Radio Trails Europe's Favourite Tour

FRANCE
by Emmanuel Legrand

Radio stations are getting ready for one of Europe's major sport events: the Tour de France. Held each year in early July and ending traditionally three weeks later on the Champs Elysees in Paris, the impact and the interest in this cycling race goes well beyond French borders and is a gold mine for broadcasters, providing hours of daily programming filled with strong emotional moments.

The Tour is one of the oldest cycling races and has become a major show. The Tour "cra-van" re-groups over 3,000 people on the roads of France and the neighboring countries, symbolically starting this year in the UK. It becomes a travelling city within the country, with its army of racers, coaches, doctors, sponsors, journalists and celebrities, placing the Tour as one of the hippest summer jamborees where people go to be seen.

The Tour was created over 90 years ago in 1903 by the then editor of L'Auto, Henri Desgrange. (The Tour is now organised by the company behind sports daily L'Equipe). The first event gathered 60 cyclists (only 21 arrived), for a Tour that included six stages for a total of 2,428 kilometers.

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Tips For Format Changes
Tour de France
Defining Acid Jazz
Classical FM Takes Over Stockholm Frequency
UK Radio Shakes Off 2% Tag

Classic FM purchased the licence direct from the Stock- (continues on page 28)

UK commercial classical radio Classic FM started broadcast- (continues on page 28)

France

by Nicholas George

UK commercial classical radio Classic FM started broadcast- in Stockholm on June 26 following the bankruptcy of Stockholm's Storstadsradio, the first of Sweden's new com- mercial stations to go under.

Classic FM purchased the licence direct from the Stock- (continues on page 28)

Next week

No. 1 in EUROPE

European Hit Radio
WET WET WET
Love Is All Around (Precious)

Eurochart Hot 100 Singles
2 UNLIMITED
The Real Thing (Byte)

European Top 100 Albums
MARIAH CAREY
Music Box (Columbia)
This week's number 1 EHR record in Europe
15 more adds this week
Eurochart Hot 100: from 8 to 5
Breakout Extra
**EMI/Electrola Launches New Pop, Progressive Departments**

**GERMANY**

by Miranda Watson

Cologne-based EMI/Electrola is setting up two new departments for pop and progressive A&R, marketing, licensing and international repertoire together under two umbrellas. Both departments, to be launched on July 1, will come under the leadership of MD marketing Erwin Bach.

President GSA territories Helmut Fest says that it no longer makes sense to structure a company into separate national and international divisions. "The days of domestic German music are over. What exactly is 'German' music? Our biggest rock act is from Sweden, our biggest pop act from Sweden," he says. Meanwhile, we are breaking a lot of new German acts, many in the dance and pop scene, and not the sort of German music we used to know 10 years ago.

"Our new organisation is much more geared towards the consumer. The consumer doesn't care where the music comes from."

"The new structure will allow national and international acts to be combined in marketing and touring plans, adds Fest. "It'll broaden everyone's mind and should lead to greater media and dealer acceptance."

"We'll need to rule out further sub-divisions being created within the pop and progressive departments, such as a dance department. Marco Quirini becomes director marketing/A&R for the new pop department. Reporting to him are GM international pop Jan Garich, responsible for all Anglo-American artists, and GM national/Euro pop Sylvia Kollek. Fred Casimir will handle A&R for this section, assisted by Conny Webl as production manager and A&R co-ordinator. Peter Burtz will head up the new progressive department as director marketing/A&R progressive. Reporting to him are GM US and UK repertoire Helmut Rickert; GM domestic repertoire Stefan Bernhard and GM national alternative and Euro repertoire Alexandra Dörrie. "Progressive" A&R will be handled by A&R manager Robert Wolf.

**EUROPE AT A GLANCE**

**GERMANY:** Radio PSR Gets Into World Cup Spirit

Leipzig ACE station Radio PSR is holding a total of 10 parties during the World Cup. PSR is hosting its football festivities in Leipzig's Clara-Zetkin Park, where fans can watch the game on a 4 x 3 metre screen, followed by a special PSR show with DJs Andrahardt and Gerd Edler.

**GERMANY:** East West's TIS Wins Back Demon

East West Germany's Talent Independent Service (TIS) has won back the renowned Demon label, which for the past three years has been distributed by Rough Trade. Demon is owned by founders Jack Rivera and Elvis Costello and its back catalogue includes repertoire by Graham Parker, Nick Lowe and Elvis Costello, as well as the whole T.Rex/Marc Bolan catalogue, which will be exclusively handled by TIS.

**SLOVAKIA:** Bratislava Hosts International Music Fair

Slovakia capital Bratislava was the venue last weekend (June 24-26) for the Bratislava International Music Fair attended by 70 companies from 22 countries and featuring over 40 bands. Peter Gabriel, White Snake, Status Quo, Les Rita Mitsouko and Noir Desir were among acts to appear. Meanwhile, panel discussions focused on the serious issues of new author's rights laws, piracy and original production in local media.

**POLAND:** Zet Receives National Licence, Fights Mosquito Plague

Radio Zet MD Anzej Woyciechowski is hoping to ease the discomfort mosquitoes are causing in Poland by announcing, shortly after receiving authorisation to broadcast nationwide, that his station would start to broadcasting a special signal, inaudible to the human ear, which will act as a repellent to mosquitoes. The frequency still needs to be looked at, however, as test broadcasts have found that the emissions drove cats crazy. Meanwhile, it is not clear when Radio Zet will start using the 17 high frequencies (86-106 MHz) it has been allocated nationwide. The station is currently broadcasting on the low frequencies which are common in Poland. According to Woyciechowski the process of moving Polish broadcasting to high frequency should be led by public radio. A shortage of receivers capable of receiving high-frequency signals is still an obstacle. "One can hardly expect a private broadcaster to invest 5 billion zlotys (app. US$227.000) per transmitter in order not to be heard by anyone," he commented.

**UK:** Trans World Rejects EMAP Takeover Bid

Trans World Communications PLC, operators of eight private local stations in the UK, including Piccadilly Gold/Manchester, Red Rose Gold/Preston and Red Dragon FM/Cardiff, has rejected the takeover offer from UK publishing company Emap plc. Trans World officials said they were worried that legal challenges could harm current shareholders' investment if the offer is accepted. The offer, at £1.81 (app. US$2.78) per share, or a total of some £70 million, was not deemed to represent Trans World's full value. Meanwhile, Trans World also revealed that it was not satisfied EMAP could meet regulatory requirements limiting ownership of radio stations. EMAP already owns 29.6% of Trans World and has significant broadcasting interests.

**FRANCE:** Calvi Returns As Sacem President

Composer Gerard Calvi has been appointed president of performing rights society Sacem, replacing author Pierre Delanoë.

**THE RETURN OF THE THREE TENORS AT KARUSSEL — Three years after the legendary ‘Three Tenors’ concert in Rome, Jose Carreras, Placido Domingo and Luciano Pavarotti are getting together again to perform a concert of the World Cup final in Los Angeles on July 17. To tie in with this momentous occasion, German record company Karussel is releasing a special three-CD box set with one CD of each of the tenors. Each CD will retail at under DH110 (app. US$5.9).**
Cadena 100 Hunts New Talent With Two Concert Schemes

SPAIN
by Howell Llewellyn

ACE/EHR net Cadena 100 is join-
ing Spanish performing rights soci-
ety SGAE and artists and music-
cians association AIE in organising
two new schemes to locate and pro-
mote new talent in Spanish pop/rock
music. Imaginarock '95, a national
competition for unknown new
bands, and Zona de Conciertos,
which provides showcase time to
select three bands to play a Noche
de Nuevo Rock (New Rock) night
in Madrid next March. Each band
will receive Ps1 million (app.
US$700) towards recording an
album.

Imaginarock covers the whole
of Spain, while Zona de Conciertos
is based in the large central Castille
region around Madrid. The project
will be sponsored by Coca-Cola,
through a local subsidiary called
Casgabe, and CC&M, which runs
the small live venue Siroco.

The nine groups participating in
the Zona de Conciertos Series will
present their music at Madrid con-
certs in July and the promotion of
the bands will last a year. The
groups are Amaneles, La Banda
Sin Nombre, Clan Chah, Jam
Sex, Kandinsky, N.S.Q, El Sueno,
Tribu X and Yo La Vi Primero.
By the time the project is finished,
the bands will have played 150
concerts in the Madrid region.
Cadena 100 audience ratings in
Spain's two competing surveys have
risen recently. The EGM sur-
veys put the net's numbers of listen-
ers in February/March '94 at
555,000, a 37% rise on the previ-
ous figure, while the ICP rating for
April stands at 657,000.

Rossi Release Angers Fans

ITALY
by Mark Dezzoni

Italian rock star Vasco Rossi has
upset many of his fans with a mark-
ting play for his new single
Senza Parole. On his request, the
single, out on EMI, has been
released exclusively to radio sta-
tions and his fansub and will not
be available for retail.
Rossi, who sold over one mil-
lion copies of his last album Gli
Spaera Sopra, released last yea,
is not due to release a follow-up un-
til next year. EMI local marketing
manager Francesca Scotti com-
ments, "We distributed a copy to
1,000 radio stations and 3,000 to
his fansub throughout Italy, so
only his real fans, can obtain a
single.

The single has left some fans
speechless with anger. Carlo
Mancini, music director at Rome-
based EHR network Radio
Dimensione Suono, comments,
"We have been inundated with re-
quests to play the song in its
entirety so that listeners can
record it."

Mancini said the song has been
placed immediately on high
rotation.

Catholic Church Keeps COPE Despite Secularisation Process

by Howell Llewellyn

Spain's Roman Catholic Church
has opted to keep hold of Cadena
COPE, despite the fact that many
bishops are still displeased with
the net's supposed drift away
from the church. The church's
governing body, the Episcopal
Conference has opted to provide
Pta800mn (app. US$6 million)
towards a Pta1.2 billion (US$9
million) capital expansion of
COPE, which vies with Cadena
SER for top spot in the news/talk
sector.

The church will maintain a
72% stake in COPE and thereby
end a two-year internal debate in
the Episcopal Conference, a sec-
tor of which wanted to sell the
church's stake in the web.

The net is in need of capital
injection following continuing
losses in '92 and '93. COPE
sources report that last year's
deficit was lower than Pta95
billion, well below the Pta895
million of 1993 and losses of 142
work-
ers and other undisclosed
"streamlining measures."
The state, whose former 25%
has now dwindled to 3.8%, will
not contribute to the new expan-
sion, which means its share will
further shrink to 2.4%. This fits
into the government's long-stated
policy of pulling out of private
radio.

Newsmakers

FRANCE: Catherine Cuny
has been appointed product
manager at BMG's international
promotion and licensing depart-
ment. She reports to depart-
ment director Paul Micalet. Cuny
was formerly assistant to Son-
ny Music president Henri de Bod-
inat.

UNITED KINGDOM: Fiona Crowther
has replaced Lisa Shimatzu as head of inter-
national at M&G.

INTERNATIONAL: Hugh
MacDonald has been appointed
VP information technology at
Warner Music International. He
replaces Bob McCormack, who
transferred to the Warner
Music Group in New York ear-
tier this year. Paul Fraser
replaces MacDonald as director
information technology opera-

Cadena 100, SGAE, AIE SIGN CONTRACT FOR NEW TALENT — Spanish
EHR/ACE net Cadena 100 recently signed on accord with the Spanish
association of artists and interpreters AIE and the authors rights association
SGAE to collaborate on Imaginarock and Zona de Conciertos, two schemes
to hunt out and stimulate new musical talent in Spain. Pictured here after
signing the contract are: AIE president Luis Cobos, Cadena 100 MD Rafael
Revert, SGAE deputy chairman Eduardo Bautista and assistant director of
Cadena 100 mother company COPE, Silvio Gonzalez. (See story, left.)
Radio Versus Music: Time For Dialogue

by Machgiel Bakker

The panel at Radio Montreux on the relationship between the radio and music industries discussed some of the thornier issues threatening the peaceful relationship between the two. The following is an adaption of the discussion.

With the deregulation that set in most markets during the early to mid-80s, the relationship between the radio and record industries changed in a dramatic way. Used to working with the often flexible and open music policy of the public stations, labels suddenly had to adjust to the rigid programming criteria of the privates.

European radio is fast becoming a business ruled by ratings, surveys, computers and audience research, developments which many European labels still have to come to grips with. More importantly, label executives fear that some of the practices used by the radio stations hinder the progress of new talent.

Music Research

Especially in France and Germany, stations use research to test the popularity of records with their audiences. This is needed, they claim, to finetune the format and to reduce the likelihood that core audiences switch off.

According to the labels, however, new sounds and new artists need repeated plays to appreciate their full impact. Testing records with audiences is bound to lead to conservatism and to non-risk-taking policies with regard to new talent.

One industry executive, who prefers to be unnamed has said to M&M, "Guys who talk about not playing a record until it's a hit are vultures eating at the music industry's carcass. How do we get any hits if nobody's playing the records before they become hits?"

The Use Of Computers

Increasingly, radio stations use computers to help them programme their station and achieve consistency and tightness in the playlist. Mark Story, PD at EHR/gold Piccadilly Radio/Manchester recently told M&M, "For a radio station, using a computerised system is like getting in your car instead of walking—you get to exactly the same place but you get there much faster and you take the drudgery out of it."

The record industry obviously fears that music scheduling systems remove much of the personality from programming and, again, decrease the chances for new talent.

Many radio stations—especially those in a competitive environment—are reducing their playlists to increase audience figures. For them, the key to success is giving people more of what they want. Another blow in the face of new talent.

Illustrative in this respect is what Jeff Graham, PD at Red Rose Rock FM in the north-west of England, recently said in an interview with M&M (April 30).

"The radio industry often forgets that when people buy a new record they go home and play it 40 times in a row. It struck me as banal that radio was playing songs in the top 10 and they were coming on only every six or seven hours, which is far too slow a rotation."

From the record industry's point of view, however, this policy means less chances of survival for new releases. A senior record industry executive commented to M&M, "I know commercial stations have to look to their advertising revenues, but where do they think audiences and advertising are going to come from five years from now if we haven't broken a new band in the meantime?"

Music Quotas

Just over a month ago, the French radio and record industries signed a draft agreement that opened the way for a dialogue between the two groups on how to deal with the quota issue that comes into effect the beginning of 1996. Radio is still not convinced, however, and many programmers contend that any quota system will adversely affect a station's ability to serve its target audience.

Dialogue

Having heard the points of view of panelists at Montreux, it became clear that both the radio and record industries are worried about their future, and that remedies cannot be found over night.

Recent measures such as quotas reflect the need for action, but raise just as many questions about the best line to take. Should the record industry be paying for more radio advertising rather than demanding airtime for free? Are quotas the best thing? Is the move towards shorter playlists and tighter formats the most desirable? With the arrival of digital broadcasting the status of both industries is on the point of being thrown into uncertainty. Until then, radio and music need each other. Now is the time for them to start listening to each other more.
Time To Change Your Format? A Few Suggestions

Because I'm a consultant, most of you probably assume that I advocate format changes wherever I go. The reality is somewhat different: there are times when changing the format is the only intelligent decision, but, believe it or not, there are just as many times when I tell a client not to change it.

So, what criteria should PDs and managers utilise when they are considering a format change? Let's examine the situation more closely.

While the "good old days" are a figment of many radio people's imaginations, it is true that life was much simpler in radio's early years. When the BBC first went on the air in 1922, the typical format was what we might call "middle-of-the-road." Radio stations tended to play safe: music, opera, classical, some top pop, etc. They offered lectures by famous scholars, and allowed local people to purchase 15-minute blocks of time to show off their musical talent (or lack thereof).

In 1922, movies were still silent and TV was years away. Live music on radio was exciting back then as was the new possibility radio had created: instant reporting. No longer were only the rich able to have access to great entertainers; anyone with a radio receiver could now share in that experience. Radio was important in those days, and people were delighted by what they heard.

Still, as early as 1925, astute PDs were doing audience research to find out what the "listeners" wanted. They learned the hard way that what they had assumed the listeners wanted (or what they thought the listeners really wanted) was often far from the truth: an all-opera format, for example, was a dismal failure despite all the music critics and college professors who praised it.

In those days, research was often qualitative, it was difficult to get people to fill out questionnaires, and there was no easy way to reach a large audience. As a result, many stations failed. Nine times out of 10, a bad quarter ratings fell. Nine times out of 10, a bad quarter ratings fell. Nine times out of 10, a bad quarter ratings fell.

But in some markets, suddenly there were four stations doing the same format, and no one was raving about cool jazz, Rock 40, beautiful music, or all-Elbs? I'm not saying that these weren't perfectly acceptable formats, but that they were new and untried. The average person has access to as many as 20 radio and TV stations as well as personal cassettes or CDs, so there is no magic format.

Having a certain controversial personality or programming may get people to tune in for a while, but with so many choices, it is unlikely that just changing the format—no matter what you change it to—will magically boost your ratings.

Of course, some new formats have done extremely well, but that is usually because they filled a niche that needed to be filled. For example, both Classic Rock and Oldies emerged to meet the needs of Baby Boomers who felt they were no longer hearing the music they loved best (the music they grew up with). But in some markets, suddenly there were four stations doing the same format, and no one was raving about cool jazz, Rock 40, beautiful music, or all-Elbs? I'm not saying that these weren't perfectly acceptable formats, but that they were new and untried. The average person has access to as many as 20 radio and TV stations as well as personal cassettes or CDs, so there is no magic format.

Don't Forget Publicity

Years ago, a station went EHR and word spread to virtually every teenager in town. Today, it takes a while to break through all the clutter. It is essential to have a promotion plan, and if your budget allows, a person whose main task is to organise and implement station promotional activities. Even a big-money contest is no longer an automatic guarantee that people will think of your station. Study after study shows that most listeners never enter station contests, don't think they can win, and are often not in a part of the market where they can get to a phone.

I continually am amazed at how few stations have full-time promotion directors. Before you change your format, ask yourself if you really got your name out into the market when you have gone through it? Did you stress the benefits of your station, and did you put your call letters in front of people on a regular basis? It takes people a while to make a station a part of their life, and you have to give them plenty of reasons to do so. A station that doesn't effectively

market itself will end up changing format again and again.

Looking Into Things

There may already be an EHR station in your market, but if there are a large number of young listeners and if the other station has some weakness, you may be able to siphon their listeners. But first ask yourself: what do you want to be just the format? What are the market conditions? What are the major occupations, what hours do most people work, do they have music, where do they spend their leisure time, etc.

Even if you don't have a huge research team, you can usually find a professor at a local college who will supervise some market research for you. In one city where I consulted, I heard the perfect album rock station: it had excellent announcers, a wonderful music mix, great signal and a really good rock format. Why? Well, it seems that the market was extremely conservative and the median age was 45 (also confirmed that 70% of the town's residents believed that album rock was the music of the devil). The owner was sure the kids would off some of the rock, so he programmed it. But there were just enough available listeners to support the format.

You may think that research is time-consuming and unreliable, but if done right, it can provide you with some very useful insights about what people perceive and what interests them. I still recommend hiring a reputable person or company to find out more information about the audience before you jump into even what appears to be an obvious format niche.

Sticking It Out

Ratings being what they are, we have all seen powerhouse stations fail for no apparent reason, only to pop back up in the next rating. As a result, the audience figures were often the only right ways to justify changing everything.

First, either bring in some unbiased outside person whose opinion you can respect (be it a consultant or the PD of one of the other stations in your group) or do some serious market research to find out why the ratings fell. Nine times out of 10, a bad quarter can be remedied by fine-tuning the current format.

How was your time spent listening? Did radio listening in general decrease in your market? There are so many possible reasons that cannot bring about poor ratings, and before you decide to change the format, rule out all the other problems that could make listeners tune out. In most cases, once you fix it, and once you get a positive direction (and publicise it), the ratings should improve. If they still don't, then it may indeed be the format causing the problem.

The important thing is to listen to your audience and make sure you are ready to promote aggressively.

DONNA HALPER is based in Boston, Massachusetts. She has consulted for over 15 years, and is also the author of two texts on radio programming. She can be reached at (+1) 617.786 0665 or faxed at 617.786.1809
**STONE AGE** is a mixture of traditional celtic instruments and brand new sounds. It's a link between space and father time, fiction and reality.

When listening to the **STONE AGE** album, images of druids, bards, and monolithic lines of stone come to mind, overlaid on sounds of untamed nature where sky, earth, fire and ocean mingle.

**STONE AGE** is composed of 4 musicians coming from brittany fond of celtic fairy tales and legends:

Lach'ilaouet, terra cotta, marc de poncallec and kervador.

The first single **ZO LARET** mixed by GOTA YASHIKI, RESPECT PRODUCTION (whose credits include SEAL, BJÖRK, SOUL TO SOUL...) will be released july 8th.

COLUMBIA
**NEW RELEASES**

**Singles**

**BILLY-ZE-KICK**  
*Mangez Moi* - Shamon  
PRODUCER: Monsieur Bing  
Irresistibly climbing French charts, this ode to exotic mushrooms, with its exotic calypso-reggae groove, smells like one of the hits of the summer, supported by some EHR nets like Skyrock. A tentative Euro-crossover hit in the wings?

**DAO DEZI**  
*La Jument De Mishaou - EMI*  
PRODUCER: E. Mouquet/J. Joncheroy  
This is the new project from one of the composers (Mouquet) and one of the producers (Joncheroy) of Deep Forest. This time, Mouquet has taken traditional music from Brittany and mixed it with modern sounds and techno beats. The result is quite conclusive, very danceable and is poised to bring worldwide attention on Brittany music. The album will be released worldwide in September.

**MAMBO MANIA**  
*Adios Mama* - Barclay  
PRODUCER: C. Longer/A. Winstre  
Wanna dance the mambo? Founded by some crazy French fans of Latino rhythms, this combo has become one of the hottest dance machines in Paris. It's hot, it's spicy, it's the rhythm of the summer: it's mambo time.

**ALAIN BASHUNG**  
*Chatterton* - Barclay  
PRODUCER: P. Delire/Bashung  
The song *Ma Petite Entreprise* had all the ingredients announcing a good album and, indeed, it lived up to the promises. Bashung's musical universe is not always easy to get through, but once this initial effort is made, the richness of both lyrics and music, supported by Bashung's voice, makes one realize what can be possible from so many pleasures. It is also a great guitar album with an impressive battalion of players including rock legend Link Wray, Marc Ribot of Tom Waits fame, Michel Legrand and Sonny Landrey on slide guitar.

**ALPHA BLONDY**  
*Dieu* - EMI  
PRODUCER: Bonnaca Moïga  
For reggae fans, a new album by Ivory Coast singer Alpha Blondy is always a treat. As one of the leading African stars, Alpha Blondy has carried the torch handed off by Bob Marley and Africanized this rhythm. Some lyrics might not please all crowds (Abortion Is A Crime for example) and his mystic definition can be tiring for those who are not in the same kind of mood but it is undoubtedly one of Blondy's best and most energetic album in years. Try *Wild Time* and *La Guerre*, adapted from Marley's War.

**IMVURINI**  
*Au Zenith* - Columbia  
PRODUCER: I. Muvrini  
These 13 songs recorded live during last year's concert at the Zenith in Paris is a perfect reflection of the most popular band from the island of Corsica. Between ancient a cappella songs and modern arrangements, sounding sometimes like a folk new age, this music offers a lot of space.

**NIOMINKA BI**  
*N'Côr - Boucherie Productions*  
PRODUCER: Niominka Bi  
This kind of release is quite unusual from this rock-oriented indie label, but this multi-racial band delivers a pretty nice Afro-reggae. Their second album was recently released next to this exciting song, and could be one of the surprises of year-end.

**RITA MIJOUTKO**  
*Les Amants* - Delabel  
PRODUCER: Rita Mijoutko  
Another great song from French "extraordinaire" duo, a couple of years ago for the movie "Les Amants Du Pont Neuf." It might not be that evident in the first place but after a few times, the melody grows on you. Jean-Baptiste Mondino's video is a great moment too.

**ISMAEL LO**  
*Iso - Mango/Island*  
PRODUCER: I. Sylla/S. Khalidou  
The simplicity and the deployment of *Taftouhou*, released a few years ago, as put, Senegalese singer Ismail Lo, among the leading artists from the African continent. Tipped as "an African Bob Dylan" because of the use of harmonica and acoustic guitar, (although Mango president Philippe Constantin prefers to say that "Dylan is an American Ismail Lo"), this new album is a pure diamond Dîb Dîb Bak, the first single, should open him doors to mainstream radio airwaves.

**OTTO**  
*Mon Pied Sur Une Chaise - RND*  
PRODUCER: V. Malone  
Otto, François Quémeré on his passport, comes from the ad industry and puts himself as "a living synthesis of Kraftwerk, Fernandel [a French comic] and Chuck Berry." This album reminds the listener of French pop band Oui-K, with its minimalist and sometimes wacky arrangements, and Jacques Dutronc: with the sense of humour in the music and text. Trendy Parisian station Nova is playing him on a regular basis.

**VARIEUX**  
*Blanc-Blanc-Tubes* - Virgin  
PRODUCER: Various  
The first compilation 100% French, states the press release, and indeed, it is not that French acts presented as "the best of French chanson in 1994." To name a few acts: Patricia Kaas, Alain Souchon, Julien Clerc, Liane Foly, Etienne Daho, Rita Mitsouko. This compilation is a good overview of France's creative energy of the moment, despite the lack of rap acts. It is sponsored by full-service station RTL, which is nothing but natural from a station which plays 70% French music.

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**Patrice Blanc-Francard's Secret Musical Garden**

by Emmanuel Legrand

What kind of records would you take along if you were living on a desert island (assuming there is electricity)? That question is often based on radio quizzes and also by music writers. Some of the best music books are based on this principal—which records are really worthwhile?  

Basically, that's what Patrice Blanc-Francard, current programme director for French full-service station Europe 1 in Paris mind when he started to write what became the book "Musique Musiques Musique," published in France by Editions No.1, Europe 1's publishing affiliate. Blanc-Francard twisted voice, form the source of many pleasures. It is also a great gui-

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**Music & Media** July 2, 1994

AmericanRadioHistory.Com
Radio Lines Up For Tour De France

(continued from page 1)

Today, the Tour attracts more than 200 cyclists, regrouped in teams, coming from all around the world, who fight during some 18 to 20 stages and ride for some 4,000 km hoping to become the next Tour legends alongside Jacques Anquetil, Eddy Merckx and Bernard Hinault, who have all won the race five times.

"The Tour de France is now a worldwide event. It is unique, it is a show; either you are there or you aren't," sums up Patrice Blanc-Francard, programme director of full service station Europe 1, the official radio station for the Tour. To which RTL's journalist Jean-Michel Rascoc echoes, "As an event, I would rate it right after the Olympic Games and the football World Cup."

Rascoc adds, "The great thing about the Tour de France—apart from its wonderful organisation—is that you don't need to be a cycling fan to be interested in the event. There are a lot of things happening during the Tour. All the ingredients necessary to attract the attention are present: great physical effort, emotion, twists of fate, accidents. It transcends sport. Cycling even comes second—it is simply a great human adventure."

Broadcasts around Europe and beyond are responsible for spreading its different episodes to the public. Even though TV coverage is extensive—with impressive technical means turning it into a key element in the development of the event—it is mainly radio coverage that made the race so popular. More flexible, needing less technical requirements and allowing live hook-up inserts of the event whenever required, radio is perfectly adapted to the Tour coverage.

Traditionally, the Tour has been the affair of the "big three", the three full-service stations (Europe 1, RTL and France Inter), to which all-news FM network France Info can be added, using the same facilities as France Inter. These are the only French stations able to finance such extensive coverage and who also, because of their formats and the demographics they reach, are able to customise their programmes during the Tour. On the other hand, FM nets tend to leave it to the full-service stations, as the Tour is seen as an event for older demons and a too expensive tool.

The Tour Rhythm

Blanc-Francard says that for three weeks, "Europe lives at the rhythm of the Tour." News reports are added in all the news bulletins. In addition, a special report at Europe 1 opens for the Tour early morning, when the cyclists leave for the day, usually around 10:00. There are constant excerpts in the regular programmes, first in all the hour and half-hour news bulletins, and then, each time something newsworthy happens. This is particularly acute in the afternoons, with a peak at around 16:00-16:30, when the cyclists arrive at the daily finish. A full programme follows with comments based on information on the hour, a longer report at the end of each etape, and then a special sports programme, like German post techno band Kraftwerk or France's combo Negresses Vertes.

Blanc-Francard says that the popular image associating the Tour with accordion-driven music is "history. Now, the average Tour cyclist is in his 20s, and what he normally listens to when he has a break is the music youngsters in their 20s listen to. So I don't see any reason to limit ourselves. During the Tour, we have chosen our home-band, Les Nothing Dans Le Temoin, who will give a concert every evening." The band comprises different radio hosts of the Tour, including Marc Toesca and Vann Kulp, respectively hosts of the daily shows "Le Top" and "Connexion." Both are huge fans of US and UK classic rock and their repertoire includes many classics from the '60s and the '70s.

Comments Blanc-Francard, "We are lucky to have this band who will entertain the people on the road and at the same time really represent the station. No other radio station can offer anything similar."

Not Changing A Beat

As for music, broadcasters agree that there is no reason to shake the normal programming of their stations because of the Tour de France, even though some acts have used the Tour as a venue of inspiration, like German post techno band Kraftwerk or France's combo Negresses Vertes.

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Signature Tune

SER spokesperson Teresa Alfageme says the channel had already made its own signature tune using an outside producer for the Vuelta [tour of Spain], the Giro [tour of Italy] and the Tour. She says, "Last year, an 'Indiara' song was released by a band, but it was so bad it flopped."

Nevertheless, some Spanish labels have tried to have songs used as themes during similar events like the Spanish Vuelta, without much success. Alvaro de Torres, director of BMG's RCA label, confesses that he tried to get the single "Zwarte" by Mute band Erasure used this year as the signature tune for both the Vuelta on Spanish state-run TV channel RTVE and for Italian's Giro on Tele 5, a private TV channel. "I proposed the song, but in both cases, the channels already had their own themes. I felt it had the right techno feel for the rhythm of cycling, which is a sport with enormous following in Spain. However, that enthusiasm doesn't translate into producing novelty hits or playing non-Spanish records to create an atmosphere."

Whatever the music played, the main question today is: will Spanish-Basque champion Miguel Indurain win his fourth Tour de France right in front of the eyes of radio listeners? If he does, no doubt he will be beaten by one of the newer winners from Russia? You'll hear the answer on your favourite radio station.

Additional reporting by Howell Llewellyn and Marc Mauz.
TOUR DE FRANCE: 
Euro Broadcasters On The Move

by Mary Weiler

For millions of Tour de France fans across Europe, the world's most prestigious cycling race is only the turn of a knob away, but for radio broadcasters, the event translates into months of preparation, high levels of stress and severe technological headaches.

Unlike other large events that radio covers, such as the Olympics or the World Cup, the Tour de France is constantly on the move, covering almost 4,000 kilometres in three weeks, including stretches in mountainous terrain. This qualifies the Tour for the most challenging radio project of the year.

Yet, because of the growing interest the Tour has attracted over the past 10 years and the drama and excitement that comes with it, some of Europe's major radio stations would dare miss the chance to cover the event; this year more stations than ever will be present, including market leaders from every country in Europe. Joining French broadcasters Europe 1, RTL, France Inter and RTL, are foreign stations NOS (Holland), BRTN (Belgium), SER (Spain) and RTL 102.5 (Italy), just to name a few.

Several other stations will be sending reporters to the event, along with increasing numbers of stations from countries in Eastern Europe and South America. Meanwhile, most major stations in France are in attendance to provide live coverage.

The technical arrangements for the event are tightly organised despite the impression of chaos created by swarms of TV and radio reporters, broadcasting on hundreds of different signals on just as many frequencies. All stations submit requests for frequencies to the Service National De Radio Communication approximately five months before the Tour, and temporary frequencies are issued a month before the event. The cycle is set the summer before, and hotels are booked months in advance.

"The day after the Tour is over is the day we start working on next year," says Paul Swart, technical engineer for the NOB (Nederlands Omroep Bedrijf), hired by Dutch pubcaster NOS to handle coverage of the event.

The Crew On Site

Although some of the smaller stations broadcast information furnished by larger networks, most prominent stations have their own facilities and crew on site, ranging from one journalist to an entire team of technicians, a maintenance team, drivers and reporters.

Europe 1 and the NOS both offer heavy coverage of the event, and use a similar system to cover the race. One motorbike and three cars (one less for the race) travel with the race and report back to the home station, the most prominent being ISDN and satellite. ISDN, modern technology's answer to the standard telephone line, is used in a similar manner as a fax or telephone, offering high-quality voice or picture transmissions from one point to another through fiber optic lines.

France Telecom sales manager Jean-Philippe Gillet claims a growing demand for ISDN lines from the more developed countries. "Countries such as the US and Japan are obviously out in front with ISDN, but now the rest of the world is coming around. That year, connections are open for all South American and Eastern European countries."

In addition to ISDN, France Telecom provides TV and radio sound transmissions between the start and finish points, transportable equipment, satellite set-ups and, of course, telephone lines.

Because of the one-second relapse encountered in satellite transmissions, NOB and other companies are hesitant about incorporating it into the broadcasting, knowing mountain etapes where telephone connections are virtually impossible, satellite proves to be a blessing.

"Satellite is more expensive than other forms of broadcasting, but it provides flexibility which—at certain points in the race—comes in handy," says Gillet. "We provide Europe 1—the official Tour station—with satellite equipment. They have two programmes, at 09.00-11.00 and at 18.30-19.00 and they want to be flexible, so they requested a transportable antenna. With this equipment they can take the studio wherever they want."

In addition to Europe 1, RTL has an INNERSAT satellite hookup, which is used only during specific parts of the tour. The INNERSAT station is only 30kg and is easy to install, yet relatively inexpensive, according to Gillet. The system is particularly popular in the mountainous areas.

Increasing Competition

France Telecom currently enjoys a comfortable position, serving the whole of Europe with broadcasts linking up stations. The only real competition comes from other services offering satellite equipment. However, an EEC law scheduled for 1998 will break down the borders protecting local telecommunication companies from outside competition.

Moreover, Gillet foresees other doors opening up for his company. "After 1998 other countries will also be allowed to offer ISDN service within France, but we will remain very competitive in terms of service and price. And besides, we are French. What better reason to choose us for coverage of a French event? Meanwhile, developments in South America are very interesting for us, as well as Eastern Europe, where some good cyclists can be found. As interest increases in these countries and new stations start popping up, we are confident that ISDN will be part of electronic communications will be France Telecom."

The company's largest threats at the moment come from British Telecom and Deutsche Bundespost. "We have a global agreement with the Dutch PTT, who understand the importance of being a partner," adds Gillet.

A Concerning Eye

Despite these advances in telecommunication techniques, the classical arrangement as used by Europe 1, NOB and RTL in broadcasting the Tour has remained remarkably intact over the years. Although some stations are making use of satellite services, most find the system is still too expensive and complain of the one-second delay system brings. Meanwhile, a method has yet to be discovered to improve communications between these following the race and the aeroplane.

NOB's Swart is keen to let this new technology work its magic, but according to him, it's the equipment which seems reluctant to participate. "The NOB has chosen ISDN for its flexibility, and we were very much in favour of using ISDN to receive and send information from the Tour this year. However, we just couldn't get it to link up with France. At the moment, there are so many types of ISDN machines on the market, and they are not all compatible. We finally ended up renting connections from France Telecom."

France Telecom's Gillet denies that any problems should arise in converting ISDN signals. "ISDN is a network and works exactly like a telephone; you pick up your telephone and, with the right number, you can call anywhere. If there are any connection problems, I don't know about them, and I don't see any reason for not making use of the system."

Europe 1's Rodrigues, who has been following the Tour for some 25 years, admits these advances have made the station's job easier, but wonders if the quality has improved for the listener. "The technical equipment has changed a lot, but the structure has remained more or less the same," he says. "We had live reports from the Tour 25 years ago, and we still do today. What has changed is the quality of the transmission and the feed-back for journalists. Before, a journalist would send his report live, but he had no way of knowing if it was well received in Paris. The new equipment gives much more comfort to journalists and is more reliable, but I don't think it has made much of a difference for the listener."

Despite the possibilities offered to radio crews today, Europe 1's Rodrigues sees room for expansion. "I believe the quality of transmissions during the race will improve when mobile phones become more developed in France," he says. "For the moment, they are too risky to use. In some of the cities we pass through, there are very few available lines, and the ones that are available are quickly saturated. We cannot take a chance on that."

Adds NOB's Swart, "With every new piece of technology that comes out on the market, we're there to check it out to make sure we have the best available. Tour de France audiences aren't as patient as they used to be; ten years ago, if your signal was broken up somewhere in the mountains, people weren't happy, but they understood. Nowadays, you can forget it."

Additional reporting by Emmanuel Légrandre, Mark Dezzani and Terry Berne.
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France Telecom
Music

Eros, Jovanotti And Daniele Are On Summer Holiday

ITALY
by Mark Dezonzio

The heart-throb, the disc-jockey and the guru have taken off on their summer tour. Balladeer Eros Ramazzotti with his Latin-lover looks; ex-Radio Deejay personality turned rapper Jovanotti and jazz inspired traditional singer-songwriter Pino Daniele kicked off the Italian leg of a tour, which will take them through Europe.

Apart from the British, who need more than a tunnel before they become connected with Europe, many continental countries have already heard of and bought records from these Italian superstars who are reminding the world that Italy is not just pasta and Pinochio politics.

The idea to put these diverse talents on tour together was the brainchild of promoter Maurizio Salvadori, MD of Milan-based Trident Records, who was just returned from North and South America where he organised Eros Ramazzotti's solo stadium concerts.

"It's a fact: I've had in mind for some time," says Salvadori, "since last year when I was on tour with Eros. There has been a ferment in Europe for Italian music with several artists scoring big successes. Instead of going ahead with a small tour, I thought we would do a type of Italian festival which I am hoping will become an annual event."

The tour hits Germany, France, Switzerland, Holland, Belgium, Portugal and Croatia with Pino Daniele appearing at the Swiss and Belgium concerts before taking off for a prior recording commitment. Luca Carboni replaces him for most dates and Paolo Vallesi joins the team for the Dutch concert. In France and Croatia, Eros and Jovanotti appear alone.

Salvadori says the tour will give a further push to Italian music throughout Europe. "We have put together a spectacle which both creatively and technically is very good. The tour is a showcase for both the European public and media to demonstrate what Italian music means today. The beauty of the show is the diversity of the artists and how they collaborate on each other's sets with all the energy on stage together for the finale. The show will be a definite impulse for Italian music."

Major media are supporting the event with MTV Europe giving major coverage. MTV's talent and artists relations director Harriet Brand says that Eros and Jovanotti are good examples of the network's pan-European appeal. "We support the band's manager Anna Turner of A&M international marketing director Richard Vallesi says, "In addition to a regular spot on MTV text plus on MTV news items on the German TV music channel Viva recently dedicated a showcase to Jovanotti and he is performing on his own in Paris to an excited media audience as well as his fans."

Major European radio networks are promoting the tour with leading trends like EHRG and web-based radio supporting the Toulon date in the South of France. In Italy, top-rated EHR network Radio Deejay led up to the launch of the tour with a series of specials. PD Dario Usueli says, "In addition to a regular spot advertising campaign we had Eros, Pino and Jovanotti live in the studio every afternoon for a week talking with our listeners and answering their questions."

Jovanotti started his show-business as a presenter on Radio Deejay before recording for Deejay's own record label FRI owned by Radio Deejay president and successful record producer Claudio Cecchetto. Last year Jovanotti signed to PolyGram Italy, which coincided with a stylistic transition to a less lightweight and more accomplished musical and lyrical style.

PolyGram international A&R director Roberto Arcadu says that developing Jovanotti's international career is a priority. "The tour is a big opportunity to take Jovanotti into Europe, it is happening at a perfect moment with his record doing well in France, Holland, Germany, Portugal and Hungary. It's also a great idea for Italian music with three different genres being represented."

With Eros Ramazzotti's mega star status and four million copies of his last album Tutte Storie (DDD) sold, Jovanotti's fresh positive rap F penso Positivo taking off throughout Europe and a chance to see Pino Daniele, Luca Carboni and Paolo Vallesi on the same stage, Trident's Salvadori believes that the tour will be a conference for Italian music on the continent and that the Italians on tour will become an annual summer European event, he says "It will be a proof that Italian music is maturing."

Tour Dates In July
Zurich (Switzerland) 27; Berlin (Germany) 67; Straubing (near Munich, Germany) 87; Zagreb (Croatia) 117; Eindhoven (Holland) 157; Lisbon (Portugal) 207 and Toulon (France) 247.

Bad Boys Inc. Beat A Path To A Schoolgirl's Heart

UNITED KINGDOM
by Robbert Tili

 Mention four teen bands as quick as you can. Take That and East 17, you say. But then you have to think for a while before continuing with Bad Boys Inc. and Worlds Apart. The teen market gets flooded, but that happened in the days of Marsey Dinner. How's the last of the quartet of bands A&M's Bad Boys Inc. has now released their self-titled debut album. The size of teenagers' purses will be decisive about the baddies' survival. Just like in grown-ups' economy, the kids have to make choices too. Bad Boys Inc.'s new entry at number 19 in the MRKB chart is at least a promising sign.

The band's manager Anna Turner of London-based First Avenue (also the home of Eternal and Dina Carroll) thinks there is space enough for all groups. "We're not in competition with Take That at all. The boys from both bands often work together and they're not bitchy to each other like everybody seems to expect. There's always more than one pop group. Talents get through, any time, any place. If you listen closer, you would distinguish the individualities. Without putting the 'competition down, our band has more personali-

Marketing The Music: Artists featured have either achieved Top 15 chart status in the Eurochart or in their country of origin.

Marketing The Music

Eros, Jovanotti And Daniele Are On Summer Holiday

Bad Boys Inc. Beat A Path To A Schoolgirl's Heart

SHORT TAKES
- Rhino records has an irreverent answer to the hot-selling Chants album by the Benedetlene Monks Of Santo Domingo De Silos. On June 28 it will release Chantmania, an album of "Muzakas Santas" by the Benederzine Monks Of Santo Domenica, California. Among the "mournful yet uplifting litanies" on the six-track CD are Willie Nelson (My Way), Linda Ronstadt (Moonlight In Vermont, George Strait (Fly Me To The Moon) and Lorrie Morgan (How Do You Keep The Music Playing/Funny Valentine).

- Newt records has re-released all 10 albums by British progressive rock outfit the Enid as previously out on Bub and Pye among others. For more information contact John Bourke at tel: (+44) 71.486.3441; fax: 71.486.3314.

- A Lynyrd Skynyrd tribute album called Skynyrd Strings is due out in October. Country was taking a musical tribute to the veteran Southern rockers including the Mavericks, Terry McBride & The Ride and Hank Williams Jr.

- The guitarist from the new album with his old compadres Crazy Horse. Meanwhile he is remaraging a couple of his early albums soon to be reissued.

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MUSIC & MEDIA JULY 2, 1994

NEW RELEASES

SINGLES

BOLLAND & BOLLAND
Love Somebody Now - B&B EHR/ACE PRODUCER: Bolland & Bolland
By the dance output from their label, you would almost forget that the Bolland brothers were pop in the first place. Organ, Rickenbacker guitar and harmonies add up to 60s "West Coast" pop.

KATHY MATTEA
Walking Away A Winner - Mercury C/ACE PRODUCER: Josh Leav
Kill or lose, country stations shouldn't surpass this "home run" of a record. Because of its rocky instrumentation and upbeat, EHR should rope her too.

RICH MINUS

Blue Stockings - New Rose C/A/R/EHR/ACE PRODUCER: Rich Minus
COUNTRY programmers, this outlaw should be on all your "Wanted Dead Or Alive" posters. A playlist minus Minus is nothing, certainly without this track lyrically and vocally like Dylan.

CARLENE CARTER
(If I Can Love Like That) I Love You, Cause I Want You - Giant C/ACE/PRODUCER: Howie Epstein
Could this be this year's country song adopted by EHR? Co-written by Rodney Foster, it bears the same yesteryear construction as Joan Jett's I Love Rock 'n' Roll. A hit?

DREAM
Take Me Away - Magnet EHR/D PRODUCER: D.Ream/Tom Frederikse
Rickenbacker guitar and harmonies add up to the massed--should be a radio project for the summertime too.

OCTOBER PROJECT
Ariel - Epic PRODUCER: Glenn Rosenstein
A fine modern folk song like this--waiting for the whiskey advertising spot to take it to the masses--should be a radio project for the summertime too.

OMAR
Outside - RCA D/ACE/PRODUCER: Omer
Smooth acid jazz operator Omar continues his ways on this RCA label debut. Back him up with airplay, after radio let him down on his second Talkin' Loud album. Promising support comes from Radio La(Genera, DJ Adrian Zerby: "I love soul music, but this is a difficult one. It doesn't have an immediately captivating baseline like his biggest single There's Nothing Like This. You have to give it a few more spins before it grabs you."

ONE TWO
Getting Better - EMI/Medley R/EHR/A PRODUCER: S. Burtson/A. Anderson/N. Foss
For pop rock of any substance counting to two is enough. If Roxette is number one, then this Danish female duo is second.

PRIMAL SCREAM
Jaivall - Creation R/A/EHR/ACE PRODUCER: Tom Dowd
How's life in the Scottish "voodoo lounge?" Well, Bobbie Gillespie is shak- ing his hips to the jailhouse rock which changes per mix. Radio should stay with the album version.

SHELLO
West Coast Boogie - Giant D/A/EHR PRODUCER: Keith Lewis
Say hello to "Homegirl" Shello, who prac- tices P-Funk as she's George Clinton's own daughter. Unlike many dance artists, you can almost hear the sweat rolling down her back.

ALBUMS

THE BADLOVES

Get On Board - Mushroom R/A/EHR/ACE PRODUCER: The Badloves/Doug Roberts
Jump in the Green Limousine for a ride on the Badloves' boulevard of serious groo. On the car stereo we hear music by these Australians with a tlc for American roots music. Like the US counterparts the Subways, Little Feet (for swing) and the Band (for harmonies) must be their main inspirators. They have the nerve to open up an album with a ballad (Memphis) instead of an obvious rocker. That way your interest is drawn at once, and won't let loose until the closing track Spirit In The Sky, which is by the way not a cover of Norman Greenbaum's psychadelic '60s hit.

ANDREA BOCELLI
Il Mare Calmo Della Terra - Sugar EHR/G PRODUCER: Michele Torpedine
Pop opera's, classical singers performing pop repertoire, we've seen it all. Now both styles roll into one in a way hardly experi- enced before. To give you an idea: one of the tracks on this remarkable album is a cover of the Zuccheri/Bono composition Miserere, as performed by misters Fornaciari and Pavarotti in 1992. Blind Italian singer Bocelli, with the chameleon- esque gift to switch his voice from standard to tenor, uses that concept consistently on the entire set, Flabbergasted, the jury at this year's San Remo Festival awarded him with the "New Talents" trophy for the title track, now the first single. An under-the- shower classic!

BRUCE DICKINSON
Ball 'T Picassoo - EMI M/R PRODUCER: Shag Boy
Although Dickinson's voice is unquestionably linked to Iron Maiden's finest moments, this second solo album puts him firmly left of the veteran troopers. On occasion the grunge "three-instruments-plus-a-singer" setting feels like Seattle spirit. However, it wouldn't be Dickinson without any "off-the-beaten-path" meanderings. Backed by Mexican-American band Tribe Of Gypsies we hear Santana-like basslines and percussion (Gods Of War) or even a south-of-the-border R&B-Teed (Change Of Heart). Since current single Tears Of The Dragon comes closest to vintage Maiden it could be considered a debatable first choice. But only when you put misplaced chauvinism before simply good rock music.

EVELINE & THE GROOVE MOVEMENT
Eveline & The Groove Movement - Club Tone D/HR PRODUCER: Jordi van Jansen/ Michel van Schie
Sheela E. from the lowlands, who spent her life behind the drum kit for Lois Lane and Candy Dulfer among others, is now the star of her own show. The funky drummer stirs various dance genres with jazz and R&B. Her Gino's musical concept. Murmuring rapper Brigadier Dev is like the frothed milk on top of the cup of hot Cappucino. It's hot and cool, in the sense of a jazz night club up on 52nd Street.

THE JULIE DOLPHIN
Lit - Timbuktu A PRODUCER: The Julie Dolphin/John Corndoll/Juliette
In the no man's land between new wave and grunge Dianne Swann goes her own way. Different from other British indie bands fronted by women, she doesn't deny her sexuality by impersonating a man or a eunuch. Sometimes her voice--on Alice for instance--bears that sensuality and nasal boredom which make Chrissie Hynde so attractive. Arrangements are very diverse, from Lisette & The Banliesue punk to acoustic radio casdellite: Shelf.

SPIN DOCTORS
Turn It Upside Down - Epic R/A/EHR PRODUCER: Spin Doctors/Peter Denenberg/ Froneke LaRocca

If they hadn't been so prosperous, this sec- ond album might have been released two years ago. After countless touring since 1991's Pocketful Of Kryptonite, we won- der when they had the time to write these songs. Under that pressure, it's hard to come up with new material anyway. As a matter of fact, they only managed to recre- ate the sound of their debut with more gui- tar solos. Don't look for songs as such; the guys are only jamming as an alternative to live concerts. The single Cleopatra's Cot, Mary Jane and Lordy's Gang are the exceptions. All in all, it's more a CD for album rock programmers than for EHR purposes.

TOAD THE WET SPROCKET
Dulcinea - Columbia R/A/EHR PRODUCER: Gavin McCiglop
"To avoid any confusion there are so many grunge bands but only a few R.E.M. type of guitar-driven pop bands, take into account that Stipe and co. were the last of a dying '80s scene when they finally broke through in 1991. The Toads may be seen as real champions of that particular pop style. Listen to Wood Burning and Sometimes Always Wrong with that brilliant mix of melody, melancholy and harmony! The single Cleopatra's Cot, Mary Jane and Lordy's Gang are the exceptions. All in all, it's more a CD for album rock programmers than for EHR purposes.

RANDY TRAVIS
This Is Me - Warner Brothers C/ACE PRODUCER: Kyle Lehning
The blues can do no business on the Honky Tonk Side Of Town, where country boy Travis is in a sudden boogie mood. That attitude he drops for the bulk of the remain- ing songs, because his reputation is built on his quality as a balladeer. This Is Me, you know. And when he sings that, what else can you expect but a tearjerker? Carefully up-tempo California Wonder puts a genuine pop touch to dance-reigned radio.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Robbert Tilli/Machgiel Bakker, Music & Media, PO Box 9027, 1006 AA Amsterdam, Holland.

MUSIC & MEDIA JULY 2, 1994

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What Acid Jazz Scene?

by Graham B.

Clearly the term "acid jazz" is now fairly established but even so there is still confusion as to what it exactly means and to what, or whom, it is meant to refer. There is even some controversy about whether the term should be used at all—among those in the know, it is barely used, regarded by many as obsolete.

Controversy
Right from day one the term acid jazz as a description for a style or category of music has been controversial. In fact, that was the intention. Premier jazzdance DJ Gilles Peterson first used it partly as a joke and partly as an attempt at hyping "a new funkier style of jazz" that wasn't new at all. His main reason for doing this was desperation. The jazzdance scene (which, as its name would indicate, is all about young people dancing to jazz) had been steadily going from strength to strength. It evolved out of the British soul/funk and jazzfunk scene of the late '70s and by the mid-80s had established a large and enthusiastic following. The DJs on this now completely independent scene had dropped the funk and were playing a mix of soul jazz, Afro Cuban, Latin and Brazilian rhythms. Like the Funky Rare Groove movement, which was also popular at that time, all the material being played was old and thus both scenes were essential backward looking. Their popularity however, was a clear indication that this was the mood of the moment.

But in the summer of 1988 things radically changed and the whole dance scene experienced a revolution. Acid house blasted onto the dancefloors in a pale of smoke and heavy strobes and effectively whipped out the Funky Rare Groove movement, seriously weakening jazzdance. So in a bid to steal back some of the attention and some punters from the House scene, Gilles borrowed the word Acid, tagged it onto jazz and caused a revolution of his own.

Empty Names
So initially the term acid jazz was pretty meaningless, just a hype. This fact upset the established jazz music press which, through subsequent attacks, unwittingly helped establish the very thing it was trying to discredit. A series of compilation albums put together by Peterson and Baz Fc Jazz and featuring this supposedly 'new' funky style of jazz were soon

"Première" French acid-jazz, gogo, funk & rap compilation

Ready made
Dis bonjour à la dame
Mellowman
Rével
Mad In Paris
K-Racters
Vercoquin
PF Crusade
K II Conscience
Fred Versailles
Esprit jazz

Released in:

UK
USA
ITALY
SPAIN
CANADA
FRANCE
GERMANY
BELGIUM
HOLLAND
SWEDEN

Montreux Jazz Festival July 3rd
Paris Hot Brass July 9th
released bearing the title *Acid Jazz* (Volumes 1-5, BGP label).

Of much greater significance, however, was the release of another couple of albums also involving Peterson and also entitled *Acid Jazz*. These particular albums were very important as all the tracks were genuinely new. A couple of terms used on these albums are also of interest; "illicit grooves" appeared on the first release, intended to justify the inclusion of pure retro Funk tracks. This was an early indication that attitudes on the scene were radically changing and that it was ready to open up to an even broader range of styles.

Although not without some protest, this eventually included hip hop which of course played a significant part in the development of the whole jazz-rap thing. This more relaxed attitude reflecting what was now acceptable on the formerly exclusively jazz dancefloors was summed up by the phrase "The Freedom Principle," the sub-title of the second album.

The first cause for the confusion associated with acid jazz was that in those early days the term was used to refer to two quite different genres of music, one being highly controversial. Further confusion was fuelled by the establishment of the Acid Jazz label, formed again by Peterson in partnership with Eddie Piller. The label was set up to continue the work started by these first two experimental albums. After some time, however, it further confused the situation by stretching the musical boundaries far beyond the limits that even the jazzdance movement could tolerate. Thus even bringing the term acid jazz does deserve some recognition due to its significance in the development of the jazzdance movement. This very impact explains why it is still used by many today.

**Jazzdance**

Since 1988 the jazzdance scene has rapidly expanded and although it is still very much an underground dance movement it has spread to many of the major cities in the world and beyond. Traditionally, club DJs are the first to take up the cause, and the initial inspiration and source for those essential records has been the London based scene. Particularly clubs in that scene that had a massive impact on "tourist" DJs who later set up clubs in their own towns and countries included: The Wag in Soho, The Hundred Club, Soleil Sombre the Electric Ballroom in Camden and in particular the Sunday afternoon Talkin Loud sessions at Dingwells, DJ'd by Peterson and Patrick Forge.

**Vinyl**

Despite the '88 revolution and the increasing wealth of new material, the older tunes still play a central part in any jazzdance set and are the main inspiration for much of the new music. A whole industry has evolved over the years which is geared up to provide DJs with those essential tunes. In London there are dozens of independent record dealers who specialise in supplying this material.

As these albums tend to be fairly obscure this often involves foraging trips to America in order to keep up with the demand. Eventually much of this music finds its way onto compilation albums which are an essential lifeline for those who can't afford to take regular trips to London or pay the often very high prices for original items.

**New Material**

Most of the new material was initially released either on the acid jazz label or Talkin Loud, which—yes you've guessed it—Peterson went on to set up after leaving acid jazz. In recent years though an increasing amount of material is being released by a growing number of small and internationally based independents. Some of these include: UK labels Dorado, Phat Grooves, Soul Jazz, Bassline and Mo'Wax; P&Bee Records and Club 802 (Holland), Luv n' Height, New Breed and Eight Tempo (Italy). Some of the majors that are waking up to the fact that this is potentially useful market include Phonogram of course but also Virgin, Polydor and in particular EMI/Chrysalis which have enjoyed massive success with US3 (the *Hand On The Torch* album is a million seller) but also with the Blue Note compilations and reissues of classic albums from the '60s and '70s.

The jazzdance movement tends to be passionately pro-vinyl as nearly all the older tracks pre-date the CD, and it is generally felt, among DJs in particular, that the CD is a poor substitute for the real thing. It's interesting to note that EMI actually reversed its policy of not pressing vinyl when releasing material for the jazzdance market.

The jazzdance scene has succeeded in dragging jazz back from the margins and making it accessible once more to a younger audience. By mixing jazz with contemporary styles it has also given it a fresh direction and impetus that will carry it through the '90s and beyond. As yet though the music business in general and certainly the mainstream jazz scene has yet to fully appreciate the quality and significance of this movement, but it is rapidly reaching a position where it will be increasingly difficult to ignore.
ALTER EKO
Alter Ego - Higher Octave (CD) [US]
PRODUCER: Greg O'Connor

East meets West on this predominantly acoustic effort which features musicians from backgrounds as diverse as mainstream pop and contemporary classical. Guitarist and leader John O'Connor started out as backing folk singer of Maddy Pryor, later moving into the new age zone. Contact Scott Bergstein at tel: (+1) 310.589.1515; fax: 310.589.1525.

ROBERTO BLANCO
De Pappyspeler Yon Memo - Zebubn/CMC (Switzerland)

ROBERTO BLANCO
Due to renewed interest caused moving into the new age zone. Contact tel: (+358) 0.565 3100; fax: 0.548.224.

TIZIANO CAVALIERE
Le Bagagiste Sole - RKS Productions (Italy)

TIZIANO CAVALIERE
Founded on a fairly slow reggae beat, this ballad in the great Italian tradition sounds new and familiar at the same time. With its neat melody line and instant sing-along chorus, it definitely has hit potential. Contact Elisabetta Galletti at tel/fax: (+39) 2.6707 1401.

DANCE WITH A STRANGER
Look What You've Done - Horak (CD) [Norway]
PRODUCER: Bjorn Nesis

DANCE WITH A STRANGER
After being one of Norway's premier rock bands for years and enjoying the benefit of being signed to a major label, they now resurface on one of the country's leading indices with all of their skills intact. It comes as no surprise really that in a rock-oriented market like Norway, this album went down well with most radio professionals. Contact tel: (+47) 2.243 1160; fax: 2.244 7056.

EUPHRAIA
I’m Ready - Game (Belgium)
PRODUCER: Peter Goossens

EUPHRAIA
This cheerful dance ditty, driven by pulsating synthesizers owes a lot to Doop’s smash by the same name. It is highlighted by the catchy chorus and the skills of Barbara, previously involved with dance acts like T99 and Tragic Error. Contact Carolina Guillini at tel: (+39) 3.309 0276; fax: 3.309 1157.

KOMMIL FOOG
Plank - AMC (CD) [Belgium/Holland]
PRODUCER: Mark van Hee

KOMMIL FOOG
The breakthrough for these two brothers came a year and a half ago, when they won a cabaret festival in Rotterdam with an extended song that they later turned into this whole epos. Although their credentials would lead you to think that they are strictly a cabaret act, they instead chose for the singer-songwriter approach and take turns singing lead. Contact Margot Collee at tel: (+31) 2975.30.809; fax: 2975.40.571.

LOST SOULS
Never Promised You A Rose Garden - EC (Decades)
PRODUCER: B. Garfunkel

LOST SOULS
This debut boasts a potent blend of speed metal and rap with none of the influences becoming really dominant. Sinister, Genre-busting, and exciting to a wide audience, it is a perfect choice. The net result sounds alternately like Biohazard backed by Ministry. Contact Kjell Sandberg at tel: (+46) 18.301 550; fax: 18.303 529.

DJ’s Delite - Pietra Metz

DJ’s Delite - Pietra Metz
Polish radio veteran Pietra Metz, who is head of music at RMF - FM/Cracow, which is the first commercial radio station in his country, prefers material with an indie flavour and a commercial look. 'These days I really like Soundgarden’s Black Hole Sun, which is our number one right now, but I always enjoy an obvious choice. Another favourite is Joe cocker’s rendition of the Lovin’ Spoonful’s classic. In (what I hope it's a) good week, but hey it’s something we play from 17.00 till midnight when we in general start playing new records. My personal choices are currently Uniform by Inspiral Carpets (Mute). This single has everything I look for in new records, which is the commercial and the indie appeal.'
## EUROCHART HOT 100 SINGLES
### week 27/94

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>The Real Thing</td>
<td>2 Unlimited - Byte (MCA)</td>
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<tr>
<td><strong>2</strong></td>
<td>Baby Love Your Way</td>
<td>Big Mountain - RCA (Rondor)</td>
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<tr>
<td><strong>3</strong></td>
<td>Mmm Mmm Mmm Mmm</td>
<td>Crash Test Dummies - Arista (Island)</td>
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<tr>
<td><strong>4</strong></td>
<td>Without You</td>
<td>Mariah Carey - Columbia (Apple)</td>
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<tr>
<td><strong>5</strong></td>
<td>Love Is All Around</td>
<td>Wet Wet Wet - Precious Organization (PolyGram)</td>
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<tr>
<td><strong>6</strong></td>
<td>I Love To Move It</td>
<td>Mad Hatter - The Faith / Heaven17 (EMI)</td>
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<td><strong>7</strong></td>
<td>Don't Turn Around</td>
<td>Ace Of Base - Magix/Metronome (Megasung)</td>
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<tr>
<td><strong>8</strong></td>
<td>Streets Of Philadelphia</td>
<td>Jimmy Cliff - Columbia (Springer)</td>
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<td><strong>9</strong></td>
<td>Inside</td>
<td>Shiloh/White Water/Virgin (Water)</td>
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<tr>
<td><strong>10</strong></td>
<td>The Most Beautiful Girl In The World</td>
<td>AB.DK.SF.F.D.IRE.NL.S.CH</td>
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<tr>
<td><strong>11</strong></td>
<td>Good Night (The Dance)</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<td><strong>12</strong></td>
<td>No More (I Can't Stand It)</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>13</strong></td>
<td>Come To My House</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>14</strong></td>
<td>Around The World</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>15</strong></td>
<td>Always</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>16</strong></td>
<td>The Box</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<td><strong>17</strong></td>
<td>Laser</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<td><strong>18</strong></td>
<td>Anytime You Need A Friend</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<td><strong>19</strong></td>
<td>As Dick Me Hulpey Nobad Hub</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<td><strong>20</strong></td>
<td>Carry Me Home</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<td><strong>21</strong></td>
<td>To The End</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<td><strong>22</strong></td>
<td>Return To Innocence</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>23</strong></td>
<td>Can't Stop The Feeling</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>24</strong></td>
<td>The Real Thing</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>25</strong></td>
<td>Sensualité</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>26</strong></td>
<td>Take Me Away</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>27</strong></td>
<td>The Sign</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>28</strong></td>
<td>Magic Affair - Electra (Nolesker)</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>29</strong></td>
<td>Dreams (Will Come Alive)</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>30</strong></td>
<td>Crazy For You</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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<tr>
<td><strong>31</strong></td>
<td>Touch</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>Nicks For My Sweet</td>
<td>AB.DK.H.IRE.NL.S.CH</td>
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</tbody>
</table>

### COUNTRIES CHARTED

#### COUNTRIES CHARTED

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Somewhere Over The Rainbow</td>
<td>Mariza &amp; Low Spith Motor (EMI)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Eins, Zwei, Polizei</td>
<td>Mo-Da - plakto (Kantax)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>Dissident</td>
<td>Pearl Jam - Epic (Sony/PolyGram/WC)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Doop</td>
<td>Doop - Clubstoff (CNK/MCA)</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Absolutely Fabulous</td>
<td>Absolutely Fabulous - Spaghettio/Phone (EMI)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Jessie</td>
<td>Jessie &amp; James - SONY (Sony/France)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>It's Alright</td>
<td>East 17 - London (PolyGram)</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>No More Tears (Enough Is Enough)</td>
<td>Hero - Mariah Carey - Columbia (Sony/WC)</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>Any Time, Any Place</td>
<td>Journey - Virgin (EMI)</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>I Don't Have You</td>
<td>Guns N' Roses - Geffen/MCA (Pearlvision)</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Rock My Heart</td>
<td>Haddaway - Coconut (A La Carte)</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>Crash! Boom! Bang!</td>
<td>Elisha - EMI (EMI)</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Wir Sind Die Sieger</td>
<td>Wkins - Schwop &amp; Chopmilz - Arista</td>
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<tr>
<td><strong>14</strong></td>
<td>Niir Vi Grüber Guld</td>
<td>USA - Erkan/Decameron/Telemann - Metronome (Magical/Blue Cube/Unisong)</td>
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<td><strong>15</strong></td>
<td>I'll Stand By You</td>
<td>Pretenders - WEA (Sony/Clive Banks/EMI)</td>
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<td><strong>16</strong></td>
<td>Girl &amp; Spoon</td>
<td>Silver Dollar - EMI (EMI)</td>
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<td><strong>17</strong></td>
<td>As Dick Me Hulpey Nobad Hub</td>
<td>Iskphix - EMI (EMI)</td>
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<tr>
<td><strong>18</strong></td>
<td>Carry Me Home</td>
<td>Glenn &amp; Groothandel - Betry (Coolzone/Oliver)</td>
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<tr>
<td><strong>19</strong></td>
<td>To The End</td>
<td>Boo - Three</td>
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<tr>
<td><strong>20</strong></td>
<td>Return To Innocence</td>
<td>Ignigma - Virgin (Z1fro)</td>
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<tr>
<td><strong>21</strong></td>
<td>Can't Stop The Feeling</td>
<td>Iska - EMI (EMI)</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>The Real Thing</td>
<td>Tony Dr. Bart - Cleveland City (Cleveland City/MUS)</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>Sensualité</td>
<td>Arie Red - Virgin (EMI)</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>Take Me Away</td>
<td>Dr.Ream - Magnet (EMI)</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>The Sign</td>
<td>Ace Of Base - Magix/Metronome (Megasung)</td>
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<tr>
<td><strong>26</strong></td>
<td>Dreams (Will Come Alive)</td>
<td>Jewel - On The 4th Floor - Lowland (Warner Bros)</td>
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<tr>
<td><strong>27</strong></td>
<td>Crazy For You</td>
<td>Let Loose - Mercury (Warner Chappell)</td>
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<tr>
<td><strong>28</strong></td>
<td>Touch</td>
<td>Maxx - Blow Up (Maxx)</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>Nicks For My Sweet</td>
<td>Fiorello E Catarina - Megaball (Fosf)</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>Everybody</td>
<td>D.J. Bobo - Fresh (Fresh/EAMS)</td>
</tr>
</tbody>
</table>

### SALES BREAKER

- **1** The Real Thing - 2 Unlimited - Byte (MCA)
- **2** Baby Love Your Way - Big Mountain - RCA (Rondor)
- **3** Mmm Mmm Mmm Mmm - Crash Test Dummies - Arista (Island)
- **4** Without You - Mariah Carey - Columbia (Apple)
- **5** Love Is All Around - Wet Wet Wet - Precious Organization (PolyGram)
- **6** I Love To Move It - Mad Hatter - The Faith / Heaven17 (EMI)
- **7** Don't Turn Around - Ace Of Base - Magix/Metronome (Megasung)
- **8** Streets Of Philadelphia - Jimmy Cliff - Columbia (Springer)
- **9** Inside - Shiloh/White Water/Virgin (Water)
- **10** The Most Beautiful Girl In The World - AB.DK.SF.F.D.IRE.NL.S.CH
- **11** Good Night (The Dance) - AB.DK.H.IRE.NL.S.CH
- **12** No More (I Can't Stand It) - AB.DK.H.IRE.NL.S.CH
- **13** Come To My House - AB.DK.H.IRE.NL.S.CH
- **14** As Dick Me Hulpey Nobad Hub - AB.DK.H.IRE.NL.S.CH
- **15** Carry Me Home - AB.DK.H.IRE.NL.S.CH
- **16** To The End - AB.DK.H.IRE.NL.S.CH
- **17** Return To Innocence - AB.DK.H.IRE.NL.S.CH
- **18** Can't Stop The Feeling - AB.DK.H.IRE.NL.S.CH
- **19** The Real Thing - AB.DK.H.IRE.NL.S.CH
- **20** Sensualité - AB.DK.H.IRE.NL.S.CH
- **21** Take Me Away - Dr.Ream - Magnet (EMI)
- **22** The Sign - Ace Of Base - Magix/Metronome (Megasung)
- **23** Dreams (Will Come Alive) - Jewel - On The 4th Floor - Lowland (Warner Bros)
- **24** Crazy For You - Let Loose - Mercury (Warner Chappell)
- **25** Touch - Maxx - Blow Up (Maxx)
### EUROPEAN TOP 100 ALBUMS

**Week 27/94**

<table>
<thead>
<tr>
<th>NO.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ORIGINAL LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mariah Carey</td>
<td>Music Box</td>
<td>Columbia</td>
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<tr>
<td>2</td>
<td>Pink Floyd</td>
<td>The Divine Bell</td>
<td>EMI</td>
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<tr>
<td>2*</td>
<td>Pink Floyd</td>
<td>The Division Bell</td>
<td>EMI</td>
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<tr>
<td>3</td>
<td>2 Unlimited</td>
<td>Red Rain</td>
<td>Prince Charles</td>
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<tr>
<td>4</td>
<td>Crash Test Dummies</td>
<td>God Shuffled His Feet</td>
<td>Arista</td>
</tr>
<tr>
<td>4*</td>
<td>Roxette</td>
<td>Crash! Boom! Bang!</td>
<td>EMI</td>
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<tr>
<td>5</td>
<td>Ace Of Base</td>
<td>Happy Nation</td>
<td>Mega/Metronome</td>
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<tr>
<td>6</td>
<td>Euro 74</td>
<td>33 38 5 Mucho Mas Que Selon Que</td>
<td>BRuel</td>
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<tr>
<td>7</td>
<td>Soundtrack</td>
<td>Philadelphia</td>
<td>Epic Soundtrack</td>
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<tr>
<td>8</td>
<td>Seal</td>
<td>I'm S-Crazy</td>
<td>Columbia</td>
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<tr>
<td>9</td>
<td>Cranberries</td>
<td>Everybody Else Is Doing It So Why Can't We</td>
<td>Island</td>
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<tr>
<td>10</td>
<td>Orb</td>
<td>Pompom Fritz - Big Life</td>
<td>A4, DK, SE, FR, BE, NL, ES, CH, UK</td>
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<td>11</td>
<td>Erasure</td>
<td>Say, I Say, I Say - Mute</td>
<td>A4, DK, SE, FR, BE, NL, ES, CH, UK</td>
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<tr>
<td>12</td>
<td>Frank Cabrel</td>
<td>Samedi Sour Le Terre</td>
<td>Columbia</td>
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<tr>
<td>13</td>
<td>Julia Iglesias</td>
<td>Pur</td>
<td>Columbia</td>
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<tr>
<td>14</td>
<td>Joshua Kadison</td>
<td>Painted Desert Serenade</td>
<td>SBK</td>
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<tr>
<td>15</td>
<td>Die Filippers</td>
<td>Unsere Lieder - Arica</td>
<td>A4, DK, SE, FR, BE, NL, ES, CH, UK</td>
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<tr>
<td>16</td>
<td>Nigina</td>
<td>The Cross Of Changes</td>
<td>Virgin</td>
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<tr>
<td>17</td>
<td>Stone Temple Pilots</td>
<td>Purple - Atlantic</td>
<td>A4, DK, SE, FR, BE, NL, ES, CH, UK</td>
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<tr>
<td>18</td>
<td>Aerosmith</td>
<td>Get A Grip - Geffen/MCA</td>
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<td>Chris De Burgh</td>
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AMSTERDAM 16-20 SEPTEMBER 1994
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**UNITED KINGDOM**
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- **TW LW Albums**
- **EUROPEAN CHARTS**

**SPAIN**
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Station reports include all new additions to the playlist, including the 'ad campaigns' (*AD*). Reports from certain territories may also include a "Power Play" (*PP*), a track which may be special emphasis by the designated territory. Within each country, music plays can be ranked and listed alphabetically including Hitman (H), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 11.00 CET.

**STATION REPORT**

**MUSIC & MEDIA**

**AD**

Wolfgang Roth

WDR

Baden Baden

Markus Hertle - Producer

A List:

ANTENNE NIEDERSACHSEN/Hannover

B List:

EHR

Station Reports

playlists must be received by stations for the week, as well as featured new albums indicated by the designation "AD." Reports

Illegal 2001 - A7

Peter Gabriel - Love Town

Dorfcombo. Es immer

Totem Hosen - Kauf Mich!

Roxette - Crash! Boom! Bong!

Chris De Burgh - This Weight

Eno Sea Painting

Angelique Kidjo - Agolo

**Head Of Music**

Oliver Weiberg - Head Of Music

OK RADIO/Hamburg

**ACE**

AD

A List

Oliver Weiberg - DJ/Producer

Radio Cologne

Ludwig Schiefker - Prog Dir

Cologne

RADIO KOLN: COLOGNE CHARTS/AD

B List

EHR

Station Reports

playlists must be received by stations for the week, as well as featured new albums indicated by the designation "AD." Reports

Illegal 2001 - A7

Peter Gabriel - Love Town

Dorfcombo. Es immer

Totem Hosen - Kauf Mich!

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Chris De Burgh - This Weight

Eno Sea Painting

Angelique Kidjo - Agolo

**Head Of Music**

Oliver Weiberg - Head Of Music

OK RADIO/Hamburg
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B
Freddy Quinn
C
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**Radio Dimensions Suono**

10.107.838

Laura Pausini - Lui Non Sta

National Music

RADIO ITAUA SMI/Milon

Power Play:

EHR

RADIO DIMENSIONS SUONO/Rome P

A List:

Dario Usuelli - Head Of Music

Franco Mory Russo - Prog Dir

Boston.

101 NETWORK/Milan

AD

B List:

A List:

Power Play:

EHR

RADIO SAUCE MANGA/Nilson: G

Dance

Roland Snoehter - Producer

Allard Berends - Dir Radio

EHR

VERONICA/Hilversum

AD

II Canto

Michele Zaeillo - Chieda La

Mango - Soli Nello Notte

Des’ree - I Ain’t Movin’

Daryl Hall/S.0.8. - Gloryland

Coppello - U 8 Me

Audio 2 - Insonnio

883 - Non Ci Spezziamo

Seal - Prayer For The Dying

La Bouche - Sweet Dreams

Spin Doctors - Cleopatra’s Cat

Joy Salinas - Got To Be Good

Mariah Carey - Anytime You

Blind Fish - Natural Child

Bill Evans - Stand Up

BC 52’e - The Flintstones

2 Unlimited - The Real Thing

Positive Connection - Abracadabra

O.T. Quartet - Hold That

Mariah Carey - Anytime You

2 Man Will Goodbye Thing

Rolling Stones - Love is Strong

Ruth Jacott. I’ll Kan Eclat

Nuccio De Benedetto - General Dir

Reggio Calabria

STUDIO UNO BROADCASTING/

AD

ARNE HJELMES-JOSTEIN FLO

American Radio History.com

Ad deadline: July 26

Publication: August 13

Ad deadline: July 20

Publication: August 20

Ad deadline: July 26

La Francaise Avulsion

Publication: August 20

Ad deadline: July 26

Euro Rap

Publication: September 3

Ad deadline: August 9

Contact: (+31) 20.6691 1961
Radio Reports

Radio 1

Itjarte Tveito - Head Of Music
Station Reports

Power Play:

Morek Niedzwiecki - Producer

A List:

Jahn Teigen - Pa Vei
Dr. Alban - Away From Home
Coco - Fly Away
Emmylou Harris - Jerusalem Tomorrow
Vozelina Bilopphoggers - Dueller
Pandora - Something's Gone
Jahn Teigen - Pa Vei
Devotion - Makes Me Feel
Animal Farm - Can't Let Go
Harrington/McGettgon - R'N'R Kids
Julia Fordham - Can't Help Myself
Julianne Roye - I'll Get You Back
BC 52's - The Flintstones

JULY 2, 1994

Power Play:

All 4 One - 1 Swear
AD

Radio Zawod/Zielono Gore

Piersi/Kowalska - Gdybys Kocher'
Pulp - Babies
Eddi Reader - Patience
Oddzial Zamkniely - Uszy
Clofferkeller - Violette
Soundgarden - Black Hole Sun
Medicine - Time Baby III
Julio Iglesias/Sling - Fragile
Blind Fish - What A Child
2 Unlimited - The Red Thing
Alex Party - Saturday Night
GNR - Las Vegas
Arrested Development - Easy My Mind

B List:

Power Play:

EHR

Magaluf Common - All 4 One

RADIO Maximum/Moscow/St. Petersburg

B List:

Fleetwood Mac - Blow By Blow
Dob Ruskin Fox
Mon. - Mina° Juz Spi
Joe Cocker - Summer In The City
Celine Dion - Misled
Bajm - Zielono Mi
Alex Party - Saturday Night
GNR - Las Vegas
Arrested Development - Easy My Mind

Power Play:

EHR

ROZVODE

B List:

ACE

SWITZERLAND

SuShine

Sweden

Sweden

Sweden

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Adult Contemporary Europe

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<td>JOE COCKER/Summer In (Capitol)</td>
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<td>WET WET WET/Love Is All Around</td>
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<td>ERASURE/&quot;Always&quot;</td>
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<td>SEAL/&quot;Our Love&quot;</td>
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<td>38</td>
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Billboard Singles

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<td>B. J. SOLDIER/&quot;Fall To Pieces&quot;</td>
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<td>PSA 2000/&quot;Ain't Nobody's Business&quot;</td>
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Aswad (continued from page 1)

Chartbound with 31 reporting stations. Ace Of Base's remake of Don't Turn Around, available as a radio-only by Aswad themselves, has also helped reintroduce them to the European pop audience. It's their first success since ending a long-term association with Island Records and moving to new independent Bubblin', which has UK distribution by Total via BMG.

Bubblin' is owned by Guy Holmes, MD of London-based promotion and management company Gu1 Reaction. "It's looking very healthy," says Holmes. "A lot of the world's music is coming over, the one, the Germans, Scandinavia... it's the fastest deal I've ever done in Europe.

Aswad are going to re-experience the world," enthuses Total MD Henry Semmence, citing the recent rise of Shine to the number 1 position in airplay in June. "The whole world is going Aswad-craze," he claims sales of some 75,000 copies for Shine in its first two weeks on release in Britain, where Aswad's next album has already been released June 27 with a shipment of more than 20,000.

Semmence reports that a series of European licensing deals for the single and album have been confirmed by General Overseas, a company jointly owned by Holmes, Total and Telstar. These include agreements with Intercord (GSA territories), Duruco (Benelux), Sonet (Scandinavia) and Recordit (Italy), while a deal is also in place for the album's American release under the same banner on Mesa Blue Moon via Atlantic.

Al Dunne, music manager at EHR Atlantic 252 says of Shine, "It fits in perfectly with a lot of the other reggae tracks that are around at the moment."

Colleagues across Europe agree the song has found the same commercial niche as pop reggae hits by C.L. Lewis, Bitty McLean and Big Mountain. "It's unusually fast for a reggae song, which fits us just fine," says Bernd Albrecht, music manager at EHR Orb/Fritz/Potsdam, Germany. "It arrived on my desk and two days later it was on Select.

Airplay is already particularly strong in Switzerland. Says Philippe Unterschutz, head of music at EHR Radio Platinat 94.3 Mhz, "It's a great reggae song, it's a little bit more traditional sounding than Don't Turn Around."

Blanc-Francard experienced was the discovery of Rob Marley in the early '70s. Reggae was almost unknown at that time. I think I was one of the first to ever play his records on French radio. Well, I guess I was the right time."

When looking back at those days, Blanc-Francard recalls that "records were very hard to find. You really had to be addicted to music to spot the good place to buy records that were far away from mainstream. Now, the situation is quite different. Stores are filled with records from everywhere and consumers are feeling lost with too much on offer. They have the access but not the keys. This book is a way to give some keys to these amateurs who want to hold their way through."

"Radio stations could be those who spread that musical knowledge," he adds. "But the system is not that easy to realize they have other goals to achieve. I am lucky to work in a full-service station where there is enough freedom to create new things, such as the discovery of new talents or keep the pastizing memory alive."

"Most of the radio stations base their programming on what they feel is the demand from the public. Therefore, it is an incentive to minimal risks, but it is logic. Music is not always an easy catch. After years and years of overmarketing the music, it is about time we go back to basics, which is to hear lively things."

Aswad is also strong on Swiss pubcaster DRS 3Basel. Music Coordinator Christoph Alspach predicts great things for Shine. "It looks like summertime is reggae time—one of last year's hits was Back To Africa, by Inner Circle, and maybe Shine could be this year's."

Aswad have enjoyed and endured many ups, downs and a couple of career hitches almost 20 years, through which they have maintained the respect of the reggae community. Indeed they have recently enjoyed reggae hits of their own, such as 'I'm More Than Deep', which was pressed on white label "for the reggae community only," according to Semmence, "to keep that balance between the commercial and the credible."

Former child star Brinley Forde (vocals) and Drummie Zeh remain from the original line-up, which first appeared on record in 1976 with the reggae hit Back To Africa and their Island debut album Award. Soon afterwards, they recorded with Bob Marley and separately with fellow founder Wailers Peter Tosh and Bunny Wailer.

Guitarist Tony Gad joined the group in 1979. Three separate periods of recording for Island were punctuated by spells at CBS and Simba;

it was at CBS that they registered their first modest British chart appearance with the album Not Satisfied, but the big commercial breakthrough didn't come until 1988 when they gave the Albert Hammond/Diane Warren song Don't Turn Around the pop-reggae treatment and enjoyed a UK number 1 and international hit.

Changes in label and management have made new Aswad product scarce in recent times, but assistant manager Ann Lawler at London-based Hit & Run Management says it would be a mistake to think of the new hit as a "comeback. They've always had a strong following, it's just that they haven't had product out," she says. "Now, we're getting offers from everywhere, Uganda, The Middle East, everywhere."

Aswad have recently completed a series of British TV appearances and travelled to Choir in Switzerland to perform at the Bock Auf Rock Festival on June 24. Lawler says that touring plans now include appearances in the UK and Europe in September and October with a visit to Japan towards year's end.

"They are the godfathers of the British reggae movement," says Semmence. "And they quite believe what's happening to them at the moment."

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**Music & Media** July 2, 1994

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**BLANC-FRANCARD'S 48 MUSICAL MUSTS**

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<td>31 T-Bone Walker</td>
<td>Americanradiohistory.com</td>
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<td>32 Gary Davis</td>
<td>Americanradiohistory.com</td>
</tr>
<tr>
<td>33 Count Basie</td>
<td>Americanradiohistory.com</td>
</tr>
<tr>
<td>34 Glenn Gould</td>
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<td>35 Steve Wonder</td>
<td>Americanradiohistory.com</td>
</tr>
<tr>
<td>36 Various</td>
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<tr>
<td>37 John Coltrane</td>
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<tr>
<td>38 Eric Dolphy</td>
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<td>39 Gene Clark</td>
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<tr>
<td>40 The Who</td>
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<tr>
<td>41 King Oliver</td>
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<td>42 Buddy Guy</td>
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<tr>
<td>43 Henry Mancini</td>
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<tr>
<td>44 Quincy Jones</td>
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<tr>
<td>45 Jazzmatattz</td>
<td>Americanradiohistory.com</td>
</tr>
<tr>
<td>46 The Lost Poets</td>
<td>Americanradiohistory.com</td>
</tr>
<tr>
<td>47 Eric Dolphy</td>
<td>Americanradiohistory.com</td>
</tr>
<tr>
<td>48 Stephen Eicher</td>
<td>Americanradiohistory.com</td>
</tr>
</tbody>
</table>
"Old-Age" Frequency Row Casts Suspicion On Carignon's Agenda

ONE BROADCASTER pointed out the anti-logic of the move, which was counter to the minister's responsibility for public broadcasters.

Radio France president Jean Maheu renewed his bid for an increase in the frequency for Radio Bleu in a letter sent to Boutet on June 10.

In addition, some 60 employees at the station sent an open letter to Carignon entitled "to give is to give; to take back is stealing."

Sources suggest that the CSA will be more than pleased to override Carignon's wishes, not only to prove their independence, but also to defuse their concern for the future of public services.

"Clearly before prestat Carignon reassured Radio Bleu employees that the station will get its frequency."

The Ghost of ARI Haunts AlsterRadio

GERMANY

Strange things have been happening at Hamburg melody station "Northern Radio.

The ARI signal (traffic news) has been broadcast unexpectedly several times, without anyone pressing the button.

Perplexed car drivers heard their radios suddenly get louder, as is normal with traffic information.

Worse still, no one switched the ARI signal off.

Alster decided to call in Dutch ghostbusting company Ad Roland Media Services, who soon determined that the station's transmitters were not down to a poltergeist, but to a troublesome frequency on the CD Captain, Captain by a certain Stefan Vuggershausen. The Ad Roland team removed the offending "ARI ghost" with special apparatus, without affecting the sound of the CD.

Europe Developpment./Otto

Europe Developpment owns and operates stations in Russia, Czech Republic, Slovakia, Poland, Belgium, United Kingdom, Spain and recently entered The People's Republic of China.

Europe Developpment's entry into the German radio industry follows increasing investment by commercial broadcasters operators NRJ and RTL. (CLT Germany adds a third major French player to the market.)

Commenting on his decision to enter into this deal with Europe Developpment, Otto says, "Recent changes in media law in Hamburg pushed me to sell some of my shares, so I looked for the best partner, not just in the projects I already had, but for future projects too. Europe Developpment are real radio operators."

"In the German media scene stations are owned by publishers with no knowledge of radio. German media politics have never recognised radio as a business, while the French government has always encouraged radio as a business and then exported this product. The result is that we know and know about radio come from France. Only one of the three major French operators makes radio in the same way as I do—creating a product and then selling it is Europe Developpment.""
The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M’s EHR reporting stations, that forget 12-34 year-old listeners with contemporary music full-time or during specified peak listening hours. Songs are weighed by market size and by the number of hours per week counted toward the turnover. (D) indicates Europe’s most Radio Active record, registering the biggest increase in chart points.

**Most Added**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Original</th>
<th>Station</th>
<th>Rotation A</th>
<th>B New Adds</th>
</tr>
</thead>
</table>

**PREMIERE**

1. Celine Dion/Misled
2. Pretenders/Night In My Veins
3. Take That/Love Ain’t Here Anymore
4. Brand New Heavies/Back to Love
5. Bob Geldof/Vertigo
6. Chaka Demus & Pliers/I Wanna Be Your Man
7. Roachford/Love Your Life
8. Bonnie Raitt/Get the Love
9. Bad Boys Inc./More To This World
10. Chaka Demus & Pliers/Our Song

**DEBUTS**

11. Robbie Williams/Supposed
12. Inner Circle/Runaway
13. Inner Circle/We Don’t Need No Education
14. Parton’s I Will Always Love You (nine weeks, 1992/93)
15. The Pretenders at EHR’s number one position, after the
16. As anticipated, Scottish pop outfit Wet Wet Wet replace
17. Scottish pop outfit Wet Wet Wet replace
18. Scottish pop outfit Wet Wet Wet replace
19. Scottish pop outfit Wet Wet Wet replace

**NEW TOP 20 CONTESTERS**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Original</th>
<th>Station</th>
<th>Rotation A</th>
<th>B New Adds</th>
</tr>
</thead>
</table>

**NEW TOP 20 CONTESTERS**

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<tr>
<th>Artist/Title</th>
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</tr>
</thead>
</table>

As anticipated, Scottish pop outfit Wet Wet Wet replace the Pretenders at EHR’s number one position, after the two-week reign of ‘I’ll Stand By You. Wet Wet Wet’s version of the Troggs’ 1967 hit ‘Love Is All Around’ is the fifth cover version that tops the EHR Top 10. It was preceded by Whitney Houston’s remake of Dolly Parton’s ‘I Will Always Love You’ (nine weeks, 1992/93) and Chaka Khan’s ‘Every Woman’ (four weeks, ’93), as well as UB40’s reinterpretation of Elvis Presley’s ‘Can’t Help Falling In Love With You’ (four weeks, ’93) and the Pet Shop Boys’ revival of Village People’s ‘Go West’ (two weeks, ’93).

Love Is All Around is being reported by stations in 23 countries, mostly prominently the UK (58% penetration) and Spain (83%), followed by Portugal, Finland, Germany, Norway, Denmark and Switzerland (60-67%). This week the record scores 11 more first-time reports in various countries, underlining its continuous expansion on EHR.

Although jumping only four places (20-16), Mariah Carey has earned the biggest chart-point increase of the week and subsequently Anytime You Need A Friend qualifies for EHR’s Radio Active award. The fourth single from the Music Box album especially gains ground in Germany, Italy and Norway this week. All in all, however, it meets best support in the UK, where no less than 85% of M&M’s EHR reporters have the song in rotation. It also fares quite well in Turkey, Russia and the Czech Republic (67-75%), in those countries Holland, Denmark, Ireland and Poland contribute to the picture with significant, yet limited figures for the time being. Carey appears on playlists from 21 countries in total. On a regional level, her new single enjoys its third week in the top 5 section of the Northwest, where it peaked at number three two weeks ago (see Regional Airplay, page 31).

This week’s highest new entry in the top 40 (at number 19) is chaired by a rendition of the classic comic theme (Meet) The Flintstones by the B 52’s, who have adopted the name BC 52’s for the occasion. "BC" meaning Before (Meet) The Flintstones by the B 52’s, who have adopted the name BC 52’s for the occasion. The chartbound chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank on the classic EHR Top 40. The second number represents among the EHR Top 40. The second number represents...
For all artists appearing on this chart, the Region Of Signing is North America.
## Central Europe

### NORTHWEST

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>1</td>
<td>H могу NS <strong>[something]</strong></td>
<td>Havana Breeze</td>
<td>Showtime</td>
<td>(Mexico)</td>
</tr>
<tr>
<td>24</td>
<td>2</td>
<td>PRETENDERS <strong>[something]</strong></td>
<td>Pretenders</td>
<td>MCA</td>
<td>(UK)</td>
</tr>
<tr>
<td>25</td>
<td>3</td>
<td>JOE Cocker <strong>[something]</strong></td>
<td>Summer In The City</td>
<td>Epic</td>
<td>(USA)</td>
</tr>
<tr>
<td>26</td>
<td>4</td>
<td>MARIAH CAREY <strong>[something]</strong></td>
<td>Love Without You</td>
<td>Epic</td>
<td>(USA)</td>
</tr>
</tbody>
</table>

### WEST

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>5</td>
<td>Yousou N'Dour <strong>[something]</strong></td>
<td>7 Seconds</td>
<td>Epic</td>
<td>(USA)</td>
</tr>
<tr>
<td>28</td>
<td>6</td>
<td>K'NAAN <strong>[something]</strong></td>
<td>Troubles</td>
<td>Interscope</td>
<td>(USA)</td>
</tr>
<tr>
<td>29</td>
<td>7</td>
<td>MC HAM <strong>[something]</strong></td>
<td>One Man</td>
<td>Rawkus</td>
<td>(USA)</td>
</tr>
<tr>
<td>30</td>
<td>8</td>
<td>YEL <strong>[something]</strong></td>
<td>Best Of My Love</td>
<td>Flight</td>
<td>(USA)</td>
</tr>
</tbody>
</table>

### CENTRAL

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>31</td>
<td>9</td>
<td>H могу NS <strong>[something]</strong></td>
<td>Havana Breeze</td>
<td>Showtime</td>
<td>(Mexico)</td>
</tr>
<tr>
<td>32</td>
<td>10</td>
<td>PRETENDERS <strong>[something]</strong></td>
<td>Pretenders</td>
<td>MCA</td>
<td>(UK)</td>
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<tr>
<td>33</td>
<td>11</td>
<td>JOE Cocker <strong>[something]</strong></td>
<td>Summer In The City</td>
<td>Epic</td>
<td>(USA)</td>
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<tr>
<td>34</td>
<td>12</td>
<td>MARIAH CAREY <strong>[something]</strong></td>
<td>Love Without You</td>
<td>Epic</td>
<td>(USA)</td>
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</tbody>
</table>

### SOUTH

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<tr>
<th>Day</th>
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<th>Artist</th>
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<tbody>
<tr>
<td>35</td>
<td>13</td>
<td>Yousou N'Dour <strong>[something]</strong></td>
<td>7 Seconds</td>
<td>Epic</td>
<td>(USA)</td>
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<tr>
<td>36</td>
<td>14</td>
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<td>Troubles</td>
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<tr>
<td>37</td>
<td>15</td>
<td>MC HAM <strong>[something]</strong></td>
<td>One Man</td>
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<td>(USA)</td>
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<tr>
<td>38</td>
<td>16</td>
<td>YEL <strong>[something]</strong></td>
<td>Best Of My Love</td>
<td>Flight</td>
<td>(USA)</td>
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### EAST

<table>
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<tr>
<th>Day</th>
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<th>Artist</th>
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<tbody>
<tr>
<td>39</td>
<td>17</td>
<td>H могу NS <strong>[something]</strong></td>
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<td>Showtime</td>
<td>(Mexico)</td>
</tr>
<tr>
<td>40</td>
<td>18</td>
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<td>Pretenders</td>
<td>MCA</td>
<td>(UK)</td>
</tr>
<tr>
<td>41</td>
<td>19</td>
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<td>Summer In The City</td>
<td>Epic</td>
<td>(USA)</td>
</tr>
<tr>
<td>42</td>
<td>20</td>
<td>MARIAH CAREY <strong>[something]</strong></td>
<td>Love Without You</td>
<td>Epic</td>
<td>(USA)</td>
</tr>
</tbody>
</table>

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**NW + NORTHERN: British Isles**

[United Kingdom, Ireland]

**N + NORTHERN: Scandinavia**

[Sweeden, Denmark, Norway, Iceland, Finland]

**W + WEST: France**

[Francois, Luxembourg, Belgium, parts of Switzerland, Monaco]
REALITY BITES

ORIGINAL MOTION PICTURE SOUNDTRACK

WINONA RYDER  ETHAN HAWKE  BEN STILLER

LENNY KRAVITZ  THE JULIANA HATFIELD 3  U2  CROWDED HOUSE  WORLD PARTY  DINOSAUR JR.  THE POSIES  SQUEEZE  THE KNOCK  THE INDIANS  LISA LOEB & NINE STORIES  ETHAN HAWKE  ME PHI ME  Big Mountain

FEATURING: Lenny Kravitz  The Juliana Hatfield 3  U2  Crowded House  World Party  Dinosaur Jr.  The Posies  Squeeze  The Knack  The Indians  Lisa Loeb & Nine Stories  Ethan Hawke  Me Phi Me  Big Mountain