Bon Jovi received a special award made by designer Timo Sarpaneva during a recent visit to Finland, marking over 100,000 sales of the album *Crush Roads*. Only two other international acts have ever sold so many albums in Finland: Baccara and Queen. Pictured (1-r) are: PolyGram Finland product manager Aku Valta.

**Bon Jovi Breaks Finnish Sales Records**

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**Minister Moves To Scrap 170 Belgian Privates**

by Marc Maes

BRUSSELS - Flemish media minister Erik van Rompuy has announced that he wants to see 170 of the 340 privately currently operating in Flanders disappear from the airwaves.

The news has thrown the Belgian radio industry into turmoil, with many stations shelving plans for future expansion. Some industry insiders say the move has only served to extend the Flemish monopoly state-owned BRTN.

Van Rompuy was the minister who in 1991 introduced legislation making private networks in Flanders illegal. As part of his new proposals he says the remaining 170 Flemish stations will be allowed to establish "regional collaboration" but the arrival of private national networks in the region will remain banned.

The situation in Flanders is stark contrast to the radioscape in southern Belgium, where healthy competition exists between public and private stations, including commercial networks.

Most major Flemish stations are eager to obtain more information on Van Rompuy's proposals. The minister says he will consult with industry bodies before taking any Flemish private off the air.

"That [consultation with the minister] is something we've been asking for for a long time," says Radio Contact chairman Freddy Neyts. "And when the minister says half of the stations will have to disappear I can only add that the Private Radio Council has offered advice to cancel some licences on several occasions."

continued on page 32

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**Putting World Music Into Perspective**

BRUSSELS - The role that world music plays in the radio industry is one of the topics due to come under the spotlight at this year's WOMEX, from October 19-22, writes Marc Maes.

The event can trace its roots back to the 1991 Berlin Independence Days, when an entire day was devoted to world music. Shortly afterwards, the European Forum for Worldwide Music Festivals (EFWMF) was founded—an organisation supporting world music within the Berlin event.

"Two years later we noted that more than half of the visitors to WOMEX were attracted by the world music day," explains Patrick de Groote, organiser of this year's WOMEX. "In 1994 we decided to expand the basic idea and started WOMEX."
MAKING A BIG SPLASH ALL OVER EUROPE...

Chart success
- The album "The Great Escape" is now charting in every major European country, including: Germany, France, Italy, Spain, Sweden, Holland, Switzerland, Finland, Iceland and, of course, No. 1 in the U.K.
- Entered the Music & Media European Top 100 Albums at No. 4.
- The Single 'Country House' is playlisted and charting in every major European country, resulting in a Top 10 EHR chart position.

Video success
On Breakout Extra rotation at MTV, heavily featured on Viva, M6, Z-Tv, Videomusic.

Destinations for The Great Escape

Tour dates
Forthcoming dates for October
19 STOCKHOLM
20 GOTHENBURG
21 COPENHAGEN
22 BERLIN
23 HAMBURG
24 PARIS
26 COLOGNE
29 MUNICH

Plus Arena dates in the U.K. in December, including 3 nights at London's Wembley

Temperatures
HOT

European destinations for October's Great Escape:
NRJ Brings 'Dynamic' New Station To Finland

by Claire Weston

HELSINKI Radio Energy Helsinki began broadcasting to the Finnish capital on October 6 amid a climate of increasing competition.

Although the station is offering the same type of programming applied by other NRJ stations elsewhere in Europe, a great deal of research has been conducted on the local market. Finnish artists will make up approximately 10% of the total music programmed on Radio Energy Helsinki.

According to Damberg, "Our research shows that the Helsinki audience is looking for more, better music, and we are therefore offering a subtle mix of dynamic, happy entertainment, with a touch of glamour."

We'll also bring a new dimension to Finnish radio. We have brought our own technological and musical skills and techniques and our state-of-the-art transmitter will supply a completely new sound that will control entirely."

NRJ Helsinki now employs about eight people, six of whom are DJs. The number of staff, including sales representatives, is set to increase.

NRJ Helsinki, which can be heard on 96.5 FM, is 33% owned by the NRJ Group, with the remaining share in the hands of the Finnish company Capital.

NRJ is currently represented in six European territories, with stations in France, Switzerland, Belgium, Germany, Sweden and Finland.

Sony Holland Splits Epic, Columbia

by Christian Lorenz

AMSTERDAM - Sony Music Holland is to split its Epic and Columbia labels into separate entities, both becoming independent business units on January 1, 1996.

Both labels will build their own A&R, artist marketing and promotion departments (Music & Marketing/EPIC/LUCY). The news follows similar moves by the French and UK companies which have split their Epic and Columbia operations.

Epic and Columbia into independent operating units gives us more flexibility," says SME vice-president communications Jonathan Morris.

With two parallel organisation hierarchies there is more space for personal development and career moves within Sony Music.

Sony Music does not plan to change its present label identities or to pitch them to different niche markets. "Epic and Columbia continue to serve a wide range of musical tastes," says Morris.

In addition, SME plans to implement Sony Music Germany's successful Dancepool concept in other countries. According to Morris, Dancepool is a good way of increasing the company's presence on the dance market.

Sony Music Holland marketing manager Gerald Rutte confirms that a Dancepool has become operative in the Netherlands.

Before, Dancepool releases were handled by product managers who were also responsible for related repertoire. Now Dancepool is a department in its own right. The Dutch Dancepool is headed by Charles Hunfield.

Epic and Columbia will build their own promotion departments. For radio stations this means two visits by two different promoters. However, Dutch broadcasters on the whole are indifferent to the change. Radio Noordzee National promotion director Jerney Kaagman says, "It doesn't matter if I get 10 or 20 promoters in my office. It's the quality of the product that counts.

A Look Inside Armatrading

Joan Armatrading recently played a sell-out concert at London's Royal Albert Hall as part of her 'What's Inside' tour. Fans were treated to a set showcasing new songs from the current album What's Inside. Picture (1-4) BMG UK consumer marketing Steve McLaughly, RCA UK senior product manager Emma Hickey, BMG International senior director marketing Steve McLaughly, RCA UK marketing director Kevin Dawson, BMG International senior VP A&R and marketing Heinz Henn, Armatrading, BMG International director of international A&R and artist development Allan Fred, Running Dog Management's Mike Noble and RCA UK MD Hugh Goldsmith.

Walker Out At Radio 1

by Jonathan Heasman

LONDON - Veteran DJ Johnny Walker is the latest high-profile departure from BBC Radio 1 as controller Matthew Bannister completes his policy of promoting fresh young broadcasting talent at the national pop/rock pubcaster.

Walker's Saturday afternoon slot, which had been produced by his own production company Wizard Radio, has been given to 'Evening Session' co-presenter Jo Whiley.

Commenting on his departure from the network, Walker says, 'The decision was probably inevitable, but came slightly sooner than I had expected.' He will now concentrate on a variety of other radio projects through his production company, the details of which will be revealed in the next few weeks.

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Struggling Commercial Net Appoints Fifth New Boss

by Nicholas George

STOCKHOLM - Sweden's troubled P6Z Radio has a new boss, the fifth in two years. The new managing director of the company is 38-year-old Henrik Dam, who has previously worked for Swedish Tobacco. He takes over from Steve Nylund. P6Z Radio runs 33 stations throughout the country but has failed to establish a solid audience base giving it the lowest number of daily listeners of the five major competing commercial networks. This failure has been blamed on the station's changing format. It began as Z Radio with a strong youth profile mirroring its sister cable and satellite television channel, the highly-successful ZTV. However, it later changed to a mixture of an ACE and general format, before settling on present soft ACE. In the meantime, the station changed its name to P6 and brought in several well-known presenters from the public-service broadcaster Sveriges Radio creating a presenter-led service. In the short term, this has done little to boost ratings and there has been rumours that P6 is considering taking over rival group RIX. This would theoretically give the station a network of 28 stations although with last longer than the other five bosses, he replies, "I don't know if that the others did wrong. I hope I can give the station what it needs."

P6 is part of the Kinnevik media group which also controls ZTV and several of the country's commercial television channels as well as newspapers and magazines. Kinnevik also has shares in Norway's national commercial radio station P4. Former head of P6 Nylund is to join Kinnevik's cable film channel TV1000.

Dutch Get A Taste Of Ciccioante

by Christian Lorenz

ZURICH - The Swiss government has completed its first round of licensing decisions, giving a total of 23 stations the chance to go on air, four of which for the first time.

All 23 licences covering the south-western states are valid for a period of 10 years, a spokesman for the transport, communications and energy ministry says. He adds that the second round of awards of 20-25 local licences for the densely-populated north-eastern states will begin next year.

A total of 41 broadcasters applied for a south-western licence. While four are newcomers to the Swiss radio landscape, 19 have been active broadcasters in their respective regions before. The state of Geneva will see the biggest changes with two new stations and a newly-created frequency for the Geneva-Lausanne border region.

Newcomer World Radio Geneva plans to cater to the city's international community with an English language news/talk programme.

Swiss Authorities Hand Out Licences

by Andre Harrell

UNITED KINGDOM: Gavin McCoy, currently breakfast presenter at Great North Radio/News, has been appointed programme controller at 1548 AM Capital Gold. Former BBC Radio 1 controller Johnny Beering has joined Unique Broadcasting as head of talent development. Beering will also chair the company's special events division, Unique Special Projects.

Pete Smith has been appointed PolyGram Continental Europe's vice president visual entertainment. He will continue to serve as MD of PolyGram Film Entertainment.

INTERNATIONAL: Andre Harrell has been appointed president/CEO of Motown Records, with immediate effect. He was most recently president/CEO of New York-based Uptown Entertainment.

Rix also struggling in Sweden's big cities it would not solve all of P6's problems.

The Swedish media also reported that P6Z Radio, which has previously been sold to Swedish Tobacco, plans to launch a new station, P6, in the second quarter of 1996. The station will target the 18- to 34-year-old audience with a mix of pop and rock music.

Some 178 bands played to A&R executives, promoters and the media during Euro Pop Days 1995 last May. According to the European Commission's ruling, HMG is anti-competitive. Endemol is expected to cut back its current 24% stake in HMG to 16%.

Endemol, the Dutch media group which also controls Veronica, will also include sessions from well-known Dutch DJs like Ronald Molenbijk, 100% DJ Michael de Vegt. The theme for this year's show is "The Glamorous Edition" and organisers say the venue—the Jaarbeurs—in Utrecht—will be transformed into an "extravagant temple full of glamour and desire."

Endemol Forced By EU To Reduce Stake In HMG

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Jana Kramer, who has previously worked for Swedish Tobacco, will take over from Steve Nylund. P6Z Radio runs 33 stations throughout the country but has failed to establish a solid audience base giving it the lowest number of daily listeners of the five major competing commercial networks. This failure has been blamed on the station's changing format. It began as Z Radio with a strong youth profile mirroring its sister cable and satellite television channel, the highly-successful ZTV. However, it later changed to a mixture of an ACE and general format, before settling on present soft ACE. In the meantime, the station changed its name to P6 and brought in several well-known presenters from the public-service broadcaster Sveriges Radio creating a presenter-led service. In the short term, this has done little to boost ratings and there has been rumours that P6 is considering taking over rival group RIX. This would theoretically give the station a network of 28 stations although with last longer than the other five bosses, he replies, "I don't know if that the others did wrong. I hope I can give the station what it needs."

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Top names in the music world will be touring the UK's trendiest clubs with a music-based multimeida show called "The RemarKable Show." Sponsored by K brand bottle cider, the production involves the latest Dutch music fans during a recent performance at Amsterdam's confront the talk of a Dutch music festival.

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SILVERCHAIR

Frogstomp

The debut album
Top ten in USA - Platinum Sales
No 1 in Australia for six weeks - multi-Platinum Sales

The single Tomorrow
MTV Buzz Bin

Silverchair
Winner of 5 Australian ARIA's
Happy Birthday To Matt

Singer Matt Goss (centre) celebrated his birthday in style during a recent promotional tour of the Netherlands. Goss was presented with a birthday cake after performing his latest single The Key live on public radio. The Audiradio survey was conducted by the country's advertising association UPA, and polls 12,500 people via telephone each Thursday. 

New Industry Body Founded

by Marc Maes

BRUSSELS - The Belgian record industry has restructured its representative bodies to better face future challenges. The move follows the introduction last June of a new authors rights bill, the 'Lallemand Law', replacing the former 100 year-old legislation. This new law has given the Belgian record industry more specific rights.

In order to administer these new rights we have founded SIMIM, (Société de l'Industrie Musicale—Muziek Industrie Maatschappij or The Music Industry Association)," says IFPI Belgium director Vincent van Mele. "Today we have 32 members, including all the majors and most independents."

IFPI Belgium, IMPALA (Independent Music Producers Association) and BOM (Beroepenvereniging Onafhankelijke Producten—Independent Producers Trade Group) will continue to exist as trade organisations and lobby groups. The third group within the industry is Promuvi, responsible for the industry's weekly sales chart Ultratop.

WARNER MUSIC BENELUX maakt deel uit van "s werelds grootste mediamercon THM WARNER INC. Vanuit haar vestigingen te Brussel, Hilversum en Breda verzekert zij in de Benelux de marketing, verspreiding en distributie van internationaal gerenommeerde artiesten binnen zowel het populair als klassieke genre, zoals Phil Collins, Simply Red, Madonna, Prince, Vangelis, Nicolaus Harnoncourt, enz. Door haar internationaal verworven marketing know-how is WARNER in staat om artiesten met een uitzonderlijke entertainmentwaarde, zoals bijvoorbeeld Laura Pausini, internationaal te laten doorbreken. Voor haar Belgische vestiging, met een 125-tal medewerkers en verantwoordelijk voor + 350 releases per jaar, is WARNER MUSIC BENELUX dringend op zoek naar een (m/v):

ERVAREN PRODUCT MANAGER

voor het WEA repertoire

Gebruik:

- Als draagvlak binnen de marketinggroep verantwoordelijk zijn voor het beheer van het volledige WEA repertoire, inclusief de systematische evaluatie van de marketingaanpak.
- Rechtstreeks rapporterend aan de Marketing Manager Belgie, in overleg met hem de marketingplannen opstellen en de implementatie ervan (door promo, sales en logistiek) opvolgen.
- Naast een permanente analyse van het actieterrein (consumenten, concurrenten, voorschrijvers, media en distributie), contact onderhouden met interne en externe adviseurs.

Gevraagd:

- Graduatusopleiding (marketing, communicatie of economie) en zeer vloeiende kennis van Nederlands (Nl/Fr/Eng); PC-vaardigheid in Word en Excel.
- Minimum drie jaar product- of promo-ervaring binnen een platenaatschap, met een brede interesse voor de moderne muziekgenres.
- Dynamische kennis van doorzettingsvermogen en teamspirit gecombineerd met zin voor humor, creativiteit, resultaatgerichtheid en contactvaardigheid zijn onontbeerlijk.

Geboden:

- Een uitdagende, verantwoordelijke functie binnen een dynamische werkomgeving, met ruimte voor ontlooping en de vrijheid om binnen de verantwoordelijkheden autonoom te handelen.
- De WARNER cultuur die gekenmerkt wordt door informele contacten en professionaliteit, wat zich vertaalt in medewerkers met een hoge betrokkenheid en een voortdurend streven naar kwaliteit.
- Een competitief salaris met een motiverend pakket extra-legale voordelen en een firmawagen.

Intresse ? Stuur dan uw sollicitatiebrief met C.V. en telefoonnummer naar Mercuri Urval, Hippokrateslaan 16 te 1932 Sint-Stevens-Woluwe, met vermelding van referentieenummer A85.300/MM op brief en omslag.

Ratings Confirm Rise Of Five-Strong Super League

by Mark Dezzani

MILAN - Radio Dimensione Suono (RDS) celebrated its 20th anniversary last month with good news from the country's ratings service Audiradio. In results covering the second quarter of this year, the Rome-based EHR network moved from fifth place to become the fourth most listened to national station. The Audiradio survey is conducted by the country's advertising association UPA, also underlining the growth of a breakaway super league of five national private networks led by Radio Deejay. Public service channels RAI Radio Uno (news/talk) and RAI Radio Due (EHR) retained the top two positions with modest gains.

RDS started life as a Rome-based city station on September 29 1975, shortly after private radio was legalised in Italy, but only began developing into a national network in 1987.

Top 10 Italian Stations

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<tr>
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<td>6.06</td>
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<tr>
<td>Radio Deejay (EHR)</td>
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<td>Radio Dimensione Suono (EHR)</td>
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<td>-4.9</td>
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<tr>
<td>RTL 102.5 Hit Radio (EHR)</td>
<td>3.29</td>
<td>-3.9</td>
</tr>
<tr>
<td>Radio Italia SM (national)</td>
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<td>-18.5</td>
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<tr>
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<tr>
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The Audiradio survey covered the sector's rating service Audiradio. In results covering the second quarter of this year, the Rome-based network moved from fifth place to become the fourth most listened to national station. The Audiradio survey is conducted by the country's advertising association UPA, also underlining the growth of a breakaway super league of five national private networks led by Radio Deejay. Public service channels RAI Radio Uno (news/talk) and RAI Radio Due (EHR) retained the top two positions with modest gains.

RDS started life as a Rome-based city station on September 29 1975, shortly after private radio was legalised in Italy, but only began developing into a national network in 1987.
The Smashing Pumpkins

Mellon Collie and the Infinite Sadness

the new double album
featuring Bullet With Butterfly Wings

in stores October 23

Produced by Flood,
Alan Moulder and Billy Corgan

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Europe 2 Launches Internet Programme

by Emmanuel Legrand

PROGRAMMING

Following eight positive ratings waves, ACE net Europe 2 is refocusing its programming to "concentrate on becoming the leading station targeting 25-34 year-olds," according to station programme director Guy Banville.

"We are a station for young adults and in particular for the active over-30s. Our results have improved consistently over the past eight waves, and my ambition is to continue this," he says.

Among changes hoped to strengthen the station's position within the narrowed niche are a new Internet programme and the launch of a novelty series "Virtual Duets."

We now have a little less interactivity, more humour and a few new additions," says Banville, referring among others to the new three-hour evening show "Radio Net," which combines the "best of our musical programming with news from Internet."

"The Internet movement is starting to represent something in France and we want to treat it in a friendly way," he says. "We will be airing things that are happening on the Net around the world."

Banville hopes the new show, which will coincide with the launch of the station's own site on the Web, will bring a touch of the Internet's hi-tech image to the station. "The Net is not like the video game phenomenon, which is an environment for kids. It is heavily used by the over-20s, who are our target," he says.

He sees many possibilities of interaction between radio and the Internet, whereby radio can introduce listeners to the Internet, and vice versa. "We will have a double role as both a radio programme and an Internet site. On the one hand we will promote awareness among the Internet among our listeners, and secondly via our site, we will be providing information on our station."

He acknowledges that the current project may take a couple of years to really take off, but describes it as "stimulating for the whole team. There are already 600 radio stations on the Internet, so why shouldn't we be there?"

Another innovation at Europe 2 is the "Virtual Duets" series, in which the audience reached with world music. "Mostly they both like the same music, for various reasons, but somehow fail to meet each other. We want to know how migrant media communicate with their audience and why migrants are reluctant to tune in to world music radio programmes," adds Banville.

"The Internet movement is starting to represent something in France and we want to treat it in a friendly way."

Guy Banville, programme director, Europe 2

"These are just little luxuries we offer our listeners. They are totally exclusive, and listeners won't find them in stores," says Banville.

Meanwhile, Europe 2 has introduced 3D sound, which is used on station's jingles and in-house promotion spots. The station has acquired a Roland system able on any normal stereo sound system. "We did some tests during the summer and the effect was great," says Banville. "It creates new feelings. But we won't abuse it as it can really disturb the listener when you use it too much."

New technology like this is like research and development in other industries, says Banville. But he is adamant that this won't get in the way of creativity especially as far as what goes on the air. "It's a long training process, but it's also the key to a good programming."

Despite the station's official tag—as targeting the 25-49 demo—Banville says the concentration on the narrower 25-34 has been an active strategy at the station for a couple of years. Although Europe 2's audience expands to females 20-25 and males over 35, he underlines that "we have a niche strategy."

"We sold ourselves as targeting the 25-49, but most of our work was actually concentrated on the 25-34 target. The problem about publicising this is that this category is not fully recognised as a demo by advertisers and agencies."

"I hope we will be enough years ago that we were concentrating on this section, we would have created real trouble among the advertisers. But now that we have made a mark, I'm sure more attention will be paid to these demos."

In terms of programming, five new hosts have been brought in, most of them younger. Some shows have been refocused and more contemporary music sounds have made their way onto the playlist, such as French rap.

WOMEX 1995 In Perspective

(Continued from page 1)

Today, the EFWMF has become a network of 32 (world) music festivals in Europe, each dealing with a specific element of world music. "It's a small and active network of events, targeted 25-49, but most of our work was actually concentrated on the 25-34 target. The problem about publicising this is that this category is not fully recognised as a demo by advertisers and agencies."

When asked about the specific concerns of world music echoed at WOMEMX, De Groote says that although world music as a genre continues to grow, the whole is not yet coordinated like the pop/rock circuit. "World music somehow has this alternative and trendy image about it. I hope we can, with better backing agencies, artists and increasing touring experience the situation is getting more and more organised. Still, getting travel visas in time for artists still is a problem," he adds.

"Especially with the Schengen regulations. The whole scene is evolving rapidly and labels, agencies and organisations are concentrating and specialising on segments of the genre and are becoming strong professionals in doing so. Today, the reference values are being drawn, on what's good and what isn't."

(For more on WOMEX and World Music see page 20)
Singles

CLANFINGER
Tomorrow - MGV/WEA
r/a/m
PRODUCER: Jacob Helmer
This new track taken from the Use Your Brain album continues the subtle shift towards a more electronic and almost industrial sound.

DEF LEPPARD
When Love & Hate Collide - Mercury r/e/h/ace
PRODUCER: P. Woodroffe/Def Leppard
An epic ballad in the finest Leppard tradition, this track comes armed with a killer hook. It's also one of the new tracks from the forthcoming greatest hits package, Vault.

CANDY DULFER
Wake Me When It's Over - Ariola d/e/h/ace
PRODUCER: T. Bank & Candy Dulfer
Written by Marcus Miller and David Sanborn and featuring the latter on alto sax, this largely instrumental jazz/house single by the Dutch saxophonist is very much a groovy affair. The pushy rhythms give way to two sly raps, by Dulfer and Tony Scott.

ELTON JOHN
Blessed - Rocket/Mercury ace/e/h/ace
PRODUCER: Greg Penny & Elton John
A smooth and sophisticated ballad featuring a rather subdued vocal performance by John. Congas and maracas add that classic nightclub feel. A pleasant enough teaser for his forthcoming album of love songs.

PARTY ANIMALS
Have You Ever Been Mellow? - Mokum/Edel
PARTY ANIMALS
album of love songs.

MELISSA ETHERIDGE
Your Little Secret - Island e/h/ace
PRODUCER: H. Pauligned & Melissa Etheridge
A sturdy mid-tempo rocker number the title of which is an infectious chorus, bound to push Etheridge high up the EHR charts. From the same-titled new album.

DIANA KING
Ain't Nobody - Work/Columbia e/h/ace
PRODUCER: H. Tucker/D. Morales
The follow-up to Shy Guy sees the Jamaican vocalist lose some of her rough dancehall edges in favour of a smoother R&B sound. The chorus is pure, uplifting modern soul. New York house scene veteran David Morales pitches up the original beat and delivers an anthem Club Radio Mix.

MARYS
What About Our Love? - GRP/MCAD/e/h/ace
PRODUCER: Richard Buil & Ray Hayden
The former lead singer of Incognito debuts with a strong R&B tune, coupled with a vintage New York house melody. Despite its rather slow beat, it could work well on the more hard-hitting dance formats.

C.B. MILTON
A Real Love - Byte d/e/h/ace
PRODUCER: Phil Wilde/Peter Bouchier
After a string of smaller scale hits, C.B. Milton is set to break out with this new Eurodance, catchy tune with a simple hookline, progressive enough to hold listeners attention. The X Out Edit is more interesting than the Edit.

MOKENSTEF
We're Mine - Atlantic/RAL/island d/e/h/ace
PRODUCER: Big Ham
A lush ballad by a female trio in the TLC/En Vogue mould is proving a success outside the US thanks to an excellent song and a performance to match. An added virtue is that it can easily be programmed on a wide range of radio formats.

ROBYN
Do You Really Want Me - Ricochet e/h/ace
PRODUCER: U. Lindstrom & J. Ekhe
A spartan mid-tempo rock ballad, the crisp production of which highlights Frizzell.

UMBROA
Cry India - Limbo/Positive d/e/h/ace
PRODUCER: Stuart Crichton
With well-known Jambalay hookline and percussion in tow, this otherwise stomping house number could be easily accessible to the masses. As radio is pushing the limits of dance music programming, this cut could prove a challenge for a few, while a must for most. The Ark Anaheim Mix is the most radio-friendly.

WILLY DE VILLE
Still - East West ace/e/h/ace
PRODUCER: J. P. Shenale & Willy De Ville
A bittersweet mid-tempo rock ballad, the chorus of which highlights Willy de Ville's hoarse vocals and makes the song instantly recognisable.

Albums

ARTHUR EBELING
Piggodog - Zaika/Dureco e/h/ace
PRODUCER: Arthur Ebeling
The fame of Amsterdam-born guitarist/songwriter Arthur Ebeling is quickly spreading throughout the nation and even a popular cafe in the Dutch capital has been named after him. The unique and friendly sound of Ebeling and his three-man backing group deserves to be heard in other countries too; a contagious mix of jump blues, rockability, R&B and country with the odd Tom Waits-styled ballad thrown in for good measure. Radio programmers in search for non-obtrusive but rootsy material should try Beautiful, I'm A Rocker, and the title track.

ROSIE FLORES
Rockably Filly - Hightone c/ace
PRODUCER: Greg Leitz/Rosie Flores
The renowned country/rock duo Texas country takes a left turn by recording a rockabilly album. Refreshingly unpolished rockers such as the self-penned You Tear Me Up and the dopy-woof flavoured Walking Dream are sitting next to tearjerkers like Buck's Hancock's Boxcar and Stronger by Lefty.

MAYSA
Nuisance - Laurel/London e/h/ace
PRODUCER: Niall King
Yes, of course Mayseas is the most hyped band of the '90s. Yes, it's a truly disgusting sound. If Off. And yes, the album is brilliant. Green Day producer Niall King might have helped to pull the act together. Mayseas still experiments with different styles, but Small Faces/ Jam-infused power pop seems to be their forte. The band sounds best when Simon White and Chris Gentry are allowed to let their guitars rip and Matt Everett rides behind the drums, almost like the late Keith Moon. Check out Little Miss Pinpoint Eyes—with its sharp lyrics and clever pop arrangement it is a prime contender for EHR playlists this autumn.

ALANNAH MYLES
A-Lan-Nah - Atlantic ace/e/h/ace
PRODUCER: Pat Moran
Earthy rock with a touch of country and exquisite lyrics. Alannah Myles succeeds in transferring the melancholic feel inherent in country music to contemporary rock songwriting. The album was recorded live in the studio and this no-frills production makes Alannah's powerful voice even more prominent. The mid-tempo number Blow Wind Blow and a scorching Dark Sky are both a treat. The band deserves to be heard in other countries too; a contagious mix of jump blues and country music to push the title track, which rode to the top of the charts on the back on a standing Levi's commercial, the eagerly-anticipated album is no disappointment. Besides the aforementioned tracks, tracks like Harry Belafonte's Day Oh and Heartbreak Susie, which features Goldmine as special guest, should succeed in extending the airplay on this album considerably.

TEARS FOR FEARS
RAoul And The Kings Of Spain - Epic e/h/ace
On the new, first album for Epic, the band (or Roland Orzabal) continues doing what it's best at: releasing intelligent pop with interesting twists, topped off by an epic production and featuring Orzabal's flexible voice. Apart from the title-track and EHR hit, Falling Down, Secret and God's Mistake are prime candidates for airplay on album-rock programmes.

VOODOO GLOW SKULLS
Fira - Epitaph
PRODUCER: GOGar.
The Skulls like their beers. Some 16 songs about getting legless, played in a West Coast-hardcore style with a shot of ska, make Fira brim with energy. The ska/punk crossover seems to be set in the US and with strong local ska scenes in France, Germany and Holland it may find a following in Europe too. Try Closet Monster and Thrift Shop Junkie for punk rock with a strong melody, while Empty Bottles is an infectious ska tune that could become an underground hit this winter. Pat Randy follows close with its frantic rhythm and catchy brass arrangement.

THE SANDS
The Sands - Megadisc/MCA a/r/ehr
PRODUCER: Bill Janovitz/The Sands
The hand of Buffalo Tom's main man is clearly visible on this debut by MCA Belgium's first local signing. The band's no-hurried approach does justice to the ramshackle and pleasantly paced pop songs that are steeped in mostly American idioms. Programmers who like that kind of music to be in the Jayhawks or Tom Petty mould, should stop here. Best tracks are the bittersweet mid-tempo rockers Sky Is Blue, Lullaby and The Sandstones, followed by slow songs such as Kristine and the dark, mysterious When Fever Hits.
The Challenge Of Marketing The Post-'Star' Album

by Sally Stratton

LONDON - Of all the artists releasing albums this autumn, Simply Red must have the hardest act to follow. 1991's Stars has sold over nine million copies worldwide so far, well over a third of those in the UK where it is 12 times platinum and the biggest-selling CD album of all time.

Max Hole, MD of East West in London says that the company is rising to the challenge. 'When you've had a record as successful as Stars, I don't think you can go into its follow-up thinking you're going to do exactly the same thing. We've bought into Simply Red, and Europe-wide there must be seven million.'

The first single, Fairground, went to radio unusually early, four weeks ahead of its commercial release on September 18. It entered the UK chart at number one, becoming the band's first British chart-topper and a top 10 Eurochart hit by the time of the album's release on October 9.

This success is welcomed by Ian Grenfell, head of international at East West. 'Simply Red is a band which hasn't had huge single success around the rest of Europe, but I'm very mindful of the need to do as much in the other territories to bring those up to the UK level, or approaching.'

East West in Hamburg, marketing director Boris Loehe says his long-term sales target is two million. The company set up a demand for new Simply Red material by servicing radio two months ahead of the old hits. Fairground entered the German chart at number 20 and radio has been supportive with 90% of stations 'desperately waiting for the album to do something kind of special,' says Loehe. As far as press coverage is concerned he adds, 'We have Max, Spiegel and Stern; a full range of magazines, from politics to fashion, and lifestyle.' He has also set up a co-operative marketing campaign with the TV station Pro 7 and tour promoters Lieberberg-Hoppe. Hucknall spends a lot of time in Milan, but for Germany, the younger audience will be targeted with dance remixes of the singles while in the UK the club potential of Fairground has already been released with DJ support and a top position in dance station Kiss FM's airplay chart.

Max Hole anticipates there will be five singles released from Life, the album, which is back to the chart design which is also integral to all the visual advertising. The next single will be Remembering The First Time, remixed from the album and released in sales territories: Scandinavia and Japan. The album will be further promoted with a short series of European dates starting at the Ahoy in Rotterdam on November 28 and taking in Belgium, Spain, France, Switzerland, Sweden, Norway, Germany and Italy before three concerts at Wembley Arena just before Christmas. The UK leg of the tour resumes in January and a more comprehensive European tour is scheduled for the early summer when the album's final song We're In This Together will be on release to coincide with Simply Red's planned involvement in the Live Aid project which, for the moment, East West is keeping secret.

Dutch Nits Spread Their Nest All Over Europe

by Thessa Mook

AMSTERDAM - When Dutch band the Nits came up with the name in the mid-70s, it had no idea how much it would resemble the tiny insects two decades later. It had no idea how much it would resemble the tiny insects two decades later. It had no idea how much it would resemble the tiny insects two decades later. It had no idea how much it would resemble the tiny insects two decades later. It had no idea how much it would resemble the tiny insects two decades later. It had no idea how much it would resemble the tiny insects two decades later. It had no idea how much it would resemble the tiny insects two decades later. It had no idea how much it would resemble the tiny insects two decades later. It had no idea how much it would resemble the tiny insects two decades later.

Recording high quality albums and touring Europe consistently, the group has built up a loyal fan base in practically every country on the continent, from Greece to Finland. According to Sony, the albums Urk and In Dutch Mountains sold 200,000 and 150,000 copies across Europe, respectively. Needless to say that the October 16 release of the 15th album, the compilation CD Nest, will be backed by a strong European marketing and promotion campaign.

Most of the tracks on Nest are selected from 10 albums, ranging from 1985's Dutch Mountains to dA dA dA (1994). The first track, Broken Wing, is a brand new recording and has already been released as a single. With this greatest hits album we wanted to reach beyond the existing European fan base, says Sony marketing and exploitation manager Akkie Groen. Nest shows how the Nits have developed musically over the years. The secret of their success lies not only in touring on a regular basis, but the Nits make good pop music that has more than an exclusively Dutch appeal.

Nest will be released simultaneously in Benelux, the German-speaking countries, Scandinavia and Greece. Italy and France will follow some weeks later to coincide with touring and promotion schedules. Sony Music France decided to include a French version of Broken Wing, an international hit, on the album. Mail Groen, the band's manager, there is no doubt about the 'special Beatles connection.' I think the song is one of the best songs on the album, says Groen. Their fans agree that in Italy, where Fairground has topped the airplay chart for six weeks, East West/CDG is treating Simply Red as a domestic act. Head of international repertoire Bruno Pasini explains, 'We are making the same effort as we would for a local artist. It is a 360 degree marketing campaign that goes from buy-out to press advertising in major newspapers, to TV advertising and to radio advertising and it's a long-term plan.'

Hucknall attended a high-profile album launch party for the media in Milan last month and has made an effort to speak Italian when interviewed. In Italy, as in Germany, the younger audience will be targeted with dance remixes of the singles while in the UK the club potential of Fairground has already been released with DJ support and a top position in dance station Kiss FM's airplay chart.

Les Introuvables. He has been a huge fan of the band for the past 10 years. Unfortunately, last year the Nits missed session opportunities because of their busy touring schedule. The French audience has respect for the honesty and special Beatles connection. I think the selection of all the songs is purely coincidental. The Nits have an impressive collection of live recordings, demos and out-takes. All they did was dig into their own enormous archive.'

One of the cover songs was recorded in Tallinn, Estonia, in front of some 4,000 people. Maybe some of the Nits' popularity in the young state of Estonia was inspired by the band's success in neighboring Finland. "We start out by playing in countries where we are completely unknown," says Link, "and by building up a live reputation, we end up getting our foot in the door."
"Typical, but as always effective... (there's) two future classics: first of all "Ariel" a soundadventure the way Blackmore likes it: mythical and oriental, and 'Hall Of The Mountain King' spiked with classic elements follows right after"...

7 OUT OF 7
METAL HAMMER

"...‘Stranger In Us All’ finds Ritchie Blackmore at his brilliant best"... "Doogie fires a stirring shot across the bows on opener 'Wolf To The Moon'... "Then he turns the heat on with the awesome 'Cold Hearted Women'. ‘Hunting Humans (Insatiable)’ is an AOR classic"... “The kind of record Rock fans would queue up on a Monday morning for”...
Where Is Rock Going?

Nobody can reliably predict the direction rock is moving, but a few insiders have a clearer vision than most. Principle Management’s Paul McGuinness is one. He’s worked with superstars U2 throughout their unique career and is also steering rising luminary PJ Harvey. Jay Ziskrout of Epithet Records is another. Music & Media’s Chris Marlowe got it from the horse’s mouth.

Both sense a fresh breeze blowing through rock music. McGuinness says, “I’m delighted to see Oasis and Blur’s kind of rivalry in just show-biz terms. It’s entertaining, and it’s great to see that kind of activity across the board.” He also believes that this revived energy is carrying over into creative live performances. “There seems to be an interest in performers who are exciting. U2’s Zoo TV show involved people. They were being treated in an intelligent way by the performers. When you see that happening, you realise how rare it is!”

This reborn vitality extends to local rock scenes throughout Europe. “A lot of artists in their respective countries are starting to recapture pride in what they can offer the music scene,” Epitaph Records MD consultant European Office Ziskrout observes. “I’ve noticed that there’s been a real rebirth of new mixes of, for example, flamenco and rock in Spain as of late. Greece, Germany and Poland are really buzzing too.” Ziskrout is putting his money where his mouth is, by launching his own Grita label.

All of this activity emphasises the need for originality. “The most enjoyable thing about managing U2 is that they have been developing creatively as the band have become more expert and their imaginations have broadened,” McGuinness says. “But there are difficulties as well. ‘There’s limited music on television, despite the new A3 and Top TV channels in Hungary, and although both Viva and MTV have a presence, the latter’s signal encoding (and consequent extra cost) has hurt it. Radio is omnipresent, but even more changeable, with formatting gaining strength in several territories. And alternative music is not an alternative, it’s the mainstay,” he believes. “I mean, just look at the charts!”

U2 bring the perspective of many years at the top of an ever-changing scene to the question of what is rock. “We all seem to know what rock means—we use it for the opposite of pop,” McGuinness points out. “I think there are bands being formed as we speak who are proud to call themselves rock, whereas that wasn’t very fashionable in the last few years.” Are U2 happy to be called a rock band? “Absolutely. That’s what they are.”

Does Eastern Europe Rock!

Propelled by a bold frontier mentality and supported by changing legal and political structures, rock in Eastern Europe is flourishing. While giants of the genre claim a healthy share of the market, both alternative foreign and local bands have a large and loyal following.

by Chris Marlowe

Most of the names doing well in those territories are not surprising. Alex Kasparov, international marketing director of国外-based Pomaton/EMI and eastern European regional marketing director, sums up the situation when he says, “Ever since 1991 these countries have been included in our touring schedules, because there was a scene there. Even when it cost us money to do so and before we could release the product in those territories!” Initially Music For Nations’ hard rock act Paradise Lost did this by accepting reduced fees and by manufacturing cheaper merchandising solely for those shows. The band was rewarded with national media coverage, appreciative letters (even from war-torn Bosnia), and a dedicated fan base. The band’s sales in Poland alone now exceed an impressive 20,000 units.

This bears out what local-based experts say—that word of mouth is essential in the absence of structures western countries take for granted. A little extra effort therefor pays off exponentially. Even Bon Jovi needed to tour before becoming a household name, according to Solomon. Kasparov agrees, “People are very loyal. They remember. If someone came and played, people are going to buy the record.”

ALBERT HALL

The single ‘LOOK OF LOVE’ now serviced to all EHR stations

AmericanRadioHistory.com
Autumn Rock Releases

Rock is thriving. Alternative, grunge, classic, guitar, metal—the wide variety of sub-genres is proof in itself of rock's overall health. Furthermore, the charts confirm that every imaginable category is not only selling but also is getting both radio and television airplay. The coming autumn release schedules from the major international record companies are set to sustain this trend with a strong selection of albums from across the board. Chris Marlowe reports.

Melissa Etheridge
Label: Island/PolyGram
Album: Your Little Secret
Release Date: November 13

Building on US sales of 4 million units for her last album, Melissa Etheridge has decided it's time to focus on Europe. "She's definitely not part of any trend," says Mike Allen, international marketing director at PolyGram International. "Her music could be described to some extent as classic American heartland rock, in that it embraces all the values that those words imply."

Despite being with Island since her 1988 debut, Your Little Secret is the first Etheridge album for most PolyGram companies due to Island's previous licensing deal with BMG. "My feeling is that this is the best record she's made," Allen comments. "And I can't wait to hear it on radio."

Other recent rock releases for PolyGram include: Def Leppard/Very (Bludgeon Riffola/Mercury), Hagfish/Roots Your Lame Ass (London), Pulp/Different Class (Island), Tindersticks/Live At The Bloomsbury (This Way Up), Meat Puppets/No Joke (London).

Ritchie Blackmore's Rainbow
Label: RCA/BMG
Album: Stronger In Us All
Release Date: September 11

It seems trite to label a guitarist as a legend in rock history, but in Ritchie Blackmore's case it's simply the truth. He first charted in 1968 with Hush, and there's not a guitar player in the world who hasn't memorised his classic Smoke On The Water. Sales of the current Ritchie Blackmore's Rainbow album are therefore assured. His label isn't complacent, however. BMG International marketing director Linda De Muro says, "The specialist shows are certainly going to play it, but we're hoping for crossover too. And with the special radio edit of Ariel I think we can do it." Blackmore is also countering his metal roots with a repressive image by doing interviews which have resulted in excellent press support.

Other recent rock releases for BMG include: Supergroove/Traction (RCA), Various/From The Storm: The Music Of Jimi Hendrix (RCA), Svengali/In Wire (BMG Canada/RCA).

John Hiatt
Album: Walk On
Release Date: October 9

Walk On is set to be a breakthrough album for John Hiatt. "There's always a market for genuine rock guys that have been there and that are 'musician's musician' kind of artists," says EMI vice president Stefan Koster. "But we strongly believe that this act has huge crossover potential. And that is what we're trying to establish by remixing the forthcoming single Other Side Of The River for radio."

Expectations for Ugly are accordingly running high. "The music itself is not full of screaming guitars or the whole metal sound or whatever, it's just a heavy atmosphere," Koster explains. Other recent rock releases for Roadrunner include: Shelter/Mantua, Kevin Salem/Soma City, Nails, Bomb/Proclaim The Truth or Commercial Suicide.

Silverchair
Label: Murmur/Epic/Sony
Album: Frogstomp
Release Date: out now

Silverchair has some impressive achievements. It played on MTV's "The Opening Act" leading into "The MTV Awards." It has played major festivals, and its debut album went Top 10 in the US, already selling over a million units. And that's besides topping the charts, winning armfuls of awards and top selling in its native Australia.

Airplay is no problem. Silverchair won Sydney-based pubcaster Triple J Radio's demo competition, and the resulting recording ended up in genuine rotation. Andy McNaughton, director international marketing at Sony Music Europe recalls, "That was proved when Tomorrow was exposed on radio it went directly to the public's heart. This record will move out of the alternative category and into the day-time area, driven by responses that radio stations actually get to the track when it's played." A major marketing push is underway now that Silverchair is safely out of the gimmick range with firmly established grass-roots support intact.

Other recent rock releases for Sony include: Joe Satriani/Joe Satriani Relative Fury/Tears For Fears/Naoul And The Kings Of Spain (Epic), Ozzy Osbourne/Ozmosmes (Epic), Alice In Chains/Tripod (Columbia).

The Exploited
Label: Rough Justice/Music For Nations
Album: Beat The Bastards
Release Date: November 20

Managing director Martin Hooker selects Beat The Bastards as the autumn priority release. The Scottish punk band made infamous by its 1981 appearance on the UK television's "Top Of The Pops" has a rejuvenated line-up behind core founder member Wattie Buchan. This album, the band's first in five years, has been produced by Colin Richardson (Rage Against The Machine) and will be supported by an appropriately brash video.

Music For Nations is, however, slightly hesitant about nominating a priority release lest anything detract from the ongoing success it's having with the darkly metallic Paradise Lost. "Draconian Times" has not only been released everywhere in Europe, but has charted nearly everywhere it has been released," says Hooker.

Other recent rock releases for Music For Nations include: Anathema/The Silent Enigma (Peaceville), Joe Lynn Turner/Nothing's Changed (Music For Nations), Tyketto/title pending (Music For Nations).
(I GOT NO KICK AGAINST) MODERN JAZZ

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DAB: So Who's Listening?

While territories throughout Europe are pressing ahead with the institution of forums, testing of experimental broadcasting, provisional allocation of frequencies and the actual initiation of broadcasts, digital audio broadcasting (DAB) in 1995 is moving from the experimental (research) to the realisation phase.

by Susanna Contini Hennink

SEPTEMBER 27 was the launch date of the first DAB radio transmissions both in the UK and in Sweden. "By the summer of 1996," says Swedish Broadcasting Corporation director general Ove Joanson, "there will be regular DAB broadcasts from transmitter sites around three major cities, reaching about one-third of the population. After that five more transmitters are planned in rural northern areas. As far as programming is concerned, there will be broadcasts of existing FM programmes, but what is more important, already in these early stages, DAB has to give added value to listeners. Better sound quality is not enough, it is necessary to provide programme alternatives which are exclusively created for DAB listeners."

This comment underlines a theme emphasised by several speakers during the panel on DAB organised by Radio Netherlands in connection with September's IBC, namely, to convince the public of the benefits of DAB broadcasting—involving significant financial investments for new receivers, whether for cars, PC, stationary or portable. More benefits have to be made apparent than just CD-quality audio.

In the UK DAB broadcasts include all five of BBC’s national radio channels, plus its World Service, to 20% of the population in London and the south-east of England. There are also plans to transmit experimental live broadcasts of parliament and key sporting events. Coverage will reach 60% of the population by March 1998.

Managing director of BBC Network Radio Liz Forgan, says that the September 27 switch-on of DAB marked a historic occasion. "It's the dawn of the third age of radio, the technological progression from AM—which is now 100 years old—and FM—now 50 years old—into the digital multimedia world of the 21st century."

So far, no UK commercial station has any firm plans to start broadcasting on DAB. The main reasons are the prohibitive costs involved, the lack of receivers on the market and the uncertainty of the licensing situation. A spokeswoman for the national AOR station Virgin Radio says, "As a group, Virgin is always very keen to embrace new technology, and DAB is no exception. But at the moment the investment required is just too substantial as we don't yet know the long term licensing position—we would not want to spend lots of money broadcasting on DAB if our analogue licence was not going to be renewed."

Operated by Deutsche Telekom and the Berlin Media Authority, Germany's DAB project in the Berlin-Brandenburg region was launched on August 26 at the IFA-95 exhibition in Berlin. Broadcasts on announced that there was not sufficient funding for the project, and it could not be introduced in 1995—but perhaps in 1997. This dampened enthusiasm for a while, but, says Westra, "Fortunately we are now getting over that dip, as are the Germans." As the German market represents more than a third of Europe's car radio market, the major industrial partners—Philips, Grundig, Continental and Bosch—are to a large extent dependent on the German market for car radios.

"If the German projects proceed as planned, by 1997 about one-third of Germany will be covered by DAB transmitters. It becomes a de facto introduction of DAB, even before a decision has been reached by the German association of public broadcasters," continues Westra.

"In view of the developments in Germany, the industry can now decide to time their development and production of a consumer product to coincide with the introduction of DAB in Germany in 1997, which means the development of affordable consumer car receivers."

According to Deutsche Telekom deputy head DAB project team Stephan Rolly, both car and home receiver systems are needed at the same time. "First we are concentrating on car systems, then we will think about home stations and PC cards. We have been hearing this from private sources, from the government, from broadcasters—but we have to wait for the industry to deliver the receivers. We have to build up networks—the techniques, the transmitters—but nobody can hear it."

Industry's Answer

As yet, DAB car receivers have not shrunk enough in size to near present car radio dimensions. An extra 'black box' is required, which could be stored in the car's luggage compartment and is connected to the classic AM/FM (and DAB) radio. The test DAB receiver Grundig developed for use in the DAB pilot project in Bavaria contains three parts: an antenna combination with an antenna for L-band and band 3, the DAB electronic black box with tuner for L-band and band 3, and a standard conventional car radio for comfort. Grundig is at present developing DAB receivers for four applications: cars, PCs with a DAB card, stationary and portable models, which at first will be combined DAB, AM/FM and data displays.

"We are supplying [test receivers] for government in Germany (Bavaria), Sweden and the Netherlands Grundig technical marketing manager DAB Martin Hessellmann. 'We plan to produce 4,000 receivers for the Bavarian DAB project. At the end of this year we hope to deliver the first thousand."

The question of when receivers will be available commercially, and how much will they cost is what everyone is anxious to know. The general consensus seems to set 1997 as the date, and as to the cost, says Hessellmann: "The present price range of DM45,000 (app. US$2,800-3,500) for a receiver is too high for the consumer—it should come down to about DM1,500, at least I don't think this will happen before 1997."

German and Dutch firms are not, however, the only ones developing DAB car receivers. According to well-informed sources, Sony and Panasonic have built their own chips, and the customer receiver they are building will reportedly cost about half the price of the German product. (Their receivers are built in Germany, but the chip is from Japan.)

Other Applications

Deutsche Telekom's Rolly is also very interested in the other possibilities DAB has to offer. "On the same DAB frequency you can transmit a lot of data information. In Berlin we have 20 data providers on air—from Lufthansa to Deutsche Bahn. The are many more data providers, as for example, private broadcasters that give you information about their programmes, like RDS [radio data systems], advisers can market their products via DAB, newspapers can give you an update of the day's news, you can get traffic information."

DAB has a unique advantage over other cable-connected media—it's mobility. It is a very powerful mobile medium for data. According to Philip's Westra, "You can transmit a maximum of 1.7 megabit/second of information. You can use it for audio, but you don't have to. I do not know of any other medium with which you can transmit such a large amount of data without wires. If you see how many people prefer to use cordless telephones, for example, then you can get an idea of how desirable wire-less data accessibility may become. These services are still being developed, but in the mean time attention is being focused on DAB radio transmission. The important advantage of DAB is its ability to transmit both data and high-quality audio without wires."

Additional reporting by Jonathan Heasman.
What was unthinkable in the past is now becoming reality: the age of digital television is dawning.

Live on the air directly from the scene. In video or audio with Satellite News Gathering.

A greater dynamic response, brilliant highs and absolutely noise-free. That's digital radio in CD quality.

More programmes at lower cost are now available to digital transmission of radio.

Programmes are going to be more interesting in the future. Soon the viewer will be able to take part in interactive TV.
For many people, radio reception in CD quality and digital television are still things to come. For us, it's a different story. Telekom is already trying out the use of new digital technologies under real-life conditions today: in terrestrial broadcasting, in satellite transmissions and in the cable.

What does this mean for you? Digitalization makes it possible to transmit many more programmes on more favourable terms. For example via VIDISAT or VIDINET from Telekom.

It also makes innovations in radio possible. DAB puts CD quality radio in the car too. That's not all: with DAB you can transmit traffic news or other data which are shown on the display in intelligent receivers.

Interested? Telekom offers you not only the transmission facilities but full service in every area. Please call us on +49 711/999-2611.

Whether it's via satellite, cable or terrestrial, Telekom uses the latest technology for your programmes.

What sounds good in the studio must sound just as good on the car radio. No problem with DAB.

dreams for the future. Instead, thanks to and TV, this will soon be reality.

Deutsche Telekom
WOMEX Celebrates Second Year

WOMEX, the trade fair devoted to all forms of world music, opens its doors in Brussels on October 19-22. The surprising success of this offspring of the Berlin Independence Days is definitive evidence of the growing importance of this wide-ranging and difficult-to-define genre.

by Terry Berne

More labels and more releases than ever before are dedicated exclusively to traditional and popular music from beyond the frontiers of Anglo-European pop/rock. But the industry as well as the category are in their infancy, and many problems, from the bureaucracy of visa restrictions to the abstract question of just what is world music, remain to be solved. WOMEX has now established itself as the unique forum for these discussions.

On the eve of the event, Music & Media asked a number of leading world music (WM) labels questions related to marketing, promotion and retail. Their answers, along with the name of recent or upcoming releases, follow. A * indicates an album that appeared recently on the World Music Chart Europe.

Hanna Gorjaezkowska, Cranworld GM, "Whereas world music used to be a very specialist market, now people are more open to both purely ethnic and more westernised styles. There is a wide spectrum of people interested in individual products, while general fans of the music as a 'genre' are a minority. Unfortunately, even successful WM artists like Zap Mama get virtually no airplay."

Recent or upcoming releases: "Moleque De Rua/Street Kids Of Brazil, Mhuri Yekwa Rwizi/Mbira Masters Of Zimbabwe, Various/Roots Of Rumba Rock 2.

Anne Scaleo, Decca/Blue Silver export & international promotion, "There is a large market, especially in France, for music from the West Indies and North Africa. The most important segment of the market is among those communities living in France, though we also export. The World Music Charts need to be disseminated beyond the industry to have any real effect. WOMEX is essential if we're to put WM on the same level as other music."

Recent or upcoming releases: *Moleque De Rua/Street Kids Of Brazil, Rakotozafy/Valiha Malaza, Laver Baritu/Songs From The City Of Roses.

Gerald Seligman, Hemisphere (EMI) director, "The market is certainly growing, helped by the recent popularity of ambient-ethnic sounds like Deep Forest. It may even be an intimidating task for consumers to wade through the number of WM albums now in stores. Packaging and label identity are of prime importance in helping potential buyers take a chance on something unknown. Europe is increasingly receptive—the southern European market especially. The WM charts help separate much of the best from less interesting efforts."

Recent or upcoming releases: Shivkumar Sharma/Call Of The Valley, Yoshida/The Desert Speaks, Thomas Mapfumo/Chimurenga Forever, Astor Piazzola/Luna.

Jumbo Vanrenen, Mango A&R director, "In 12 years I've seen WM move from the underground to a strong position in the marketplace, and have watched all our artists develop international profiles. However, there is a small core of fans who buy a variety of WM, or depending on the country, it's more often a particular artist who appeals to an audience. Language is still the biggest obstacle to breaking acts in English speaking territories. Live performance is all important in order to galvanize media attention, which in turn can mean airplay. The WM charts Europe represent the vanguard of WM radio."

Recent or upcoming releases: *Boukman Eksperyans/Libete, Salif Keita/Telefon, Positive Black Soul/Saloum.

Amanda Jones, Real World label manager, "The market has grown enormously, though the search for huge cross-over artists is in some ways an elusive goal. Although some artists do reach beyond a regular WM fan base, our core audience is more significant at the moment.

Recent or upcoming releases: *Kahl Debranche, Cheb Hasni/Gualou Hasni Met, Various/Couleur Mandingue.

Ben Mandelson, Globestyle principal producer and WOMEX programme director, "There are more people buying WM than ever before, but there are also more labels. It is a niche market, but a healthy one. WM albums are long-term sellers, and there are retailers who understand that. Promotion in all its forms is all important: word of mouth, radio, print advertising, live appearances, whatever it takes. Marketing WM is no more problematic than other independent forms of music like jazz, blues or folk. A new phenomenon, the non-defined exotic, is becoming popular in advertising."

Recent or upcoming releases: Ferus Mustafow/King Ferus, Keita/Folon, Positive Black Soul/Saloum.


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*Moleque De Rua/Street Kids Of Brazil, Rakotozafy/Valiha Malaza, Laver Baritu/Songs From The City Of Roses.

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New And Recent Releases

Adama Coby (Melodie)
Entebelo (Mountain/EWM)
Din Agora (Nation)
Pinzaela (Avudis)
Mumtaz Mahal (WaterLily)
Sister Drum (WEA)
Bhawai (Sony)
Shalo (Source)
Cesaria (BMG)
Grandes Exitos (BMG)
Hoo Hoo (Kourou)
Gypsy Ram (Network)
Ih (Olaram)
Pemi Kuti (Tabu/Worldwide)
Aindo (EMI)
Zambo Where Is Love (Chika)
Music Of Madagascar (Shanachie)
Rumba Argelina (World Circuit)
Salama Delta (Firahna)
Concert For Peace (Dancing Cat)
It's A Triple Earth (Triple Earth)
The Marovany Of Madagascar (Siles)
Music Of Forgotten Worlds (Ellipsis Arts)
Sacred Spirit (Virgin)
Soul Of Black Peru (Luaka Bop)
Salama (Samarkand/Night & Day)

Scott Lund, Sterne's/WorldWorks/ Xenophile export manager, "The size of the European market is not in proportion to the number of releases. Though the number of consumers is growing, competition is also increasing. Between archive material and new releases there is confusion deriving from the sheer variety. How to distinguish or highlight specific products can be a problem—concerts are one way to accomplish this. Feedback from distributors about the world music charts has been positive. Spain and Portugal seem to be expanding markets, and Benelux is always very forward-looking. Recent or upcoming releases: "Zaiko Langa Langa/Axis De Recherche,"

Philip Stanton, Riverboat/World Music Network head, "People are becoming more selective and more knowledgeable. WM is pop music for some consumers (like Indians or West Africans, for example). The centralization of buying in the hands of a few repre senting the big chains can be a major problem. Lack of exposure in general is another, in response to which the Network was created. Launched in conjunction with more than a dozen WM labels, with 3,500 members in 60 countries, it's a marketing approach to WM that includes mid-price compilations, colour catalogues featuring the best releases and direct sales."

Recent or upcoming releases: Detty Kurnia/Dari Sunda, Various/Global Partnership 2.

TARIKA

Tarika/Xenophile

Bibiondo

Tarika/Bibiondo, Boca Livre/Dancing Cat, Various/African Moves 3.

Wulf Müller, Verve World marketing director, "There is a core audience, it's the quality of a recording which eventually leads to sales, not that it belongs to a particular genre. Labels are offering better service to retail nowa days. Touring remains the best form of promotion, while also one of the major difficulties—it can be very expensive to bring artists to Europe, especially when they are not well known and they have to play at small venues. The live market has to develop. Recent or upcoming releases: Maria Joao/Danaga, Maria Bethania/Ao Vico, Cesar Camargo Mariano/Solo Brasileiro."

MUSIC & MEDIA

Some...

Different Shit

Mansour Seck

Title: N'Der Fouta Tooro Vol. 2
Cat. No: Stcd 1073
Label: Sterne

"And the joy is that this is only the first of three volumes yet to be released. I don't think you could ever have enough Mansour Seck." (Ref: "N'Der Fouta Tooro Vol. 1") Folk Roots

Artist: Mansour Seck

Title: N'Der Fouta Tooro Vol. 2
Cat. No: Stcd 1073
Label: Sterne

Going to WOMEX? Experience for yourself. See Mansour Seck and full band, live at Espace Senghor, Saturday 21st Oct. @ 19:30 All music - no bullshit.

Delotty Kurnia/Dari Sunda

"Fabulous and recommended no end; a highly successful mix of traditional Sundanese sounds with modern production values." (Ref: 1st Album "'Cover Pavek'"/ Rough Guide To World Music

Artist: Detty Kurnia

Title: Dari Sunda
Cat. No: Tucd 1011
Label: Riverboat

With a voice as pure as in Opera and as beguiling as in Irish Folk, Detty Kurnia is at the cutting edge of modern Indonesian music.

It's A Triple Earth

Artist: Various Artists
Cat. No: Trecd 114
Label: Triple Earth

Aster Aweke mixed by Fayaz Virji, Mouth Music by Whirl-y-Gig, Najma by Talvin ... more by more ... a family mix from a label of Babel. 'It's a triple earth? No shit!' (ATTRIB: F. ZAPPIN)

All the above, and all back catalogue from Sterne, Riverboat & Triple Earth are now exclusively distributed in Benelux by Munich Records, Vadaring 90, 6702 E8 Wageningen, The Netherlands. Contact: Ingmar
tel: (31) 83 70 21 444 fax: (31) 83 70 22 959 or for Belgium tel: (32) 93 57 67 75

MUSIC & MEDIA

AmericanRadioHistory.Com
World Music's Radio Outlets

If the need for a professional forum focusing on the expanding panorama offered by world music has now been satisfied by WOMEX, various other initiatives have sprung up to increase awareness of world music among the public and to foster cooperative promotional efforts within the industry. One of these is the World Music Charts Europe (new in this issue, see page 35). Terrie Berne reports.

The World Music Charts Europe is an airplay-based top-10 chart sponsored by Berlin's WDR/Sputnik and compiled by that city's new multi-lingual station Radio Multikulti. The monthly chart is based on reports from some 40 shows across Europe and is sent to more than 60 retail and industry addresses, as well as appearing in some two dozen magazines.

Though existing WM programmes are increasingly threatened by ever more tightly-format ed European radio (and shrinking budgets have seen priorities reassessed even at traditionally more receptive public stations), radio still plays a vital role in maintaining the genre's persistent vitality. Part of that vitality comes from its all-inclusive character: that the celtic musings of Glannad have little or nothing in common with the transplanted African rhythms of Brazil's Timbalada or the sampled Faka charts set to the dance beat of Deep Forest, hardly matters. WM is defined more by what it's not—typical occidental rock or pop—than by what it actually is, which is entirely a matter of opinion, and can include—or exclude—any number of styles from blues to Finnish folk to Indonesian pop.

However, it's that very sweep, inevitably confusing to both consumers and retail, which lends further significance both to the WM charts and the programmes from which they are drawn. They offer all-important exposure as well as much-needed guidance to the plethora of world music now on the market. That a consensus emerges each month in the form of a chart is perhaps surprising given that WM programmes are nearly as diverse in their formats and playlists as the music itself, as is confirmed by the following look at some programmes which contribute to the world music chart.

Radio Bows To World Music

"Folk Routes" is the name of Ian Anderson's brief weekly WM programme on BBC's World Service, aired at different times in different territories. He is both director of Rogue Records (now released through Xenophile), editor of Palm Roots Magazine, and independent producer for the WM series for the BBC and Jazz FM. His programmes are developed around specific themes, such as regions or styles. On his regular show he likes mixing things up, jumping from country to country and style to style. He plays "only music with roots in tradition, be it ethnic or modern." He believes the WM charts serve a useful purpose, "though I'm not sure what they catalyse. DJs on the chart provide very well informed and the labels take them seriously, which is by implication passed on to the listener."

Charlie Gillett's weekly programme "Saturday Night" airs from 19:00-21:00 on London's BBC affiliate GLR. His show takes in such cutting-edge sounds as ambient and hip-hop, and he sees his job as "joining the dots between acts like Massive Attack or Outside with WM, soul, R&B and early rock." He enjoys looking for links and contrasts between music from various cultures and between popular music. He does try to create hits within his chosen limits by repeat plays.

"Studio Hottentot" is the provocative name of Ole Holmen's Wednesday night show on YLE Finland. He plays a mixture of WM, jazz, pop, and electronic music from around the world including Greek, Turkish, Arabic, Russian, Spanish and Polish. The programme is aired at different times in different territories. He is both director of Rogue Records (now released through Xenophile), editor of Palm Roots Magazine, and independent producer for the WM series for the BBC and Jazz FM. His programmes are developed around specific themes, such as regions or styles. On his regular show he likes mixing things up, jumping from country to country and style to style. He plays "only music with roots in tradition, be it ethnic or modern." He believes the WM charts serve a useful purpose, "though I'm not sure what they catalyse. DJs on the chart provide very well informed and the labels take them seriously, which is by implication passed on to the listener."

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**Eurochart Hot 100® Singles**

**week 42 / 95**

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<td><strong>N</strong> - <strong>WHO THE * IS ALICE?</strong></td>
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<td><strong>P</strong> - <strong>JOHNY NOHOO</strong></td>
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<td><strong>R</strong> - <strong>SHY GUY</strong></td>
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<td>19.</td>
<td><strong>S</strong> - <strong>SHUT UP (AND SLEEP WITH ME)</strong></td>
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<td><strong>T</strong> - <strong>FREEDOM</strong></td>
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**countries charted**

- **BR** - Belgium
- **DK** - Denmark
- **DE** - Germany
- **FIN** - Finland
- **FR** - France
- **IRE** - Ireland
- **NL** - Netherlands
- **UK** - United Kingdom
- **SCH** - Switzerland
- **SWE** - Sweden
- **ESP** - Spain
- **HUN** - Hungary
- **ITA** - Italy
- **NLD** - Portugal
- **ISL** - Iceland

**[AmericanRadioHistory.Com](http://www.americanradiohistory.com)**
## European Top 100 Albums

### Week 42/95

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
<th>original label</th>
</tr>
</thead>
<tbody>
<tr>
<td>AC/DC</td>
<td>Ball Breaker - East West</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>RCA/Chrysalis</td>
</tr>
<tr>
<td>Mariah Carey</td>
<td>Daydream - Columbia</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>RCA/Chrysalis</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>D'Ente - Epic (Columbia)</td>
<td>A.B.F.F.L.EM.L.U</td>
<td>Epic</td>
</tr>
<tr>
<td>Iron Maiden</td>
<td>Seventh Son - EMI</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>EMI/Parlophone</td>
</tr>
<tr>
<td>Årzte</td>
<td>Planet Punk - Metronome</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Metronome</td>
</tr>
<tr>
<td>Lenny Kravitz</td>
<td>Circus - Virgin</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Virgin</td>
</tr>
<tr>
<td>Pur</td>
<td>Abenteuerland - Intercord</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Intercord</td>
</tr>
<tr>
<td>Die Fantastischen Vier</td>
<td>Die Fantastischen Vier - Columbia</td>
<td>A.B.D.K.F.D.EM.L.U</td>
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<tr>
<td>Blum</td>
<td>Great Escape - Polydor</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Polydor</td>
</tr>
<tr>
<td>David Bowie</td>
<td>Outside - RCA</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>RCA</td>
</tr>
<tr>
<td>TLC</td>
<td>CrazySexyCool - Arista / LaFace</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Arista / LaFace</td>
</tr>
<tr>
<td>Sacred Spirit</td>
<td>Chants &amp; Dances Of The Native Americans - Virgin</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Virgin</td>
</tr>
<tr>
<td>Cranberries</td>
<td>No Need To Argue - Island</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Island</td>
</tr>
<tr>
<td>Bon Jovi</td>
<td>These Days - Mercury</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Mercury</td>
</tr>
<tr>
<td>Yaya Con Dios</td>
<td>Roots And Wings - Ariola</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Ariola</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>The Colour Of My Love - Epic (Columbia)</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Epic (Columbia)</td>
</tr>
<tr>
<td>Claudio Baglioni</td>
<td>Io Sono Qui - Columbia</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Columbia</td>
</tr>
<tr>
<td>Green Day</td>
<td>Green Day - Reprise</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Reprise</td>
</tr>
<tr>
<td>Heroes Del Silencio</td>
<td>Avantana - EMI</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>EMI</td>
</tr>
<tr>
<td>Offspring</td>
<td>The Offspring - Epitaph</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Epitaph</td>
</tr>
<tr>
<td>Toto</td>
<td>Toto - Columbia</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Columbia</td>
</tr>
<tr>
<td>Ligabue</td>
<td>Buon Compleanno Elvis - WEA</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>WEA</td>
</tr>
<tr>
<td>Maria Glenn</td>
<td>Love &amp; Respect - Ariola</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Ariola</td>
</tr>
<tr>
<td>Böhse Onkelz</td>
<td>Hier Sind Die Onkelz - Reliapheon</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Reliapheon</td>
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<tr>
<td>Evelyn</td>
<td>Time After Time - Mercury</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Mercury</td>
</tr>
<tr>
<td>Phil Collins</td>
<td>Two Hearts - Atlantic</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Atlantic</td>
</tr>
<tr>
<td>John Lennon</td>
<td>Imagine - Apple</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Apple</td>
</tr>
<tr>
<td>Jethro Tull</td>
<td>Aqualung - Island</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Island</td>
</tr>
<tr>
<td>Led Zeppelin</td>
<td>II - RCA</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>RCA</td>
</tr>
<tr>
<td>Bon Jovi</td>
<td>Living On The Edge - Island</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Island</td>
</tr>
<tr>
<td>Elvis Presley</td>
<td>The King Of Rock And Roll - RCA</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>RCA</td>
</tr>
<tr>
<td>U2</td>
<td>The Joshua Tree - Island</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Island</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>Sticky Fingers - Virgin</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Virgin</td>
</tr>
<tr>
<td>Eagles</td>
<td>Their Greatest Hits - Asylum</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Asylum</td>
</tr>
<tr>
<td>Simon &amp; Garfunkel</td>
<td>Bridge Over Troubled Water - Columbia</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Columbia</td>
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<tr>
<td>The Who</td>
<td>Their Greatest Hits - Polydor</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Polydor</td>
</tr>
<tr>
<td>Queen</td>
<td>Bohemian Rhapsody - Polydor</td>
<td>A.B.D.K.F.D.EM.L.U</td>
<td>Polydor</td>
</tr>
</tbody>
</table>

### Sales Breaker

- **Janet Jackson**
- **Zucchero Fornaciari**
- **Paul Weller**
- **Rebecca Tornqvist**
- **Edwyn Collins**
- **Kelly Family**
- **Seal**
- **Simply Red**
- **Soundtrack - Pulp Fiction**
- **Johnny Hallyday**
- **Vangelis**
- **Garbage**
- **La Bouche**
- **Pink Floyd**
- **Gloria Estefan**
- **El Ultimo De La Fila**
- **Joe Satriani**
- **Sonic Youth**
- **Schlumpfe**
- **Lloyd Cole**
- **Megaparty Vol -2**
- **STS**
- **Vikingerana**
- **Ritchie Blackmore's Rainbow**
- **Julio Iglesias**
- **Redd Kross**
- **Toto**
- **Ligabue**
- **Maria Glenn**
- **Marc Lavoine**
- **Böhse Onkelz**
- **A. Venditti**

### New Entries

- **Wet Wet Wet**
- **Leveliers**
- **Selig**
- **Sergio Dalma**
- **Noa**
- **Pino Daniele**
- **Beyoncé**
- **Maxime Le Forestier**
- **Dream Theater**
- **Akos**
- **Nirvana**
- **Gianluca Grignani**
- **Dodo & The Dodo's**
- **Frankie Knuckles**
- **Robert Vecchioni**
- **Tanksapada**
- **Inspirations**
- **Take That**
- **Irene Grandi**
- **Soundtrack - Batman Forever**
- **K's Choice**
- **Maria Gläser**
- **Frank Zappa**
- **Rene Froger**
- **Beautiful South**
- **Juan Luis Guerra**
- **Michael Learns To Rock**
- **Echobelly**
- **Fredericks, Goldman & Jones**
- **Poo Fighters**

---

**Note:** The European Top 100 Albums is compiled by BRK Communications BV. © BRK Communications BV. All rights reserved. Compiled from the national albums sales charts of 16 European territories.
### United Kingdom

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simply Red - Fairground</td>
<td>(East West)</td>
<td></td>
</tr>
<tr>
<td>2. Talk Talk - What's That Face On?</td>
<td>(Virgin)</td>
<td></td>
</tr>
<tr>
<td>3. Smokie - Who'll Be The Fool</td>
<td>(A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>4. Michael Jackson - You Are Not Alone</td>
<td>(PolyGram)</td>
<td></td>
</tr>
<tr>
<td>5. Shaggy - Boombastic</td>
<td>(EMI)</td>
<td></td>
</tr>
<tr>
<td>6. Mariah Carey - Fantasy</td>
<td>(Sony)</td>
<td></td>
</tr>
<tr>
<td>7. Simply Red - Fire In The Hole</td>
<td>(East West)</td>
<td></td>
</tr>
<tr>
<td>8. Arista - Has na Been Here</td>
<td>(Nora)</td>
<td></td>
</tr>
<tr>
<td>9. Sting Adams - Have You Ever Really...</td>
<td>(EMI)</td>
<td></td>
</tr>
<tr>
<td>10. N'Trance - Staying Alive</td>
<td>(Warner)</td>
<td></td>
</tr>
<tr>
<td>11. Simply Red - Fire In The Hole</td>
<td>(East West)</td>
<td></td>
</tr>
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</table>

### Germany

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Die Fantastischen 4 - Sie Ist Weg</td>
<td>(Sony)</td>
<td></td>
</tr>
<tr>
<td>2. Shaggy - Boombastic</td>
<td>(EMI)</td>
<td></td>
</tr>
<tr>
<td>3. Michael Jackson - You Are Not Alone</td>
<td>(PolyGram)</td>
<td></td>
</tr>
<tr>
<td>4. Simply Red - Fairground</td>
<td>(East West)</td>
<td></td>
</tr>
<tr>
<td>5. Michael Jackson - You Are Not Alone</td>
<td>(PolyGram)</td>
<td></td>
</tr>
<tr>
<td>6. Arista - Has na Been Here</td>
<td>(Nora)</td>
<td></td>
</tr>
<tr>
<td>7. Arista - Has na Been Here</td>
<td>(Nora)</td>
<td></td>
</tr>
<tr>
<td>8. Simply Red - Fire In The Hole</td>
<td>(East West)</td>
<td></td>
</tr>
<tr>
<td>9. Arista - Has na Been Here</td>
<td>(Nora)</td>
<td></td>
</tr>
<tr>
<td>10. Simply Red - Fire In The Hole</td>
<td>(East West)</td>
<td></td>
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### France

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1. Michael Jackson - You Are Not Alone</td>
<td>(PolyGram)</td>
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</tr>
<tr>
<td>2. Shaggy - Boombastic</td>
<td>(EMI)</td>
<td></td>
</tr>
<tr>
<td>3. Michael Jackson - You Are Not Alone</td>
<td>(PolyGram)</td>
<td></td>
</tr>
<tr>
<td>4. Simply Red - Fire In The Hole</td>
<td>(East West)</td>
<td></td>
</tr>
<tr>
<td>5. Michael Jackson - You Are Not Alone</td>
<td>(PolyGram)</td>
<td></td>
</tr>
<tr>
<td>6. Simply Red - Fire In The Hole</td>
<td>(East West)</td>
<td></td>
</tr>
<tr>
<td>7. Simply Red - Fire In The Hole</td>
<td>(East West)</td>
<td></td>
</tr>
<tr>
<td>8. Michael Jackson - You Are Not Alone</td>
<td>(PolyGram)</td>
<td></td>
</tr>
</tbody>
</table>

### Spain

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ex - Estatics</td>
<td>(Ginger)</td>
<td></td>
</tr>
<tr>
<td>2. Fabolous - Play This Song</td>
<td>(Psycle)</td>
<td></td>
</tr>
<tr>
<td>3. Tim &amp; Gordo - La Ultima Historia</td>
<td>(EMI)</td>
<td></td>
</tr>
<tr>
<td>4. Sin In A Room - En Ti No Te Pasa</td>
<td>(Sony)</td>
<td></td>
</tr>
<tr>
<td>5. Tim &amp; Gordo - La Ultima Historia</td>
<td>(EMI)</td>
<td></td>
</tr>
<tr>
<td>6. Mariah Carey - Fantasy</td>
<td>(Sony)</td>
<td></td>
</tr>
<tr>
<td>7. Simply Red - Fire In The Hole</td>
<td>(East West)</td>
<td></td>
</tr>
<tr>
<td>8. Decimale - Y El Deseo</td>
<td>(Warner)</td>
<td></td>
</tr>
<tr>
<td>9. Lai Cas - La Fisa Prometea</td>
<td>(Hispana)</td>
<td></td>
</tr>
<tr>
<td>10. Kiri - De Aki A Ketama</td>
<td>(Quality)</td>
<td></td>
</tr>
</tbody>
</table>

### Portugal

The Portuguese singles chart has been suspended until further notice by local IFPI body APP.

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Based on the national sales charts from 15 European markets. Information supplied by Music Monitor/Gallup (UN): PolyGram (BMG) (EMI) (Sony) (Warner) (Virgin) (Midtown) (EMI) (Sony) (Warner) (Virgin)

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AmericanRadioHistory.com
A weekly Eurochart analysis by Ramon Dahmen

The European Alternative Rock Radio Top 25 is based on a weighted-scoring system. It is designed to measure the performance of alternative rock songs on European radio stations. The chart is updated weekly and covers the top 25 songs in the European alternative rock genre. The weighting system takes into account various factors such as airplay, sales, and other relevant data to determine the ranking of the songs.

The European Alternative Rock Radio Top 25

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urge Overkill/Somebody Else's Body</td>
<td>Mute</td>
</tr>
<tr>
<td>Faith No More/Evidence</td>
<td>Virgin</td>
</tr>
<tr>
<td>The Cranberries/Morning Glory? (Creation)</td>
<td>Fauve</td>
</tr>
<tr>
<td>The Verve/Fall (Fool's Gold)</td>
<td>Food</td>
</tr>
<tr>
<td>Oasis/Whatever You Want</td>
<td>Virgin</td>
</tr>
<tr>
<td>Pulp/Common People</td>
<td>Parlophone</td>
</tr>
<tr>
<td>Del Amitri/Roll To Me</td>
<td>Virgin</td>
</tr>
<tr>
<td>Del Amitri/Fruit De...</td>
<td>Mute</td>
</tr>
<tr>
<td>Gary Numan/Hideaway</td>
<td>Virgin</td>
</tr>
<tr>
<td>Suede/Celluloid</td>
<td>Virgin</td>
</tr>
<tr>
<td>The Beatles/Oh!</td>
<td>EMI</td>
</tr>
<tr>
<td>Oasis/Ante</td>
<td>Virgin</td>
</tr>
<tr>
<td>Oasis/Re-Rip</td>
<td>Virgin</td>
</tr>
<tr>
<td>Oasis/Tai Pan</td>
<td>Virgin</td>
</tr>
<tr>
<td>Oasis/Ode</td>
<td>Virgin</td>
</tr>
<tr>
<td>Oasis/Oceans</td>
<td>Virgin</td>
</tr>
<tr>
<td>Oasis/Hello</td>
<td>Virgin</td>
</tr>
<tr>
<td>Oasis/Don't Look Back</td>
<td>Virgin</td>
</tr>
<tr>
<td>Oasis/Run</td>
<td>Virgin</td>
</tr>
<tr>
<td>Oasis/Red</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

The European Dance Radio Top 25 is another chart based on a weighted-scoring system. It focuses on dance and electronic music and covers the top 25 songs in this genre.

The European Dance Radio Top 25

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ocean Drive/Ne Me Oublie... (Anblack)</td>
<td>Virgin</td>
</tr>
<tr>
<td>Ocean Drive/Never Knew</td>
<td>Virgin</td>
</tr>
<tr>
<td>Ocean Drive/Melody... (Maverick)</td>
<td>Virgin</td>
</tr>
<tr>
<td>Ocean Drive/Me And You</td>
<td>Virgin</td>
</tr>
<tr>
<td>Ocean Drive/Lucky Love</td>
<td>Virgin</td>
</tr>
<tr>
<td>Ocean Drive/Endless Sum... (Polydor)</td>
<td>Virgin</td>
</tr>
<tr>
<td>Ocean Drive/Del Mar</td>
<td>Virgin</td>
</tr>
<tr>
<td>Ocean Drive/84</td>
<td>Virgin</td>
</tr>
<tr>
<td>Ocean Drive/42</td>
<td>Virgin</td>
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<tr>
<td>Ocean Drive/34</td>
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<td>Ocean Drive/16</td>
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<td>Ocean Drive/14</td>
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<td>Ocean Drive/12</td>
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<td>Ocean Drive/10</td>
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<td>Ocean Drive/8</td>
<td>Virgin</td>
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<tr>
<td>Ocean Drive/6</td>
<td>Virgin</td>
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<tr>
<td>Ocean Drive/4</td>
<td>Virgin</td>
</tr>
<tr>
<td>Ocean Drive/2</td>
<td>Virgin</td>
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</tbody>
</table>

The Adult Contemporary Europe Top 25 chart is based on a weighted-scoring system and measures the performance of adult contemporary music songs on European radio stations. It covers the top 25 songs in the adult contemporary genre.

The Adult Contemporary Europe Top 25

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Jackson - You Are Not Alone</td>
<td>Epic</td>
</tr>
<tr>
<td>Coolio Feat. YVN - Gangsta's Paradise</td>
<td>MCA</td>
</tr>
<tr>
<td>Janet Jackson - Runaway</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Seal - Kiss From A Rose</td>
<td>ZTT</td>
</tr>
<tr>
<td>Michael Jackson - You Are Not Alone</td>
<td>Epic</td>
</tr>
<tr>
<td>The Bee Gees - How Can YouExpected</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Bon Jovi - Runaway</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Europe - The Final Countdown</td>
<td>Virgin</td>
</tr>
<tr>
<td>Del Amitri - Bell To Me</td>
<td>E. M. (A&amp;R)</td>
</tr>
<tr>
<td>All-4-One - I Can Love You Like This</td>
<td>USA Billboard Top 25 Singles</td>
</tr>
<tr>
<td>Blues Traveler - Run Away</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Limahl - I Get 5 On It</td>
<td>USA Billboard Top 25 Singles</td>
</tr>
<tr>
<td>The Rembrandts - I'll Be There For You</td>
<td>East West</td>
</tr>
<tr>
<td>Xcape - Who Can I Run To</td>
<td>USA Billboard Top 25 Singles</td>
</tr>
<tr>
<td>Michael Bolton - Can You Touch? There...</td>
<td>USA Billboard Top 25 Singles</td>
</tr>
<tr>
<td>Symbol/Eye Hate U</td>
<td>USA Billboard Top 25 Singles</td>
</tr>
</tbody>
</table>

The USA Billboard Top 25 Singles chart is based on a weighted-scoring system and measures the performance of pop songs on the Billboard Hot 100 chart in the United States. It covers the top 25 songs and is updated weekly.

The USA Billboard Top 25 Singles

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mariah Carey - Fantasy</td>
<td>Columbia</td>
</tr>
<tr>
<td>Coolio Feat. YVN - Gangsta's Paradise</td>
<td>MCA</td>
</tr>
<tr>
<td>Janet Jackson - Runaway</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Seal - Kiss From A Rose</td>
<td>ZTT</td>
</tr>
<tr>
<td>Michael Jackson - You Are Not Alone</td>
<td>Epic</td>
</tr>
<tr>
<td>Host &amp; The Howlow - Only Wanna Be With You</td>
<td>Atlantic</td>
</tr>
<tr>
<td>TLC - Waterfalls</td>
<td>LaFace</td>
</tr>
</tbody>
</table>
Wet Wet Wet New Single
"SOMEWHERE SOMEHOW"

Somewhere Somehow but always No 1 on your playlist!

Fourth Top Ten Single from the platinum album "PICTURE THIS"

Oleta Adams is moving on!
"NEVER KNEW LOVE"

The premiere single from her new album "MOVING ON"
Definitely a most added!

Radio Stockholm-Sweden — Robert Sehlberg
"Oleta has a splendid voice. Never Knew Love is easy to remember and perfect for radio."

Radio NRW-Germany — Jeff van Gelder
"Her strongest radio song since Get Here."

Lloyd Cole New Single
"LIKE LOVERS DO"

His best so far.
From the new album "LOVE STORY"

Lloyd Cole on tour in Europe
October 7th Hamburg • 9th Copenhagen • 10th Stockholm • 12th Oslo • 13th Lund
15th Utrecht • 16th Strasbourg • 18th Besamcon • 20th Mulhouse 21st Reims • 23rd Paris
24th Nantes • 26th Toulouse • 27th Montpellier • 28th Bordeaux • 30th Lille
LOS LOBOS

with ANTONIO BANDERAS

Cancion Del Mariachi
(Morena De Mi Corazon)
THE NEW SINGLE

TAKEN FROM
DESERADO
THE SOUNDTRACK

ERIC VINCENTE
Head of Music

EMI-MEDLEY

MUSIC & MEDIA 28 OCTOBER 21, 1995

M & M AIR PLAY
STATION REPORTS

AUSTRIA
by Monday at 13.00 h. CET.

Belgium
by Monday at 13.00 h. CET.

Some reports will also
include "power play" songs,
which receive special air
plays during the week. All
Power Play songs are
printed, whether they are
reported for the first time or
not. Some lists include
revised new albums, as
notified by the abbreviation
"AL" within each country.

Library includes: Platforms (P), Gold (G), Silver (S) and Bronze (D). All
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Private Radio To Be More Accountable To Advertisers

by Jonathan Heasman

LONDON - The Radio Advertising Research Council (AIRC) are to improve the industry's accountability to advertisers. The organisations are to publish monthly data on how many minutes advertising each station has sold during its key drive-time programmes. The move, which will help advertising agencies judge how fair individual station's prices are, was formally announced at a RAB conference in London earlier this month.

The AIRC also announced that it has set up an "Accountability Working Group" to establish a single method of giving advertising agencies comprehensive post-campaign research data. This data, which is already being supplied to clients by Classic FM and Virgin, will report actual transmission times of advertisements and give RAJAR audience estimates for the times and stations where a client's advertisement appeared.

Once derided as "the 2% medium," commercial radio statistics for the cost of all UK advertising revenue, a share which the Advertising Association expects will increase to 7-8% by 1998.

RAB MD Douglas McArthur said commercial radio had moved from being a tactical medium in the eyes of the advertising industry. For instance, however, that radio's growth rate would not be maintained if the cost of advertising continued to increase - the average price of radio increased by 14% from August 1994-August 1995, making it the UK's most inflationary advertising media.

Guest speaker Jeremy Bullmore, a director of The Guardian Media Group and WPP Group, warned delegates that radio ads were still lacking in creativity. "We still tend to use radio in an immature way, with standardised voice-overs. Voices are often chosen because it is thought the audience will relate to them, not because they add to the product."

Minister Scraps Privates continued from page 1

"The minister could make a start by taking off air the stations which don't pay authors rights contributions and broadcast fees."

However, he fears that the drastic cuts in the Flemish radioscape will have a knock-on effect for the region's employment figures.

Statistics released in 1993 show that around BFr600 million (app. US$20 million) was paid out in expenses by the privates. "Some 80% of it was spent on wages and personnel costs. If you cut the number of stations, this will have unforseen consequences for employment," Neys explains. VRM station director

Intercond Profits From 'Adventure'

by Christian Lorenz

STUTTGART - German-language rock act Pur has proven a high-yield investment for EMI affiliate Intercond, with the band's current album Abenteuerland ("Adventure Land") selling more than 1.2 million copies within three weeks of its release.

Abenteuerland went into the German album charts at number 1 and is currently topping the chart for the fifth consecutive week. Its predecessor, the 1995 studio album Tightrope, was also released through the band in still the Top 40 after 108 weeks.

Intercond manager director Herbert Kollisch and promotion director Michael Kudrasczki agree that Pur's success is not based solely on airplay.

Kollisch says, "Like all other big German-language acts, Pur is a hard-working live band." He admits that airplay boosts CD sales volumes for an act but counters, "As a German-language artist you have to build a fan base by confronting your audience face to face."

Intercond signed the band in 1987. "It took almost five years before the band was established," recalls Kollisch. Together with Intercond A&R manager Charlie Rothenburg, he held radio airplay potential but all through the difficult early years.

Kollisch explains, "We watched them build a solid follow-in the region by playing every gig available. All that time we were convinced that we could break Pur in the rest of Germany if only we could get people to see them live on stage."

The label kept Pur on the road to subsidising loss-making national tours. "After four years this strategy paid off," recalls Kollisch. Now Pur has entered the big business league, with Kudrasczki, Intercond has a budget of DM1.7 million (app. US$1.1 million) on advertising for Abenteuerland. Pur's standing has also given it a potential overseas market in Germany. In Austria, where Pur releases will be distributed by Musikvertrieb, but Pur have not yet reached their highest sales.
### Airplay Action

**EHR Top 40 commentary by Pieter Kops**

Three consecutive weeks of Radio Active points for Mariah Carey (September 23 – October 7) are now really paying off—the best conceivable way. Fantasy climbs to the number 1 slot of the EHR Top 40 and Carey thus experiences her second chart-topper on European Hit Radio—1993’s Dream Lover headed the format for four weeks in a row. Consequently, Michael Jackson’s chart supremacy with You Are Not Alone (the artist’s fifth EHR number 1 hit) has ended after four consecutive weeks.

Carey’s decisive chart move is boosted by 11 first-time reports, which are notably coming from Germany (five adds) and Russia (three). Fantasy is now getting significant spins in 28 European countries. The highest ratios of EHR roster penetration are registered in Italy, Switzerland, Austria, Hungary and Slovenia (83-100%). The massive European airplay that Carey’s single has enjoyed during the last two weeks, is now followed by massive sales of her newly-released album. Dream Lover earns this week’s Sales Breaker award at number 2 in the European Top 10 Albums (see page 24).

The highest new entry in the EHR rundown belongs to Mega act Ace Of Base, whose Lucky Love enters at number 9—the highest chart debut so far this year. The Swedish pop act has enjoyed four hits on the format before (1993-94), all of which went top 10—The Sign (peak at number 6), All That She Wants (7), Don’t Turn Around (8) and Living In Danger (9).

With 22 new adds by its side (more than half of its total EHR roster), Ace Of Base’s new single qualifies as this week’s Most Added leader by a wide margin. Lucky Love attracts substantial new airplay this week in Germany and Poland, but the song’s entire roster encompasses 18 countries, with concentrated airplay in Denmark, Sweden, Holland, Greece and Ireland. On a major market level, the single is already number 5 in Scandinavia (see Major Market Airplay, page 55), whilst it has hit number 1 in Border Breakers (see page 34).

### Chart Bound

The EHR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M’s EHR (European Hit Radio) reporting stations, with the highest 31 stations combining with necessarily music flowtime or during specific dates. Stations are weighted by market size and by the number of hours per week contributed to the format. - Indicates Europe’s most Radio Active market, replacing the biggest increase in chart points.

<table>
<thead>
<tr>
<th>Week 42/95</th>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>6</td>
<td>MARIAH CAREY/FANTASY</td>
<td>(COLUMBIA)</td>
<td>117</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>7</td>
<td>Simply Red/Fairground</td>
<td>(East West)</td>
<td>110</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>9</td>
<td>Michael Jackson/You Are Not Alone</td>
<td>(Epic)</td>
<td>110</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>7</td>
<td>Janet Jackson/Runaway</td>
<td>(A&amp;M)</td>
<td>92</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>6</td>
<td>Symbol/Eye Hate U</td>
<td>(NPG/Warner Brothers)</td>
<td>80</td>
<td>8</td>
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<tr>
<td>6</td>
<td>5</td>
<td>6</td>
<td>Michael Bolton/Can I Touch You...There?</td>
<td>(Columbia)</td>
<td>81</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>5</td>
<td>Bon Jovi/Something For The Pain</td>
<td>(Mercury)</td>
<td>69</td>
<td>7</td>
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<td>8</td>
<td>6</td>
<td>8</td>
<td>Blu/Blues House</td>
<td>(Food/EMI)</td>
<td>73</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>&gt;</td>
<td>NE</td>
<td>Ace Of Base/Lucky Love</td>
<td>(Mega/Metronome)</td>
<td>62</td>
<td>32</td>
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<tr>
<td>10</td>
<td>15</td>
<td>3</td>
<td>N-Trance/Staying Alive</td>
<td>(All Around The World)</td>
<td>38</td>
<td>14</td>
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<tr>
<td>11</td>
<td>9</td>
<td>11</td>
<td>TLC/Waterfalls</td>
<td>(LaFace/Arista)</td>
<td>65</td>
<td>3</td>
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<td>12</td>
<td>10</td>
<td>12</td>
<td>Seal/Kiss From A Rose</td>
<td>(ZTT)</td>
<td>58</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>10</td>
<td>Rembrandts/’I’ll Be There For You</td>
<td>(East West)</td>
<td>48</td>
<td>6</td>
</tr>
</tbody>
</table>

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### New Top 20 Contenders

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haddaway/Catch A Fire</td>
<td>(Coconut)</td>
<td>22/1</td>
<td>0</td>
</tr>
<tr>
<td>Blessid Union Of Souls/Let Me Be The One</td>
<td>(EMI)</td>
<td>21/0</td>
<td>14</td>
</tr>
<tr>
<td>Becky Knows/Good Thing</td>
<td>(EMI)</td>
<td>21/0</td>
<td>14</td>
</tr>
<tr>
<td>Robin S/Long Time</td>
<td>(EMI)</td>
<td>21/0</td>
<td>14</td>
</tr>
<tr>
<td>Ace Of Base/Lucky Love</td>
<td>(EMI)</td>
<td>21/0</td>
<td>14</td>
</tr>
<tr>
<td>Right Said Red/Cause I Love You</td>
<td>(EMI)</td>
<td>21/0</td>
<td>14</td>
</tr>
<tr>
<td>Karsh Kale/Nightfire</td>
<td>(EMI)</td>
<td>21/0</td>
<td>14</td>
</tr>
<tr>
<td>C.C. Catch/Dancing Queen</td>
<td>(EMI)</td>
<td>21/0</td>
<td>14</td>
</tr>
<tr>
<td>Ace Of Base/Lucky Love</td>
<td>(EMI)</td>
<td>21/0</td>
<td>14</td>
</tr>
<tr>
<td>Right Said Red/Cause I Love You</td>
<td>(EMI)</td>
<td>21/0</td>
<td>14</td>
</tr>
</tbody>
</table>

### Most Added

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ace Of Base/Lucky Love</td>
<td>(Mega/Metronome)</td>
<td>40/1</td>
<td>32</td>
</tr>
<tr>
<td>Be My Valentine - Me &amp; My</td>
<td>(RCA)</td>
<td>39/2</td>
<td>31</td>
</tr>
<tr>
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The song that has been stamped Radio Active this week, Def Leppard’s ballad When Love And Hate Collide, leaps up 20 places during its second charting week, pausing at number 14 with a 48-station roster. At its first point gain the 20 participating European countries, Poland, Denmark, Holland, Belgium, Spain, Portugal and Russia show the most significant growth.
Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>Week 42/95</th>
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<tbody>
<tr>
<td><strong>TW</strong></td>
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<td>23</td>
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<td>24</td>
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<td>25</td>
</tr>
</tbody>
</table>

**M & M Charts AIR PLAY**

**On The Road**

Border Breakers commentary by Pieter Kops

A fter two weeks of dominance on the Border Breakers chart, German-signing La Bouche has to hand over the reigns to Danish-signed Ace Of Base—Love, which crashed in at number 5 last week, is the fourth song to carry the Swedish-born foursome to the top of the chart.

Ace Of Base's first chart topper—shortly after the Border Breakers' launch in October 1993—was The Sign (seven weeks of chart reign 1993-94); Don't Turn Around followed in 1994 with four weeks, while Living In Danger (five weeks 1994-95) was their last song so far. None of these reigns, however, was entirely consecutive. The longest consecutive period lasted five weeks (The Sign, 1993-94).

The triumphant move by Lucky Love is boosted by 35 adds (all formats) outside home region Scandinavia. Particularly in Poland, Germany, the UK, Holland and Italy, it has attracted new airplay this week. The track's total crossover roster amounts to 62 reporters, spread out over 15 countries. In the EHR Top 40, it enters at number 9, as this week's most added song on the format (see page 33).

The highest new entry in Border Breakers is in the hands of another Swedish outfit, and a new entry, Roxette—Kicking off at number 8 with a 25-station roster, You Don't Understand Me enjoys a formidable start. The track, one of four new songs on the duo's first hit compilation entitled Don't Bore Us...Get To The Chorus - Greatest Hits Vol 1), is particularly embraced in Poland, Italy, Switzerland and Austria.

The second highest new entry goes to US rock chansonnier Willy DeVille, who enters at number 21 with his label debut on East West/Germany. Still, the song, produced by John Philip Shenale and DeVille, has already been picked up by nine reporters outside GSA. It is notably in Spain, France, and Belgium, that Still gets played. Interestingly, its roster includes key heavyweights such as Cadena 100/Madrid, France Inter/Paris and Brussels-based BRIT's Radio Donna and Studio Brussel.

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

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

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

The most aired songs in Europe's leading radio markets. Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Simply Red</td>
<td>Fairground</td>
<td>MCA</td>
</tr>
<tr>
<td>2</td>
<td>Parkway</td>
<td>Steps</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>Simply Red</td>
<td>Fairground</td>
<td>MCA</td>
</tr>
<tr>
<td>4</td>
<td>Parkway</td>
<td>Steps</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>Simply Red</td>
<td>Fairground</td>
<td>MCA</td>
</tr>
</tbody>
</table>

### SCANDINAVIA

Data supplied by BDS Holland from an electronically monitored panel of 35 national and regional radio stations. Songs are ranked by number of plays.

<table>
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<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
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</table>

### HOLLAND

Data supplied by BDS Holland from an electronically monitored panel of 15 national and regional radio stations. Songs are ranked by number of plays.

<table>
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<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
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<td>Steps</td>
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<tr>
<td>5</td>
<td>Simply Red</td>
<td>Fairground</td>
<td>MCA</td>
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### ITALY

Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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<tr>
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<th>Label</th>
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<tbody>
<tr>
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<tr>
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### POLAND

Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

<table>
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### HUNGARY

Compiled by the Hungarian Commercial Radio Association on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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**All charts are available via:**

M&M Communications BV

For information call Annette Duursma (+31) 20.669 1961

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**MUSIC & MEDIA 33**

**30 OCTOBER 1995**

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