Electronic Wind Blows Over Media Fair
by Susanna Contini Hennink

Leipzig - Situated on the old market in the picturesque city centre, the 1995 Leipzig Media Fair included a two-day Radio Show and special forums dedicated to the print media as well as the first German Television Conference. Parallel to the Media Fair was the Central German Media Forum. According to project manager Bernd-Jürgen Martini, the Media Fair attracted more than 2,000 visitors.

During the Radio Show, held on May 30-31, over 70 German and foreign experts contributed to panels and workshops on topics ranging from advertising in central and eastern Europe to how to effectively run a radio station and future trends in technical planning. Between events, Polish and Russian radio professionals held talks with German stations about cooperation in the field of programming.

Radio Looks Forward As Italians Vote For Change
by Mark Dezzani

Milan - Italy's media landscape is set to change following the country's public referendum, which should determine the nature and timing of new legislation. However, political commentators say the referendum, held on Sunday June 11, is more likely to make sweeping changes to the way Italian television is run, and will not drastically affect radio.

Italians were asked to vote on 12 issues ranging from the lifting of restrictions on shop opening hours, through to the preventative custody in jail of mafia suspects.

Europe's Biggest Indie 'Smash'

Smash, the current album by US punk rockers The Offspring, has reached gold status in Holland with more than 50,000 copies sold, making the record a European platinum seller. Released on independent label Epitaph in April 1994, the album has gone gold in a total of eight European countries, and platinum in Belgium. With total sales of more than a million copies, Smash is one of the biggest hits ever for an independent label in Europe.

Electronic Wind Blows Over Media Fair

by Christian Lorenz

Frankfurt - Listeners are continuing to turn away from public broadcasters in Germany, with the entire radio industry suffering a loss of 3.8% in its total audience, according to the latest official ratings figures.

The annual Medienanalyse (MA) ratings show German publiccasters have lost 7% of their audience over the past year, while private stations only booked a 1% increase.

The MA 1995 results continue to reflect the general trend of a shrinking radio audience with a slight improvement in the private's share of the market.

The growth of the private sector is mainly due to the performance of relatively young stations in the country's eastern states. The biggest winner is private ACE station Antenne Sachsen/Leipzig, with a 150% increase to 0.1 million listeners.

Antenne Sachsen changed its format on November 1 from ACE to national music and gold/oldies. An increase in local news coverage followed suit.

"We can now see that we reach exactly the 35-50 demo we were targeting with the format change," says station PD Norbert Seuss. "I am relieved that Saxony's listeners accepted our new format as quickly as they did."

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GSA: Switzerland 20

NUMBER ONE

European Hit Radio
Michael Jackson feat. Janet Jackson
Scream (Epic)

Eurochart Hot 100 Singles
Scatman John
Scatman (RCA)

European Top 100 Albums
Take That
Nobody Else (RCA)

GSA: Switzerland

Germany's Top 5 Stations 1995
(millions of listeners)

<table>
<thead>
<tr>
<th>Station/City</th>
<th>Format</th>
<th>MA 1994</th>
<th>MA 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>WDR 4/Cologne</td>
<td>MOR/ACE</td>
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<td>1.08</td>
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</tbody>
</table>

Source: Medienanalyse 1995, Music & Media

Jackson's 'HIStory' Begins

Amsterdam - With its 15 brand new tracks, disc two of Michael Jackson's new album HIStory—Past, Present And Future Book 2 is currently the hot topic of conversation.

The music on HIStory can easily be divided into three distinct sections—swingbeat/heavy R&B tracks, pop songs and romantic film-like ballads. Attendants at the listening sessions were left with the impression that Sony's plan to release nine singles from the album won't be a Herculean task.

See page 10.

after push(ing)
the feeling,
you've got to surrender your love to the nightcrawlers

surrender your love
already in heavy rotation on stations in europe
Available Now

POST

CD, Cassette, Vinyl, Initial CD's in Digipack
Metro Exposed As Capital, Chrysalis Sell Stake

by Jonathan Heasman

LONDON - The Metro Radio Group, which operates 10 commercial licences in Yorkshire and the north-east of England, could be the latest take-over 'victim' of the re-alignment of UK radio.

A decision by Capital Radio and Chrysalis Records to sell their combined shareholding of 37.6% has effectively put Metro "up for sale," and is likely to spark intense interest from some of the UK's biggest radio operators. Under stock exchange rules, any company bidding for the shares would have to launch a full bid for Metro.

The move follows news that the government intends to change cross-media ownership legislation by 1997. A temporary measure allows any single company to increase its number of local licences from the previous ceiling of 20 to 35 (Music & Media, June 10).

Tim Schoonmaker, MD of Emap Radio admits that Metro is one of several stations his group is looking at following the government decision.

But Europlan media giant CLT has dampened speculation that it is about to make an offer for Metro. CLT UK MD Travis Baxter says his company is only interested in buying stations "at a reasonable price.

It is thought that Metro Radio would like a variety of institutional investors to buy the Capital/Chrysalis shares, which would enable the present management to retain control of the company.

Explaining his company's decision to sell its 19.5% shareholding in Metro, Chrysalis Group chairman Richard Huntington says, "With the success of our Heart FM licence awards, we now want to concentrate on expanding the stations which we wholly own and manage."

Chrysalis stands to gain around £16 million (app. US$25 million) from the sale of its Metro shares, while Capital is expected to pick up about £15 million. Industry experts predict that Capital may use this cash to make further radio acquisitions.

Meanwhile, Chiltern Radio has accused the GWR Group of discriminating against minority shareholders in the increasingly bitter battle to wrest control of the group. Earlier this month, GWR made an unsolicited bid of around £21 million for the Chiltern Radio Group. But Chiltern chairman Peter Burton has called on GWR to make a cash alternative to shareholders. "The offer is unacceptable to the board, and has been designed for the benefit of Chiltern's largest two shareholders - the Daily Mail newspaper and Capital Radio - at the expense of the other smaller shareholders who own 47.5% of Chiltern Radio."

The Daily Mail and Capital Radio also control 37% of GWR. Burton says that Chiltern is talking to "Five other interested organisations."
**Squire At Carlin Music**

Chris Squire has entered into a worldwide publishing deal with Carlin Music. The deal was negotiated by the company's chief executive David Japp and president Preddy Bienstock. Squire is currently working on his second solo album, as a follow-up to the mid-70's *Fish Out Of Water*. Pictured (l-r) are: Japp, Squire's manager Jon Brewer, Squire and Bienstock.

**CD Still Reigns Supreme In German Music Market**

by Christian Lorenz

HAMBURG - Newly-released year-on-year figures show Germany's music market has witnessed a 5.6% total market growth during the first quarter of 1995.

The total number of deliveries across all formats rose from 58.4 million over the first quarter last year to 60.5 million during the same 1995 period, the figures show.

CD singles still prove to be the backbone of the German market. With a growth rate of 10.9%, they pushed total single sales up 8.5% to 11.5 million units during the 1995 first quarter. The market for long-play CDs grew by a comparatively low 5.9% over the same period.

IFPI Germany spokesman Elinar Kruse says, "The growth in the long-play CD market is mainly caused by unusually good sales of new titles in the full-price segment. Back catalogue titles, which account for the majority of mid-price sales, have this year met with less demand than in 1994.

MC sales, meanwhile, continued to drop but the steepness of the decline has been reduced from a two-digit figure to 8.7%.

Kruse points out that vinyl only accounts for 0.1 million units sold which is equivalent to a market share of 0.7%. "Contrary to certain trends in other markets like the UK, vinyl has virtually disappeared from the German market."

**Alarm As Sveriges Radio Announces Cut-Backs**

by Nicholas George

STOCKHOLM - Plans to cut more than 100 jobs, reduce services and close down locations have been announced by Sveriges Radio chief Ove Jonasson.

The news is part of an effort by the broadcasting corporation to save around Skr200 million (apr. US$27 million) over the next three years.

The proposed savings have created alarm among employees and station heads in SR's network, but still look likely to be approved at a board meeting in mid-June.

Sveriges Radio has been forced to make the savings following a tough austerity budget by the country's Social Democratic government (Music & Media, January 21).

The heaviest cuts will fall on the organisation's central bureaucracy which has been strongly criticised by independent consultants brought in to study the company's efficiency.

They described the public service broadcaster as an ill-run colossus where 121 administrators - "a whole company within a company" - could be eliminated without affecting SR's basic functioning.

The music-based channels P2, P3 and P4 will also be strongly affected by the cuts.

The service has been praised for its ambitious programming but has failed to deliver audiences and currently takes only 1% of Stockholm's daily listeners.

**PolyGram's Cook Gets Dutch OBE'**

AMSTERDAM - Queen Beatrix of the Netherlands has awarded PolyGram's executive vice president/CFO Jan Cook an Officer in the Order of Orange Nassau award.

Cook was a key figure in the flotation of PolyGram shares on the Amsterdam and New York stock exchanges in December 1989. Since then, the company has seen its net sales increase by nearly 110% and net profits by 122%.

**Stockholm's Radio Q Faces Uncertain Future**

STOCKHOLM - Radio Q, the women's radio station in Stockholm, will be sold in June unless new backers can be found for the music and talk broadcaster, writes Nicholas George.

The station, which began broadcasting in November 1993, is targeted at women over the age of 25 and aims to create a women's magazine on the air.

Since it began it has had more than 2,000 live guests ranging from politicians to agony aunts and artists. Programmes revolve around topics such as relationship problems, fashion and child care. It has a 50/50 music/talk ratio with a soft AC/gold music mix.

The service has been praised for its ambitious programming but has failed to deliver audiences and currently takes only 1% of Stockholm's daily listeners. It gains much of its income from programme sponsorship rather than through direct advertising.

The station's MD Christina von Hofsten explains, "So far commercial radio in Sweden has been able to attract the young male audience. We always knew that it would take longer to attract older people and women to a new station. Everybody agrees that talk radio will be the next growth area, but the audience takes time. Our concept is right but from the beginning we knew it would take perhaps three years to secure listeners.

The station aims to attract around 5% of daily listeners in the capital.

Von Hofsten says the need for new funds is not unexpected, although she had hoped a solution to the problem would have been found before now. Radio Q has to pay around Skr2 million (US$270,000) a year to the Swedish government for the use of its frequency.

The station has kept a fairly low profile, aiming its promotions directly at its target listeners through direct mailing campaigns linked to certain publication.

Another Stockholm station, the English-language AOR-formatted Bandit Radio is also negotiating new financing arrangements in cooperation with its part owner Megapol, itself part of the Bonnier family media empire.
Los 40 Scores With 'Basic' Marketing Tricks

by Howell Lewellyn

PROGRAMMING

It might be a worn-out fad or a tired MTV import to some. But to Spain's EHR leader Los 40, programming at the country's multinational record labels, the 'Unplugged' live radio session continues to be a sure fire winner.

The station which has become known as Spain's biggest and most powerful hit radio is now enjoying strong label attention thanks to some savvy marketing plays, including an acoustic concert series which it advertises heavily in the national press.

"Labels know that they have in Spanish radio a very aggressive showcase, whether it's a local or an international artist they want to sell," insists Luis Merino, head of music programming at all Cadena SER stations—Los 40, all-Spanish Cadena DIAL, ACE/Oldies M-80 and Rádiole.

Merino stresses that his policy is primarily to promote Spanish artists through what Los 40 calls 'Conciertos Basicos', but labels have lost no time in using that formula to promote international stars. Sometimes Los 40 publishes a numbered limited-edition CD of the session free of charge with full-page ads in the Spanish press. Whose session was broadcast live on April 2 1993. 'Revolver were practically unknown and had never sold more than 15,000 records, so it was a big risk,' remembers Merino. 'But Warner MD Inigo Zabala was very keen on the idea, and I agreed.'

The result, recall Warner radio promotion head Esteban Calle, is to be seen in the 200,000 copies of Revolver's Concierto Basico album. The knock-on effect is still influencing their latest album, Eldorado. The message clearly reached the public that this was to be one of the major bands of the '90s.

Since then many Spanish acts see the Los 40 acoustic concerts as a way of revitalising their careers in a different way, says Merino.

The Concierto Basico is a household name in the Spanish offices of the multinationals, says Merino, and the promotional value they have is now highly regarded. From Madrid they tell their headquarters that Los 40 not only has an audience of three million, but that it will promote the concert free of charge with full-page ads in the Spanish press. This promotion is free, as Los 40 pays for the ads, not the labels.

At a conservative estimate, Merino calculates that the advertising is worth millions of pesetas, while a Concierto Basico, which usually includes advertising and an interview, can amount to album sales of as much as 300,000.

Los 40 is a sales motor and the labels know it. They sometimes pull out all the stops to get their artist on the net," says Merino. US country star Garth Brooks gave his only radio show ever on Los 40 in September 1994. 'Brooks was delighted because Spain was the first country where he had seen his work on vinyl.'

Cuban-born singer Jon Secada gave his first live radio performance on Los 40 in January 1995, while other international stars to join the series include Sheryl Crow (May 1995), Bruce Springsteen (recorded in New York, April 1995), the Black Crowes and Slash (both February 1995), the Cranberries (January 1995), Aerosmith (June 1994), Texas (May 1994), Counting Crows (April 1994), Willy de Ville (February 1994), Paul Young, 4 Non Blondes (both November 1993, Iggy Pop (September 1993) Terence Trent D'Arby, Chris Isaac, D'Arby Duran and Charles and Eddie (all March 1993) and Def Leppard (January 1995).

Elton Agrees To Single Preview

But Unplugged is not the only formula used by Los 40. Through a deal with Mercury En, John gave the net a worldwide exclusive preview of his single I Believe and a one-off interview. The track immediately went to the top of the Los 40 single charts, and the album Made In England reached number three.

And there will be more to come, says Mercury marketing head Avelino Espana. "Elton is playing a one-off Spain concert in the city of Pamplona on July 4, just as the city's famous bullfight street-running week starts. As far as world exclusives are concerned says Espana, they may be 'exclusive' by a question of just hours. 'But the important thing is that the DJs on the network gear up the atmosphere for a whole week beforehand. Along with TV and press ads this ensures increased interest and sales.'

Jackson Interview

In just such a case of warming up the audience, on May 18, the leading Spanish newspapers carried full-page ads announcing "The night of Michael Jackson." The text read, 'This programme has cost us exactly three years, five months, three weeks and seven days to make.

'Tis not enough just to sound good. You have to raise passions.'

Luis Merino.

Do you think you can miss it?" The four-hour programme began at 22.00 that evening and included exclusive renderings of the double-A side single Screem and Childhood.

'Being able to hear Jackson's new single before anybody else has a dynamic effect on the public,' says Merino. 'It is the surprise factor of listening to something you want to hear and feeling privileged at being the first, as was the case with Springsteen's Murder Incorporated. That had a real chain effect. In a market as weak as Spain's the record sold 60,000 in the first week without any marketing other than the press ads we ran to announce the programme.

In the case of Springsteen, Sony did its best to convince Sony in the US of the value of an exclusive Los 40 concert, and the headquarters were so sold on the idea they offered a 45-minute interview. As far as securing the deal for Los 40, says Merino, 'it was a question of convincing Springsteen from our side of the Atlantic of the benefits of doing an exclusive concert with a network which supports his product and which has a track record in this type of promotion.'

But, while it basks in the publicity of world exclusives, Los 40 does its best to galvanize interest for new acts. In particular, programme changes made in the last year have been geared to breaking new acts outside the daytime playlists, generally from 22.00-06.00 at weekends. If they catch on they later move into the daytime playlist. Says Merino, 'It's not enough just to sound good. You have to raise passions.'
In the elegant setting of the old stock exchange, the first Antenne presented Radio Prize was awarded to Antenne Sachsen and Radio Brocken for "outstanding radio achievements promoting the integration of eastern and western Germany," under the patronage of minister president Kurt Biedenkopf of the Free State of Saxony.

During afternoon excursions to Radio PSR Leipzig, Radio Data System (RDS) was showcased to Fair visitors. Radio PSR is the first station to broadcast regular programmes carrying new services by RDS. RDS transmits large amounts of additional data without disturbing regular programmes.

The trend of Erfurt unveiled a device enabling PCs to receive radio broadcast by means of a so-called "audio surfboard" and aural, used to display visual information on PC screens.

On May 31, one of the special events was the inauguration of Germany's first licensed university radio station, Mephisto 97.6. Financed by the University of Leipzig and private sponsors, this independent station targeting the 25-45 age group aims at providing the Leipzig region with commercial-free programming of a very eclectic selection of musical genres, political discussion, news, sport, scientific and cultural programmes at a ratio of 60:40 talk/music.

Feedback
Impressed by the enthusiasm of Fair attenders, John Davies of the US National Association of Broadcasters (NAB), which organised several workshops, was also excited by, "the development of the Radio Data System (RDS), which is further ahead here than in the US. NAB has a great deal of interest in working with radio organisations in Europe, and we intend to continue developing our role providing and exchanging expertise in the broadcasting field. We will be glad to participate in future Leipzig shows if we are invited."

National broadcaster Polskie Radio 1 sales director PR Robert Lidke hopes that next year's Fair will be more "commercially oriented." He is interested in acquiring syndicated programmes, meeting with more advertising representatives, and exchanging ideas about solutions to technical problems relative to running a radio station. Lidke hopes that next year will provide more opportunity for programme exchange, and "doing more business." He was also disappointed at not being able to attend this year's exhibition because of lack of interpreting.

Representative of the Leipzig Media Show for Poland, Krysztyna Slawska (left), and (posing a lot this evening) Radio Lublin programme director Jan Nowacki.

Radio PSR's Leipzig, Radio Data System (RDS)

RDS transmits large amounts of additional data without disturbing regular programmes. Technetrend of Erfurt unveiled a device enabling PCs to receive radio broadcast by means of a so-called "audio surfboard" and aural, used to display visual information on PC screens.

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Leipzig Radio Panel Highlights

Jason Kane, senior vice president of Seattle-based The Research Group, and co-presenter of a workshop on "Successful Programming," said that the current trend is to focus increasingly on targeting the audience for greater selling potential. "The problem is to create new formats which can target very specific segments of the listener market. Advances in technology are creating greater potential for choice, and increasing the ability to sell. Personal contact with the public can also be increased. He cited Internet and the World-Wide Web (WWW), which are already being used extensively in the US to give listeners and (TV viewers) the opportunity to interact with media personalities. The benefits radio can reap from Internet and WWW were extolled during "Radio And Response," one of several well-attended NAB-organised workshops. Rick Ducey, senior vice president NAB Research & Information Group, mentioned how listeners can interact simultaneously with other people, and send e-mail to stations with their comments and/or criticism. Stations can, in turn, inform their listeners about programming, charts, and product information. Ducey mentioned WDR, which has a service on WWW through which listeners can not only get information about programmes, past, current and future, but, "if you missed a programme, you can find it on WWW, download it, and play it back whenever you want to listen to it."

"Just being developed in the US, "Radio Geek" is like a shopping mall—you can visit all the different stations on WWW to see what their 'home page' looks like, and to find out more point to a graphic, click on it, and jump into a session to stations. This new development is called the 'great equaliser,' because at little cost both low-budget and high-budget stations can create similar images.

Another panel member at Radio And Response was director of Multimedia Matra Hachette, Europe Développement, Joel Poix, who pointed out how Radio Data System (RDS) can provide real-time services (like traffic information). Europe Développement provided Internet services during the May Cannes Film Festival, during which more than 100,000 connections were made.

Horst Muller, director of WDR Cologne, expressed the fear that, "with all the technological advances and interactive data communication, there is a danger of losing the communicating function of radio."

Ducey's repartee—"It's partly a question of defence, partly offence. Offence, because stations which take advantage of on-line services, RDS, etc., will be conquering a greater percentage of the marketshare. Defence, because if they don't, someone else will."

The Presidents—president of the Association Of Private Radio Stations of the Czech Republic, Michal Zelenka (left), and president of the Slovak Independent Broadcasters Association, and MD of Radio Twist/Bratislava Andrej Hryc.

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Youngster Kiss 909 FM Rises To The 18-25 Demo

by Julia Sullivan

PROGRAMMING

Entering late into a commercial broadcasting market can have distinct advantages. The chance to learn from other peoples’ mistakes, for example, and to examine the competition closely. Although EHR station Kiss 909 FM/ Athens programme director Michael Tsaoussopoulos doesn’t like to pay too much attention to his rivals, he has been responsible for setting up an EHR station five years after the competition, and in two years has seen it rise to become the number one station in the 18-25 age group.

"Maybe we were a bit slow moving into the market," says Tsaoussopoulos about the station’s late entry. "But we have done well. The only difficulty has been that we have done in two years what the other stations have done in seven. Mind you, we have invested big money to cover that difference—in buying the best transmitters, antennas, studios, and employing 15 good DJs. We have also run intensive promotion and advertising campaigns in magazines, newspapers and TV."

The station’s closest competition was for a long time Klik FM, says Tsaoussopoulos, "but they changed their format from 18-25 to the over-25 target group last year." Meanwhile, Jeronimo Groovy dominates the 12-17 demographic, playing dance and techno, "but they are almost at the bottom of the commercial spend.

Tsaoussopoulos keeps his sites firmly on his own station. "I don’t programme with our competitors in mind. Our job is to make our own product the best it can be in terms of jingles, promotions and the music staff we employ."

Kiss 909 FM has a fast, punchy style helped by jingles from US-based Who Did That Music, and with just the right amount of glitz to attract the socialising youth of Athens. A busy schedule of concerts and a daily celebrity interview supplied by Westwood One programme suppliers set the tone of the station.

"Every day we have a different three-minute interview from some star talking about themselves, their music and their life, and we repeat this three times a day. So far we have had Mick Jagger, Keith Richards, Tina Turner and Björk."

And that is not all. "We promote is not always possible. Mike & The Mechanics’ Over My Shoulder was one record we took an early gamble on. We played it over a month ago, and now it is being played all around Europe, and is quite a hit in Athens."

And the process of finding hits involves not only looking at the US and UK charts, sifting through product from the record companies, but also forking out themselves. "We still buy a lot of records with the hope of finding a hit ourselves," says Tsaosopoulos. "You can’t always pick a winner, but we hope to create five to six hits per year."

The station adds some five songs per week, and uses a 100-title A playlist and a 30-title B playlist. "Above that we have one powerplay per week, which receives eight plays per day, and 18 hot current songs which are played 5 times per day. There is also an oldies playlist, with a repetition rate of 15 days for each song."

The station’s key staff have all had considerable experience in other stations, including Tsaoussopoulos, who was PD at EHR-formatted Antena 97.1, the first commercial station to start in Athens seven years ago, and head of promotion Isaac Coutigel who was formerly programme director at Pop FM.

However, since launching his own station, Tsaoussopoulos acknowledges that he has changed his ideas about DJ freedom. "When I was DJ at 97.1, I never wanted playlists, and always preferred to put together my own music programming. But if we had that here now I realise that the programming balance could very easily be lost."

"For example, if we chose a powerplay for the week and left it to the DJs on duty, who is to say that it wouldn’t be played 20 times a day instead of eight?"

Hence the decision from the beginning to work with music scheduling equipment. "We have used Selector since we started, and we are now also working with On-Air’s Music Master to test out what we can do with it."

"They are both very good, but I can’t be 100% satisfied with automated scheduling systems as you can never respond to the feel of the day, or to what your listeners are doing at certain moments in the day. The best you can do is to preschedule up-beat music at certain points of the day and slow music at other times. In any case a DJ rounds everything off into a whole."
Wherever particular people congregate.

Inside pop

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DOCTOR AMMONDY
The Lullaby of the Fat-Stop/K-Tel (CD) (Finland)
PRODUCER: Jukka Ammondy/Kari Utnam
Imagine Elvis coming back to life singing in Latin. It happens here as Doctor Ammondy, who is a professor in the Latin language, takes a shot at Non Adamaire Non Possum (Can’t Help Falling In Love), Tener Me Ama (Love Me Tender) and Nune He Au Nunnam (It’s Now Or Never), among others. His voice even sounds a bit like the King’s—a fact which greatly adds to the novelty element. Contact Jorma Kosonen at tel: (+358) 0.757 1522; fax: 0.790 653.

ASHBURY FAITH
Adrenaline - Double T (CD) (Belgium)
PRODUCER: Stift Johnson
This trio taps from the same well as the Urban Dance Squad but provides an entirely different concoction. The bass-driven opener Ladder (also the first single) marvelously sums up what they’re all about: metal guitars and thumping drums prove to be a solid foundation for the vocals—both sung and rapped—and a tasty blues harp. Likewise they slug their way through 11 other well-penned tracks. Contact Patsy De Bruyn at tel: (+32) 2.646 6346; fax: 2.649 7523.

BABY MISS JULIA
Room Of Gardenia - CMC (CD) (Denmark)
PRODUCER: Peter V Jensen/Baby Miss Julia
Rootsy rock with some dreamy folk overtones provides the backdrop against which singer Louise Eller-bæk displays her considerable talent. Occasionally they shift into a higher gear such as on the rockers Silent Child and Set Me Afame but introspective material such as Waiting For The Words dominates. Contact Dorthe Nornberg Sørensen at tel: (+45) 98.157 200; fax: 98.162 555.

THE BLEEDIN’ HEARTS
I Believe (In Dancing Through The Night) - Ray’s Music (Holland)
PRODUCER: Richard Van Ethernet
With its cheerful melody and fast-light-footed beat this slice of Euro dance comes with all the ingredients of a massive summer smash. An instantly recognisable chorus and some tasty remixes serve as the icing on the cake. Contact Wendy van Soest at tel: (+31) 3402.66.884; fax: 3402.63.454.

DEAN FRANCIS
This Groove’s For You - Spicelay (CD) (Germany)
PRODUCER: Dean Francis
"70s R&B is a la Keel & The Gang, the Gap band and Earth, Wind & Fire is, prominent on this release, where funk meets jazz and synthesizers and horns are equally dominant without getting in each other’s way. A driving fatback groove that’s not often heard anymore drives things forward, while the quality of songs like the title track Without Faces deserves further attention. Contact Joecelyn Anker at tel: (+49) 40.254 2099; fax: 40.254 2044.

KALI
Débâranché - Declic (CD) (France)
PRODUCER: Robi Jarasi
The barngo of this committed artist is the focal point on the album, which is essentially a potant blend of soca and reggae with a host of other influences taking care of the fine tuning. The production is rather sparse and this coupled with a predominantly acoustic setting leads to striking results. Contact Anne Scalo at tel: (+33) 1.4923 7770; fax: 1.4700 4587.

PENDRAGON
Utrecht...The Final Frontier - Toff (CD) (UK)
PRODUCER: Karl Groom/Nick Barrett
Recorded in the same venue where they debuted on stage 10 years ago as support for Marillion, this band celebrates the achievements so far. This way symphonic rock classics such as Reaction, Noontradamus and The Mask receive an impeccable treatment in front of an enthusiastic audience. Contact Nick Barrett at tel/fax: (+44) 1628.788 773.

Patrick Kilkens’ imposing vocals and razor sharp harp, and Paul Fenton’s highly versatile guitar picking share the forefront supported by a rock solid rhythm section. Contact tel: (+1) 613.729.4091; fax: 613.729.0879.

C.O.D.

Dance Grooves

Maria Jiménez

I Believe Grooves

Short Takes

Compiled by Raii Cairl

I’m With Stupid is the name of Aimee Mann’s new album—which features two songs written by ex-Suede guitarist Bernard Butler. A release date has yet to be set. Asia...(andrea... has recruited former Roomful Of Blues lead singer Curtis Salgado for his tour this summer.

Hot on the trail of more familiar fiddlers such as Nigel Kennedy and Vanessa Mae comes Russian-born Alexander Markov, who explores the borderlines between classical and hardrock on his album Explore 'East West'.

Jazzmattazz Volume 2 will be the title of the second album by Gang Starr in 1996. Song to Mna (Chrysalis). The set is slated for release late this summer.

The Disney corporation is so pleased with Elton John’s contributions to the Lion King soundtrack, that it has successfully begged him to reprise the song Giuseppe Verdi’s Aida. What the result will be, whether it’s going to be like is anyone’s guess, but it’s bound to be something more than corny.

In the wake of the releases Duets parts I and II in which Frank Sinatra teams up with contemporary superstars, the Amsterdam-based MMS label has released a compilation containing the original versions. Among the songs included are There’s No Business Like Show Business with Doris Day, Exactly Like You with Nat King Cole’s trio and a couple of medleys from Bing Crosby.

Faith No More, which is currently on tour across Europe, is issuing a collection of live tracks including b-sides to Ricochet (released May 15) and Evidence, now out.

From July 14-August 5, the Spanish town of Huesca will host the fourth international Festival Of Cultures in its natural arena, as part of the European Forum of Worldwide Music festivals. Among the performing artists are Youssou N’Dour, Les Negresses Vertes, Cheb Mami and Lucky Dube to name but a few.

Irish producer Mary Breen-Farrelly is to make a film based on the life of the late Phil Lynott entitled The Boys Are Back In Town. The production will probably start this winter and the script has been written by Gabriel Murray.

Bellantona formed by former Anthrax singer Joey Belladonna will release its debut on MMS in late June. A US distribution deal has been negotiated with BMG.

German progressive rockers Eloy formed in 1970 and are Youssou N’Dour, Les Negresses Vertes, Cheb Mami and Lucky Dube to name but a few.

The Bleeding Hearts - Crosscut (CD) (Canada)
PRODUCER: Ross Murray/The Bleeding’ Hearts
Blues-based (hard rock) with a healthy shot of punk energy is the best way to describe this hard-hitting debut. From the opening track Resurrection onwards, it becomes clear that these guys deliver..."
Michael Jackson's Present HIStory Begins Here

by Robbert Tili

"Okay, skip disc one—we already know his Greatest Hits—and move on to the next one!" That was the mood American radio and media executives were in at the official listening sessions for Michael Jackson's new HIStory—Past, Present And Future Book I double album, out on June 16. Music & Media attended one of the secret competitor gatherings. What followed was an extended review of disc two—containing the 15 new tracks—divided into three chapters, namely Swingbeat/Heavy R&B, The Pop Songs, and The Ballads, a distinction to be made analogous to Dangerous, Jackson's last album from 1991.

Chapter I: Swingbeat/Heavy R&B

The single "Scream", the duet with sister Janet on heavy industrial noise, is the first swingbeat-inspired piece of music that reached our ears. What else was to be expected with Jimmy Jam and Terry Lewis twisting the knob?

Other tracks based on heavy rhythm include the Dallas Austin-produced "This Time Around—which features a rap by the Notorious B.I.G, who fully lives up to his name—and "Tabloid Junkie", a typical "album track containing Jackson's rebuff to persistent rumours. The track gets more depth than its predecessor.

"In retrospect Misere was probably a little overproduced," recollects PolyGram Italy international exploitation manager Roberto Arcadu. Zucchero himself acknowledged to the Italian press that he was in a reflective mood when he recorded his last album, "Okay, skip disc one—we already know his Greatest Hits—and move on to the next one!"

Chapter II: The Pop Songs

After his cameo appearance on "Black Or White", the lead-off single from Dangerous, Guss N' Roses chief gunlinger Axl Rose is once more invited to the party. His guitar is heard on the two funky pop tracks "They Don't Care About Us" and "D.S." On the first, Jackson gets vocal support from Boyz II Men. The recurrent line "what about us" is a giant hook for radio. An astronomically big future hit is waiting to be unleashed.

All in all, attendants at the listening sessions were left with the final impression that Jackson is meant to be a tribute to Charlie Chaplin. These songs might be too sweet for the EHR format, but they sound like the ideal Christmas single for all radio formats.

If you're looking for the epic ballad on the entire album—including disc one—"Earth Song", on a silky synth carpet, is the one. The recurrent line "what about us" is a giant hook for radio. An astronomically big future hit is waiting to be unleashed.

Chapter III: The Ballads

Hearing the ballads, it's easy to wonder why Jackson has never cut an album entirely dedicated to soft songs. Barbra Streisand comes to mind more than once, especially on the orchestral "Little Susie" which deals with child abuse. It is a track like Childhood, the double A-side to Scream, and also included on the Free Will album, that might be expected with Jimmy Jam and Terry Lewis twisting the knob.

Spirited Zucchero Lets Radio Drink From His Wine

by Mark Dezzani

The album title Spiriti DiVino is a play on words emphasizing on Zucchero's mix of religious symbols with the secular. In a mix of religion and...
Why should I sing another love song?
Youngsters Shake

"There’s nothing shaking but the leaves on the trees." That’s not only the title of an old Willie Dixon-penned blues song, but also the consensus among blues sceptics.... And then there were the new high-energy blues bands and the hip hop-induced hybrids. Who says there’s nothing going on?

by Robbert Tili

America’s "Brit-shaped mods" the Loved Ones and England’s Americanised the Hoax have toured Europe in a battle of the bands-like setting, leaving behind a trail of burning venues. At the other end of the musical scale the loose interpreters of the blues have emerged.

The revamped 20s blues label Okeh couldn’t give a better blood transfusion to the genre than by the rap-influenced G Love & Special Sauce. And in London Little Axe is shaking some action with an avant garde advance, including loops and samples. Is the blues patient recovering after a long coma? Well, not everybody thinks so.

Okeh is certainly not a blues pessimist. Call me a dyed-in-the-wool traditionalist, but he doesn’t close his eyes to the latest developments in his favourite music. Broere names Okeh acts G Love & Special Sauce, Keb’Mo’ and Popa Chubby as the hot newcomers.

"You can’t ignore them really. They break the predictability in our programme," Broere analyses. "Other great newcomers, who seriously add fresh new blood, include upstarts like the Radio Kings on the tiny icehouse label and beatnicks the Loved Ones on Hightone. They say what the Stones were in their early days. More strictly blues—but very young—are Susie Ray Vaughan clones from Hoax and Sun Sets Heights (Viceroy)—or a little older, harmonica man Guy Forsyth [Antone’s] and new Fabulous Thunderbirds guitar virtuosi Kid Ramos wouldn’t like to skip Alexander either, who’s now based in Amsterdam, and who got himself a deal with local blues label Tramp. Although in his early 40s too, Texan guitarist Junior Mellow has just got his first solo album out, Thrill For Thrill [Lizard Dices]—it’s a killer.

How Okay Is Okeh?

Okay, the territory has been marked. If you want to programme the hippest stuff, you go for Okeh material. G Love’s hip hop blues amalgam—a modern variant on talkin’ blues—is the talk of the blues town. The latest addition to the historical blues label is Little Axe, which is signed to London-based Wired Recordings for the rest of the world.

The album The Wolf That House Built stretches the borders of the blues genre immensely. It is blues within a dance framework; your faith in avant-garde is restored. Master "electicous" New Yorker Skip McDonald uses all his musical expertise to show us the link between a variety of black music styles with its "mother," the blues. The multi-instrumentalist has seen and done it all. In the pioneering days of hip hop he was present as a member of the Sugar Hill House Band. Later he shared the frontline with remixed avant-la-lettre and dub expert Adrian Sherwood’s On-U Sound system and Tackhead. With the help of his longtime collaborators Doug Wimbish and Keith Leblanc he now toys with Howlin’ Wolf and gospel samples in a dub context.

Traditionalists despise all these innovations, but for Wired A&R manager Jack Stevens it was the reason he signed Little Axe in the first place. "When I listened to their music, it hit a nerve. They are searching for new acts, now he reports that the results are "zero. I’m not disillusioned, but I’m certainly disappointed that I can’t find anything. It’s either rap, metal or just average. New concepts that appeal to me should also have fresh lyrical ideas. I’m not particularly fond of what Michael Hill’s Blues Mob [Gloriato] does musically, but I can see what they mean with their [Bronx blues] poetry. But maybe I’m expecting something that will never happen. We’re on the verge of accepting the fact that blues in its original state doesn’t exist anymore.”

Telling Stories And The Truth

A man who does know a thing or two about traditional blues is the above-mentioned "Americanised Amsterdam" Alexander, who has played with the late great Louis Myers and who has been a member of Rod Piazza’s Mighty Flyers. Asked to define what the blues means to him, he answers, "It has to be original, it has to be musical, it has to be the motors and it has to be passed on. In my opinion you have to say some-
Blues Tree Again

The Blues Is A Tramp

The aversion purists have to such bands is also a financial thing. As the market is very limited, nobody appreciates unfair competition, and certainly not Alexander's "mace-ness," Tramp label boss/shopkeeper Paul Duivivé. 'The major labels jump the band wagon when there's big bucks to be earned," he mutters, "and then jump off as soon as it's over. There's no idealism in it what-soever, they're only in it for econom-ic reasons. The few 'big names' on majors don't sell anymore. The last John Lee Hooker is an artistic and commercial disaster. [Hooker's label] Pointblank would've done a better job, if it hadn't put Duke Robillard's Duke's Blues CD [licensed from Stony Plain] on the shelf for such a long time. It's the most in demand, but I can't deliver. The same applies to all those 'special guests' albums like the new Junior Wells CD. Nobody wants those. You're better off with his classic Hoodoo Man album. Now that the majors are bailing out, we're going back to the blues fan-base again, and to be honest that's far better for the blues."

His "Blues Record Center" shop and mail order house doesn't sell G Love and Popa Chubby either. Records by the latter are in the racks though, but in the sales sec-tion. Duivivé's clientele doesn't seem to be interested in innova-tions in the blues. "Another mod-ern blues band the Jon Spencer Blues Explosion is more like a critics' favourite, rather than a seller. I wouldn't say that the blues consumer doesn't take notice of young bands though, but not the ones over the edge. Young Americans the Radio Kings are doing surprisingly well with their mix of jazz and blues. Selling 50 copies of their album It Ain't Easy isn't bad for a newcomer."

The Next Blues Boom?

Meanwhile Tramp's phone is red hot from major label/publisher executives bidding for Alexander. "For the time being he'll stay with us. His 'Blues Record Center' shop and mail order house doesn't sell G Love and Popa Chubby either. Records by the latter are in the racks though, but in the sales section. Duivivé's clientele doesn't seem to be interested in innovations in the blues. 'Another modern blues band the Jon Spencer Blues Explosion is more like a critics' favourite, rather than a seller. I wouldn't say that the blues consumer doesn't take notice of young bands though, but not the ones over the edge. Young Americans the Radio Kings are doing surprisingly well with their mix of jazz and blues. Selling 50 copies of their album It Ain't Easy isn't bad for a newcomer."

Let It Rock!

In Rotterdam Provogue is making some noise with rocking blues releases. MD Jan van der Lin den is aware of the rap blues intoxication of the printed media, but he sees no place for his company to join in. "We try to reach the rock market, so we neither want to be too hip nor too off the wall. So we rather advice our artists to cut the crap when they start freaking in a hip jazz context, than stimulate them to carry on in that vein. "We don't care if journalists in the west of Holland think Michael Katon is a one-dimen-sional blues rocker, in the east they eat it. Across Europe we're close to 50,000 units sold of his Rip It Hard! CD in one year. Following or setting the trend, that's the thing is, once you've built up a roster, you don't need that much extra any more, apart from filling up the empty space when one of your artists departs. That has happened to us at various occasions." Van Der Linden refers to mean blues axe man Walter Trout who deserted the company to join the Silvertone roster. After one flopped album he returned to the nest, on the same day young blues devil Big Sugar went in the oppo-site direction. "We build up the artist's careers to let them be ruined by others who act like majors," Van Der Linden says grief-stricken.

Bert Meyer, VP Europe for the Zomba Group of Companies, home of the Silvertone label, looks back at the short stay of Trout at his company. "He simply didn't bring us what we hoped for. We haven't succeeded in pushing Trout to a higher level. That's why we dropped him like we did with Coco Montoya."

continues on page 14
The Blues As A Stigma

Although Silvertone has enjoyed considerable success in the past with the first two albums of John Lee Hooker's second youth, Meyer refuses to see the label as a specialised blues imprint. "Okay, last year we signed Big Sugar and another youngster Chris Duarte, and we still have veterans John Mayall and Buddy Guy, but that doesn't mean we're going in the blues direction. For us rock is the common denominator. As we once debuted with indie rockers the Stone Roses, and we also accommodate young mods Whiteout, we prefer to be filed under rock."

It is not difficult for Meyer to admit that he perceives "blues" to be a stigma for Silvertone that he wants to get rid of, the sooner the better. "Once you're pushed in that corner, it's hard to get out of it. Gary Moore is blues type-cast for the rest of his life. Marketing-wise that can be very dangerous. We're determined to go on with blues, but we've become a little more careful. Don't put all your money on touring for instance, it doesn't necessarily generate more album sales as we've come to know with John Mayall. At the end of the day his new album Spinning Coin will sell just as many copies as his 1993 Silvertone label debut Wake Up Call did [200,000 copies]."

Both Vernon and Van Der Linden disagree vehemently. "Only by touring we sold 70,000 copies of the Hoax's Sound Like This," claims Vernon. To those wise words Van Der Linden adds, "And certainly never ever try to manufacture a radio hit, because than it certainly will never happen. We've made that mistake with Mason Ruffner and Jan James. You can do that in dance, but not in blues. Leave it to luck.

"Nobody can deny that Robert Cray's hits were caused by sheer coincidence. It's not natural to try to force a hit. By sticking to what we're good at we will sell some 100,000 albums of Walter Trout. We're happy with that, and so is the artist. Some are in this business only for the money, others only to earn their bread and butter, just like anybody else who's got a job."

Vernon has the final say. "Foremost we need to build up the label within a blues framework, instead of trendy studio jiggery pokery and then sell as many albums as we can."
With his third release for Verve, Lucky Peterson presents an album of contemporary blues songs about his life. The music on this record is a unique mix of blues, funk, rock, jazz and gospel - the sounds of a lifetime.

See Lucky Peterson perform this summer all over Europe!
Blues Albums

ALEXANDER BAND
Play To Win - Tramp
PRODUCER: Alexander/Keith Dunn
Touring from one coast to another, a Californian blues man has landed in Amsterdam. A former Louis Myers sideman and ex-Slitghost, Alexander cut his first solo album with Dutch blues baddies and fellow American Keith Dunn on the keyboards, which is bound to please some folks for quite some time. The teamwork results in a stunning hot blues album, a lesson to majors in how big a low budget production can sound.

ROBY RICK
When A Woman Gets The Blues - Rundere
PRODUCER: Rob Black/Rob Bach
Once again the devil woman digs deep into country blues dust archives, and puts all her heart into her possessed conditions of classic country music. Son House to Blind Willie Johnson to Mississippi John Hurt would do to be able to play that guitar like she does. But they will never match her voice. When a woman gets the blues, you’d better watch your step!

ERIC CLAPTON
From The Cradle - Reprise
PRODUCER: Eric Clapton/Russ Titman
"God" plays for a live tribute to the songs and performers who set him on his bluesy road. Predictably, the blues that inspired the likes of Clapton remain unembellished in their original form. However, this white boy’s blessed playing would surely bring a smile to the faces of Fred McDowell and Son House.

THE ROBERT CRAY BAND
Some Rainy Morning - Mercury
PRODUCER: Robert Cray
Still blues after all these years, the supple-voiced slow blues now returns to the crystal clear soulful style which earned him a reputation as the hottest white boy in the blues. Mixed in with a little soul of his own, and that’s a big little bit too.

CHRIS DUARTE GROUP
Texas Sugar/Strat Magik - Silvertone
PRODUCER: Dennis Herrin
A "Soulstar" is born, and again this guitar hero has come from the Lone Star state. After his American-against-imported Texas-Duarte’s name will be on the entire blues map. He’s a big kid who’s already mixed in with a little soul of his own, and that’s a big little bit too.

OTIS GRIFF
Nothing Else Matters - Secret/Castle
PRODUCER: Otis Griff
British blues! Whatever happened to that once-incredibleinstitution? Otis Griff is a relatively new name, who should be synonymous with the blues today. Well, just wait and see. He’s destined to guests like Sugar Ray, Curtis Salgado and Kim Wilson. This leaves Griff’s hands free to play that new line-up on his big band or soloing hot stuff. With as many Roomful Of Blues-related people on the set it’s a very Charles blues CD.

THE HOAX
Sound Like This - Code Blue
PRODUCER: Mike Vernon
Blues is a 40-plus thing, or so we all thought. But suddenly we have two young bands—aver-

JAN JAMES
Last Train - Prodig
PRODUCER: Steve Strother/Craig Carter/Jan James
The recipe here is the same as Sassafras’s. Jan’s in a big-boned blues whose right hand is also a powerful-coloured guitarist. Whereas the first barriers on hard rock, the last strikes to the blues roots. Most singers get trapped with fast material; the ability to sing a ballad, however, is what makes a real singer. Blame It On Time proves she has the solid acid.

JON LEE HOOKER
One Out - Virgin
PRODUCER: R.Rogers/C.Santana/J.Lee Hooker
Hook’em, what’s left of the 90’s blues boom, general is not so clear. The Hooker effect can now be so well-established among new devotees, that the time seemed right to re-record his back catalogue. Still drinking his One Bourbon, One Scotch, One Beer and Stomping Tupelo again, if you can stomach it. With a backing from Santana once more at the Latin-style, title-listed track is The Hooker’s twin brother.

JRL. MEDLOW
Thrill For Thrill - Lizard Discs
PRODUCER: Larry Lange/Crave
How many musicians have been in Stevie Ray’s ‘70s band, the Hookers or the Cobras? They put the constantly changing line-up together here was a lifetime companion, who has stood in the shadow of many Austin blues greats way longer than he’s got. The title track indeed could have been a vintage John Lee Hooker album.

KELLY JOE PHELPS
Movin’ On - Hoax
PRODUCER: Kelly Joe Phelps
Although widely tipped by non-blues connoisseurs as "the man for the 90’s", he’s got a talent that will never change, and not a little bit hot.. This is the hottest live album since Guy Forsyth’s debut on the same label.

KEB’ MO’
Keb’ Mo’ - MCA
PRODUCER: John Porter
Knowing that Austin’s Fabulous Thunderbirds are back with a new line-up, the title track will indeed could be a vintage John Lee Hooker album.

JIM SUHLER & MONKEY BEAT
It Ain’t Easy - Icehouse
PRODUCER: R.Rogers/C.Santana/J.Lee Hooker
The title track indeed could have been a vintage John Lee Hooker album. But this time he’s got a talent that will never change, and not a little bit hot.

JON MAYALL & THE BLUESBREAKERS
Spinning Corn - Silvertone
PRODUCER: R.S. Feda/Dave McNair
Why is it that John Mayall’s albums turn out to be so many young blues bands? Because he’s got songs, other people sure aren’t.

RAY MORE
Blow for Every Virgin
PRODUCER: Gaye Moore/Jay Taylor
Insiders don’t need to read the liner notes to figure out why Moore cut an album entirely filled with Peter Green songs, except Little Willie John’s Need Your Love So Bad. Fans know he has played that Glasgow pub from the day he received it from the master when he retired. And he has been playing those Fleetwood Mac tunes for donkey’s years. It’s not a tribute, but a great thank you to his benefactor.

IAN MOORE
Live From Austin - Capricorn
PRODUCER: Kevin Veitch
We want Moore! Molette’s achievements are always deceptive! A guitar hero is proudly wearing his crown. In Me And My Guitar, the encore to this "mini-livestrumentation", he spans the plunk just like the crowd wanted, it was those hot nights in the Austin Steamboat in June last year.

JAY OWENS
Movin’ On - Hoax
PRODUCER: Mike Vernon
One of the more soulful singers and guitarists, Owens will appeal to those who think Robert Cray is too smooth. The man sings so loud, you ask yourself why he needs a mike, and we don’t mean Mr. Vernon. The title track shows him at his most explosive with a smoking guitarist and an Otis Clay-like vocal storm. I’ve been found of his slow blues capabilities. All ‘n’ all there lies an added attraction in its MOB-with-an-edge style of the CD.

KELLY JOE PHELPS
Heat Me On - Burnville
PRODUCER: Kelly Joe Phelps
An acoustic guitar, a stompbox and a passionate voice. Phelps plays the country blues in the purest way only. "unhappy few" can call up Robert Johnson’s spirit so clearly. Rumour has it that Phelps has already been scouted by Rick Rubin to strengthen American’s blues roster. In other words, this is hip. Open yourself up to it, like you did for the Red Devils.

LUCY PETRISON
LUCY PETRISON
PRODUCER: Lucy Petrin
Verve’s 50th anniversary is being celebrated with a new line-up of all new sessions such as Jennifer Jone’s and "Ginister" Brown, here’s something brand new by Mr. Lucka, a guitarist/found of a band that could change blues history. On this album, blues is hip. Open yourself up to it, like you did for the Red Devils.

POPA CHUBBY
Booby And The Devil - Okeh
PRODUCER: Tom Dowd
To seek any Booby Wall, the fat guy surely represents 300.000 pounds of heavenly joy. Certainly on Waitin’ For The Light. Put this '80s blues rock record on and beer barrels will emerge, hikers will start fights, mirrors in room houses will be smashed, hearts will break and new lovers will be discovered in the night; in short, let it roll!

THE RADIO KINGS
It Ain’t Easy - Foolhouse
PRODUCER: Rusty Madsen/Pay Jay Sheffield
Kill the time until the next Fabulous Thunderbirds album—which is reportedly due for release in December—with these juvenile bluesman from Memphis, Tennessee. The addition of an accordion here and there is the difference between them and their heroes. Slow creep or Count The Days veteran Little Milton joins in as Brian Templeton’s chattel partner. Beat radio track in this hot stomper Love Like A War.

SNATCH IT BACK
Hot Stuff - Tramp
PRODUCER: Tony Dowd
Can’t get enuff of that stuff—if that isn’t remiss of the Fabulous Thunderbirds. This title track indeed could have been a vintage John Lee Hooker album. It’s only a trio, but it raises a wall of sound like only George Thorogood and ZZ Top can. Delivered by a guitarist who’s best to the bone, this album has everything to shake rock and roll’s founda-

JIM SULLER & MONKEY BEAT
lions. In other words, this title track indeed could have been a vintage John Lee Hooker album. I’ll be the first to admit it. It’s the perfect track for a road movie.

TERREL
Jangy Southern Gentleman - Pointblank
PRODUCER: Greg Fore
It’s sometimes a thin line between blues and rock. Terrell music is closer to riffs than the great blues masters. His talent is unquestionable, musically and lyrically. Listen to nighttime Nostradamus I Won The Deal. Only friendship can beat a demon.

WALTER TROUT
Making The Blues - Roughside
PRODUCER: Walter Trout
After a short stint at Silverton, Trout is back home in Newport. Kevin King for his guitar euphoria within the blues rock idiom, To Begin Again comes to the fore. Mike’s are top tracks unexpectedly focusing on his vocal talent. Fists won’t be alienated— the slow blues The Reason I’m Gone will keep them happy—and new listeners should be run in.
Basking in the light

Dr. John's distinctive vocals are accompanied by a spectacular Big Band on *Afterglow*, his debut for Blue Thumb Records. Features the jazz standards "Blue Skies," "Gee Baby Ain't I Good to You" and "I'm Confessin' (That I Love You)."

Also includes other classic treasures from the legacies of Louis Jordan, Charles Brown and Nat King Cole. It will leave your ears with an *afterglow* of musical magic.
Jungle Beats, Loops,

Not just a flash in the pan, jungle music is reaching the Top 40, selling hundreds of thousands of records, and has touched off jungle scenes from Berlin to Amsterdam to Tokyo. Maria Jimenez beats the jungle path.

Jungle comes in many shapes and sizes. With its varied elements, influences and inspiration—which as ragga, soul, dub, ambient, and jazz—it has been evolving since the late '80s, when young UK labels were releasing breakbeat-based music. Jungle is urban music for city-dwellers as well as suburbanites. Jungle involves blacks, whites, Asians, everybody. Last year's hit Incredible from M-Beat fueled an October '94 hype about this "new" dance genre and, although there have been no huge international crossover jungle hits since then, there is no indication that jungle is just a trend. It's just a broad, ready to fade away tomorrow.

Jungle music is based on drum 'n' bass—namely breakbeats, or speeded-up hip hop beats in the neighbourhood of 180 BPM (beats per minute), and deep bass, sometimes sub bass frequencies. In the pre-jungle days sub bass frequencies were prime in acid house were big, but those scenes were not for us. The rave and breakbeat scenes were happening then. From my hip hop and ragga background, I could relate to the breaks. The jungle sound developed as we and others like Moving Shadow kept producing new records." Donnelly's penchant for quick, rolling beats and sharp snare snips accompanied by sometimes maniacal scratching, resulted in his undaunted dedication to the sound and its development. "Four years ago, we could barely get a 12" out, now we have compilations and albums and the Breakdown Records Drum & Bass Selection series too."

Times have changed from five years ago when jungle only received airplay on pirate stations such as KOOL FM. Without these stations, according to David Stone, managing director of SOUR Records, "it would have been impossible to get any support. Props to those who were there when nobody else was." Nowadays KISS 100 FM runs a weekly two-hour jungle show with guest DJs such as Jumpin' Jack Frost, Dj Hype, Randal, Fabio, Kenny Ken, and Groove Rider. According to programme manager Lorna Clarke, KISS plays "dub plates and exclusive copies as upfront as possible. We're not interested in becoming mainstream. We also play jungle in other specific shows with eclectic mixes."

Galaxy Radio in Bristol also runs a weekly jungle show hosted by Roni Size and DJ Krust. Chief executive at the station, Paul Chantler says, "We started 18 months ago, but that ended up being ahead of the game. We started again six months back and the reactions have been very positive. There is a small but very loyal following and lots of interest."

Jungle's stronghold is still clearly England, where brilliant tracks like Leviticus' Burial (ffrr) are receiving a great deal of attention, but the jungle fanbase has spread across Europe. As this article is being written, the writer is listening to a jungle show on cable station Amsterdam FM. In Berlin, Norbert Rudzitsky, managing director of Downbeat Jungle Records, programmes the jungle show Fritz, and credits KISS FM and JAM FM in Berlin as supporters. Yet overall, European radio has hesitated to jump behind this dance style.

Brotherhood Of Jungle

Jungle—some say you either like it or you don't. Yet, this ever-changing music has managed to pull in people from all different musical corners. Fans of hip hop, reggae, techno, ragga, soul, rare groove, and jazz can all find common ground in jungle music. From the start, jungle has been open to a wide array of influences, and the jungle community has been a multi-racial crowd. The people involved in jungle are very dedicated. "We don't see each other as competition," says SOUR Records David Stone, referring to labels such as Philly Blunt, Moving Shadow, Sub Base and IQ. "We need each other to fuel the growth of jungle itself. They are dedicated to the development of its sound, and connecting with other jungleheads around the world."

These connections and musical introductions are most commonly made, as with other dance genres, via compilations. Every respectable jungle label has its own compilation or series, and jungle labels have popped up in numerous countries over the past few years.

Fast And Furious

Trends in jungle come fast and furious. Suburban Base's Donnelly sees jungle as "evolving extremely fast, from week to week—everyone's struggling to be on the cutting edge, striving to be original and make the best music." While the early days of jungle brought a great deal of ragga into the drum 'n' bass foundation, according to Catherine Popiault, dance A&R director at Crammed Discs, "what's coming out now in ragga jungle is not so strong." The latest trend is (in her opinion), "jazzy and intelligent jungle. A smooth style is taking over." The act 4 Hero, which has recently released the full length

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Friday 16th June 1999

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52 - Page HISTORY

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BLACK OR WHITE

ROCK WITH YOU

SHE'S OUT OF MY LIFE

BAD

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Vocal Duet with Michael Jackson and Siedah Garrett.

MAN IN THE MIRROR

THRILLER

BEAT IT

THE GIRL IS Mine
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DON'T STOP 'TIL YOU GET ENOUGH

WANNA BE STARTIN' SOMETHIN'

HEAL THE WORLD

15 BRAND NEW TRACKS

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Produced by Jimmy Jam & Terry Lewis,
Michael Jackson and Janet Jackson.

THEY DON'T CARE ABOUT US
Produced by Michael Jackson.

STRANGER IN MOSCOW
Produced by Michael Jackson.

THIS TIME AROUND
Produced by Dallas Austin and Michael Jackson.
Co-Produced by Bruce Swedien and Rene.

EARTH SONG
Produced by Michael Jackson and David Foster.
Co-Produced by Bill Bottrell.

D.S.
Produced by Michael Jackson.

MONEY
Produced by Michael Jackson.

COME TOGETHER
Written and Composed by John Lennon and Paul McCartney.
Produced by Michael Jackson and Bill Bottrell.

YOU ARE NOT ALONE
Produced by R. Kelly and Michael Jackson.

CHILDHOOD (THEME FROM "FREE WILLY 2")
Produced by Michael Jackson and Dallas Austin.

TABLOID JUNKIE
Produced by Michael Jackson, Jimmy Jam & Terry Lewis.

BAD
Produced by Michael Jackson, Jimmy Jam & Terry Lewis.

HISTORY
Produced by Michael Jackson.

LITTLE SUSIE
Produced by Michael Jackson.

SMILE
Produced by David Foster and Michael Jackson.
Snippets

CD Parallel Universe (Selector/ Crammed), is a key player in celestial jungle. The single Universal Love is a prime example of jazzy jungle, and one of the more accessible numbers to date. As jungle experiments with jazz influences, another trend is jazzy jungle, and one of the more

Snippets

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Music

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Other albums in the pipeline

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acts. This fact places extra
emphasis on the allure and quality
of the releases themselves. Solid
albums, however, are on the rise. D-Note's Criminal Justice CD (Dorado) includes the impressive title track as well as eight other fine, soulful tracks. Nookie's The Sound Of Music (Selector) is smooth jungle techno at its best and, due to its 11 flawless, tracks, is one of the strongest jungle albums ever.

SOUR recording artists Shy FX and T-Power are both coming out with new albums this summer. Internationally known ragga junglist Shy FX has enjoyed Top 40 success with Original Mutley (a duet with UK Apachi), and released several strong ragga jungle including Gangsta Kid. He describes his new material as "full of energy, heavy sub basse, street." He has recently been into p-funk and sees his new record as "mellower, on a jazz tip."

T-Power, who counts early '80s hip hop, as well as Sakamoto, Metheny, Miles, Eno and other left field electronic music producers as his influences, is known to

produce futurist jungle. His single Lipsing Jamring was a large club hit and the new Horny Mutant Jazz should do even better. He describes his upcoming album The Self Evident Truth Of An Intuitive Mind, as "Very strange. It's one long concept piece based on colours and shapes, ambient, tecno and classical. The album has a wide scope and is not restricted."

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Three brand-new jungle-bullets from Berlins Downbeat posse

Last autumn DOWNBEAT IN THE JUNGLE weighed in with some of the ruffest, most cantankerous jungle-anthems. Now Downbeats second jungle-safari boils down to yet another lick shot-selection of 16 smoking jungle-joinst, amongst them scorcher by the likes of Top Cat, Firefox & Four Tree, Prana & Demolition Man, the Boogie Mix Crew and Elizabeth Troy. Two of the compilations trailblazing tracks - Dollar Don Pauls "Ruff Rider" and "Night & Day" by JWM & Rankin'D feat. Cutty Ranks - are also lifted as singles. All jungle-ravers, jump up massive, lighter, whistle, broke white & ganja crews: BIG IT UP!!!!

DOLLAR DON PAUL
Rough Rider/Bazooka
12" 5"
JWM and RANKIN'D feat. CUTTY RANKS
Night and Day 12" 5"

FROM SEA MUSIC • DIVISION OF S. WINDFUR MUSIC • GERMANY
A WINDFUR MUSIC GROUP COMPANY

DOWNBEAT IN THE JUNGLE 2
16 Jungle Tracks CD • 2 LP

JUNE 17, 1995

MUSIC & MEDIA
Switzerland finds own voice

Switzerland is discovering its very own talent. Bern rocks, Zurich raves and Swiss radio is facing exciting times ahead. Concluding the three-part GSA series, Christian Lorenz investigates the mountain confederation.

The smallest of the three GSA countries has long been treated as an additional outlet for international acts rather than a source of repertoire itself. The Swiss market is still dominated by international pop productions, but the next generation of chart talent is home-grown.

EMI Switzerland recently appointed a national A&R manager for the first time. Alexander Näpflin, previously responsible for promotion, will help EMI focus on domestic talent after an internal report revealed that Swiss audiences are turning to local acts.

"Since about 1993 we have been witnessing the growth of a commercially interesting local music scene," says EMI Switzerland MD Erwin Bach. Some 26 states and three principal languages have created a highly diverse musical culture in Switzerland. Bach distinguishes between three concurrent scenes developing at present. "There is the Swiss-German-language rock scene in Bern, the rave and techno scene in Zurich and the French-language scene in the westernmost states."

The most persistent cultural divide lies between the French- and German-speaking areas. "Artists still find it difficult to be successful in both areas," says Bach. "Both scenes have developed their own musical heroes and regard the other side's artists with slight disdain." The most notable exception is probably French language songwriter Stephan Eicher (Barclay/PolyGram). Eicher can bank on album sales of double platinum scale (100,000 copies sold) in Switzerland and is one of the most popular Swiss artists in Germany.

The main songwriting-oriented French-language scene exists longer, but the German-language areas are where the money lurks. "60% of the sales potential for Swiss acts lies in the German speaking regions," estimates Bach from current sales figures. "This compares to about 18% in the French regions. The remaining 22% is reserved for Swiss acts singing in English."

Bern: Seattle In The Alps?

The majors recognised the trend towards Swiss dialect music relatively late. "The emphasis for major labels was on marketing international artists in Switzerland," says Bach. "Local A&R was on a backburner and focused on exportable English language music. In short: we had too much marketing and too little A&R." But domestic artists have set up a well-organised independent circuit over the past 10 years.

Songwriter Polo Hofer (Sound Service) emerged as a spokesman for Swiss youth comparable to Wolfgang Niedecken or Herbert Grönemeyer in Germany. Hofer has been around for the best part of 20 years. By now he clocks up platinum (50,000 copies) sales with every album release in the past four to five years. Dialect rockers' Patent Ochsner (BMG Ariola) last album Gmues (Veggies) proved to be one of Switzerland's 20 best-selling albums in 1994.

Rave Capital Zurich

Rave parties spread all over Switzerland like an avalanche. But the infrastructure of the dance scene is mainly centered around Zurich. "Most of the rave promoters are based here," says Bach. "There are lots of empty warehouses or factory buildings and the city's officials are fairly liberal as long as things don't get out of hand."

Bach is content with the relation of dialect rock on Swiss youth. "Bern is the capital of Swiss dialect rock," agrees Bach. "It has grown an impressive club circuit over the years and the local scene does identify with the acts from the area."

EMI Switzerland conducted a market study to analyse the attraction of dialect rock on Swiss youth. The report finds that, "Young Swiss kids buy and idolise these artists because they feel that they speak their own language and sing about their problems, that they are the same age and easier accessible than international superstars."

The Swiss music market.

CDs (units) 16.8
Cassettes (units) 2.6
Vinyl albums (units) 0.1
Wholesale Value (US$m) 263.8
Sales of Non-IFPI members (US$m) 66.0
Total Market (US$m) 329.8
Share of Nat'l Product 8%

Source: IFPI Switzerland

Local licences delayed again

The invitation for applications for 24 local radio licences in Switzerland closed in December 1994. Contrary to earlier schedules the final decision has been delayed until August 1996. The licences are mainly issued for Switzerland's loosely populated south-western states bordering on France and Italy.

Marcel Regnotto, head of the regional/local radio department at federal broadcasting authority BAKOM, names technical issues as the reason for the delay. "EMI has informed all applicants of its reservations regarding technical transmission details." Regnotto now waits for the applicants to submit their respective amendments to the original broadcasting plans.

The biggest problem apparently lies in the coordination between already established broadcasters and the new stations. Switzerland's two major local broadcasters Radio Z (MOR, Zurich) and Radio 24 (EHR/album rock, Zurich) will probably have to take cuts in their present transmitter power to accommodate the new stations. Despite the persistent rumours a spokesman at Radio 24 sees no imminent danger for the station. "A lot of water will flow down the Rhine before we see a definite decision on the matter."

More changes in the Swiss radio landscape can be expected by 1997. Regnotto estimates that the Ministry will invite a second round of applicants for 20-25 local licences by 1996. "This time the licences will mainly be for the densely populated north-eastern states."

For the Record: In the Celtic Spotlight, June 10, page 9, Ar Braz was not a part of Ty Yann, but both enjoyed a strong revival in the 70's.
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SMASH-SINGLE-HIT
"FLY AWAY"
MAXI-CD
MAXI-SINGLE
SINGLE

FLY AWAY

MASSIVE SPOTS
ON MTV
AND VIVA

AmericanRadioHistory.Com
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<td>Elektra</td>
<td>UK</td>
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</tr>
</tbody>
</table>

**SALES BREAKER**: Indicates the single registering the biggest increase in chart points. **Recognition of pan-European sales of 500,000 units**: Indicates the recognition of sales of 500,000 units in multiple countries.
TIME WAS
THE FIRST SINGLE
"THIS TIME"

THE STUNNING FOLLOW UP
TO HIS MULTI PLATINUM ALBUM
"CURTIS STIGERS"
At the first IBC just 550 came to see us

Now we’re counting in tens of thousands

We’re not inclined to talk about numbers – quality is more important than quantity. The fact is the right people come to IBC. They always have, from that modest start in 1967. Serious people – Directors – Producers – Editors – Engineers – Financial Controllers.
In other words – decision makers.

Of course there is a reason for this – the right people started IBC in 1967 and the right people run it now.

If you are one of the right people – YOU HAVE TO BE AT IBC95! RIGHT?

Amsterdam
14-18 September 1995

For information contact the IBC Office.
International Broadcasting Convention, Savoy Place, London. WC2R OBL United Kingdom.
Telephone: +44 (0)171 240 3839 FAX: +44 (0)171 240 8830

The world’s electronic media event
### European Top 100 Albums

<table>
<thead>
<tr>
<th>Week 24/95</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Original Label (Publisher)</th>
<th>Country Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Take That</td>
<td>Nobody Else</td>
<td>RCA</td>
<td>A.B.DIE.N.L.N.P.L.F.S.ORI.CHUN</td>
</tr>
<tr>
<td>2</td>
<td>Pink Floyd</td>
<td>Pulse</td>
<td>-</td>
<td>A.D.DIE.N.L.N.CHUN</td>
</tr>
<tr>
<td>3</td>
<td>Cranberries</td>
<td>No Need To Argue - Island</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
</tr>
<tr>
<td>4</td>
<td>Celine Dion</td>
<td>The Colour Of My Love - Epic/Columbia</td>
<td>-</td>
<td>A.B.DIE.N.L.N.CHUN</td>
</tr>
<tr>
<td>5</td>
<td>Offspring</td>
<td>Smash</td>
<td>EMI</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>7</td>
<td>Bruce Springsteen</td>
<td>Greatest Hits - Columbia</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
</tr>
<tr>
<td>8</td>
<td>Green Day</td>
<td>Dookie</td>
<td>Reprise</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>10</td>
<td>Vangelis</td>
<td>OST 1492 - Conquest Of Paradise - East West</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>11</td>
<td>Doofen</td>
<td>Lied In Die Welt Nacht - Sing Sing</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
</tr>
<tr>
<td>12</td>
<td>Celine Dion</td>
<td>D’Eux - Epic/Columbia</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>14</td>
<td>Nirvana</td>
<td>Unplugged In New York - Geffen</td>
<td>-</td>
<td>A.B.DIE.PREN.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>15</td>
<td>Annie Lennox</td>
<td>Medusa - RCA</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>16</td>
<td>Allison Moyet</td>
<td>Singles - Columbia</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>17</td>
<td>Wet Wet Wet</td>
<td>Picture This - Precious Organisation</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>18</td>
<td>Paul Weller</td>
<td>Stanley Road - Gold/Essex</td>
<td>-</td>
<td>A.D.KIE.N.F.S.EMI.CHUN</td>
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<tr>
<td>20</td>
<td>Rednex</td>
<td>Sex &amp; Violins - Joe</td>
<td>-</td>
<td>A.D.KIE.N.F.S.EMI.CHUN</td>
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<tr>
<td>21</td>
<td>Teenage Fanclub</td>
<td>Grand Prix - Creation</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
</tr>
<tr>
<td>22</td>
<td>Fredericks, Goldman &amp; Jones</td>
<td>Da New Morning Au Zenith - Columbia</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
</tr>
<tr>
<td>23</td>
<td>Zucchero Forcaniacci</td>
<td>Spazioterrestre - Polydor</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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</table>

**SALES BREAKER**

<table>
<thead>
<tr>
<th>Week 24/95</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Original Label (Publisher)</th>
<th>Country Charted</th>
</tr>
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<tbody>
<tr>
<td>34</td>
<td>Vanessa Mae</td>
<td>The Violin Player</td>
<td>EMI</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>35</td>
<td>Kelly Family</td>
<td>Over The Hump - Kel/Life</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>36</td>
<td>Michel Sardou</td>
<td>Olympia 96 - Trenca</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>37</td>
<td>Faith No More</td>
<td>King For A Day...Fool For A Lifetime - Slash/London</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>38</td>
<td>Pino Daniele</td>
<td>Non Calpestare II Fiore Nel Deserto - EMI</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>39</td>
<td>Chris Isaak</td>
<td>Forever Blue - Reprise</td>
<td>-</td>
<td>A.D.KIE.N.F.S.EMI.CHUN</td>
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<tr>
<td>40</td>
<td>Mike &amp; The Mechanics</td>
<td>Beggar On A Beach Of Gold - Virgin</td>
<td>-</td>
<td>A.D.KIE.N.F.S.EMI.CHUN</td>
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<td>41</td>
<td>Deep Forest</td>
<td>Boheme - Columbia</td>
<td>-</td>
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<tr>
<td>42</td>
<td>The Connells</td>
<td>Ring - Intertron</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>43</td>
<td>Gary Moore</td>
<td>Blues For Greedy - Virgin</td>
<td>-</td>
<td>A.D.KIE.N.F.S.EMI.CHUN</td>
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<td>45</td>
<td>Nine Inch Nails</td>
<td>Further Down The Spiral - SST</td>
<td>-</td>
<td>A.D.KIE.N.F.S.EMI.CHUN</td>
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<td>46</td>
<td>H-Blockx</td>
<td>Time To Move - Sing Sing</td>
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<td>47</td>
<td>Laura Pausini</td>
<td>Laura Pausini - EMI</td>
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<td>48</td>
<td>The Connells</td>
<td>Soundtrack - The Lion King</td>
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<td>49</td>
<td>Clawsinger</td>
<td>Use Your Brain - MVO/WEA</td>
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<td>51</td>
<td>Live</td>
<td>考证: - Radioactive</td>
<td>-</td>
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<td>52</td>
<td>Kiko Veneno</td>
<td>Esta Mejor Bien En Del Carito - RCA</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>53</td>
<td>Radiohead</td>
<td>The Bends - Parlophone</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>55</td>
<td>Nerl Per Caso</td>
<td>Le Ragazze - Sony/Sony</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>56</td>
<td>Gyllene Tider</td>
<td>Hulstmade Farmer - Parlophone</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>59</td>
<td>Oasis</td>
<td>Definitely Maybe - Creation/Sony</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>60</td>
<td>Dog Eat Dog</td>
<td>All Born Kings - Intercord</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>61</td>
<td>Veronica Sun</td>
<td>Veronica Sun, Comme Il L’imaginait - WEA</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>63</td>
<td>Lisa Nilsson</td>
<td>Till Mora - EMI</td>
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<td>64</td>
<td>Juan Perro</td>
<td>Raizin Al Vecio - Anidra</td>
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<td>66</td>
<td>Alain Souchon</td>
<td>'C Est Deja Ca - Virgin</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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<tr>
<td>67</td>
<td>Supergrass</td>
<td>'ll Be With You - Parlophone</td>
<td>-</td>
<td>A.B.DIE.N.L.N.F.S.EMI.CHUN</td>
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### Top National Sellers

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<th>Week</th>
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<th>Artist</th>
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<td>27</td>
<td>&quot;Seven&quot;</td>
<td>&quot;Take That&quot;</td>
</tr>
<tr>
<td>28</td>
<td>&quot;Through the Fire&quot;</td>
<td>&quot;Kenny G&quot;</td>
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<tr>
<td>29</td>
<td>&quot;The Best of the Best&quot;</td>
<td>&quot;Bon Jovi&quot;</td>
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<tr>
<td>30</td>
<td>&quot;Young Americans&quot;</td>
<td>&quot;David Bowie&quot;</td>
</tr>
<tr>
<td>31</td>
<td>&quot;Can't Stop&quot;</td>
<td>&quot;Red Hot Chili Peppers&quot;</td>
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<tr>
<td>32</td>
<td>&quot;Doo Wop&quot;</td>
<td>&quot;Various Artists&quot;</td>
</tr>
<tr>
<td>33</td>
<td>&quot;The Very Best of&quot;</td>
<td>&quot;Various Artists&quot;</td>
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### European Sales

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<th>Country</th>
<th>Album</th>
<th>Artist</th>
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<tr>
<td>Germany</td>
<td>&quot;Albatross&quot;</td>
<td>&quot;Jethro Tull&quot;</td>
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<tr>
<td>France</td>
<td>&quot;Human Nature&quot;</td>
<td>&quot;Celine Dion&quot;</td>
</tr>
<tr>
<td>Italy</td>
<td>&quot;Fratelli&quot;</td>
<td>&quot;Various Artists&quot;</td>
</tr>
<tr>
<td>Spain</td>
<td>&quot;Singles&quot;</td>
<td>&quot;Various Artists&quot;</td>
</tr>
<tr>
<td>The Netherlands</td>
<td>&quot;In The Mix&quot;</td>
<td>&quot;Various Artists&quot;</td>
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</tbody>
</table>

### Key Trends
- **Weekend Holidays**: The Top National Sellers chart often reflects the popularity of various artists and albums during the week.
- **Regional Differences**: The European sales chart shows variations in popularity across different countries.
- **Live Performances and Festivals**: Events like the Sturgis Motorcycle Rally can influence the sales of related artists.

---

**Note**: The text excerpt is a detailed list of albums and their sales figures, organized by week and country, highlighting the top-selling albums and artists in various regions. The data is intended to provide insight into the music industry's trends and popularities during the specified period.
**Adult Contemporary Europe**

Compiled on the basis of playlists of European stations programming soft pop/rock sounds for 20-30 year-olds, fulltime or during specific periods.

**European Dance Radio**

Let It Rain  
Lass Uns Schmutzig...  
Key To My Life  
Keep Their Heads Ringin'...  
I Believe  
Human Nature  
Have You Ever...  
Du Musst Ein...  
Droste, Horst...  
Don't Laugh  
Computerliebe  
Back For Good  
Adiemus

**USA Billboard Top 25 Singles**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td></td>
<td>Bryan Adams - Have You Ever Really..</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td></td>
<td>Boys II Men - Water Runs Dry</td>
<td>(Motown)</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td></td>
<td>Nicki French - Total Rope Of The Heart</td>
<td>(Critique)</td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td></td>
<td>Monica - Don't Take It Personal (Low Down)</td>
<td>(RCA)</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td></td>
<td>Michael Jackson - Screen</td>
<td>(Ep)</td>
</tr>
<tr>
<td>6</td>
<td>12</td>
<td></td>
<td>Montell Jordan - This Is How We Do It</td>
<td>(PMP)</td>
</tr>
<tr>
<td>7</td>
<td>13</td>
<td></td>
<td>Method Man/WBL - I'll Be There For You</td>
<td>(Def Jam)</td>
</tr>
<tr>
<td>8</td>
<td>14</td>
<td></td>
<td>Adina Howard - Freak Like Me</td>
<td>(Merck)</td>
</tr>
<tr>
<td>9</td>
<td>15</td>
<td></td>
<td>Blessed Union 0 - I Believe</td>
<td>(EMI)</td>
</tr>
<tr>
<td>10</td>
<td>16</td>
<td></td>
<td>Hootie &amp; The Blowfish - Let Her Cry</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>11</td>
<td>17</td>
<td></td>
<td>Dionne Farris - I Know</td>
<td>(Columbia)</td>
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<tr>
<td>12</td>
<td>18</td>
<td></td>
<td>TLC - Waterfalls</td>
<td>(Latdef)</td>
</tr>
<tr>
<td>13</td>
<td>19</td>
<td></td>
<td>Total Fast - Keep It All From You</td>
<td>(TLC)</td>
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<tr>
<td>14</td>
<td>20</td>
<td></td>
<td>Dr. Dre - Keep Their Heads Ringin'</td>
<td>(Priority)</td>
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<tr>
<td>15</td>
<td>21</td>
<td></td>
<td>Diana King - Shay Girl</td>
<td>(Work)</td>
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<td>16</td>
<td>22</td>
<td></td>
<td>Blues Traveler - Rush Around</td>
<td>(A&amp;M)</td>
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<td>17</td>
<td>23</td>
<td></td>
<td>Jon B. Featuring - Someone To Love</td>
<td>(Sony)</td>
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<tr>
<td>18</td>
<td>24</td>
<td></td>
<td>Soul For Real - Every Little Thing I Do</td>
<td>(Uptown)</td>
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<td>19</td>
<td>25</td>
<td></td>
<td>Joe&amp;Joe - I'll Be There</td>
<td>(Uptown)</td>
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<td>20</td>
<td>26</td>
<td></td>
<td>2Pac - Dear Mama/Old School</td>
<td>(Interscope)</td>
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<td>21</td>
<td>27</td>
<td></td>
<td>Jamie Walters - Hold</td>
<td>(Atlantic)</td>
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<td>22</td>
<td>28</td>
<td></td>
<td>Martin Page - In The House Of Stone...</td>
<td>(Mercury)</td>
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<tr>
<td>23</td>
<td>29</td>
<td></td>
<td>Real McCoy - Run Away</td>
<td>(Arista)</td>
</tr>
<tr>
<td>24</td>
<td>30</td>
<td></td>
<td>Annie Lennox - I Dont Want Your Love</td>
<td>(Arista)</td>
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**Breakin' & Entering**

A weekly Eurochart analysis by Ramon Dahmen

Michael and Janet

Jackson's Screams (Ep) is so far being heard in 10 of the 16 territories that contribute to the Eurochart Hot 100. The brother-sister duo enter straight into six top 10s, three of which—Denmark, Finland and Norway—chart it at number 2, while the others post the single at no. 6 (Ireland), no. 3 (Switzerland) and no. 4 (the UK). In the Eurochart's 11-year history, Michael Jackson has reached the top slot three times with I Just Can't Stop Lovin' You and Bad in 1987 and Black Or White in 1992. In addition, he has had top 10 positions with Remember The Time (no.3) and Heal The World (no.2) in 1992. To complete his Eurochart history about Janet, we mention his 1988 release The Way You Make Me Feel (no.13) and Man In The Mirror (no.33). However, the family duo isn't the only "mama" face in the singles top 10. This week Bon Jovi's This Ain't A Love Song (Mercury) claims 36 positions to new entries in six of its total roster of 11 territories. This almost multiplies its chart's four points by four. The US rockers now claim top 10 chart positions in Finland (1), Holland (9), Norway (9), Switzerland (5) and the United Kingdom (8), winning it this week's Sales Breaker award.

If we turn to the European Top 100 Albums, the spotlight is undoubtedly on this week's highest new entry—Pink's Palace (EMI)—which enters the chart at number 2. The album has so far charted in nine countries and grabbed number one positions in Norway, Switzerland and the UK. The symphonic rock giant finds further back-up in Austria (15), Denmark (16), Germany (53), Ireland (4), Italy (6) and Holland (18). Pink Floyd's previous release The Division Bell peaked at no. 1. Running up a total of 40 weeks, while its predecessor Delicate Sound Of Thunder stayed at no. 38 (peak at no.4) and A Momentary Lapse Of Reason peaked at no. 59 (peak at no.19). The Wall entered the Eurochart in 1992—thanks to Roger Water's performance at the site of the Berlin Wall in Potsdammer Platz—and peaked at number 24 after nine weeks in the chart.
### Playlist Additions

- Sheds Seven - Where Have You Been?
- Portishead - Glory Box
- Delvins - Almost Made You
- Secret Garden - Nocturne
- Samson & Gert - Bij Heidi
- Madame Germaine - Sex Muciek
- Jeranymo - Le Donne
- Jam & Spoon - Angel
- Incognito - Everyday

- Johan Van Achte - Producer
- BRTN RADIO 2 - EAST
- M& M

- Tom Holland Prog Dir
- EHR

- Johan Van Achte - Producer
- BRTN RADIO 2 - EAST
- M& M

- Tom Wilson - Techno Cat
- Alliance Ethnik - Respect
- 2 Brothers 0/T 4th F - Fly
- Lavinia Jones - The Sound

- Petr Jungmenn - Prog Dir
- EHR

- Andy Weasel - Head Of Prog
- ORB/FRITZ/Potsdam G

- Bernd Albrecht, Frank Menzel, ORB/FRITZ/Potsdam G

- Patrick Chompre - Head Of Music
- RFT/Paris B

- Patrick Lapeyronine - Frog Dir

- Rob Harrison - Head Of Music
- ACE

- Laurent Bowman - Prog Dir
- SKYROCK NETWORK/Paris P

- Christian Greger - Producer
- Intheface/Midland

- Niels Christensen - Head Of Music
- National Music

- Dave Kelly - Head Of Music
- DIF/Amsterdam

- John Van Achte - Producer
- BRTN RADIO 2 - EAST
- M& M

- Petr Jungmenn - Prog Dir
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M & M

poll mailing list

JUNE 17, 1995

Music & Media

Billboard Music Group
PROGRAMME SUPPLIERS

June Brown - Die
ERR
VOICE OF AMERICA/Enrope P

Playlist Additions:
1 I CHARTS 1%

- Haddaway- Fly Away
- B011 Jovi- This Ain't A
- Bryan Adams- Have You Ever
- Ultimate Haas- Show A Little
- Sleeper- Vegas
- Simple Minds- Hypnotised
- Scatman John- Scam.
- Massive Attack- Karmacoma
- Edwyn Collins- A Girl Like
- Duran Duran- Love Voodoo
- Bon Jovi- This Ain't A
- All 4 One- I Can Love You...
- Sean Maguire- Now I've
- M People- Search For The Hero
- Gloria Estefan- Its Too Late
- Joshua Kadison- Jessie
- U2- Hold Me Thrill Me
- Reef- Naked
- Pulp- Common People
- Incognito- Everyday
- Baby D. I Want Your
- Lighthouse Family- Lifted
- Joshua Kadison- Jessie
- Jimmy Somerville- Hurts So


EUROPE

VOICE OF ARTHUR/Switzerland P

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- Andrea Bocelli
- Michael Jackson
- Michael McDonald- Chicken
- Michael Jackson- Bad


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Mayzel Quits Virgin

by Jonathan Heasman

LONDON - Virgin Radio's US programme director Suzi Mayzel has left the national AOL station at the end of the summer after just seven months in the job. She is returning to the States.

Mayzel joined Virgin from a station in San Francisco, and has successfully overseen the launch of Virgin's 105.8 FM London service. She replaced the programme directorship of John Revell and Richard Skinner.

Virgin's Chief Executive David Campbell says he is disappointed that Mayzel is leaving.

"She has brought a discipline to our output that wasn't there before," he says.

Virgin will look both inside and outside the station for a replacement, he says, adding that the change of programme director is unlikely to usher in any radical changes to the station's music or policy structure.

UK Labels Start Year On A High Note

by Chris Marlowe

LONDON - The UK record industry has witnessed a promising start to 1995, with first quarter figures released by the British Phonographic Industry showing the value of trade deliveries up around 20% across album and singles markets.

Industry revenue reached almost £200 million (app. US$317 million) between January and March this year, with sales for the preceding 12 months exceeding £950 million. The figures also show singles reaching an annual value of £100 million for the first time.

Some of this growth can be attributed to the expansion of mail order, supermarket and other unconventional points of sale. Positively, a warehouse fire suffered by leading wholesaler Entertainment UK in March resulted in a best-selling single of the quarter, Rednex (Cotton Eye Joe), which has been on the airwaves since June 1987, maintaining an upward trend that has been holding since 1992.

Not surprisingly, Take That provided a large slice of this action themselves—particularly Back For Good on RCA—but other artists who contributed in a major way include Celine Dion (whose Think Twice on Epic was the best-selling single of the quarter), Rednex (Cotton Eye Joe), N-Trance (Set You Free (All Around The World)), and Ini Kamoze (Here Comes the Hotstepper). CD singles yet again proved the most popular format by climbing to 54.4% of sales, with 7-inch singles continuing their decline to capture less than 5%.

Album sales, meanwhile, reached 186 million units in a growth pattern that shows every sign of continuing.
**Airplay Action**

After four consecutive weeks at the top of the Hot 100, Bryan Adams' number one song on this chart, *Have You Ever Really Loved A Woman*, has to make way for Michael Jackson's *Scream*, which also marks his fourth chart topper on European Hit Radio. His previous triumphs were achieved with 1991's *Black Or White* (summiting for eight weeks, lasting into 1992), 1992's *Remember The Time* (four weeks) and 1995's *Give It To Me* (one week). Scream reaches the top during its third charting week, simultaneously earning the Radio Active award for the second consecutive time. With 80 EHR reporters at its side, Jackson's song hasn't got the biggest roster of the list—this time, the numbers 2 and 3 have a larger following—but, as has been pointed out before, stations are weighted by market size, so it is the cumulative audience impact of the airplay received, rather than the amount of stations registered, that determines the chart points. Thus calculated, Scream reigns with a wide margin. Jackson makes his victorious move thanks to 18 first-time reports. To a large extent, these are received from Denmark, Germany, Italy and the UK. The mega star's rousing new track enjoys a total roster of 21 countries now, receiving the strongest support in Italy and Austria—in both countries a massive 100% of M&M's EHR reporters have the track in rotation. Spain, Poland, the UK, Portugal and Holland are next in line with airplay penetration figures ranging between 57 and 83%.

The highest new entry in the chart, at number 15 slipping while the Chartbound section, is claimed by U2's *Hold Me, Thrill Me, Kiss Me, Kill Me*, their contribution to—and the first single from—Batman Forever, the third contemporary Batman soundtrack, which also features new material by, amongst others, Offspring, P. J. Harvey, Massive Attack and Brandy. On first hearing quite an a-typical U2 song, it is the Irish band's first offering in over a year. They have had eight EHR hits before, five of which made it to the top 10—1991's *The Fly and Mysterious Ways* went highest, both peaking at number 5; 1992's *One, Even Better Than The Real Thing and Who's Gonna Ride Your Wild Horses* all peaked at 6.

With 21 additions, U2's new song qualifies as this week's Most Added leader on EHR. It is playlisted by 32 stations in 11 countries across Europe, most significant Holland (67% airplay penetration), Italy (54%) and the UK (42%). Its roster is of extraordinary calibre: no less than 72% of it consists of platinum- and gold-ranked. In Italy, Hold Me... is already positioned at number 8 (see Major Market Airplay charts, page 35).

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**CHARTBOUND**

Curtis Stigers/This Time (Arista) 38/11
Rednex/Wish You Were Here (RCA) 34/1
Glen Frey/This Way To Happiness (MCA) 33/0
Diana King/Shy Guy (Work) 32/12
Soul Asylum/Misery (Capitol) 28/1
Marc Almond/Adored And Explored (Virgin) 26/1
Wet Wet Wet/Don't Want To Be Alone (Warner Bros) 26/1
Celine Dion/Only One Road (Virgin) 22/1
Dianne Brisebois/Gimme Little Sign (Capitol) 21/1
Jimmy Cliff/Havana Matata (Virgin) 21/1
Michael Gayle/Freedom (RCA) 20/1
Livin' Joy/Dreamer (Underworld/MCA) 20/1
Scarlett/I Wanna Be Free (To Be With Him) (WEA) 20/1
Dusty Springfield & Dusty Springfield/Now Where Would I Be (Columbia) 19/1
Buckcherry/The Bomb (Capitol) 18/1

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**M O S T  A D D E D**

U2/ Hold Me, Thrill Me, Kiss Me, Kill Me (Epic) 32/1
Michael Jackson feat. Janet Jackson/ Scream (A&M) 32/1
American Express/ White Walls Of Pain (A&M) 29/1
Bon Jovi/Have A Drink On Me (RCA) 29/1
P!nk/Who's Gonna Ride Your Wild Horses (Atlantic) 28/1
Bon Jovi/This Ain't A Love Song (RCA) 28/1

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**R O T A T I O N  L E A D E R S**

Bryan Adams/Have You Ever Really Loved A Woman (A&M) 100/3
Michael Jackson feat. Janet Jackson/ Scream (A&M) 99/3

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**N E W T O P  2 0  C O N T E N D E R S**

U2/ Give It To Me (Warner Bros) 25/1

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*Note: Airplay Action is based on an average of 150 radio stations across Europe. The stations are weighted by station size, with market size and number of hours per week broadcasted considered in the formula.*
For all artists appearing on this chart, the Country Of Signing is UK or Ireland.

As could be expected, the victory of Norway’s contribution to 1995’s Eurovision Song Contest, held in Dublin, May 13, has r e v e r b e r a t e d throughout European radio. The winning entry, ‘Nocturne’, a mostly instrumental song written by Rolf Lovland (music) and Petter Skavland (lyrics), and performed by Norwegian-Irish duo Secret Garden, has started to break national borders—it has crossed over to four foreign countries to a modest, yet significant degree. Hence its entrance in the Border Breakers chart this week.

The single, that carries both an English and a Norwegian version of this elegantly arranged, semi-classical, semi-folk track, is taken from the duo’s album Songs From A Secret Garden, which was reviewed by M&M on last week’s New Releases page. Secret Garden brings together Norwegian pop composer Lovland on piano and keyboards, and Irish classical musician Fionnuala Sherry on violin. The singer is Gunnhild Tvimrelin. Lovland also wrote 1985’s La Det Swinge/It Swing for Bobbysocks—the only other Norwegian song ever to have won the Eurovision Song Contest—and numerous other Norwegian hits. Sherry works as a soloist, as a violinist in the RTE Concert Orchestra in Dublin, and as a studio musician. She has worked with the likes of Van Morrison, Sinead O’Connor, Wet Wet Wet, Chris DeBurgh and Clannad. Nocturne kicks off at number 23 with a seven- Wanna Carry You (24-7-365) (Mercury) (EMI -Medley) (Work) (Virgin) (EMI-Medley) (Columbia) (EMI) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virgin) (EMI-Medley) (Virg
## Major Market Airplay

The most aired songs in Europe's leading radio markets

### UNITED KINGDOM

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<td>(KUFF/REV)</td>
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<td>4</td>
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<td>Charles &amp; Eddie/I'm Gonna</td>
<td>(Kiss/Warner Bros)</td>
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<td>6</td>
<td>10</td>
<td>Josh Rouse/Something's Goin' On</td>
<td>(Sire)</td>
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<td>Tim Armstrong/Obey</td>
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<td>The Carters/How Do You Do</td>
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<td>Ali Campbell/That Look</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

### SCANDINAVIA

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### HOLLAND

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<td>Brownstone/If You Love Me</td>
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<td>Jamiroquai/Black Coffee</td>
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

### SPAIN

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<td>B'way/People</td>
<td>(A&amp;M)</td>
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### FRANCE

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<td>BOB MARLEY/ONE LOVE</td>
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<td>Francis Cabrel/Colere</td>
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### ITALY

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<td>Michael Jackson/Scream</td>
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<td>Take That/Back For Good</td>
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### POLAND

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<td>HeyJoe</td>
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for information call Annette Duursma (+31) 20.669 1961
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EUROPEAN TOUR ’95 - JULY 4th - 30th
(these days)

the new album featuring the hit single
"this ain't a love song"
in stores now!

European Summer Tour 1995

May
23 MILAN, Italy
25 BREMEN, Germany
26 BREMEN, Germany
27 NIJMEGEN, Holland
28 ESSEN, Germany

June
1 CHEMNITZ, Germany
3 MUNICH, Germany
4 NURNBERG, Germany
6 BERLIN, Germany
7 BERLIN, Germany

Acquatica
Weerstadium
Weerstadium
Goffert Park
Georg-Meches Stadion

Sportforum
ROCK 21 PARK
ROCK AM RING
Waldhuhne
Waldhuhne
10 BASEL, Switzerland  St. Jakob Fussballstadion
11 ZELTWEG, Austria  Österreich-Ring
12 BARCELONA, Spain  Estadi Olimpic
13 LISBON, Portugal  Alvalade Stadium
14 BOTTESLAA, Belgium  Werchter Festivalweide
15 LADB, Germany  Airport
16 CARDIFF, UK  Cardiff Arms Park
17 WEMBLEY, UK  Wembley Stadium
18 WEMBLEY, UK  Wembley Stadium
19 WEMBLEY, UK  Wembley Stadium
20 NEWCASTLE, UK  Gateshead International Stadium
21 SHEFFIELD, UK  Don Valley Stadium
22 PARIS, France  Special Guests to The Rolling Stones
23 DUBLIN, Ireland  Special Guests to The Rolling Stones
24 STOCKHOLM, Sweden  RDS Showgrounds
25 ROTTERDAM, Holland  Feyenoord Stadium
26 ODENSE, Denmark  MIDTFFYN'S FESTIVAL
27 TURKU, Finland  MIDTFFYN'S FESTIVAL
28 MOSCOW, Russia  MIDTFFYN'S FESTIVAL
29 JULY
30 PARIS, France  Special Guests to The Rolling Stones
31 DUBLIN, Ireland  Special Guests to The Rolling Stones
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