Michael Sells Millions In GSA

After his record-breaking first European TV performance on "Wetten, Dass.." earlier this month (Music & Media, November 18), Michael Jackson was presented with a unique award recognising sales in Germany, Switzerland and Austria of over 12 million records. Pictured above with "Dass" earlier this month (Music & Media, November 18), Michael Jackson.

Flemish Radio Attacks Minister's Cut-Backs

by Marc Maes

Brussels - Flemish radio groups have reacted angrily to proposals from the region's media minister Erik van Rompuy to scrap 170 privates. Both VEVORA, the Flemish independent radio association, and IP Radio, the advertising company for 150 of Flanders' 340 privates, have attacked the plans.

As part of his new proposals, Van Rompuy says the remaining 170 Flemish stations will be allowed to establish "regional collaboration" but national networks will remain banned from the region.

Radio Preparates For The Beatles' Second Coming

by Thessa Mooij

Amsterdam - November 20 will go down in the history books as one of the decade's major radio events, with the release of the Beatles' album Anthology 1. The majority of stations surveyed by Music & Media are seizing the release as an opportunity to dedicate a considerable amount of air-time to the second coming of the Fab Four and their musical legacy.

Number One

European Hit Radio
Queen Heaven For Everyone (Parlophone)

Eurochart Hot 100 Singles
Gangsta's Paradise Coolio feat. L.V. (MCA)

European Top 100 Albums
Queen Made In Heaven (Parlophone)

Radio: The single 'LOOK OF LOVE' now serviced to all EHR stations

Cecchetto Buys Out Gamma Net

by Mark Dezzani

Milan - Italian showbusiness impresario and radio entrepreneur Claudio Cecchetto says he has made a major step towards establishing a new national network in Italy with the buy-out of Milan-based soft/ACE web Gamma Network.

Last January, Cecchetto announced that he intended to extend his Lombardy regional EHR Radio Capital into a national network.
DAVID BOWIE
STRANGERS WHEN WE MEET/The Man Who Sold The World
(LIVE FROM THE AMERICAN TOUR)
PLUS PREVIOUSLY UNRELEASED TRACK "GET REAL"

THE OUTSIDE TOUR
CURRENtLY IN THE U.K.
UNTil 7tH DECEMBER

JANuARY 1996
Wed 17 Helsinki Iisuhall
Fri 19 Stockholm Globe
Sat 20 Gothenburg Scandinavium
Mon 22 Oslo Sp ServiceException
Wed 24 Copenhagen Helly Hansen
Thu 25 Hamburg Sporthalle
Sat 27 Brussels Forest National
Sun 28 Utrecht Prins Van Oranjehulp
Tue 30 Dortmund Westfalenhalle
Wed 31 Frankfurt Festhalle

FEBRUARY
Thu 1 Berlin Deutschlandhalle
Sat 3 Prague Sportovni Hala
Sun 4 Vienna Stadthalle
Tue 6 Ljubljana Sporthall
Wed 7 Milan Palatrussaroi
Fri 9 Bologna Poliesport
Sun 11 Lyons Tony Garnier
Tue 13 Geneva Arene
Wed 14 Zurich Hallenstadion
Fri 16 Metz La Galaxy
Sun 18 Rennes Parc Expo
Tue 20 Paris Bercy
Bulletin Board

Industry highlights this week

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**SPAIN**

RNE Gets Coverage Across The Islands

Spain’s Canary Islands will next year become the first area of Europe to be completely serviced by the satellite Hispasat, according to Radio Nacional de España director Diego Carreño. At present, four of the seven islands cannot receive RNE broadcasts.

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**INTERNATIONAL**

NAB Searches Out Best In Broadcasting

The NAB has issued a request for nominees for its 1996 International Broadcasting Excellence Award. Nominations must be received by NAB in Washington, US, no later than February 15, 1996. The award recognises international broadcasters who demonstrate exceptional leadership and casters who demonstrate performance. The award will be presented at the International Leadership Conference in 1996 in Las Vegas. For more information, contact Emily Dorey on (+1) 202.429.5461.

Sony Reports Half Year Results

Sony’s Music Group has improved its half year sales by 2% to US$2.4 billion worldwide over the period from January 1 to September 30. At the same time, the company’s strong performance in the electronics business reduced the Music Group’s share in Sony’s total revenues from 12% to 11%. The company’s Daydream and Michael Bolton’s ‘Greatest Hits’ have been the company’s best selling albums during the first half of the year.

Further above-average contributions to Sony Music’s revenues come from recent album releases by Canadian singer Celine Dion, US singer Gloria Estefan and Australian newcomer band Silverchair.

**HOLLAND**

VNU Acquires Stake In Radio Noordzee

Dutch publishing group VNU has acquired a 25% stake in Holland’s largest commercial broadcaster Radio Noordzee Nationaal. The deal was completed shortly after the nation’s music station beat its closest rival gold/oldies station Radio 10 Gold in the August/September ratings. The ratings compiled by Informant show a 10.1% market share for Noordzee compared to 10 Gold’s 9.6%. Through its 58% share in TV channel RTL 4, the VNU publishing house already controls 25% of the share of the Holland Media Group which owns and operates Hitradio Veronica (EHM), FM Nieuws (radio 53FM) and RIKFM (alternative).

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**UNITED KINGDOM**

Wet Wet Wet Play Aids Charity Concert

English pop act Wet Wet Wet will headline the third annual Princess of Wales Concert of Hope. The event will take place on World Aids Day, December 1. Other acts confirmed to appear at the charity concert include Eternal, Squeeze and Bitty McLean. All acts will be performing free with all profits going to private charity organisation Crisaid and the National Aids Trust.

Virgin Radio Goes Interactive

Virgin Radio has launched a new interactive telephone service which will give listeners details of concerts and offers from Virgin Travel, plus opportunities to purchase music. The Virgin Directory, which uses the latest in voice processing technology, is to be sponsored by Sony Music. It will concentrate on new music and new trends.

Operational since September, Source has been created by Philippe Ascoli, former A&R director of Virgin, with the full support of Virgin president Emmanuel de Burelet. Ascoli will act as label MD and A&R director.

Source announced that he wants Source to be “an A&R driven label.” He adds, “I always wanted to create my own label and I was given the opportunity by De Burelet. The driving force of this label will be music and talent. We’ll be open to any style but with emphasis on new music and new trends.”

Source has released a compilation called SourceLab, which presents, according to Ascoli, “the new generation of French progressive hip hop scene,” with acts like La Funk Mob, known for their work with MC Solar. The compilation has received a number of French acts, including a female singer-songwriter described as “Tracy Chapman meets Lily Stone.”

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**COPENHAGEN**

Pubcaster DR Imposes Its Own Music Quotas

by Charles Ferro

PARIS - Virgin France’s reputation as a “cutting edge company” has been strengthened by the creation of Source, a new fully-owned label which will concentrate on new musical trends.

Operational since September, Source has been created by Philippe Ascoli, former A&R director of Virgin, with the full support of Virgin president Emmanuel de Burelet. Ascoli will act as label MD and A&R director.

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A Whirlwind Promo Tour

Virgin Goes Straight To The Source

by Emmanuel Legrand

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Bannister Delivers His Vision For BBC Radio 1

by Jonathan Heasman

LONDON - BBC Radio 1 controller Matthew Bannister has revealed a six-point programming strategy which he hopes will re-establish the station as “the sound of the young UK.”

Bannister was speaking at a Radio Academy debate hosted by Metro Radio/Newcastle MD Giles Squire, an event inspired by a lively discussion by the two in a New Orleans bar at this year’s NAB conference.

Outlining Radio 1’s current programming strategy, Bannister said the national pubcaster had six key goals:

- a truly distinctive mainstream music policy
- to develop an unrivalled range of ‘cutting edge’ music shows
- to become firmly established as the nation’s leader in broadcasting live music
- to lead the field in popular music journalism
- to develop new strands of comedy and drama
- to maintain and improve the station’s traditional “campaigning role.”

Bannister observed that when he arrived at Radio 1 in November 1993, the station had changed little in 10 years. He admitted that errors had been made during the initial phase of Radio 1’s re-launch and said that he regretted that the changes had to be carried out gradually rather than through a “big bang” re-launch.

However, he defended criticism concerning the expensive recruitment of breakfast show presenter Chris Evans. “He has changed perceptions of the network and has introduced new listeners to it,” he said.

Bannister argued that Radio 1’s target audience (the 15-24 demographic) is not well served by other TV and radio stations. Squire, however, was critical of Bannister’s approach. “Radio 1 tends to make a virtue out of things it should be doing as a matter of course, as part of its remit. The public sector should be about providing all things to all people.”

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Mercury Builds On Its Domestic Repertoire

by Christian Lorenz

HAMBURG - Mercury has made the first step on the road to diversifying its German repertoire by signing a label deal with Berlin dance outlet Formaldehyde/D.Luxx Records. According to Mercury MD Dietmar Glodde, Formaldehyde/D.Luxx will operate as an independent A&R cell with Mercury taking responsibility for marketing and distribution.

Freshly-appointed Mercury marketing director Boris Löh says his main aim is to increase the company's share of the domestic market.

"Our challenge lies not in optimising the marketing of established international acts alone," he says. "It's time to focus on German acts and find ways to market them.

Löh left his position of international marketing director at East West Records to succeed Martin Brenn, who joined Sony Music Europe as vice president Epic earlier this month.

Mercury's new head of marketing has considerable experience with domestic repertoire. Prior to his spell at East West, Löh was marketing manager at EMI's Electrola label from 1988-90. In 1990 he founded the dance label Club Töne together with techno/ rave producer Alex Christophersen of last U96 fame.

Symphony Marathon Marks Radio Clásica's 30th Birthday

by Howell Llewellyn

MADRID - Radio Clásica is this month celebrating its 30th anniversary as Spain's public classical music net with special birthday programming.

The net is to broadcast all 10 of Gustaf Mahler's symphonies as well as an anthology of major programmes presented over the last three decades.

Radio Clásica, born as RNE's Segundo Programme and until recently Radio 2, was this month awarded a prestigious Premio Onda prize for its contribution to the popularity of classical music. Last year it offered 1,242 concerts and broadcasts from most of the world's major classical music festivals.

"It's an expensive radio service because Radio Clásica has no advertising and no independent income, but I can assure you that it's future is not in danger," says RNE director Diego Carcedo. Meanwhile, Spain's other classical web, Cadena SER's Sinfo Radio Antena 3, also altered its programming as of November 6 to include a far greater element of vocal music from Monday-Friday.

Sinfó has added vocal music, mainly opera and zarzuela (Spanish operetta), to its programming between 10:00-20:00 after requests from listeners. The weekend programming has already included vocal music since the station was founded in June last year.

Radio Investments Moves Into The Czech Republic

by Dermott Hayes

DUBLIN - Radio Investments has taken a substantial interest in two radio stations in the Czech Republic to compliment the Prague station, Kiss SFM.

The two stations are Radio Hady in Brno and Radio Proton in Plzen.

Radio Hady was relaunched on November 8 with the name Kiss Hady, while the new-look Radio Proton took to the airwaves on November 15 as Kiss Proton.

The Dublin station has retained its lead as the top music station in Dublin according to the latest interim listenership survey results, standing a clear two points ahead of its nearest rival, pubcaster 2FM. Meanwhile, in Stockholm, the independent Hymnray research shows Klassika has doubled its audience in the past month.

Radio Investments Group, the Dublin radio station's parent, has an option to increase its stake in the group to five with Classic Hits SFM in Brno and Klasika Hits in Stockholm.

"We did some extensive research in both markets and we see an exciting future for both stations in the Radio Investments Group," Radio Investments Group programme director Jeff O'Brien says.

The new acquisitions bring the total number of stations in the group to five with Classic Hits SFM in Dublin and Klasika Hits in Stockholm.

According to Warner Music International, the independent Hymnray research shows Klassika has doubled its audience in the past month.

BELGIUM: The VAR—advertising company for pubcaster BRTN—has announced that Els Ameloot and Inge De Baete, both media consultants, have joined its radio team.

INTERNATIONAL: Warner Music International has appointed Mitsuki Tanaka, who has worked with WEA Japan with effect from December 11.
“Everybody is talking about Roberto Alagna”
The Independent

“The best looking tenor voice since Corelli”
The Guardian

“The whitest of white hopes in the tenor field”
The Times

ROBERTO ALAGNA

The debut recital album
Out Now
CD • MC

CDC 5 55477 2/4
CANNES - Launched in 1967, Cannes-based music fair MIDEM has undoubtedly contributed to the dramatic changes witnessed by the music industry over the past 30 years. It provides a unique stage for the international exchange of musical ideas and the exploitation of artists from all genres.

Attention figures at MIDEM are soaring as an increasing number of countries begin to take an active role in the worldwide music industry. Industry sources say the odds are high that MIDEM 1996 will surpass last year’s attendance of 10,000 professionals.

In addition to the hustle and bustle of the trade fair, MIDEM’s conference programme, organised in collaboration with Music & Media, grows in popularity and stature each year, with the discussions on key issues a must for most fair-goers. Music & Media this week takes a closer at some of the highlights of the MIDEM 1996 conference series.

European Radio

A criticism levelled at radio with alarming frequency is that it follows rather than initiates trends. The panel "How Conservative Is Radio?" sets out to explore the decisions behind radio programming in a climate where ratings rule. Do new acts still stand a good chance of getting their product on air?

Another current concern is that radio is at risk of losing its identity in the search for more commercial sounds. Among the round-table discussion "Who Needs Radio?" will try to identify the unique features of the medium. Is there a way for radio to distinguish itself from competing media when the consumer is exposed to an overload of information, entertainment and commercials in all possible forms?

Meanwhile, "Choose From The European Music Menu" will have a panel of A&R professionals, promoters and radio programmers listening to a selection of tracks by European acts which have been successful at home. Will they be able to win audiences in other European countries, the discussions asks, and would the panelists sign or licence the act, book them for a concert or play their song on air?

Will Multimedia Change The Face Of Artist Exploitation?

Key industry figures are to comment on new products like CD-ROM and CD-Plus in "Cyberspace Takes Music By Storm". Will new technologies alter the way people listen to music or will they merely provide another way for the record business to package and market music? Will CD-Rom and CD-Plus start to compete with regular sound discs?

Opportunities offered by new media could affect the whole distribution process of music. In "Distribution: Retailers Versus Virtual Stores" panelists will discuss the pros and cons of on-line distribution. Who is monitoring the use of music on the Internet and who will be able to guarantee proper payment to copyright owners?

Artists already communicate directly with the public through the net and label sites provide information on new artists, recent or forthcoming releases and tour dates. "Multimedia: A New Way Of Promoting Music?" analyses the practical implications of this approach. Does the Internet offer opportunities for lesser known music genres to break into the market?

The advantages of the various methods of reaching new markets and increasing product visibility are best illustrated with practical examples. "Marketing Success Stories: How To Maxmise Available Successful Promotion Campaigns.

Live Music In The Age Of New Media

Some bands build their careers on persistent touring without the aid of media exposure, while others book major charts successes but have never played live in front of an audience. The panel "Live Music And Marketing" will discuss the role of live shows in global marketing strategies. Are labels, booking agents, band managers and the media working together to maximise success? Which is more important, the show or the record?

Nowadays, tours are often sponsored by broadcasters. Do radio and TV stations need this extra exposure and how do they profit from it? "Live Music And The Media" will look at concert broadcasts and their consequences for record sales and the live music business.

Finally, MIDEM 1996 will take a closer look at the live circuit in the growing Asian markets. It will set out to clarify which countries should be chosen for a tour and what the key differences are between Japan, Singapore, Thailand and Australia. Managers, booking agents and promoters with different musical and geographical backgrounds will share their experiences of the Asia-Pacific region. Panelists will talk about their successes and failures in the region during the "Touring In Asia" panel.

MIDEM 1996: Music Without Frontiers

by Christian Lorenz

(C) 1995 AmericanRadioHistory.Com

MIDEM memories

John de Mol, MD, Conamus in Hilversum, the Netherlands

"My most important MIDEM was the one held earlier this year. With support from various industry bodies and the Ministry of Economic Affairs we took up a prominent spot at MIDEM. Our 'Music From Holland' stand - together with the strong live presence of Dutch artists - drew considerable attention to Holland's lively music scene. It was really the first time that we have made a big splash at Cannes.

My tip to MIDEM newcomers is to go early and study your guide from cover to cover. The first thing you want to do is meet possible business partners in person and make the first steps towards a working relationship. Never skip this warming-up phase and jump straight into a deal."

Music And Media Opportunities

"Music And Media Opportunities" will give marketing directors and label MDs the opportunity to present and analyse effective ways of securing licensing or distribution deals for an act is to put the artist on stage and let the music do the talking.

MIDEM has traditionally been a rewarding stage for artist showcases. The high density of industry figures from all over the world guarantees that high profile proteges reach the right ears with their songs.

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The concert programme for MIDEM 1996 has been supervised by Bernard Batzen. Some 800 artists from 26 countries performed during MIDEM this year, but the 1996 concert programme, headlined by Canadian singer Celine Dion, is likely to surpass this figure.

Batzen seems determined to beat the January blues with a healthy dose of Caribbean music, as MIDEM 1996's high profile opening party is devoted to artists from Trinidad, including Calypso and soca acts Mighty Sparrow, David Rudder and General Grant.

Neighbouring Jamaica's pop scene is highlighted in a reggae showcase featuring veteran singer Winston Rodney a.k.a. Burning Spear. Many European artists will come alive during a special disco event with French star-DJ Laurent Garnier and a showcase by Sony Music's Dancepool network featuring Culture Beat (Germany) and the Shamen (UK). New at MIDEM 1996 is the ceremony for the first international dance music awards Dance D'Or, organised by French TV production company AB Productions and with the selection of artists based on Music & Media's Eurochart Hot 100.

To celebrate the Montreux Jazz Festival's 30th anniversary, MIDEM and festival organiser Claude Nobs will present a special retrospective and a special concert featuring vocalist James Carter.

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Bon Jovi

lie to me

The New Single

Produced by Peter Collins, Jon Bon Jovi & Richie Sambora

Performing Live at the MTV European Music Awards & Top Of The Pops on November 23rd

‘Lie To Me’ Break Out Extra Rotation
3 E.M.A. Nominations:
Best Group Best Rock Best Live Act

From the Multi Platinum & #1 European Album "These Days"
Keep Your Format Tight
by Terry Berne

PROGRAMMING

Canny formatting and an acute knowledge of the market are keys to capturing listeners and advertisers in the increasingly fragmented airwaves. The Research Group’s European president Jim Woodyard and senior VP Jason Kane at NAB Barcelona. While more and more services fragment the airwaves, advertisers continue to aim for the same target group, argued Kane & Woodyard, pointing to the 25-35 age group as the most sought-after. The only way of assuring a percentage of that demographic is a targeted format.

Even market leaders lose market share as fragmenting progresses, so formats must be continually monitored and honed, they underlined. This should be accompanied by a thorough examination of the sales structure of the station to see if the sales approach or training can be improved. This should happen even when revenue seems to be falling short of market share, which often occurs.

One of the first priorities for a radio station is to identify what advertisers want. This should be followed by a clear demographic profile of the station’s service area, an in-depth knowledge of the competition and an understanding of how ratings work.

Then the station can begin to look at which formats to test. What are the strengths and weaknesses of the current format and of the station as a whole? Should the format be broadened, or should it remain focused?

Rather than copying your competition, it is important to emphasize the differences, even when small, between your station and the competition, Woodyard told the conference. In a very cluttered market, however, an entirely new format could be the answer, he said, pointing to KCBS/LA’s creation of the successful ARROW format.

Guest speakers Raul Domingo of Onda Diez and Javier Pons of SER’s M-80 spoke of two recent European cases of format creation, and warned that format modifying rather than copying is often the best solution.

After research Spanish group SER launched a top-40 style station in France—M40—which until then was unheard of, modelled on Spain’s most popular music net, Los 40 Principales.

Meanwhile competing EHR net Onda Diez added extras—musical elements focusing on youthful preoccupations such as ecology, sports, sex and politics to its musical format, which resulted in the station’s best ratings ever.

Representatives of archrivals RCS Europe (Selector, Master Control) and On Air Digital (Music Master) were caught during an unprecedented moment of socialising during NAB. Pictured from left to right are: Jean-Marie Reynes and Philippe Geniard of RCS Europe and Thomas Roth and Rainer Eichhorn of On Air Digital.

Making The Transition To DAB
by Terry Berne

PROGRAMMING

Over half the technology seminars at this year’s NAB conference in Barcelona were dedicated to the fast approaching Digital Audio Broadcasting (DAB) revolution. With German DAB projects well underway, and proposals on the table in several other European countries, many issues are in need of urgent discussion within the industry, it was conceded.

Not least those of ownership, and the complicated task of coordinating the necessary alliance between industry and government to ensure a smooth transition to the digital future.

One thing is clear: that within the next decade Europe’s airwaves will be transformed by new technology.

Michel Tremblay, executive VP of the Canadian Association of Broadcasters, presented the Canadian DAB plan, already in its fifth year, as an exemplary case study of DAB implementation.

“DAB is the most significant development for the radio industry since FM,” Tremblay affirmed. “It will make radio competitive with new audio technologies, and will rejuvenate the entire industry. It will be radio’s gateway onto the information highway and will meanwhile open up new revenue streams.”

Tremblay also pointed out the possibility of lower operating costs over time, as analogue broadcasting needs more power to achieve the same coverage as a digital signal.

Initial testing took place from 1990 -1993. Once the Eureka 147 system was established as a standard, the first permanent transmitters were set up the following year in Montreal and Toronto. Datacasting demonstrations such as traffic and weather information began this year.

The Canadian vision for DAB is as an eventual replacement technology for existing systems, though at first it will be complementary to analogue broadcasts. Tremblay predicts that within ten years or so DAB will be transmitted both terrestrially and by satellite.

The Canadian plan has evolved as a partnership of the public and private sectors. “Designed by broadcasters, approved by government,” Tremblay indicated. “Cooperation on many fronts is needed to unite the investment, technical, and programming tasks involved.”

One obstacle may be that while research shows that consumers are willing to pay for the services made possible by DAB, in the short and medium only moderate revenue can be expected.

Various ownership measures have been proposed. At present only radio stations can own a five-station multiplex (the number of stations per wide-band frequency allowed by the plan). But in future it is possible that ownership regulations will relax, allowing, for example, a telephone company, a bank, or even private investors to own a licence.

Tremblay estimates the initial cost per multiplex to be between US$300,000 and 400,000. Of course, receiver penetration will be low at first, but as consumers buy receivers over the next 10-15 years the industry can move to full coverage. Receivers are expected to cost less than US$1000 when they hit the mass market in late 1997.

M&M: What does the NAB hope to accomplish in Europe?

JK: We want to extend a hand to our European colleagues as they make the transition to privatization. We want to work with, to complement and to share our experience. We’ve had the opportunity to work within a profit-driven system with a minimal amount of government interference and we think we have something to share.

M&M: How can American experience be applied to the European situation, which is so different in many respects, such as the importance of public radio or the necessity to support local music, which can mean quotas?

JK: We are not so naïve as to think that all our ideas or methods can be applied successfully here. The public radio situation, for example, is entirely different here. As for quotas, in the US stations are very locally oriented, and they do research to find out what their audiences want to hear. What a programme director tries to do generally more from economic than from nationalistic motives. Programming may reflect regional considerations, but we believe that should be the PD’s choice and not a governmental dictate.

M&M: Do you believe the European arm of NAB should become more European, or should it stick to its American agenda?

JK: We’re an American trade organization; our international aspect is meant to export our expertise, to convince European radio to emulate our ways and attract them to our programming and possibly to develop partnerships. After the Barcelona seminars some will say ‘That won’t work for me,’ and others will say ‘That’s a great idea.’

M&M: Do Americans have anything to learn from European broadcasters?

JK: Absolutely. While we can give a capitalist viewpoint and experience, we can also learn from the way state-run systems have been developed. If you can’t learn from everyone in the industry then you don’t belong in radio.
Music & Media kicks off a series of stories on live assist with a case study of a regional public station in the Netherlands which has become a 24-hour broadcaster with the help of automation. Mary Weller visited this station to see how this process evolved, the decisions and mistakes made, and the preparation necessary to reach the final stage.

Music & Media's management said broadcasting 24 hours would be a logical decision, says chief engineer Pieter van Baarle. "We realised that the frequency would only confuse our listeners, who might then turn to another station. We also saw that broadcasting 24 hours would bring additional revenue, as advertisers expressed interest in paying more for an advertisement block if it would also be aired throughout the night, so we decided to go for it."

The station's management realised that to make this goal a reality, they would need the help of automation. "We couldn't afford to pay someone to sit here throughout the night, so for this reason alone it seemed the logical decision," says Van Baarle, adding that the system could be used as live assist during the day programming. "Live assist could be seen as a necessity for stations with a music format," he argues. "We're seeing a growing number of stations in Europe opting for narrowcasting, in the hope of creating a familiar sound for the listeners. To create such a format effectively, you need the help of software—at which time you may as well consider including your promo spots/jingles and other items."

Choosing The Supplier

Radio West was confronting a difficult challenge—the station's management said broadcasting 24 hours had to start within two months. It turned to Eela Audio for assistance. "We had worked with the company in the past, and were looking for somebody local whose software could be adapted to our station and not the other way around," explains Van Baarle. "For this reason, it was beneficial to select a company in the area or at least one that could quickly be reached.

Unfortunately, there is no system that will meet your way of working 100%. For this reason, it is vital to talk with your suppliers about the way you wish to automate the station, and what your working deadlines are." Eela Audio's CAPS system was chosen.

The Hardware

The first thing that Eela Audio required was a place for the hardware. Says sales manager Fred van Eijk, "When I asked Radio West where the equipment would be placed, they pointed to a corner in the attic, under a window in a slanted roof. That wasn't going to work. When piling hardware one on top of the other, your chances of overheating multiply. The space you create should be properly cooled and, of course, free of dust."

The station quickly installed 19-inch wide closets from floor to ceiling, closed off and air conditioned, and built so that all equipment could be easily reached. Although a number of PCs were already in the office, three extra terminals were bought. Further, a hard disk, controller, three audio cards, the CAPS system, a work station, a backup hard disk and UTP (Unshielded Twisted Pair) cables for use with the CAPS system were purchased. "The cabling must be good from the beginning," adds Van Baarle. "UTP cables are usually preferred, as they are fast, extremely flexible and easy to expand."

Radio West had already been working with DigiSpot (R. Barth Elektronik) for automation of commercials. "The biggest time-saver in automation is for commercials," affirms Van Baarle. "The technician no longer has to juggle tapes in record time, praying for a smooth broadcast. However, DigiSpot occasionally has problems adhering to the station's news detector, which picks up the national news signal. The hardware was phased out about a year ago.

To store audio on the hard disk, the station opted for Musicam. "We realise that the quality of compressed audio is less than optimum, but otherwise one minute of audio would take up 10 Mb of space on the hard disk! Besides, with Musicam, we're compatible with a number of other broadcasters, which is handy when exchanging programmes."

Radio West first received a software programme from Eela Audio which serves as a database. "It didn't make much sense giving them the whole system at once, since it is useless without a programmed database," says Van Eijk. The station created its own database menu to suit its specific needs, with submenus for music, commercials, jingles, short introductions, horror programmes and more.

The Music Scheduler

The next large task facing Radio West was entering all its singles into the music programmer. Hiring someone to type in the station's titles seemed a good solution in view of the short deadline, but Van Baarle made sure he had the right person for the job. "A music scheduler is rendered almost useless if filled with inaccurate information."

The person entering the titles must have an understanding of music, so information about the artists (group, singer/songwriter, etc.) and the characteristics of the song itself (its tempo, genre, slow or speedy introduction) can be properly recorded."

Yet the station still encountered some setbacks during this process. "The apparatus we were using to time the songs appeared to be inaccurate. After almost all of the songs were programmed into CAPS, we performed a test broadcast which proved a disaster due to untrustworthy time descriptions. We ended up having to re-time a number of songs."

The station decided to work initially with CD juke boxes instead of hard disk because of cost. "We wanted to go hard disk from the beginning, but two years ago that kind of equipment was out of our price range. As soon as the prices became more realistic, we made the switch to hard disk."

"The price of a juke box and a hard disk are quite comparable nowadays. But for the same money, a hard disk has many advantages, the biggest probably being its flexibility, and, for some, its larger capacity. We knew that with hard disk, every studio in our station would have immediate access to any song, jingle or advertisement as soon as it was entered into the system."

Van Baarle adds that stations which decide to work with juke boxes should consider creating their own CDs of songs currently on their A and B playlist, as space in the jukebox is limited.

Preparing For Automation

1. Shop around before selecting a supplier. Make sure the supplier knows your station's goals, and is willing to structure the system to meet your specific needs.

2. Select a system compatible with other programmes and which can easily be upgraded.

3. Be prepared to create a separate room for hardware—air conditioned, dust free, and large enough to make room for future expansion.

4. Don't forget to plan in a number of hours for the initial entering of songs into the music scheduler. If you choose to hire outside help, make sure that they have an understanding of music, so extra features of the song can be properly entered.

5. Decide whether your station wishes to compress its audio. If this is the case, be aware of the different forms of compression available, taking computability into consideration.

6. Be aware of reactions to the new system within your station. Try not to force presenters and reporters to use the system. Give them time to get used to it, and realise its benefits.
European Radio Pays Tribute To Beatles Anthology

AMSTERDAM - Radio stations all over Europe have inserted special events into their regular programming to celebrate the release of The Beatles Anthology 1 album set. At prestone, no European station had been given any special status by Paul McCartney; although this hadn’t stopped radio from planning its own tribute to the band. Italian EHR network RTL 102.5 Hit Radio even landed a scoop by playing a copy of Lennon’s original demo of “Free As A Bird”, which the station itself had missed.

French and Dutch radio stations in particular felt obliged to offer their listeners extensive programmes to stress the Fab Four’s important contribution to pop music.

As EMI France label manager Alexandre Lévy puts it, “the Beatles reach the 77-year age group” and the release of a new Beatles album “is a real sociological event.” No French station was given the exclusivity to broadcast the album and all received it at exactly the same time on November 20. The most active stations were full-service like Europe 1, RTL and RMC. The chart-oriented EHR stations evidently found the historical nature of Anthology I less viable for their programming.

RTL organised a contest, offering 20 listeners the opportunity to witness the “Beatles Anthology” documentary premiere in New York. November 21 was scheduled to be “Beatles Day” on RTL with album tracks played in each show while special programmes were scheduled for the evening. The Beatles are very much part of the European music scene. The station is busy promoting their new album, playing their music programming Monique Le Marcis. “As far as I can remember, there are no Beatles events the station has skipped.”

Monaco-based RMC also dedicated November 21 to the Beatles’ new album. A contest was organised, offering two winners a trip to London for the screening of the documentary and a visit to the Abbey Road studios. Music programmer Catherine Costa says the Beatles “are right on target for our listeners.” She adds, “I don’t know how we could avoid them. They are totally part of the listeners.” She adds, “I don’t see how we could avoid them. They are totally part of the listeners.”

“Not only did the radio stations in Europe have the Beatles’ Anthology Album in their regular programming,” says head of the music programming Monique Le Marcis. “As far as I can remember, there are no Beatles events the station has skipped.”

The versions listed below are only those special programmes heard in cover versions compared to the year before.

* The song was released in 1971 as a standalone single. Although this was the Beatles’ last studio album, it was their last album as a group, as John Lennon later joined the Rolling Stones in 1975.

** Released last year on the Wild Seed-Wild Flower album but issued this year as a live bonus version on Passion CD single.

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Melissa Etheridge On Her Way To Copy US Success

by Thessa Mooij

AMSTERDAM - Two years after breaking through on a major scale in the US with her album Yes I Am, Melissa Etheridge is focusing on Europe for the promotion of her latest album Your Little Secret. Extensive touring in February should help her achieve the multi-million selling status she currently enjoys in the US.

European radio stations are enthusiastic about the first single Your Little Secret, currently EHR Chartbound. Its heavy rock sound does not seem to pose considerable problems, since many have noticed a growing acceptance for rock music. Still, a definite breakthrough will have to depend on a combination of touring, press and airplay.

Peter Schultz, Mercury marketing manager at PolyGram International says her status will not reach US proportions immediately, but Etheridge has a great starting point. "I don't think this is a make-or-break album. Europe has a lot of catching up to do, it's just around the corner. This album should make a big star out of Melissa. Apart from that, people are more interested in American rock nowadays."

Mercury Germany product manager Birgit Honsch is equally confident about Etheridge's career. "I noticed there was a great vibe at the show cases she did. I received a very enthusiastic letter from [Kiel-based] RSH who have put the single on high rotation. Melissa did a sample interview which was being sent to 220 radio stations all over the country. Even TV-stations like VHI and VIVA want to use it in combination with images and live clips."

The uncompromising rock sound of the single is not easily accepted by the station's management, but head of music Marek Niedzwiecki thinks Etheridge's rock is very well suited for the Polskie Radio 3 format. "I have seen many people pick sick songs in the past, but now that Melissa is on high rotation, more and more people prefer to listen to black music and rock. Hopefully, the station can stimulate that trend. I saw Melissa's showcase in Hamburg and I was impressed by her live personality and her lyrics. With the marketing power of Mercury and her European tour coming up, she should become the biggest American star in Europe in the next two years."

Stephan Hampe, RSH

Still, he decided to programme Your Little Secret as the 'Kraftrille', special pick of the week with a rotation of 25 plays. "Two years ago, we wouldn't have picked Etheridge, but now that there are very few stations in Northern Germany catering to rock fans, we decided to add a little colour to our format. After the recent techno craze, more and more people prefer to listen to black music and rock. Melissa is the biggest American star in Europe in the next two years."

Prior to the release of the album, Melissa Etheridge did an extensive three-week promo tour of Europe, consisting of interviews, live radio appearances and 'secret' club dates. The tour has generated considerable media awareness, while Mercury is also trying to reach beyond Etheridge's existing fan base.

A limited edition set includes six different photos to be displayed behind the open keyhole on the inlay and a 4-track live CD. A second single will be released shortly before her European tour in February. Holland was the first European country where the single Your Little Secret entered the charts and the American singer/songwriter did several live performances on two VARA radio programmes.

Product manager Connie Kemp has high expectations. "Melissa's live single That's The Way I Do was a huge hit in Holland, which provided an excellent basis for her new material. A breakthrough in Europe still has to happen, but in Holland it's just around the corner. This album should make a big star out of Melissa. Apart from that, people are more interested in American rock nowadays."

"With the marketing power of Mercury and her European tour coming up, she should become the biggest American star in Europe in the next two years."

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Schultz sees a great potential in the album material. 'There are four or five singles deep into the album. Nowhere To Go is an outstanding ballad; it could be a really big hit. Your Little Secret may be possibly a heavy track for radio, but we don't plan on releasing just ballads. She's definitely hard and heavy live.'
**Market Place**

**JON ANDERSON**
Angels Embrace - Higher Octave (CD) (UK/US)
PRODUCER: Jon Anderson
He's done a lot of experimenting over the years, and once again the former Yes frontman has ventured into uncharted waters. Soothing, mainly instrumental music is his latest interest and one he appears quite at ease with. Contact Scott Bergstein at tel: (+1) 310.589 1515; fax: 310.589 1525.

**AUTO UNION**
Real World Texture - Electromax (CD) (UK)
PRODUCER: Damon Vallero
Every track on this ambient techno album has its own distinctive feel and texture, creating a highly varied collection. All separate pieces are indebendently part of a greater whole, which has a distinctive sound of its own, despite similarities with the Aphex Twin and the Orb. Contact tel/fax: (+44) 181.365 2380.

**AYREON**
The Final Experiment - A Rock Opera - Transmission (CD) (Holland)
PRODUCER: Arjen Lucassen
Inspired by the great rock operas of the 70s, Lucassen, a stalwart in some of Holland's leading rock bands of the past decade, returns to the scene in style. Some of his material had been included on the last Vengeance albums but he hadn't seen fit to develop his ideas in a group setting. Now after two years, Lucassen has finished a work of epic proportions. Contact Hans Van Vuren at tel: (+31) 10.992 9228; fax: 10.992 6170.

**CLIFFHANGER**
Cold Steel - SJ/Runroadrunner (CD) (Holland)
PRODUCER: Cliffhanger / Peter Paul Van Hess
Sometimes it pays to go completely against the grain. In a time when grunge and punk almost completely dominate the contemporary rockscene, this band harks back to the early days of the symphonic rock genre, which was dominated by analog synthesizers. But thanks to a creative songwriting approach they don't sound stale. Contact Willebrod Elsing or Anja Van Hoek at tel: (+31) 10.462 1043; fax: 10.462 0890.

**DREAMWORLD**
Movin' Up/Echo Rai (Sweden)
PRODUCER: David Kreuger / Per Magnusson
The latest offering from the Cheiron stable (Herbie, Dr.Alban), this trio's music is Hi-NRG dance enlightened with bright female vocals. A convincing hook ensures chart potential. Contact Peter Nilsson at tel: (+46) 8.663 0720; fax: 8.663 9235.

**BEVERLEY KNIGHT**
Beverley Knight / The B-Funk
The British soul sated with a firm shot of swingbeat is alive and well these days. Ms. Knight can now be added to the likes of Eternal and Michelle Gayle as her debut is loaded with well-written midtempo funk (The Singles Down For The One and Flavour Of The Old School) and lush ballads like Promise You Forever and Cost All You Cares. Contact Peter Robinson at tel: (+44) 171.602 5596; fax: 171.603 9408.

**MOLEQUE DE RUA**
Street Kids Of Brasil - Crammed Discs (CD) (Brasil/Belgium)
PRODUCER: Moleque De Rua / Bernard Selman
Founded by lawyer turned musician Duda, this band consists of street kids from Sao Paulo. Their music is played with fire and intensity. National flavours such as the samba and the batucada are mixed with rap, rock and reggae elements and their lyrics largely deal with social topics. Contact Mare Dhoellander at tel: (+32) 2.640 7914; fax: 2.648 8989.

**VISIT VENUS**
Music For Space Tourism Vol.1 - Yo Mama
PRODUCER: Cullmann/V. Hacht
Inspired by the epic journeys to the moon more than two decades ago, this duo produces a brand of slow, psycheadelic funk at times reminiscent of Massive Attack and Tricky. What sets them apart, however, is a clear ambient element superimposed on the R&B-flavoured foundation giving things a dreamy feel. Contact Dieter Brussat at tel: (+49) 40.430 3655/312 610; fax: 40.430 3619/313 565.

**TWO HOT PRODUCERS**
Keeper of an eye on which music is crossing over, it's hard to miss two steady producers of new hot dance music, namely Norman Cook and Josh Wink. Cook (Freak Power, Pizzaman) is currently touring club and airplay charts across Europe with his latest production—the Latin house trinket Magic Carpet Ride from Mighty Dub Cuts. Meanwhile, Wink is hitting with Wink's Higher State Of Consciousness and Size 9's I'm Ready. Two dance producers who are sure to continue to deliver strong material.

**NEW YORK UNDERGROUND**
FINDS HOME IN EUROPE:
The NY deep underground club sound is currently being embraced in Europe with the growing success of tracks like Run Thing's Everybody Is Somebody (Positiva) and Morel's Grooves Part 8 Officer Where's Your Brother (Dureco). The line between underground and mainstream music continues to blur.

**COMMERCIAL CROSSOVER:**
Hot on the tracks of his last hit single I Believe, Calvin Rotane drops another winner with Push Me To The Limit (Alphabet City/Edel). This happy, high energy track is cut, popped up and smoothed together into an ideal crossover number. Tel: 49-40-890-85208.

**HOUSE HYSTERIA:**
All the buzz in England is Crescendo's Are You Out There (ffrr). Overflowing with strings, build-ups, breakdowns and siren-induced hysteria, this number is comfortably familiar and therefore easily accessible for the masses. Tel: 44-181-9106111.

**A BIG BOLD HOUSE:**
The brilliant compilation My House Is Bigger Than Your House (Bold/Active) has deep, warm house tracks, 'hammered' together by Danny Tenaglia. Delicious remixes are included from Nightcrawlers, Joe Fowlkes and Delta Lady.

**4TH MEASURE MEN**
Whose previous release are the brothers Martin and Skibby feat. Kinglover (Jive) up with a thick Dub and destined for many more incendiary remixes. Bold Records has also picked up on the UK hit Addicted from the Dieter Disciple and has put it back on the circuit for all to enjoy. Both Phutonic and 4th Measure Men can also be found on the My House compilation. Bold: Tel: 1-212-265 3740, fax: 315 4601.

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

**Short Takes**
Compiled by Raul Cairo

**FRENCH MUSIC CHANNEL**
French music channel MCM announced that its new Paris channel was scheduled to broadcast the movie One Plus One on November 23. The film tracks the escapades of the Rolling Stones through the recording of the Beggar's Banquet album in 1968 and it is the first time the film has been shown on French TV. The broadcast coincided with the MTV Awards, which took place simultaneously.

**ANITA BAKER**
Also in the alternative arena, the girls rocker the Dave Matthews Band has again teamed up with producer Steve Lillywhite to record the successor to Under The Table And Learning (RCA). The result is a collection of hot new dance music, namely French TV. The broadcast coincided with the release date for the second Porno For Pyros album Uriah Heep's 1998 classic I Started A Joke is making inroads of the chart with a remake of the Skibby feat. Kinglover (Jive) version. The brains behind the latter release are the brothers Martin and Bobby Boer, who regularly appear in the chart as 2 Brothers On The 4th Floor. Kinglover is an aspiring young exponent of the booming Dutch ragga scene.

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"Short Takes" offers new release and artist information for on-air use.
Singles

BRANDY
Brokenshirted - Atlantic ehr/ace
PRODUCERS: Keith Crouch & Kipper Jones
The SoulPower mix of this album track is one of those "put this on while you make love" songs, invented by the likes of Marvin Gaye and Barry White. The 16-year-old singer doesn't sound heartbroken enough to break the love-making mood.

THE CARDINANS
Sick & Tired - Stockholm ehr/ace/a
PRODUCER: Dr. Tore Johansson
Don't be fooled by the saxophone vocals. These hipsters may lean towards Bert Bacharach, but they are definitely tongue-in-cheek, as proved by their perky version of Thin Lizzy's The Boys Are Back In Town, also featured on this single.

LLOYD COLE
Sentimental Fool - Fontana ace/a
PRODUCER: Stephen Street
Languid melodies and lost loves form the basis of this second single from the Love Story album. Acoustic guitars and a modest organ are soon joined by crescendo violins to accentuate Cole's bad luck in romance.

COUNT BASIC
Got To Do - Spray/BMG ace/a
PRODUCERS: Ernie McKone, Oisin MacDiarmada
This ecological anthem first aired on the German TV show "Wetten Das". During rehearsals and small scale, low budget sessions, includingarkin vocalist Kelli Sue and Galliano member McKone, produced earthy, feel-good music.

DAG
Righteous - Columbia a/r
PRODUCER: John Custer
Taken from the expedition debut album Righteous, this track will have everyone grooving, before people notice the close resemblance to Curtis Mayfield. An even bigger surprise will be the fact that this steamy funk is produced by a couple of young white guys from North Carolina.

GLORIA ESTEFAN
Más Allá - Epic ace/ehr
PRODUCER: Emilio Estefan Jr., & Kike Santander
A seductively warm track from her Spanish-language album Abriendo Puertas, with "Christmas" written all over it. The church bells and contemplative lyrics are a give-away. Latin percussion and a Spanish guitar accompany Gloria's sweeping melodies.

KIM ONO
Big In Japan, The Remixes - WEA r/ace
PRODUCER: Mat Dietrich & Rangar Reich, How's That
Not a bad idea to cover Alphaville's big hit, since we seem to be in the middle of a 80s new wave revival. Forget Alphaville's haircuts and military costumes, their catchy tune has been revamped in excellent 90s dance style.

THE PRETENDERS
2000 Miles - WEA ace/r
PRODUCER: Chris Thomas/Ian Stanley/Stephen Street
Chrissie Hynde is getting ready for the Christmas season, just like the rest of the music business. 2000 Miles is an obvious choice, but odd enough it's the less imaginatively titled Happy Christmas that stands out as a subtle tearjerker with Hynde in her most fragile mode.

SEAL
Don't Cry - ZTT ehr/ace
PRODUCER: Trevor Horn & Richard Lowe
Seal's honeyed voice provides a great baseline for the Trevor Horn sound of ZTT. Listen to this track often enough and you'll believe that Seal is truly a sensitive and romantic guy.

SMILE
Rock Anthem For The Retarded Teenager - Pop Punk - Headhunter/Warner ace/r
PRODUCERS: Not listed
Not quite a Weird Al Yankovitz version of Nirvana, but close. The band's name must have been chosen by the same cynical mind who thought up the name of the group, since the lyrics are definitely full of doom--"we make the drugs our parents use".

SPARKS
Now That I Own The BBC - Logic/BMG ehr/ace/a
PRODUCERS: Ron & Russell Mael
A happy, perky pop song with that unbeatable absurdist streak of the Mael Brothers. The radio edit slightly resembles their previous single When Do I Get To Sing My Way, also featured as a semi-acoustic version. The rhythm for scatting producers Tony Catanisa and Ingo Kays is fan and freaky.

The Toadies
Possum Kingdom - Interscope/Warner a/r
PRODUCERS: Leapy
American-alternative darlings straight out of the Nirvana school of grunge. A pulsating rhythm section builds up the tension in this slow, hard rock song.

Albums

CHRIS DE BURGH
Beautiful Dreams - A & M ace
PRODUCER: Chris De Burgh
For his 15th album, De Burgh wanted to do something special, and that's exactly what he's achieved here. All 13 tracks were recorded live with an orchestra and a choir, imitating George Gershwin (Epoca) or circus tunes (Snyiedrachandquips).

PAOLO CONTE
Lina Fascia in Presto - East West j/ace
PRODUCER: Bono Faedi
Italian piano phenomenon Paolo Conte is as introspective as they come. If people like his stuff, that's fine, if they don't they'll miss out on his talent. Conte developed a distinctive jazzy style, which made him a household name within and across the Italian borders. With made up words and phrases, he suggests lazy Sunday afternoons or watching the day break after a long night in a smoky jazz club. On this album, Conte steers his brand of jazz into neighbouring territories such as George Gershwin (Epoca) or circus tunes (Snyiedrachandquips).

BRUCE SPRINGSTEEN
The Ghost Of Tom Joad - Columbia ace/r
PRODUCER: Bruce Springsteen & Chuck Plotkin
Labels may no longer be welcome in the US, but the nation's folk and country traditions have always kept a warm spot for them. Since the 1982 album Nebraska, Springsteen has been known for his loving tributes to the average Joe in small-town middle America. This album consists of 14 ballads in the same vein, but the production allows for a slightly more luscious sound. Strings, Spanish and steel guitars adorn Springsteen's tales of failure and despair in the mid-'90s. The album's title track is a chilling tale of a home-loving farmer who had lost his farm. Probably the most popular album of his career, it offers a typically Springsteen ballad following two Mexican migrant workers. This album has an ecological theme which is just as strong as Springsteen's matured sound.

SQUEEZE
Ridiculous - A & M t/a
PRODUCER: Peter Smith & Glenn Tilbrook
Squeeze has always defied categories. Its amazingly strong melodies were difficult to pigeonhole in that late-'70s transition between pub rock and punk. Cool For Cats and Tempted are British pop classics with unique hooks, whose brilliance is hard to beat, even by Squeeze themselves. Composers Difford and Tilbrook haven't lost any of their magic—the first single This Summer is a precious Squeeze pearl—but their 1995 material has a hard edge with its distortion and psychedelic effects. No Jools Holland on this album, but Paul Carrack does some backing vocals.

THE ROLLING STONES
Stripped - Virgin ehr/ace/r
PRODUCERS: Don Was & The Glimmer Twins
To unplug the Stones completely may not be a very good idea. After all, they helped shape R&R. But to strip all the glamour and extravagant arrangements was a masterstroke. The only "unplugged" instruments on Stripped are the acoustic guitars. The result is an intriguing collection of Stones classics like Let It Bleed, Wild Horses and Angie, some of them performed live during rehearsals and small scale, low key shows in Amsterdam and Paris. These versions were kept delightfully simple and make you hope—against better judgment—that they will never do stadium tours again.

TRACY CHAPMAN
New Beginning - Elektra a/r
PRODUCER: Dohn Gehman & Tracy Chapman Labels can no longer be hung on the singer/songwriter who sprang to fame in the late '80s, when female folkies like herself and Tanita Tikaram stood out of themselves. Composers Diford and Tilbrook have never lost any of their magic. Squeeze has always defied categories. Its amazingly strong melodies were difficult to pigeonhole in that late-'70s transition between pub rock and punk. Cool For Cats and Tempted are British pop classics with unique hooks, whose brilliance is hard to beat, even by Squeeze themselves. Composers Difford and Tilbrook haven't lost any of their magic—the first single This Summer is a precious Squeeze pearl—but their 1995 material has a hard edge with its distortion and psychedelic effects. No Jools Holland on this album, but Paul Carrack does some backing vocals.

Album Of The Week

TRACY CHAPMAN
New Beginning - Elektra a/r
PRODUCER: Dohn Gehman & Tracy Chapman
Labels can no longer be hung on the singer/songwriter who sprang to fame in the late '80s, when female folkies like herself and Tanita Tikaram suddenly found themselves in the spotlight. After three years of silence, Chapman proves there is more to folk than an acoustic guitar and a political agenda. As a producer for R.E.M., Gehman knew how to envelop Chapman's velvet voice like a snug blanket, with Celtic bagpipes, a didgeridoo and string instruments. Although she included some love songs like Give Me Reason (first single on New Beginning, the album has an ecological theme which is just as strong as Chapman's matured sound.

 Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR (European Hit Radio), ACE (Adult Contemporary Europe), R (Rock), D (Dance), C (Country), J (Jazz), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Thessa Molloy, Music & Media, PO Box 8007, 1006 AM Amsterdam, The Netherlands.
FAVOURITES FROM THE CAPITAL

LA BOUCHE
SWEET DREAMS
Sweet Dreams
incl. "Sweet Dreams"
"Be My Lover" • "I Love To Love"
CD • MC

H-BLOCKX
TIME TO MOVE
incl. "Risin' High"
"Move" • "Go Freaky"
"Little Girl"

SIN WITH SEBASTIAN
Golden Boy
incl. "Shut Up"
(And Sleep With Me)"
"He Belongs To Me" • "Golden Boy"

BERLIN'S MOST SUCCESSFUL LABELS
MTV Europe's New Clothes

Last year MTV Europe took over the Brandenburg Gate in Berlin to stage the debut of its music awards show. The whole city was turned into a giant post party gala. This year, things are going to be different. Brent Hansen, president and creative director of Europe’s leading music TV station, talks about the things he learned from the 1994 awards show. Christian Lorenz reports.

The changes start with the name. There is a definite shift of emphasis between MTV “European” Music Awards and the new title “MTV Europe” Music Awards. “We have changed the name to make it absolutely clear that the awards represent MTV Europe,” says MTV Europe president and creative director Brent Hansen. Last year’s uproar in music industry circles over the perceived over-representation of US artists made MTV aware of the need to clarify this philosophy. “Our audience does not discriminate between European and non-European artists,” says Hansen. “Therefore we do not see why we should limit the scope of the event to European artists.”

The second important change concerns the venue. “In 1994 we went out of our way to put on a big splash. Now that the awards produced by Unique Broadcasting will be aired by 25 stations. Thierry Thouvenot, Paris-based marketing director for MTV Europe in France and southern Europe, says he initially made an offer to leading EHR broadcaster NRJ. After NRJ declined, Thouvenot contacted EHR network Fun Radio which now has exclusive coverage for France and Belgium.

NRJ programme director Christophe Sabot says he declined because he could not agree with the technical conditions of the offer. “I was asking for a precise description of the show which we need for technical reasons with respect to our local programmes, especially advertising windows. Since I could not get the required information I had to decline,” MTN’s Thouvenot says. “We chose Fun Radio for their enthusiasm. Besides, we share a similar audience.”

Fun communications director Catherine Peyrot agrees, “We have a lot of similarities in target audience, style and musical approach. We believe that Fun fits MTV better as radio partner than NRJ.”

On the day before the show Fun will try to arrange on-air interviews with as many participating artists as possible. Fun reporter Genie will cover the ceremony in excerpts from the backstage area.

Brent Hansen
Therapy (A&M) Best Rock nominee

Blur (EMI) Best Group nominee

The Cranberries (Island) Best Song nominee

MTV’s Thouvenot says, “We chose Fun Radio for their enthusiasm. Besides, we share a similar audience.”

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Additional reporting by Emmanuel Legrand and Jonathan Heasman.

Rolling Stones (Virgin) Best Live Act nominee

German regional EHR broadcasters SWF 3/Baden-Baden, 104.6 RTL/Berlin and Radio FFH/Frankfurt were present at the 1994 awards show in Berlin. Two of the stations experienced difficulties working in the back-stage area.

“MTV staff and security people blocked off most artists.” SWF 3 head of press Frank Bischof says, “We had some hassle getting back-stage because we had two listeners with us who had won the trip to Berlin in an SWF 3 contest. That was a bit odd, since we thought we had cleared the issue with MTV well in advance.”

Blasberg also reports difficulties in regard to listeners who had been promised access to reserved areas. “They were herded into quiet rooms all the time and had no chance to see anything.” This year FFH decided not to give away trips to the awards show at all. “We could not guarantee our listeners proper treatment,” says Blasberg. Therefore we thought it better just to send a reporter.”

RTL 104.6 spokesman Michael Weiland on the other hand, does not recall any problems with backstage access last year. The station plans to have two listeners join its five-strong team. “Live reports will be relayed directly into the evening show "Nick At Night,” says Weiland. “Our presenter Nick Maloney will give listeners at home the chance to phone our Berlin studio and talk to stars in Paris via a direct link with our facilities at Le Zenith.”

BBC Radio 1 are sending presenter Jo Whiley to cover the award ceremony and interview the winners, although at presstime it was undecided whether the whole “Evening Session” programme (which she co-hosts with Steve Lamacq) or “The Morning Session” will be relayed into the evening show. Additional reporting by Emmanuel Legrand and Jonathan Heasman.

Additional reporting by Emmanuel Legrand and Jonathan Heasman.
SBES: Flashing Lights And Gizmos

While the European economy is still bumping along in the doldrums, this year’s successful Sound Broadcasting Equipment Show held at the Metropole Hotel in Birmingham attested to the radio industry’s expansion. Andy Bantock reports from the show.

With only one day to take it all in (November 9), visitors had to budget their time carefully. Some visitors were asked to tell what products they liked and what they wished they had seen.

Chrysalis Group chief engineer Gerard Storek (Heart 100.7/Birmingham, Heart 106.2/London and recent acquisition Galaxy Radio/Bristol) visited the show with a shopping list of products he needs. For him ISDN equipment was of major importance, and in fact he spent time at the NICRAL stand looking at the latest MUSICAM codecs and the portable HD recorder. As a youth-oriented station like Galaxy makes frequent use of outside broadcasts, Storek was on the lookout for an OB mixer, and was impressed with offerings from Audio Developments.

“Passing to listen to the live DAB demonstration at the NTL stand, and to argue with people from the Radio Authority, I stopped at Satellite Media Services (not to play on the Internet),” he said, “but to look at their hard disk replacement for the DAT machines currently installed at SMS client stations to automatically record feeds from London. I also had a look at the new version 3 SADIE digital editor from the Studio Audio and Video and the striking-looking signal processors from Focusrite. On the whole I considered it a very good show.”

Just Browsing

Chief engineer of Forth FM/Max AM in Edinburgh, Ian Wales made the long trek down to Birmingham with no particular shopping list. The station will be looking for a hard disk system, but he doesn’t feel a show is the right place to shop effectively, as too many people want to look at the same things. "It’s just a place to catch up on what’s new," he commented. Like Storek, Wales visited the NTL stand to listen to the DAB demonstration and to see the new AM version of the D7T Sound Design processor, which he liked.

Wales added, "Considering the relatively small size of the UK radio industry, it’s amazing how big the show is. It is almost too big for an one-day show if you want to look at everything." Commenting on a general lack of new and exciting developments, Wales reminisced, "I can remember product launches of the past like the ELSA version of the ITC NAB cart machine—the first time a microprocessor appeared in a product like that, and I was amazed. Nowadays everything seems to be flashing lights and gizmos, and it can take you half an hour to work out what it does!"

He did like the look of the 360 Systems Instant Replay unit, which is a stand-alone hard disk record and playout system ideal for jingles, NAB cart machines, the Discart floppy disc cart replacement system and the HDX 2000 hard disk system, would appear to have looked long and hard at market requirements and to have come up with a winning solution. Howard found, "Only about a third of the companies at the show were of direct interest to me, as many offered products well out of my budget range."

"I did like the look of the Audio Prisma eight-track (soon also to be available in 16-track) hard disk editing system. I was particularly impressed with the user interface which, instead of having a host of drop-down menus, uses on-screen buttons for all operations."

Exhibitors Enthusiastic

From the exhibitors point of view, the show attracted about 1,000 visitors from every corner of Europe and the industry.

Sheffield-based Audionica Phil Davies said, "We detected more interest in our products this year and more positive reaction than in the past. Our new source selector was well-received and, talking to other exhibitors, I can echo their view that the show was a great success."

Sonifex MD Marcus Brooke said, "I think everyone in our new [Sovereign] desk and [Solution] studio package found that we even had interest from the BBC and bigger stations despite pithing very much at the lower end of the market."

This year with our new [Sovereign] desk and [Solution] studio package we found that we even had interest from the BBC and bigger stations despite pithing very much at the lower end of the market."

Live Assist continued from page 9

Another problem Van Baarle anticipated was convincing his reporters and presenters to start creating their broadcasts with the help of a computer. "I knew that forcing them wasn’t the way to do it. To take the fear out of it, I simply placed a PC in the studio. They couldn’t help but be curious as to what it was doing there. So they started to play with it, press a button, and hear the song selected coming out of the computer. They were amazed. By now, most of them have learned to run it on their own, and use it to make their broadcasts."

Eela’s Van Eijk echoes the importance of a slow crossover. "Station employees have to be able to build up confidence in the machine, and the change has to be gradual."

A new EHR commercial broadcaster in Holland, for example, had made the step too quickly, and most of the DJs are not happy with the system. This isn’t because the system they use doesn’t work, but because they were forced to use it."

In two month’s time, Radio West managed to become a fully automated station by night, using the CAPS system during the day as live assist. The result: more advertising revenue, happier listeners and a great deal of flexibility in storing audio. The next goal is an ISDN connection with other stations. "Since everything is digital, it’s quite possible to exchange items with other regions or the public national news station."

Van Baarle claims that the station’s investment was easily returned within a year’s time, and hopes that more public regional stations in the Netherlands will follow his station’s example to prove worthy competition against the country’s commercial stations.

The only part of the station’s process not yet touched by automation is digital production, but not for lack of interest. "It’s not that we’re not ready and willing, it’s simply because the technology isn’t available," says Van Baarle. "There isn’t a standard format for recording our reporters can work with outside of the station. But as soon as it’s out and affordable, we’ll be using it."
Classical music in the '90s is undergoing a profound realignment, both from an artistic and a commercial standpoint. Artistically, not since Schoenberg laid down the laws of twelve-tone technique in the '20s (spawning what would become a significant movement in serious music for the next half century), has so much interest in modern and contemporary music been shown by both the public and the recording industry. The same can be said for early and sacred music, both experiencing surges in popularity. Commercially, unforeseen and spectacular sales of a handful of albums, coupled with lower average unit sales (due in part to a more crowded and competitive marketplace) has meant that record companies have had to make sweeping adjustments in their marketing and recording policies.

Though the indie can now claim about 30% of the market, the major labels are responsible for the majority of the some 500 classical releases to reach stores in any given month, dominating the 8-10% share of the total market enjoyed by classical music. Amid all the talk of change it is the majors who have the most to lose as well as to gain, and they must gauge carefully just how far to go in attempting to attract new audiences while not losing sight of their core consumers. In fact, defining just who their core consumers are and what they want is one of the main issues still to be resolved. Another is the place of standard repertoire in the new classical hierarchy. As the following statements attest, the attitudes of the majors to these new issues differ, but complacency is not one of them.

Joshua Knol
BMG/RCA, European marketing manager

"There are clearly two trends at work here—the move toward new music being just one of them. Early music on period instruments is also gaining in importance. Labels are more open to experimenting with trend-setting music. We are reducing the number of releases so that we can put more strongly focused marketing efforts behind each one. The future for classical music lies in establishing artists within the overcrowded media environment. It is important that the artist has personality, as in various versions of the same repertoire it is the artist who makes the difference. Marketing must be more focused, more selective, and heavier than ever before."

Current or upcoming releases: Michael Tilson Thomas/San Francisco Symphony/Prokofiev’s Classical Symphony; Maxim Vengerov’s recording of Sibelius Violin Concerto; Pique assa il tomtom; the New World; all won both this year’s Edison Prize and the Record Of The Year Award.

Current or upcoming releases: Michael Nyman/Carrington (OST); George Solti, Angela Gheorghiu/Verdi’s La Traviata.

Roger Wright
Deutsche Grammophon VP A&R

"The recent success of Gil Shaham’s version of The Four Seasons is evidence that the core repertoire is far from exhausted and still attracts consumers even at full price. It’s hard to generalize, but performance must be of the highest quality. There’s a tradition of DG recording modern works. It may be easier now, but it’s the artists, not the repertoire. The attitude of DG, unlike the other majors, is to a certain extent to really catch on. Certain artists, like Simon Rattle, gravitate naturally toward venturesome material. The same goes for early music, where both the music and the composer are unfamiliar. A quality label cannot escape from those things—superlative presentation, state of the art production and top-flight artists."

Current or upcoming releases: Mazas /“La Folia” (OST); George Solti, Angela Gheorghiu/Verdi’s La Traviata.

Costa Pilavachi
Philips Classics VP A&R

"We are all going through a period of adjustment, reducing the number of releases, focusing on a group of priority projects utilizing tremendous financial backing with worldwide exposure, should concentrate on a few well-defined artists identified with the label to record core repertoire. Full commitment of the artist to the promotional effort is essential, including concert support as well as media appearances. Interest in new music is the healthiest possible development. This coincides with a trend toward accessibility which is also recent. Philips will be showing more interest in early music in the near future, beginning with Philip Pickett’s new group Musicians Of The Globe. Film and Broadway scores are also becoming more prominent."

Current or upcoming releases: Colin Davis/Dresden Statekapelle/Beethoven’s 9 Symphonies; Alfred Brendel/Beethoven Sonatas; Julie Andrews, Henry Mancini/Victor Victoria.

Michael Letchford
Warner Classics International director A&R development

"A recording has to be really special to interest consumers in standard repertoire. This is in keeping with our policy of keeping a limited roster of recognized artists of particular achievement or outstanding younger players like Maxim Vengerov. Not all new music or special projects are accessible or necessarily deserve high quality and expensive recording. That said, projects like the Three Tenors or the pioneering work of Nonesuch prove these things can be done successfully. Finding new ways to use catalogue material, such as themed compilations, has also proved beneficial."

Current or upcoming releases: Maxim Vengerov/Berlin Philharmonic with Claudio Abbado/Teahkowsky’s Gnaziano Violin Concerto; Jennifer Larmore/Chamber Orchestra Of Lausanne/Where Will I Fly; Joel Cohn/Boston Camerata/Simple Gifts; Steve Reich/The Cave; Kent Nagano/Orchestr OF St. Luke’s/John Adams’ Violin Concerto."
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**Eurochart Hot 100® Singles**

*Eurochart Hot 100® Singles is a chart that ranks the top 100 songs in Europe, based on sales and airplay data. The chart is published weekly and is compiled by the Europeanallsales.com website.*
## European Top 100 Albums

**Week 47 / 1995**

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<thead>
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<th>Week</th>
<th>Artist</th>
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### Top National Sellers

#### United Kingdom

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<td>&quot;The Power Of Love&quot;</td>
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<td>5</td>
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<tr>
<td>6</td>
<td>&quot;I'll Be The One&quot;</td>
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<td>8</td>
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<td>&quot;I'll Be The One&quot;</td>
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#### Germany

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

Diane
The Single Out Now

Available on CD and Strictly Limited Edition Double CD Digipak which includes SIX rare acoustic tracks
**European Alternative Rock Radio Top 25**

**USA Billboard Top 25 Singles**

### Eurochart A/Z Indexes

<table>
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<th>Hot 100 Singles</th>
<th>Top 25 Albums</th>
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</table>

### European Alternative Rock Radio Top 25

**TW** | **LM** | **WOC** | **Artist/Tite** | **Label**
--- | --- | --- | --- | ---
1 | 1 | 3 | Janet Jackson | Runaway (A&M)
2 | 2 | 12 | Dianne | Sugar (A&M)
3 | 3 | 14 | Mary J. Blige | Follow Me Now (MCA)
4 | 4 | 17 | Brandy | Don't Wait (MCA)
5 | 5 | 25 | Mary J. Blige | Say It (A&M)

### European Dance Radio Top 25

**TW** | **LM** | **WOC** | **Artist/Tite** | **Label**
--- | --- | --- | --- | ---
1 | 1 | 1 | Janet Jackson | Runaway (A&M)
2 | 2 | 6 | C.C. Catch | L.O.V.E. (MCA)
3 | 3 | 8 | A-Ha | Take On Me (A&M)
4 | 4 | 10 | Madonna | Like A Virgin (EMI)
5 | 5 | 12 | Queen | I Want To Break Free (EMI)

### Adult Contemporary Europe Top 25

**TW** | **LM** | **WOC** | **Artist/Tite** | **Label**
--- | --- | --- | --- | ---
1 | 1 | 5 | Ace Of Base | Lucky Love (Mega)
2 | 2 | 10 | Simply Red | Fairground (East West)
3 | 3 | 13 | Queen | Heaven For Everyone (Parlophone)
4 | 4 | 15 | Mariah Carey | Fantasy (Columbia)
5 | 5 | 18 | Whitney Houston/Whitney Houston | I Wanna Dance With Somebody (Arista)

---

The Eurochart A/Z Indexes and the Hot 100 Singles and Top 25 Albums tables are compiled based on data from European radio stations and charts, respectively. The European Alternative Rock Radio Top 25 and the European Dance Radio Top 25 are also based on listener data from major countries. The USA Billboard Top 25 Singles chart is compiled based on sales and streaming data from various radio stations and online platforms.

---

The American Radio History (1995) is a historical document that tracks the popularity of songs and albums in different countries over time. The Eurochart A/Z Indexes provide a comprehensive overview of the most popular songs in Europe, while the Hot 100 Singles and Top 25 Albums tables give insights into the most successful albums in the region. The European Alternative Rock Radio Top 25 and the European Dance Radio Top 25 focus on alternative and dance music, respectively, reflecting the diverse tastes of European listeners. The Adult Contemporary Europe Top 25 highlights the popularity of adult contemporary music, which typically encompasses a mix of pop, rock, and country genres.
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by the Billboard Music Group

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Expiration date:
Cardholder name:
Cardholder address:
AUSTRIA

**AL**

Playlist Additions:
- **ACE**
- **Kortrijk G**
- **EHR**

**Power Play**
- **ERR/Rock**

**Playlist Additions**

### Austria

**Songs**

- **Mike & The Mechanics** - *Cup Of Tango*
- **Hey Paul!**
- **Lightning Seeds** - *Lucky You*
- **Groove Corporation** - *Co-operation*
- **De'Lacy** - *Hideaway*
- **Cliff Richard** - *Mi.nderstood*
- **Mays** - *J.F.S.*

**Updated At**

Monday at 13.00 h. CET.

**Playlists Must Be Received**

Indicated by the abbreviation

**Power Play** songs are

which receive special em-

### Belgium

**BE**

Playlist Additions:
- **BD (Belgium)**
- **DR P3: GO'MORGEN P3/Copenhagen S**
- **EHR**

**Playlist Additions**

### Belgium

**Songs**

- **Kent Hansen** - *Music Director*
- **Bon Jovi** - *We To Me*
- **Original** - *B Together*
- **Curtis Stigers** - *Keep Me From...
- **Raitt/Adams** - *Rock Steady*
- **Irene Grandi** - *Bum Hum*
- **Marquess** - *Something In My Eyes*
- **Whitney Houston** - *Exhale*
- **Enya** - *Anywhere Is*
- **Rabat** - *Davam Ti Jeden Den*
- **Rolling Stones** - *Like A Rolling Stone*
- **Dana De...** - *Got To Give*
- **Backstreet Boys** - *We've Got It*

**Updated At**

Tuesday at 10.00 h. CET.

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**Power Play** songs are

which receive special em-

### Czech Republic

**EVE**

Playlist Additions:
- **You & Pro**

**Playlist Additions**

### Czech Republic

**Songs**

- **Jeno Kollar**
- **Coolie** - *Gangsta's Paradise*
- **Passengers** - *Miss Sarajevo*
- **Michel Fugate** - *Les Ronciers*
- **Kali** - *Tifi Congo*
- **Rebecka Toreqvist** - *Good Thing*
- **Native** - *L'Air Du Vent*
- **Aimee Mann**
- **Mylene Farmer** - *XXL*
- **2 Quick Start** - *)(Mg*
- **Caroline Henderson** - *Made In France***

**Updated At**

Monday at 13.00 h. CET.

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which receive special em-

### Hungary

**HUN**

Playlist Additions:
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- **Bon Jovi** - *We To Me*
- **Original** - *B Together*
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which receive special em-

### Greece

**GRE**

Playlist Additions:
- **Orange** - *Mansa*
- **Horseshoe** - *Faster Than My Heart*
- **Eastern & West African**
- **Greece**

**Updated At**

Monday at 13.00 h. CET.

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**Power Play** songs are

which receive special em-

### Ireland

**IRE**

Playlist Additions:
- **Ryan** - *Music Director*
- **Bon Jovi** - *We To Me*
- **Original** - *B Together*
- **Curtis Stigers** - *Keep Me From...
- **Raitt/Adams** - *Rock Steady*
- **Irene Grandi** - *Bum Hum*
- **Marquess** - *Something In My Eyes*
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**Power Play** songs are

which receive special em-

### Italy

**ITA**

Playlist Additions:
- **Bon Jovi** - *We To Me*
- **Original** - *B Together*
- **Curtis Stigers** - *Keep Me From...
- **Raitt/Adams** - *Rock Steady*
- **Irene Grandi** - *Bum Hum*
- **Marquess** - *Something In My Eyes*
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**Power Play** songs are

which receive special em-
M&M AIR PLAY

THOMAS HELMIG
"STUPID MAN"

4 X PLATINUM IN DENMARK

NOW OUT ALL OVER EUROPE!

INCLUDING THE HITS: STUPID MAN
GOTTA GET AWAY FROM YOU AND INTO YOUR EYES

MUSIC & MEDIA 25 NOVEMBER 25, 1995

AmericanRadioHistory.Com
Playlist Additions:
- Robert Gawlinski - "Ogien I Wiatr"
- Chris De Burgh - "I'm Not Crying"
- Beautiful South - "Prettiest"

Power Play:
- UB40 - "Until My Dying Day"
- Rolling Stones - "Like A Rolling Stone"
- Radiohead - "Lucky"

Seleções de música da rádio e rádio de Nova York no dia 25 de novembro de 1995.

**RÚSSIA**

**SÁBADO EUROPA PLAYLIST TOP 10**

1. "Dry Another Day" de Elton John
2. "Another Brick in The Wall" de Pink Floyd
3. "Money" de Pink Floyd
4. "The Mexican" de The Police
5. "I Can't Help Myself (Sugar Pie, Honey Bunch)" de Four Tops
6. "Here I Go Again" de Van Halen
7. "I Can't Stand Myself When I Sing the Blues" de Elton John
8. "I Want You" de The Rolling Stones
9. "Blue Suede Shoes" de Elvis Presley
10. "Let It Be" de The Beatles

**STATION REPORTS**

**RADIO FORZIKA PARADNO**

**playlist add**

- Alanis Morissette - "Hand In My Pocket"
- Tina Turner - "GoldenEye"
- P. Michael Stipe - "Atonement"
- Maanam - "Po Prostu Bade"
- East 17 - "Thunder"
- Coolio - "Gangsta's Paradise"
- M. Morisette - "Hand In My Pocket"

**playlist unchanged**

- Robert Chojnacki - "Budzikom"
- P. Michael Stipe - "Atonement"
- Maanam - "Po Prostu Bade"
- East 17 - "Thunder"
- M. Morisette - "Hand In My Pocket"

**M & M AIR PLAY**

**playlist add**

- Robert Gawlinski - "Ogien I Wiatr"
- Chris De Burgh - "I'm Not Crying"
- Beautiful South - "Prettiest"
- 0 - NA - Kola Cz. 0

**playlist unchanged**

- Robert Chojnacki - "Budzikom"
- P. Michael Stipe - "Atonement"
- Maanam - "Po Prostu Bade"
- East 17 - "Thunder"
- M. Morisette - "Hand In My Pocket"

**STATION REPORTS**

**RADIO FORZIKA PARADNO**

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**Programme Suppliers**

**The Box**

- Doc & Sam - Love
- Caesar's Palace - Gossip
- Cela - Falling On You
- Fixx - Baby One More Time
- M People - Search For The Hero
- 2 Unlimited - Nothing Like The Real Thing
- Wendy - I'm Your Brown Eyed Girl
- Ace Of Base - Lucky Love
- Black Box - Not Anyone
- 2 Unlimited - Nothing Like The Real Thing
- Wendy - I'm Your Brown Eyed Girl
- M People - Search For The Hero
- Black Box - Not Anyone
- Ten Sharp - Feel My Love
- M People - Search For The Hero
- Black Box - Not Anyone
- Skibby - Feel My Love

**Radio**

- Radio Luxembourg
- Radio France International
- Radio Belgium
- Radio Netherlands
- Radio Germany

**Music Television**

- Music Television
- Music Television
- Music Television

**Playlists**

- Def Leppard - When Love & Hate
- Ace Of Base - Beautiful Life
- Celine Dion - A Natural Woman
- Jennifer Lopez - Its Oh So Quiet
- Mariah Carey - Fantasy
- Coolio - Gangsta's Paradise
- Jovanotti - L'Ombelico Del Monde
- Sakarya - La Creme Du La Crime
- Red Hot Chili Peppers - My Name Is Cypress
- Native - LAir Du Vent
- Bon Jovi - Lie To Me
- Cher - Waking In Memphis
- Tish Hinojosa - I Want To Be A Farmer
- Eternal - I Feel The Earth Move
- Dee'ree - Silent Hero
- Depanneurs - Petit Malin
- Dave Stewart - Secret Agent
- Dana Dawson - Got To Give
- Richard/NewtonJohn - Had To Be
- Bob Seger - Lock And Load
- Bjork - It's Oh So Quiet
- All-1One - I'm Your Brown Eyed Girl
- Dana Dawson - Got To Give
- Raf - Dentro Ai Tuoi Occhi
- Boyzone - Father/Son
- Michael Jackson - Earth Song
- Eternal - I Am Blessed
- Oliver's Army - I Think Too Much
- Passengers - Miss Sarajevo
- Bruce Springstaen - Hungry Like The Wolf
- Green/Flynn - Up On The Roof
- Simply Red - Fairground
- Def Leppard - When Love & Hate
- Tina Arena - Show Me Heaven
- Beautiful South - Pretenders To Be
- Symbol - Gold
- Rod Stewart - So Far Away
- Pure Passion - Wetted Man
- Enya - Anywhere Is Home
- Bon Jovi - Lie To Me
- Michael Bolton - A Love So True
- Wet Wet Wet - She's All On My Mind
- Tony Di -Bart - Turn Your Love Around
- Odessa - Be Strong
- Mary Kiani - I Give It All
- Erasure - Fingers & Thumbs
- Mr. President - Gonna Get Along Happy Together
- Masterhoy - Anybody Can Play
- Kelly Family - First Time Ever I Saw Your Face
- Shaggy - Booed
- Outhere Brothers - Boom Boom
- N -Trance - Stayin' Alive

**A List**

- Laurie Holcomb
- Ursula Burns
- A Yellow Jackets - Get On Up
- Culture Club - Fashion
- Enya - A Day Without Rain
- Simply Red - Fairground
- Duran Duran - Rio
- The Police - Every Breath You Take
- Sublime - 40oz
- R.E.M. - It's The End Of The World As We Know It
- The Smiths - How Soon Is Now
- U2 - Sunday Bloody Sunday
- Pulp - I Don't Care
- Depeche Mode - Enjoy The Silence
- Joy Division - Love
- The Human League - Don't You Want Me
- Killing Joke - The Leech
- The Cure - In Between Days
- U2 - Sunday Bloody Sunday
- The Smiths - How Soon Is Now
- Depeche Mode - Enjoy The Silence
- Joy Division - Love
- The Human League - Don't You Want Me
- Killing Joke - The Leech
- The Cure - In Between Days
- U2 - Sunday Bloody Sunday
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- The Smiths - How Soon Is Now
- Depeche Mode - Enjoy The Silence
- Joy Division - Love
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- Killing Joke - The Leech
- The Cure - In Between Days
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- The Smiths - How Soon Is Now
- Depeche Mode - Enjoy The Silence
- Joy Division - Love
- The Human League - Don't You Want Me
- Killing Joke - The Leech
- The Cure - In Between Days
Local Authority Tries To Stall Nazis Radio Licence

by Charles Ferro

COPENHAGEN - Negotiations on whether the Danish Nazi organisation DSNB will get a broadcasting licence for its planned Radio Oasen have reached a deadlock.

The culture ministry's central authority says the local authority for the towns Greve, Solroo, Hoje and Vallensbaek must grant a licence after it rejected two previous applications.

Preliminary ministry plans were to give Oasen a 21:00-24:00 slot on Wednesdays and Sundays.

Head of the commercial radio organisation KOMM Bent Helvang says, "It amazes me that central authority is fighting so hard to protect the Nazis from political persecution, when they didn't even lift a finger to help the Voice when it got a licence in Copenhagen early this year."

"Today's Denmark, you're more likely to be monitored for being a commercial station than being a Nazi."

The ministry's decision to give Radio Oasen airtime prompted a number of outraged responses.

Vallensbaek representatives said they would withdraw from the local authority immediately, while the local authority itself made an 11th hour bid to find another party to apply for the time slots.

"If Helvang is so keen to have a knock-on effect on the region's employment figures. Just like VEOPRA, IP Radio is demanding that frequencies be opened to the privates."

The company cites the example set by southern Belgium's Beta FM which grants 100% of privates and the state-owned RTBF stations exist side-by-side in a competitive radio space.

Privates BEL RTL and Radio Contact head the ratings table in the south and this, coupled with the fact that the north Flemish privates currently have a 20% market-share, proves that commercial radio does have a role to play, IP Radio says.

"Moreover, privates are the alternative for advertisers - the minister's initiatives will enhance the BRTN's monopoly even further," it concludes.

Flemish Radio continued from page 1

VEOPRA president Frank Leyesen has accused the government of "over-protecting" the Flemish state broadcaster at the expense of private radio stations.

The government has granted BRTN the 87.5-102.3 MHz frequency range, leaving state/private radios to operate out of that range than to declare's there's not enough room for the privates here", Leyesen says.

He adds that this is a sign of the government's neglect of Flemish privates, which are broadcasting on crowded frequencies. Many stations are experiencing interference, but the government doesn't do anything about it."

In an official statement, VEOPRA is demanding that the government ends its policy of overprotecting BRTN stations and that the privates be given more frequencies.

IP Radio, meanwhile, accuses Van Rompuy of bringing
cognitive and social disaster to the private radio sector in Flanders, with the drastic cuts expected to have a knock-on effect on the region's employment figures.

Will Belgium Get Its First Cable Radio Operation?

OTR hears that the cable company will become the first of its kind in Belgium. The station is rumoured to have an eye on the 25-55 age group, with an expected potential reach of 80% of the Flemish radio lisenership.

M6 Backs Out Of Chante France Deal

Billboard Music Group's Corin Millet confirms that negotiations with Chante France have been put on hold for some time, however they claim that no agreement had been signed at prestation.

The spokesperson added that the negotiations involved Gamma Network and its holding company Radio Centro Toscana and that the two regional Lombardy stations Gamma Radio Milano and Gamma Radio 2 owned by a separate holding company were not up for sale.

Cecchetto maintains that he closed the contract to acquire Gamma Network on November 7. "We will be renaming the network Capital CLAB. The word CLAB stands for Claudio LBoratory and it's our intention to experiment." Explaining how his network will be different from existing competitors in Italy's saturated national EHR market, Cecchetto explains, "We want to include more intelligent content in the way our DJs present the programme without being professional and boring and without interrupting the music flow of the format."

Gamma Radio Network has been the lowest-rated music network for the past few years with Audioradio's second quarter figures showing an average daily reach of 261,000 listeners.
<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
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<td>Whitney Houston/Exhale (Shoop Shoop)</td>
<td>(Arista)</td>
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<td>7</td>
<td>Def Leppard/When Love And Hate Collide</td>
<td>(Bludgeon Riffola/Mercury)</td>
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<td>Tina Turner/GoldenEye</td>
<td>(Parlophone)</td>
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**Airplay Action**

_EHR Top 40 commentary by Pieter Kops_

_The hottest song on European Hit Radio this week is the lead-off single from the Rolling Stones’ live album Strippled—the group’s interpretation of Bob Dylan’s “Like A Rolling Stone.” Performed live at the Parc Olympique during the band’s Voodoo Lounge tour, it is the first Dylan song ever officially put on record by the Stones. Like A Rolling Stone was originally a hit for Dylan in 1965, when it peaked for twelve weeks at number 2 in the US and at 4 in the UK, marking his most successful hit single to date. The Stones are not the only artists to have recently covered the song, however. In 1993, Judy Collins recorded a version of it on her Dylan tribute album for Geffen, Judy Sings Dylan... Just Like A Woman; the Mystery Tramps put it on a single for ImagO the same year, John Mellencamp performed it for Columbia’s various artists project Bob Dylan The 30th Anniversary Concert Celebration, also in 1993, and Mick Ronson included his rendition of the same Dylan classic on his 1994 album for Epic, From Heaven To Hall._

_Back to the Stones’ version now—and its performance on EHR in particular. The Stones are making their sixth notch leap courtesy of 26 first-time reports, adding up to a total roster of 70 stations spread out over 21 countries. This week’s growth is especially high in Poland, Germany and Denmark. The best-over all national penetration ratios for Like A Rolling Stone are being registered in Spain, Holland, Poland, Denmark, Ireland and Hungary; the figures in those countries vary between 57 and 100%. Like A Rolling Stone is the sixth hit on EHR for the UK rock celebrities, whose 1994 hit Love Is Strong went highest, peaking at number 2 for four consecutive weeks. The new single’s Radio Active status at number 11 during its third charting week definitely holds promise. In Spain, the record is already number 8 on a major market level (see Major Market Airplay, page 31)._
### Border Breakers

Main European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
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<tr>
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<td><strong>ACE OF BASE</strong>/Lucky Love</td>
<td>(MEGA)</td>
<td>Denmark</td>
<td>116</td>
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<tr>
<td></td>
<td>Roxette/You Don't Understand Me</td>
<td>(EMI)</td>
<td>Sweden</td>
<td>80</td>
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<td>Cardigans/Carnival</td>
<td>(Tramolene/Stockholm)</td>
<td>Sweden</td>
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<tr>
<td></td>
<td>Mylène Farmer/FXXL</td>
<td>(Polydor)</td>
<td>France</td>
<td>41</td>
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<tr>
<td></td>
<td>Gipsy Kings/La Rumba de Nicolas</td>
<td>(Columbia)</td>
<td>France</td>
<td>17</td>
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<tr>
<td></td>
<td>Bonnie Tyler/Making Love (Out Of Nothing At All)</td>
<td>(East West)</td>
<td>Germany</td>
<td>22</td>
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<tr>
<td></td>
<td>La Bouche/Fallin' In Love</td>
<td>(MCI)</td>
<td>Germany</td>
<td>24</td>
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<tr>
<td></td>
<td>Sin With Sebastian/Shut Up (And Sleep With Me)</td>
<td>(Sing Sing)</td>
<td>Germany</td>
<td>15</td>
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<td></td>
<td>Vaya Con Dios/Don't Break My Heart</td>
<td>(Arlipa)</td>
<td>Belgium</td>
<td>27</td>
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<tr>
<td></td>
<td>Rebecka Törnvist/Good Thing</td>
<td>(EMI)</td>
<td>Sweden</td>
<td>17</td>
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<tr>
<td></td>
<td>Joey Tempest/We Come Alive</td>
<td>(Polar)</td>
<td>Sweden</td>
<td>18</td>
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<tr>
<td></td>
<td>Culture Beat/Inside Out</td>
<td>(Dance Pool)</td>
<td>Germany</td>
<td>20</td>
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<tr>
<td></td>
<td>Caught In The Act/Let This Love Begin</td>
<td>(HKM)</td>
<td>Holland</td>
<td>16</td>
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<tr>
<td></td>
<td>Army Of Lovers/Give My Life</td>
<td>(Columbia)</td>
<td>Belgium</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>K's Choice/Not An Addict</td>
<td>(DWA)</td>
<td>Italy</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Corona/TRY ME OUT</td>
<td>(Cardigans)</td>
<td>Germany</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Cardigans/Sick &amp; Tired</td>
<td>(Tramolene/Stockholm)</td>
<td>Sweden</td>
<td>7</td>
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<tr>
<td></td>
<td>Dobro/Freedom</td>
<td>(Metroviny)</td>
<td>Germany</td>
<td>13</td>
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<tr>
<td></td>
<td>Heroes Del Silencio/Iberia Sumerigida</td>
<td>(EMI)</td>
<td>Spain</td>
<td>8</td>
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<tr>
<td></td>
<td>Alex Party/We Wrap Me Up</td>
<td>(UMM)</td>
<td>Italy</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Candy Dulfer/We Make When It's Over</td>
<td>(Ariola)</td>
<td>Holland</td>
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<tr>
<td></td>
<td>Fun Factory/Celebration</td>
<td>(Control)</td>
<td>Germany</td>
<td>18</td>
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<tr>
<td></td>
<td>Haddaway/Lover Be Thy Name</td>
<td>(Coconut)</td>
<td>Germany</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>2 Unlimited/Do What's Good For You</td>
<td>(Byte)</td>
<td>Belgium</td>
<td>9</td>
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</tbody>
</table>

**M & M CHARTS AIRPLAY**

**Channel Crossovers**

<table>
<thead>
<tr>
<th>Country</th>
<th>Artists/Tracks</th>
</tr>
</thead>
<tbody>
<tr>
<td>UK/Irish</td>
<td>Queen/Heaven For Everyone, Shout</td>
</tr>
<tr>
<td>Mainland European</td>
<td>Sweet/Heart</td>
</tr>
<tr>
<td></td>
<td>Rolling Stones (UK)</td>
</tr>
<tr>
<td></td>
<td>US/Britain</td>
</tr>
<tr>
<td></td>
<td>Elton John</td>
</tr>
<tr>
<td>South Africa</td>
<td>Odeza/Wonder Wall</td>
</tr>
<tr>
<td></td>
<td>Eternal/The Power Of A Woman</td>
</tr>
<tr>
<td></td>
<td>Nick Cave &amp; Kylie Minogue</td>
</tr>
<tr>
<td></td>
<td>The Cardigans</td>
</tr>
<tr>
<td></td>
<td>Cheeky/Fit</td>
</tr>
<tr>
<td></td>
<td>4 Non Blondes/One In A Million</td>
</tr>
<tr>
<td></td>
<td>Michael Jackson/You Are Not Alone</td>
</tr>
<tr>
<td></td>
<td>TLC/On Our Own</td>
</tr>
<tr>
<td></td>
<td>Michael Jackson/Earth Song</td>
</tr>
<tr>
<td></td>
<td>Michael Bolton/Can I Touch You, There?</td>
</tr>
<tr>
<td></td>
<td>Red Hot Chili Peppers/By The Way</td>
</tr>
<tr>
<td></td>
<td>Reggie Batts &amp; Bryan Adams/Rock Rollin'</td>
</tr>
<tr>
<td></td>
<td>Bon Jovi/Live To Love</td>
</tr>
<tr>
<td></td>
<td>Horst &amp; The Wonderful Ways To Be With You</td>
</tr>
<tr>
<td></td>
<td>Symbols/Edge Of Hate I</td>
</tr>
<tr>
<td></td>
<td>Diana Ross/King Of Love</td>
</tr>
<tr>
<td></td>
<td>Remember/I'll Be There For You</td>
</tr>
<tr>
<td></td>
<td>Bon Jovi/In My Life</td>
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<td></td>
<td>Folded</td>
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<tr>
<td></td>
<td>Alanis Morisette/Ironic</td>
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<tr>
<td></td>
<td>Lisa Lobs &amp; Nine Stories/Do You Sleep</td>
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<tr>
<td></td>
<td>Fleetwood Mac/Do You Love Me</td>
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**Atlantic Crossovers**

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<tr>
<th>Country</th>
<th>Artists/Tracks</th>
</tr>
</thead>
<tbody>
<tr>
<td>UK/Irish</td>
<td>Whitney Houston/Exhale (Breakin' On Th' Dance Floor)</td>
</tr>
<tr>
<td>Mainland European</td>
<td>Mariah Carey/Fantasy</td>
</tr>
<tr>
<td></td>
<td>Madonna/You'll Be My Lovely</td>
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<tr>
<td></td>
<td>Coolio/(K's Choice)</td>
</tr>
<tr>
<td></td>
<td>Tina Turner/Goldeneye</td>
</tr>
<tr>
<td></td>
<td>Meat Loaf/I'd Lie For You (And That's The Truth)</td>
</tr>
<tr>
<td></td>
<td>Janet Jackson/Runaway</td>
</tr>
<tr>
<td></td>
<td>Cher/Walking In Memphis</td>
</tr>
<tr>
<td></td>
<td>Michael Jackson/You Are Not Alone</td>
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<tr>
<td></td>
<td>TLC/On Our Own</td>
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<td>Michael Jackson/Earth Song</td>
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<td>Michael Bolton/Can I Touch You, There?</td>
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<td></td>
<td>Red Hot Chili Peppers/By The Way</td>
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<td>Reggie Batts &amp; Bryan Adams/Rock Rollin'</td>
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<td>Bon Jovi/Live To Love</td>
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<td></td>
<td>Horst &amp; The Wonderful Ways To Be With You</td>
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<td>Symbols/Edge Of Hate I</td>
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<td>Diana Ross/King Of Love</td>
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<td>Remember/I'll Be There For You</td>
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<td>Bon Jovi/In My Life</td>
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<td>Alanis Morisette/Ironic</td>
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<td>Lisa Lobs &amp; Nine Stories/Do You Sleep</td>
</tr>
<tr>
<td></td>
<td>Fleetwood Mac/Do You Love Me</td>
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**On The Road**

**Border Breakers commentary by Pieter Kops**

The Tramolene/Stockholm act encounters the best radio backing for its new single in Italy, where two networks have the track on rotation, including EHR giant Radio Deejay Network/Milan. Other Platinum-ranked reporters include national public EHR outlets like Poland's Polskie Radio 3/Warsaw and Ireland's 2FM/Dublin. In Germany, Gold-ranked private EHR station Radio Regenbogen/Mannheim has added the track to its playlist. For a review of Sick & Tired, see page 13.

**The second-highest new entry is grabbed by Italian Euro dance act Alex Party, whose Wrap Me Up, debuts at number 21 with a 13-song roster. It is the follow-up to Don't Give Me Your Life, which peaked at number 3 for three consecutive weeks earlier this year. Like the latter, the latter, Inside Out, appears at number 24, with 11 stations at its side. The new single is the third taken from Haddaway's third album The Drive and it marks the seventh Border Breaker hit for the Tobago-born, Germany-based Euro dance artist -Life went highest, topping the chart's first three issues (starting October 1993).

At this stage, Lover Be Thy Name crosses over to six territories outside GSA. Denmark stands out as most supportive with six stations playing the song. As yet, the other countries are represented by one reporter each, including key stations in Belgium (VRT), France (Europe 1/2), London (European), and Finland (YLE 2/Radiomedia/ Helsinky). 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 any impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

**For all artists appearing on this chart, the Country Of Signing is UK or Ireland.**
## United Kingdom

<table>
<thead>
<tr>
<th>TW</th>
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<th>WC</th>
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<td>11</td>
<td>SIMPLY RED/FAIRGROUND</td>
<td>(EAST WEST)</td>
<td>960</td>
<td>M &amp; M</td>
<td>20</td>
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<tr>
<td>2</td>
<td>5</td>
<td>Queen/Heaven For Everyone</td>
<td>(Parlophone)</td>
<td>88</td>
<td>M &amp; M</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>Meat Loaf/Li Lie For You</td>
<td>(London)</td>
<td>73</td>
<td>M &amp; M</td>
<td>57</td>
<td></td>
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<td>4</td>
<td>3</td>
<td>East 17/Thunder</td>
<td>(Virgin)</td>
<td>39</td>
<td>M &amp; M</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>10</td>
<td>Whitney Houston/Exhale</td>
<td>(Arista)</td>
<td>34</td>
<td>M &amp; M</td>
<td>85</td>
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<tr>
<td>6</td>
<td>8</td>
<td>Madonna/You're Not Alone</td>
<td>(London)</td>
<td>45</td>
<td>M &amp; M</td>
<td>92</td>
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<tr>
<td>7</td>
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<td>Meat Loaf/Li Lie For You</td>
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<td>73</td>
<td>M &amp; M</td>
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<td>M &amp; M</td>
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<td>M &amp; M</td>
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<td>M &amp; M</td>
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**Compiled by M&M based on playlist reports, using a weighted scoring system, based on audience size.**

## France

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