MUSIC & MEDIA
Europe's Radio-Active Newsweekly


& 2.95, DM 8, FFr 25, US$ 5

Broadcasters Grapple With Future At 2nd Radio Montreux

SWITZERLAND
by Julia Sullivan

A head count at the various seminars during Radio Montreux was enough to point up the area occupying the thoughts of station managers these days. A few bad people crammed into the aisles: "The Co-Existence Of Public and Private Radio: What Will DAB Change In Broadcasting Life?" and "The Regulation Of Radio In 2000." There was no time for gossip; broadcasters were coming to grips with issues which threaten to shake the foundations of their trade.

Radio will never be the same again, it was concluded during the session on DAB. Within the near future broadcasters move from being a transmission system owner to a distributor of data; local stations will no longer be able to call their area their own as satellite transmission removes the concept of local territory; digital broadcasting will obscure the difference between radio and TV. And what if digital radio starts sending printed information to accompany programmes. Does it then count as print media?

Meanwhile, as engineers were busy discussing the technical

(continues on page 31)

European Radio Is Poised For The Kick Off

EUROPE
by M&M staff

As excitement brews across Europe now that the World Cup has kicked off in America, radio stations across Europe are entering the spirit of the Big Game, programming special World Cup news reports, football specials, interviews and, of course, the necessary "footie" anthems.

So far, the level of football madness is high, with a whole host of novelty hits storming up the national charts. A totally convincing Johan Cruyff sound-alike, Johan & De Groothandel, is at number 2 with If Dick Needs My Help, while Amsterdam crooner André Hazes has teamed up with the Dutch 11 for a roaring number, currently at number 20. Meanwhile, comedian André van Duin has revived his February carnival novelty hit with Doelpunt, Doelpunt, Doelpunt ["Goal, Goal, Oh Goal"]—at number 21 and at number 31 C'est Tout have adapted Village People's Go West In Ole In The USA.

With the impact of a "Ronald Koeman long distance triangle," Dutch radio is joining wholeheartedly in the World Cup festivities. On Dutch public EHR outlet Radio 3, football journalist Leo Driessen has a hot line from America, bringing the audience up to date with the latest news items about the event. DJ Sjors Frohlig from popular afternoon music show "Magic Friends" is also on site. Producer Fer Abrahams, who works for the AKN trio of collaborating broadcasters (AVRO, KRO and NCRV) says: "We've collected all the personal top three singles of all the players which will broadcast in our morning show "Arbeidsvitaminen [Work Vitamins]."

Frits Spits, presenter of evening show "Avondspits" ("Evening Rush Hour") will fea-

(continues on page 32)

Joe Cocker
THE NEW SINGLE
summer in the city

Playing on 73 EHR Stations & Breakout Rotation
presents the new releases of

MICHEL PETRUCIANI
MARCUS MILLER
STEVE GROSSMAN
RICHARD GALLIANO
BIRELI LAGRENE
ROY HAYNES
MINGUS BIG BAND

Dreyfus Jazz, 26 Avenue Kleber, 75116 Paris, France Tel: (1) 45 00 77 07, Fax: (1) 45 00 26 18
MCA Music Opens Four More European Offices This Year

EUROPE
by Miranda Watson

MCA Music Entertainment Group chairman/CEO Al Teller announced the opening of four more MCA companies this year in Austria, Switzerland, Denmark and Norway, and at the official opening of MCA Holland in Hilversum on June 25. This brings the total of MCA offices to 12 since the company announced its European expansion plans in December 1993.

Teller said that the Austrian and Swiss offices would open on July 1, while Denmark and Norway are to set to open on October 1. Former MCA Germany marketing manager Jorg Elbent is to head the Austrian office in Vienna as GM, while Ralph Sommer will join MCA as GM of the Swiss offices. Among his former GMs of the Swiss branch of Bellaphon, both Elbent and Summer will report direct to MCA Germany MD and VP of Sales, Karl Martin Paludan.

Industry newcomer, ex marketing director of Mix Magazine, Jens Otto Paludan, Gert Hofmfred, Petter Singsaas and Jorgen Larsen


De Anton Takes Reigns At Sinto

SPAIN
by Howard Llewellyn

Jorge de Anton has been appointed director of the new classical music and news net, Sinto Radio Group. The new channel will be created by the former PolyGram Norway international marketing director Petter Singsaas who will head the Norwegian MCA office in Oslo. Both will report to MCA Sweden MD and area manager Scandinavia, Gert Hofmfred.

MCA Music Entertainment International president Jorgen Larsen said that the four new offices represent the second and final phase of MCA's European expansion. "We have opened ten companies in six months, which just leaves Iceland, Finland, Greece and Portugal, and we don't have any short-term plans there. That doesn't mean to say we won't explore expansion in these countries, but it is not a strategic necessity for us. Our expansion plans aren't limited to Europe, however, and we will be soon looking to other territories," Larsen says he is pleased with MCA's progress in Germany and with the notable improvements at MCA UK since the departure of Tony Powell and the appointment of Nick Phillips as MD.

"If you fix the main repertoire-producing territories, success can spread very quickly," says Larsen, pointing to MCA UK's recent Eurochart success with new signing C.J. Lewis (Sweats For My Sweet). "Once you get things going in the key territories, then you can create a co-operation of subsidiaries selling each others' products.

Single Charts Strongest Position For Four Years

UNITED KINGDOM
by Jeff Clark-Meads

The single is making a comeback in the UK. Figures just released by trade body, the British Phonographic Industry, show deliveries of singles to stores were at their strongest for almost four years in the first quarter of 1994.

The statistics, for the first quarter of this year, also show a modestly-growing albums market becoming increasingly dominated by the CD. Overall, singles deliveries in the first quarter of this year were 14.6 million, up 17% compared with the same period in 1993. The total value of the singles market to record companies increased 21% to £22.9 million. CDs accounted for nearly half of all singles deliveries. The BPI comments, "Despite recent suggestions about the demise of the single, the figures are the strongest for nearly four years. The annual volume for singles has now moved to 58.4 million, the highest level since December 1990."

In the albums market, total deliveries were up 0.7% to 30.5 million units while value rose 0.7% at £139.7 million. Within that, CD sales rose 14.8% to 21.4 million units. Cassette deliveries fell 22.3% to just over 8 million units and vinyl dropped 19.2% to 7.6 million units. The BPI notes, which lost 5.2% of volume in the first three months, the BPI points out that sales of classical, especially classical, the best music through the years, fell 22.3% to just over 8 million units. The BPI comments, "Despite recent suggestions about the demise of the single, the figures are the strongest for nearly four years. The annual volume for singles has now moved to 58.4 million, the highest level since December 1990."

Comparing the year ended at December 30 with the previous 12 months, the BPI points out that CD album sales rose by 27.4% and CD singles were up by 38.5%. The advance of the format was at the expense of the cassette, it notes, which lost 5.2% of volume in the final three months of the year. The BPI states, "CD now accounts for 68% of the [total] market value; cassette for 27% and the three vinyl formats 5%.

AEROSMITH HITS POLAND -- US rock band Aerosmith are currently touring Europe, taking in 28 shows across 18 countries. The tour, that started on May 21, will end in Tel Aviv, Israel on July 12. Here the band is pictured before their concert in Warsaw, May 29. The event, organised by Odyssey and sponsored by Pepsi, was strongly promoted by several radio stations including EHR RMF-FM/Krakow that went nationwide three days before and holds the broadcasting rights of the concert (photo: Alina Dragono).
IMRO's Graham Calls For Haste On Independence From PRS

IRELAND
by Dermott Hayes

Brendan Graham, outgoing chairman of IMRO, the Irish arm of performance rights society the PRS, has called on the PRS to act quickly and give IMRO its independence. The move comes less than a month after IMRO's case for independence from PRS was given a resounding endorsement by a ballot of PRS members in Ireland, with 60% of the members voting for a yes vote to the collection body's rules to be altered by a special interim board mandated to negotiate IMRO's detachment from the London-based collection agency. There was an unprecedented 60% return from the recent ballot of PRS members in Ireland, or between 550 and 560 members. "This result endorses the work and views of the outgoing board," said Graham. "We now have a clear mandate for independence as a result of this election. We want the PRS to declare IMRO independent within the month."

Graham blamed the PRS's refusal to alter its membership rules in Ireland on the crisis that has now arisen for the collection agency since it was refused an extension within the month. "They could have solved this years ago," he said and called on the PRS to act quickly now to allow IMRO to contain the damage. Graham said that an independent IMRO would alter the rules to suit the objections of the Irish Competition Authority.

Higgins Promises Music Task Force "In The Coming Weeks"

IRELAND
by Dermott Hayes

Ireland's Minister for Arts, Culture and Gaelic-speaking Areas Michael D. Higgins has promised to set up a task force for the Irish music industry in the coming weeks.

Speaking at the launch of the third detailed commissioned report on the Irish music industry's potential to be published this year, Higgins said, "I intend in the coming weeks to invite the industry to participate in a representative task force, which will advise on the approach which this examination should follow, facilitate the gathering of relevant information and prioritise the decisions and subsequent actions to be taken by both Government and the industry to stimulate expansion leading to job creation."

The minister was speaking at a function to mark the publication of a report by Irish financial consultants Stikes, Kennedy, Crawley on the popular music industry in Ireland.

Newsmakers

- UK: Jonathan Sternberg has been appointed senior Counsel, Sony Music Entertainment UK. In this capacity, Jonathan will continue to oversee the legal department of Sony Music Entertainment UK and will report to chairman and CEO Paul Burger. Meanwhile, he will also assume responsibility for major European legal matters.

- HOLLAND: Paul Beerken has been appointed general director of Classic FM in Holland. He comes from advertising group BBDO and was responsible for the launch of successful marketing and PR consultancy Business PR. He starts on August 1. Meanwhile, Arthur Hoppendijk joined Classic FM on June 1 as sales director, moving from IP. Other staff at Classic FM are sponsor director Carine de Meyere and concert manager Robbert Jan de Neeve. The present lineup is as follows: Leonien Ceulemans, Bert Biji, Saskia Bosch, Pieter Buiks, Hans Dekkers, David de Jongh, Inge van Maarseveen and Hans Mantel.

- NORWAY: Steffen Fjaervik is leaving his position as head of music at Studentradioen in the north of Norway. He will be replaced by Rune Hagen.

- EUROPE: Carolyn Lilipaly from Holland has joined MTV Europe as the new presenter of MTV News, making her debut during MTV's Vote the Irish Weekend (June 4-5).

Sony Chooses Radio Contact For Compilation Promo Campaign

BELGIUM
by Marc Maes

Sony Music Belgium special marketing director Henk Penseel has chosen the Radio Contact network for his next compilation campaign in Belgium.

"We have been investigating radio as a way of reaching the same audience with a low-cost medium," he says. "TV campaigns are too expensive to run for every greatest hits compilation." He adds that the Gypsy Kings's "Greatest Hits" (set for release end of July) will be a perfect start to work with the Radio Contact network nationwide.

National coverage is essential for a good campaign, commented Penseel, when explaining his choice of the network. Although struggling against BRTN domination, [Contact's sales house group] IP Radio stations very often have up to 16% share of the audience in major Flemish cities, and ad rates are cheaper than on the [public broadcaster] BRTN.

Competition is increasing in the compilation market, adds Penseel, as many songs are available on several compilations. Theme-promos are consequently being squeezed out by pure hit selections. "Buyers tend to go only for the real hit-compilations like the successful Tien Om Te Zien volumes, which crossed the 1.2 million mark, but not for hits like Hitconnection (EVA) or (Magnum) Morning. Today, it is hard to add new projects in the Benelux if they are not the traditional hit-compilations."

The Gypsy Kings campaign will run during the 3rd and 3rd week of July on all Radio Contact stations in the South and affiliates in Flanders.

MCM-Euromusique Starts In Belgium

BELGIUM
by Marc Maes

Belgian regulatory body the CSA has encouraged the launch of MCM-Euromusique, a program network on South Belgian cable networks in a report submitted to the French Belgian regional Government. MCM-Euromusique, the French-language music TV channel, is currently serving 850,000 French households plus another 1.1 million households in the UK and Scandinavia via cable-transmission, offering a round-the-clock musical program consisting of 60% of French language repertoire and 40% from other European countries.

Together with the FNAC music chain, the station runs 30-minute thematic specials "Club Blah Blah sur MCM," MCM's chart show "MCM Hit des Clubs" and "Le Club MCM/NRJ" are a collaboration with French netk NRJ.

"Starting August, Brussels will be the first Belgian city to have MCM-Euromusique on the cable with France Telecom," says MCM marketing director Philippe Jummet, "and other cities will follow soon after. The idea is to serve all cable subscribers in the South of Belgium (1.4 million viewers potential) with our basic service free of charge. All advertising will be handled from our French headquarters."

Radiomafia Tops Finnish Ratings

FINLAND
by Kari Helopelto

YLE's youth channel Radiomafia has emerged as the most popular radio channel in the Helsinki area of Finland, which includes cities of Espoo, Vantaa and Kauniainen. That is according to a recent survey carried out by Finnap Radio and Suomen Gallup Media-Info (two-four weeks ago). Radiomafia then another four weeks in spring '94, using a sample of 700 radio listeners.

Of those polled, 40% chose Radiomafia as their first or second favourite channel. Next in line were ACE Radio City (36%), ACE YLE Radio Suomi (35%), Radio Ettan (28%), YLE Ykkonen (22%), Classic Radio (11%) and Radio Kolme (6%).

Both Radiomafia and Radio City are big with the 15-45 age group, while YLE Radio Suomi is strongest with 45 and over. Radio Ettan is doing its balancing act between young and adult audiences and has slipped in popularity since its golden days in the late '80s.

With some 800,000 potential listeners, the Helsinki area is the hot spot of Finnish radio market, bigger than Turku and Tampere combined. YLE networks don't carry advertising other than in-house promos. This leaves Radio City and Radio Ettan to battle for ad revenue with Classic Radio and Radio Kolme as distant third and fourth. Radio City claims 252,000 listeners in the under-45 group, while Radio Ettan's share of that demo is 219,000 people.

According to the survey, the average Finn listens to three hours and 41 minutes of radio daily. Nationally, the most listened-to channel is YLE Radio Suomi (97 minutes daily), followed by local indie stations (76 minutes of national potential audience) and YLE Radiomafia (28 minutes).

In terms of weekly coverage the national figures are: YLE Radio Suomi (64%), local indie stations (71%) and YLE Radiomafia (48%).
Programming The Music

National EHR Nets Search For Nuances In Italy's Programming Rainbow

With almost 2,000 local stations and 15 national networks, Italian radio listeners are confronted with the widest listening choice in the whole of Europe, at least in terms of numbers, with the ratio of stations to population close to that of the US. Seven of the 15 networks classify their formats as EHR, with many of the regional stations duplicating the format at a local level. With the EHR format at saturation level according to most operators, how do the national networks strike a difference from their competitors? Programme and music directors of Italy's national EHR webs Radio DeeJay, Radio Dimensione Suono, Network 105, RTL 102.5 Hit Radio, Radio Kiss Kiss and 101 Network talk to Mark Dezenzi about their station's unique selling points:

- Milan-based Radio DeeJay has established its own following in the EHR ratings consistently in the past few years with 360,000 million listeners and a 7.2% reach in last year's Audiradio survey. Most operators acknowledge that DeeJay has sewn up the teenage market with its personality-led programming and strong emphasis on dance music, but it's not all disco, according to DeeJay's PD Dario Uselli. "We play the music we like, which often means we play songs before they become commercial hits. We are more avant-garde than the other stations. We were the first to play La Bouche and C.J. Lewis, for example. We often playlist artists like the B-52s, which are ignored by the others." On the subject of DeeJay's personality jocks, Uselli says, "We can be very choosy about who we hire and we have an excellent team. Everyone can be themselves, but we all work off each other really well." Radio DeeJay's strongest programme is the school's afternoon dance show "Deejay Time" which is regarded as Italy's definitive dance chart and presented by two mixer/artists Fargetta and Molella who work off each other really well. Radio DeeJay's music director Carlo Mancini says RDS' daily reach, translating to a 5.2% reach, which has doubled its audience base in the past few years.

- One-time national leader Milan-based Network 105 is now third EHR net in Italy, targeting the 18-25-year-old demo. Rating 2.67 mil listeners daily with a 5.1% reach, 105's music director Angelo De Robertis says that his playlist goes out to break new acts before the others. "We do play dance and techno, but that is really Radio DeeJay's priority. Each station has its own angle and tries to create new successes by homing in on new tendencies. We heavily feature new Italian acts like the dub outfit Almamagreta and rock acts Negrita and Ritrino Tribale." International rock acts like Soundgarden also make the 105 playlist, he adds. Maintaining the balance between young and old is a prime concern for Robertis. "We have a strong image and don't need to work on that too hard, however, we are constantly trying to gain new, younger listeners, while holding on to our faithful audience base." He cites a typical 105 song at the moment as the Latin pop/dance record Rythm Is Magic by Chico DeBarge.

- Bergamo-based RTL 102.5 Hit Radio is one of the newest networks to compete in the EHR race, and has built up a 2.112 million daily following and 4.1% reach in just a few years by importing tight American formatting models. Having built a solid base, programme director Luca Visconti says they are now loosening up a little. "We are trying to be more open-minded," he says. "Playing only established hits gave the impression that we were just a jukebox. Now we try and anticipate trends and are making a stronger impact by adding new songs quicker." Vitali and Buny's Colour of Bad's new single In The Sunshine is an example of their more adventurous adds. The tactic seems to be working; whilst RTL 102.5 Hit Radio has been strongest in the 25-34 demographic, the 18-24 range is now fastest growing, with their average listener aged 26. Whereas Visconti admits that EHR stations tend to be too similar, he says Italy is not yet ready for niche formats. "We are trying to be unique with our presentations. Our sound is quite institutional and our great strength is our news, which is concise, regular and constantly updated. With a 2.7% reach and 1.393 million daily average, Naples radio Kiss Kiss Network is market leader in its home territory in the south of Italy. Music director Roberto Mancinelli says the station's trade mark is as a risk-taker. "Being in Naples, we are outside the promotional circuit in Milan and Rome and therefore less of a risk-taker. "We are a hit radio. We play the European charts and album charts," he says. "The format can be problematic when a trend like dance music dominates the chart. 'The format can transform a bit when a trend comes along, but we balance this by selecting hits from the European charts and albums charts," he says. RDS tries to maintain a homogeneous personality, he adds.

"Our presenters are concise and we try to avoid too much clownerying. We don't show songs as such, but our programmes run smoothly from one to another."

- Number two in the EHR rankings is Rome-based Radio Dimensione Suono Network which has doubled its audience base in the past three years, scoring a 2.671 million daily reach, translating to a 5.2% reach. Music director Carlo Mancini says RDS' trademark is their formula of 50% International hits and 50% domestic hits. "We are different from the other all 'hit' radio stations in that we only program some actual hits. If a record is released that is guaranteed to be a success, we will rotate it in our 'proimo hit' spot, which is programmed once an hour, but then it doesn't automatically go straight onto our playlist until it charts. This week's promo hits are the new releases form Spagna, Jovanotti, Anna Oxa, La Bouche and the new Corona single, which is destined to be the summer hit of '94." RDS' target audience strikes at the end of the '80s the market changed with an exponential growth in rap and dance, which doesn't work so well on the radio."

- Milan's 101 Network is regarded as the first major Italian station and has changed its format several times in its 20-year history, scoring with American urban format in the '80s. Programme director Gigi D'Ambrosio said that black music had a lot to do with their format change at the end of the '90s. 'Where there had been a lot of radio-friendly funky black tracks like Earth, Wind & Fire and Kool & The Gang, at the end of the '80s the market changed with an exponential growth in rap and dance, which doesn't work so well on the radio.' While 101's target audience is 24-35, D'ambrosio says they are also trying to pick up younger listeners. "Our strongest growth is in the 20-24 age group," he says, adding, "We base our playlist more on the American Top 40 than other stations. The New Younger' DJs DeGenero and Kehr are '7 Seconds' is a prime hit track, for example.

- With just 668.00 daily average listeners and a 1.3% reach, most of 101's listeners are in its home region of Milan and Lombardy. D'ambrosio says, "There are still too many radios sounding the same. Deciding on a future strategy is still difficult at the moment, because the information available to the industry is still confusing. Audience research data is often contradictory. It is difficult to get a reliable photograph of our average listener profile, and we often have to use our instinct."
New Releases

LA BOUCHE
Sweet Dreams - MCI
PRODUCER: Click Production

Sweet Dreams - MCI
LA BOUCHE

Here's one very promising band which has
apart from most of her competition.

EAR MOVEMENT
Red Cool Love - Epic
PRODUCER: Heinz Hess

Singles
Close To You - Control/Club Tools/Edel
PRODUCER: Pauline Groove

At 120+ bpm, Fun Factory's hard-edged techno experience is among the faster house tracks now storming charts everywhere. Thanks to a convincing chorus and a strong hook, its quick jump to number 22 in the German sales charts doesn't come as a surprise.

HALBERG
Susanne - Columbia
PRODUCER: El Topo

This time around, Halberg, an exponent of the German new folk-rock movement, tries his hand at an epic rock ballad with a strong sing-along component. The melody remains prominent in spite of the loud guitars.

KATE YANAI
Cry Cry Louise - Hansa
PRODUCER: Bärbel/Singer/Kowohl/Birkland

With a melody line vaguely reminiscent of I Can't Help Falling In Love With You by Elvis Presley and set to a driving but unobtrusive reggae beat, a potential ACE radio summer smash is born.

ZOO INC.
Lay Down - Coconut
PRODUCER: Dee Dee Holland/Junior Torello

Zoo Inc. is out to tease more than one set of taste buds: the first two mixes of their latest track are sharp slices of techno while the other two could be labeled more than just a little ambiguous. This dual attack should strike out at both interest groups.

ALBUMS

B.G. THE PRINCE OF RAP
The Time Is Now - Dance Pool
PRODUCER: Jam El Mar/Stefan Benz

Although last year's single Can We Get Enough? was a slow starter, faith and perseverance paid off for Sony's Dance Pool team. Now they are reaping what they've sown with the current single The Colour Of My Dreams, which is likely to become a major Euro dance hit all over the continent.

BABY JAIL
Benefit - COD/Tuxedo
PRODUCER: A. Rohghef/R. King/Miss Luzern

The newest trend in the Swiss-German speaking parts of the Alp confederation is singing in a local dialect, which is not exactly easy to understand for outsiders (see page 7). In this case that rule doesn't apply as some of the songs are in English, such as a hilarious cover of the already funny Wreckless Eric tune Pupping. Somehow this doesn't sound contrived at all, however, and rock songs like Luxury Love and Da Chinita Ja Jede Cho should do well across the northern and eastern borders too.

FUN FACTORY
Close To You - Control/Club Tools/Edel
PRODUCER: Pauline Groove

The added value of this throbbing piece of


JUNGLE
Nuts - Blue Martin/K-Tel
PRODUCER: Etienne Bron/Jungle

On the strength of frontman Jürg Stein's solo album, Jungle should be embraced by rock aficionados worldwide. With a band equally at ease playing funk and R&B-influenced rock as straight metal, this 15-track collection goes from strength to strength: from the opening Wise Man to ballads like My Innermost Dream, they cover a lot of ground and they cover it well.

LOFT
Wake The World - RCA
PRODUCER: Cygrom DMP

From the same source that provided us with Captain Hollywood comes a trio with a somewhat sunnier approach to Euro dance than most of its purveyors of that particular flavour. Thus it came as no surprise when the first single Summer Summer turned into a summer smash last year in Germany. Later on more traditional dance songs such as Sold Out and Love Is Magic would emulate that feat.

MARUSSHA
Reckeweg - low Spirit/Urban/Motor
PRODUCER: Maruscha Gleds/Hlau Lorkum

Germany's most successful female DJ finally releases her first full-length album in the wake of cult hits Whatever Turns You On and Go! And this album can be found on this album. Also present is the hardcore techno rendition of Somewhere Over The Rainbow, which is not only one of the longest charting records in Germany but also one of the most achingly beautiful. The reason behind this runaway success just might be its novelty appeal.

P-27
City Funk's A Go - EMI
PRODUCER: P-27

Several records are on a mission to make dance music acceptable to the broad spectrum of musical influences and tastes. Roman's latest offering, which to break the next single and the album, and he adds, "Omen III was a perfect fit for dance tracks—really need a good headline with a dance single and Omen III gave Magic Affair the perfect entrance they needed. People remembered the previous two singles and were curious to see what the next one would sound like."

German music TV channel Viva was really instrumental in breaking the act initially, says Quirini. "MTV came very early to support Omen III. I am very thankful at Viva for picking up on OMEA during early on." The results of Viva's support can be seen clearly. Gold status sales on the single were achieved within just eight weeks of release and the single is still in the sales. The album from Switzerland's counterpart to the German music TV channel Viva was really instrumental in breaking the act initially, says Quirini. "MTV came very early to support Omen III. I am very thankful at Viva for picking up on OMEA during early on." The results of Viva's support can be seen clearly. Gold status sales on the single were achieved within just eight weeks of release and the single is still in the sales. The album from Switzerland's counterpart to

ROMAN Single Promoted To Radio

Last week, German radio programmers received Roman's new single, Train 119, the second track off the album, Naked Stories.

Although Roman's work is using a broad spectrum of musical influences and is at times fairly demanding on the listener, Train 119 is, especially in its remixed form, by far the most radio friendly track on the album, according to international promo manager Clemens Fachinger.

"What we are now aiming at is getting the public better acquainted with this high-flying original artist, his strong profile in the media. So far he has received a lot of good press in which he was compared to Prince for instance. But he is hard to pin down because he draws on so many influences."
Switzerland Boosts Self Esteem With Dialect Pop

If you don't believe in yourself, then don't expect somebody else to. The Swiss didn't buy much of their home-grown product, and, subsequently, not much product rolled down from the Alps our way. Those acts which did cross over like Yello and Stephan Eicher were already signed abroad. "A change is gonna come," national product is more accepted now, and the international market is willing to respond, with DJ Bobo being the first to mark that change. But if foreign countries will be as receptive for the locally popular new wave of dialect pop, remains to be seen.

Dialect Pop

She has a point there. Switzerland has four different languages—German, French, Italian and Romanic—on aspect which surely clouds our view. If we don't perceive what is going on in Switzerland, then a closer look at the Swiss album and single charts should shed some light. The latest craze is something best described as "diaspoph," and its sweeping the nation. Bands singing in Swiss German dialects like Züri West and Patent Ochsner debut with new albums at the top slot.

"The emancipation of Swiss music is part of a larger acceptance for continental artists in general," states BMG Switzerland A&R manager Bruno Huber who also celebrated a number 1 album with his personal manager Felix Lotze is out on the indie C.O.D., where international product manager Felix Lotze is still exploiting it. "It was

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if you don't believe in yourself, then don't expect somebody else to. The Swiss didn't buy much of their home-grown product, and, subsequently, not much product rolled down from the Alps our way. Those acts which did cross over like Yello and Stephan Eicher were already signed abroad. "A change is gonna come," national product is more accepted now, and the international market is willing to respond, with DJ Bobo being the first to mark that change. But if foreign countries will be as receptive for the locally popular new wave of dialect pop, remains to be seen.

Dialect Pop

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Dialect Reservations

Gotthard's Dial Hard album is produced by ex-Krokus bass player Chris Von Rohr. Now the originators of Swiss hard rock have risen from the ashes in the original lineup to the complete band. Von Rohr. That's the good news. Phonage's Peter Frei has to tell. The bad news is, that he is a dialect- sceptic. "Perspectives about the international appeal of the new line-up are very positive," he admits. "I've known the band since I was a kid. And I know that the band has a lot of potential for the international market." Phonage's new manager is also a bit reserved about the international release in October. "It's a special 'dialect night' along with Hubert Von Goisern and Pingu of which we sold 800.000 albums in Switzerland alone."

(continued from page 7)

ally, then the various languages they use will be."

For Näpflin it makes more sense to exploit English-language funk band Contrast Family on the international market. "Or a dance act like Pow- erzone, but comparison is very light on that front. But then again that's much cheaper."

A Light In Paris

At Sound Service Wigra, MD Rolf Widmer is convinced about the international appeal of the two lead sales "dia-acts" to his stable. The aforementioned Polo Hofer and the band Züri West. Widmer saw the light in Paris, he says. I once went to a gig from Stephan Eicher in the L'Olympia theatre. He did the Swiss German song Hemmige. To my surprise Yello (Mercury)

French, Spanish and English, now picked up by RCA in France. "C.O.D. has a very diverse roster with folk punk outfit Midnight To Six, whose album Hello, Muse has been produced by Californian Dave Alvin, Bluegrass outfit Checker Board Blues Band and acid jazz act Florence Ghitacumbi. Don't like to concentrate on just one genre," says Lotze, "we want to be active in quite a number of fields. Our market is so small that we have to choose from Sound Service for instance holds some more accs up its sleeve, not only. Funk mettlers Crank and hip hop posse Sens Unik rapping in German."

Eicher in Paris (Barclay)

Stephan Eicher (Barclay)

Cyrano (Columbia)

Gottard (Ariola)

Talking about the French market. I know the lyrics by heart. Then I saw that it is possible to export this stuff. With a number of hits in France, Züri West we've got a story to tell. That makes quite a difference. We won't re-record the songs in 'each German.' We've tried that before, but it simply didn't work. The French band entered at the top slot in the Swiss chart with their new single-titled album. Comments Widmer, "Apart from cheese, we always had to import things. We're proud, we've got our own culture now and this own identity is cherished by the people. It beams off all the contenders, it can only lead to more product."

Although working in a completely different musical field, famed in DJ Bobo's camp is on Widmer's side. He sees parallels to the grown Swiss dance scene the national inferiority complex being cured. "It seems like everybody has gained confidence since Bobo proved that it can also work abroad. That is a thought which has also been firmly rooted in the consummation frame of mind a long time, but they seem to have gotten over it. Also, the kid's at the age group of 8-22 finally have an idol to look up to and much younger than the average 'dialect' singer too. Bobo was a very well known club DJ before his recording career started, and he was well respected by the complete DJ fraternity.

If the dialect thing will be crossing the border nobody knows. But there's still enough English-language material to choose from. Sound Service for instance holds some more accs up its sleeve, not only. Funk mettlers Crank and hip hop posse Sens Unik rapping in German."

This information was compiled with the help of Willy Vliek.
The popularity that Somebody's Darling's country/folk genre enjoys in Norway is relatively unique to Video Artist of the Year for their clip That's with MTV Europe voting them International selling albums in Norway. The year closed international potential of the act. Why I Wear Black. The album also did well in Scandinavia and entered the UK's Country Import Chart at 70,000 units, making it one of 1993's top - album was released in March '93 and sold 100,000. The Oslo Gospel Choir remains Holland's best-selling Christian act. It also received the American Dove Award in 1992 for Best Foreign Gospel album. Aside from specialist shows, radio in Norway is, understandably, resistant to an act like the Oslo Gospel Choir, says Johansen. "It's touring that does it. They don't need a single hit to sell records. Still, choir members can be heard constantly on Norwegian radio. "They are in great demand as backing vocalists for other artists. It's no exaggeration to say 70 to 80% of our pop acts use them."

NORSK RECORD PRODUCTIONS ************

Artist: Steinar Albrigtsen
Current Album: Release October 1994

Steinar Albrigtsen is the artist who gave the "roots" sound in Norway its name and fuelled the local boom of the genre. After building a large following as a club artist covering acts such as James Taylor and the Everly Brothers, Albrigtsen went shopping with original material he wanted to record with a country rock sound. "Everyone else told him country is out," says Norsk Record Productions MD Iver Dyrehaug. "I told him's let's bring it back. It's better to be ahead of the train than running after it try- ing to catch up."

Albrigtsen's 1991 debut album Above Too Long went triple platinum, selling 170,000 units and stunning the local industry. "No one knew how to describe the sound of his blues and country mix, and "roots" was concocted to emphasise the common origins of the two gen- res. Since then, a legion of new "roots" acts have emerged. "It's like when the Beatles came out of Liverpool," says Dyrehaug, "everyone rushed to sign an act from Liverpool." He thinks there are too many roots records being released at the moment — too many people are using the same formula of the early 60s.

Two platinum-selling albums have been released since the debut album, but only now does the compa- ny think the time is ripe to try and take him further. "My theory is that unless there is very strong commit- ment to breaking an act internationally you shouldn't even try," says Dyrehaug. "It's almost impossible to do it from inside Norway. Sooner or later you need someone to represent you outside."

While Dyrehaug does not believe that roots as a sub-genre is very strong, he is convinced that the strong roots artists will survive, including Albrigtsen. "What's important is the material," he says. "Good songs by good performers, and a lot to be said for back in the meantime, Norway's roots scene continues to foster an interest- ing market with opportunities for country blues and rock acts from both home and abroad. And one exception: "Surprisingly, Garth Brooks is not really that popular here," says Dyrehaug with a laugh. "I guess it's because we have Steinar instead."

SONET **********************

Artist: Somebody's Darling
Current Album: Release October 1994

The success of femail country/folk duo Liz Teve Vesperstad and Tine Valand reads like a Cinderella story. Discovered busking in the streets of Oslo, their self-funded debut album was released in March '93 and sold 70,000 units, making it one of 1993's top-selling albums in Norway. The year closed with MTV Europe voting them as the best International Video Artist of the Year for their clip That's Why I Wear Black. The album also did well in Scandinavia and entered the UK's Country Import Chart at number 1, but Harald Tomte, Sonet marketing director, is convinced they have only begun to exploit the international potential of the act.

"We've gotten letters and faxes from people all over the world asking where they can get the album," says Tomte, "I've never seen anything like it." Recording for the new album is scheduled to begin in July, aimed at an October release. Sonet is already working on the international side. "Aside from Scandinavia, it will definitely be out in the UK, Germany and the US," says Tomte, "I just don't know on which label which."

The popularity of Somebody's Darling's country/folk genre enjoys in Norway is relatively unique to Europe. "It was established in the 60's with acts like Jim Reeves and never really faded away," says Tomte. "Norway has always been a live market, people would rather go to a concert than a disco."

"Roots" music, as the sound of the new generation of artists in Norway is called, is also a popular format for radio, says Tomte, and leads to healthy sales for the genre in general. "Interest in the new American country music may just be starting in Europe, but we can sell 5,000 to 10,000 of a completely unknown US artist."

Tomte believes the increasing interest in country music could lead to international breakthrough for more acts from the local "roots" scene, particularly in the US. Yet the main barrier remains the fact that it is difficult to break an act from the local office. "It's the international departments that have the contacts and tools. You have to get the act to the main office and let them do it from there."

SODY **********************

Artist: Devotion
Single: Makes Me Feel (June 7)

Sony Norway's current international aspirations are set on Devotion, the first fruits of a cooperation the company has established with producer/remixer Hans Olav Grathme. "This sort of thing is common in Sweden," says product manager Thomas And, "but it's kind of an experiment here. We financed the sta- dio, and have first options on the product he comes up with. This business is getting more and more spe- cialized and we can't concentrate on everything. He's our outside A&R person."

The company is delighted with the initial results. "There is definite potential for Europe," says Sem, "Makes Me Feel is a cross between Culture Beat and Cappella—very much what people are buying. If they don't, it can't be blamed on preparations which are all in place for a hit: a radio promo single has resulted in Norway national rotation on the eve of commercial release, press has been excellent and a video, produced by Appolone Lyd & Film (Culture Beat/Ace Of Base/Dr. Alban) is ready to roll.

Makes Me Feel will be the first Scandinavian release on the successful German label Dance Pool. Sweden will bring out the single at the end of June and negotiations are underway with Denmark and Finland, says Sem. An album is planned for September/October, to be followed by intensive touring. The most important current development on the local scene, says Sem, is the boom of the singles market. "Two years ago you had a hit single if you sold 2,000—3,000. Sales now can be anywhere between 7,000—20,000."

Another recent change is the increase of pop product, boosted by EM! act Trine Rein's debut album, which sold 100,000. "It was the first pop album to explode in a long time," he says. "Now all the record companies are out looking for pop/dance acts."

POLYGRAM **********************

Artist: Brothers
Current Single: Bad Bad Boy (May 94)
Current Album: Two For The Price Of One (February 1994)

Take some well-known rock classics, add guitarist de Hendrix, shake well to a hip-hop boat and, voila, a recipe for Norwegian suc- cess which PolyGram is convinced will hit internationally. "We're marketing it as a party album," says marketing manager Truls Bredtørk. "It's got a laugh or a familiar song. The kids don't even know who recorded them first, they know the tunes and like them in the '90s sound."

Twinai and Kehinde Karlson were signed to PolyGram in September 1993 after sending a promising demo of original songs and covered classics to the company. Original plans were to include both kinds of material on the album, but when the first single, AC/DC's Back In Black went on to sell 10,000 copies, the group was convinced to continue in the same vein for the whole album.

"Radio was crucial to breaking the act," says Bredtørk. "Brothers have just started touring and its amaz- ing how many people are already at the gigs. An NRK TV special feature on the twins didn't hurt either. "Their father is Nigerian and their mother Norwegian," says Bredtørk. They come from this little village of about 300 in the north and look like Jimi Hendrix. Maybe NRK only did it because they're something of a novelty, but so what? Everyone in Norway knows about them now."

The current single Bad Bad Boy was released in June May and is still receiving a good deal of airplay. Sales of the album, released in Sweden and Denmark, have hit 16,000 locally. A Japanese release is planned for July.

A follow-up album which will feature some of the act's own material is already in the planning stage, although a number of covers will also be included for fun. "The guys have a lot of humour," says Bredtørk. "We're planning to shock the audience again, both home and abroad."
No.1 Hit Single
In The U.K.

Wet
Wet
Wet

THE NEW SINGLE

WET
WET
WET

LOVE IS ALL AROUND

AVAILABLE NOW

Europe's Most Added Record with 26 adds this week
EHR TOP 40: from 7 to 4
Eurochart Hot 100: from 9 to 8

Breakout Rotation
Automation, Friend Or Foe?

Increasingly, stations are turning to automation systems to fill their overnight and off-peak hours. Now, I know that automation isn’t new, in fact I first saw a system at the BBC in the early 80s. It was a CETEC system and was purchased as part of an abortive attempt to automate schools broadcasting overnight.

But my first working automation system in Saudi Arabia at the ARAMCO “village” in Dhahrnan on the Gulf coast. This system featured four fully automated FM stations playing rock, easy listening, classical and country. I remember being very impressed with the time check device and, despite the relative “crudeness” (by today’s standards) the actual programmes sounded alright.

Nowadays, with digital hard disk storage and CD jukeboxes replacing the pre-recorded reel-to-reel tapes of 10 years ago, automation systems have become easier to operate and easier to programme but have they become less easy to listen to? I was recently visiting a station in Paris on behalf of clients and was able to listen to the programmes for the first time on the way to the station. I was struck by how enraged the presentation was and how boring the DJs seemed to be. It wasn’t until I got to the studio that I saw they were running an automation system (in the early afternoon).

This was a classic example of slavish reliance on an automation system. To give the station its due credit I understand that the move to automation was prompted by money saving demands but that is no excuse for the sound of the station being so bad. Those of you who were able to hear the offshore pirate stations such as Radio 5 in the early 80s will remember how successful that was. Laser’s format was basically three tracks in a row and a short link, not a million miles from what automation can offer.

The main problem seems to be that, although an automation system can have several hundred music tracks on it, many will have but a few jingles of “links.” Remember, even the most moronic DJ is likely to say something different most of the time. A more liberal mixture of links can make the output sound much fresher, as can the idea of actually having a “presenter” on a “show.” Although it’s only a CD or digital memory, try having three hours worth of, say, a male voice followed by three hours of a female to make it sound like a real programme. With a little thought it’s also possible to fake endings and beginnings of “shows” and even DJ handovers.

The automation system is undoubtedly the broadcasting tool of the future and can, if used correctly and imaginatively, lead to good and inexpensive programming. The ultimate, DJ-less station already exists and, if used correctly and imaginatively, lead to good and inexpensive programming. The ultimate, DJ-less station already exists and, if used correctly and imaginatively, lead to good and inexpensive programming. The ultimate, DJ-less station already exists and, if used correctly and imaginatively, lead to good and inexpensive programming. The ultimate, DJ-less station already exists and, if used correctly and imaginatively, lead to good and inexpensive programming. The ultimate, DJ-less station already exists and, if used correctly and imaginatively, lead to good and inexpensive programming.

It was CETEC, which was the first production studio that could be programmed to run 12 hours a day. Reports of the death of analogue reel-to-reel editing in the event of a power failure and a memory automatically stores the last function of the unit. The transport switches are designed to prevent damage to the discs during operation and a RAM option allows for non-delay starts.

The CDC-500 has RS232/232 control inputs making it compatible with the majority of automation systems. Also included are TOC and subcode data outputs and individual or mixed audio outputs. The on-board memory automatically stores the last function in the event of a power failure and +/-% 8% vari speed and a programmable crossfade function are also included.

AUDIOPHILE STICK WITH ANALOGUE

Reports of the death of analogue reel-to-reel tape machines have been exaggerated, especially if you look at Otari’s success with its two-track machines.

With its MX-50, MX-55 and MTR-15 machines Otari has scored some major successes. Austrian state broadcaster ORF has taken 350 MX-50s while Radio NRW and Radio NDR in Germany ordered 120 MX-55s. Broadcasters from Portugal, Rumania, Indonesia and Italy are among other major clients with sales of analogue two-track machines topping 1,200 in the last two years.

Also new from Otari and on show at Montreux was the B-10 radio production console. Available in two frame sizes for 14 or 24 inputs, the B-10 has a choice of mono or stereo input modules. External VCA control of the faders allows for interfacing to automation systems and the console features separate stereo, mono and recording outputs.

Additionally, Otari has launched its CDC-600 double CD player/audiochanger. Capable of holding up to 360 discs in two magazines, the CDC-600 can be used for automation or live assist systems. The transport pallets are designed to prevent damage to the discs during operation and a RAM option allows for non-delay starts.

The CDC-600 has RS422/232 control inputs making it compatible with the majority of automation systems. Also included are TOC and subcode data outputs and individual or mixed audio outputs. The on-board memory automatically stores the last function in the event of a power failure and +/-% 8% vari speed and a programmable crossfade function are also included.

NEW PRODUCTS FROM AUDIONICS

Audionics has recently added two new products to its range of audio products, Soundcheck 1 and the WM85 workstation.

The Soundcheck 1 monitor unit is a compact 2U 19-inch rack-mounted monitoring station with six stereo inputs, a headphone output, stereo speakers and an LED bargraph PPM. Intended primarily for transmission control areas, its compact size also makes it ideal for OB and portable use. The speakers are high quality units mounted in an infinite baffle system and equalised to give optimum output range.

The sources are selected in front-panel switches with an extra input available on a pair of B gauge jacks which override the selected input. The built-in speakers can be muted by a pair of external contacts. The outputs can also be monitored on stereo headphones when, which plugged into plated, the headphones are controlled by the monitor control and the loudspeakers. All inputs are on a 56-way banana connector on the rear of the unit and the Soundcheck will accept either balanced or unbalanced audio.

Audionics’ Ability range is further bolstered by the addition of the WM85 five-channel workstation. This ultra compact 1U rackmounting mixer has a wide range of uses. With two mono and three stereo inputs and four output buses, the WM85 is ideal for double studios, OB’s, commentary positions or monitoring/foldback mixing.

The mono channels can be internally switched to mic or line level with a choice of 40, 50, 60 or 70dB of gain in the mic amps also selectable. 18V phantom power is available to drive low voltage headsets and all the inputs are electronicbalanced.

On board DIL switches route the inputs to the four output buses offering flexibility of operation. A typical setting for the buses would be Left, Right, Mono and Clean Feed (Mix Minus). A 40 LED PPM with full PE LED resolution allows visual monitoring of the mix and this follows the headphone plug.

The headphones normally listen to buses 1 and 2 but can be switched to the internal DIL, switch assignable stereo monitor bus.

The WM85 is main powered with its own internal PSU. The first mono input can be optionally fitted with a five-pin XLR for headphones and Audionics also offer a custom hardwiring service for specific front panel layout.

For stations using computers with mouse pointers, the new TouchWindow distributed by SWA Pro Audio will be of great interest. In its infancy touch screen technology was, to say the least, unreliable but the advent of resistive membranes has improved things a great deal. TouchWindow allows you to make any standard PC monitor into a touch screen by simply attaching the transparent touch screen unit to the monitor and loading the software. TouchWindow emulates a standard mouse which can be used in any Windows or MS-DOS programme featuring mouse support. As most radio automation systems are PC based TouchWindow could make a DJs life easier all around.

New Radiocode Clocks From ASC

ASC, one of the first “retail” outlets to push the radiocode clock from Junghans, now offers a new range of three clocks controlled from the 60kHz transmitter at Rugby. While primarily meant for UK reception, the Rugby transmitter can be heard over much of Western Europe and, as the clocks can run accurately on their own for quite a while if they don’t receive an update, interference can be tolerated. The new range features two wall-mounted units; the RC1200 (about 200mm in diameter) and the RC800 (about 200mm plus) the RC400 which is a free standing unit that can (and has been) mounted in desks and consoles.

SWA Re-Writes Entry Level Broadcast Automation

UK sales and marketing organisation SWA has launched Retriever for Windows, a CD automation system that gives 400 disc capacity, fader start, programmed cue to music, overnight automation and live on-air assist for less than £6,000 plus a PC. Retriever will work within Windows 3.1 or later on any other Mac with a 68000 processor and can operate with up to 350 discs allowing a mix of conventional programming and automation.

Programmes can be built using a wide range of selection commands and, once built, can be played automatically for overnight or similar broadcasting or can operate live assist with the DJ in control.

AUDIONICS INSTALL STEREO WORKSHOP AT BBC WORLD SERVICE

As part of its modernisation at Bush House, Sheffield-based Audionics has supplied BBC World Service with its 10th production workshop. Based round a specially configured eight-channel Audionics ACE console built into an acoustic table, the workshop is part of a new three-studio complex to be used by the English Music Production Units and the African Service.

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JUNE 25, 1994
Europe's Jazz Festivals Face The Future

The great irony of jazz festivals, of their undeniable popularity both with spectators and artists as well as with local tourisit boards, is that very few of them actually make money. And as production costs rise and government cutbacks increase, this situation does not promise to change anytime in the near future. Yet, in the words of Ivan Williams, director of Glasgow's International Jazz Festival, "Despite the recession and a whole series of financial problems faced by jazz festivals, Europe-wide the scene is reasonably vibrant."

In his Note It follows the success of Pesaro's Umbria Jazz Festival, every town in Italy wants their own festival. There are, however, reversals, such as the disappearance of Nice's Grande Parade du Jazz, reportedly due to the French city's complicated political situation. And Dedekmeyer, artistic director of Holland's massive three-day North Sea extravaganza, which sold out all three days of the festival for the first time last year, voices concern that although present sponsorship at the festival is functioning well, new projects have found no ready support. The future of that same organization's autumn festival in Maardrecht is also in doubt.

But on the whole, survival and even growth is the rule, and perhaps surprisingly, most of the large festivals are well into their second decade. And while the summer season, which is thoroughly successful in the month of July, is undoubtedly the most important time of the year, the jazz calendar, international marketing director for jazz at PolyGram, Wolf Muller is quick to point out that there are many small to medium festivals at other times of the year that cultivate their own identity and attract audiences in the thousands. There are also a few large events such as those at Berlin and Liebenswein, both in the fall.

Jazzing Up Funding

If the single biggest hurdle to producing a successful festival is funding, the means devised to clear that hurdle are various and complex. Structures range from the publicly funded Montreux and Glasgow Festivals to the privately run Vienna Jazz Festival and North Sea events. The majority fall somewhere in between, depending on combinations of public funds, corporate sponsorships and ticket sales. As Williams puts it, "There are a variety of relationships, but there's always a relationship. Every festival depends on subsidies of one kind or another."

Typical arrangement, though no truly typical structure actually exists, is that of Finland's Porin International Jazz Festival. Founded by an association of jazz aficionados 28 years ago, the current budget is approximately US$2.5 million. Of that sum, about half is covered by ticket sales. Nearly 50,000 fans attended last year. Twenty-five percent is contributed by Finnish sponsors, "Although the festival is large," comments Jyrki Kangas, Pori artistic director and chairman of the European Jazz Festival Promoters Federation (see box), "the festival itself is too small to interest multinational sponsors such as JVC." The regional and national governments provide around 10% of the total, and the remaining 15% or so comes from either from the festival association's own investments plus merchandising and other smaller sources.

Washington, D.C. is an important and renowned festival in Montreux, which draws upward of 100,000 people, half of whom purchase tickets, simply stated, loses money. Despite being produced by the city's tourist office, the festival receives no public financing. Contends production director Emmanuel Getaz, "Our festival may be unique in the world for the low level of direct public funding in a festival of its size and importance." That seems about to change, as agreements with city, regional and national administrations appear imminent. Adding to the complexity of the situation, jazz festivals themselves have not only grown but changed. A whole plethora of festival related events have seemingly become obligatory, often including art and photography exhibits, master classes and workshops, films and free concerts. Jazz festivals often mandate, such as attracting tourisits to a particular area, forging a civic image or fostering local culture. A festival's educational potential is also often stressed, and besides presenting an attractive roster of well-known jazz artists, most festivals also serve to showcase local talent.

It's clear that no single source could effectively support such a diverse undertaking, hence the multiple funding and increasing the need to attract larger paying audiences, while maintaining reasonable ticket prices. That's where the support of the labels becomes increasingly important. In the past, such things as "label nights" are becoming more common. Verone, whose 50th anniversary this year will be celebrated with two nights at Montreux and a special mid-summer gala at North Sea, is a veteran of this particular game, as is Bologna, who also has an evening dedicated to it at Montreux this year. Smaller companies such as Germany's Vbersidor have also presented them. Such showcases, when recorded companies can feature major acts together with less-well known artists, are equally beneficial to festival and label. Says Montreux's Getaz, "Collaboration with labels means festivals can take more risks.

The European Jazz Promoters Federation grew out of a loose association among Scandinavian festivals in the early '70's. Still in the development stage, but now also discoursing with European festivals, who might formally four times a year to coordinate the July events, says member Ivan Williams of the Glasgow festival, "A Festival of Festivals discovered that they were booking the same artists at the same time of the year. It was the logical next step to begin to talk to one another."

Chairing the Porin's Jyrki Kangas, the federation meets at New York's Jazz Times convention in November, at Midem in Cannes in January and at London's International Live Music convention in March. A further meeting is hosted by a different festival each year.

"All the agents, managers and sponsors are at one or all of these conventions," notes Williams, "and they can talk to 12 of us at one time. Of, as Kangas points out, "You can speak on behalf of all the festivals, given the level of awareness of presenting so many acts, the federation has been able to streamline things considerably."

The group's cohesion is an important factor at the moment of contracting artists, and this has caused problems in the past with some festivals. Present members include Moode (Netherlands), Pori (Finland), Copenhagen, Glasgow, Montreux, Vienna, France), Vittoria (Spain), Umbría, North Sea, Vienna and Utrecht.

by Terry Berne

What do companies like, Barclay, Mercedes-Benz, Apple, Heineken and Coca-Cola have in common besides high profiles and multinational clout? Answer: they have all decided that jazz is both a worthy cultural cause and good for their corporate image.
European Summer Festival Madness

This year M&M's annual summer jazz festival round-up presents over two dozen major festivals throughout Europe. Artists listed represent only a selection of acts performing. As always, all dates and artists are subject to change; individual festivals should be consulted for final programmes.

Lugano Estival Jazz
Lugano, Switzerland
June 28 - July 1
Contact (+41) 91.56.642

Jazz a Vienne
Vienne, France
July 1 - 13
Contact (+33) 4765.0035

Copenhagen Jazz Festival
Copenhagen, Denmark
July 1 - 11
Contact (+45) 33.33.9313

Montreux Jazz Festival
Montreux, Switzerland
July 1 - 16
Contact (+41) 21.953 2112

JVC Halle That Jazz
Paris, France
July 1 - 9
Contact (+33) 1.4903.7574

Birmingham International Jazz Festival
Birmingham, UK
July 1 - 10
Contact (+44) 21.454.7202

Jazz Fest Vienna
Vienna, Austria
July 1 - 15
Contact (+43) 1.716.1880

Glasgow International Jazz Festival
Glasgow, Scotland
July 1 - 10
Contact (+44) 41.442.3552
Herbie Hancock, Bobby Watson, Annie Ross, Ahmad Jamal, Horace Silver, Atlantic Bridge, Al Green, B.B. King, Ray Ayers, Joe Henderson, Breki Meselev, Steve Grossman, Reuben Ford, Joe Zawinul, Carole Kidd

Dreyfus Jazz Second Anniversary
Palais des Sports, Paris
July 7
Contact (+33) 1.4500.7767

Andorra/Encalades-Engordany International Jazz Festival
Andorra
July 7 - 10
Contact (+373) 21.963.1212
Tete Montoliu, Niels Henning Orsted Pedersen, Johnny Griffin, Tony Bennett Trio, Toots Thielemans, B.B. King.

North Sea Jazz Festival
Rotterdam, The Netherlands
July 8 - 10
Contact (+31) 70.350.2304

JVC Capital Radio Jazz Parade
London, UK
July 11 - 24
Contact (+44) 41.442.3552
Nina Simone, George Shearing, Lionel Hampton, Tony Bennett, Natalie Cole, Billy Joel, Billy Joel Brothers, Joe Henderson, Wynton Marsalis, Chaka Demus, Maceo Parker, Michel Petrucciani, McCoy Tyner, Dwight Yoakam, Natalie Cole.

International Istanbul Jazz Festival
Istanbul, Turkey
July 1 - 11
Contact (+90) 212.258.3212
Bobby McFerrin, Sampling, Randy Crawford, Maria Glenn, Russell Malone Trio, Toots Thielemans, Oscar Peterson, Joe Henderson, Toots Thielemans, Natalie Cole, Conti Turco, Bebop On The Hudson, B.B. King.

Festival de Jazz Vitoria-Gasteiz
Vitoria, Spain
July 12 - 15
Contact (+34) 45.141919
Kenny Barron Trio, Marcus Miller, DaVine, Hank Jones Trio, Danilo Perez, David Sanchez, Russell Malone, Wynton Marsalis, Nia/Gil Dor, Clarke/DiMeola/Ponty, Toots Thielemans, Cypri Chetistin.

Nice Jazz Festival
Nice, France
July 8 - 17
Contact (+33) 1.4031.1887
Chick Corea, McCoy Tyner, Gary Burton, Mill Jackson, Cesaria Evora, Horace Silver, Ray
(continued on page 19)
The best Jazz is played with

Highlights from 50 years of jazz recordings
1944 - 1994

Verve is celebrating its 50th Anniversary with Verve nights at the following Jazz Festivals:

Verona - Italy
Vienna - Austria
Perugia - Italy
Vitoria - Spain
Glasgow - Scotland
London - UK
Aarhus - Denmark
Kongsberg - Norway
Pori - Finland
Hamburg - Germany

With special events at the North Sea Jazz Festival in the Hague and at the Montreux Jazz Festival. As well as at these events our acts are performing in every European country...
from deep sources, and the jazz idiom seems at once the perfect vehicle for Newton's musings on his original compositions whose chordal colour and subtle harmonies never fail to engage. Most of these are rhythmically daring solo piano sessions that sway between Satie and Evans. All of these are good enough to make the orchestral contribution somewhat irrelevant, neither is it distracting through a variety of styles ranging as an Ellington suite. The group performs this multi-faceted evolution, which moves through a variety of styles in its nearly two hours, with unadorned and brash skill. Like all of Marsalis' more ambitious projects jazz roots are celebrated, and its future confirmed. Contact Michael Barth at tel: (+49) 69.9200.800; fax 9200.8822. An epic work that further establishes Marsalis as the premier composer of his generation. The piece attempts to express the spirit and formality of a typical Baptist church service, and its musical resourcefulness and invention are as wide-ranging as an Ellington suite. The group performs this multi-faceted evolution, which moves through a variety of styles in its nearly two hours, with unadorned and brash skill. Like all of Marsalis' more ambitious projects jazz roots are celebrated, and its future confirmed. Contact Fiona Fairbank at tel: (+49) 69.9200.800; fax 9200.8822. An eclectic work that further establishes Marsalis as the premier composer of his generation. The piece attempts to express the spirit and formality of a typical Baptist church service, and its musical resourcefulness and invention are as wide-ranging as an Ellington suite. The group performs this multi-faceted evolution, which moves through a variety of styles in its nearly two hours, with unadorned and brash skill. Like all of Marsalis' more ambitious projects jazz roots are celebrated, and its future confirmed. Contact Fiona Fairbank at tel: (+49) 69.9200.800; fax 9200.8822.
THE BEST "SOUNDS OF '94"
ON THE ROAD AND
IN THE STORE!
Blues has proved its value as a genre of all times. It's like a volcano; after years of sleeping it can suddenly burst out. Sometimes it's hip, and sometimes it isn't. But the older generation is greying or dead, and new blood is desperately needed. With the emergence of the Red Devils, the Loved Ones and Ben Harper, the blues is at the eve of a new creative eruption.

by Robbert Tilli

Blue Horizon was quite famous too. With the emergence of the Red Devils, the blues wants to live on forever, the labels should scout for new talents. The so-called "blues boom" of the early '90s was nothing but John Lee Hooker's second youth, and Gary Moore's newfound love in the blues. Younger people began showing an interest in blues, similar artists sold CDs and more tours were organised, but have you seen any young bands on stage? Well, we have the Red Devils from L.A. for instance, or even greener, fellow Californians the Loved Ones. These bands are burning and definitely keep the torch flaming.

The Red Devils all around the world have been playing for the new blues messiahs and many found them in the closest neo-blues band of 'em all, the Red Devils, whose Rick Rubin-produced live debut album King King, released on (B) American at the tail end of 1992, grabbed the entire blues fraternity by the balls. Such high energy was exactly what everybody had been waiting for. In Europe the album came out on Phonogram UK's label imprint This Way Up.

Founder Andrew Lauder, once the mastermind behind Silverfense, talks about his mission and how the Red Devils fit in: "It's a fairly broad label, but the blues undertone is very strong. We signed living Chicago blues legend Otis Rush, because we found he was a bit under-recorded. I'm dying to sign a young R&B band from the UK, especially if they have something that goes beyond re-creating what has gone before. The Red Devils are very focused and we are here to make the music exciting again. The Hoax will stretch the genre a little more. I want the people to hear at once that it's them. Hopefully we radiate something young and fresh. Blues can be played by young guys too!"

Hightone managing partner Larry Steven defines his philosophy. "At Hightone, what [partner] Bruce Bromberg and I have always looked for are artists who are rooted in tradition but bring a fresh perspective to the music. There are hundreds of acts who can re-hash what has preceded them, but in most cases who cares?—why not listen to the originals? What Robert Cray had, and what the Loved Ones have, is a young approach to the music, and they add their own unique stamp or contribution. When I first saw the Loved Ones in a tiny basement club in Berkeley (California) two years ago, they electrified the crowd. I don't even know that I can explain exactly what it is now, but they have something that goes beyond re-creating what his gone (continued on page 20)
A broader horizon. The new home to the blues.

Debut releases I'M THE MAN - SHERMAN ROBERTSON
and THE BLUES & SOUL OF JAY OWENS

CODE BLUE is MIKE VERNON, TONY ENGLE and ALAN ROBINSON

Marketed by
before them. In addition, their youth helps them bring this traditional music to a young audience.

It takes an open mind to sign young bands. Jan Van Der Linden, MD at Dutch indie Provogue, prefers to take a back seat. "They're often very good at copying their heroes. But I want more than just nice musical notes; they should make music out of it. You have to be a very good musician to play this style. On top of that you have to be able to record an album each year. These two conditions make it very hard for youngsters to survive in the blues.

Provogue's youngest on the roster is "Big Sugar" a.k.a. Gordie Johnson. He is 28 which is considered to be "immature" as opposed to the army of blues men in their early 40s like Omar Dykes and Mason Ruffner. Yet, Van Der Linden is on the brink of signing two really young bands, which names he will reveal at a later date. "They just sound younger, musically, vocally and lyrically. It's an ideal opportunity to reach a younger audience. Besides it strongly enhances the possibility of idolising. Let's be honest, it's much easier to relate to a young star than to a veteran."

"I'm constantly looking for young bands. But for us as an indie it's hard to satisfy them. Whereas an old hand like Michael Katon is extremely thankful when we want to release his album: "Our latest signing is 22 -year old Texan Chris Duarte who's absolutely something. It's an ideal opportunity to reach a younger audience. Besides (continued from page 18)

The Younger Ones
Keeping the youth interested is vital for Van Der Linden. "Because they are the regular buyers, instead of the 30-40 age group which is generally seen as the blues' target group. With every release I want to cross over from these elders to the kids. Otherwise it doesn't make sense putting it out anyway. If I would concentrate on the seasoned blues core group alone, then marketing-wise I would be at the end of my options from the beginning. The specialised press and a few radio programmes, that's all. For us the metal market is reported too, because that's where Walter Trout appeared to be approved."

Trout has meanwhile been taken over by Silvertone, where on its turn John Lee Hooker—main incentive in the renewed interest in blues of the past five years—has left the building (in favour of Point-blank). Trout is now in the good company of Buddy Guy and John Mayall, age-wise forming a parable.

Where is any place for "beginners" on Silvertone? Zomba A&R manager Martin Dodd ascertains there is. "Our latest signing is 22-year old Texan Chris Duarte who's absolutely something else. On the one hand he's blues-based, on the other hand he's in your face. Energetic and muscular as he is, he brings together the Red Hot Chili Peppers and the blues. We're aiming for the difference; there are already too many people playing blues bands around, playing the beer drinker's adaptation. The '90s "blues boom" has drifted off a bit now, and fresh blood is desperately needed."

Detlev Hoegen, owner of the Bremen-based Cross Cut indie, thinks that "the '90s blues boom" is still not over, commercially that is. I got 20 new CDs every day. That's too much product; the market is flooded. Also, too many artists are touring. "The problem is that the material itself is not very clear. Major labels plunder Indies and drop the blues acts they've acquired after predictable flops. That's very bad for the Indies."

The market itself is not big enough. Major labels plunder Indies and drop the blues acts they've much product; the market is flooded. Also, too many artists are touring. The problem is that generic blues bands around, playing the beer drinker's adaptation. The '90s 'blues boom' has difference, We're aiming for "beginners" on Silvertone, that's all. For us the metal market is reported too, because that's where Walter Trout appeared to be approved.

American roots music in general, Daniëls comments, "When programming our festival we never deliberately distinguish between ages, but it's funny to see that there's some 55 years between our youngest and oldest act on the bill this year—newcomer Ben Harper [24] and old man Robert Jr. Lockwood [79]—and that they're both heavily influenced by Robert Johnson."

"We booked Harper before his album [Welcome To The Cool World on Virgin] was out, and were of course very happy with all the unanimously rave reviews portraying him as 1994's revelation. He came out of the blue, which saved our plan to at least have one acoustic act on the bill. Population is thin in that particular genre, so newcomers are very welcome."

Looking at this year's bill, all generation gaps are sufficiently bridged. Sandwiched between the Johnson heirs, there's B.B. King—twice as old as Guy Forsyth—with Al Green in the middle.

"For the regular concerts I book throughout the year, I don't see more young people attending than before. But then again an increasing group of people in their early 20s is visiting the festival every year. The greater interest in blues among that age group is also distinguishable in the increased amount of offers from young bands I get for bookings. There are numerous young bands in Belgium in the semi-professional circuit. They all bring friends to their concerts, which saves the blues from 'growing' too much. For this year's edition of the BRBF I've contracted one of those bands, Big Mama's Kitchen, a big band with an average age of 25."

Living On A Legacy
Austin, Texas is one of the happening blues cities in the world, and Antone's Records is part of its legacy. "For the regular concerts I book throughout the year, I don't see more young people attending than before. But then again an increasing group of people in their early 20s is visiting the festival every year. The greater interest in blues among that age group is also distinguishable in the increased amount of offers from young bands I get for bookings. There are numerous young bands in Belgium in the semi-professional circuit. They all bring friends to their concerts, which saves the blues from 'growing' too much. For this year's edition of the BRBF I've contracted one of those bands, Big Mama's Kitchen, a big band with an average age of 25."

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LUTHER ALLISON
Red Love - Evil
PRODUCER: Jim Gaines
Of the typical “blues exile” kind, Allison cuts his albums for the German Ruf indie. The Americans don’t know what they’re missing; this guy’s got soul. An added bonus is this blues brother’s great social awareness. Put Your Money Where Your Mouth Is and most of all, a gospel frame-drum show Stomped Freedom are examples of a ‘nave’ engagement not heard since John & Yoko—in the right cell, a single candidate.

MONTI AMUNDSON
The Obvious Rock - Munich
PRODUCER: B Triplett/M Amundson/C. Burden
Monti Amundson is a single candidate. A great social awareness. Funky Put Your Money Band
El Arlo Viejo is party time the Mexican way. “And in the jungle beat (Congo Mambo and Shake Em).”

BILLY BOY ARNOLD
Back Where I Belong - Alligator
PRODUCER: Randy Chortkoff
Billy Boy Arnold’s blues and the guitarist with a clear link to the American roots is his slide guitar play. With the crack in his voice and with his slide guitar playing there’s a clear link to the music of equal interest to these blues brothers.

HARPER
To The Crewd World - Virgin
PRODUCER: Ben Harper/J. Plante
True only admiration for the Delta blues is an approach. His own Homework, as best known by its J. Geils Band rendition, should be Rush -released as a single.

THE BLAZERS
Short Fuse - Rounder
PRODUCER: Cesar Rosas
Just another band from East L A... "How big is Los Lobos" inner circle, affectionately known as the Neighborhood? Here we see another Chicano group mastering all possible genres from R&B, C&W to Tex Mex y cetera. Yeah, Yeah. Yeah is a killer little rocker of instant ‘hummmability’, while El Atro Viejo is party time the Mexican way. “And a time to dance,” they said in the old days.

RIP IT HARD
RIP IT HARD
PRODUCER: Michael Karon
"On my radio, what do I hear? A bunch of watered down mainstream pop in my ear," says Katon. "So I decide to plead for a bunch of loud Boogie. You probably have to go back in time as far as 60’s, San Francisco, something like that. Seamless, mostly gutsy as this. Animalistic compared to all those so-called ‘singers’. Rip it hard kids!

SAX JORDAN
Good News - Hightone
PRODUCER: Chris Whitley-but closer to the roots and less known by its J. Geils Band rendition, should be Rush -released as a single.

THE DUKE ROBILLARD BAND
Duke’s Blues - Story Line
PRODUCER: Duke Robillard
Having quoted the Fab 1-Tinds after only one album, the Duke returns with his own combo. Augmented by a horn section, the guitarist with the golden touch and the little voice goes back to his Domino Of Blues. Paying tribute to his musical heroes, he presents a brand-new album this year after Colm James’ and Brian Setzer’s. Number one on our swing seismograph.

OTIS RUSH
 Ain’t Enough Comin’ in - This Way Up
PRODUCER: John Porter
Saved from a somewhat ‘under-recorded’ career, Rush hits back with a vengeance. Surrounding this rare team which helped Buddy Guy re-establish himself, it’s more than just a rehabilitation. Rush’s guitar style is red hot, nicely punctuated by the Texas Horns. But listen to that voice! Not only his covers of two Sam Cooke treasures—Somebody Have Mercy and Ain’t That Good News—will help you notice how soulful his singing is. His own Homemade, as best known by its J. Geils Band rendition, should be Rush -released as a single.

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SAX JORDAN
Good News - Hightone
PRODUCER: Chris Whitley—but closer to the roots and less...
Music

Music Market Place

JDU's Delite - Marc Deschuyter

At EHR pubcaster BRTN Radio Donna head of music Marc Deschuyter likes to install the feeling of holiday in the listener. "We founded this station two years ago with that in mind and therefore I hope that Raggas 2 Sunnies' Jamaica (Blow Up) and Sweet For My Sweet by C.J. Lewis become summer hits. In the same vein we got domestic artists Poppadoq (Ariola) who first made his mark with the Paul Anka cover (You're)

Having My Baby and now returns with Don't Go Breaking My Heart not the one by Elton John & Kiki Dee but not the new Slayer songs. At present The Radios are at it again with their album Say Yes! just like Axelle Red who is working on her French debut. We also have the Sims Plus Attendre CD. Last but not least we are playing Poetry In Motion (Fresh) by German duo Inker & Macht. What's new and it's starting to take off. A summertime hit to Radio Donna?"

A/Z Indexes

EUROCHART HOT 100 SINGLES

1 T'Serien 2 Absolutely Fabulous
2 Music Box 3 A-Ha
3 Whiggy - New UK 4 Bananarama
4 JamboJamboJambo 5 Abba
5 Prodigy 6 A-Ha
6 Jamiroquai 7 Ace Of Base
7 Jamiroquai 8 Annie Lennox
8 Jamiroquai 9 Aretha Franklin
9 Jamiroquai 10 Artists
10 Jamiroquai

EUROPEAN TOP ALBUMS

1 New Order 2 Unlimited 3 Jamiroquai
4 Jamiroquai 5 Jamiroquai
6 Jamiroquai 7 Jamiroquai
8 Jamiroquai 9 Jamiroquai
10 Jamiroquai

Music & Media JUNE 25, 1994

AmericanRadioHistory.Com
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS CHARTED</th>
<th>COUNTRIES CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doop</td>
<td>Doop - Clubhitite (CNR/MCA)</td>
<td>29</td>
<td>UK</td>
</tr>
<tr>
<td>Omen II</td>
<td>Omen II - Magic Acid - Electrola (Nasclaria)</td>
<td>20</td>
<td>UK</td>
</tr>
<tr>
<td>Rock, My Heart</td>
<td>Rock, My Heart - Hardwax/Cocnut (Az rte Carte)</td>
<td>12</td>
<td>UK</td>
</tr>
<tr>
<td>Swomp Thing</td>
<td>Swomp Thing - Grid (M2MG/BMG)</td>
<td>7</td>
<td>UK</td>
</tr>
<tr>
<td>Crush! Boom! Bang!</td>
<td>Crush! Boom! Bang! - Epic (Sony/PolyGrom/WC)</td>
<td>7</td>
<td>UK</td>
</tr>
<tr>
<td>Jesse</td>
<td>Jesse - Joshua Kadison - SIK (Ashusavngs/Seymor Glass/EIM)</td>
<td>5</td>
<td>UK</td>
</tr>
<tr>
<td>Dis Oriental</td>
<td>Dis Oriental - Pearl Jam - Epic (Sony/PolyGrom/WC)</td>
<td>4</td>
<td>UK</td>
</tr>
<tr>
<td>I'll Remember You</td>
<td>I'll Remember You - (Arts/EIM/Isnland)</td>
<td>4</td>
<td>UK</td>
</tr>
<tr>
<td>Always</td>
<td>Always - (RCA/West (Pathegram/WC)</td>
<td>4</td>
<td>UK</td>
</tr>
<tr>
<td>La Solitudine</td>
<td>La Solitudine - Laura Pausolini - CDH (Warner Chapper)</td>
<td>3</td>
<td>UK</td>
</tr>
<tr>
<td>H</td>
<td>H - Mariah Carey - Columbia (Sony/WC)</td>
<td>3</td>
<td>UK</td>
</tr>
<tr>
<td>I'll Take It Back</td>
<td>I'll Take It Back - Frank Floyd - (EMI/Floyd)</td>
<td>3</td>
<td>UK</td>
</tr>
<tr>
<td>Six Days</td>
<td>Six Days - Intemation - Blow Up (Warner Chapper)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>Eins, Zwei, Polzi</td>
<td>Eins, Zwei, Polzi - Mo-Do - ploStika (Camaleonte)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>Shoop</td>
<td>Shoop - Soft-N-Pepa - frr (Various)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>The Sign</td>
<td>The Sign - Ace Of Base - Sega/Metronome (Megason)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>Return To Innocence</td>
<td>Return To Innocence - Enigma - Warner Chapper (WC)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>As Dick Me Hulppe Nodig Heb</td>
<td>As Dick Me Hulppe Nodig Heb - Johan &amp; Groothandel - Buury (Coolwine/Olivier)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>Move On Baby</td>
<td>Move On Baby - Cappella (MCA)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>Sensuulli</td>
<td>Sensuulli - Appeal Red - Virgin (Warner Chapper)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>Change</td>
<td>Change - D.J. Mollela - Time (Giacomo/DJ's Gang)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>I'll Take Me Away</td>
<td>I'll Take Me Away - DoXoom - Magnet</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>Fingers Of Love</td>
<td>Fingers Of Love - Capneth (Capital EM)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>Touch</td>
<td>Touch - Basic Element (EMI)</td>
<td>2</td>
<td>UK</td>
</tr>
<tr>
<td>Streni Amore</td>
<td>Streni Amore - Laura Pausolini - CDD (Cappuccino/Blue Team/Folowing/Magali)</td>
<td>1</td>
<td>UK</td>
</tr>
<tr>
<td>Any Time, Any Place</td>
<td>Any Time, Any Place - Janet Jackson - Virgin (EMI)</td>
<td>1</td>
<td>UK</td>
</tr>
<tr>
<td>Back To Love</td>
<td>Back To Love - Grand Nacasos - (fir/Inland)</td>
<td>1</td>
<td>UK</td>
</tr>
<tr>
<td>Riverhead</td>
<td>Riverhead - Bill Wharden - Mother (EMI)</td>
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</tbody>
</table>

**SALES BREAKER**

- **SALES BREAKER** indicates the single registering the biggest increase in chart points.

**EUROCHART HOT 100 SINGLES**

- **Countries Chatted:**
  - **UK**
  - **SWY - RCA (WC)**
  - **World In Your Hands**
  - **All For Love**
  - **Wizards Of The Sonic West**
  - **All I Wanna Be Your Man**
  - **More To This World**
  - **Happy People**
  - **Winter In The City**
  - **Just A Step From Heaven**
  - **Nir Ví Gröner Guld IV**
  - **The Sisters E.P.**
  - **Acid Folk**
  - **Allez La Stade**
  - **Take Me Love**
  - **Shine**

**MUSIC & MEDIA** JUNE 29, 1994

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*IFPI (Ireland); UNEVA (Portugal); Austria Top 30 (Austria); Media Control/Musikmarkt (Switzerland). © BPI Communications BV - All rights reserved.*
## EUROPEAN TOP 100 ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Original Label</th>
<th>Countries Chaired</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mariah Carey</td>
<td>Music Box</td>
<td>Columbia ♦3</td>
<td>A.BDKSOUNLDK5NLCHUK</td>
</tr>
<tr>
<td>Pink Floyd</td>
<td>Division Bell</td>
<td>EMI ♦4</td>
<td>A.BDKSOUNLDK5NLCHUK</td>
</tr>
<tr>
<td>Crash Test Dummies</td>
<td>God Shuffled His Feet - Arista</td>
<td>A.BDKSOUNLDK5NLCHUK</td>
<td></td>
</tr>
<tr>
<td>Roxy Music</td>
<td>Crash! Boom Bang!</td>
<td>EMI ♦4</td>
<td>A.BDKSOUNLDK5NLCHUK</td>
</tr>
<tr>
<td>2 Unlimited</td>
<td>Real Things - Byte</td>
<td>A.BDKSOUNLDK5NLCHUK</td>
<td></td>
</tr>
<tr>
<td>Seal</td>
<td>Seal II - ZTT</td>
<td>A.BDKSOUNLDK5NLCHUK</td>
<td></td>
</tr>
<tr>
<td>Ace Of Base</td>
<td>Happy Nation - Megatone/Metronome ♦2</td>
<td>BFDNLUK</td>
<td></td>
</tr>
<tr>
<td>Erasure</td>
<td>I Say, I Say, I Say - Mute</td>
<td>BFDNLUK</td>
<td></td>
</tr>
<tr>
<td>Soundtrack Philadelphia</td>
<td>Philadelphia - Epic Soundtrack ♦</td>
<td>BFDNLUK</td>
<td></td>
</tr>
<tr>
<td>Cranberries</td>
<td>Everybody Else Is Doing It, So Why Can't We - Island</td>
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<td>Crazy - Columbia</td>
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<td>Bruel - RCA</td>
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<td>Our Town - Greatest Hits - Columbia</td>
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<td>Last Of The Independents - WEA</td>
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<td>Get A Grip - Geffen/MCA</td>
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<td>Everything Changes - RCA ♦2</td>
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<td>BBM</td>
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<td>So Far, So Good - A&amp;M ♦3</td>
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<td>Beastie Boys</td>
<td>III Communication - Capitol</td>
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<td>C.Del Da Co - Virgin</td>
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<td>The Cream Of Eric Clapton - Polydor</td>
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<td>The Symbol</td>
<td>The Beautiful Experience - NPG</td>
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<td>Parklife - Food</td>
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<td>Revolution '94 - FR</td>
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<td>Prince Ital Joe &amp; Marky Mark</td>
<td>Life In The Streets - East West</td>
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<td>Galliano</td>
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<td>Always &amp; Forever - EMI</td>
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<td>Look Who's Talking! - Cheiron</td>
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<td>Herzlich Wollen Sie! - Rooster</td>
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<td>Maybe I'm Sing Sing</td>
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<td>True Spirit - Circa</td>
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<td>The Mask And Mirror - Quinton Road/Warner</td>
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<td>Nordman</td>
<td>Nordman - Sonet</td>
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<td>Zinziz West - Wiro</td>
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<td>Zingalamaduni - Cooltempo</td>
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<td>Mi Tierra - Epic ♦</td>
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<td>Mellow Gold - Geffen/MCA</td>
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<td>Far Beyond Driven - A&amp;M</td>
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<td>Reinalda Mey</td>
<td>Immer Weiter - Inter Cord</td>
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<td>Prodigy Combat - Polydor</td>
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<td>Haddaway</td>
<td>The Album - Coconut</td>
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<td>Rouge - Columbia</td>
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<td>Teenager Of The Year - AAD</td>
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<td>El Pon Y La Sal - WEA</td>
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<td>Ora Siamo Now - Zyx</td>
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<td>Brand New Heavies</td>
<td>Brother Sister - Acid Jazz/ffr</td>
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<td>Hjem Kan Si Dej Til En Engels - EMI Media</td>
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<td>Random - Urban</td>
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<td>Meow - GoldDiscs</td>
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<td>Traffic</td>
<td>Far From Home - Virgin</td>
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<td>Blues - Polydor</td>
<td>RE</td>
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<td>No Fences - Liberty/Capitol</td>
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<td>Die Beste In Menschengestalt-Metronome</td>
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<td>Como Due Soli In Cielo - Fonit Cetra</td>
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### Sales Breaker

SALES BREAKER indicates the album registering the biggest increase in chart points.

**The European Top 100 Albums is compiled by BPI Communications BV. © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories.**

- recognition of pre-Europe-wide sales of 500,000 units.
- recognition of sales of 1 million units, with multi-million sales indicated by a symbol following the album.
### United Kingdom

#### TW LW Singles
1. *Mystery* by *Dr. Alban* - Look Who's Talking! (BMG Ariola)
2. *I Can Hear Your Heartbeat* by *I Am Je Dense Le Mia* (RTI)
3. *Big Mountain* by *Big Mountain* - Baby I Love Your Way (BMG Ariola)
4. *The Prodigy* by *The Prodigy* - No Good (Start the Dance)
6. *Kummeli - Artisti Maksaa* (P0IYOrom)
7. *Guns N' Roses* by *Guns N' Roses* - The Spaghetti Incident
8. *Latin Kings* by *Latin Kings* - Valkommen Till Fororten
10. *Axelle Red* by *Axelle Red* - Sensualite (Virgin)

#### TW LW Albums
1. *Bruce Springsteen* by *Bruce Springsteen* - Live in Perth (EMI (Scandinavian))
2. *Roberta Miranda* by *Roberta Miranda* - Vem Pra Mim
3. *Pink Floyd* by *Pink Floyd* - Division Bell
4. *Cappuccino* by *Cappuccino* - Give Me All Your Love (BMG Ariola)
5. *Kummeli - Artisti Maksaa* (P0IYOrom)
6. *The Portuguese singles chart has been suspended until further notice by local IPR body APP.

### Germany

#### TW LW Singles
1. *Markus Pesch* by *Markus Pesch* - Caught in The Rain
2. *Michigan* by *Michigan* - Music Box
3. *Laura Pausini* by *Laura Pausini* - Laura
4. *Cappuccino* by *Cappuccino* - Give Me All Your Love (BMG Ariola)
5. *Kummeli - Artisti Maksaa* (P0IYOrom)

#### TW LW Albums
1. *Markus Pesch* - Music Box
2. *Laura Pausini* - Laura
3. *Cappuccino* - Give Me All Your Love
4. *Kummeli - Artisti Maksaa* (P0IYOrom)

### India

#### TW LW Albums
1. *Rebelution Live 3* (Intercord)
2. *Latin Kings* by *Latin Kings* - Willkommen In Deutschland
3. *The Teeth* by *The Teeth* - La Solitudine
4. *Axelle Red* by *Axelle Red* - Sensualite (Virgin)
5. *Laura Pausini* - Laura (Warner)

### Spain

#### TW LW Albums
1. *Julia & Sol* - Crazy
2. *A Alicia & Y A Martinez* - Macho Mas Que Odas (BMG Ariola)
3. *Laura Pausini* - Laura
4. *Laura Pausini* - Laura
5. *J. Iglesias* by *J. Iglesias* - Crazy

### Denmark

#### TW LW Albums
1. *Markus Pesch* by *Markus Pesch* - Music Box
2. *Kosta Marjo* by *Kosta Marjo* - Kökön Ligger Din Øjensk"(EMI)
3. *Dizzy Miss Lizzy* by *Dizzy Miss Lizzy* (EMI)
4. *Johan & Peppe* by *Johan & Peppe* (BMG)
5. *Erik Clausen* by *Erik Clausen* - The Cream Of Erik Clausen (EMI)
6. *Chrysalis* by *Chrysalis* - Summer Of '85 (BMG)
7. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)
8. *Moby* by *Moby* - Max (BMG)
9. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)

### Norway

#### TW LW Albums
1. *Johan & Peppe* by *Johan & Peppe* (BMG)
2. *Erik Clausen* by *Erik Clausen* - The Cream Of Erik Clausen (EMI)
3. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)
4. *Moby* by *Moby* - Max (BMG)
5. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)

### Finland

#### TW LW Albums
1. *Markus Pesch* - Music Box
2. *Laura Pausini* - Laura
3. *Cappuccino* - Give Me All Your Love
4. *Kummeli - Artisti Maksaa* (P0IYOrom)

### Switzerland

#### TW LW Albums
1. *Johan & Peppe* by *Johan & Peppe* (BMG)
2. *Erik Clausen* by *Erik Clausen* - The Cream Of Erik Clausen (EMI)
3. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)
4. *Moby* by *Moby* - Max (BMG)
5. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)

### Austria

#### TW LW Albums
1. *Markus Pesch* - Music Box
2. *Laura Pausini* - Laura
3. *Cappuccino* - Give Me All Your Love
4. *Kummeli - Artisti Maksaa* (P0IYOrom)
5. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)
6. *Moby* by *Moby* - Max (BMG)
7. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)
8. *Moby* by *Moby* - Max (BMG)
9. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)
10. *Moby* by *Moby* - Max (BMG)

### Portugal

#### TW LW Albums
1. *Markus Pesch* - Music Box
2. *Laura Pausini* - Laura
3. *Cappuccino* - Give Me All Your Love
4. *Kummeli - Artisti Maksaa* (P0IYOrom)
5. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)
6. *Moby* by *Moby* - Max (BMG)
7. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)
8. *Moby* by *Moby* - Max (BMG)
9. *Steve Hackett* by *Steve Hackett* - I'd Rather Be With You (BMG)
10. *Moby* by *Moby* - Max (BMG)
To make sure that you'll not feel like a one-man-band, there will be more than 9,000 other participants to join you.

You'll meet them all at POPKOMM. - the annual trade fair for pop music and entertainment in Cologne, Germany. Consider this: With last year's turnout of more than 9,000 participants and more than 300 exhibitors showing up for this year, POPKOMM.94 is one of the most important music industry conventions worldwide. And POPKOMM. is moving swiftly into the realm of the newly emerging and quickly converging digital media and entertainment technologies.

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And as a live event, POPKOMM.94 will be one of the largest pop music festivals worldwide, featuring more than 200 bands and solo performers in 30 venues all over the city of Cologne - a mirror of current trends and a platform for fresh talent, indispensable for anybody who needs to know what's going on.

In other words: You'll have the chance to do business, learn, have fun and be inspired - all at the same time. All you have to do is to register before the 22nd of July, 1994.

For information and registration, please contact
MUSIK KOMM. GmbH
Rottshiedter Strasse 6
D-42329 Wuppertal
Germany
Phone +49-202-27 83 10
Fax +49-202-78 91 61

August 18-21st, 1994
Cologne, Germany
Congress Centrum Ost

AmericanRadioHistory.Com
### Station Reports

**JUNE 25, 1994**

#### Airplay

**MUSIC & MEDIA**

### Station Reports

<table>
<thead>
<tr>
<th>Country</th>
<th>Station</th>
<th>City</th>
<th>Program Director/Head of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AUSTRIA</strong></td>
<td><strong>RADIO BIALYSTOK</strong></td>
<td>Bialystok G</td>
<td>Nicolo Pichlo Prog Dir/Head of Music</td>
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<tr>
<td></td>
<td><strong>POLSKIE RADIO 3</strong></td>
<td>Warsaw P</td>
<td>Abigail Smells Like Teen Spirit Power Play</td>
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<td></td>
<td><strong>RADIO ENERGIA</strong></td>
<td>Lisbon G</td>
<td>Pedro Taal Head Of Music</td>
</tr>
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<td><strong>RADIO FM 104.3</strong></td>
<td>Linköping</td>
<td>Lech Rybo Tula Power Play</td>
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<td><strong>STUDIO HIT FM</strong></td>
<td>Stockholm G</td>
<td>Sandra d’Angeli Nog Dir</td>
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<tr>
<td></td>
<td><strong>NHK JAPAN</strong></td>
<td>Tokyo</td>
<td>Jinn Taehn, Pa Vei Power Play</td>
</tr>
<tr>
<td></td>
<td><strong>WBAI-FM</strong></td>
<td>New York</td>
<td>Pat Scott, Michael Santisteban Power Play</td>
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<td><strong>WBBF</strong></td>
<td>Buffalo</td>
<td>Randy Waterfall Power Play</td>
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<td></td>
<td><strong>KLOS-FM</strong></td>
<td>Los Angeles</td>
<td>Jim McGuire Power Play</td>
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<tr>
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<td>Jackson, MS</td>
<td>Brandon Green Power Play</td>
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<td><strong>KFRU</strong></td>
<td>St. Louis</td>
<td>John Houghton Power Play</td>
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### Music & Media

- Peter Gabriel - Love Town
- Mauro Marino - Radio Cipolla
- Breed New Heavies - Back To Love
- Puppies Funky - "C" BC 52's, The Flintstones
- Dog Eat Dog - No Fronts
- J. M. Montgomery - !Swear
- Laura Pausini - Stillskin Inside
Airplay

The Aduh Contemporary Europe (ACE) Top 25 is based on a weighted scoring system. It is compiled on the basis of plays of European stations programming various styles of dance music (including house, R&B and reggae) for 15-25 years-olds. A total of 150 stations from 50 countries are represented. Songs that have appeared top 20 status in the EDR Top 40 are regarded as non-specific for EDR and receive limited points.

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European Dance Radios

The European Dance Radios (EDR) Top 25 is based on a weighted scoring system. It is compiled on the basis of plays of European stations programming various styles of dance music (including house, R&B and reggae) for 15-25 years-olds. A total of 150 stations from 50 countries are represented. Songs that have appeared top 20 status in the EDR Top 40 are regarded as non-specific for EDR and receive limited points.

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Billboard Singles

The Billboard Singles chart is published by Billboard magazine, a weekly American business and trade magazine covering the music industry. The chart is based on the sales of singles in the United States, and is one of the most well-known charts in the world.
Radio Montreux (continued from page 1)

details of the technological revo-
lution, managers and program-
ners were attempting to establish
the role of radio in the face of
the great sea change occurring in
broadcasting.

Michael Bukht, programme
controller of Classic FM, under-
lined the increasing importan-
to have taken on in the past
five years. With the current
upheavals in the landscape of
radio in different countries, the
question of formats has now taken
on new importance; Spanish pub-
ic broadcasters have abandoned
advertising, Denmark is in the
middle of a wide augmentation of
services, the UK is undergoing
a process of deregulation where-
by the private sector is expanding
and the BBC is having to modify.
The questions of business and
economic survival are intensify-
ing, and formats are having to
respond to this.

Increasing listener choice rais-
es the stakes for radio program-
ners. One wrong track, and listen-
ers can tune in somewhere else,
warned Steve Orchard, PD of the
GWR Group in the UK, who
argued the blatant economic sense
of greater targeting. Take it too
far, however, and you're in the
absurd realms of radio in which
the winning format might be "All
Queen, All Day." It was reassur-
ing to be reminded that we are in
the business of entertaining.

But is Europe really ready for
fat-free radio based on rigorous
audience research, and providing
pure formats on tap? James Gor-
don, MD of the Clyde Radio
Group in Scotland was vociferous
in his warnings against automati-
cally adopting US-style narrow-
cast formats. "Does the panel real-
ly think that listeners are so
narrow-minded that they enjoy lis-
tening to such tight formats?" he
asked, questioning not only the
relevance of the style to European
tastes, but also the economic
sense.

"It should not be forgotten that
in the US, where narrowcasting
has been taken to the extreme,
88% of stations are losing money.
If they had to pay the levels
of copyright that European sta-
tions do, some 80% of them
would go under."

Musical
tastes are indeed more eclectic
than ever, reminded Steen Fred-
erick, head of Danish public
classical channel P2, whose expe-
rience with classical music broad-
casting could teach narrowcasters
a thing or two. "Young listeners
have far more eclectic tastes these
days. New classical music is receiv-
ing far more attention from
younger than before, partly
because CD has brought classical
recordings of much better quality.
Going to a heavy metal concert
one evening and a classical one
the next is now commonplace."

Meanwhile, various panelists
were set thinking about what for-
mats remain to be tried. Can for-
mats reflect the aspirational,
ground-breaking qualities of the
best music that we present to audi-
cence?

Anne Coutard from Radio
France suggested, given a fre-
quency and enough cash, she
would love to experiment with
what station, while German media
mogul Frank Otto (OK Radio,
Delta Radio, Viva) decided upon
a childrens channel, to fully use
radios' unique characteristics.
Nonetheless, those saddled with
commercial concerns admitted
that, as radio often plays the role
of a little brother, it would be
challenging and ground-breaking
would remove its familiar appeal.
Advice to those
searching for
new formats from
Orchard was to look at the
watersheds of musical
demos, such as the inaugural
Radio Blue Danube has done
everything it can to make its posi-
tion watertight by fully computer-
ising its studio and sticking to a
rigid research-lead playlist policy.
Is this a correct role for a
private broadcaster? While the public
broadcasters in the US have clear-
lved themselves to comple-
ment the incumbent older com-
mercial services, European
broadcasters are seeing their
former monopoly undermined;
but is this good for the listener?

Chairman of the European
Broadcasting Union Jean-
Berndt Münch pointed out,
"This shows broadcasters a clear
that the public service, as
against everything private radio
can't make a buck on." Until these
concerns are cleared up, the
likelihood of the EBU opening
its doors to private radio
remains very slim.

Particularly with music broad-
casting, it is important not to
forget public radio's freedom, urged
Victor Pons, programme director
of Viva (Delta Radio, Viva) and
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Poiued For Kick-Off

(continued from page 1)

Sure Dutch trainer Dick Advocaat in his show every night during the event, presenting the "Plaat Van Advocaat" ("Advocaat's Record") a week before the beginning of each show. "Advocaat" is a well selected enough records for a month, so he's banking on his team reaching the final.

In Germany, football songs have a harder time getting into the national charts, though there are several on the market, including a Ralf Siegel production of the football team singing Far Away In America with The Village People. A stadium version of the Opus song Live Is Life has also been released. Radio is gearing up to Germany scoring plenty of goals at the World Cup. PD of rock format Energy Munich Stephan Höper says that his station is already doing a daily airport every day during the World Cup. "The games will be shown each day on a 7 x 2 metre screen and the German team scores a goal, people will get free drinks."

Having faith in Rudolf Völler's unmissable "to (goal)-instinct," the German public broadcaster will chance to place bets and play 'Beat The Goalie' with a famous German goalkeeper. Energy Munich will also run three- minute sessions at Munich's old airport every day during the World Cup. DJproducer at Antenne Berno Bangerl reveals that Antenne Berno is recorded its own football song as a tribute to the World Cup. "Some of the members of Antenne Bayern were recorded in an in-house production entitled 11 An Der Zahl ("11 In Number"). We have placed it on powerplay and some smaller stations in the area are also playing it."

The mood is somewhat more subdued with "football crazy" Great Britain, where England, Scotland, Wales and North- ern Ireland all failed to qualify, but stations are still endeavouring to bring their listeners the latest action from the World Cup. To compensate for lack of World Cup action, English fans just recovered from "Graham Taylor stickering" are still enjoying listen- ing to Manchester United's rousing anthem Come On You Reds with Status Quo on "fflare" burning high in the charts since last month's Cup Final. The Republic of Ireland, how- ever, is positively revelling in World Cup '94. The Irish national team has qualified for the second time ever and the whole country, including the radio stations, has gone berserk. There are some 30 World Cup songs doing "fflare" in Ireland, including the official song Watch Your House For Ireland sung by Aslan's Christy Dignam with the help of the entire football squad.

Jack Charlton, coach of the Irish, is paid rap-trIBUTE to In That Old Jack Feeling by a Jack Nicholson impersonator, while even rave is not spared the madness, with Old '94. National pubcaster RTE has had to put an embargo on the number of scheduled programmes in the broadcasting from the United States, such is the volume of sponsorship offers from compa- nies anxious to cash in on World Cup '94.

Two regular talk shows are being broadcast from New York and Orlando for the duration of the World Cup. One programme 2FM's "Gerry Ryan Show" has taken along "Stan The Fan", an unemployed Dubliner who

German Ratings
(continued from page 6)

es, with EHR flagship NDR 2 dropping 220.000 listeners to 1,080,000, while RTL/Berlin scored an extra 104,600 listeners in this year's MA for the station. FFH increased its target of one million listeners. Radio NRW/Oberhausen, a network of four programmers to the EHR network Fun Radio and TV channel M6, more than 17.000 listeners in the country. Even rave is not spared the madness, with Old '94. National pubcaster RTE has had to put an embargo on the number of scheduled programmes in the broadcasting from the United States, such is the volume of sponsorship offers from compa- nies anxious to cash in on World Cup '94.

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# EHR Top 40

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<td>10</td>
<td>PRETENDERS/&quot;I'll Stand By You&quot;</td>
<td>(WEA)</td>
<td>110</td>
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<td>3</td>
<td>9</td>
<td>BIG MOUNTAIN/Baby I Love Your Way</td>
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<td>15</td>
<td>SYMBOL/The Most Beautiful Girl In The World</td>
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<td>7</td>
<td>WET WET WET/Love Is All Around</td>
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<td>97</td>
<td>76</td>
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<td>6</td>
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<td>ROXETTE/Crush! Boom Bang!</td>
<td>(EMI)</td>
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<td>67</td>
<td>25</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>10</td>
<td>ERASURE/Always</td>
<td>(Mute)</td>
<td>90</td>
<td>65</td>
<td>21</td>
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<tr>
<td>9</td>
<td>11</td>
<td>5</td>
<td>EIGHTH WORLD/My World</td>
<td>(London)</td>
<td>81</td>
<td>61</td>
<td>20</td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>6</td>
<td>C.J. LEWIS/Sweets For My Sweet</td>
<td>(Black Market)</td>
<td>77</td>
<td>51</td>
<td>26</td>
</tr>
<tr>
<td>11</td>
<td>13</td>
<td>8</td>
<td>JON SECADA/If You Go</td>
<td>(SBK)</td>
<td>91</td>
<td>60</td>
<td>31</td>
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<tr>
<td>12</td>
<td>10</td>
<td>6</td>
<td>HUEY LEWIS &amp; THE NEWS/Shes Some Kind Of Wonderful</td>
<td>(Elektra)</td>
<td>82</td>
<td>52</td>
<td>30</td>
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<tr>
<td>13</td>
<td>12</td>
<td>11</td>
<td>ACE OF BASE/Dont Turn Around</td>
<td>(Mega/Metronome)</td>
<td>69</td>
<td>49</td>
<td>20</td>
</tr>
</tbody>
</table>

## Counting Covers

Two of these covers are busy climbing the top 5. Big Mountain's variant of Baby I Love Your Way claims the chart's second position, while Wet Wet Wet's revival of Love Is All Around jumps to number 4 with a considerable point-gain and qualifies as Most Added. Leaders thank to 19 first-time entries. If the group's steady accumulation of reports continues during the weeks to come, an EHR number one position will be within reach. In the Southwest, they enter straight at number 2 this week (see Regional Airplay, page 17).

The highest new entry in the top 40 (at number 30) is grabbed by Scottish grunge band Stirllskin, whose Inside made it to number 1 in the UK, largely boosted by a Levi's TV commercial featuring the song (M&W, June 11). An impressive 61% of the stations reporting this song are platinum, which clarifies its entering the chart with only 32 stations. Best supports include Holland, Sweden, Germany and the UK.

## MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Airplay</th>
<th>Weekly Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>WET WET WET/Love Is All Around</td>
<td>19</td>
<td>25</td>
</tr>
<tr>
<td>ALL 4 ONE/I Swear</td>
<td>16</td>
<td>21</td>
</tr>
<tr>
<td>KYM HAZELLE/JOSIE BROWN/No More Tears</td>
<td>18</td>
<td>22</td>
</tr>
<tr>
<td>MARMOR/Something You Need A Friend</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>DAWN PENN/No Don't Love Me</td>
<td>14</td>
<td>14</td>
</tr>
</tbody>
</table>

## Airplay

The EHR chart is based on a weighted-scoring system. Songs score points by achieving station play at the EHR reporting stations that target 12-24 year old listeners with contemporary music. Stations are weighted by market exposure, with the number of hours per week broadcast correlated to the formula.

### CHARTBOUND

| SIX WAS NINE/Drap Dead Beautiful | (Virgin) | 39/3 |
| JANET JACKSON/Any Time, Any Place | (Virgin) | 36/11 |
| EDDI Reader/Flower Of Angels | (Blanco Y Negro) | 35/7 |
| PRINCE ITAL JOE/Marky Mark United | (East West) | 36/9 |
| CHRIS DE BURGH/Blonde Hair, Blue Jeans | (A&M) | 33/6 |
| REEL 2 REAL/Love to Move It | (Positiva) | 33/4 |
| GLOWORM/Carry Me Home | (GoBiTT) | 33/3 |
| BASSA/Drink On The Sun | (A&M) | 31/5 |
| BAD BOYS INC/More To This World | (M & M) | 31/5 |
| BOB ODELOR/Crazy | (Tuff Nuff) | 31/3 |
| BR'S & M.T./Meet The Flintstones | (MCA) | 30/9 |
| TRAFFIC/Here Comes A Man | (Virgin) | 30/4 |
| KVM MAZELLE/JOSIE BROWN/No More Tears | (Positiva) | 29/18 |
| DANNY HILL AND SOUNDS OF BLACKNESS/Going | (Mercury) | 29/4 |
| CELINE DION/Miss You | (EMI/Columbia) | 28/0 |

## Counting Covers

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total</th>
<th>Rotation</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>TONY BRAXTON/You Mean The World To Me</td>
<td>(Futura/Arista)</td>
<td>27/12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARETHA FRANKLIN/Willing To Forgive</td>
<td>(Arista)</td>
<td>27/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPIN DOCTORS/Closet Cat</td>
<td>(Epix)</td>
<td>27/7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MEAT LOAF/Objects In The Rear View Mirror</td>
<td>(Virgin)</td>
<td>26/1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STEVIE NICKS/Blue Denim</td>
<td>(EMI)</td>
<td>25/3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ABSOLUTELY FABULOUS/Absolutely Fabulous</td>
<td>(Polygram)</td>
<td>24/12</td>
<td></td>
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<tr>
<td>ASWAD/She's</td>
<td>(Bubblin')</td>
<td>24/9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CARLEEN ARNOLD/Mama Said</td>
<td>(Simi)</td>
<td>24/7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BECK/Teenage Boy</td>
<td>(Virgin)</td>
<td>24/1</td>
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</tr>
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</table>

## A* Rotation Performance

### NEW TOP 20 CONTENDERS

<table>
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<tr>
<th>Artist/Title</th>
<th>Original Airplay</th>
<th>Weekly Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>KYM HAZELLE/JOSIE BROWN/No More Tears</td>
<td>(Arista)</td>
<td>29</td>
</tr>
<tr>
<td>ALL 4 ONE/I Swear</td>
<td>(A&amp;M)</td>
<td>24</td>
</tr>
<tr>
<td>BRAND NEW HEAVIES/Back To Love</td>
<td>(Arista)</td>
<td>23</td>
</tr>
<tr>
<td>BUCK WADOW/In The Heart Of The City</td>
<td>(Virgin)</td>
<td>21</td>
</tr>
</tbody>
</table>

Notes: Top 20 Contenders are those entries that have seen their last chart entry at week 26 and are on page 3 for the first time of all. Artists are listed by total number of entries, in case of a tie, entries are listed alphabetically by artist.
### BORDER BREAKERS

<table>
<thead>
<tr>
<th>TW</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>7</td>
<td>ROXETTE/Crash! Boom! Bang!</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>13</td>
<td>ACE OF BASE/Don't Turn Around</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>13</td>
<td>MASTERS OF THE GATEWAY/It's All Around</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>2</td>
<td>DR. ALABAN/Look Who's Talking</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>16</td>
<td>HADDAY/ Rock My Heart</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>35</td>
<td>ACE OF BASE/The Sign</td>
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<td>CORINA/The Rhythm Of The Night</td>
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<td>2</td>
<td>PHILO PENNY/You Don't Love Me</td>
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<tr>
<td>15</td>
<td>15</td>
<td>5</td>
<td>PRINCE ITAL JOE &amp; MARKY MARK/United</td>
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<tr>
<td>16</td>
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<td>CAPPELLA/U &amp; Me</td>
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<td>17</td>
<td>17</td>
<td>13</td>
<td>DE OPP/Doop</td>
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<td>18</td>
<td>8</td>
<td>SIX WAS NINE/Drop Dead Beautiful</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>13</td>
<td>ENIGMA/Return To Innocence</td>
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<tr>
<td>18</td>
<td>18</td>
<td>24</td>
<td>C.B. MILTON/It's A Loving Thing</td>
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<tr>
<td>19</td>
<td>19</td>
<td>21</td>
<td>CAPTAIN SITH/Wired For Sound</td>
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<td>20</td>
<td>20</td>
<td>32</td>
<td>RICHARD MARX/Silent Scream</td>
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<tr>
<td>21</td>
<td>21</td>
<td>15</td>
<td>JOSHUA KADISON/Jessie</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>14</td>
<td>DAWN PENN/You Don't Love Me</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>14</td>
<td>MARIAN CAREY/Anytime You Need A Friend</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>12</td>
<td>MARIAH CAREY/Without You</td>
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<td>25</td>
<td>25</td>
<td>11</td>
<td>SYMBOLOGY/You Can't Love Me</td>
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<td>26</td>
<td>26</td>
<td>12</td>
<td>BC 52'S/(Meet) The Flintstones</td>
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<td>27</td>
<td>27</td>
<td>17</td>
<td>RICHARD MARX/Silent Scream</td>
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### CHANNEL CROSSOVERS

<table>
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<tr>
<td>1</td>
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<td>PRETENDERS/I'll Stand By You</td>
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<td>2</td>
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<td>SEALS/Prayer For The Dying</td>
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<td>5</td>
<td>WET SISTERS/No One Is All Around</td>
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<td>4</td>
<td>4</td>
<td>12</td>
<td>ERASURE/Always</td>
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<td>4</td>
<td>C.J. LEWIS/Sweet For Your Sweet</td>
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<td>6</td>
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<td>EW/Sweet French Kisses From The World</td>
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<td>7</td>
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<td>TONY IRO-DI/Real Thing</td>
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<td>8</td>
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<td>13</td>
<td>PHIL COLLINS/If I Can't Stand It</td>
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<td>9</td>
<td>6</td>
<td>PINK FLOYD/ Take It Back</td>
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<td>10</td>
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<td>TAKE THAT/Everything Changes</td>
</tr>
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<td>DES'REE/You Soft Doo</td>
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<td>ROACHRAFT/Only To Be With You</td>
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<td>11</td>
<td>PET SHOP BOYS/Liberation</td>
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<td>BRAND NEW HEAVIES/ Dream On Dreamer</td>
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<td>6</td>
<td>CHRIS DE BRUSCH/Blonde Hair, Blue Jeans</td>
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<td>16</td>
<td>16</td>
<td>NE</td>
<td>STILSINK/Inside</td>
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<td>17</td>
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<td>BLUR/Girls &amp; Gangs</td>
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<td>REEL 2 REAL/ Like It Or Not</td>
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<td>JIMMY CLIFF/ I Can See Clearly Now</td>
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<td>20</td>
<td>13</td>
<td>RICHARD MARX/Silent Scream</td>
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<td>21</td>
<td>21</td>
<td>5</td>
<td>BARRY MANEOUI/It's A Loving Thing</td>
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<td>ANGELIQUE KIDJO/Agoalo</td>
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<td>19</td>
<td>LAURA PAUSINI/Tutto Amori Amorí</td>
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<td>24</td>
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<td>10</td>
<td>ENIGMA/The Eyes Of Truth</td>
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<tr>
<td>25</td>
<td>25</td>
<td>24</td>
<td>JAM &amp; SPOON/Right In The Night</td>
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For all artists appearing on this chart, the Region Of Signing is Northwest.

### ATLANTIC CROSSOVERS

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>17</td>
<td>SYMBOL/The Most Beautiful Girl In The World</td>
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<tr>
<td>2</td>
<td>2</td>
<td>12</td>
<td>BIG MOUNTAIN/Body I Love Your Way</td>
</tr>
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<td>3</td>
<td>3</td>
<td>3</td>
<td>CRASH TEST DUMMIES/MmMmMmMmM</td>
</tr>
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<td>4</td>
<td>4</td>
<td>9</td>
<td>HUYE LEwis &amp; THE NEWS/She's Some Kind Of Wonderful</td>
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<td>5</td>
<td>5</td>
<td>10</td>
<td>JOHNNY CASH/Don't Go</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>15</td>
<td>ALL 4 ONE/I'm Ready</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>9</td>
<td>JOE COCKER/Summer In The City</td>
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<td>9</td>
<td>9</td>
<td>6</td>
<td>YOUSOU N'DOUR FEAT., NENH CHERRY/7 Seconds</td>
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<td>10</td>
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<td>25</td>
<td>BRUCE SPRINGSTEEN/Streets Of Philadelphia</td>
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<td>11</td>
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<td>MADONNA/I'll Remember (name from With Whom)</td>
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<td>12</td>
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<td>MARIAH CAREY/Without You</td>
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<td>20</td>
<td>JOSHUA RADISON/Jessie</td>
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<td>14</td>
<td>15</td>
<td>MARUJU/Marry Me You Need A Friend</td>
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<td>15</td>
<td>14</td>
<td>CRYSTAL WATERS/100% Pure Love</td>
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<td>16</td>
<td>17</td>
<td>ARRESTED DEVELOPMENT/Easy Like My Mind</td>
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<td>DAWNS OF DOOM/ Any Time, Any Place</td>
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<td>GENERAL PUBLIC/I'll Take You There</td>
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<td>AEROSMITH/Crazy</td>
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<td>SPIN DOCTORS/Confederate Of The Union</td>
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<td>THE ATOMIC CATS/Time To Me</td>
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<td>MICHAEL BOLTON/James On Me</td>
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<td>24</td>
<td>19</td>
<td>BC 301/Mean The Flirtations</td>
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<td>25</td>
<td>NE</td>
<td>ARETHA FRANKLIN/Whoever Will To Forgive</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>17</td>
<td>RICHARD MARX/Silent Scream</td>
</tr>
</tbody>
</table>

For all artists appearing on this chart, the Region Of Signing is North America.

---

The most remarkable thing about this week's Border Breakers is the number of artists with two titles in the chart, which has now risen to five. Ace Of Base and Atlantic Crossfades are now both jumped on by follow-up tunes from Maxx and Dr. Alban. Thanks to weakening competition, (I Can't Stand It) slips into the charts with only one new entry reported, Russian EHR network Radio Maxima/Moscow/St Petersburg. Swedish, German-signed Dr. Alban, however, is another story, within a week of its release, all corners of Europe jumped on the single with a vengeance, the only territory slow to respond being the UK. Currently, the first frames are detected in Sweden (City 107/Malmo), Holland (TROS Radio Vlissingen), Radio 38/Brussels and Radio 2/Brussels and Greece (Erionomos) and Kuala 990 both in Athens.

The final new attraction is the debut by La Bouche (reviewed in the GSA Today section on page 6) which has now risen to five: all corners of Europe jumped on the single with a vengeance, the only territory slow to respond being the UK. Currently, the first frames are detected in Sweden (City 107/ Malmo), Holland (TROS Radio Vlissingen), Radio 38/Brussels and Radio 2/Brussels and Greece (Erionomos) and Kuala 990 both in Athens. The first new attraction is the debut by La Bouche (reviewed in the GSA Today section on page 6) which has now risen to five: all corners of Europe jumped on the single with a vengeance, the only territory slow to respond being the UK. Currently, the first frames are detected in Sweden (City 107/ Malmo), Holland (TROS Radio Vlissingen), Radio 38/Brussels and Radio 2/Brussels and Greece (Erionomos) and Kuala 990 both in Athens.

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REGIONAL AIRPLAY  
week 26/94

The top-playlisted songs on European radio (all formats), listed by region.

**NORTHWEST**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROXETTE</td>
<td>Crash! Boom! Bang!</td>
<td>EMI</td>
</tr>
<tr>
<td>2</td>
<td>ABBA</td>
<td>The Name Of The Game</td>
<td>Polydor</td>
</tr>
<tr>
<td>3</td>
<td>SLADE</td>
<td>Skid Row</td>
<td>PYE</td>
</tr>
<tr>
<td>4</td>
<td>T.REX</td>
<td>Get It On</td>
<td>EMI</td>
</tr>
<tr>
<td>5</td>
<td>BEE GEES</td>
<td>Stayin' Alive</td>
<td>RSO</td>
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**CENTRAL**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>The BANGLES</td>
<td>Don't Walk Away</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>2</td>
<td>GARY NUMAN</td>
<td>Cars</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>RENAISSANCE</td>
<td>Mind Eraser</td>
<td>Mercury</td>
</tr>
<tr>
<td>4</td>
<td>THE BANGLES</td>
<td>Walk Of Life</td>
<td>A&amp;M</td>
</tr>
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<td>5</td>
<td>THE BANGLES</td>
<td>86-4-29</td>
<td>A&amp;M</td>
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**SOUTHWEST**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOS MUNECOS</td>
<td>El Jilguero</td>
<td>PopStar</td>
</tr>
<tr>
<td>2</td>
<td>LOS MUNECOS</td>
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</tr>
<tr>
<td>3</td>
<td>LOS MUNECOS</td>
<td>El Jilguero</td>
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**SOUTH**

<table>
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<th>No.</th>
<th>Artist</th>
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<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROXETTE</td>
<td>Crash! Boom! Bang!</td>
<td>EMI</td>
</tr>
<tr>
<td>2</td>
<td>ROXETTE</td>
<td>Crash! Boom! Bang!</td>
<td>EMI</td>
</tr>
<tr>
<td>3</td>
<td>ROXETTE</td>
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**WEST**

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<tr>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>BON JOVI</td>
<td>You Give Love A Bad Name</td>
<td>Island</td>
</tr>
<tr>
<td>2</td>
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<td>Island</td>
</tr>
<tr>
<td>3</td>
<td>BON JOVI</td>
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</tbody>
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**Notes:**

- The chart covers the top-playlisted songs in various regions of Europe.
- Each region (Northwest, Central, Southwest, South) lists the top songs according to regional airplay.
- Labels are included to indicate the record company or music publisher.
- The chart is updated weekly and reflects the songs most frequently played on radio stations within each region.
DRAGNET WELCOMES

BAD RELIGION

New Album out this summer
Touring throughout Europe in the autumn

Sony Music