The World Waits For Jackson's 'HIStory'

by Robbert Tilli

LONDON - European record history is being rewritten by Epic, which is planning the Continent's biggest ever ship-out with three million copies of Michael Jackson's new album ready to hit the streets on June 16.

Security surrounding the album, HIStory: Past, Present And Future—Book One, is also of epic proportions.

Protection cannot be put on the first half of the double CD—a 15-track 'Greatest Hits' package, including remastered versions of Billie Jean, Thriller, Bad and Black & White. But Epic is keeping the lid firmly on the new tracks included on the second disc.

Radio wants it 'bad,' but Epic is only willing to give the secrets of the album away at official listening sessions. The best indicator of how eagerly radio is waiting for HIStory are the numerous pre-release reports of the first single, Scream—a duet with sister Janet in a striking industrial swingbeat fashion—registered by Music & Media.

Epic VP international marketing Monica Marin underlines the massive proportions of the release campaign planned on June 16 and stresses that there are 'lots of things we can play with.' She gives a teasing hint of what's to come, citing 'the 12-metre high reproductions we made of the Michael Jackson statue as used on the album's artwork, which will be placed in eight European capital cities.'

Fans around the globe have come to expect a lot from the megastar, and Jackson's reputation demands a video clip to flabbergast the entire globe.

Directed by Mark Romanek, its release date is set for June 14, which comes two weeks after the commercial release of the single, which in turn is 10 days after the official radio airplay date (May 23).

Deejay Leads New Super-League

by Mark Dezzani

MILAN - A break-away super-league of five national private stations emerged in the latest official radio ratings for Italy, leaving the remaining networks struggling to specialise to survive.

Pubcaster RAI holds the lead, however, with its newstalk and full-service channels 1 and 2. According to the Audiradio figures for January-March, Milan-based EHR Dance network Radio Deejay leads the privates with further substantial gains giving it a daily average audience of 4.75 million.

Syndicated Italian music-only network Radio ItaliaSolo Musica Italiana, continues on page 28

Radio Day Focuses On Marketing

by Christian Lorenz

COLOGNE - Over 35 private and public German broadcasters gathered in Cologne on May 23 to present their products to around 800 advertisers and media buyers.

Sales were top of the agenda at the first ever Radio Day, which was organised by sales houses RMS (Hamburg) and ARD Werbung (Frankfurt), and radio programmers and managers were given the chance to discuss the best positioning of their station to advertisers and listeners.

US marketing guru Jack Trout underlined the importance of successful positioning to programmers during a panel on marketing.

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Tina Arena chains

unchained on EHR 8(13)

In rotation on 78 stations (all formats) across Europe

from the album don't ask

COLUMBIA

Unchained on EHR 8(13)

In rotation on 78 stations (all formats) across Europe

from the album don't ask

COLUMBIA
ALISON MOYET SINGLES
FEATURING THE SOLO HITS, 3 YAZOO TRACKS AND 2 NEW SONGS

ALISON MOYET

LOVE RESURRECTION
ALL CRIED OUT
INVISIBLE
THAT OLE DEVIL CALLED LOVE
IS THIS LOVE?
WEAK IN THE PRESENCE OF BEAUTY
ORDINARY GIRL
LOVE LETTERS
IT WON'T BE LONG
WISHING YOU WERE HERE
THIS HOUSE
FALLING
WHISPERING YOUR NAME
GETTING INTO SOMETHING
ODE TO BOY II
ONLY YOU
NOBODY'S DIARY
SITUATION
SOLID WOOD
THE FIRST TIME EVER I SAW YOUR FACE
Trademark Row Erupts Over Restyled Z Radio

by Nicholas George

STOCKHOLM - The relaunch of Kinnevik media group's Swedish radio network Z Radio under the name of P6 has run into trouble.

State-owned Sveriges Radio (SR) says it has already trademarked the name P6.

Originally launched with a strong EH radio and alternative format, Z Radio sat well with 2TV and Z Magazin, all part of the Kinnevik media empire.

However, after failing to establish an audience, the station moved to an ACE format.

Although the name of the station is currently P6-Z Radio management has made it clear that in future the station will simply be called P6.

The move was initiated after the station found itself in a strong battle with one of the Z group a hindrance rather than an aid in attracting both audience and advertisers (Music & Media, May 13).

But Jan Engdahl, deputy general director of SR, says P6 must change its name once again.

SR at present uses the names P1 to P10, aimed at P4 for its four national radio networks and says it has the rights to the names through ACE.

"We haven't yet used the names P6 to P10 but we intend to," P6 is in fact Stockholm International which launches its new radio P6 to P10.

"We have asked Z Radio to stop using the name and we will give them a few weeks to see what happens."

But P6-Z Radio's marketing manager Karin Adolphson says, "I think we are on our way to solving any problem with SR."

She claims research shows that the station's audience has almost doubled since the relaunch.

German EHR station Radio FFH has invited 10 zeppelins from seven European countries to take part in a three-day air show in Schwalmtadi in June.

The station's zeppelin is pictured above taking to the skies last year.

New Christian Station Pledges To Go Back To Basics

by Jonathan Heasman

LONDON - Premier, the UK's first Christian radio station which launches in London on June 10, will base itself firmly on 'Christian family values,' say staff.

Premier, which will broadcast to London and the southeast on AM, will present news, current affairs and lifestyle issues from a Christian perspective, and will play contemporary Christian music.

Programme director Mark Seaman, a former network controller at GWR/Bristol, says, "We want to concentrate on the things that unite us as Christians, and not be an inward-looking forum debating issues that divide us."

The station's news values will be fundamentally different from those for the established media, he says, and will frequently set stories in a much wider context.

Musically, Seaman claims that there is "enormous demand" for contemporary Christian music, which currently gets little airplay on British radio.

"A lot of people will be surprised just how soulful it is," he predicts.

"We already have £350,000 worth of ads booked," Mark Seaman, Premier.

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Inside pop

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Festivals Mark Arrival Of Dance In Mainland Spain

by Howell Llewellyn

MADRID - Spain's biggest-ever dance music concert has been hailed by industry insiders as the start of the long-awaited spread of dance from Mediterranean cities to the mainland.

Until now, dance in Spain has been confined to the coastal cities of Barcelona and Valencia, as well as the Balearic island of Ibiza.

The dance concert, held in Madrid park on May 17, round off the two-week San Isidro festival and was sponsored by Carlesa SER's EHRI net Los 40 Principales and Spain's performing rights society SGAE. It featured artists like Scatman, Whigfield, Ice MC, Modo and 2 Unlimited, together with Spain's Chimo Bayo.

"It is only this year that dance has really started to move away from the Mediterranean areas and into mainland Spain," Sandro d'Angeli, Los 40 Principales.

Win a week in the SGAE's studios and will take part in a dance music festival in the autumn.

Warner Expands With New East West Companies

LONDON - Warner Music International (WMI) has continued its 'dual company' policy with the official launch of three new East West outlets in Europe.

CGD East West Italy, DRO East West Spain and East West France now join WMI's existing East West companies in the UK, Germany, Australia and Japan. In each of these territories, WMI operates an East West outlet alongside the established sister company policy.

"The moves strengthen the identity and local culture that is so important to each of our companies," Perez continued. "In the future we anticipate that the total number of companies within our East West group will continue to grow."

In a related development, Mariano Perez has been appointed MD of DRO East West Spain, succeeding Miguel Angel Gomez who left the company in January 1995. Perez was previously head of business development for Warner Music Spain and DRO East West, and co-founded Spanish independent Gasa before its merger with DRO. He joined WMI in 1995. Perez will report to Saul Tagar- ro, president of Warner Music Spain, DRO East West and Warner Music Portugal.

Interest in the Bailautor festival has been so strong that plans are afoot to extend the June 1 deadline. Competitors, who must reside in Spain or Latin American, have to submit their demo tapes to any Los 40 station. The three victors will

better develop local and international affiliate repertoire alongside its more 'traditional' US product (via Atlantic, Warner Bros and Elektra).

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Viborg's On-Board Exclusive

Danish commercial station Radio Viborg invited 15 listeners on a boat trip to listen to Lis Sorensen perform a selection of songs from her new album Du Ka' Faa Mig Til Alt (EMI-Medley). The whole event was broadcast live from the boat on Lake Viborg.

Hungarian Album Chart Joins M&M

by Machgiel Bakker

AMSTERDAM - The Hungarian albums chart debuts in Music & Media this week. The Magyar Top 40 chart, published every fortnight, is commissioned by Hungarian IFPI body Mahasz and compiled by IPSOS, based on sales-across-the-counter on a sample of 150 shops from a total of 1,200.

The chart generally includes over 50% national music and this week's number 1 is Rozsa/Warner artist Horvath and this week's number 1 is Rozsa/Warner artist Horvath.

The chart is broadcast every Sunday afternoon on national pubcaster TV1 as well as on private stations Radio Calypso, Radio Danubius, Radio Juventus and many local outlets.

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European Labels Explore Asian Niche Markets

by Steve McClure

HONG KONG - European labels joined the estimated 2,000 music industry professionals gathered in Hong Kong on May 23-25 to test the waters of the Asian music market at Midem Asia.

With its first issue this year, Midem Asia provided an accessible venue for Asian companies. As one spokesperson for Taiwanese label Rock Records says, "This was the chance for European labels to come and see the Asian record companies instead of the other way round."

But as many-including Steve Beaver, general manager of Hong Kong-based Beaver Music—point out, one thing visitors from the west should appreciate is that each different Asian market is looking for different types of music.

Music listeners in Hong Kong and Japan are now searching for top-quality dance music, for example, while rock is currently a growth area in Japan. Meanwhile, in Taiwan, Rock Records' spokesman believes that instrumental music may be a direction for the future.

Japanese label Avex has been largely responsible for making dance music big in Japan, and has recently set up a rock label, Maximum Ten.

Intercord Formalises Its New Repertoire Teams

STUTTGART - With the introduction of a department for alternative music, EMI affiliate Intercord has put the finishing touches to its restructuring programme started in April 1994.

After a number of personnel changes, Intercord has now established six separate repertoire teams. The teams work as independent profit centres and report directly to Jörg Hellwig who was recently appointed vice president A&R/marketing (Music & Media, May 10).

Meanwhile, the national and dance teams are headed by senior A&R manager Karl-Heinz Rothenburg. All other teams are headed by their respective A&R and marketing managers.

Intercord's Repertoire Teams

<table>
<thead>
<tr>
<th>Repertoire Team</th>
<th>A&amp;R Manager</th>
<th>Marketing Manager</th>
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<tbody>
<tr>
<td>International</td>
<td>J. Kramar</td>
<td>U. Gerstner</td>
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<tr>
<td>National</td>
<td>T. Streibel</td>
<td>J. Harbach</td>
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<tr>
<td>Dance</td>
<td>J. Überg</td>
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<td>Alternative</td>
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<td>M. Schuhmacher</td>
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<td>Mute Department</td>
<td>E. van Kassen</td>
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<td>Special Marketing</td>
<td>J. Heim, A. Müller</td>
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The second single from the multiplatinum album MEDUSA

More than 2.5 Million sold

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<th>Album:</th>
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<tbody>
<tr>
<td>Gold — Australia, Austria, Germany, Italy, Norway, Spain, Switzerland</td>
<td>Platinum — Canada, United Kingdom, USA</td>
<td>Double Platinum — Ireland</td>
</tr>
</tbody>
</table>
Youssou N'Dour

1994 MTV Best Song Award - "7 Seconds"

1995 World Music Award Winner
Best African Recording Artist

Youssou will release his new single
CHIMES OF FREEDOM
12th June 1995
and will tour throughout Europe in June/July

Chimes of Freedom from the album THE GUIDE (WOMMA/ST)
"Nashville Comes To Ireland"
For Spring '95 CMA Board

The board of directors of the Country Music Association, comprised of top Nashville executives, songwriters and recording artist, convened in Dublin for its annual spring meeting from April 4-7 to recognize the great support Ireland has given Country Music in recent years.

Evidence of Country Music's popularity reached new heights a year ago when Garth Brooks sold 68,000 tickets in two hours for eight shows at The Point-breathing all records for artist performance sellouts, including those by U2 and Bruce Springsteen. Garth Brooks has now sold over 500,000 albums in Ireland.

Many other Nashville recording artists have put Ireland on their tour itineraries recently, including Deborah Allen, Junior Brown, Mary Chapin Carpenter, Johnny Cash, Cactus Brothers, Guy Clark, Iris DeMent, Jimmie Dale Gilmore, Nanci Griffith, Faith Hill, Hal Ketchum, the Mavericks, Billy Montgomery, Lisa Stewart and the European Tour featuring Emmylou Harris and the Hot Band including Albert Lee, as well as MCA Artists Trisha Yearwood, Marty Stuart and Rodney Crowell.

CMA president Tony Conway and Scene Three, Inc. president/CMA chairman Kitty Moon (right) present a wood-carved statue by noted Tennessee craftsman Roy Pace to US Ambassador to Ireland Jean Kennedy Smith.

It was a busy week, as events included:

- A retail campaign for a special Nashville Comes To Ireland compilation CD with retailers throughout Ireland.
- A reception at Dublin Castle with Irish Prime Minister John Bruton.
- A showcase of 22 Irish and Nashville artists at Whelan's Pub in Dublin sponsored by ASCAP, BMI, SESAC and IMRO.
- A special edition taping of the popular programme "Kenny Live" for RTE Television featuring host Pat Kenny and several Nashville artists.
- A CMA and Nashville Convention & Visitors Bureau lunch at the Shelbourne Hotel for record retail, media and travel industry executives, featuring an appearance by Marty Stuart.
- A reception at the residence of US Ambassador to Ireland Jean Kennedy Smith.
- A dinner with several performances for Irish record executives and concert promoters at Trinity College.

In all, hundreds of executives participated in the various functions, attracting extensive media coverage from radio, TV and the press. Ed Benson, executive director of CMA, commented, "The board meeting and associated events provided an important opportunity to establish and strengthen business, civic, political and cultural relationships between Ireland and Nashville. Everyone came away with very positive feelings and the activities helped further the already strong bond that connects Irish music heritage with today's Country Music."
Gold--The End Of The Rainbow?

AM gold stations in the UK appear to be suffering a terminal decline in audience figures, according to official ratings body Rajar. Is there anything which can be done to stop the rot? Jonathan Heasman investigates.

A

LL-GOLD radio, a popular format in the US for many years, only found its way to the shores of the UK in 1987, mainly as a hasty response to a government directive. UK radio stations had, for many years, been simulcasting their output on both AM and FM, but in the interests of expanding listener choice the Thatcher government let it be known that this practice should cease in order to free-up more frequencies. The message to both BBC and the commercial radio was "use it or lose it"—either broadcast different programmes on AM and FM, or one of your frequencies will be taken away.

Stations Split To Gold

The directive sent commercial radio programmers scrambling for different format ideas, but most of them reached the same conclusion: put EHR on FM and gold on AM. The first station to "split" on a permanent basis was the now-defunct County Sound in Guildford, which in 1987 turned County Sound Radio into Premier FM and Gold AM.

But the most high-profile launch was that of Capital Gold a year later, whose big-name DJs such as Tony Blackburn, David Hamilton, Paul Burnett and Elvis.

The first station to "split" on a permanent basis was the now-defunct County Sound in Guildford, which in 1987 turned County Sound Radio into Premier FM and Gold AM. However, when the station came to split its frequencies on a permanent basis, it opted for an EHR/Top 40 station on FM and gold on AM.

At first, gold stations were an unqualified success. The over-30s, turned off by the growing dance orientation of contemporary Top 40, seemed to lap up a daily diet of the Beatles, Cliff and Elvia. In some cases (at BRMB in Birmingham, for example), the gold station was outperforming its FM stablemate, despite the inferior studio quality.

And programme directors who dared to try something different on AM—such as easy listening or speech—found that listening figures were significantly inferior to those of the gold stations. "Easy" services such as Essex Radio's Breeze AM and Beacon Radio's WADB were soon given the gold-treatment as was City Talk, Radio City's brave attempt to run a 24-hour newstalk station in Liverpool.

AM, The Poor Cousin

However, in more recent years the appeal of the golden jukeboxes seems to have waned. Virtually every AM gold service (including the ones shown in our graph below) has seen a gradual decline in both reach and listening hours. Only stations whose gold services have always had relatively low audiences (Chiltern, for example) seemed to have remained fairly constant.

Richard Park, programme director of the Capital Radio group, has no doubt where the problem lies. "It is a technical problem, not a programming one. People want to hear music on FM. Give the gold stations an FM licence and watch the figures go up.

Phil Riley, now managing director of 1548 AM Capital Gold features classic hits from the '60s, '70s and '80s and employs big-name presenters from those eras to play them. Pictured above are faces from the present line up (l-r): Tony Blackburn, Paul Burnett and Mike Read.

But not everyone extols the virtues of the gold format.

Terry Mann, ex-programme controller of Radio 210 and recently-appointed managing director of Swansea Sound, says that he has never thought all-gold radio was a particularly good idea. "I would never personally open a gold station. It is radio that lives in a time-warp. People are living today, not yesterday. What they are really interested in is hearing music of a particular genre which they enjoy—and there are enjoyable songs and musical styles from the present which heavily reflect their favourite music of the past."

Mann is currently facing the dilemma of how to split Swansea Sound's frequencies—the station still simulcasts at present. His approach is to decide upon a target audience first, and then create a station which that age group will find attractive.

He believes that, particularly on AM, many people would like a higher ratio of speech to music than many stations currently offer.

The Reactions

So far, it would appear that the main response of the gold stations to their audience decline has been to freshen up the music in the hope of attracting new (and younger) listeners.

Most have now jettisoned the early rock 'n' roll from the late '50s and early '60s, preferringly to take the Beatles as their starting point. And most of the gold stations are now happy to play classics from the early to mid-80s. The danger here, of course, is that gold stations may lose their identity and distinctiveness by becoming too close to their FM sister-stations, particularly where that station is also a Gold station.

The challenge for programme controllers in the meantime is finding new ways to keep gold sounding alive and fresh on AM.
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Austria Prepares For Big Changes

In the first of a three-part GSA series, Christian Lorenz looks at Austria’s transition before it takes the plunge to commercial broadcasting, and the promise that holds for local talent.

When Sony Music Europe (SME) president Paul Bannister grouped the company’s Austrian, German and Swiss operations into a formal regional network at the beginning of May, he raised high hopes at Sony Music Austria. MD Martin Pammer is confident that the new structure will give Austrian artists a better chance.

"In a country with only eight million inhabitants, the break-even point for domestic productions which meet international standards is disproportionately high," explains Pammer. "Now we can offer Austrian acts contracts for the whole GSA region." Improved access to the German and Swiss markets will boost Sony Music’s appeal to domestic artists, believes Pammer. "We are going to focus more than before on local A&R."

Pammer is positive that now is the right time to step up local A&R efforts. "Successful Austrian artists like songwriter Reinhard Fendrich or cabaret act E.A.V. (First General Confusion, EMI Austria) have been established for a long time," says Pammer. "We are bound to see a new generation of artists taking over." Sony Music’s confidence in the potential of Austrian artists led to the appointment of a full-time national A&R manager.

"Until recently this has been a part-time job," says Pammer. "National A&R was part of the responsibilities of our international A&R manager Gerald Ilg." Former Radio CD head of music Christoph Holy now fills the position of national A&R manager Sony. Alternative rock act Orange Baboons is one of the first actsHoly is working with. The Baboons are based in the Steiermark region, a far cry from Austria's capital Vienna. "Until now, artists from outside Vienna had less opportunities to play live and little access to promotional infrastructure," says Pammer.

"The media and pop music scene are focused on Vienna. The density of population is simply much higher here than in the rest of Austria." The disproportionate size compared to cities in the rest of Austria has made it the traditional stop-over point for international artists. "But other cities like Linz and Graz show a growing interest in their local live music scene as well," observes Pammer. "Exposure of local bands will further improve when commercial radio finally goes on air."

At present, Austrian radio offers only limited exposure to new talent. Pammer admits that "there is just one key on our media piano: the ORF." He adds that "the ORF is doing a great job but I would like to see a whole number of stations like OS." Once the licensing problems are put aside, private broadcasters might change the face of the Austrian music scene significantly.

If the development in neighbouring radio markets like Germany and Italy is anything to go by, private radio will be tightly formatted. Pammer acknowledges that "songs which do not fit the format of the private stations will have a problem." But by and large, he sees local interest as a strong incentive for broadcasters to cover popular local artists. "If it's of interest to their listeners they will promote local talent," Pammer believes that ultimately "regional commercial stations can support local artists much better than the ORF."

By Hook Or By Crook: Radio CD Stays On Air

Vienna-based Hot ACE station Radio CD has been on air since March 1990. In the absence of private broadcasting licences in Austria this has only been possible by the station's use of the proximity to the neighbouring Slovak Republic. Radio CD's programme is produced in Vienna and then relayed via satellite to an FM transmitter in Bratislava, less than 50km away from the Austrian capital.

After Radio CD applied unsuccessfully for one of the 10 licences distributed by the Ministry for Public Economy and Transport, Station MD Walter Tributsch turned to the constitutional court and questioned the licensing decision. "Radio CD has built up a market share of almost 30% among the 14-30 age group in the east Austrian market," says Tributsch. "It's a scandal that a well-established station has been surpassed in favour of outright political nepotism."

Tributsch believes that "Austrian media politicians prefer radio which is clearly aligned with a specific party. An independent station is perceived as less predictable in its coverage." But Tributsch cannot understand the worries in the light of the realities of commercial radio. "The history of private radio in neighbouring countries like Germany shows that commercial success is based on entertainment. It's music and chat the listeners want, not political rhetoric." Radio CD now has five years' experience in commercial broadcasting. "We have a good idea of what our listeners like," says Tributsch. "Radio CD provides light entertainment. Our programme consists of 80% music and 20% talk."

The future of Radio CD seems safe even if the station does not succeed in acquiring a licence in or out of court. The station's Bratislava transmitter covers Vienna and the states of Burgenland and Lower Austria. "We have just extended our broadcasting agreement with the Slovakian radio authority until the year 2001," says Tributsch. "Regardless of the situation in Austria we will still be able to reach our Austrian listeners."
Kix 96 Fills Hits Hole In West Midlands, UK

by Jonathan Heasman

PROGRAMMING

Coventry's troubled multi-ethnic station Radio Harmony has been transformed into a dance-oriented Top 40 outfit called Kix 96 following its purchase last year by former Buzz FM/Birmingham owner Muff Murfin.

Programme controller Graham Torrington says that Radio Harmony's original format, which involved consecutive two-hour blocks of different ethnic programming throughout the day (often in different languages), was not commercially viable. "The switch-off factor was too high," he says.

Although some Asian and Irish programming has been kept in the evenings, Murfin and Torrington have effectively launched a brand new radio station, with a new name and a new frequency which gives it a larger TSA than Radio Harmony enjoyed.

Kix 96 is described as "a Top 40 station with a dance feel." During the day-time, 65% of each hour is made up of current tracks, with the remaining 35% being '80s and '90s classics. There is also a reasonably strong indie thread running through the station's music policy, particularly for the large student population in the area.

In Heavy Rotation At Kix 96

Mike & The Mechanics—A Beggar On A... Elton John—Made In England Scatman John—Scatman Charles & Eddie—24-7-365 Wet Wet Wet—Don't Want You To Forgive Sparks—When Do I Get To Sing My Way

“People were touting on the new-look station was tough,” the station's nearest competitor is Radio Ex which "plays far more underground and indie stuff than we do."

With a music policy which is split into one third new music, one third recurrents and one third tracks from the '80s until now, the playlist policy has been tightened up. "This is not the most polished and professional programme, but he has his own style which is charming, interesting and often hilarious. We love the programme because it provides a great contrast to the fast, slick music programmes."

The programme for the dark days of autumn through to early spring, and gathered quite a cult following. "People were amazed at what he knew about them. At one point while talking to someone on the phone he would know that they had been vacuuming their lounge that morning, or where they were sitting in the house at that moment."

"My feeling is that either you schedule everything with the computer or not at all. We will soon be scheduling everything," says Bjorn Sigurdson, FM 95.7.

Another contributing factor in luring the older listeners, says Sigurdson, are two regular programmes which depart from the fast Top 40 style. A weekly rendez-vous with psychic Thorhildur Grundunsson has become a highlight, particularly for older audiences, while a nationally-known classical singer takes listeners on a leisurely and quirky tour through his favourite records and anecdotes.

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Sigurdson.“We have three playlists, including a powerlist of 30 songs, 20 tracks on A rotation and 20 on B, which are songs which are either coming in or on the way out.” A total of 43 new songs are added every week.

The music tastes are a blend of European and American, he says. The station uses the British charts, but European charts are often behind the times for the up-to-date Icelandic listeners. "We have found that European charts are too often not relevant for our listeners, as many of the hits in other countries were big here months before. We even fiddle with the British charts, sometimes."

The main thrust of programming changes over the past nine months has been a broadening of the station's listening demographic. From a core listenership of 15-25, the band of listeners has stretched to 18-35.

"We have also taken on some older, more experienced DJ's, including Guille Helga, one half of Iceland's most famous DJ duo Two Of Everything, who has come to present our morning show."

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In Heavy Rotation At Radio 95.7

Newton—Sky High Proclaimers—Get Ready Sandra—Night In White Satin Björk—Army Of Me Radiohead—High & Dry Aaron Neville—Can't Stop The Rain

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SOMETHING MUSICAL

In Heavy Rotation At Radio 95.7

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EHR FM 95.7 in Reykjavik Iceland, is seeing his efforts at the station pay off. Since arriving last autumn, brought in and its owner Sound Vision, he has helped the station broaden the age group of its core listeners by 15 years, raising its total listening to some 33,000 per week.

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Master Checklist Of Radio Strategy

Following “Choice Of Format”, Kurt Hanson’s second contribution to his Master Checklist covers programming. His third column will discuss marketing efforts.

Part 2: Broadcast
A Quality Product

Let’s assume that you’ve found a format for which there is a reasonably large unserved demand in your market. The next step is to make sure that you put a good product on the air.

Make sure you’re following the three steps described below, and, assuming you’ve also selected a reasonable format and are promoting your station properly, you have good odds of success.

Learn What Consumers Want

What mix of regional and national music is desired by the consumers in your market? What elements are important to them in a morning show? Does that high-profile but currently out-of-work air personality actually have a following, as he claims he does? Which would be more appropriate at night—to slow down the tempo of your radio station, or to crank it up? Does Simple Minds She’s A River belong in your power rotation setting.

You don’t have to guess. You can tell consumers. You can listen to your format, are your potential listeners tired of it right now?)

The answers to these questions are available to you if you conduct audience research. You don’t have to guess. You can learn.

There are four main forms of research appropriate for this situation:

1) A “strategic & perceptual study” is a 20-minute-long interview with 200-500 members of your target audience to learn their likes and dislikes in a half-dozen or more subject areas—air personalities, morning show elements, special features, etc.

2) Oldies testing can be conducted either by telephone or in an auditorium setting.

3) For most formats, current-music testing should be done on an on-going basis (by telephone) to learn not which songs to add (that requires judgement on your part), but rather which songs belong in your power rotation this week.

4) Finally, focus groups (randomly-recruited groups of 10 people holding a focused group discussion headed by a professional moderator) can help you understand the psychological details of why consumers want what they do.

Design Your Product Based On Consumer Needs

Here are eight key steps applicable to most formats to insure that you’re giving consumers what they want.

1) High-quality morning show. The vast majority of consumers seem to prefer a wake-up programme that’s an entertaining mix of personalities, interaction with listeners, relatively-familiar music, and frequent information updates. (Generally, the more information desired, in descending order of importance, consists of time, weather, news in reasonable quality, and sports.)

2) Information elements in other dayparts as desired. Should you offer traffic updates in afternoon drive? Should you offer them at the start and end of weekends? Do your listeners want a news update at noon? Consumers can tell you. (See research, #1 above.)

3) Other desirable personalities (if appropriate). Outside of morning drive, the key role of an air personality seems to be to play the role of the glue that holds all of the other elements (music, spots, information elements, etc.) together. (In the late 80s, KTWV/Los Angeles debuted a jazz/new age format with no disc jockeys. Although many consumers found the concept appealing, the transition from music to commercials was wrenching.) In some cases, however, it makes sense to have a high-profile personality in your afternoon or evening daypart.

4) Special programs for specific usage occasions. In addition to morning drive, it sometimes makes sense for you to have one other atypical daypart—e.g., “Love Songs” at night on an adult contemporary station or obscure pro-gressive music overnight on an AOR station. You may also want to schedule shorter-form programs like once-a-week countdown show or a daily five-minute movie review programme.

5) Lots of music. This is absolutely critical. It’s tempting to think of this as being of secondary importance, because it doesn’t require work on your part, like producing promos, and you assume that your air talent does. But it’s why listeners have the radio on! So keep your spot load reasonably low. What’s “reasonable”? It’s defined by consumer expectations in your market, which can change based on what your competitors are doing.

6) Appealing mix of genres. Within your format, you need to play an appealing mix of different eras and styles of music. Research in the auditorium or focus group setting allows you to play different mixes to your target audience and learn which mix is most appealing.

7) The best possible songs. You’ve learned that your target listeners prefer, say, a 67/33% mix of current and oldies. Now, which oldies? Which current? You will not profit if the genres are right but the songs are wrong.

8) Fill other identified needs. You may learn that your listeners want to hear the titles and artists of the songs you play. Fine, tell them. Apply this approach consistently.

The station that’s following the above eight steps—assuming, again, that it’s also properly positioned and reasonably well-promoted, will usually win.

Make sure that your actual product matches the plans you’ve made;

Monitor consumer satisfaction on a regular basis; Avoid these three key negatives:

(1) bad signal, (2) bad air personalities, (3) bad music rotations

Deliver The Product As Designed

Now that you’ve learned consumer tastes and you’ve designed a plan, you have to execute it.

First, make sure that your actual product matches the plans you’ve made. (For example, if you learned that brevity is important outside of morning drive, do your listeners want you to play a different mix of your afternoon air personality go on as if he was doing a morning show.)

Ideally, you should monitor consumer satisfaction on a regular basis—both overall and in terms of each key area. (This type of consumer research could be part of a quarterly perceptual study or could be part of your weekly music research interviews.)

Make sure you avoid these three key negatives: (1) Bad signal. (2) Bad air personalities. (3) Bad music rotations. Any of the three can cost you dearly.

Finally, use techniques to maximise consumption. The most important is to try to become the “primary radio station” for your listeners. Secondary techniques include scheduling your spot breaks intelligently (e.g., if you have a direct competitor, it’s better to schedule your break immediately before theirs; that way, if some of your listeners leave, they’ll be sent back shortly); front-program through your spot breaks (“I’ll be right back with the latest from Elton John”), add a feeling of immediacy (e.g., through contests; you want radio to be perceived as better than listening to cassettes; encourage same-daypart listening tomorrow, and more listening in other dayparts today; encourage habitual listening; add “sizzle” through production and, if appropriate for your format, jingles; emphasise your key consumer benefits over and over and; make sure you include some special elements for your heaviest listeners (e.g., if you’re an oldies station, an occasional rare “nugget”).


A Look Inside...

Station: The Voice/Copenhagen
Format: EHR
Reach: 30% marketshare in greater Copenhagen area (Source: Gallup)
Technical Director: Jan Andersen

CD Players:
Technics SL-PG320, SL-PG570, SL1200

Record Players:
Technics SL 1200 MKII

Hard-Disck Recorder/Player:
RCS Mastercontrol system 300, 1865 HDD, total of 130 hour sound (used for all on-air audio music, station ID’s, commercials, etc.)

Reel-to-Reel Machine:
Tascam BR20, Revox FRS9 MKII

Cassette Player:
Sonifex HSX 200, CQ20

Digital Tape Sources:
DAT: Panasonic 3800, various types of Sony DATs; DCC: Philips DCC

Microphones:
AKG ULS 414

Speakers:
Yamaha NS10

Amplifiers:
various types

Headphones:
Sennheiser HD 25

Main Audio Processor:
Fomos 250, MKII

Microphone Compressor:
Behringer composer

Aut Tau System:
RC5-Mastercontrol system 300, Liner, Selector

Remote Broadcast:
Marti, Mosley

Mixing Desk and Consoles:
MB24, MB12, MB15, MB12studio 12

Kurt Hanson is the founder of Strategic Radio Research, a research group which conducts on-going music and perceptual research for dozens of stations throughout the US including MTV. Hanson debuted Accu-Ratings in 1992, a ratings service in direct competition with Arbitron. Hanson can be reached at tel: (+1)312.726 8300; fax: (+1)312.726 8383.
Jackson's visit to Budapest last year,

(continued from page 1)

Epic, Jackson Rewrite Europe's HIStory

tracks will be selected from the

Jackson's greatest hits will be

extended

priced home video

statues should say enough.

status combined with the giant

remained

Music's European affiliates. But even

23 and then made available to all Sony

was premiered on MTV Europe on May

operation with

Radio Teasers

the time of the album's release

will be

through the old videos. The ad

will show the

from London-based advertising

radio. The ad

to announce the premiere. "The radio

will promote

of their
domestic campaigns.

Radio Teasers

Sony Music Germany is

promoting HIStory in close

cooperation with radio. Teaser

spots will begin three weeks

before the album's release on

June 16. The radio campaign

will climax on June 15 with special

pre-listening parties at key

stations.

"The number of guests at

these parties will be limited," says

Sony Music Germany head of

public relations Andreas

Helmis. "Passes to a HIStory

party are going to be the prize in

contests held by the respective

stations."

Jackson recorded a special

audio message for his German

fans which will be played at the

pre-listening events. "Mike was

tied up by his work on the video

release," excuses Helmis. "It's a

shame we can't welcome him

ever since the promotion of his

album. Germany boasts a big

Michael Jackson fan base."

Those die-hard fans stood by

Jackson throughout last year's

protests in the wake of child molestation.

German teen magazine Bravo collected

40,000 fan letters expressing sympathy

with the artist and passed them on to

Jackson's management during the

case. Helmis is positive that the first CD

from the HIStory set offers fans an

opportunity to replace worn-out vinyl

copies of Thriller or Bad with a

digitally remastered CD version. A

mouth-watering 52-page fully-

illustrated booklet is an added bonus.

"Many old Jackson fans never got

round to replacing the vinyl. They just

kept the old albums and only bought

the more recent stuff on CD."

Eager anticipation for the

single is palpable throughout Europe, but some

protests have been heard about the

"inhumane" intro to Scream. The

razor-sharp editing scissors are

already out on Capital FM/London

senior producer Mike Childs' desk, and he is ready to use them. "It starts badly

for radio—unnecessarily I think," he

says. "It's most unsettling to the

listeners, but then it develops into a

great track."

Childs describes the whole build-up

of the track. "At first you get the

impression that it's a rejected track from the

Dangerous album until it gets to Janet's bit. That's where it really gets

pretty, after which it changes again. I always think it's his best. Still it will be a

grower."

A four-track taster of disc one was

mailed to UK radio stations. Childs,

however, considers the single a far

better taste of things to come.

"It's a testing time for him. On a

musical level it will be interesting to see

how he has coped with all the negative

press he has had to battle against. No

doubt he's a major talent, but his

reputation has been a bit tarnished.

Let's hope his talent is still intact."

Additional reporting by Christian

Lorenz.

Important HIStoryical Dates

- May 19: Official airplay date of the

single Scream.
- May 22: Release of the video of

Scream/Preyed by MTV Europe.
- May 29: Commercial release date of

Scream.
- June 14: Premiere of the video of

Scream on the MTV Europe network.
- June 15: Radio gets the album

HIStory.
- June 16: Official in-store date of

HIStory.
Singles

LOVELAND
I Need Somebody - Eastern Bloc d/ehr
PRODUCER: Hadfield/Taylor/Wateman
PWL house rules always demand a singer, a pop song and a strong beat. It’s all here. Simple piano chords and a recurrent vocal line (the song title) are the obvious hooks for use on air.

MARK MORRISON
Crazy - WEA
d/ehr
PRODUCER: Mykaell S. Riley
Morrisson makes his mark with a mix of ragga and G funk, a concept Diana King and subsequently those vocals instantly give away who you’re listening to.

SHED SEVEN
Where Have You Been Tonight? - Polydor a/r/ehr
PRODUCER: Chris Sheldon
Therapy’s sonic architect Chris Sheldon has cranked the volume right up. The time of medium-baked indie pop songs is over. Shed Seven have developed a more mature rock sound now.

DUSTY SPRINGFIELD & DARYLL HALL
Where Would I Be - Columbia ace/ehr
PRODUCER: Tom Shapland
Dusty in Nashville without the stetson. She returns in good shape with a Hall-owed FM sound, as written by Diane Warren and already performed by Cheap Trick before. “Dusty has a good record with duets, of course” observes Fox FM/Oxford head of music Mark Chivers. “Just remember that song (What Have I Done To Deserve This?) she did with the Pet Shop Boys back in 1987. Daryl Hall’s appearance certainly gives more credibility to the single, which in itself is radio-friendly enough. Maybe it’s too good a track. It often happens that real music gets knocked out of the charts by pre-packaged acts. Luckily the reactions are quite good.”

TEN SHARP
Feel My Love - Columbia ace/ehr
PRODUCER: M. Hoogenboezem/N. Hermes
Ten Sharp vouches for the public demand for a You. Part II. Tinkling piano in the intro and subsequently those vocals instantly give away who you’re listening to.

ALBUMS

LES 100 VIOLONS TZIGANES
Sweeney Do Re Mi (di Do Og)
PRODUCER: Patrick Binard/Eric Viole
This record sounds like no other, as it’s performed by no less than 100 gypsy violin players from Eastern Europe. Recorded during a concert in Paris, this double CD is divided in two parts—a classical side, with works from Strauss, Debussy, Brahms, Khatchaturian, and a second side focusing on traditional repertoire from the centre of Europe. Violins flow like a huge tsunami and will blow your PA.

ALEX CHILTON
A Man Called Destruction - Ardent r/a/ehr
PRODUCER: Alex Chilton
While teenage fans all over the globe reconstruct his Big Star cult period, rock itself is finishing off this decade of the blues which started with Feudalist Tarts back in 1985. As a composer he may have lost some of his creativity, but he certainly makes up for it in groove. Dollfng Girl doesn’t add more swing per split second than any modern dance record. His well-known tick for Italian music comes out through Adriano Celentano’s “Il Revelle” this time. Most single-worthy though is Keith Mell’s soul stumper Lies, and that’s no lie.

CHRIS GAFFNEY
Loser’s Paradise - High-tone c/1/a/ehr
PRODUCER: Dave Alvin
It’s a good year for singer/songwriters in the country corner. After Jim Lauderdale’s gem Pretty Close To The Truth, it’s now his pal Gaffney’s turn. His repertoire reaches further than George Foreman’s punch, from typical “red neck” country on the title track to the Dylan-esque Tom Russell cover The Eyes Of Roberto Duran. Azulito is his contribution to Tex Mex, while a little soul drips in through the Gamble & Huff production Coaching To Girls. Executed as a duel with fellow Bakersfield Lucinda Williams. My Baby’s Got A Dead Man’s Number, the song he wrote with his touring buddy Jann Browne, deserves the Nobel prize for great lyrics. With the two Dave Alvin songs—one of them the Blasters’ Help You Dream—this is damn hot stuff.

GIORGIA
Come Tell Me A Louse - Coccinella/BMG ace/ehr
PRODUCER: Celso Valli/Michele Torpedini Come Sonrisi, the outburst of passion that earned her the first prize at the San Remo Festival, portrayed “gorgeous Giorgia” as a full-blooded balladeer. We’ve already got so many of those you think? Well, press the button of your CD player, and unsuspectingly you’ll clatter into a mean rocker, album opener C’E Da Fare. The modern rock tradition under the Italian/French/English attack of C’E Anco Mare shows how much she’s got her feet in our time; more than most of her peers.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR (European Hit Radio), ACE (Adult Contemporary Europe), R (Rock), D (Dance), C (Country), J (Jazz), HAC (New Adult Contemporary), A (Alternatives), W (World) and M (Metal). Please send your samples to Robert Till, Music & Media, PO Box 9027, 1006 AE Amsterdam, Holland.
**Raï Bids For Stardom**

_When Algerian rai star Cheb Khaled received his award for Best Francophone Act during the last Victoires De La Musique ceremony in February, he helped to make "all the cultural activities and play music in Algeria."_

In just one sentence, Khaled pinpointed the dramatic status of the youth of a whole country, confronted with a violent political situation. At the same time he expressed the importance of music for this disillusioned youth.

The accolade received by Khaled during the Victoires also reflected the French music community's acknowledgement of his outstanding talent, and its recognition of him as "King of the Raï." While the course of a decade, Khaled has become one of the most prominent Algerian artists in the world, thanks, in part, to the huge success of his hit "Dida," which put rai music on the world map.

While casually considered to originate from the region of the Algerian city of Oran, rai—which means "opinion"—has emerged as the modern and popular form of Arabic music. However, it has existed for years, as the songs by Cheika Remitti, dating from the 30s and 40s prove, and its roots penetrate deeply into traditional music, such as Bedouin songs.

Raï performers use both traditional instruments, such as the gasba (a sort of flute), and modern instruments such as guitars, keyboards, and drums. The themes sung by rai artists deal with love, women, sexual desire, adultery, alcohol, life's freedom, but not explicitly politics. The songs convey a general sense of melancholy and sadness.

In Oran, producers started to record rai artists in make-shift studios, selling tapes often made after only one-afternoon recording sessions. Cheb Mami used to record his first album every three months. Artists were paid a flat fee and no royalties. Khaled and many others started that way. Their reputation grew as their tapes hit the market, and was enhanced by their live appearances.

Most of the new rising stars were identified as Cheb, which means 'young man' or Chaba ('young woman'), to which is added their name. One of the most renowned rai performers is Chaba Fadela, who, with her husband Cheb Sahraoui, recorded what was probably the first rai hit "N'Sel Fik." Other artists to emerge from North Africa (Algeria, Morocco, Tunisia) are the late Cheb Hasni, sometimes nicknamed the "Algerian Julio Iglesias" because of his addictive love songs, Cheb Mami, Cheb Kader, Cheb Tati, Cheb Hamid, and Chaba Zahouania.

"Rai is probably the easiest type of Arabic music for westerners to understand," explains French music producer Martin Meissonnier. Back in 1987, Meissonnier and Safy Boutella produced Katché, the first "westernised" album of Khaled, known as Cheb Khaled at that time. "Most rai rhythms are in 4/4," he continues, "which makes them close to rock beats. Rai has a lot of musicality and the melodies are easily identifiable."

**Fundamentalist Shadow**

In the beginning of the '90s, with the upsurge of the Islamic movement, rai was outlawed by fundamentalists, which cast a shadow on the evolution of this musical movement. Patrick Chompré, music programmer for French international radio service RFI, recalls that during a trip to Algeria three years ago to report on rai music, he could already "feel the pressure." He explains, "The relationship between youth and this music is electric. The youth had a genuine fondness for it. Whenever we could speak with the youngsters, they were keen to say why it was important to them. But adults' disruptive looks were never too far away. In Algiers and Oran, I was stunned by the number of amazing singers. Now they also have good quality recording studios. I am convinced that without the political problems rai could have really exploded there."

The pressure has recently reached boiling point. During the past six months, several personalities from the music world have become victims of the civil war. Kabyle singer Mahbout Loume was held hostage for several days by an unidentified group and eventually freed. Cheb Hasni was shot point-blank by three men near his parent's house on an Oran street on September 28, 1994. Just 26 years old, his only sin was to be a romantic singer without a political message. Hasni had chosen to continue living and performing in Algeria despite the political situation. His funeral was attended by thousands of young Algerians.

A couple of months after the Hasni assassination, another key figure was gunned down. This time it was record producer Rachid Baba-Ahmed, who produced most current rai singers in Oran. Baba-Ahmed started his career in the '60s as a singer, before getting into the record business with his brother Fethi and launching his own label Rallye. In 1983 he composed 'N'Sel Fik, performed by Chaba Fadela and Cheb Sahraoui.

**Rai in France**

The first exposure to rai music in France was in 1986, with what has become a "historic" rai concert in the city of Bobigny in the suburbs of Paris. The new generation of rai singers performed there, including Cheb Khaled and Cheb Mami. The power and sweetness of Khaled's voice and the quality of his songs convinced the audience that he was the kind of singer who only appears once in a generation. "That concert was the start of the rai movement in France," recalls Meissonnier. "It was the first time most of these singers were given a passport to leave (Algeria)."

Meissonnier says the album Katché helped launch Khaled but the real boost came after Khaled signed with Pascal Nègre, then general manager of PolyGram's label Barclay. Meissonnier remembers hearing a demo of Didi which already had "all the ingredients of a huge hit." He adds, "The success of Khaled and the magnitude of the success of Taïg were a shock; it was not expected but so far he has been the only rai singer to make it big internationally."

Some other artists are trying to follow Khaled on the road to success. Living in France for the past 10 years, Cheb Mami is considered by French weekly magazine Le Nouvel Observateur to be "the most credible contender to the throne of King Khaled." Cheb Mami, born Khelifi Mohamed in Saida, a city in the south-west of Algeria, says he has chosen to work in France because it is the "only place where an Algerian can be launched on an international level. Although signed to a French indie label Totem/Blue Silver, Mami has recorded his past two albums, Let Me Rai (1990) and 1994's Saida in Los Angeles. Saida includes the hit Me Ma, performed with US rapper Babygirl, and produced by Hilton Rosenthal (who worked with South African artist Johnny Clegg).

**Uncomfortable Hosts**

Meissonnier says that "there are dozens of rai singers with incredible talent waiting in the wings," but he believes that the market has a limited capacity to absorb this wave of Algerian music. "Khaled sold because a label put its faith in him, and has invested what was needed," comments Meissonnier. "It's a bit like African music—one artist sells, and the business says it's enough. Although France has been the first to nurture this music, I wonder if it has the capability of selling it to the world."

The touchy relationship between France and citizens of its Arab community undoubtedly has posed limits on a marketing initiative. Racism is also a factor. It took months for radio stations to play Didi, in spite of its clear hit potential. Radio Nova in Paris was the first to really expose this music to western audiences back in the mid-'90s, but it is an exception. Chompré admits that at RFI he tends to play acts that are produced to international standards such as Khaled and Mami. He adds, "We are open to this kind of music because of our status as an international station, but I don't think that this is the kind of music France wants to have based on what it is that they receive these records, and it's a shame."
DANCE GROOVES
by Maria Jiménez

On the rampage: the smash hit Dreamin' (MCA) from Living Joy is set to cross Europe. The singer, Janine Robinson, has also had a recent successful club hit with Children (Dream Action). Wixam's Don't Laugh (XL) club track is a winner in the club and radio alike with its minimalistic approach and contagious appeal. JX's You Belong To Me (London) is a Euro house single with strong club leanings and an easy crossover candidate.

SOUL: Young soul label Old English from Manchester is bringing out new recordings of singers from the late '70s/early '80s. Recently released Alicia Myers' uptown and downtown R&B track Good Thing, Kevin McCordy's funky Mr. Groove and Sandy Cunningham's 1985 version of Intimate Connection. Contact tel: (+44) 1.727.3458; fax: 1.721.7240.

HOUSE: Gems For Jen deliver a jewel for the dancefloor and radio alike with their latest release Lifting Me Higher (Scratch Music). Delightful pimpin' house with a loose-limbed vibe, proper build-ups and releases. Vocals could be stronger at points, but overall a great track. Contact tel: (+44) 1.731.3815; fax: 1.731.3675.

HOUSE: The follow-up to Baby D.'s smash hit Let Me Be Your Fantasy is I Need You Loving (fmrLondon). The 'B' side puts a swift deep massage into the forefront of the mix except during the spacious breaks where the familiar hook 'I need your loving like the sunshine' takes over. The other half of the lyrics, 'everybody's gotta learn sometime,' flows in and out over the rest of the number. Overall club vibes, yet highly accessible for radio like its predecessor.

JUNGLE: Urban Shakedown's classic 1992 track Some Justice (Labello/PWL) has been recharged for 1995 and proves to be one of the more accessible jungle tracks around. Junglist DBO General rolls on the Jungle Massive 4 (Selector/Planet 4). Winx's Don't Laugh (Pursuit) is a successful club hit with Children (Dream Action). Wixam's Don't Laugh (XL) club track is a winner in the club and radio alike with its minimalistic approach and contagious appeal. JX's You Belong To Me (London) is a Euro house single with strong club leanings and an easy crossover candidate.

ACID JAZZ: Acid Jazz drops two commensurable full-length CDs. Whether the tag is trip hop, dub jazz or whatever, Emperors New Clothes take saxophones, flutes, melodica, bells, shakers, tabla, bicycle wheel, toy keyboard, thumb piano, shenai, harmonica, and any other thing to terrestrial heights on their new album Wisdom And Lies. Roger Beaujolais's Vibraphone 2 is a collection of jazzy accessible jungle tracks around.

“Dance Grooves” provides dance tips and news for radio programmers on a weekly basis.

Short Takes

Belgian independent KK/Nova Zebra Records has signed a three-album deal with British industrial pioneers Test Dept. The group has gradually developed into an underground dance outfit, which utilises both sequenced and live instruments, and has now developed into an intense trance-like whole. They intend to enter the studio in July to record the first of these albums, which is scheduled for release in September.

With Michael Beinhorn the producer's seat, Ozzy Osbourne is at work in studios in both New York and Paris on his new album Ozmosis, planned for release in September.

Although Seattle hobby band Mad Season has apparently played its last show, there are chances of a video release later this year and a contribution to an upcoming John Lennon tribute album.

Further Lennon-related news comes from ABC networks, which has secured the rights to the premiere of the Beatles documentary scheduled for air in November. As well as extensive interviews with the remaining Beatles, the show will feature the first airing of the two new songs Free As A Bird and Real Love, which were originally recorded by John Lennon 25 years ago and to which the others later added their contributions.

Oasis has performed with its new drummer Alan White for the first time. White, who replaced Tony McCarroll who left the band after a row in Paris, is the brother of Paul Weller's long-time stickman Steve Wright and used to play for Creation band Idha.

A search for a single rarity from his old band the Smiths was finally ended for Morrissey thanks to the Internet. When all other attempts to find a copy of What's The World For? were unsuccessful, an inquiry was posted on the Smiths and Morrissey chatlines. Responses flooded in within hours and an original surfaced within a day.

In celebration of Frank Sinatra's 80th birthday on December 12 this year, Reprise records intends to issue a 24-CD box set containing over 450 songs. A tentative release date is set for September 26.

English popsters the Pet Shop Boys have been quite busy lately. Not only are they currently working on an album containing new material scheduled for release next spring through Parlophone, they are also putting the finishing touches to a 30-track compilation of B-sides titled Alternative Pet Shop Boys. This latest release has been a foil to a 30-track release and will be preceded by a so-called 'double-B' side single on June 12. This will feature a cover of Blur's Girls & Boys plus Parnon's Forgive & Forget, and In The Night, the flipside of Opportunities (Let's Make Lots Of Money).

“Short Takes” offers new release and artist information for on-air use.
**Eurochart Hot 100 Singles**

*week 22/95*

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<th>COUNTRY(S)</th>
<th>ORIGINAL LABEL (PUBLISHER)</th>
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| *SALES BREAKER***

1. Back For Good - Take That - RCA (EMI)
2. Here Comes The Hotstepper - Ini Kamoze - Columbia /Salsoul Remi /Poly (Pine/Lundance)
3. Computerliebe - Das Modul - Urban /Motor (Pfeemcar)
4. That Look In Your Eye - All Campbell - Jaffi (Copyright Control)
5. Don't Laugh - Winx - XL Recordings (Not Listed)
6. Freedom - Michelle Gayle - 1st Avenue /RCA (Warner Chappelli)
7. Hardcore Vibes - Duane - Urban /Motor (WC /S.M.F.Y.E.)
8. Love City Groove - Planet 3 (WC /OC)
10. Shut Up (And Sleep With Me) - Sin With Sebastian - BMG (Boogie Songs /WC)

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| *SALES BREAKER***

11. The First The Last Eternity - Till The End
12. Fly Away

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| Traveling Wilburys - Travelling Wilburys Vol. 3

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| *SALES BREAKER***

## European Top 100 Albums

### Week 22/95

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### SALES BREAKER

- Schlägme
- Paul Weller
- Celine Dion
- Nirvana
- Rednex
- The Proclaimants
- The Lion King
- Vanessa-Mae
- Alain Souchon
- Mike & The Mechanics
- Kelly Family
-Soundtrack - The Lion King
- Francis Cabrel
- Pino Daniele

- **European Top 100 Albums** is compiled by BPI Communications BV. © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 15 European territories.
- Recognition of sales is based on the number of albums sold, with sales figures determined by a formula following the symbol.
- *SALES BREAKER* indicates the album registering the biggest increase in chart points.

**Teaching Notes:**

- The chart includes a variety of genres, from pop to classical, and features artists from around the world.
- The chart is divided into different categories, such as 'SALES BREAKER' and 'ARTIST TITLE'.
- The chart is designed to provide a comprehensive overview of the most popular albums in Europe at the time.
Top National Sellers

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### Eurochart A/Z Indexes

#### HOT 100 SINGLES

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<th>Song</th>
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<tbody>
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<td>1</td>
<td>Link It</td>
<td>Labrinth</td>
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<td>2</td>
<td>Love &amp; Devotion</td>
<td>Sam Smith</td>
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<td>3</td>
<td>Love City Grove</td>
<td>Yuna</td>
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<td>4</td>
<td>Love Is My Religion</td>
<td>Bäck &amp; Friends</td>
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<tr>
<td>5</td>
<td>More Than You</td>
<td>Kyla</td>
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<td>6</td>
<td>My Girl Josephine</td>
<td>Laleh</td>
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<tr>
<td>7</td>
<td>Never Give You Up</td>
<td>Scatman</td>
</tr>
<tr>
<td>8</td>
<td>No More I Love You</td>
<td>The Netherlands</td>
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<td>9</td>
<td>Peaceful Feeling</td>
<td>James Blunt</td>
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<td>10</td>
<td>Queen Of Dance</td>
<td>Avicii</td>
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<tr>
<td>11</td>
<td>Racing With An Angel</td>
<td>The Preatures</td>
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<td>12</td>
<td>Running Back</td>
<td>The Preatures</td>
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<td>14</td>
<td>Runnin' back</td>
<td>The Preatures</td>
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<td>15</td>
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#### TOP 100 ALBUMS

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<tr>
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<td>20 Fingers</td>
<td>Redneck West</td>
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<tr>
<td>2</td>
<td>360</td>
<td>Sandi Thomason</td>
</tr>
<tr>
<td>3</td>
<td>40/40</td>
<td>Dido</td>
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<tr>
<td>4</td>
<td>40/40</td>
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<td>5</td>
<td>80's</td>
<td>The Pointer Sisters</td>
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<tr>
<td>6</td>
<td>Addams Family</td>
<td>Tim Burton</td>
</tr>
<tr>
<td>7</td>
<td>Addams Family</td>
<td>Tim Burton</td>
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<tr>
<td>8</td>
<td>American Pie</td>
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<td>10</td>
<td>American Pie</td>
<td>The Doobie Brothers</td>
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### Breakin' & Entering

A weekly Eurochart analysis by Ramon Dahmen

It's an quite achievement but Scatman-John continues to collect chart spots while staying at number 1. The singer's novelty tune has collected a point increase of close to 20%—enough to make it this week's Sales Breaker—thereby safely guarding off the runner up, Take That's Back For Good.

Scatman-John has not only been the most successful Egghead by Danish independent Iceberg, but handled by BMG Ariola Hamburg throughout Europe—is shaping up to become the biggest recorded success in the European Country Radio Top 25. The German adaptation of the Dutch smurfs characters, Die Schnupper, is doing remarkably good business in the GSA region. Since entering the European Top 100 Albums in issue 19, Tikkoon 1st Cool and now awarded M&M's Sales Breaker award. The EMI album is top 3 in Germany and Austria and debuts this week in Switzerland.

Due to a public holiday in the Netherlands last week (May 30), Music & Media's production deadlines were moved forward by a day. M&M was therefore not able to receive the latest Billboard chart in time for inclusion on page 20. While the Billboard chart will move to another page, due to the new Hungarian album chart that debuts this week on page 29.
influence. Bronze stations have an estimated average weekly reach of 200,000 to 1 million listeners. Stations from smaller markets usually have an above-average level of retail listeners. Individual station classifications are subject to regular review as ratings and station policies change. Broadcasters interested in joining M&M’s Reporter Roster should call or fax M&M Station Reports Manager Plater Gaps; tel: (+31)20.669 1961; fax: 669.1951 or 1941.

Smaller broadcast operations, individual programmes at larger stations, certain cable-only stations, and/or dayparted blocks of programming on small market stations. Most of these stations/programmes reach between 15,000 and 50,000 listeners weekly.
SWF ACE HUNDERT 0/Berlin G Dance Baden Baden P

RADIO 71.1m G Power Play:
Julian Dawson - New Epic
Connells - New Epic
Bucketheads - The Bomb
Mavericks - Call Me The Breeze
Bob Seger, In Low - Time
L. Fernandez/P. Kent - Anyway Anyhow
Mimi - Two Together
Kati Kenney - Summertime
Duke - So Love
David Knopfler - The Heart Of It
Ariahe - You Don't Have

Playlist Additions:
National Music

Power Play:
Martin Schwehel - Music Dir
ELIR Gold
Ludwig Schleifer - Prog Dir
L'ive Sport - Prog Dir

AL

Power Play:
RSH.Kiel
EHR

AL

Power Play:
HOLLAND

Playlist Additions:
Saida Marvin - Prog Dir
CUARENTA/Udine P

AL

Power Play:
KISS 909 FM: Athens 0

AL

Power Play:
Marco Picchio - Prog Dir Head Of Music

P.A.RADE/Milan G

AL

Power Play:
Luca Viscardi - Head Of Music

ACE

Power Play:
Andy Rennerf - Head Of Music

ACE

Power Play:
Steve Adams - Head Of Music

ACE

Power Play:
All Campell - The Loud And Mean

ACE

Power Play:
Riff Raff & The Easter - Brand New

ACE

Power Play:
Allan Elmitt - MD

ACE

Power Play:
Alex Amoni - Head Of Music

EMI

Power Play:
Jean-Claude Biondi - MD

EMI

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Piermarco Pinnari - MD

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Power Play:
Umberto Tocchetti - Head Of MD

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Axel Tocka - MD

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Anja Busch - MD

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Power Play:
Sara Schaafsma - MD
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- Label - Company and Company - Music Genre Rosters

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Power Play:
EUROPE
Power Play:
ERR
SWANSEA SOUND/Wales S
Network

Marillion - Beautiful
Marc Almond - Adored And
Gigolo Aunts - Where I Found -
Curtis Stigers - This Time
Chris Hank - Somebody's Crying
Ultimate Koos - Show A Little
Grace - Not User Tel
Scorpions - Wind Of Change
Moby - Feeling So Real
Mica Paris - One
Grant & Gill - House Of
Soul For Real - Every Little
Rod Stewart - Leave Virginia
Elton John - Believe
Human League - Filling Up
Green/Flynn - Unchained Melody
Bob Marley - Keep On Moving
Billy Ray Martin - Your
Lighthouse Family - Lifted

CHARTS
B List:
Laurie Holcomb - Managing Director
Premier - Broker
Pino Daniele - La Per Lei
Native - Sometimes
Mimi - Two Together
Madredeus - Alfama
J. Perro - A1:ri Penn Elam
Joey Tempest - A Place To
Cut 'N Move - I'm Alive
Ales Brichta - Darka "Perham
2 Quick Start - Saladus
Nicki French - Total Eclipse
Duran Duran - Watching
Annie Lennox - Train In Vain
Haddow - Fly Away
Wet Wet Wet - John Says
Night Crawlers - Pushing
Freak Power. Turn On
EUROPEAN
TLC - Strange Currencies
Montell Jordan - This Is How
Lire - Lightning Crashes
General Public - Ra, ny Days
Boy II Men - Water Runs
Adina Howard - Freak Like Me
Bon Jovi - This Ain't A
Scarlet - Independent Love
Rod Stewart - You're The Star
Real McCoy - Love And
Nice Little.., Rain Keeps
Janet Jackson - Blimps Now
Freak Power - Turn On
Bryan Adams - Have You Ever
BecPBreakfast - You Make Me
MTV EUROPE/London P
MUSIC TELEVISION

M & M

"EVIDENCE"
The Stunning New Ballad from
FAITH NO MORE

(from the universally acclaimed album "DARE" to LOVE" release June 12th)
Italian Ratings
continued from page 1

Rome-based EHR web Radio Dimensione Suono (RDS), Milan EHR web Network 105 and Bergamo-based EHR network RTL 102.5 Hit Radio all registered large gains, leaving the other competitors way behind.

Comments RDS MD Eduardo Montefusco, "The top four networks have a strong broadcast identity. It is obvious that the other networks will have their work cut out to catch up. They are going to have to think about changing direction and doing something new."

Joining the super-league with large percentage gains were RTL 102.5 Hit Radio and Network 105 (which rose 41.4% and 30.3% respectively). "Naturally we are very happy," says Network 105's new station manager Guido Monti, relieved that network's fortunes have turned around after slipping steadily over the past few years. "There is still a lot of work to do. We don't intend to sit back and relax."

"Deejay is the only station targeted solely at the young 15-25 demo. We had the courage to go all the way," Danny Stucchi, Radio Deejay.

The two other stations belonging to Network 105 owner Alberto Hazan, Radio Montecarlo stayed stable at 1.7 million. However, the gold-formatted 105 Classic network lost almost 50% of its audience. Sources within these two networks suggest that RMC is looking to strengthen its adult profile with a stronger musical identity. Meanwhile, 105 Classic's poor performance is being blamed on new sampling techniques by Audiradio, which bodes its results on 13,500 call-outs. Commenting on the large jumps in listening figures, Radio Deejay station co-ordinator Danny Stucchi says, "The 1994 results are based on an average of three surveys throughout the year, so although our 500,000 gain seems like a quantum leap, if you look at each survey, we have made consistent gains over the past few years."

Stucchi says that Radio Deejay's success is down to targeting. 'Most of the stations are all too generalist in the music format sense, whereas Deejay is the only station targeted solely at the young 15-25 demo. We had the courage to go all the way', he says.

Radio Deejay's continued gains surprised some operators who expected the network's popularity to fall after the recent departure of its founder and artistic director Claudio Cecchetto. Cecchetto took several star presenters with him to Lombardy regional station Radio Capital.

"Claudio's departure didn't weigh on us because it was a business affair," says Stucchi: "Although we never dreamed we would ever be without him, the core members of our programming team have 10 years experience together at the station."

State broadcaster RAI Radio 1's new controller Paolo Francina managed to stop last year's audience slide with gains for the newstalk Radio 1 and the cultural Radio 2, while the generalist/pop network Radio 2 dropped slightly.

Business Thriving As Usual, Says Mega

Bumors circulating in the industry about Mega closing its UK office are unfounded, says business manager Claes Cornelius. On the contrary, things are expanding fast at the Scandinavian indie with the number of signings outgrowing the capacity of PolyGram's Metronome company in Hamburg. Starting this summer, Warner will take on the marketing/promotion of some other Mega acts in the GSA region including Get Ready and Metrix. Besides Metrome (handling acts like Ace of Base, Yaki-Da, Leila K. and Stella Getz) and Warner, Mega is also dealing with BMG Arista in Germany, where Laid Back and Herbie (through Cheiron) are placed. Meanwhile, former head of international at Mute Kent Munch has returned to his native Denmark to join Mega as head of international.

Radio Day
continued from page 1

"As broadcasters you should make your first priority that of defining your niche in the market," he urged.

"Once your niche is found, you should communicate with the listeners in that group in a way which will establish your station as unique in their minds."

But, once you have established your listening demographic and lured the right advertisers, who listens to the advertising you run? Programmers were taken through a report on radio advertising carried out by Infratek and IP Frankfurt earlier this year. The presentation, called "Qualities Of Radio Advertising" and given by RMS and ARD Werbung, showed that those listeners hardest impacted by radio advertising are young, active well-educated people. Besides sales and marketing, two other topics were the order of the day: workshops and seminars. Digital audio broadcasting (DAB) and interactive radio were translated into a practical context by publishers WDR and Radio Fritz. While WDR staff took visitors through the possibilities of the DAB equipment on their stall, Fritz MD Helmut Linzbret demonstrated an interactive CD-ROM introducing the station to its listeners. 3-D graphics and video inserts took the user through the station's studios, with access to files on programmers and program details.

(For further details on radio advertising in Germany see the forthcoming spotlight in Music & Media next week.)

Morrish Appointed Sony Europe VP Communications

LONDON - Sony Music UK director corporate press and PR Jonathan Morrish has officially joined the company's European headquarters operations as VP communications.

In his new post he will be responsible for "all communication functions for Sony Music Europe, across all aspects of the company's business."

Part of his new job entails communicating with Sony Music International as well as the company's European Community office in Brussels.
**EHR Top 40**

**Artist/Title** | **Original Label** | **Total Stations** | **New Adds**
--- | --- | --- | ---
1 | BRYAN ADAMS/HAVE YOU EVER REALLY LOVED A WOMAN | A&M | 120 | 2
2 | Take That/Back For Good | RCA | 110 | 1
3 | Charles & Eddi/I'm Gonna Love You | Capitol | 94 | 5
4 | Wet Wet Wet/Say's | Precious | 80 | 0
5 | Rod Stewart/You're The Star | Warner Brothers | 78 | 11
6 | Scatman John/Scatman (ski Ba-Bop-Ba-Dop-Bop) | (Iceberg/RCA | 62 | 2

**Artist/Title** | **Original Label** | **Total Stations** | **New Adds**
--- | --- | --- | ---
7 | Bon Jovi/This Ain't A Love Song | (Mercury) | (50) | 19
8 | Tina Arena/Chains | (Columbia) | 62 | 3
9 | Ali Campbell/That Look In Your Eyes | (KuTVirgin) | 62 | 19
10 | Bobby Brown/Two Can Play That Game | MCA | 59 | 3
11 | Corona/Baby Baby | (DWA) | 56 | 1
12 | Real McCoy/Love And Devotion | (Hansa) | 61 | 4
13 | Elton John/In Made In England | (Rocket/Mercury) | 62 | 15
14 | Jimmy Somerville/Hurts So Good | (London) | 49 | 7
15 | Simple Minds/Hypnotised | Virgin | 60 | 0
16 | Boyzone/Key To My Life | (Polydor) | 53 | 8
17 | Connells/74-75 | (TTV) | 55 | 3
18 | Janet Jackson/Whoops Now | Virgin | 55 | 0
19 | Mike & The Mechanics/Over My Shoulder | Virgin | 52 | 0
20 | Bruce Springsteen/Secret Garden | (Columbia) | 55 | 2
21 | Freak Power/Tag On, Tune In, Cop Out | (4th & B'Way) | 53 | 2
22 | Michael Jackson feat. Janet Jackson/Scream | (Epic) | 35 | 33
23 | Terence Trent D'Arby/Holding On To You | (Columbia) | 47 | 2
24 | Boo Radleys/Wake Up Boo | (Creation) | 49 | 0
25 | R.E.M./Strange Creatures | Warner Brothers | 44 | 2
26 | Annie Lennox/A Whiter Shade Of Pale | (RCA) | 48 | 16
27 | Let Loose In Me | (Mercury) | 37 | 5
28 | Chris Isaak/Somewhere's Crying | Warner Brothers | 40 | 11
29 | MN/You Only Let Me In | (Columbia) | 36 | 6
30 | Montell Jordan/This Is How We Do It | (PMP/RAL) | 33 | 5
31 | Bob Marley & The Wailers/Keep On Moving | (Tuff Gong/Island) | 32 | 7
32 | Strike/U Sure Do | (Fresh) | 30 | 1
33 | Incognito/Everyday | (Talkin' Loud) | 29 | 5
34 | Haddaway/Fly Away | (Coconut) | 39 | 4
35 | Blessid Union Of Souls/I Believe | (EMI) | 31 | 2
36 | Joey Tempest/A Place To Call Home | (Polar) | 36 | 4
37 | Brownstone/If You Love Me | (MJJ) | 31 | 0
38 | Annie Lennox/No More I Love Yous | (RCA) | 34 | 0
39 | Whigfield/Think Of You | (X-Energy) | 31 | 6
40 | Sheryl Crow/Cant't Cry Anymore | (A&M) | 27 | 12

**CHARTBOUND**

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<td>(Jive)</td>
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<tr>
<td>La Bouche/Be My Lover</td>
<td>(Hansa)</td>
</tr>
<tr>
<td>Mike &amp; The Mechanics/Tag On, Tune In, Cop Out</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>Danielle Brisebois/Gimme Little Sign</td>
<td>(Epic)</td>
</tr>
<tr>
<td>Scarlee/Wanna Be Free (To Be With Him)</td>
<td>(WEA)</td>
</tr>
<tr>
<td>Backstreet Boys/If You Love Me</td>
<td>(MJJ)</td>
</tr>
<tr>
<td>Alliance Ethnik/Respect</td>
<td>(EMI)</td>
</tr>
<tr>
<td>Jimmy Cliff/Hakuna Matata</td>
<td>(War Disney)</td>
</tr>
<tr>
<td>Del Amitri/Driving With The Brakes On</td>
<td>(A&amp;M)</td>
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<tr>
<td>Livin' Joy/Dreamer</td>
<td>(Underworld/MCA)</td>
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<tr>
<td>Curtis Stigers/This Time</td>
<td>(Arista)</td>
</tr>
<tr>
<td>Peter Kingsberry/There's No Magic To It</td>
<td>(Barclay)</td>
</tr>
<tr>
<td>Mare Almond/Aged And Exploded</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>Celine Dion/Only One Road</td>
<td>(Epic/Columbia)</td>
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</tbody>
</table>

**Airplay Action**

It's almost taken for granted that a brand new single by Michael Jackson will claim the highest new entry in the EHR Top 40. And Scream—Jackson's new single featuring his sister Janet—does just that. However, it's only debuts at number 22—not quite as high as one might expect from the eagerness-awaited new offering by the enigmatic mega star. This is due to the fact that the single became officially available to radio on May 19, only three days before M&M's weekly deadline for chart reports. At presstime, Jackson had gathered a European Hit Radio roster of over 35 stations. Nevertheless, no fewer than 33 of these reported Scream for the first time, earning it the status of Most Added leader.

Scream marks Jackson's 10th EHR hit since the launch of the chart in December 1990. He has hit number one three times—both 1991's Black Or White reining for the longest eight weeks, lasting into 1992; 1992's Remember The Time (four weeks) and 1993's Give In To Me (one week) were other chart-toppers. At this stage, the new single is reported in 13 European countries, including all major markets. The ratio of platinum and gold stations in Jackson's roster is 85%—a remarkably high proportion. The penetration figures are best in Portugal (75%), Poland (42%), Italy (38%), Holland (33%) and Denmark (29%).

The second-highest new entry is grabbed by Incognito, whose Everyday starts at number 33 with a 20-station roster, spread out over 10 countries. This is the third EHR hit for the British R&B trio, whose 1992 cover version of Stevie Wonder's Don't You Worry 'Bout A Thing went highest, peaking at number 11. Their new single finds best initial support in Switzerland, the UK, Italy and Germany.

This week's Radio.Active award goes to Bon Jovi's This Ain't A Love Song, last week's highest new entry. Boosted by 19 counting ads, the song trashes into the top 10 at number 7, with a total roster measuring 59 stations. Almost half of the adds occur in Italy and Holland. Together with Denmark, Greece, Norway, Portugal and the UK, these countries are also the strongest supporters of the track. The song enters straight at number 3 this week in the Italian airplay chart (see Major Market Airplay, page 31).

**Alliance Ethnik**

The single RESPECT

**AVAILABLE ALL OVER EUROPE NOW**

**STILL CHARTED IN**

France #4 (Highest position #2) Gold single
Belgium National #1/Wallonie #3 (Highest position #1) Switzerland (French part) #7 (Highest position #4)

**NOW CHARTING IN**

Greece & Germany
Chartbound H#6
European Dance radio #4
Video on Breakout rotation on MTV Europe.
No 2 at the MTV Euro Grand Prix video 95.

VOILA!!!

**VIRGIN DISTRIBUTION**
Border Breakers

Mainland European records breaking out of their country of signing

**TW** | **WOC** | **Artist/Title** | **Original Label** | **Country Of Signing** | **TS**
--- | --- | --- | --- | --- | ---
1 | 1 | SCATMAN JOHN/SCATMAN (SIE/BA-BOP-BA-DOP-BOP) (ICEBERG/RCA) | ICEBERG/RCA | DENMARK | 74
2 | 2 | Real McCoy/Love And Devotion | (Hansa) | GERMANY | 60
3 | 3 | 3 | Corona/Baby Baby | (DWA) | ITALY | 58
4 | 4 | Haddaway/Fly Away | (Coconut) | GERMANY | 40
5 | 5 | Joey Tempest/A Place To Call Home | (Polar) | SWEDEN | 37
6 | 6 | Rednex/Wish You Were Here | (Jive) | HOLLAND | 39
7 | 7 | Whigfield/Think Of You | (X-Energy) | ITALY | 32
8 | 8 | Alliance Ethnik/Respect | (Delabel) | FRANCE | 24
9 | 9 | La Bouche/Be My Lover | (Hansa) | GERMANY | 28
10 | 10 | Sparks/When Do I Get To Sing "My Way" | (Logic) | GERMANY | 14
11 | 11 | Alex Party/Don't Give Me Your Life | (UMM) | ITALY | 23
12 | 12 | Jam & Spoon/Angel | (Dance Pool) | GERMANY | 12
13 | 13 | Lavinia Jones/The Sound Of The Rain | (Virgin) | GERMANY | 15
14 | 14 | Roxette/Vulnerable | (EMI) | SWEDEN | 21
15 | 15 | Peter Kingsberry/There's No Magic To It | (Barclay) | FRANCE | 28
16 | 16 | 2 Unlimited/Here I Go | (Byte) | BELGIUM | 14
17 | 17 | Caught In The Act/My Arms Keep Missing You | (CNR) | HOLLAND | 15
18 | 18 | Snap/The First The Last Eternity (Till The End) | (Ariola) | GERMANY | 18
19 | 19 | Yaki Da/Pride Of Africa | (Mega/Metronome) | DEN/GER. | 10
20 | 20 | Gompi/Alice, Who The X Is Alice? | (RFC Entertainment) | HOLLAND | 15
21 | > NE | Zucchero/Papa Perche | (Polydor) | ITALY | 11
22 | > NE | Jennifer Rush/Out Of My Hands | (Electrola) | GERMANY | 21
23 | 22 | 3 | Blacknuss Allstars/Jennifer Brown/Titity/Should Have Been You | (Diesel) | SWEDEN | 10
24 | 24 | Hanne Boel/Waiting In The Wings | (EMI-Medley) | DENMARK | 11
25 | > NE | Cut 'N Move/I'm Alive | (EMI-Medley) | DENMARK | 8

**CHANEL CROSSOVERS**

The top-playlisted UK/Irish records on mainland European radio

**TW** | **WOC** | **Artist/Title** | **Original Label**
--- | --- | --- | ---
1 | 1 | SCATMAN JOHN/SCATMAN (SIE/BA-BOP-BA-DOP-BOP) (ICEBERG/RCA) | ICEBERG/RCA
2 | 2 | Real McCoy/Love And Devotion | (Hansa)
3 | 3 | Corona/Baby Baby | (DWA)
4 | 4 | Haddaway/Fly Away | (Coconut)
5 | 5 | Joey Tempest/A Place To Call Home | (Polar)
6 | 6 | Rednex/Wish You Were Here | (Jive)
7 | 7 | Whigfield/Think Of You | (X-Energy)
8 | 8 | Alliance Ethnik/Respect | (Delabel)
9 | 9 | La Bouche/Be My Lover | (Hansa)
10 | 10 | Sparks/When Do I Get To Sing "My Way" | (Logic)
11 | 11 | Alex Party/Don't Give Me Your Life | (UMM)
12 | 12 | Jam & Spoon/Angel | (Dance Pool)
13 | 13 | Lavinia Jones/The Sound Of The Rain | (Virgin)
14 | 14 | Roxette/Vulnerable | (EMI)
15 | 15 | Peter Kingsberry/There's No Magic To It | (Barclay)
16 | 16 | 2 Unlimited/Here I Go | (Byte)
17 | 17 | Caught In The Act/My Arms Keep Missing You | (CNR)
18 | 18 | Snap/The First The Last Eternity (Till The End) | (Ariola)
19 | 19 | Yaki Da/Pride Of Africa | (Mega/Metronome)
20 | 20 | Gompi/Alice, Who The X Is Alice? | (RFC Entertainment)
21 | > NE | Zucchero/Papa Perche | (Polydor)
22 | > NE | Jennifer Rush/Out Of My Hands | (Electrola)
23 | 22 | 3 | Blacknuss Allstars/Jennifer Brown/Titity/Should Have Been You | (Diesel)
24 | 24 | Hanne Boel/Waiting In The Wings | (EMI-Medley)
25 | > NE | Cut 'N Move/I'm Alive | (EMI-Medley)

**ATLANTIC CROSSOVERS**

The top-playlisted Non-European records on European radio

**TW** | **WOC** | **Artist/Title** | **Original Label**
--- | --- | --- | ---
1 | 1 | REO SPEEDWAGON/Wake Up Woman | (EMI -Medley)
2 | 2 | Charles & Eddie/The Swing | (EMI/Siren)
3 | 3 | Rod Stewart/You're The Star | (Warner Brothers)
4 | 4 | Bob Jone/Tell Me A Love Song | (Mercury)
5 | 5 | Bobby Brown/Two Can Play That Game | (MCA)
6 | 6 | Tina Arena/Chain | (Columbia)
7 | 7 | Bruce Springsteen/Garden | (Columbia)
8 | 8 | Connie/Song 74-75 | (Epic)
9 | 9 | Janet Jackson/Whope Now | (Virgin)
10 | 10 | Michael Jackson feat. Janet Jackson/Shine | (Epic)
11 | 11 | Chris Isaak/Somebody's Crying | (Warner Brothers)
12 | 12 | R.E.M./Stones & Conquer | (Warner Brothers)
13 | 13 | Montell Jordan/This Is How We Do It | (FMP/RAL)
14 | 14 | Brownstone/You Love Me | (MGM)
15 | 15 | Jimmy Cliff/Homes | (Walt Disney)
16 | 16 | Best Union Of Souls/I Believe | (EMI)
17 | > NE | Sheryl Crow/Cryin | (A&M)
18 | 18 | Cellino/Don't You (Remember It's Me) | (Capitol)
19 | 19 | Danielle Briscoe/Big Little Sign | ( Epic)
20 | 20 | Enid Ferrell/Know | (Columbia)
21 | > NE | TLC/Red Light Special | (LaFace/Arista)
22 | > NE | Glenn Frey/This Way To Happiness | (MCA)
23 | > NE | Curtis Stigers/This Time | (Motown)
24 | 24 | Stevie Wonder/For Your Love | (Motown)
25 | 25 | 9 Fingers & Rosale/Let It | (S.O.B.)

For all artists appearing on this chart, the Country Of Signing is UK, Germany or Austria.

**On The Road**

Border Breakers commentary by Pieter Kops

Italian rocker Zucchero Fonziotti enters the Border Breakers chart this week at number 21 with Papa Perche. It's the lead-off single from Spirito Di Vino, Zucchero's first album in three years (which followed up to 1992's Misereere), which abundantly features his legendary UK colleague Jeff Beck on guitar.

Papa Perche kicks off with an 11-station roster outside homeland Italy, spread out over four European countries. Especially in Switzerland, the artist's new single encounters formidable support this week. No fewer than six stations in that territory have added the track to their rotation lists, including gold-ranked outlets such as EHR's Radio Pilatus 104.9/Luzern and ACE-formatted Radio Basilisk/Basel and Radio ZZurich. It is a multi-format state of affairs, as rock station Rete 3/Lugano has also added the track.

Germany and Belgium are next in line with two heavy-weight EHR stations in both countries reporting the song—Bayern 3/Munich and Radio 7 Ulm in Germany and Brussels-based BRTN Radio Donna and Bel-RTL in Belgium.

The second-highest new entry in the chart is grabbed by American-born Jennifer Rush. The German-signed mainstream singer starts at number 22 with Out Of My Hands, the follow-up to her Border Breakers hit Tears In The Rain, which peaked at number 18 earlier this year. Rush's new single enjoys a 21-station roster outside the GSA territories. It is fervently embraced by radio, particularly in Poland where some 16 stations have it in rotation, including national public EHR outlet Polskie Radio 3/Warsaw. Scandinavia has also joined in, but on a more limited scale—on one station in Sweden and four in Denmark, where gold-ranked EHR Radio Viborg/Viborg stands out as most influential.

The charts on this page track the border-crossover movement of product. 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 Unsigned artists in mainland Europe, while the third Top 25, the Atlantic Crossover, ranks the most successful Non-European artists according to airplay impact in European countries.

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

All airplay charts available via

Music & Media Online

For information call Annette Durusma (+31) 20.669.1961

MUSIC & MEDIA 30 JUNE 3, 1995

AmericanRadioHistory.com
### Major Market Airplay

The most aired radio station's top songs in its leading markets.

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>EW</th>
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<th>Artist/Title</th>
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<th>TT</th>
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<td>Command/Summer</td>
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<td>7</td>
<td>Bryan Adams/Have You Ever</td>
<td>(MCA) 10</td>
<td>13</td>
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<td>3</td>
<td>9</td>
<td>Take That/Back For Good</td>
<td>(POLYDOR) 233</td>
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<td>10</td>
<td>Compil /Pacemaker</td>
<td>(Mercury) 75</td>
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<td>Take That/Back For Good</td>
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<td>6</td>
<td>3</td>
<td>Bon Jovi/This Ain't A Love Song</td>
<td>(MCA) 10</td>
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<td>8</td>
<td>Montell Jordan/This Is How We Do It</td>
<td>(Mercury) 75</td>
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<td>Take That/Back For Good</td>
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<td>Whigs/Think Of You</td>
<td>(POLYDOR) 233</td>
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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

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"SPIRITO DIVINO"

THE NEW ALBUM
OUT NOW

EUROPEAN TOUR AUTUMN 1995