increase our service and advisory activities. Smaller and distinct districts will give our field staff the chance of seeing less of the road and more of the customers.

Stein asked specialised sectors within BMG Ariola to set up working groups under the concept "Ariola 2000" one year ago. The groups were given the task of developing a long-term concept for the company, with particular attention being paid to creativity and working on new trends. The first results can now be seen in the new distribution system.

BMG Ariola MD Christoph Schmidt, responsible for distribution activities, has consolidated all of BMG Ariola's distribution activities regarding the specialised retail trade and formed one Central Distribution Department under the direction of Maxi Gibson. BMG Hamburg's Special Distribution Pop, which also distributes MCA/Geffen product, will continue to exist in its present form, however, like the other Special Distributions BMG Classics and ARIS.

Hans Knapp heads the telephone distribution team, exclusively making arrangements for the main sales areas—radio and TV advertised product in the Special Marketing sector. Telephone marketing will be of increased importance within the new distribution structure, especially with respect to the support it offers to new talent. The team will handle the newly created sector of "Target Group And Product Marketing,

whereby product from different fringe repertoire groups (such as heavy metal and dance) will be offered separately to key and trend retailers.

Schmidt comments: "We have now analysed the market development and self-critically evaluated if our system is and will be suited in the best possible way, now and in the future. The concentration of our distribution activities and the improvement of our service is one more step in our permanent endeavour to be a strong partner for the retail trade."

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**BELGIUM**

by Marc Moes

Two Antwerp-based stations have started broadcasting gold programming produced by French net Chérie FM following an agreement settled between the net's Belgian headquarters in Brussels and sales house Media Buying Services (MBS).

The stations, Radio Brabo and Sintjoor, introduced the new programming unannounced in April, and it was deemed successful enough to continue. A spokesperson at the station explains the idea behind the stations' new format. "What Antwerp needed was a sunny holiday product, half of the Belgian population picks France for a holiday destination and the Chérie FM format brings the audience to that atmosphere. We haven't heard this type of radio in Antwerp yet."

The Chérie FM programming, broadcast 24 hours a day, was adapted to the Flemish audiences, offering a mixture of gold repertoire and 40% Francophone titles, the highest quota in Flanders.

The French language network has 10 stations in Wallonia, while it is limited by current anti-network legislation in Flanders. The two Antwerp stations, which share the same frequency, are not required by law to give their own call signs and station jingles, followed by the original Chérie FM station calls.

The station is operated by a staff of three, with programmes run via a computerised multi-CD system. MBS is handling advertising both for the Flemish and French Chérie FM stations.

Chérie FM produces all of its programming in Belgium, with local staff and budgets.

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**Slovakian Private Radio Assoc Seeks Joint AER Membership**

Europe by Marc Moes

The Slovakian Association Of Independent Radio Stations (ARIS) is examining the possibility of joining the Association Of European Radio (AER) in conjunction with private radio associations in Czechoslovakia, Poland and Hungary. Hampered by prohibitive subscription fees, ARIS is negotiating for a group membership.

Founded in December 92, the AER consists of eight private radio operators. Since private radio was made legal last year, with the creation in May of 13 private licences, the association has been tackling problems for private operators in Slovakia. Top priority is to push for changes in legislation, still vague and unclear, particularly regarding advertising on public stations.

There are currently 10 private operators in Slovakia, broadcasting mostly EHR formats, including Fun Radio, set up by the French Fun group in 1990, Ragtime Radio, DCA Radio, Tatra Radio and Twist Radio, competing with four pubcasters.

General manager of Bratislava-based EHR Twist Radio Andrej Hrye points out that there is a lot of work to be done before Slovakia has a fair private radio market. "The Slovak state radio established its own commercial station Rock FM in 1991, setting up a joint stock company with foreign participation. Although they have no licence to broadcast, they use Slovak Radio's frequencies to cover the whole country. This way, they create a monopoly situation in contradiction of the recent anti-monopoly act. Meanwhile, another state frequency has been allocated to Hungarian radio operator CD International, broadcasting in German for audiences over the border in Austria."

The AER hopes the AER will support its efforts to establish a healthy radio situation in Slovakia and is currently awaiting a report on public versus private radio from other AER members to compare with the Slovak situation.

Newsmakers

**HOLLAND**

Holland: Frank Kleinhuizen has joined VARA TV as executive producer. He was previously general professional manager at EMI Music Holland.

Holland: Hans Broere has been appointed promotions director at Provogue in Rotterdam. He starts July 19.

Holland: Dominique Frantzen has been appointed commercial director Benelex at EMI Holland. He started June 14. Franzen previously worked at Epupa Benelex.

ITALY: Robert Wagner has left his post as radio promotions manager with Sony Music's Epic division to take up the same position at CGD. Wagner was previously working in radio promotions with CGD parent company WEA.

**NORWAY**

Ditlev Jakobsen has left A&M Records chairman Jerry Moss and vice-chairman Herb Alpert have left to pursue other interests, following an "amicable agreement" with PolyGram president and CEO Alan Levy. A&M was started in 1962 with the release of Lonely Bull recorded by Herb Alpert and Tijuana Brass.

UK: Steve Allen and Gary Crowley are joining the AER department at WEA as A&R manager and consultant.
Programming The Music

PDs Outline Tips For Breaking New Acts

by Steve Worszewicz

Breaking new acts: it is often the point of contention between radio and record executives. "You don't do enough to support our new artists" say the labels, while programmers counter back with "We don't make hits. We play hits."

That chicken and egg problem probably won't get solved this century, if ever, but understanding the dynamics involved in exposing new artists on radio can help the careers of both promotion and programming execs.

Airplay exposure ignites sales of profitable baby acts and helps establish artists' careers, and carefully packaging records by new artists keeps a station sounding fresh without alienating the older listeners in your target demo, and that can mean the difference between a good and bad rating book.

New Music Strategies

Comments Clive Dickens, head of music at the Chiltern Radio network in the UK, who has recently been named PC at EHR BRMB/Birmingham, "I think it's very important for an FM radio station, whether it's a dance service like Galaxy or a Hot ACE like the Chiltern Network, to have a percentage of new music in its output all the time. Not only for the moral reason of supporting the music industry—which obviously is an added bonus—but because it adds some spice to our output. With the younger demographics, you're looking at the 15-20 year-olds, and you want to have that space to keep them interested all the time. The big problem occurs where and when you place it. What I do is look at my demographics, look at the times when I have a younger audience, look at the mix and introduce some new artists during this daypart."

If you are going to play a new record by a new artist, make sure you follow it with something they know. "If you are going to play a new record by a new artist, make sure you follow it with an established hit. That way you can introduce new artists into your output by actually sandwiching their records between something they know." — Clive Dickens

where you hardly play anything new," he says. "Listeners want to hear the familiar hits. In the 19.00-22.00 daypart your mix of music is the most adventurous and becomes more biased—often 70-80% current, with around 60% of that being new currents. And as you go across the day and the peak times you build in different types of music."

"When your radio listening audience experiments with your output, like in the evening, then that's the best time to experiment with your music. You give them something extra when they listen outside of peak times. These are the ones that are going to stand out in the crowd and tell everyone about your station. And that's the word of mouth publicity that we all search for."

"For example, a band like Dodgy, on A&M, is a guitar-based pop band with a fantastic album, which is on its second single. The first one was a daytimer called Water Under The Bridge. The next single Lovebirds, which is current at the moment, is similar as well, which would make a good follow up."

"In the evening we try to play something interesting for our listeners...." — Frank Eichner

Scheduling Systems (he uses Selector) and burnouts and development of titles, from point where the records starts working for the audience, we don't drop the title right away when there are 30 plays and nothing happens. We use the research to hopefully find out when the record will happen. We try to look at the title over its whole life."

Some new artists recently added to the playlist include Call Your Name from Estonian band Mr. Lawrence, What Is Love by Haddaway and Ca Plane Pour Moi by Leila K.

"There is a big generation gap being created in today's music and our listeners, much like before when rock 'n' roll and punk arrived. I think that the two segments [18s versus 34s] are getting so varied in musical tastes that it's getting difficult to serve both."

— Lars Kjaer

"If you are going to play a new record by a new artist, make sure you follow it with something they know. Obviously, the peak time listening is the best time to experiment with your music. You give them something extra when they listen outside of peak times. These are the ones that are going to stand out in the crowd and tell everyone about your station. And that's the word of mouth publicity that we all search for."

"For example, a band like Dodgy, on A&M, is a guitar-based pop band with a fantastic album, which is on its second single. The first one was a daytimer called Water Under The Bridge. The next single Lovebirds, which is current at the moment, is similar as well, which would make a good follow up."

"In the evening we try to play something interesting for our listeners. The strategy during the daytime and prime-time is to play sure hits, and not more than three new titles per hour."

"We use it to learn more about the music," he says. "We are trying to test for burnouts and development of titles, from the beginning to end. We want to find the point where the records starts working for the audience."

"The way we do it is quite different from stations which use music scheduling systems, which makes it more difficult because I have to plan records more carefully with the DJs. I have to get people who I think will be able to get into this record. I have to plan that with various DJs to make sure they are enthusiastic about it."

"Music tastes, however, are starting to become polarised in EHR's average 18-34 demo. Kjaer believes, making it difficult for programmers to serve both audiences. There is a big generation gap being created in today's music and our listeners," he says, "much like before when rock 'n' roll and punk arrived. I think that the two segments [18s versus 34s] are getting so varied in musical tastes that it's getting difficult to serve both. But then again, a lot of older music fans have gotten used to dance, like Dr. Alban."

with an established hit. That way you can introduce new artists into your output by actually sandwiching their records between something they know. People are more likely to give that song a chance if within four minutes they are hearing one of their favourites or something they know. When you put together a whole sweep of new music is when you get into dangerous water."
Radio Programmers:
If you are interested in receiving the promo CD of Verve, please call Inez at Music & Media, tel: (+31) 20 699 1961.

The best Jazz is played with Verve - at a Jazz Festival near you!

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Verve, which now incorporates the Mercury/Emarcy Records as well as the Limelight, MPS, amadeo and JMT jazz catalogues, is devoted to reissuing its classics on CD while continuing to record major talent producing jazz classics today!
Jazz Festivals Heating Up The Summertime Months

Once again, M&M offers its annual summer jazz festival roundup. As always, we list only a selection of the most important European venues. All dates and artists are subject to change; individual festivals should be consulted for final programmes.

Fronton Jazz Festival
June 25-27; Jesolo [Venice], Italy
Brecker Brothers Band, Rabín Abou-Kahlil, Carlo Magni, Philip Glass, Mike Maneri & Steps Ahead, Zawinul Syndicate, Vitous-Garbarek-Erskeine.
Contact: (+39) 41.959 055.

Lugano Jazz
July 1-3; Lugano, Switzerland
Friedrich Gulda with Orchestra Delia Suzzaere Italiana, McCoy Tyner with Bobby Hutcherson, Maceo Parker, Delfeayo Marsalis, Ahmad Jamal. Art Ensemble of Chicago, Tanta Maria, Michel Camilo, Brecker Brothers, Tito Puente. Greg Ousby. Contact: (+41) 91.50 6642.

Montreux Jazz Festival
July 2-7; Montreux, Switzerland
August 7-12
Al Dimeola, Michel Camilo. Contact: (+34) 7.38 21410.

Paris "All That Jazz" Festival
July 2-10; Paris, France
Bireli Lagrene, George Benson, Stephanie Grappelli, Didier Lockwood, Tito Puente, James Moody, Johnny Griffin, Michel Camilo, Mighty Clouds Of Joy, Etta James, Timo Heiskanen, Tania Maria, Maceo Parker, Jimmi René Trio.
Contact: (+39) 1.40.37.500.

Drum Rhythm Festival
July 1-3; Amsterdam, Holland
The Kinks, Daniel Lanois, Joe Pass, Martin Taylor, Gastarr with Donald Byrd & Roy Ayers, Nigel Kennedy Band, Holmes Brothers, Shabba Ranks, Dianne Warwick, Tania Maria, Maceo Parker, Clannad, Ali Hassan Kuban. Contact: (+31) 70.350 2034.

Int'l Jazz Festival Andorra
July 2-4; Andorra Escaldes-Engordany
Foxtrot, Samantha, Joe Henderson, Wynton Marsalis, Omar, Tanta Maria. Contact: (+34) 43.138 2167.

July 13-17
Inner Circle, John Scofield, Dr. John, Fats Domino, Incognito, BB King, Etta James, Alife Burrell, Grady Tate, BB King, Fourmost, Elvin Jones, Misha Mengelberg, Marlene Verplank. Contact: (+39) 1.40.37.500.

North Sea Jazz Festival
July 9-11; The Hague, The Netherlands
Al Di Meola, Michel Camilo, Brecker Brothers, Kronos Quartet, Don Pullen, Kenny Garrett, Art Porter, Billy Childs, Niels Herreng Orsted Pedersen, Stanley Turrentine, Herbie Hancock, Joe Henderson, Yellowjackets, Joe Henderson.
Contact: (+34) 8.37.21410.

Jazz A Vienne
July 1-13; Vienne, France

Festival de Jazz de Vitoria-Gasteiz
July 13-17; Vitoria, Spain
Hermeto Pascual, Tito Puente, Brecker Brothers, Abbey Lincoln, Slide Hampton with Paquito D'Rivera, Special Quartet with Joshua Redman & Pat Metheny, John Scofield, Manhattan Transfer, Wolfgang Muthspiel, Maria Madoura, Barbra Dennerlein, Stephen Smith, Bill Frisell. Contact: (+34) 45.41 1919.

Festival De Jazz De San Sebastian
July 23-27; San Sebastian, Spain

Molde International Jazz Festival
July 12-17, Molde, Norway

Umbria Jazz
July 9-18; Umbria, Italy
Manhattan Transfer, Michel Petrucciani, Peregio, Olympia Brass Band, BB King, Curia Bley, John Scofield, Ara Ketia, Don Pullen, Christian Escoude. Gypsy Trio, George Clinton, Wynton Marsalis, Caetano Veloso, Maceo Parker, Incognito, McCoy Tyner, Joe Henderson, Tito Puente, Dirty Dozen Brass Band, Tanta Maria, Bucky Pizzarelli, Lionel Hampton. Contact: (+39) 75.62432.

Edinburgh Int’l Jazz Festival
August 13-15, Edinburgh, Scotland

Jazz in Willisau
August 26-28; Willisau, Switzerland
Veniata Art Orchestra, Lithuanian Young Composers Orchestra, Reggie Workman, Elvin Jones, Charlie Haden, Marilyn Crispill, Jazz Passengers, Joe Zawinul, David Murray Big Band. Contact: (+44) 45.81 2731.

MUSIC & MEDIA July 3, 1993

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**JAZZ**

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US3
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Guru
Jazzmatazz Volume 1
featuring the single "Locoapil & Le Star, Le Cha"

SoonéMC
Rap. Jazz. Soul
featuring the single "Eubie Boy & Mystery"

Greg Osby
3-D Lifestyles
featuring the single "Mr. Butterman"

See US3, Greg Osby & Guru at Montreux on July 6th.
Presented by THE SOUL OF MONTREUX
This summer, Italy's Adriatic resorts and its rave capital Rimini are bracing themselves for another invasion of techno fans sampled from the north of Europe. With the speed of La Dolce Vita edging towards 150 bpm, Italian dance radio programmers are turning away from techno's intransigent beat and tuning into more soulful melody lines. With almost as many different genres of dance music to choose from as there are varieties of pasta, if there is one dominant groove this summer they say it's underground.

Milan's national 101 Network has cut back from being 100% "black" music, now mixing it up with rock, Italian music and some new age. DJ/producer Roberbo Corradelloni endorses the trend towards tunes. "The audience want less noise and more tasteful stuff. Techno is out. House and underground are in," he says. "This summer I'll be featuring Fog's Been A Long Time, Mt. Rushmore's The Vibe That's Flowing and, Lonnie Gordon's Bad Mood." 101 Net work also programmes its principal dance mix in the early afternoons, school-out time in Italy and prime beach time in the summer.

Angelo de Robertis is head of programming at Milan-based national EHR Rete 105. "As with many of our tracks, we're looking at a beat which has been a hit at a state late lately," he says. "It lacks creativity and newness. As a result we now play less than before, currently 30-40% of our playlist is dance," says De Robertis. "We dedicate afternoons to dance with three of Italy's top DJ/producers providing the mixes.

Stefano Secchini specialises in cool house, with Babilonia endorses the trend in house mix in the early afternoons, school-out time in Italy and prime beach time in the summer.

In Milan, national dance/electronic network Radio Deejay dedicates 60% of its playlist to dance music. "We programme music only if we think it sounds good," says de Robertis. "We like to be as avant-garde as possible, which means turning around new trends quickly. There is a return to melody with the current popularity of underground, but techno is still dominating the dance floors especially in the Adriatic region."

The national network programme most of its airtime with dance music is Italia Network based in Udine in the north-east of the country. "We are following overall a rhythmic, rolling piece with a jogging light reggae riffs. We are skipping a lot between tracks and commercial stuff, becoming more specialist and obscure as the day goes on." At the commercial end of their playlist is Ace Of Base, Haddaway, Usura, Datura and Ramirez. "Underground is big," says Sasha. "We currently feature Janet Roberts, Monie Love, Coral Tribe, Casio and Tosca McMahon." According to Sasha, "One of the problems with programming dance music at the moment is that there is a slow turnaround of good new material."

Rome-based regional station Radio Centro Suono gives 100%, programming 60% urban contemporary and 40% dance. It also has the most adventurant and eclectic schedule, claims MD Alberto Castelli, who adds he is not moved by trends. "I don't know what this summer's trend is and I don't care. We play the music that we person ally like." This apparent lack of interest in fashion ironically keeps Radio Centro Suono on the leading edge of the latest trends. "We were playing Shannon months before anyone else. We have a daily raga muffin jam and are playing Turin band Africa Unite. Their album Bahabonna is the first Italian reggae album with strong credibility," says Castelli. Acid jazz is big in Rome with local band Beatting System regular studio guests at Centro Suono. "We also picked up on Jamiroquai And Jazzmatazz, the new rap/hiphop project from Gang Star rapper Guru. Us Three mixing raggas and jazz are also playlisted," adds Castelli.

Radio Centro Suono keeps close links with their local indie label X-Energy with heavy rotation for Joe Orlando Johnson. X-Energy MD Alvaro Ugolini sympathises with radio's frustration with stagnation. "There's been too much emphasis on bass line and rhythm groove. To get more soul into the music there must be the right cocktail created by closer collaboration between DJ/producers, singers and especially more input from professional musicians and composers." Ugolini adds, "I think we got that right with Robin & Show Me Love, which went down well in the clubs, on the radio and with the general public, which is why it reached Top 5 in the US and Italy.

Carlo De Blasio, specialist dance DJ at national public broadcaster RAI agrees, "DJs have had too much say in recent production, they know public taste but they are not musicians. The end product lacks the melody and harmony that only professional musicians can provide." De Blasio's solution is to "harness the ear of the DJ as producer to work with musicians."

Italy's plethora of private radios and indie dance labels and their grass roots with the clubs will ensure that new ideas and trends will be quickly picked up and turned around keeping Italy a principle player in dance music, and giving dance music a prime place on Italian airwaves.
Emergency On Planet Earth

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TOUR DATES

JULY 1 Paris - Bataclan
JULY 3 Roskilde - Festival
JULY 5 Helsinki - Tavastai
JULY 7 Stockholm - Jazz & Blues
JULY 9 Hamburg - Jazzport Festival
JULY 10 Hannover - Weltpiele
JULY 11 Berlin - The Loft
JULY 12 Wuppertal - Borsf
JULY 13 Frankfurt - Off Tat
JULY 14 Munich - Park Cafe
JULY 15 Montreux Casino
JULY 17 UK - Phoenix Festival
JULY 18 De Panne - Belgium Beach Festival
JULY 19 Amsterdam - Milkyway
JULY 21 Sardinia - Jazz Festival
JULY 24 Imola - Roccas Forzesca
JULY 25 Bari - The Fez
JULY 26 Naples - Havana Club

Sony Music Entertainment
Don't Be Nicer To Your Car Than To Your Radio

Radio Contests: Do They Work?

Radio contests are often driven by industry fashion. One or two stations have good rates, apparently because of some special promotion that is the flavour of the month. Yet one speaker at a conference recently claimed contests "don't work, are a waste of money" and are "out." Contests do have their place on radio. They're a legitimate way of raising the interest or excitement level beyond the format. The critical factor is to understand why you're running a particular contest. The usual ones are:

- to increase listening
- to raise awareness of your station
- to promote sales for an advertiser.

There is also a "no contest" position, sometimes adopted when the market is over-contested. By being one of the few stations not to run a contest, your station could be a welcome relief in a cluttered radio environment.

In most markets, at least 50% of adult listeners will say they don't like contests. Also, a contest is not the place for 2-3 minutes of boring babble or an excuse to have a "chat" with the player. Some of the common mistakes in designing radio contests are:

- Don't make the contest too difficult to play. Keep it simple; listeners will not work their way through a complicated maze of instructions.
- Avoid a "chance to win a chance at winning." Listeners in the '90s want instant gratification.

Radio contests are the easiest and least expensive form of promotion that can be done. The the star prize (although a station that always gives the same prize irrespective of the station’s position) means that the star prize is likely to be the "contest" station and nothing else.

For audience-building contests to work they must meet two criteria. Firstly they must extend the listening habits of your existing audience and second, they need to attract non-core listeners.

For these aims usually means a big prize. The contest should force players to listen to the station for a password, song of the hour, random callout etc. As the prize must be substantial stations will need to think about the frequency of winners. Too many winners have the opposite effect to what they intended. Fewer winners will also test the patience of the station's listeners, which is not what you want.

Contests designed to add "flash" to a station are one of the most convenient ways to have your station talked about, either through an exotic prize or perhaps a principal consultant. For contesting has been much mulcted, misused and made the scapegoat for poor programming and positioning. Used correctly contesting has the potential to add momentum, excitement and even extend listening. The secret is to keep the objectives in mind and resist placing conditions on the contest that result in the twin evils of station clutter and insignificant participation. So come on down!
Sympathy For The Blues Is Still Alive

It is the same old story. The interest in blues goes round in circles. Every 10 years there is a new "blues boom." There was one in the '60s fronted by the likes of John Mayall & The Bluesbreakers and Alexis Korner. Another one grew out of the London pub rock circuit in the end of the '70s, with Dr. Feelgood being the trendsetter. On the turn of the '80/90s decade good old John Lee Hooker suddenly reached the masses with his The Healer album on Silvertone as did "blues convert" rock guitarist Gary Moore with his Still Got The Blues CD. The storm has calmed down a bit now, however, and has stabilised to a nice steady breeze.

"A&R-ing" is the solution as it is in any other musical genre, and Virgin A&R manager John Wooller understands that. After he was involved in Gary Moore's chart conquest in 1990, he picked up Hooker's Mr. Lucky album for America on his own blues-rooted label Pointblank, and the third "second youth" album Boom Boom for the world.

With 15 CDs in three years on the Pointblank roster, Wooller's creation is the result of a very intensive A&R policy. "We look at two different things. For established artists like Johnny Winter we try to broaden their audience. Also, we want to develop new and upcoming blues acts for the future. The only way to keep the music going is to realise that all the greats have gone. You have to do something new instead of copying the old masters. You have to accept that blues-based music is still possible in the '90s."

"It doesn't have to be 12-bar blues to be the real thing. The Stones used a lot of blues influences without being copy cats. A trashy punky R&B band like the Black Crowes are important to make new converts. When lead singer Chris Robinson quotes John Lee Hooker as one of his musical heroes in interviews, then that certainly opens up eyes. His guest appearance on the last Kinsey Report album is a good marketing tool to introduce the band to a young audience. It won't break them, but it won't harm them either."

Jumpin' The Gunn, discovered by Wooller while on holiday in his home country Scotland, could be just such a catalyst for juvenile attraction. Lead singer Vikki Kitson was only 15 years old when she cut the Shades Of Blue debut album with British veteran producer Mike Vernon in Memphis. Wooller predicts a great future, but he is careful not to turn out these young guns. "With such a great voice, she has a huge potential. Just imagine what she'll be like at the age of 21. If young people see her perform live on stage, then they can relate more easily to the blues. Everybody needs a role model to identify with. Besides, it's easier to market young upstarts than old men-like the Stones in their time as opposed to Howlin' Wolf. We want to develop this band gradually. Before the recording sessions Vikki had never been out of Scotland before. Confidence and experience can only come with the years."

Like Jumpin' The Gunn, Blues 'N' Trouble also comes from Scotland, and it is probably the hardest working band in the business. Already a decade old, these trouble shooters are on the road for approximately 200 gigs per year. Bass player Alan Scott refuses to talk about a blues revival. "I've been in a van too long to believe all this crap. Blues has never been away, and if there's any revival then that's nice. But to us it's a manufactured idea by the big labels to create money. They'll probably call us jealous guys. So be it, but the recognition is good for all those original American black artists who have usually got to have a daytime job to earn their bread and butter."

Wooller admits that the so-called blues boom is decreasing slightly. "Not being a trend anymore, it has become more consistent. Those who joined us with John Lee Hooker have stayed and are open-minded for new things or interesting reissues of old Chess material."

Charly Records is such a specialised reissue label, and co-founder Joop Visser confirms Wooller's words. "It's very much alive, although the blues has always had a very solid following. The boxed sets we compile fosser that fan base, but the kids also start showing interest now. Almost every TV commercial features blues music these days."

The latest blues box on Charly is the complete Howlin' Wolf recordings, including the sessions with Sam Phillips on the Sam label before he moved to Chess (already assembled by MCA last year on a 3-CD set, entitled The Chess Years). Initial pressings of these projects amount to 1,500 copies, often followed by an extra order of 500. The next box will be the complete Veejay recordings by Jimmy Reed.

Once hit seriously by the blues virus, these labels go shopping for famous or relatively familiar names, like Silvertone, which is always very active on the "transfer market." It is known as the place where John Lee Hooker's unexpected hit status started. He has now gone to (Pointblank), but there are new signings to fill in the gap. John Mayall joined the ranks in December last year, and his guitarist Coco Montoya got a solo contract as well. "Axeman" Walter Trout has come from Provogue to strengthen the roster.

Zomba VP Europe Bert Meyer strictly follows the "no-nonsense" guidelines. "We're not a blues label exclusively, but we try to continue with what we've built up now with Hooker and Buddy Guy. When we got the mandate to set up our own A&R force in August last year as a global reper-

BEST BLUES IN EUROPE

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Marketing The Blues
press takes the old blues artists for granted, while the Europeans pay more attention. In Europe they are more receptive to the new generation. The Americans have it on their doorstep, so they hardly look. Radio programmers in the US say things like, 'why should we add this or that, we already play the blues with Bonnie Raitt and Eric Clapton?'

"If the mountain doesn't come to Moses, Moses comes to the mountain" is an adage which could apply to the blues. Just as it was for American jazz musicians in the '50s, Europe is now the promised land for lots of blues men. All those blues exiles—black or white—make good money this side of the ocean.

For blues aficionado Paul Duvivie the blues is a Tramp, and that's how he baptised his label. Duvivie built up such a big name in the international field that talents come from everywhere like stray cats to his shop in Amsterdam. He was so lucky to sign the latest American guitar hero 33-year old Monti Amundson, the best kept secret in blues in years. Recalls Duvivie, "He just walked in with his own production The Mean Eighteen and asked me if I was willing to distribute the thing in Europe. I signed him on the spot and bought his whole stock of 900 copies, which I sold in no time. With my distributor Munich we made a new, better marketable cover for the second pressing under the Tramp imprint. The news about Monti is now rapidly spreading across Europe, because the man is on the bill of lots of blues festivals this summer.

(continues on page 16)
the new Roy Rogers CD on Liberty Records

It's never too late to get the Blues...
We'll never get rich with record sales, but it you have to release an album each year. Adds Scott, "As a blues band and the band is already planning a follow-up album. Why not do it ourselves we thought, and so we did."

The album is distributed by PolyGram and the band is already planning a follow-up album. Adds Scott, "As a blues band you have to release an album each year. We'll never get rich with record sales, but it keeps the public interested and we get more shows. So far it resulted in 10,000 copies sold of Poor Moon in Europe."

If the blues blood streams best in new vessels, Dutch indie Provogue has understood the message. Founded four years ago, it has grown out to a blues-related label with a solid reputation using the "Where Blues Meets Rock" slogan. It is another welcome home for American "blues exiles" who can make a multitude of US$200 copies sold of Poor Moon in Europe.

"You have to think twice before investing your label's money in another artist. Every new act is a risk. Losses have to be written off on your back stools. However, MD Jan van der Linden still sees many question marks rising every day."

"It's getting better now, and we hope to compensate for the departure of Walter Trout after four albums to Silvertone with the signing of Mason Ruffner [formerly with Epic]. We needed a new strong seller next to Omar & The Howlers to back up the rest. I see great chances with Ruffner, because unlike Trout, he's more into blues than into blues rock. There are singles on his upcoming album that can take him on 'every street' like Dire Straits. But we never force our acts to write singles. Take it as it comes is our device, as long as it is original."

All the opinions as echoed above come together on the festivals, a fine mix of old and new names, black and white. Legends share the bill with the fresh results of the intensified A&R action. The state of affairs when you have none.

Like every other genre blues has its own trends, and currently "variety is the spice of life" rules. The yearly Belgium Rhythm 'N' Blues Festival in Peer is the biggest of its kind on the continent. This year is the ninth edition of this two-day event (July 17-18) and organiser Misjel Daniëls presents his most varied bill to date. "Following public demand, we like to stretch the term 'blues' as wide as possible. The common factor is the presence of guitars and virtuosity. With acts like Los Lobos [Tex Mex], Delbert McClinton [R&B], Ann Peebles [soul] and the Five Blind Boys Of Alabama [gospel] programmed alongside clear blues names like Albert Collins, we like to call it 'American roots music'. But with blues undertones. Such a mix guarantees more visitors than if we would stick to blues only. Now we get at least 8,000 per day, otherwise only half of that. We can accommodate 12,500 people.

Such figures illustrate the European blues-minded better than anything else, but to speak about a "revival" one needs more than just two chart albums. "Sympathy for the blues" might be a better option.

**Blues Short Takes**

- Ry Cooder back-up singer Terry Evans is the latest addition to the Pointblank roster. An album recorded with Cooder's live band is scheduled for release in September.
- Blues unplugged! Blues 'N' Trouble lead singer/harmonica player Tim Elliott will release an acoustic solo album on Tramp in September.
- Soul singer Al Green has signed an exclusive worldwide recording contract with RCA. The first fruit of that collaboration will be released later this year.
- The Red Devils get impressive company in the This Way Up stable, because black blues legend Otis Rush has just joined the club to record his first studio album in 18 years.
- More and more non-original blues artists are recording blues albums. After Gary Moore and Paul Rodgers—both hard rockers from origin—Rick Derringer is next in line (Roadrunner).
- The Austin-based Antone's label launches a summer release attack with Fabulous Thunderbirds frontman Kim Wilson spearheading with his first solo album Tiger Man. For a review see page 17. Also, a re-release of "bad girl" Lou Ann Barton's Old Enough album is scheduled. It was first released in 1982 on Elektra.

_Music & Media_ July 3, 1993
MONTI AMUNDSON

The Moon Eighteen - Tramp
PRODUCER: Monti Amundson

Stevie Ray backed by the Paladin? That's the idea you get from this powerblues album. Paraphrasing Jon Landau's one-liner, "We've heard the future of white blues, and his name is Monti." The live tracks give a good impression of what the festival staples will look like this summer; like burned down cotton fields, while Monti will be the talk of the town.

BLUES 'N' TROUBLE

Poor Moon - Barkin' Mad/Line
PRODUCER: Blues 'N' Trouble/Brian MacNeil

This highly varied follow-up to 1991's Down To The Shuffle—voted best UK album of the year by the authoritative British Blues Connection—is the last one with guitarist John Bruce (recently replaced by Mike Park). The country/gospel tune Po' Boy, the Stones-inspired rocker Sweet Little Lisa, and the Bo Diddley cover Pretty Thing with that ingenious new guitar line will take your bluesy listeners over the moon.

JOHN CAMPBELL

Howlin' Mercy - Electro
PRODUCER: Dennis Walker

Have more than that. Many songs verge on the bluesy, and let the good times roll. People of only one-third of Mayall's age (59) wouldn't be able to sound as inspired as the old master. Backed by the Bluesbreakers, and with a razor guitar, the band plays on.

BUDDY GUY

Funk Like Rain - Silvertone
PRODUCER: J. Porter/R.S. Field/D. McNair

Dann right, he's still got the blues on his second album for Silvertone. Vitamine R—R stands for relations—is still the best there is, and Guy is everybody's best blues pal. He's got the right songs, and the right guests to sing them with. On the John Hiatt-written title track Bonnie Raitt lends her distinctive voice, while ex-Bad Company lead vocalist Paul Rodgers is present on Some Kind Of Wonderful, a hit for Grand Funk Railroad in 1975.

DAVE HOLE

The Plumber - Provogue
PRODUCER: Dave Hole

Get the pipelines in your ears renewed for the new blues. The bronze-badger neck wrapped around his finger this Ozzie bluesman surely knows how to plumb the strings of his guitar: You Don't Have To Be.

BLUES ALBUMS

Pretty To Sing The Blues is pure fireworks. Clap for the wolfman, who has again broken out of the Texas honky tonks and juke joints to make his fourth record for Dutch indie Provogue. Omar, a.k.a. Kent Dykes, has penned half of the material on this set on his own and the other half with renowned songwriters like Bill Carter, Danny Tate and R.S. Field (of Webb Wilder-fame). Rose Tattoo and Firewalker have the energy to get John Fogerty back to work.

LUCKY PETERTON

I'm ready - Gitanas/PolyGram
PRODUCER: John Snyder

Are you ready for some lousy Chicago blues? O.K. let's go! Here's a man who knows how to arrange his songs. Keyboardist/guitarist Peterson is a lucky man with the Uptown Horns giving the right punctuation to his music. They make it far more accessible than just another guitar album. That one burning guitar solo is provided by Larry McCray on the instrumental track Spankin' Leroy on top of a groovy Hammond backing.

THE RED DEVILS

King King - This Way Up/Def American
PRODUCER: Robert Palmer

Based on the book written by Rolling Stone blues aficionado Robert Palmer, this is probably the last thing you expected on the Dave Stewart-owned label. No jiggery pokery studio tricks, this is the real blues, recorded live in clubs somewhere in the Mississippi Delta. In front of a noisy crowd and not for a bunch of posers. You'll hear (slide) guitars being tortured by the unworldly heroes of the blues, listening to names like Jr. Kimbrough (Jr. Blues) and Jack Owens (Devil Blues).

SMALL CHANGE

Joe Ely - Sony
PRODUCER: Joe Ely

The man who produced the John Lee Hooker trilogy of commercial albums has been a solo artist since God knows when, but this is his major label debut. As the title suggests, he's a hell of a slide guitarist. Things get completely "out of hand" on blues rock tracks like Stones In My Passway and the instrumental title track, with Alman Brothers influences. It's all on the CD insert as enclosed with last week's issue of M&M.

SNATCH IT BACK

Rodeo - Hot & Blue - Tramp
PRODUCER: Paul Durrord/Snatch It Back

With a new drummer and guitarist, the Welsh dragon—mainstay Chris Rees—roars again. Via the album opener Snatch It Back. And He It, we learn that these guys have named themselves after an old Junior Wells tune. See if EHR is freeproof with the hot rendition of John Seber's composition Rist In Cell Block No. 9.

VARIUS ARTISTS

Deep Blues - OST - Anxious
PRODUCER: Robert Palmer

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Imagine you're travelling on a time machine, and you're launched back to the early days of the Fabulous Thunderbirds in the end of the 70s. Close your eyes, and yeah you're back in that Texas honky tonk listening to the best white blues singer on his first solo record. Surrounded by the best sessionmen out of the local scene plus three T-Birds colleagues, this is as blues as blues can get. Catch this dangerous tiger by the tail!

This page replaces the normal New Releases page.

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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 - 22nd, 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.

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For further information, please write or fax to: POPKOMM.Office, Rottschieder Str. 6, D-42329 Wuppertal, Germany, Fax 0049-202-78 91 61
With production offices stretching from London to Milan, Czar Films International has the majority of Europe under its fingers. And with its dedicated, enthusiastic crews and in-house design team, it's no wonder that some of Europe's most up-and-coming acts are turning to Czar to convert their music into living image.

Czar Films Amsterdam

Two video directors decided that there had to be a better way of succeeding in their chosen field, so René Eller and Rogier van der Ploeg joined their two production companies together into Czar Films Amsterdam.

Recalls Van der Ploeg, "We thought maybe if we worked together we could inspire each other: one person does something and the other one tries to do it better. Teaming up is better than competing against each other. Also, we wanted to get the most creativity out of every project that we do. As soon as you work with people who are in it to make as much money as possible, you lose a lot on the artistic side. That's why the directors are the people who are actually running the company. We have five directors here, and they each have their own style. So people can find the director that they want to work with here."

This attitude instinctively carries over to their work. Van der Ploeg explains, "I listen to the music, I talk with each of the group members, and together we come up with something which will be really good. But sometimes you have groups which don't want to be bothered. And sometimes, like with LA Style, we more or less work with the manager. Because with some of those new artists, there's not really a group anymore, it's just an image."

This affinity for the language of musicians comes naturally to Van der Ploeg. He admits, "I used to be a musician myself and I started by making videos for my own group. Back then we had Music Box and MTV afterwards, both stations airing the videos a lot. With Rene, it's completely different. He's from a fashion background."

Music videos are still the backbone of their business. "It's what we started things for," asserts Van der Ploeg. "We do some commercials and work for companies, but most things we do have a sort of musical kick in it. When we do corporate videos, we also try to incorporate music into it and make it to our own taste."

The practical side of this consciously artistic approach is also addressed at Czar Films Amsterdam, of course. "If you hire everything, you have to pay per day," Van der Ploeg points out. "We have everything ourselves, which gives us the possibility to sometimes film a bit longer than you would be able to film normally on a budget. That's also why we have our own post-production facilities on TV standard. Sometimes it is not possible to finish something the way you want within a certain time. That's not a problem with us, because we can work longer."

There's no doubting Van der Ploeg's sincerity when he concludes, "I think it's important in music videos to not only sell the faces of a group, but to sell the atmosphere in their music and get into the images. You want to make a combination which is not a song with a video, but together it should be a new form of inspiration. The best videos are where the combination is working perfectly."
Czar Films is like a shopping mall with products such as creativity, enthusiasm, originality, commitment, professionalism and know-how off the shelf available in Dutch, German, Italian, British and American flavours to use as an ingredient for graphic design, photography, interior design, long-forms, commercials, EPK's, computer graphics, corporate visuals, television formats, music videos.

Czar Films

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Czar Films Cologne, Ehrenstrasse 88, 5000 Cologne 1, Phone: 49(0)121 252 296, Fax: 49(0)221 257 2364 • Agents: Spare Room, 13 Chelsea Wharf, 35 Lots Road, London SW10 0DF, Phone: 44(0)71 823 3000, Fax: 44(0)71 823 3001
Czar Films USA, Contact: Rod Ellis, 816 North Seward Street, Hollywood California, Phone: 1(0)213 462 7427, Fax: 1(0)213 462 9042

AmericanRadioHistory.Com
IN A WORLD FULL OF STYLES

WE TRY TO CREATE OUR OWN
Czar Films Germany

Czar Films Germany is a company with a vision. Nikolaus Mann, who oversees the Cologne-based enterprise, carefully explains, "One of our main interests is trying to encourage clip production here in Germany. The situation has been that the medium to low budget clips have been done here with local production companies, often with...shall we say varied results. What we're trying to do is to educate companies so that they realise things can be done and coordinated directly from here in Germany. And we can cover both of those categories, since we've had experience with the entire spectrum."

The way Mann expresses it, this is more of a positive enthusiasm for the future rather than any criticism of the status quo. When an artist goes to a British company, he considers, "You're a possibly unimportant project for them, and they may not be aware of the potential of the groups here. We're in contact; and it's happening more and more often that groups are breaking out of all over Europe all throughout the world. That's something that excites us about this market."

Mann adds that Czar is also well-established in London and often uses the skills of people and facilities based there. "However, our philosophy is that we can serve the local artist and record companies much better by being in constant, direct contact with them. Especially when the production is under a heavy time limit—which is pretty much always!"

Opening a division of Czar Films in Germany seemed almost inevitable following the favorable response both their productions and their working ideology have received there. "We've only been here since January," says Mann "but it's been a very promising beginning. Most recently we've done clips for Maggie Reilly (EMI) and Formosa (BMG), and we're in negotiation for quite a number of other clips."

Naturally, this vitality pertains at least as much to the artistic side of things as it does to the business side. Mann explains, "What I'm doing all the time is being in contact with the group's management, the artists themselves, and the record companies, to try to make them aware of the possibilities that we have. Where the group's music fits in to the way they see their visual direction going, our directors respond and work especially hard to make an exceptional clip. Even in cases where the budgets are not as high."

The gives Czar Films Germany a nurturing ambience, an assessment Mann thoroughly agrees with. He says, "We love to work with a group when they already have ideas," he agrees, "and the concepts always come from the music. What we enjoy doing most is helping them to enhance their visual image. And we do this in a relaxed, non-competitive environment, which is a great way to work!"

Czar Films Italy

It's obvious that Ale Kornfeind, the producer director who manages Czar Films Italy, has a clear sense of purpose when he says, "What Czar intends to do is offer to both the music companies and upcoming artists a way of working that is more international. We think we can enhance Italian artists with the freshness of international culture, as well as provide access to European marketing and skills via our affiliated companies."

Kornfeind believes that the time is ripe for the Italian industry to broaden its horizons. "We can incorporate our familiarity with music from all over the world, especially from the US and the UK. We can work together at maximum creativity, and try to sell the best of our ideas to obtain the maximum growth with a good budget. We are not interested in upselling the budget for its own sake, because we hope for future collaborations with the clients. We're aiming for long range involvement."

It's not just the artists in front of the camera that Kornfeind wants to inspire in this way, either. He adds, "We are trying to encourage the talents of young Italian directors as well. We're also interested in assistance from photographers to branch out into clips, because of their awareness of images. The fast opportunity we have provided is shooting karaoke for Italian singers. We use that for training, but also we can offer them the post-production that the normal video clip has. This in one way where we have been able to build into our team quite famous still photographers such as Carlo Orsi Nick Scott and Fred Greissing."

This all sounds optimistic and enthusiastic, but can Czar Films Italy back it up? To Kornfeind, this goes without saying. He responds, "I could tell you that we offer all the technical facilities, but sometimes that makes for the same boring dialogue that we have all heard for the past 10 years. There are maybe 900 reels available for every client. So obviously, if you are to be the best one in your country, you have to have the facilities to deal with every situation, and you need total command of your profession."

Although the Milan branch has not been open long, their unconventional approach already seems to be paying off. Kornfeind details, "We have just completed a video from Africa Unite, a young Turin band, for an independent label called Vo Pop. Also, we are now preparing a commercial for one of the best networks that we have in Italy. We want the directors to function almost as journalists, only using the camera rather than the pen. So what we would like to realise in that programme is to introduce ourselves as authors, and not just a production company."

Czar Design

Just last February the burgeoning Czar organisation launched another venture called Czar Design. Its director Jeanine Reuver thinks it was an obvious development. "People find it difficult to see the relationship between the film business and what I'm doing. But the way a director looks at an object and puts it in a film, the same way you can look at other things. This is something especially our founding director René Eller has a talent for. We try to sell this idea to clients; if you can build a set, then for example you can build up the interior of a shop with the same materials and with the same creativity. The only thing is, you won't put it on film!"

"To build up Czar Design I've chosen interior design and graphic design," she continues. "But, if things work out, then I can represent fashion designers, photographers and industrial designers. It can go even further than that. But of course I first have to find out if there are enough companies who feel something similar and who can understand our concept."

This concept is the unifying philosophy behind everything anything of the Czar affiliates do. In Reuver's words, "We like to combine style, form and fashion with all of the things that are exciting today, and try to come up with something new that's both tasteful and stylish."

It is perfectly clear to Reuver how this approach to film engenders Czar Design, since she believes that the creative process should be the same whether one is opening an art gallery or launching a rock band. With the enthusiasm of a true devotee, she says, "Our approach has a very strong visual impact, so we try to do that also in other areas. The ideal way is to start from the beginning of the project and go as far as we can. Not only be involved in the design of a product, but also see how we can present it. With an artist, you can build on the image. It's the same thing: you can also build on the image of a product or a company, using the creativity of the people who work at Czar and who are constantly finding out what is happening on the cutting edge."

Nobody will ever accuse Reuver of thinking small. She laughs at this observation and admits, "It does sound ambitious! It all Started when I found an interior designer, Paul Alexander Linse, who now works exclusively for Czar. Then I went to work finding new projects by talking to furniture manufacturers, to people who own shops, restaurants and breweries, and promoting our vision of these things."

All that groundwork has already started to pay off for this innovative group. Projects underway include creating new logos for a television station, conceptualising a new magazine, and a furniture collection by Linse for Montis. "We are also talking to a client about the interior design of a cafe in Milan, and we are working with another client on how to promote his fashion shop in a spectacular way," Reuver adds.

It may seem absurd to think that Reuver would find nothing daunting, but that's not entirely true. She acknowledges, "Especially when you get to the more conservative companies, it's very difficult to explain that Czar Design is not an agency for advertising or freelancers. We're in the business of visualising possibilities."
To a radio station with teeth, from a record company with bite.

CAPITAL
95.8 FM

Congratulations on 20 Years of Broadcasting.
Capital Radio plc

After 20 years at the forefront of European commercial radio, Capital Radio is more hungry to create excellent programmes than ever. From the chairman to the doorman, we would like to thank those companies and individuals that have helped and supported us in the past, and we look forward to meeting the firms and people we will be working with in the future.
Capital Radio Celebrates 20 Years

When broadcasters worldwide talk about independent radio in Great Britain, the words "London Capital Radio" are probably mentioned in the same sentence.

In October the largest and arguably the most successful radio company in the country will celebrate its 20th anniversary. Capital Radio's success is the result of innovation, evolution and constant contact with its London audience.

Richard Eyre

Capital's MD Richard Eyre says one of the planks in his station's successful platform is the company's ability to evolve with its listeners' wants and choices. "We have devised formats that clearly have an appeal with our audiences. We listen to our audience as their tastes change, as people grow out of one trend into the other. And we listen to the points of view our new listeners have."

Eyre claims comparison between the output and sound of Capital Radio now and when it first went on air is like night and day. "In the beginning it was much more of a magazine format. Over time what has happened is that our understanding of how people use radio has developed."

Now, he continues, people can find what they are looking for, whether it be Capital FM (EHR) or Capital Gold AM.

Before the station split frequencies the same output was heard on both wavebands.

Keeping its finger on London's pulse is another attribute of the company's success, according to Eyre. "It is important to listen to what people have to say about their tastes to the radio station. We think of it as a relationship and it seems as if the audiences do as well. When we research people about radio, Capital in particular, they use words like 'friend' and 'companion.' They are very affectionate about radio. Capital stations are constantly inviting people rather than sitting behind closed doors and blaring out pop or gold music to anyone who cares to tune in.

Being number one in terms of audience listening in the UK's largest market demands a number one attitude, and Eyre sets high standards for himself and his staff of about 200. "It is appropriate for us to behave like number one in everything we do. This demands a standard of excellence from everyone with emphasis on doing things with real style. It is a culture of constant improvement."

Eyre, who recently completed a 10-week MBA management course at Harvard in Boston, US, outlines the challenges for not only Capital Radio, but for UK commercial radio as a whole. "We [independent radio] are making some good progress in the area of relationships with clients, advertisers and the agencies. The perspective is starting to develop of radio being something other than a cheap supportive medium [to TV]. That has been the point of view for a long time. Now people are starting to see what radio can do in its own right."

Eyre maintains that UK commercial radio, which has been around only months longer than Capital, has matured and in return learned some valuable lessons to raise its profile with advertisers. "We, the industry, are taking various initiatives to make radio easier to buy. We are dealing with issues from an image point of view—which is the second class citizen thing—and from a functional point of view, making it less difficult to mount a radio campaign. All this will enable us to earn more of the total ad spend than our current 2.8%.

The UK commercial radio industry in concert with the Radio Authority must plot a course to improvement and definition, according to Eyre. "Another big challenge for the next 20 years is to play a part in defining the future shape of independent radio. Right now it is clearly in a state of flux. The Authority has a vision as to how it would like to see it develop. It is inappropriate that Capital plays a role in this development."

He believes that the more commercial radio in the UK is on par with US methods, the more successful and strengthened it will be. "The Authority for example believes that bringing us nearer to the American model will also bring us nearer to the American advertising share. The way that this can be developed is by opening up listener choice and frequency spectrum. If we are going to move towards the American form then we should embrace it."

Richard Park

Capital Radio's programme director fuels the stations' output with gut reaction, personal taste, presenter input and listener feedback. Richard Park, Capital's PD for the past six years and a radio industry veteran for almost three decades, talks about how he programmes, record company relationships and personal tastes.

When asked what the driving force is behind his programming policy, without hesitation Park responds 'gut reaction to the song and artists.' He explains, "There is no music research here as such. What we are looking for in both channels is a particular sound and style. If the music fits into that sound and style of Capital Radio, then it is likely to be aired. I know that sounds pretty broad, but that is gut feeling."

Park explains further that a song being playlisted does not hang entirely on his decision. He also relies on the input from different levels of staff or "open communication" at Capital, something the company views as common policy. "The presenters don't directly choose the records, but they have a lot of input in the decisions. This is done in individual conversations. Every once in a while we like to toss comments around with the presenters and the production staff."

Park dismisses recent criticism that commercial radio plays it safe when it comes to new music and only plays the tried and true hits.

"We are always taking chances on new music. I don't think anyone takes more chances than we do," he claims. When asked to list some examples during his tenure at Capital, he replies, "the list is too long to mention. Long before I got here, Capital had already begun looking way ahead." When quizzed on what artists Capital helped nudge up the ladder of success, again Park answers, "There are so many that I don't think it is fair to pick out one or two, because that always looks kind of silly. No matter what the field of music—rock or dance—we are pretty strong. Our strongest point is good pop records. We want the audience to enjoy the output, and not go overboard on their musical education. We are concentrating on the entertainment value that we want to bring to the programming."

Over his radio career, Park feels the biggest and most advantageous change to programming came with the birth of Selector, which Capital implemented in 1987. "I think radio stations up and down the country now sound a whole lot tighter," he says. "Everything is there for you."

Park claims that the relationship between record labels and his company is on an even keel and getting better despite past "differences." He adds, "I know we are not their first port of call in this modern age," he says, "but they know what the Capital sound is all about. So by and large they treat us reasonably right."

However, Park still finds flaws in the relationship between record and commercial industries. "Although we are seeing some improvement, the music industry has to understand that commercial radio is here to stay and is ultimately going to take over everything."

Park says his personal taste in music is broad, running from chamber music, to the Beach Boys, to jazz. "I am very broad minded. And in many ways the Capital output suggests that. It can be diverse but we have managed to make Bon Jovi sit next to Haddaway quite comfortably."

Park is happy to see a comeback by Donald Fagen and Michael McDonald, who he says is long overdue for a new release. As far as relatively new acts he feels strongly that the Spin Doctors are here to stay and Gabrielle is on the rise. In a nutshell Park explains why Capital is the industry leader. "Capital had always gone for top quality broadcasters and top quality music. Quality and consistency. Capital is a very marketable product and we go out and market it."
Kings Cross

Euston

Warren Street

CAPITAL RADIO

THE BEST STATION IN THE EUSTON ROAD.
Here's To Another 20 Years of Crankin' your knob

The MCA Possee

CONGRATULATIONS FROM VIRGIN RECORDS (20 AND RISING)

WE'RE LIFE LONG FANS

AmericanRadioHistory.com
Station Reports

MARKUS STINZUN - DJ/Producer
ANTENNE BAYERN/Munich
AD

A List:
WDR 1: HIT CHIPS/Cologne
WDR 1/Cologne

Paul Bennett This Is Power Play:
Station Reports
must be grouped by ranking designation "AL."
new additions to the playlist, indicated by the
abbreviation "A List.
new albums indicated by the
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Hot on the air:

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Station Reports

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The Billboard Contemporary format (ACE) for 23 is based on a weighted scoring system. It is tailored to the tastes of contemporary European listeners, programming self-supplied sounds for the
23-44 year-olds, full-time or during specific days in a week. Songs in the "A" rotation receive
the most exposure. The "B" rotation is used for songs that are either new or less popular.

---

**Spanish Single Chart**

- The Aristocats - "I'm Gonna Get You"
- Blackstreet - "No Diggity"
- Erasure - "Sister" (Parlophone)
- George Michael - "Faith" (Virgin)
- Miguel Bose - "Voy A Olvidarte"
- N-Trance - "Freak Me"
- Offspring - "Gone To War"
- Oasis - "Whatever"
- Red Hot Chili Peppers - "Can't Stop"

---

**Swedish Single Chart**

- "Can't Get Enough Of Your Love" by A-List
- "Do You Know" by Terence Trent D'Arby
- "El Bigote" by Miami Band
- "I Wanna Find" by Olli & Pasi
- "I Will Undead" by Radio Hungsberg/Stefan Edberg

---

**USA Top 25**

1. "That's The Way Love Goes" by Janet Jackson
2. "Can't Get Enough Of Your Love" by A-List
3. "Do You Know" by Terence Trent D'Arby

---

**ACE Top 25**

1. "That's The Way Love Goes" by Janet Jackson
2. "Can't Get Enough Of Your Love" by A-List
3. "Do You Know" by Terence Trent D'Arby

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**Music Television**

- The Boss - "Born To Run"
- George Michael - "Faith"
- Michael Jackson - "Will You Love Me Tomorrow"
- Whitney Houston - "I Will Undead"
- A-List - "Do You Know"

---

**Radio Reports**

- Jimmee Bass, Eddie - Milwaukee's WMIL-FM
- Dan Rowland, Don - Miami's WMC-FM
- Mark Krieger, Bob - Denver's KOSI-FM
- Doug Horsley, Jack - Houston's KBME-FM

---

**Rock Report**

- "Can't Get Enough Of Your Love" by A-List
- "Do You Know" by Terence Trent D'Arby
- "El Bigote" by Miami Band
- "I Wanna Find" by Olli & Pasi
- "I Will Undead" by Radio Hungsberg/Stefan Edberg

---

**Club Radio**

- "Can't Get Enough Of Your Love" by A-List
- "Do You Know" by Terence Trent D'Arby
- "El Bigote" by Miami Band
- "I Wanna Find" by Olli & Pasi
- "I Will Undead" by Radio Hungsberg/Stefan Edberg
A Guide to M&M's Radio Station Reporting Rankings

M&M's, ACE and EDR charts are based on reported weekly data by each M&M's report team. Participating stations are selected as reporters and are weighted at Platinum, Gold, Silver or Bronze stations based on the following criteria: market population, listener, weekday, weekend or evening share of the available audience, policy of programming current music, size and influence and ability to report in timely, consistent and accurate manner. More detailed definitions follow below. It should be noted that stations awarded for overall may vary slightly from one station to another within one of these four groups. For example, since Platinum stations are weighted slightly more than Gold, Silver, Bronze stations. However, for stations, individual classifications are subject to regular review as ratings and station policies change. Broadcasts interested in joining M&M's Reporters must call or fax M&M's Sales Reports Manager Peter Kopp, at +1-212-666-1919; fax 666-5514 or 194.

This list represents network/destination program stations, most of these stations have an estimated average weekly reach of 50,000 to 200,000 listeners. Stations of smaller markets usually have a lower level of market influence. Gold (B) leading stations network/destination programs in medium market or secondary broadcasts in major markets. Most of these stations have an estimated average weekly reach of 50,000 to 200,000 listeners. Stations of smaller markets usually have a lower level of market influence. Silver (S) leading stations in smaller markets or secondary broadcasts in medium markets. Most of these stations have an estimated average weekly reach of 50,000 to 200,000 listeners. Stations of smaller markets usually have a lower level of market influence. Bronze (B) smaller broadcast operations, individual stations or stations that cater only to one segment, is supported blocks of programming on smaller market stations. Most of these stations program within 15,000 and 50,000 listeners weekly. Small market stations have a lower level of market influence. Other stations that are in a group may have a low level of market influence.

### Regions

1. **NORTHWEST (NW):** Britain, Iceland, Ireland, the Netherlands, Denmark, Norway, Sweden.

2. **CENTRAL (C):** Germany, Austria, part of Switzerland, Luxembourg.

3. **SOUTH (S):** Southern German, Belgian, Dutch, Luxembourg.

4. **NORTH (N):** Scandinavia.

5. **WEST CENTRAL (WC):** Dutch-language areas (Netherlands, Belgium, Luxemburg).

6. **SOUTH (S):** Italian-language areas (Italy, Switzerland, France).

7. **EAST CENTRAL (EC):** Eastern European areas (Czech, Slovak, Hungary, Poland).

8. **SOUTHEAST (SE):** Southeastern European areas (Greece, Bulgaria).

9. **NORTHWEST (NW):** Britain, Ireland, Iceland, the Netherlands, Denmark, Norway, Sweden.

10. **NORTH (N):** Scandinavia.

11. **SOUTH (S):** Southern German, Belgian, Dutch, Luxembourg.

### Notes

- **Platinum** stations have an estimated weekly reach of 50,000 to 100,000 listeners.
- **Gold** stations have an estimated weekly reach of 100,000 to 200,000 listeners.
- **Silver** stations have an estimated weekly reach of 200,000 to 300,000 listeners.
- **Bronze** stations have an estimated weekly reach of 300,000 to 400,000 listeners.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE - ORIGINAL LABEL</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dire Straits</td>
<td>On The Night - Vertigo</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
</tr>
<tr>
<td>2 Unlimited</td>
<td>No Limits - Byte</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Eros Ramazzotti</td>
<td>Tutte Storie - DDD</td>
<td>A.B.DNL.N.S.CH.UK</td>
</tr>
<tr>
<td>Janet Jackson</td>
<td>Justify Your Love - Virgin</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Ace Of Base</td>
<td>Happy Nation - Magico</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Tina Turner</td>
<td>What's Love Got To Do With It - Parlophone</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Herbert Grönemeyer</td>
<td>Chos - Electrolux</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
</tr>
<tr>
<td>Rod Stewart</td>
<td>Unplugged...And Seated - Warner Brothers</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Abba</td>
<td>More Abba Gold - More Abba Hits - Polar</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Soundtrack</td>
<td>The Bodyguard - The Bodyguard - Ariadis &amp;</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Jean Michel Jarre</td>
<td>Chromatique - Dreyfus</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>George Michael &amp; Queen feat. Lisa Stansfield</td>
<td>Free - EMI Entertainment</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Bon Jovi</td>
<td>Keep The Fire - Jamboc</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<td>Neil Young</td>
<td>Unplugged - Reprise</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<td>Eric Clapton</td>
<td>Unplugged - Duc</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<td>Die Toten Hosen</td>
<td>Kau</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Sting</td>
<td>Ten Summoner's Tales - A&amp;M &amp;</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Jari Marquis</td>
<td>Emergency On Planet Earth - Orenda</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Spin Doctors</td>
<td>Pocket Full Of Kryptonite - Epic Associated</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Patricia Kaas</td>
<td>Je De Vis Voix - Columbia</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<td>Aerosmith</td>
<td>Get A Grip - Geffen</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>R.E.M.</td>
<td>Automatic For The People - Warner Brothers</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<td>Donald Fagen</td>
<td>Kamakrushi - Reprise</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Lenny Kravitz</td>
<td>Are You Gonna Go My Way - Virgin</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>A-Ha</td>
<td>Memorial Beach - Warner Brothers</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<td>Van Morrison</td>
<td>Too Long In Exile - Polydor</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Ugly Kid Joe</td>
<td>America's Least Wanted - Mercury</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Smokey Robinson</td>
<td>12 1/2 Inches Of Snow - East West</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Tears For Fears</td>
<td>Elemental - Mercury</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<td>Gary Moore</td>
<td>Blues Alive - Virgin</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Kenny G</td>
<td>Street Talk - Ariadis</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>Depeche Mode</td>
<td>Songs Of Faith &amp; Devotion - Mute</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<td>883</td>
<td>Nord Sud Oves Est - FRI</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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<tr>
<td>The Waterboys</td>
<td>Dream Hard - Geffen</td>
<td>A.B.DK.DEL.NL.N.S.CH.UK</td>
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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 sales charts of 16 European territories. * recognition of pan-European sales of 100,000 units © recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.
<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Publisher</th>
<th>Country Chariot</th>
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<tbody>
<tr>
<td>Pinocchio</td>
<td>Polydor</td>
<td>EMI</td>
<td>FR/UK</td>
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<tr>
<td>People Everyday</td>
<td>2 Unlimited</td>
<td>BMG</td>
<td>UK</td>
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<tr>
<td>L'Aligie</td>
<td>Arista</td>
<td>EMI</td>
<td>FR/UK</td>
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<tr>
<td>Are You Gonna Go My Way</td>
<td>Cherry</td>
<td>Virgin</td>
<td>UK</td>
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<tr>
<td>Fields Of Gold</td>
<td>Sting</td>
<td>A&amp;M</td>
<td>UK</td>
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<tr>
<td>Captain Hollywood Project</td>
<td>Warner Bros</td>
<td>BMG</td>
<td>UK</td>
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<tr>
<td>There's Something Going On</td>
<td>Co. Ro feat. Rosella</td>
<td>Sony</td>
<td>UK</td>
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<tr>
<td>West End Girls</td>
<td>EMI</td>
<td>UK</td>
<td></td>
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<tr>
<td>One Night In Heaven</td>
<td>Marbles</td>
<td>BMG</td>
<td>UK</td>
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<tr>
<td>I Would Like To You</td>
<td>Charles, &amp; Eddie</td>
<td>Capitol</td>
<td>UK</td>
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<td>I Will Survive</td>
<td>Phil Kessley</td>
<td>Polydor</td>
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<td>Three Little Pigs</td>
<td>Green Jelley - Zoo</td>
<td>Chrysalis</td>
<td>UK</td>
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<td>No Ordinary Love</td>
<td>Sade</td>
<td>Epic</td>
<td>UK</td>
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<tr>
<td>Shout</td>
<td>Michael &amp; The Mike One</td>
<td>Wind/Transatlantic</td>
<td>UK</td>
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<td>Ordinary World</td>
<td>Duran Duran</td>
<td>Parlophone</td>
<td>UK</td>
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<td>Jump Around/Top Of The Morning To You</td>
<td>House Of Pain - Falsa</td>
<td>BMG</td>
<td>UK</td>
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<tr>
<td>Only The Very Best</td>
<td>Keith Lemon</td>
<td>Epic</td>
<td>UK</td>
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<td>Everybody Hurts</td>
<td>R.E.M.</td>
<td>Warner Bros</td>
<td>UK</td>
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<td>Thinking Of You '93 Remixes</td>
<td>Sister Sledge</td>
<td>EMI</td>
<td>UK</td>
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<td>U Got 2 Know</td>
<td>Capella</td>
<td>Internal Trade</td>
<td>UK</td>
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<td>Dark Is The Night</td>
<td>A-Ha</td>
<td>Warner Bros</td>
<td>UK</td>
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<tr>
<td>In These Arms</td>
<td>Jon Bon Jovi</td>
<td>Polydor</td>
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<td>Chronology</td>
<td>Jean Michel Jarre</td>
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<td>Des Hauts, Des Bas</td>
<td>Stephen Eicher</td>
<td>Barclay</td>
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<td>Alison</td>
<td>Gromit - Columbia</td>
<td>Warner Bros</td>
<td>UK</td>
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<tr>
<td>Don't Walk Away</td>
<td>Steel Pulse</td>
<td>EMI</td>
<td>UK</td>
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<tr>
<td>Break It Down Again</td>
<td>Paulownia</td>
<td>Virgin</td>
<td>UK</td>
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<td>Tears For Fears</td>
<td>Mercury</td>
<td>BMG</td>
<td>UK</td>
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<td>Runnin'</td>
<td>Bass Bumpers</td>
<td>Warner Bros</td>
<td>UK</td>
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<td>Sweet Harmony</td>
<td>The Bannan - East West</td>
<td>BMG</td>
<td>UK</td>
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<td>Radio Boccaccio</td>
<td>The House Of</td>
<td>Virgin</td>
<td>UK</td>
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<tr>
<td>Resurrection</td>
<td>Bryan May &amp; Cozy Powell</td>
<td>Parlophone</td>
<td>UK</td>
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<td>Amante, Amado, Amigo</td>
<td>Marco Paulo - EMI</td>
<td>EMI</td>
<td>UK</td>
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<tr>
<td>Chiki Chika</td>
<td>Not known</td>
<td>EMI</td>
<td>UK</td>
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</tbody>
</table>

**Notes:**
- The chart ranks artists based on their success in various countries.
- Artists and their releases are highlighted in the chart.
- The chart includes details such as the original label, publisher, and country charts.
- The chart covers the week ending July 3, 1993.
### UNITED KINGDOM

**Singles**
- Gabrielle - Dreams
- UB40 - Fallin' Love With You
- Take That - Back For Good
- Ace Of Base - All That She Wants
- Chaka Demus & Pliers - Tassa Mi
- Lisa Stansfield - In All The Rain
- Pet Shop Boys - It's A Sin
- Inner Circle - Sweat
- Red Rudiment - How I Told You Long Ago

**Albums**
- Jamiroquai - Emergency On Planet Earth
- Neil Young - Unplugged
- Eina K - Love Can Do With It
- Red Rudiment - Unplugged...And Seated
- Spin Doctors - Pocket Full Of Kryptonite
- Shaggy - Oh Carolina
- Various - More N More
- Orchestra Monstreux In The Dark - Invincible

### GERMANY

**Singles**
- Culture Beat - Mr Vain
- 2 Unlimited - Tribal Dance
- U96 - Love Sex No Colour
- UB40 - Fallin' Love With You
- Eric B & Rakim - Paid in Full
- Ace Of Base - Wheel Of Fortune
- Janet Jackson - That's The Way Love Goes

**Albums**
- Herbert Grönemeyer - Chaot
- Ace Of Base - Heavenly Nation
- 2 Unlimited - Love Life
- Janet Jackson - Rhythm Nation
- Abba - More Abba Gold - More Abba Hits

### FRANCE

**Singles**
- Dire Straits - Encores E.P.
- 2 Unlimited - No Limit
- Ace Of Base - All That She Wants
- Arrested Development - People Like Us
- Dr. Alban - Sing Hallelujah

**Albums**
- Dire Straits - On The Night
- Jean Michel Jarre - Chronologie
- Vanessa Paradis - Terroir
- Snow - Informer
- Holger Daluege - Dämmers Аu Casino

### ITALY

**Singles**
- Ace Of Base - All That She Wants
- Haddaway - What Is Love
- Igor Tomassini - The Time
- Dire Straits - Encores E.P.
- B5 - Roll On Summer's Tale

**Albums**
- Acetone - Nobody Cares
- Zucchero - Chilling
- Snow - Informer
- 2 Unlimited - No Limits
- Donald Fagen - Kamakiriad

### SWEDEN

**Singles**
- D.J. Bobo - Somebody Dance With Me
- Spin Doctors - Two Princes
- 2 Unlimited - Tribal Dance
- U2 - Love Is Blind
- Donald Fagen - Kamakiriad
- Ivar Louis - More Than A Miracle
- Ace Of Base - All That She Wants
- 2 Unlimited - No Limits
- Frank Carter - Selecta

**Albums**
- Tomas Labor - Da Koniga Mi Lebo (Record Section)
- Benny & The Jets - Let's Rock
- Ace Of Base - More Abba Gold - More Abba Hits
- 2 Unlimited - No Limits
- Holger Daluege - Dämmers Аu Casino
- Frank Carter - Selecta
- Aerosmith - Get A Grip
- Ace Of Base - All That She Wants
- 2 Unlimited - No Limits

### DENMARK

**Singles**
- Haddaway - What Is Love
- 2 Unlimited - Tribal Dance
- Snow - Informer
- 2 Unlimited - No Limits
- Jan Alex - What Is Love
- B-Tight - Love To Get It Down With It

**Albums**
- Various - Love Is The Drug
- Sugarland - More Than A Miracle
- Snow - Informer
- 2 Unlimited - No Limits
- Various - Love Is The Drug

### NORWAY

**Singles**
- A-Ha - Memorial Beach
- Annie Lennox - I'm Not The Girl That She Is
- Various - Definitive Summer Hits

**Albums**
- A-Ha - Memorial Beach
- Annie Lennox - I'm Not The Girl That She Is
- Various - Definitive Summer Hits

### FINLAND

**Singles**
- UB40 - Fallin' Love With You
- 2 Unlimited - Tribal Dance
- Snow - Informer
- 2 Unlimited - No Limits
- 2 Unlimited - Tribal Dance

**Albums**
- Various - Love Is The Drug
- Sugarland - More Than A Miracle
- Snow - Informer
- 2 Unlimited - No Limits
- Various - Love Is The Drug

### SPAIN

**Singles**
- Dire Straits - Encores E.P.
- UB40 - Fallin' Love With You
- Spin Doctors - Two Princes
- 2 Unlimited - Tribal Dance
- Snow - Informer

**Albums**
- Acetone - Nobody Cares
- Various - More N More
- Snow - Informer
- 2 Unlimited - No Limits
- Holger Daluege - Dämmers Аu Casino

### PORTUGAL

**Singles**
- Marisa Pauco - Amenities, It's Like
- Marcos Pires - Two Princes
- 2 Unlimited - Tribal Dance
- U2 - Love Is Blind
- 2 Unlimited - No Limits

**Albums**
- Soundtrack - The Bodyguard
- Various - Love Is The Drug
- Snow - Informer
- 2 Unlimited - No Limits
- Holger Daluege - Dämmers Аu Casino

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*Music & Media* July 3, 1993

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*AmericanRadioHistory.com*
Off the Record

Radio 104.6 Berlin Victim of Sabotage?

EHF private station RTL 104.6/Berlin has had its seventh broadcasting black-out in three weeks and says it will take no more of Telekom's "scandalous mismanagement". RTL says that the nine hours of broadcast loss during the black-outs represent a serious loss of business and the station will no longer fulfill its duty towards its listeners and its owners. RTL says that other stations can only be pleased at RTL's misfortune and is now investigating the possibility that it could be the victim of sabotage.

Power Replaces Dickens at Chiltern

Steve Power is to take over from Clive Dickens at Chiltern Radio in charge of programming its FM stations. Dickens is leaving Chiltern to become the new PD of BRMB, replacing Robin Valk. Power has been with Chiltern for four years and has previously worked at Southern Sound, Devonair and BBC Radio Sussex.

RTL's Sabatier Leaves RTL

Patrick Sabatier, top morning host on RTL, has left the top left service AM station after 17 years of collaboration. His contract was due to end in June and was not renewed. Industry rumours are that RTL VP/GM Philippe Labro was far from thrilled by the news that Sabatier had decided to end in June and was not renewed. Industry rumours are that RTL VP/GM Philippe Labro was far from thrilled by the news that Sabatier had decided to leave.

Scandinavian Investments

M&M hears that Norwegian radio investors Alfer Gruppen are planning to invest in projects in Sweden and Denmark. More news soon.

Félicitations Monsieur Brisac

Congratulations are in order for Europe Development chief Martin Brisac, who will be stepping down as CEO of two Brussels based radio networks – Radio Luxembourg and M40/Paris.

Off the Record

Radio Hamburg

Radio Hamburg has received a huge demand for the new single Dreams, which went straight into the UK chart at number two, to become the highest ever new entry for a debut artist.

Gabrielle (continued from page 1)

Gabrielle's rich R&B vocals combined with funky dance grooves, in much the same vein as Tracy Chapman and Des'ree, is the go-to radio station sound for EHF/ACE to Dance. Signed to UK indie label Go!Beat (the dance label of Plastic Music), which is marketed and distributed internationally by PolyGram, Gabrielle's success has really been promoted by her songs in a nationwide club tour which rocketed the single to number one in every dance chart across Europe. Her debut album, Dreams, which was released as a demo two years ago and Gabrielle has since been promoting her songs in a nationwide club tour which rocketed the single to number one in every dance chart across Europe. Her debut album, Dreams, which was released as a demo two years ago, is now crossing over to European radio playlists and is the highest new entry in M&M's EHF Top 40 chart this week at number 29. M&M and TrackFax data shows that currently 43 European stations are playing the record, of which 18 are in mainland Europe. Airplay is spread across all formats – EHF, dance, ACE and rock – though it is very much concentrated on EHF stations. Italy has been the quickest to react on the single, with seven stations playing the single, while stations in Norway, Holland, Switzerland, Poland and the Czech Republic have also picked up on the song. MTV Europe has placed the record on "Breakout Extra Rotation" with 16 plays in a week early evening.

Go!Beat A&R manager Feedy Ungere-Gerhart, who signed Gabrielle after hearing a copy of the white label of Dreams one-and-a-half years ago, explains the reason he signed her. "Gabrielle has a real knack for songwriting, with the phrasing and intonation which single out great songwriters. She has her own individual style and we were patient with her songs because she is going to be a new star in Europe. Dreams has been in the charts for a year now, to EHR BBC and RTL for a year now, and we are seeing a lot of interest from other stations. Gabrielle has a very strong song and I'm hoping that she will be a new star for the future." The music is to be heard on EHF with more than 200 other artists like Gabrielle, and the market has become too fragmented.

Dinko Toys Get Europlay

Dinky Toys single Out In The Street on Creastars Europe and distributed by BMG Ariola is the new Europlay record for July, played on Europlay participating stations Cadena 40 Principales/ Madrid, Het Studio/ Hilversum, BRTN Radio Donna/Brussels and M40/Paris.

NRJ In Sweden

NRJ in Sweden (continued from page 1)

by Energy.

The radio authority was alerted to the situation by an item on Stockholm local TV questioning the link between the late Flemming, the late most of its closely watched air time has now come for modernisation. "We aim to be the station for Hamburg listeners, with around 70% of the programming devoted to music and the rest to news and information," Wallas says the station didn't expect to gain more listeners. "We were hoping to maintain the audience – we didn't think we'd exceed it." EHF youth broadcaster OK Radio maintained its 13% share, after a 2% increase in last year's audience.

E Can – adult contemporary Europe; EHR – European Hit Radio; N/T – News/Talk.

Source: Infratest

Radio Hamburg

Radio Hamburg (continued from page 1)

with the Infratest results, but they don't reveal our full reach." Radio Hamburg can also be received in Schleswig-Holstein, Niedersachsen and Mecklenburg-Vorpommern. Wallas puts the success of the station down to its programming concept. "We aim to be the station for Hamburg listeners, with around 70% of the programming devoted to music and the rest to news and information." Wallas says the station didn't expect to gain more listeners. "We were hoping to maintain the audience – we didn't think we'd exceed it." EHF youth broadcaster OK Radio maintained its 13% share, after a 2% increase in last year's ratings. M&M format Orfeo Radio dropped 1% to 12%. The station only changed format last year from ACE to MOR/Schlier and saw its share leap from 5% in 1991 to 13% in 1992.

Hamburg Audience Ratings (% population aged 14+)

Station                                  Format   % '92   % '93   % chg.
NDR2                                     NT/EHR   27     25     -2
Radio Hamburg                            EHR      20     22     +2
OK Radio                                 EHR      13     13     0
AlteRadio                                MOR      12     12     -1
NDR1-Welle Nord                          ACE      12     12     0
RSII                                     EHR      6      6     -1
NDR1-Hamburg Welle                       N/TACE   6      6     0
Klassik Radio                            Class    4      5     +1
NDR3                                     Class/Jazz 5      4    -1
NDR4                                     NTACE   3      4     +1
ACE                                 –

Infratest based its survey on a sample of 2,314 people using the diary method to compile the data. The survey was commissioned by the Hamburg Media Authority HAM.

BDS

BDS (continued from page 1)

BDS is a division of BPI Communications, the parent company of Music & Media, Billboard, the Hollywood Reporter and other business to business publications. Billboard magazine uses BDS data to calculate monthly most of its closely watched air time has now come for modernisation. "We aim to be the station for Hamburg listeners, with around 70% of the programming devoted to music and the rest to news and information." Wallas says the station didn't expect to gain more listeners. "We were hoping to maintain the audience – we didn't think we'd exceed it." EHF youth broadcaster OK Radio maintained its 13% share, after a 2% increase in last year's ratings. M&M format Orfeo Radio dropped 1% to 12%. The station only changed format last year from ACE to MOR/Schlier and saw its share leap from 5% in 1991 to 13% in 1992.

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NDR1-Hamburg Welle                       N/TACE   6      6     0
Klassik Radio                            Class    4      5     +1
NDR3                                     Class/Jazz 5      4    -1
NDR4                                     NTACE   3      4     +1
ACE                                 –

Infratest based its survey on a sample of 2,314 people using the diary method to compile the data. The survey was commissioned by the Hamburg Media Authority HAM.

Head of music at UK EHF station Atlantic 252 Paul Kavanagh says he is drawn to the "mass appeal" of Gabrielle. Gabrielle (continued from page 1)

News/Talk.

Source: Infratest
**Women's Invasion**

Tina Turner, who continues to govern the chart for her second consecutive week, is now joined by four other ladies who manage to claim all four of this week's new entries. The highest (at number 29) is for UK singer Gabrielle, whose Dreams marks the highest entry for a female singer on the chart this year, and is also this year's first Gold/Discs single that enters the EHR Top 40. Gabrielle's out-of-the-box success has kicked off in her homeland and the artist's glorious move in this week's European Hot 100 (Dreams jumps to number 10 in its second week on that chart) is mainly due to her number-one position in the UK. M.M.K.'s airplay database reveals that Dreams is now also crossing over to mainland Europe on a promising scale. Especially Italian, Norwegian and Dutch stations are adding the song to their playlists, whereas Switzerland, Poland, and the Czech Republic are showing some initial interest. No less than 99% of the broadcasters that play Gabrielle are underlining their faith in her by having Dreams on heavy rotation (see "A" Rotation Performance statistic).

Second highest new entry (32) is grabbed by Taylor Dayne of Tell It To My Heart fame. Her comeback is carried by a cover version of Barry White's 1974 hit, Can't Get Enough Of Your Love. It is best played in Denmark and Sweden (50-60% acceptance among EHR programmers), followed by Austria, the UK, Italy and Germany (about 30%).

If we look at the regional diversification of this week's European Hit radio, it is interesting to see no less than seven new chart jumpers at the same time. In the West Central region (Dutch-language areas), Neneh Cherry even enters straight at number one, greatly thanks to powerplay status on national pubcasters like BRTN Studio Brussel/Brussels and Radio 3 Hilversum. Holland embraces Buddy X the tightest, judging from the 83% penetration level in that territory. The UK and Italy follow (about 40%), whereas playlistings in the rest of Europe are as yet only scattered. The song starts charting in the EHR Top 40 at number 38 this week, the third woman in the row.

Last but not least, after a deceptively slow pick-up by European radio, French princess of pop Vanessa Paradis enters right at the bottom of the chart with what can only be described as Long As You Are There, the third single culled from her self-titled album. Best markets include France and Switzerland, while 60% of EHR shows rotation commitment to the song. Austria, Germany, Denmark and Spain are standing next in line, with more moderate figures.

For more details, please visit [AmericanRadioHistory.com](http://www.americanradiohistory.com).
### REGIONAL EHR TOP 20

| Week 27/93 Charts based on playlists from radio stations playing EHR material |

#### 1. NORTHWEST

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