Fun DJ Suspended For Bad Auschwitz "Joke"

by Emmanuel Legrand

PARIS - EHR station Fun Radio is the second French music net this year to receive sanctions from the broadcasting authority CSA, following comments made about Auschwitz.

Fellow EHR net Skyrock received a one-day broadcast suspension earlier in January, which they "loosely interpreted" by substituting regular programming with music and phone-ins.

Fun morning host Cauet has now been suspended for an 'indefinite period,' having referred to Auschwitz as a "country mansion" for sale, during the morning programme on January 27, (the 50-year commemoration day of the liberation of the camp).

"The house is very run-down and needs some roof repairs," he had quipped.

The comments have been condemned by Jewish organisation CRIF as an "outrage," and precipitated a letter from CSA president Hervé Bourges to Fun President Benoit Sillard, condemning the comments were "unfortunate, to say the least" but added that his station has always been active in fighting racism and antisemitism.

Despite making his excuses on air, Cauet has been suspended for an indefinite period. His future at the station is said to be not yet certain.

Victoires Awards Herald New Generation

by Emmanuel Legrand

PARIS - This year's French music awards the Victoires de la Musique came as a pleasant surprise to many industry insiders, with a list of winners made up largely from young, new acts and covering a wide range of musical styles.

Gianna Nannini Provides Intimate Stadium Rock

by Marc Maes

BRUSSELS - French TV channel MCM Euromusique is planning a spectacular broad-scale launch in the last weekend in February in southern Belgium, with a promotion focussing on Belgian music.

The channel has revealed plans to pay homage to Belgian artists during the weekend special, which will feature reports on local labels and recording studios, together with clips of local artists such as the Choice, Axelle Red, Deus and Arno.

MCM is currently broadcast in 50 countries around the world. A handful of regional cable operators in southern Belgium began including the channel last autumn, but coverage was fragmented.

(continues on page 24)
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ITALY

BMG International Signs Ramazzotti

Italian superstar Eros Ramazzotti has signed a worldwide multi-record deal with BMG International. First signed to DDD, a music publishing company by the then new BMG, Ramazzotti has become one of BMG's biggest-selling artists.

Ting Acquires Offices In Verona

Ting International, the budget specialist record company with export sales exceeding 12 million units, has acquired a company in Verona. A Ting spokesperson says the move was made to enable the company to handle the increasing demand for its product, as well as offering a better service to Italian customers. Marco Rossi, previously managing director at Pila Media, will head the Verona office.

HOLLAND

Hitradio Holland Now Available in Bosnia

Dutch radio programming in the former Yugoslavia can tune in to a little piece of home, thanks to Hitradio Holland FM. The commercial station is now available in Bosnia on the FM transmitter "UN FM" and is expected by the end of this month. Several of Hitradio Holland's most popular DJs, including Gijs Staverman, Jeroen van Inkel and Rob Stenders. Listeners are asked to send in their 10 favourite records. As part of a special promotion, listeners are also asked to guess which record will end at number 24 in the chart and the person with the right answer wins a prize. The Top 100 has been a regular feature on Radio Veronica since 1986, when Procol Harum's "A Whiter Shade Of Pale" stole the number one slot.

SPAIN

Radio Advertising Revenue Rises By 10% Spanich radio's total advertising revenue rose by just 1.3% in 1994 compared to the previous year to reach Ptas86.5 billion (approx $1.2 billion). However, the total number of advertising spots fell by 18.9%, according to a survey on Spain's advertising market by research company Ibope. The survey covered 765 radio nets and local stations across the country.

INTERNATIONAL

Epitaph Records Latin America To Launch US indie Epitaph Records has announced the launch of Epitaph Records Latin America scheduled for this summer. As from July, the Amsterdam-based Epitaph Records Europe managing director Jay Ziskrout will travel to South America to oversee the new venture. Headquarters will be located in Santiago, Chile with possible other locations to follow as the need arises. Meanwhile, Ziskrout's own label, Grital/Spanish for Scream! will launch by the end of the year. Releases will be global and are to be handled through current Epitaph subsidiaries.

VUM Takes Major Share In Private Radio Station

Activity in the Flemish radio market has significantly stepped up in anticipation of changes in media legislation, due by the end of April (M&M, November 19). These changes are expected to relax anti-net-working laws which currently forbid sharing more than 20% of a station's programming.

Many powerful media groups are now poised to enter the region's radio market, which is slowly rebuilding following the dramatic loss of advertising revenue in 1987 to 1991. VUM, the Flemish commercial TV station VTM.

VUM has acquired interests in the group's non-print activities, company Sydes, which handles all the group's non-print activities, VUM has acquired interests in public broadcaster VRT's advertising company VAR, the Flemish commercial TV station VTM and an option on 35% of Scandinavian SBS-operated Flemish-language VT4 TV channel.

Radio Antigoon was founded in November 1980 by Piet Keizer and has been championed by many in the industry as one of the few independent stations in a sea of networks. In Antwerp, the outlet has dominated the slot in audience ratings. With annual advertising in excess of US$1 million in the mid-'80s Antigoon has become one of the best-equipped stations in Flanders.

Moving Chairs

Germany: The new year has brought major changes to the top levels of the promotion departments at Warner Music Germany. Börk Küster leaves her full-time post as head of promotion at East West in Hamburg to set up her own promotion company. Küster will continue to handle artists for East West but will extend the scope of her activities to include entertainment, film and sport events. East West's head of distribution Boris Rupisch is nominated to fill Küster's old position. Meanwhile, WEA Music head of promotion Manfred Schmitz is leaving the company. As of February 1, WEA's promotion managers now report directly to marketing director and deputy MD Dieter Enderle.

France: Vincent Mercier, formerly with retail chain FNAC, joins the Warner Jazz team in Paris in charge of promotion, reporting to the department's director Pascal Bussy.

Sweden: Svensk Radiobilling AB (SRAB) has appointed a new managing director, Ramaz Staverman, also named Sven Landberg. SRAB runs one of the country's biggest commercial radio networks including Radio City in Stockholm.
AUSTRIA
First Gold Record Abroad For Westernhagen
For the first time ever, German rock artist Marius Muller-Westernhagen has reached gold status for sales of an album outside his domestic market. Westernhagen's current album Affentheater has gone gold in Austria after 18 weeks in the Austrian album charts. At home, Affentheater has reached double platinum status. The album has sold more than 1.5 million copies in Germany since its release in August 1994.

INTERNATIONAL
Weiss Appointed President Of Jive Label
The Zomba group of companies has appointed long-standing executive Barry Weiss as president of the Jive record label. Weiss (35) was the first employee hired when Jive first opened a US office in New York 12 years ago. For the past three years he has held the position of senior vice president/gene-

GERMANY
Toten Hosen Change To East West
Top 100 fun punk veterans Die Toten Hosen have left the Virgin Germany roster after 10 years to release future product on their own label JKP. All JKP releases will be handled worldwide by East West in Hamburg. The exploitation of the Tote Hosen back catalogue remains with Virgin. The band's latest album Kauf Mich! ("Buy Me!") reached 66 in the German year-end Top 100 album chart for 1994.

RTVE Books Billion Peseta Loss In 1994
by Howell Llewellyn

MADRID - The face of Spanish public television and radio looks set to change following news that the state-run Radio Television Espanola (RTVE), which incorporates Radio Nacional de Espana (RNE), lost around Pta100 billion (app. US$775 million) last year.

The exact figure of last year's loss has not yet been made public, but RTVE's total debt stands at Pta245 billion. For the first time since its television monopoly was broken by the introduction of private TV five years ago, RTVE is being forced to draw up a viability plan, which will change the system behind public radio and television by the year 2000.

Under the plan, each household will pay between Pta7,500-13,500 a year for the next five years. The exact figure to be paid depends on whether RTVE's debt is included in the proposals.

A RTVE spokesman, however, has pointed out that this figure is still less than people pay for public radio and television in many other European countries.

The RTVE directors are appointed by the country's different political parties. Economist Jose Vila, who was put forward by the opposition conservative People's Party, accused the socialist government of allowing the broadcaster to fall into debt in order to avoid increasing the public deficit.

When private television arrived and cut RTVE's advertising revenues by half, he says, "no type of plan existed for public radio and television to continue to exist."

Internal documents now being analysed before the viability plan is fleshed out recognise that "RTVE did not have the benefit of a transition period to adapt from a monopoly to free market competition."

NRJ Opens Stations In Nuremberg, Zwickau
PARIS - French radio group NRJ has extended its broadcasting activities into Germany, with stations in Nuremberg and Zwickau ready to start broadcasting soon.

Adding to the network's presence in Berlin, Munich, Leipzig, Dresden and Chemnitz, the two new stations will broadcast the EHR format for which NRJ is widely known.

The new outlets, which are expected to bring the net's potential German audience up to 10 million, will make use of a newly allocated frequency in Zwickau, and the takeover in Nuremberg of local station Radio Downtown. More German outlets are expected to be announced soon.
DO YOU BELIEVE IN LOVE?

20.2.95
Radio Contact Gold Aims To Fill Gap In Brussels Market

by Marc Maes

BRUSSELS - After two weeks of trial broadcasts, oldies-only Radio Contact Gold has been launched in Brussels, with plans to take the station nationwide.

Transmitting in the city on 106.1 FM Mix, Radio Contact Gold is the latest of the Contact group of stations. It offers a free-of-speech oldies format around the clock, complimentary to the group's EHR Radio Contact.

Parent company Contact S.A hopes to extend the project into a full-strength network. A spokesman says negotiations are currently underway with stations in other Belgian cities which could become part of Contact's franchise operation.

Contact FR head of programming Jean-Lou Bertin says Radio Contact Gold will fill a gap in the market, left empty by current Brussels stations.

"The new station will offer a non-stop oldies programme, based on some 4,000 titles from the '70s and '80s," he explains. "The fact that we are limiting ourselves to those two decades places us apart from the Radio Nostalgie network, which is much broader in its choice of oldies. Europe 3 also comes close, but doesn't have the power of a real network."

"We offer the 'Radio Contact spirit' of the '70s and '80s, and although Radio Contact itself will change, I expect we will have more room for new material there."

Radio Contact Gold's programme will have six advertising blocks each hour, but initially most of that time will be taken up by station jingles.

"In the near future, we will be able to channel some advertising to the new outlet and offer double packages, allowing advertisers to reach different target groups at attractive rates," comments Bertin.

Radio Closes New Deal With STIM

by Nicholas George

STOCKHOLM - Sweden's commercial radio stations have reached a new type of agreement with the Swedish Performing Rights Society STIM.

The deal marks a change in direction for such agreements as it is based on a station's gross rather than net revenues. It covers nearly all Sweden's commercial and community outlets.

The stations will pay between 2.8% and 4.5% of their net advertising revenue to STIM. The exact percentage depends on how much music the station plays.

The basic 2.8% rate will apply to stations which play up to 2,000 hours of music a year with the percentage increasing in stages after this. The top rate of 4.5% applies to stations playing more than 6,001 hours of music a year.

The deal also has an agreed minimum payment which relates to the size of the station's potential listenership. For example, a station in Stockholm playing more than 6,001 hours a year will have to pay Skr2,575,000 (app. US$36,000), while a station in a smaller city with a potential listenership of under 150,000 will pay Skr275,000 (app. US$36,000).

STIM will receive the minimum charge or a percentage of revenue depending on which is greater.

The agreement runs from January 1995 for three years, with a gradual increase in minimum charges.

STIM's director of marketing and licensing Stefan Andersson says that basing the deal on gross rather than net revenue means STIM has asked for a lower percentage than before. But, he says, it makes things much simpler. There is now no need to go through calculations of how much a station spent on running and other costs.

Some 75 of the country's 83 commercial stations and the two organisations representing community radio have accepted the new agreement. However, Sweden's Rix network has so far failed to do so, retaining an older deal which involves 6.5% of net revenue. Negotiations with Rix are continuing.

Antena 3 Rises In Portugal

LISBON - Nine-month old Antena 3, the EHR outlet launched by Portuguese publisher DPD, quickly captured listeners in 1994, sharing third place in the national ratings with private EHR stations RFM. It is now the third most popular station in Lisbon.

EDP gained more points with increased ratings at fullservice flagship station Antena 1. Total radio listening rose from 52.7% in the summer to 55.1%.

Top Portuguese Stations (% market share)

<table>
<thead>
<tr>
<th>Station (Format)</th>
<th>Jan-Mar</th>
<th>July-Sept</th>
<th>Oct-Dec</th>
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<tr>
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<td>16.5</td>
<td>13.5</td>
<td>14.8</td>
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<tr>
<td>R. Cidade (EHR)</td>
<td>7.2</td>
<td>6.1</td>
<td>5.1</td>
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<tr>
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<td>2.4</td>
<td>2.5</td>
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<td>Antena 3 (EHR)</td>
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<td>2.5</td>
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<tr>
<td>Antena 1 (FS)</td>
<td>3.5</td>
<td>3.2</td>
<td>3.4</td>
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<tr>
<td>TSP (NT)</td>
<td>2.9</td>
<td>3.1</td>
<td>3.2</td>
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<tr>
<td>NR (EHR)</td>
<td>1.2</td>
<td>1.1</td>
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</tbody>
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Source: Marktest * = state radio

RNE Promises RDS Traffic Service By 1996

MADRID - State-run Radio Nacional de Espana (RNE) is to incorporate Radio Data System (RDS) later this month, to inform listeners of traffic problems.

The news follows the signing of an agreement on January 26 between the government's director general of traffic Miguel Munoz and RNE director Diego Carcedo.

RDS offers users up-to-the-minute traffic news and can be programmed to interrupt cassette tapes when fresh bulletins are aired. In the future, it will be possible to use the system together with a digital display to supply the listener with information such as weather and station name and programming.

The system is already widely used in many European countries and since 1990 has been in operation in some parts of Spain such as Catalonia.

Carcedo, however, says that by the end of the year the system will be available throughout Spain via RNE.

RDS will be available in Spain in all European languages, allowing tourists to take advantage of the system during the busy summer months.

But Munoz admitted that an initial problem will be the scarce penetration of radios with RDS receivers in Spain. He has pledged to try and ease the situation by persuading radio manufacturers to reduce the retail price for these radios, currently marketing at €30,000-40,000 (app. US$230-308). Munoz says the scheme, which will be available free, will be experimental and will be revised after two years.

New Management At Nuova Fonit Cetra

by Mark Dezzani

MILAN - Italy's Nuova Fonit Cetra (NFC) label—which last November underwent its third change of management and strategy in one year—has a new president and director general.

Corrado Guerzoni, co-ordinator of RAI Radio, replaces RAI general Ennio Preussati due to rules which prohibit RAI managers from holding executive positions within RAI-owned companies.

"NFC's new director general Carlo Latinia says he is confident that the label-owned 90% by Italian state broadcaster RAI and 10% by BMG Ricordi—does have a stable future.

"The label is no longer up for sale and we have drawn up a restructuring plan to turn NFC from a lossmaker into a profit centre by next year," says Latinia. "We will be exploiting the enormous amount of world-class classical repertoire in the RAI's archives. We will also exploit the Italian light music repertoire from the past 50 years, and develop NFC as a home for modern Italian pop musicians."

NFC's current roster includes Renzo Arbore, Amadeo Minghi, Mietta, Tulio De Piscopo, Riccardo Fogli and Francesco Salvi.

In addition to NFC's new president and director general, other new board appointments include BMG/Ricordi manager Renzo Carpani and Renzo De Carolis, the finance director of commercial development.

NFC director general Latini comments that minority shareholder BMG/Ricordi would not be taking up an option to double their stake in the company to 20%, for the time being.
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Promotions Profiled

Whether you offer to send your listeners to the Virgin Islands for a weekend or pay to furnish their dream house, any promotions you run on your station should serve a set of well-defined objectives. And the first of those objectives should be entertaining radio. Some of Europe's top programmers revealed their promotion secrets.

Simplicity is the key to an effective promotion, according to Capital Radio's head of marketing and events Lizzie Palmer. "The secret is focussed and have clear marketing and promotional objectives. It's also important to be clever and innovative. But at the end of the day, simplicity really is the key. If the listener doesn't understand what you're trying to achieve they're going to switch off," she comments.

Such a policy means the station tries to avoid running "gimmicky" promotions. "Our feeling is that gimmicks aren't necessarily a good thing. We tend to try and offer as many prizes as possible, rather than one major prize, that way our promotions tend to affect more listeners." One of Capital's most successful promotions to date has become a standard feature at the station, Palmer says. The "Birthday Bonanza" runs twice a year and some £70,000 (app. US$111,000) is given away in prize money each time.

True to form, the idea behind the four-week promotion is simple. "On a Monday morning during his breakfast show Chris Tarrant announces a random birthday. If it's yours you phone in and if you're lucky enough to get on air, you must answer three questions," Palmer explains.

If the listener answers correctly, he or she will win £5,000 during the first week of the promotion. The prize money increases each week, with £35,000 going to last lucky winning contestant.

If a station hits on a successful promotional formula that captures the attention of listeners then it's worth sticking with it, agrees Ruth Page, promotions manager at Viking FM in Hull.

"It's a really take-off of tacky game shows. People call in, join the game and are told they've won prizes like cruise ships and Porsches. But everybody knows this isn't true and the actual prizes are tins of dog food or baked beans. It fitted in well with our breakfast show, which is very energetic, wild and wacky."

The popularity of the promotion underlines the fact that the listener doesn't always need to work out how to win the prizes to be tempted into tuning in. Page comments. Promotions that capture the imagination are much more likely to entice listeners to the station. People tend toottonto such promotions quicker, even if the prizes aren't as big. Our most successful promotions in the past have been our most simple ones," she explains.

Two radio stations in Ireland have recently learned that humour and fun are often just as important as lavish prizes. Dublin ABC station FM104's "Mexican Millionaire" experience came up during one of the station's regular brainstorming sessions. The prize was a million Mexican pesos, and the method was a series of multi-choice questions every hour throughout the day. "It didn't take listeners long to realize the correct multi-choice answer was always 'c', geddit?" chortles FM104 programme director Scott Williams. "It was a classic case of a promotion that filled all our needs: people were listening and talking about it and it cost so little."

Keen competition between Dublin's two major commercial stations means promotions come thick and fast, particularly since FM104 revamped its format and set its sights firmly on the audience it now shares with Classic Hits 98FM.

Promotions that capture the imagination are very important, says Classic Hits 98FM station manager Jeff O'Brien. "Our 'Hands Off My BMW' promotion was a big success for us. The promotion lasted two weeks and the competition lasted two days. Or 47 hours. Contestants had to keep both feet on the ground and both hands on the car and the last person standing gobbled up the prize."

FM104's Scott Williams is realistic about participation levels for promotion campaigns. "Everyone knows 90% of their listeners are audiophiles and will play radio games." Which is why entertainment value is so important. "The aim of an entertaining promotion is to attract listeners and increase their time spent listening. We sometimes design a promotion—designed to do just one or the other, sometimes it does both."

By contrast with the low cost Mexican Millionaire promotion, FM104's "The Car, The Cruise and the Castle" promotion was expensive but just as successful. "It was based on car registration numbers, so there was working time spent listening and answering. We offered a Mercedes 190, a cruise on the QEII or the 'Castle' (we paid their mortgage for a year)—attracted new listeners."

Last year a promotion run by Classic Hits 98FM's sister station Kiss 98FM in Prague, Kisa 98FM's attracted worldwide media attention. The "Loving Couple" promotion invited couples to plan a trip in advance and gave the 10th couple who called the opportunity to plan a dream home. If they lived in a department store window for 10 days they got to keep everything in the window which was designed like a modern living quarters, including state of the art fittings and luxurious furnishings.

Classic Hits 98FM put the Irish firm in space when they ran a competition to give a listener a 70,000 foot high flight in a Russian MiG 33, a promotion they acquired from an Australian network. However, by far their most successful promotion—and their most expensive at £20,000—was the "Live Free For A Year" promotion which paid for a holiday, mortgage and school fees for the winning family. "It really caught the imagination," says Jeff O'Brien.

In Germany, at Berlin's top rated FM station 104.6 RTL, an outline for promotional campaigns is drafted once a year in a strategic planning session. The station promotes itself continuously all through the year with major campaigns running for eight to 10 weeks on average.

"The size of the prizes have to reflect the dreams of our listeners," says programme director Arno Möller, who presents the station's morning show. Consequently travel and cars feature prominently in 104.6 RTL's game shows. "Free Plane Ticket," the station's latest promotion campaign started on January 2 and will run until March 11. More than 4.5 million households in Berlin and the adjoining state of Brandenburg received a "ticket" with an individual number in a direct mail shot. Every week a number is announced, starting the morning show at 07.05 precisely. In the course of 10 weeks the station will give away 240 air tickets for two persons with a total value of DM750,000 (app. US$480,000). While large prizes attract the audiences, competitor Energy 103.4 recently found out that they sometimes attract unforeseen target groups. In an attempt to get more listeners on air when you list the names of the winners, a person with an unidentified number walked off with DM35,000 in cash in the early evening hours of January 24. The safe was displayed in a Berlin video-store as part of Energy's game "The Glass Safe." Two previous rounds of the game attracted approximately 25,000 'bona fide' contest-ants each over a four week stretch. Winning the contents of the safe was originally dependent on a nine-digit numeric code which could be phoned into the station's programme or input on site.

By Julia Bakker, Dermott Hayes and Christian Lorenz.

Capture The Imaginariation, Says RPMC's Kemp

A good promotion must "push people's buttons," according to Amelia Kemp, director of travel promotions organisers RPMC Europe. And creating an emotive scenario can do wonders to make a promotion capture the listeners' imagination.

"By promising to send winners on a trip to swim with dolphins, to go on a wild west adventure or to be an extra in a Hollywood movie, you get their imagination running and really offer them something money can't buy," says Kemp. "It is one step further than just offering a ticket to New York, and is a good way of dressing up a prize to make it sound more than it is."

Without duping your listeners, there are many ways of making one prize sound more, which creates more of an impression on air. A promotion the company arranged with Virgin involved a grand prize of flying to see either Billy Joel in Berlin, Phil Collins in Paris, David Lee Roth in Copenhagen, or Pink Floyd in Barcelona. 'It sounded very big, but each trip cost less than £2,000." Similarly, a trip to see the Grammies sounds really big on air when you list the names of the artists likely to be present.

Promotions don't always need to be music-oriented, suggests Kemp. Sport events or nature themes are also very popular with the stations they consult. The "rent your own island" trip is particularly exotic. For around £50,000, a private island in the Virgin isles is yours for a weekend, and will take up to 24 people. Budweiser Ireland ran the promotion last year, and themed all of their pubs as different islands for the summer.
PROGRAMMING

Since its rise in the ’60s and ’70s, adult contemporary (AC) has been a multi-sided format, primarily targeting 25-44 year-olds. From the hit-filled Hot AC aimed at the younger demo, to the melodic, inoffensive soft-rock or light ACE, the format has traditionally included variations.

As the population ages, several other permutations have now evolved, and programmers are looking at ways of further adapting the format to the needs of local listeners. Full-service AC is less music-intensive with more personality and local news, and is gaining more fans in the 35-54 year-old age group. Meanwhile, other stations in the US have been successful with an adult-oriented album format, blurring soft AOR hits with the most melodic album tracks from core artists.

The AC format dates back to the baby boom of the late 50s, when music for the younger listeners began to develop, moving alongside the existing white MOR music. Where past generations had outgrown the music of their youth as they got older, the baby boomers took it along with them, and even in their 20s and 30s sought to keep up their interest in pop music.

Adult contemporary stations offered them top 40 hits without too much noise, and presented in a more adult style. As opposed to MOR, which had been artist-driven (any song by Nat King Cole was a hit), AC was song-driven; that is, only the artist’s hits were played, no matter who the artist was.

Now is a very exciting time to be programming adult radio, because many of the old rules no longer apply. Many 30-year-olds of today follow current hit artists as much as the Cranberries, Banshees and New Order.

Riviera Tilts To ‘Adult Alternative’

Riviera Radio, which broadcasts in English to the French riviera, has modified its traditional generalist ACE/gold/news talk combination.

The Monte Carlo-based station is also to adopt a more targeted approach to better serve its core audience base of 30-50 year-old English speaking professionals in its catchment area.

Station manager Randall Kehrig says that the changes are intended to give the station a more coherent sound.

“In the past we were more of a community station catering to all age groups, however we have already implemented a series of changes intended to make us more of a lifestyle station, with more planned for next April when we switch to our summer schedule,” he explains.

Kehrig says that news and talk features will be concentrated during mornings, with programmers and features being focused during afternoons with specialist programmes in the evening making way for an adult contemporary music sweep.

Core artists now on the station’s A-list include Massive Attack, Nirvana, Oasis, Crowns, Manic Street Preachers, Dave Stewart, Siouxsie & the Banshees and New Order.

Riviera’s new music director Rob Harrison has also introduced a rotation of classic French hits including Indochine, Bashung, Noir Desir, Charlelie Couture, Jean-Louis Aubert and Les Rita Mitsouko.

Harrison says that as well as familiarising local Anglophone residents with French music the move is intended to expand the station’s audience to English-speaking French residents. “There is a gap in the French music radio market,” says Harrison. “NRJ caters for a younger audience profile, while Nostalgie, RFM and Europe 2 all cater for older listeners.”

Riviera Radio’s potential English-speaking audience is estimated at 200,000 whilst niche-targeting the local French adult audience could double their reach, it is claim.

Harrison says that an album-oriented format fits with the profile of a European newspaper, with regular reports from their correspondents around Europe. Together with the paper, they are planning to syndicate programmes and features, possibly via satellite. “There is a large demand for English-language programming targeted for an international audience,” says Kehrig.

By Mark Dezzani
Fairs Ask Too Much From Industry

by Mary Weller

TECHNOLOGY

A main reason for equipment suppliers to attend exhibitions in the past was to avoid industry rumours that the company was having financial difficulties. The increasing number of shows in the meantime has forced companies to look to their earning habits and think twice about the value of particular exhibitions. This year's AES will more likely be successful, but is bound to feel the effects of this growing problem.

Because of its long-standing reputation in the radio industry, AES' exhibition is still seen by most companies as a must. "AES is the most prominent exhibition in Europe," says Eela Audio sales marketing manager Fred van Eijk, who adds that his company has been represented at the AES for almost a quarter of a century. "Every year we notice an increase of members from the broadcasting industry. It's the best way to see what's the latest on the market.

He adds that all trendsetters in the field are present, including those who make the decisions about what to buy. "AES is not a look exhibition. People come to get ideas about how to improve their station, and lots of deals are made."

"We really can't afford to miss the exhibition," adds Digigram sales promotion agent Christelle Berger. "All possible importers and professionals are there. We have to be there." Berger believes it's events such as the AES that bring her company closer to radio. "For us, the AES is a convenient way of meeting up with all of our customers and making further appointments. It gives them a chance to catch up on what we're doing and let them see who we are.

Whether an AES exhibition will be a success or not is dependant on the city chosen for the event, says Van Eijk. "The number of stations appearing at the event has a bit to do with the location selected that particular year. The French market, for example, does not have a reputation of being open to companies from other markets, so business won't be so great."

McHardy's frustration with the AES branches from an increasing wave of shows in Europe. "These exhibitions become a merry-go-round, they're an absolute fortune and every year there are even more to attend. This last year we covered almost all of them, and have just returned from MIDEIM in Cannes. We have to start counting costs. Last year alone we spent £50,000 on exhibitions. Too many exhibitions force us to raise the price of our products to the customer."

Eela is also planning on reducing the number of shows it attends in the future. "We can't afford to miss the bigger shows, you really have to be there to show the industry you're still a major player. But this is becoming more and more difficult. Besides the annual AES exhibition, we are now expected to attend the IBC, which has also become an annual event. Financially, this is close to impossible. This allows little time to develop a new product, and raises our costs."

Digigram's Berger doesn't agree there are too many trade fairs, claiming that companies aren't expected to attend them all. "There are lots of exhibitions, but all of them seem to have their own personality. The IBC specialises in post-production, for example, while NAB's exhibition is solely audio. The AES manages to join the best combination of professionals for us." McHardy, however, holds his ground. "It's about time somebody stood up to the current situation. How are we expected to pay all these costs in the end?"

TECHNOLOGY NEWS

David New GM At Sony Pro-Audio

Industry veteran Antony David has joined Sony Broadcast & Professional Europe as general manager of Professional Audio. Reporting to divisional director John Ives, David will be located in Sony's European headquarters in Basingstoke and will oversee the introduction of new additions to Sony's pro-audio hardware line. David leaves behind a 12-year career with Solid State Logic.

Superadio Comes To Europe Via Orion

Massachusetts-based Superadio, a major distributor of EHR and ACE live satellite programmes and mix shows, has recently signed a multi-year agreement with Orion Atlantic to transmit on the Orion 1, Orion's first international communications satellite. Superadio expects to begin transmissions by the end of February and is available throughout Europe.

BBC Joins Eela Audio Family

BBC's Radio 1 studio has recently purchased seven of Eela Audio's S340/S440 broadcast consoles after a proof-period of some months. To date, Eela has delivered approximately 250 S340/S440 consoles to stations throughout Europe and Asia while some 22 stations in its home market have installed the mixing boards. International clients include Radio City/Warsaw, WDR/Cologne, RS 2/Berlin and Classic FM/Stockholm.

The Magic Sound of the Future

100 YEARS IN RADIO

French piracy: Inspired by the Italian example, hundreds of illegal stations operated in France in the late '70s. The French government tended to be more adamant than most others in repressing pirates. It sent in police with tear gas to overcome defenders, often confiscated equipment, and resorted to electronic jamming to prevent audiences from listening to stations whose cases were on appeal.

Singles

PERFECTO ALLSTARZ
Reach Up (Big Pig) - East West
d/r/ehr/d
PRODUCER: Oakenfold/Osborne
Britain's dance and remix culture started
through Adrian Sherwood's production
to the Pig Group, to which family
tree Pig Bag belonged. So recycling the
1982 instrumental Popa's Got A Brand
New Pig Bag is only fair.

Tom Petty
You Wreck Me - Warner Brothers
r/a/ehr/d
PRODUCER: R. Rubin/T. Petty/M. Campbell
What a guitar riff! Petty leaves his Rick-
backer in a week after this ditty.
Having influenced so many country
erockers (the Jaywalks, Loose Diamonds
etc), you ought to pay attention to their
godfather too.

SLADE II
Hot Liv - Play That Beat!
r/ehr/d
PRODUCER: Paul Despigelereau
Such a good idea. Advise your listeners to throw away their
expensive tuners. Slade stuff—old
and new alike—sounds much better on old
transistor radios from the '70s.

SUPERGRASS
Mansize Rooster - Parlophone
a/r/ehr/d
PRODUCER: Sam Williams
Only sporadically does a band cross your path
with that special knack to write songs you can whistle along to after
hearing just a few bars. Rooted in '60s
and '70s punk, this lot has got it.

SWING FEAT. DR. ALBAN
Sweet Dreams - Cheiron
d/r/ehr/d
PRODUCER: V. Salazar/F. Lokar
What a guitar riffl Petty leaves his Rick-
backer in a week after this ditty.
Having influenced so many country
erockers (the Jaywalks, Loose Diamonds
etc), you ought to pay attention to their
godfather too.

BARRY WHITE
Practice What You Preach - A&M
ace/ehr/d
PRODUCER: B. White/G. Levett/T. Nicholas
'Nuff said, now it's time to shape some
demands to the music's high priest of mid-
night love. As always, he dins the lights and
puts on his most sensual coffee-
brown voice. Hallelujah, play him!

THE WILDHEARTS
If Life Is Like A Love Bank - Bronze
r/a/ehr/d
PRODUCER: M. Godson/The Wildhearts
Boom boom our hearts are beating.
Here's the band which keeps excitement
in British rock alive. Punk, metal and
attitude, they're at every corner of the
triangle-shaped warning sign.

STEVIE WONDER
For Your Love - Motown
ace/ehr/d
STEVIE WONDER
All those shameless imitations by more or
less talented acid jazz cats only pre-
cluded the comeback of the grandmaster
himself, now materialised by the kind of
sound ballad patented by Wonder. Radio
Stella FM 106/Helsengborg (Sweden)
head of music Jonas Lundberg thinks
"it's the best song he has done in years.
Although he's got such an impressive
track record, it's hard to place it
amidst his back catalogue. But it cer-
remain, however, Mark Olson and
immensely. Musically most soothing
ly on par with their past, Lose Myself In
anno 1995. Swoon, the single, is definite-
lacked the comeback of the grandmaster
himself, now materialised by the kind of
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Gianna Nannini Provides Intimate Stadium Rock

by Robbert Tili

Milan/Zurich - Music which can raise a stadium crowd while remaining intimate is a rare thing, and rarely achieved by bands other than 122. Italian Gianna Nannini has created just such a number with the big warm ballad Meravigliosa Creatura, which touches audience's heart strings just as well as it does every corner of a concrete bowl. At number 2 in Italy and positioned in M&M's Chartbound section, the track has only just begun.

Meravigliosa Creatura ("Marvelous Creature") positively demands a sea of up-held lighters. For Zurich-based personal manager Peter Zumsteg the song now will be a thumb-up, having halted the downward spiral in sales for Nannini. 'We're coming out of the cold so to speak, although the job will be more of a有的 Italy, where she has been doing very well. Gianna is of course a top artist there, but we left nothing to chance. We premiered the single at the major networks just after midnight on new year's eve."

Programmers devoured it. 101 Network/Milan head of music Stefano Carboni is electrified. 'From the first second it was released we've had it on heavy rotation. The lyrics are brilliant, and have really captured listeners' attention. She sings about romantic love in terms of pain and fear. And set against the romantic, positive melody, the effect is very passionate. Furthermore I'm glad she left all musicians hanging behind her and returned to real rock.'

Zumsteg admits he and Nannini have carefully discussed the musical direction of the new album Repetto, the third collaboration with British top producer David M. Allen. 'It took us a lot of time to find out what people didn't like about the last but one album Scandalo. It was too rocky, too American. In order to get it more of a medieval feel back, the final mixes were done by Mauro Malavasi in Italy. He understood the lyrics better and knew exactly how to highlight them. Also, it was practical because of the fact that Gianna was finishing her degree (in philosophy) at the University of Siena."

That 'Italianess' of Dr. Nannini is the weapon used internationally too. 'With this song we feel we can do a lot abroad too, like regaining territory lost in Scandinavia,' illuminates Zumsteg. 'Maschi reached number 2 in Sweden in 1987 on the back of only one TV performance. The album Maschi E' Altri then sold 150,000 copies. It all depends on the track itself. If it comes from Italy the Swedes expect more melody. They want it to sound Italian, otherwise they're not interested.'

Radio Stockholm head of music Robert Sehlin remembers that Gianna was indeed managed from the start with I Maschi. Since then we haven't heard anything more from her. I don't think that has anything to do with quality, though-it is more of a question of availability. The last French record which was serviced to me was two years ago, for instance.'

With a sales base of four gold albums (combined one million units), Germany's airwaves are responding accordingly.

Radio NRW/Oberhausen programmer Karin Maack has done what her listeners expect her to do—having added it. 'We still play hits from her back catalogue like I Maschi, Potoromanza and Bello E Impossible, so for us it's only a logical continuation. The single is a bit loud, but still okay because of the undeniable melodic impact. At the moment it's in medium rotation, which is some 12-15 times a week.'

CD International/Vienna heads of music Andrea Bölich and Peter Gruber have both given the single their seal of approval. 'I don't know about the existence of this strange phenomenon abroad,' speculates Gruber, 'but there are quite a number of true Ita Philes in Vienna, who even go as far as greeting each other with 'ciao.' These fanatics are the listeners we have in mind when we programme an Italian record every two hours—varying from Ramazzotti to Valli.'

International effectiveness has grown considerably since the last album, 1993's X Forza E X Amore. For the first time a Nannini album is out through Polydor (in Germany she will stay on the Metronome label). New in the family is surprisingly Italy itself, where she was previously signed to indie Ricordi. Explains Zumsteg, 'Her contract ran out, but the company offered her a really good renewal. I don't know what would've happened if BMG hadn't bought Ricordi shortly after. It made more sense to us bringing it all under the umbrella of one major. Don't underestimate how difficult—if not unworkable, it is, when the international exploitation from the "mother country" is coordinated by another major.'

More good vibes come from PolyGram Italy international exploitation manager Roberto Arcadia. 'When we first heard Meravigliosa Creatura, we all knew it's the obvious single off probably her best album in the past six years. A first single is always crucial. Our belief in the project is strong and it's a great hope, but you never know until it happens.'

Internationally we've cleared the way by having solved all the logistical problems. Being a PolyGram release everywhere makes a lot of difference. At home she's the first mega star of the year to release a new album. While everybody else is harvesting, radio is proving to be keen for new material too.

The Chieftains Wrap Charts In A Long Black Veil

by Dermott Hayes

Dublin - With three American Grammy awards under their belts, the Chieftains' latest album, The Long Black Veil (RCA) is being tipped as a 'shoe in' for a fourth. Paddy Moloney, their genial uilleann pipe-playing leader, will take it all in his stride: this album of the Chieftains and their Friends is just another one of the thousands of projects constantly buzzing around in his head.

'And Friends' in this case involves a blue chip stellar cast including the Rolling Stones in a studio wig-out that turned into a free-for-all dance session; Mick Jagger singing the title track, Sting singing a song with Gaelic lyrics; Ry Cooder, Sinead O'Connor, Van Morrison, Mark Knopfler, Marianne Faithfull all throwing in their share and Tom Jones singing The Tennessee Waltz.

Ironically too and almost despite the triple A guest list, it is on the shoulders of the Chieftains that most of the critical praise has been heaped. No longer the band at the bottom, The Long Black Veil could lead them to the massive international success they have often promised but so far haven't delivered, despite the awards and the plaudits.

By their own admission, the band's current money touring and 99% of it comes from abroad. There are six in the band and we have 29 months to feed between us, so we have to stay on the road and that means being away from home for more than six months of the year," says Paddy Moloney, who believes he's collected enough flight miles credits for a round trip to the moon.

It hasn't really hit Europe yet but after finally getting a European radio promotional tour, The Long Black Veil crashed straight into the British album chart at number 17 in its first week of release. It also occupies pole position on the Billboard World Albums Chart and captured a lofty perch at number 24 in its first week on the Billboard Hot 200 albums.

The current wave of success has come in the wake of the three Grammy award winning albums, one of them, Another Country featured an ecstatic gathering of Nashville country stars and included the Chieftains' own nuevo version of Cotton Eyed Joe, the European-wide dance and pop hit for Sweden's Rednex.

Another, An Irish Evening was recorded live in Belfast and featured contributions from Nanci Griffith and Roger Daltrey as well as an orchestra of Irish harps. The latest Grammy winning album, Celtic Harp, was more of a academic rumble through the back pages of the 19th century traditional tune collector Edward Bunting and a celebration of the music of the 18th century, it won a Grammy award for "Best Folk Album" and gave the first indication that the Chieftains were beginning to make a breakthrough.

'We renegotiated the record deal on the strength of the two Grammies,' reveals Moloney, as arheaded as he's skilful and with long experience too of the folk music market business. 'We didn't really have a follow-up album because Carlisle Harp was just too traditional for the market, but we didn't give in because that's what we wanted to do. The record company has the Chieftains and Friends (The Long Black Veil) and they've got a good deal.'

For the past two years the Chieftains have been managed from the New York office of SF Feldman & Associates, a management company they share with Bryan Adams as well as North American blues stars, Colin James.

'While discussing sales strategies with one of our European marketing managers at BMG, 'observes Chieftains manager, Stephen MacKlnam in the kind of global marketing strategy terms usually reserved for the million-plus club of popular artists, "it came to my head that the cumulative sales from our special guests' most recent albums exceeded ten million units."

Translating those fans into Chieftain's fans is the trick they must achieve although MacKlnam has little doubt about The Long Black Veil's capabilities and strengths.

'Coupled with the enormous, latent sales potential which the Chieftains have built up over 20-plus years of touring and credible word of mouth promotion, the opportunity for crossover could be of considerable proportion," he says.

An album's performance in the United States has been phenomenal. It ousted Van Halen's new album Balance from the top sales spot in Tower Record outlets in both San Francisco and Los Angeles.

'An album featuring our friends had been on the cards for some time and we decided to go about getting it done. At the time there was a licence to do as we please," says Moloney. A timeless worker, an album of Galician music is another long-term pet project but in typically grandiose Chieftain's style could involve contributions from Paco Domingo and The Grateful Dead's Jerry Garcia whose mother was Galician.'
BRAZIL PROJECT
Bern Bom - Samba Bahia (CD) (Finland)
PRODUCER: Samba Bahia/Jarkko J. Mäntylä
It's hard to believe but it's true. A Finnish duo handling a collection of Brazilianossa nova standards so well, it's almost frightening! Songs like Antonio Carlos Jobim's "Corcovado" plus Triste and Bern Bom by Eduardo Gudim all receive a loving treatment. Contact tel: (+358) 51.222 4995.

DADDY K.
Up & Down - Private Life (Belgium)
PRODUCER: A. Deprost/V. Lucette/R. Quysens
What Plastic Bertrand's Ça Plane Pour Moi was for the 60's, this uplifting "Franglais" track could be for Euro-fied raggamuffin. Contact Nathalie Flohr at tel: (+32) 2.267 3847; fax: 2.267 2077.

ALVIN DAVIS
Let The Vibes Decide - Ripe (CD) (UK)
PRODUCER: Danny Caaman/ Carlton Douglas
This smooth, mellifluous sax player, operating on the same territory as Gerald Albright, has already reaped considerable interest in the US and could pull the same trick in Europe. What sets him apart from his more contemporaries is his more aggressive take on the ballad. Word To The Wise, which was also included on the debut album. Contact Brian Edwards at tel/fax: (+44) 660.46 060.

REBOUKE
Flecht - Matilda (Holland)
PRODUCER: Rebeke
A new album, A New World To The Wise, recorded live in London at the "Beeb." Contact tel/fax: (+31) 5106.32109.

THE STIFF KITTENS
Fat Boy - Psychic (UK)
PRODUCER: Tony Cohen
The biggest frustration for kids at boarding and public schools alike when the bully and his followers call you a fatty. It's not clear if one of the members of this Aussie punky outfit has suffered such torment, but the song must be consolation to all victims. Contact John Bourke at tel: (+44) 71.486 3441; fax: 71.486 3134.

MICHAEL DILLON
Hard & Wild - Mad Dog (CD) (US)
PRODUCER: Michael Dillon/Sonny John Sundstrom/ John Root
Can you imagine Neil Diamond going into serious country rock? We couldn't until we heard Dillon, a tough guy of the Steve Earle posture—long hair, tattoos 'n all. Incidentally, Someday is not a cover of the latter, but is as drama-laden. Contact Grady Ring

Market Place

Genocide
Stranged - Phonag (CD) (Switzerland)
PRODUCER: P. Aebly/D. Favez/Genocide
That these Swiss rockers are evil is crystal clear from the beginning. The track kicks off with a lean and mean version of Rose Tattoo's classic Rock 'N' Roll Outlaw. Occasionally they slow down a bit, but the volume remains high. Contact Lysander Gelewa at tel (+41) 22.301.6666; fax: 22.301 1660.

KILLER BEE
You Think You're Hot - Freedom (Sweden)
PRODUCER: Killer Bee
These Swedish hard rockers preview their forthcoming second album with a good pounding rocker. A bit thunderous, the ballad Word To The Wise, which was also included on the debut album. Contact Brian Edwards at tel/fax: (+46) 660.46 060.

Dance Grooves
by Maria Jiménez

Red Arrow, a subsidiary of SPV has built a name in compilations. Ragga, jungle, rapso and now a dub album.

Nelson Mandela with Paul Simon for his contribution to the country's culture. Hallyday himself was surprised and amused, as the government is actively campaigning against increased amounts of English-language music on the French airwaves and he has recently released his first work in English ages ago.

Polydor's Geno McQueen
Evely has enlisted his famous father Phil to help out as background vocalist. The track, due to be released shortly is Paul Simon's "Cradle."

More trade show: Johnnie Hallyday has been honoured by the French government, which has presented him with the Officier Des Arts Et Lettres medal for his contribution to the country's culture. Hallyday himself was surprised and amused, as the government is actively campaigning against increased amounts of English-language music on the French airwaves and he has recently released his first work in English ages ago.

Polydor's Geno McQueen, who is currently working on her upcoming album A Secret Life with producer Angelo Badalamenti who made a name for him when the Twin Peaks soundtrack.

The next single due from the remix project Hands On Yello is You Gotta Say Yes To Another Excess reworked by DJ/producer team Jam & Spoon scheduled for commercial release on March 6. The official launch of the project will take place on February 21 in Zurich with everyone involved present.

Other Radikal artists have provided tracks including Sophisticated Bad Boyz Feel The Magic, Dead Dread Bass and Krome & Time's Gangsta Man. Contact tel: (+44) 708.734 179.

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Short Takes

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<td>FALL=ROSES</td>
<td>Thems Girls, Thems Girls</td>
<td>Thems Girls, Thems Girls (EMI)</td>
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<tr>
<td>RAMES=ROSES</td>
<td>Delicious</td>
<td>Delicious (EMI)</td>
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<tr>
<td>MOORE=ROSES</td>
<td>No Limit</td>
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<td>MCCARTNEY=ROSES</td>
<td>Riverdance</td>
<td>Riverdance (EMI)</td>
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<td>HILTON=ROSES</td>
<td>Whatever</td>
<td>Whatever (EMI)</td>
</tr>
<tr>
<td>MONTGOMERY=ROSES</td>
<td>We Are Different</td>
<td>We Are Different (EMI)</td>
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<tr>
<td>JONES=ROSES</td>
<td>Sing It To You</td>
<td>Sing It To You (EMI)</td>
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<tr>
<td>BROOKS=ROSES</td>
<td>Let Me Be Your Fantasy</td>
<td>Let Me Be Your Fantasy (EMI)</td>
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<tr>
<td>MARRERO=ROSES</td>
<td>Love Me For A Reason</td>
<td>Love Me For A Reason (EMI)</td>
</tr>
<tr>
<td>PAUL=ROSES</td>
<td>Deep</td>
<td>Deep (EMI)</td>
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<tr>
<td>STONER=ROSES</td>
<td>Every Day Of The Week</td>
<td>Every Day Of The Week (EMI)</td>
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<td>ARMSTRONG=ROSES</td>
<td>Whatever</td>
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<tr>
<td>SING=ROSES</td>
<td>When I Get To Sing</td>
<td>When I Get To Sing (EMI)</td>
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<td>LESTER=ROSES</td>
<td>Everlasting Love</td>
<td>Everlasting Love (EMI)</td>
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<td>LUCAS=ROSES</td>
<td>Wonderful Days</td>
<td>Wonderful Days (EMI)</td>
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<td>MAJESTIC</td>
<td>Every Day Of The Week</td>
<td>Every Day Of The Week (EMI)</td>
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<td>ARMSTRONG=ROSES</td>
<td>Estim</td>
<td>Estim (EMI)</td>
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<td>HEINE=ROSES</td>
<td>L'Histoire De La Vie (The Circle Of Life)</td>
<td>L'Histoire De La Vie (The Circle Of Life) (EMI)</td>
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<td>WATTS=ROSES</td>
<td>Passion</td>
<td>Passion (EMI)</td>
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<td>STAND=ROSES</td>
<td>Passion</td>
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<td>VADIS=ROSES</td>
<td>Quo Vadis</td>
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**SALES BREAKER**

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<thead>
<tr>
<th>ARTIST TITLE</th>
<th>ARTIST</th>
<th>COURTS CHARTED</th>
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<tbody>
<tr>
<td>COWBOY=ROSES</td>
<td>Cowboy Dreams</td>
<td>Cowboy Dreams (EMI)</td>
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<tr>
<td>NAIL=ROSES</td>
<td>I'll Make Love To You</td>
<td>I'll Make Love To You (EMI)</td>
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<td>BAKER=ROSES</td>
<td>U Will Know</td>
<td>U Will Know (EMI)</td>
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<tr>
<td>MOORE=ROSES</td>
<td>Regulate</td>
<td>Regulate (EMI)</td>
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<td>MOORE=ROSES</td>
<td>Zombie</td>
<td>Zombie (EMI)</td>
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<tr>
<td>MOORE=ROSES</td>
<td>Round &amp; Around</td>
<td>Round &amp; Around (EMI)</td>
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<tr>
<td>MOORE=ROSES</td>
<td>Independent Love Song</td>
<td>Independent Love Song (EMI)</td>
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<td>MÜLLER=ROSES</td>
<td>Down By The Water</td>
<td>Down By The Water (EMI)</td>
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<tr>
<td>STROH=ROSES</td>
<td>New Generation</td>
<td>New Generation (EMI)</td>
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<td>BROWN=ROSES</td>
<td>Strong Enough</td>
<td>Strong Enough (EMI)</td>
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<td>poil=ROSES</td>
<td>Decatac &amp; Pugale</td>
<td>Decatac &amp; Pugale (EMI)</td>
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<tr>
<td>BROWN=ROSES</td>
<td>Wonderful</td>
<td>Wonderful (EMI)</td>
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<td>STROH=ROSES</td>
<td>Your Song</td>
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<td>BROWN=ROSES</td>
<td>Another Night</td>
<td>Another Night (EMI)</td>
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<td>BROWN=ROSES</td>
<td>Dancing With Tears In My Eyes</td>
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<td>Liz</td>
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<td>STROH=ROSES</td>
<td>Creep</td>
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<td>Always &amp; Forever</td>
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<td>We've Got Tonight</td>
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<td>Nightcigaret Sing</td>
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<td>Pain</td>
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<td>STROH=ROSES</td>
<td>Take It To The Limit</td>
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<tr>
<td>STROH=ROSES</td>
<td>All I Need Is Love</td>
<td>All I Need Is Love (EMI)</td>
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<tr>
<td>COLLEZIONE=ROSES</td>
<td>Angel Kelly</td>
<td>Angel Kelly (EMI)</td>
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**MUSIC & MAGAZINES**

FEBRUARY 25, 1995
### European Top 100 Albums

**European Charts: Week 8/95**

#### Sales Breaker

<table>
<thead>
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<th>Week</th>
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<th>Title</th>
<th>Country charted</th>
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<tbody>
<tr>
<td>1</td>
<td>Cranberries</td>
<td>No Need To Argue - Island</td>
<td>UK</td>
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<tr>
<td>1</td>
<td>Simple Minds</td>
<td>Good News From The Next World - Virgin</td>
<td>UK</td>
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<tr>
<td>3</td>
<td>Bon Jovi</td>
<td>Cross Road - Mercury</td>
<td>DE, CH</td>
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<td>3</td>
<td>Nirvana</td>
<td>Unplugged In New York - Geffen</td>
<td>UK</td>
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<td>3</td>
<td>Soundtrack - The Lion King</td>
<td>Walt Disney/Mercury</td>
<td>UK</td>
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<tr>
<td>3</td>
<td>Sting</td>
<td>Fields Of Gold - Best Of - A&amp;M</td>
<td>UK</td>
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<tr>
<td>7</td>
<td>Van Halen</td>
<td>Balance - Warner Brothers</td>
<td>UK</td>
</tr>
<tr>
<td>11</td>
<td>Celine Dion</td>
<td>The Colour Of My Love - Epic/Columbia</td>
<td>BE, UK</td>
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<tr>
<td>11</td>
<td>Mark Oh</td>
<td>Never Stop That Feeling - Urban/Motor</td>
<td>DE, CH</td>
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<td>11</td>
<td>Green Day</td>
<td>Dookie - Reprise</td>
<td>US, UK</td>
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<td>Vangelis</td>
<td>OST 1982 - The Conquest Of East - West</td>
<td>UK</td>
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<td>12</td>
<td>Kelly Family</td>
<td>Over The Hump - Kel-life</td>
<td>UK</td>
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<tr>
<td>13</td>
<td>Free The Spirit</td>
<td>Pan Pipe Moos - PolyGram TV</td>
<td>DE</td>
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<tr>
<td>14</td>
<td>East 17</td>
<td>Steam - London</td>
<td>UK</td>
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<td>Cranberries</td>
<td>No Need To Argue - Island</td>
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<tr>
<td>2</td>
<td>Marc Bolan</td>
<td>Never Stop That Feeling - Urban/Motor</td>
<td>DE, CH</td>
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<td>3</td>
<td>Green Day</td>
<td>Dookie - Reprise</td>
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<td>Van Halen</td>
<td>Balance - Warner Brothers</td>
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<td>5</td>
<td>Celine Dion</td>
<td>The Colour Of My Love - Epic/Columbia</td>
<td>BE, UK</td>
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<td>6</td>
<td>Mark Oh</td>
<td>Never Stop That Feeling - Urban/Motor</td>
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<td>10</td>
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</tbody>
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**Notes:**

- The European Top 100 Albums is compiled by RPM Communications BV. © RPM Communications BV. All rights reserved. Compiled from the national album sales charts of 14 European territories.
- A compilation of pan-European sales of 500,000 units & a compilation of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.
- **SALES BREAKER**: indicates the album reporting the biggest increase in chart points.
## United Kingdom

**TW LW**
- **1.** Celine Dion - If You Drove Me Wild (Epic)
- **2.** Annie Lennox - Not Only Love (Virgin)
- **3.** Alex Party - Don't Give Up Your Life (London)
- **4.** M.C. Sar & Red & McWay - Run Away (Arista)
- **5.** Nelly Furtado - Turn Off The Light (Virgin)
- **6.** Perfexx Affair - Bitch Up Your Hair (East West)
- **7.** Rednex - Cross Your Eyes (PolyGram)
- **8.** Oasis - Live Forever (PolyGram)
- **9.** The Sugababes - Felt Like Making A Sunday Dinner (EMI)
- **10.** Supergrass -73Tenor Feat. Porcupine (Parlophone)

## Germany

**TW LW**
- **1.** Vangelis - Conquest Of Paradise (West End) (PolyGram)
- **2.** Rednex - Old Pop In An Oak (PolyGram)
- **3.** Cranberries - Zombie (Mercury)
- **4.** Mark O'B - Team's Not Lost (PolyGram)
- **5.** Fingers Inc. - Never Stop That Feeling (Motor)
- **6.** Simple Minds - God Knows From The New World (Virgin)
- **7.** Soundtrack - The Lion King (Virgin)
- **8.** Hans Zimmer - The Phantom Of The Opera (Virgin)
- **9.** Laura Pausini - Laura Pausini (Sony)

## France

**TW LW**
- **1.** John Tran - Pour Que Ton Sourire (PolyGram)
- **2.** Soundtrack - The Lion King (Disney/EMI)
- **3.** Cranberries - No Need To Argue (Mega)
- **4.** Boyz II Men - II (PolyGram)
- **5.** Laura Pausini - Laura Pausini (Sony)

## Sweden

**TW LW**
- **1.** Mark 'Oh - Turn Dog Live (PolyGram)
- **2.** East 17 - Stay Another Day (PolyGram)
- **3.** Cranberries - Zombie (PolyGram)
- **4.** Basic Element - The Ride (PolyGram)
- **5.** Inti Hamro - Here Comes The Hippotom (PolyGram)

## Spain

**TW LW**
- **1.** Celine Dion - The Colour Of My Love (Virgin)
- **2.** Free The Spirit - Pan Fimo (PolyGram)
- **3.** Jimmy Nail - Crucible Shoes (East West)
- **4.** Various - The Best Punk Album...Ever (Virgin)
- **5.** The Sugababes - Felt Like Making A Sunday Dinner (EMI)

## Denmark

**TW LW**
- **1.** Paloma Santelia - You Got That (PolyGram)
- **2.** Mark O'B - Team's Not Lost (PolyGram)
- **3.** East 17 - Stay Another Day (PolyGram)
- **4.** Katrina & Scatman - I Just Can't Get Enough (PolyGram)
- **5.** Rednex - Old Pop In An Oak (PolyGram)

## Holland

**TW LW**
- **1.** Irene Moore/Smoren - No Limit (EMI)
- **2.** Vangelis & MThs - WindtalkerRaps (PolyGram)
- **3.** East 17 - Stay Another Day (PolyGram)
- **4.** Laura Pausini - Laura Pausini (Sony)
- **5.** Westbam's Hand On Yello - Bostich (PolyGram)

## Norway

**TW LW**
- **1.** Rednex - Old Pop In An Oak (PolyGram)
- **2.** Mark O'B - Team's Not Lost (PolyGram)
- **3.** East 17 - Stay Another Day (PolyGram)
- **4.** Inti Hamro - Here Comes The Hippotom (PolyGram)
- **5.** Alliance Kiara - Carpe Diem (PolyGram)

## Portugal

**TW LW**
- **1.** Laura Pausini - Laura Pausini (EMI)
- **2.** Cranberries - No Need To Argue (PolyGram)
- **3.** Various - Dance Mania '95 (EMI)
- **4.** The Sugababes - Felt Like Making A Sunday Dinner (EMI)
- **5.** Various - Energy Rush K9 (EMI)

## France

**TW LW**
- **1.** John Tran - Pour QUE Ton Sourire (PolyGram)
- **2.** Soundtrack - The Lion King (Disney/EMI)
- **3.** Cranberries - No Need To Argue (Mega)
- **4.** Mark 'Oh - Tears Don't Lie (PolyGram)
- **5.** Various - Unplugged In New York (EMI)

## Sweden

**TW LW**
- **1.** Mark 'Oh - Turn Dog Live (PolyGram)
- **2.** East 17 - Stay Another Day (PolyGram)
- **3.** Cranberries - Zombie (PolyGram)
- **4.** Basic Element - The Ride (PolyGram)
- **5.** Inti Hamro - Here Comes The Hippotom (PolyGram)

## USA Billboard Top 20 Singles

**TW LW**
- **1.** Madonna - Take A Bow (Maverick)
- **2.** TLC - Creep
- **3.** Boyz II Men - On Bended Knee (Motown)
- **4.** Bruce & The Mudd - No More (Another) (Atlantic)
- **5.** Brandi - Baby (Atlantic)

## Ireland

**TW LW**
- **1.** Celine Dion - Think Twice (Virgin)
- **2.** Katrina & Scatman - I Just Can't Get Enough (PolyGram)
- **3.** Laura Pausini - Laura Pausini (Sony)
- **4.** Garth Brooks - The Hits (EMI)
- **5.** Garth Brooks - The Dance/Friends... (EMI)

## Germany

**TW LW**
- **1.** Vangelis - Conquest Of Paradise (West End) (PolyGram)
- **2.** Cranberries - Zombie (Mercury)
- **3.** Rednex - Old Pop In An Oak (PolyGram)
- **4.** Perfexx Affair - Bitch Up Your Hair (East West)
- **5.** Rednex - Cross Your Eyes (PolyGram)

## Australia

**TW LW**
- **1.** Mark O'B - Team's Not Lost (PolyGram)
- **2.** Cranberries - Zombie (Mercury)
- **3.** Various - Dance Mania '95 (EMI)
- **4.** The Sugababes - Felt Like Making A Sunday Dinner (EMI)
- **5.** Various - Energy Rush K9 (EMI)

## Switzerland

**TW LW**
- **1.** Rednex - Cotton Eye Joe (Phonogram)
- **2.** Rednex - Old Pop In An Oak (PolyGram)
- **3.** Mark O'B - Team's Not Lost (PolyGram)
- **4.** Vangelis - Conquest Of Paradise (Warner)
- **5.** King Kong - King Kong (Virgin)

## Austria

**TW LW**
- **1.** Rednex - Old Pop In An Oak (Echo)
- **2.** East 17 - Stay Another Day (PolyGram)
- **3.** Family - In Which Way (PolyGram)
- **4.** Cranberries - Zombie (PolyGram)
- **5.** Simple Minds - God Knows From The New World (Virgin)

## Belgium

**TW LW**
- **1.** Brian McFadden - Stay Another Day (PolyGram)
- **2.** Vangelis - Conquest Of Paradise (Warner)
- **3.** Mario Musil - Dileta Vergine (BMG)
- **4.** East 17 - Steam (Virgin)

Based on the national sales charts from 15 European markets. Information supplied by MusicWatch (UK); Media Control (Germany); SNEP (France); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/TVE (Spain); AmericanRadioHistory.Com.
**Eurochart Hot 100 Singles**

**EUROCHART HOT 100 SINGLES**

**Top 5**
- [#1] (Epic) Gloria Estefan & The Miami Sound Machine: "Get On Your Feet"
- [#2] (RCA) Whitney Houston: "I Will Always Love You"
- [#3] (Motown) Mary J. Blige: "Have Yourself a Merry Little Christmas"
- [#4] (Epic) Shania Twain: "How Do I Live"

**Top 10**
1. (Epic) Gloria Estefan & The Miami Sound Machine: "Get On Your Feet"
2. (RCA) Whitney Houston: "I Will Always Love You"
3. (Motown) Mary J. Blige: "Have Yourself a Merry Little Christmas"
4. (Epic) Shania Twain: "How Do I Live"
5. (Atlantic) Bon Jovi: "Livin' On A Prayer"
6. (Arista) Celine Dion: "My Heart Will Go On"
8. (Arista) Sugar Ray: "Everytime I Close My Eyes"
9. (Arista) Sheryl Crow: "All I Wanna Do"
10. (EMI) Elton John: "Don't Let The Sun Go Down On Me"

**A/Z Indexes**

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**EUROPEAN TOP 100 ARTISTS**

**EUROPEAN TOP 100 SINGLES**

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**EUROPEAN COUNTRY R
Scarlet "Independent Love Song"

Don’t play this if you are afraid of censorship. English duet Scarlet hit the UK airplay Top 20 last week with “Independent Love Song.” A real top ballad. Let’s put this straight: “Independent Love Song” is perfectly decent radio material. Nobody is going to call you a filthy pervert when you treat your listeners to the sweetest and silkiest product on the market. Cheryls sensuous voice and the lyrics take a fairly active stance. In short, Cheryl tells her exactly what to do when things get intimate. “We think it’s perfectly natural to talk about love and sex in the same sentence,” explain Cheryl and Joe. This is EHR stuff, and we styles your listeners with a real treat. Check out the 3am mix of “Independent Love Song.” It’s strictly orchestra and voice only; smooth and sweet, just like wild honey.

MUSIC & MEDIA 19 FEBRUARY 25, 1995
M & M AIRPLAY
STATION REPORTS

B List:
- Lighting Ottawa (Kruzz Jordanie)
- Smooth
- Southern Strom

Radio 6/3 G

Alex Naumann - Head Of Music
RADIO 7/Uhe G

A List:
- Dark Room
- Sunrise
- Tomorrow's World

Radio CHAMBERS/Ansbach G

A List:
- Echo
- The Who
- The Pretenders

B List:
- Erasure
- The Tears
- The Stone Roses

Radio Kufstein CO / St. Johann OT

A List:
- Above The Clouds
- In The Air
- Under The Sun

B List:
- Below The Clouds
- On The Ground
- In The Rain

Radio CHAMBERS/Ansbach G

A List:
- Total
- Terminator
- Terminator 2

B List:
- June
- July
- August

Radio CHAMBERS/Ansbach G

A List:
- Forever
- Evermore
- Evermore II

B List:
- Never
- Nevermore
- No More

Radio CHAMBERS/Ansbach G

A List:
- Always
- Forever
- Evermore

B List:
- Never
- Nevermore
- No More

Radio CHAMBERS/Ansbach G

A List:
- Forever
- Evermore
- Evermore II

B List:
- Never
- Nevermore
- No More

Radio CHAMBERS/Ansbach G

A List:
- Always
- Forever
- Evermore

B List:
- Never
- Nevermore
- No More
The violin returns

In 1993, a song with a violin was one of the most talked about songs of the year. It was called "the fox," it was recorded by Bob Dylan, and it hit the airplay charts by storm.

In 1995, the violin returns. DobRusick, are back, their new single "time after time" is on it's way to the airplay charts.

Last time, you just thought of the songs with the violin. This time, you'll think of BobRusick.
The 1995 version of the top daily almanac on pop music is available now!

"This Day in Music" draws from BPI-owned publications including BILL BOARD, MUSIC & MEDIA and MUSICIAN for the most authoritative source material available.

The 1995 "This Day in Music" provides date-specific pop items for use every day of the year. It's ideal for radio personnel, music professionals or music lovers.

Order the 1995 "This Day in Music Almanac" TODAY, exclusively from the BPI Entertainment News Wire!
POWER PLAY

JULY 1-8, 1995

1. FUGEES

2. John Legend - "Fitz"

3. BILLY JOEL

4. Bruce Springsteen - "The Boss"

5. Van Morrison - "Moondance"

6. NICKI FRENCH - "Total Eclipse"

7. MADONNA - "Take A Bow"

8. Music Relief '94 - "What's Going On"

9. Simple Minds - "She's A River"

10. SCORPIONS - "White Dove"

MUSIC TELEVISION

MARKET REPORTS

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New York, NY 10018

Billboard Music Group and
Eurofunk announce

World Radio Program Guide

Featured in the next edition of the Eurofunk Radio Industry Directory

Call +31.20.691.691 or
fax +31.20.691.691
def more information
VETERANS CONSCIOUSLY ABSENT AT VICTOIRES LIST

by Emmanuel Legrand

PARIS - Organised by TV production company Telescope Audiovisuel, the 10th edition of the Victoires was broadcast live on February 13 from the Palais des Congrès, MC-ed by president of honour and singer Michel Sardou. Acts were heavily weighted towards the 'new generation' this year, with rap, funk, rap and vocal polyphonic genres represented in the list. Rap in particular received official recognition at the Victoires Awards, with two of the key accolades presented to rap acts.

On collecting their accoulements, MC Solaar, winner of Best Male Act and Best Video, and Band Of The Year winner IAM dedicated their awards to all the young bands playing rap in France.

Meanwhile, one of the highlights of the evening was the performance by Algerian R&B star Khaled, who collected his award for Best Francophone Act. The singer, whose music has been banned in his home country, dedicated his award to 'all the youngsters who try to do cultural activities and play music in Algeria.'

Veteran acts were conspicuously absent in the awards list this year. Francis Cabrel, who was nominated twice and whose Columbia album Samel Soir Sur La Terre is 1994's best seller, walked away with only one award, for Best Album, while other superstars were not included at all. Surprise absentees were Alain Bashung (despite four nominations), Veronique Sanson, and Jean-Jacques Goldman.

A total of 18 categories were awarded during the evening, including two special non-voted awards for achievement over the past year. Eddy Mitchell was recognized for the Biggest Concert Attendance in 1994 (400,983 paying tickets sold and Patricia Kaas for Best Export (1 million units of her album Je Te Dis Vous on Columbia/Sony Music).

**Victoires Winners**

**Best Male Act**: MC Solaar (Polydor)

**Best Female Act**: Enzo Enzo (RCA/BMG)

**Song Of The Year**: Juste Quelque 'Un De Bien, Enzo Enzo (RCA/BMG)

**Album Of The Year**: Samedi Soir Sur La Terre, Francis Cabrel (Columbia)

**Band Of The Year**: IAM (Delabel)

**Upcoming Male Act Of The Year**: De Palmas (Chrysalis)

**Upcoming Female Act Of The Year**: Rachel Des Bois (Barclay)

**Francophone Act**: Khaled (Barclay)

**Video Of The Year**: Nouveau Western - MC Solaar (Polydor)

**Best Export Act**: IAM (Delabel)

**Best Export Non-Francophone Act**: IAM (Delabel)

**Radio France**

**UK Radio Needs Long-Term Plan, Conclude Kagan Panelists**

by Julia Sullivan

LONDON - Broadcasters in the UK need a clear and long-term game plan if they are to stand up to the environment of increased competition, was the principal conclusion to come out of the seminar on radio investment and finance in the UK, organised by Kagan World Media on February 14, 15.

Clearer regulations on ownership and a fixed, long-term frequency plan are essential, agreed panelists, who drew attention to misleading ambiguities in Columbia's Broadcasting Act, and inconsistencies in the Radio Authority's frequency plan as areas which need improvement.

'Radio needs to know where it is heading;' argued David Maker, CE of JFM owner Golden Rose Communications, who pointed to the unexpected announcement in January of an extra available frequency in London as unacceptable short-termism.

'It is unbelievable that in an important industry like radio, the players have no certain idea of what they will have to deal with in the years, even months before them. Capital Radio was promised only last summer that there would be no extra frequency in London, and in January this year told otherwise,' Mr. Maker.

Meanwhile, GWR Group chairman Henry Meakin stressed the need for radio to work together in preparing for the arrival of new technology, and called for the creation of an independent industry review body to prepare for DAB.

Broadcasters should beware of the current bullish confidence when planning for the future, and exercise caution, it was warned. The arrival of three new stations in London this year highlights the increasingly tight competition UK radio is facing, and underlines the fact that the growth of the past two years should not be taken for granted.

There is no guarantee that last year's 25% growth can be sustained, warned Robert Stiby, chairman and chief executive of Radio Investments Ltd. Low costbuses and a cautious, well-researched and well-targeted sales policy were advised.

By September 1995 there will be eight different speech-based services to choose from in London, Colin Walters, MD of consultant company Laure Benedict, pointed out. Not to mention the music services. 'It is going to be hard,' he warned.

These stations which establish good links with a clearly defined lifestyle stand a better chance of survival, argued Viva 963 AM MD Katy Turner, and Kiss 100 FM marketing director Malcolm Cox Turner, whose female-oriented station launches this summer, was adamant about the need for radio to understand its listeners more, through a greater use of lifestyle research.

'People aren't afraid of moving the dial, so you have to understand them,' she warned.
Week 8/95

### EHR Top 40

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>Rotation</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>5</td>
<td><strong>ANNIE LENNOX</strong>/No More I Love You**</td>
<td>(RCA)</td>
<td>103</td>
<td>83</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>7</td>
<td><strong>Simple Minds</strong>/She's A River</td>
<td>(Virgin)</td>
<td>107</td>
<td>70</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Sting &amp; Pato Banton/This Cowboy Song</td>
<td>(A&amp;M)</td>
<td>98</td>
<td>79</td>
<td>19</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>8</td>
<td><strong>Human League</strong>/Tell Me When</td>
<td>(East West)</td>
<td>95</td>
<td>65</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>8</td>
<td>Ini Kamoze/Here Comes The Hotstepper</td>
<td>(Columbia)</td>
<td>80</td>
<td>53</td>
<td>27</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>12</td>
<td>East 17/Stay Another Day</td>
<td>(London)</td>
<td>83</td>
<td>62</td>
<td>21</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>3</td>
<td><strong>Stevie Wonder</strong>/For Your Love</td>
<td>(Motown)</td>
<td>70</td>
<td>48</td>
<td>22</td>
</tr>
<tr>
<td>8</td>
<td>12</td>
<td>3</td>
<td>Bon Jovi/Someday I’ll Be Saturday Night</td>
<td>(Mercury)</td>
<td>62</td>
<td>42</td>
<td>20</td>
</tr>
<tr>
<td>9</td>
<td>21</td>
<td>8</td>
<td>M People/Don’t Stop Your Heart</td>
<td>(Decades)</td>
<td>58</td>
<td>48</td>
<td>15</td>
</tr>
</tbody>
</table>

**MUSIC & MEDIA**

### Airplay Action

**by Machiel Bakker**

Although the roster of stations playing She’s A River is slightly larger, Annie Lennox outweighs the Simple Minds by audience size: after a three-week reign, No More I Love You (RCA) is the new number 1 on EHR this week.

Acceptance for the song is found across the board, although the UK, Holland, Spain, Poland and Denmark do stand out. In a number of markets, the record has not yet reached its peak (notably Germany and Poland) and in its first chart week the track still manages to pick up 16 new playlist additions.

Lennox has scored six other hits on EHR before, including the EHR number 1 of 1992, Why.

And you’ll be, no doubt, delighted to find out that No More I Love You is not the first cover to top the chart. Here’s another of those trivia lists:

**EHR Number 1 covers:**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title (Label)</th>
<th>Wks at 1 (year)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whitney Houston</td>
<td>I Will Always Love You (Arista)</td>
<td>9 (92)</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>I’m Every Woman (Arista)</td>
<td>4 (93)</td>
</tr>
<tr>
<td>George Michael/Queen</td>
<td>Somebody To Love (Parlophone)</td>
<td>1 (93)</td>
</tr>
<tr>
<td>UB40</td>
<td>... Falling In Love (WEP Int.)</td>
<td>1 (92)</td>
</tr>
<tr>
<td>Pet Shop Boys</td>
<td>Go West (Parlophone)</td>
<td>2 (93)</td>
</tr>
<tr>
<td>Wet Wet Wet</td>
<td>Love Is All Around (Precious)</td>
<td>9 (94)</td>
</tr>
</tbody>
</table>

The highest entry comes courtesy of Scottish rock act Del Amitri whose Here And Now enters at number 25 thanks to a solid base in the UK and crossborder airplay in the German-speaking countries and Scandinavia.
**Border Breakers**

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>Week 8/95</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>Total Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1 21</td>
<td>REDNEX/COTTON EYE JOE</td>
<td>JIVE</td>
<td>HOLLAND</td>
<td>42</td>
</tr>
<tr>
<td>2 17 2</td>
<td>Snap/The First The Last Eternity (Till The End)</td>
<td>Ariola</td>
<td>Germany</td>
<td>28</td>
</tr>
<tr>
<td>3 2 14</td>
<td>Roxette/Run To You</td>
<td>EMI</td>
<td>Sweden</td>
<td>36</td>
</tr>
<tr>
<td>4 6 9</td>
<td>Rednex/Old Pop In An Oak</td>
<td>Jive</td>
<td>Holland</td>
<td>35</td>
</tr>
<tr>
<td>5 3 17</td>
<td>MC SAR &amp; The Real McCoy/Another Night</td>
<td>Hansa</td>
<td>Germany</td>
<td>25</td>
</tr>
<tr>
<td>6 4 4</td>
<td>Ten Sharp/After All The Love Has Gone</td>
<td>Columbia</td>
<td>Holland</td>
<td>44</td>
</tr>
<tr>
<td>7 5 12</td>
<td>Whigfield/Another Day</td>
<td>X-Energy</td>
<td>Italy</td>
<td>24</td>
</tr>
<tr>
<td>8 5 8</td>
<td>Lavinia Jones/Sing It To You (Dee-Doob-Dee-Do)</td>
<td>Virgin</td>
<td>Germany</td>
<td>19</td>
</tr>
<tr>
<td>9 21</td>
<td>MC Sar &amp; The Real McCoy/Run Away</td>
<td>Hansa</td>
<td>Germany</td>
<td>18</td>
</tr>
<tr>
<td>10 9 6</td>
<td>Hanne Boel/What Have We Got To Lose</td>
<td>EMI-Medley</td>
<td>Denmark</td>
<td>21</td>
</tr>
<tr>
<td>11 7 16</td>
<td>Ace Of Base/Living In Danger</td>
<td>Mega/Metronome</td>
<td>Den./Ger.</td>
<td>23</td>
</tr>
<tr>
<td>11 12 17</td>
<td>Hanne Boel/All It Takes</td>
<td>EMI-Medley</td>
<td>Denmark</td>
<td>15</td>
</tr>
<tr>
<td>13 12 15</td>
<td>Gianna Nannini/Meravigliosa Creatura</td>
<td>Polydor</td>
<td>Italy</td>
<td>19</td>
</tr>
<tr>
<td>13 14 5</td>
<td>Scorpions/White Dove</td>
<td>Urban</td>
<td>France</td>
<td>24</td>
</tr>
<tr>
<td>13 14 2</td>
<td>Seatman John/Scatman (Sk-Ba-Bop-Ba-Bop-Bop)</td>
<td>iceberg/RCA</td>
<td>Denmark</td>
<td>17</td>
</tr>
<tr>
<td>13 14 3</td>
<td>Mark 'Oh/Tears Don't Lie</td>
<td>Decca</td>
<td>Germany</td>
<td>14</td>
</tr>
<tr>
<td>14 20 3</td>
<td>Pharao/There Is A Star</td>
<td>Dance Pool</td>
<td>Germany</td>
<td>12</td>
</tr>
<tr>
<td>14 24 2</td>
<td>Jennifer Rush/Tears In The Rain</td>
<td>Electrola</td>
<td>Germany</td>
<td>18</td>
</tr>
<tr>
<td>14 17 21</td>
<td>Fatima Rainey/Love Is A Wonderful Thing</td>
<td>Telegram</td>
<td>Sweden</td>
<td>7</td>
</tr>
<tr>
<td>14 22 6</td>
<td>Yaki-Da/I Saw You Dancing</td>
<td>Mega/Metronome</td>
<td>Den./Ger.</td>
<td>11</td>
</tr>
<tr>
<td>14 22 12</td>
<td>Dj Bobo/Love Is All Around</td>
<td>Fresh</td>
<td>Switzerland</td>
<td>12</td>
</tr>
<tr>
<td>14 22 16</td>
<td>Twenty 4 Seven/Oh Baby</td>
<td>CNR Music</td>
<td>Holland</td>
<td>6</td>
</tr>
<tr>
<td>15 24 18</td>
<td>2 Unlimited/No-One</td>
<td>Bybyte</td>
<td>Belgium</td>
<td>8</td>
</tr>
<tr>
<td>16 25 2</td>
<td>2 Brothers On The 4th Floor/Let Me Be Free Bounce</td>
<td>Hansa</td>
<td>Holland</td>
<td>5</td>
</tr>
</tbody>
</table>

**Table Notes:**
- TW = This Week, LW = Last Week, ROC = Radio Station Count
- Week 8/95 refers to the chart issue dated 25 February 1995.
- The chart tracks the border-crossing movement of records, including their sales impact outside their original country of signing.
- For artists appearing on this chart, the Country Of Signing is UK or Ireland.

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**On The Road**

The Euro dance genre continues to dominate the Border Breakers chart. Apart from acts like Roxette, Ten Sharp, Hanne Boel, Gianna Nannini, the Scorpions and Jennifer Rush, effectively 19 songs in the chart are by mainland European dance acts. It is to be hoped that the Continent will manage to produce other crossover genres than just dance which often has a short-lived nature.

Nevertheless, Swiss rapper/singerproducer DJ Bobo (real name: René Baumann) proves to be more than just a one-hit wonder. Since 1995’s Somebody Dance With Me—the first substantial European hit by a Swiss-signed artist in the ’90s—he has charted three more times and now adds his latest triumph, Love Is All Around, not a cover of the Wet Wet Wet smash, but another slice of jumpy dance pop. Apart from a very strong airplay base in Germany, the next market to stand out is the Netherlands where most of the publishers have it in high rotation.

Here’s an update of all of DJ Bobo’s hits since the installation of the Border Breakers chart in October, 1993:

<table>
<thead>
<tr>
<th>Title</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Somebody Dance With Me</td>
<td>15</td>
</tr>
<tr>
<td>Take Control</td>
<td>10</td>
</tr>
<tr>
<td>Everybody</td>
<td>11</td>
</tr>
<tr>
<td>Let The Dream Come True</td>
<td>19</td>
</tr>
<tr>
<td>Love Is All Around</td>
<td>22</td>
</tr>
</tbody>
</table>

Apart from the first track (’93) and the latter (’95), all songs date from ’94.

Not surprisingly, knowing radio’s continued reluctance to play Euro dance, DJ Bobo has fared better on the sales side. In M&M’s Eurochart Hot 100 Singles, the Swiss artist has charted six times, of which three in the top 10. This is the update:

<table>
<thead>
<tr>
<th>Title</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Somebody Dance With Me</td>
<td>11</td>
</tr>
<tr>
<td>Keep On Dancing</td>
<td>21</td>
</tr>
<tr>
<td>Everybody</td>
<td>10</td>
</tr>
<tr>
<td>Let The Dream Come True</td>
<td>9</td>
</tr>
<tr>
<td>Love Is All Around</td>
<td>7</td>
</tr>
</tbody>
</table>

*"still charted"

The charts on this page track the border-crossing movement of records. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

The second chart, Channel Crossovers, registers the airplay penetration of UK-signed artists in mainland Europe, while the third Top 25, the Atlantic Crossover chart, ranks the most successful Non-European artists to airplay impact in Europe.

All three charts are non-formal specific. “Country Of Signing” is not necessarily an indication of where the artist comes from, but, more significantly, where he/she is signed. An increasingly number of national artists are signed to “foreign” labels and M&M wants to acknowledge the crossover impact of such deals.

---

**For all artists on this chart, the Country Of Signing is UK or Ireland.**
This page features BDS airplay information for two European markets—the UK and Holland. BDS (Broadcast Data Systems) monitors the output of 55 leading national and regional radio stations in the UK and 19 in the Netherlands. For all other markets and regions, M&M continues to use a system based on playlist reports. However, this will be replaced as soon as BDS is available for these areas.

The songs listed by BDS are ranked by number of plays.
JEFF BUCKLEY
FINLAND
HBL Top Album Of The Year
FRANCE
Inrockuptibles
Artist Of The Year
Album Of The Year
ITALY
Musica e Dischi
Best New Artist of 1994
Rockstar
Best Album Of 1994
UK
Mojo Magazine
Album Of The Year
NORWAY
VG
"The rock-album of the year"
MANIC STREET PREACHERS
UK
Melody Maker
Best Band
Best Live Act
OASIS
EIRE
Irish Times
Band of 1994
FRANCE
Rock And Folk
Band Of The Year
SWEDEN
Aftonbladet
Best Album Of The Year
UK
Select Magazine:
Album Of The Year
Vox Magazine
Album Of The Year
Q Magazine
Best New Act
SUDEDE
DENMARK
Gaffa
Best International Album Of The Year
NORWAY
Puls Magazine
"Best Albums Of 94" list: Number 1
SWEDEN
Slitz
Best Album Of The Year
TURKEY
Blue Jean Magazine
Alternative Group Of The Year
UK
Q Magazine
"Dog Man Star, will be hailed in years to come as the crowning achievement of a line-up that reinvented English, guitar - band rock'n'roll for the 1990s."
SELECT
"It is a great record, at least as good as their debut and probably better"

Sony Music Europe