Jackson Takes MTV Male Award

LONDON - Bjork and Michael Jackson walked away with Best Female and Best Male honours at this year's MTV Europe Music Awards, announced on November 23 as Music & Media went to press. A total of eight awards were presented of which three went to US acts with the remainder to acts of UK origin. PolyGram-associated labels won in five categories with BMG, Sony and Roadrunner each taking one award. In addition to the eight categories, Michel Gondry won the Best Director award for his video of Massive Attack's Protection.

MTV Europe Music Awards

<table>
<thead>
<tr>
<th>Category</th>
<th>Winner</th>
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<tr>
<td>Best Male</td>
<td>Michael Jackson (Epic)</td>
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<tr>
<td>Best Female</td>
<td>Bjork (One Little Indian/Mother)</td>
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<td>Best Live Act</td>
<td>Take That (RCA)</td>
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<td>Breakthrough Artist</td>
<td>Dog Eat Dog (Roadrunner)</td>
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<td>Best Rock</td>
<td>Bon Jovi (Mercury)</td>
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<td>Best Dance</td>
<td>East 17 (London)</td>
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<td>Best Group</td>
<td>U2 (Island)</td>
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<td>Best Song</td>
<td>Cranberries/Zombie (Island)</td>
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Chante France Looks For New Investors

by Emmanuel Legrand

Paris - Pierre Bellanger's plans to expand all-French music station Chante France into a national network with the help of TV channel M6 have been dashed by the broadcasting authority CSA.

Bellanger, who is president of EHR net Skyrock and 50% owner of Chante France, says the deal to sell 49% of the station to M6 is now off and he is looking for new investors.

M6, in a joint decision taken with Bellanger, chose not to go ahead with the project when the CSA imposed a number of constraints on the deal (Music & Media, November 25).

With A Little Help From Atlantic 252

by Nicholas George

STOCKHOLM - A link-up between P6/Z Radio and Radio RIX has created Sweden's largest national network, but it may yet be challenged in the courts.

The two channels are to join forces from February, creating a network of 23 local stations with a reach covering 63% of the population.

The name of the new network has yet to be decided, but the format is not expected to differ greatly from the personality-led ACE style of P6. P6 will produce the service in Stockholm which will then be distributed to local stations.

P6 is part of the Kinnevik media group while RIX is controlled by the Stampen publishing group. The two networks will remain separately owned with advertising being sold by Kinnevik's Airtime. RIX is to close down its own production and news gathering service in Gothenburg with the loss of 23 jobs.

The link-up of the country's two weakest networks is a logical move. Kinnevik, so successful in television and publishing, has struggled to establish a successful radio brand despite numerous re-launches, format experiments and personnel changes. RIX has fared better in smaller towns but has also failed to win audience share in the more competitive cities.

Despite the excitement that the deal has created, both stations find themselves facing legal action from competitors.

The country's leading commercial network NRJ is threatening to take RIX to court for allegedly breaking an advertising agreement. Says NRJ's Swedish MD Jerome Segond, "We are going to pursue compensation through negotiations first and if that doesn't lead anywhere we will probably go to court."

Meanwhile, pubcaster Sveriges Radio is pressuring P6 to change its name as it claims it infringes on its public service trademark. SR's channels are called P1, P2, P3, P4 and P5. It says it has the rights over the name P6.

A new name could solve the problem for the P6/RIX network, but P6—formerly known as Z Radio—has invested large amounts of money in advertising the switch.

Carboni's 'Mondo' Targets The World

BOLOGNA - The theme of Italian singer/songwriter's latest album Mondo is the growing tension in the modern world. As in his favourite spaghetti westerns, the law of the gun prevails more and more.

After introducing Carboni to an international audience with the 1993 release of Diario, BMG is aiming at a worldwide release of Mondo, with elaborate translations in the CD booklet and a Spanish version of the album for the vast Hispanic market.
Father and Son • boyzone

the 4th UK Top 10 single
from the No. 1 album
"Said & Done"
**Bulletin Board**

**FRANCE**

CSA Ready To Reveal Radio France President

The broadcasting authority CSA was scheduled to appoint the new national public broadcaster Radio France on November 23. The growing list of candidates is kept secret, but some contenders have publically announced their interest for the job, replacing Jean Maheu who has served two three-year terms. Three of the contenders are radio personalities, current Radio France deputy general manager in charge of scheduling Patrice Duhamel, Francais Inter programme director Verne Beutel and former TV and radio host Yves Mrououri.

DENMARK

Brussels.

France Info Europe to find leave on November 23. The programme director Pierre Maheu who has served two years for the job, replacing Jean Branson. He said it was part of the Virgin plan to become involved in radio stations throughout Europe. However, he said the new programme director Pierre Maheu was

**BELGIUM**

Number Of New French Releases On The Up, SNEP Says

by Emmanuel Legrand

PARIS - The number of singles by French acts serviced to radio stations increased during the first quarter of 1995, according to figures supplied by industry organisation SNEP.

SNEP points out that 36.6% of the singles sent to radio stations were by French acts, up from 35.5% during the same period in 1994. Among these singles, 55.4% were by new talent, an increase from 41.3% a year ago.

While international artists accounted for 63.5% of the total singles sent to radio stations, SNEP points out that record companies have increased their marketing investments on new Francophone talent by 4%.

According to the organisation, record producers have been encouraged to invest more and more in local acts as they are getting increasing exposure in the media.

The figures come in response to complaints from radio stations like EHR-formatted NRJ, which face the implementation of 40% national music quotas from January 1 1996. Many radio insiders have consistently complained about the quantity and quality of French releases, which they say make it difficult to comply with these quotas.

'Golden' Tina Wows London

Tina Turner appeared in London last month at a press conference to promote her new single GoldenEye (Parlophone). The title-track to the new James Bond film was written by U2's Bono and The Edge and was produced and mixed by Nellee Hooper. Programmes are particularly picking up on the urban AC mix by Dave 'Jamm' Hall and Kevin Deane, while the club edit by David Mornier is also receiving considerable attention. At the press conference, Turner disclosed that her forthcoming album will include songs written by Sheryl Crow and the Pet Shop Boys and will be supported by an extensive international tour.

**PP Clarifies Plans For RTVE**

by Howell Llewellyn

MADRID - The main opposition conservative Popular Party (PP) has attempted to clarify its plans to privatise state-run broadcaster Radio Television Espanola (RTVE).

The party's communications director Miguel Rodrigues has said that the move is part of a general plan to remodel the Spanish audiovisual sector, as it is expected—the PP comes to power in next March's general elections it will only privatise one of RTVE's two state-run television channels.

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**Buy-Out Could Launch New UK Radio Empire**

by Jonathan Heasman

London - The management buy-out of Brighton-based station The Pulse could be the start of the development of a major new player on the UK radio market. Last week’s management buy-out was the first of its kind in UK radio and was backed by Neil Robinson and John Josephs, respectively the former chairman and MD of the Metro Radio Group.

The Metro Radio Group was purchased in August this year by publishing giant EMAP, but EMAP was forced by Radio Authority regulations to sell two of the Metro Group’s stations - The Pulse and Great Yorkshire Gold (West) because of a substantial broadcasting overlap with 96.3 Aire FM/Leeds and Magic 828/Leeds, both already part of the EMAP radio stable.

Robinson and Josephs are now hoping to use The Pulse as the launch pad for a new radio business called The Radio Partnership - an attempt to resist the success they enjoyed with the Metro Radio Group, which grew from a single station in Newcastle-Upon-Tyne in 1974 to a 10-station group for which EMAP paid £98.7 million (app. US$161 million).

As at Metro, Josephs will be the new company’s MD and Robinson the chairman. "I don’t know whether history will ever repeat itself," admits Josephs, who resisted the temptation to take life easy after selling his Metro Radio buy-out to EMAP. "I want to get a real buzz out of it. And as radio is the only business I know, there was never any doubt that I’d be back."

Josephs says the new company will possibly bid for all the forthcoming regional licences (except Yorkshire), and will be especially interested in applications for some of the new local licences. He also says The Radio Partnership will be interested in making some acquisitions, "although there is not a pre-determined plan."

Josephs promises there will be no major staffing or programming changes at The Pulse as a result of the management buy-out, but listeners can expect more localised programming to be provided on Great Yorkshire Gold (West), The Pulse’s AM sister station which is currently broadcast from studios at Radio Hallam in Sheffield.

The Pulse is currently discussing the situation with the Radio Authority, but it is believed that the existing Great Yorkshire Gold service (now run by EMAP) is likely to be retained alongside some locally-produced programming at peak times. Under such an arrangement, The Pulse would pay EMAP Radio a share of Great Yorkshire Gold’s operating costs.

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**Sky Reaches For Top Of The Ratings**

by Christian Lorenz

Amsterdam - New Dutch ratings have confirmed soft ACE-formatted Sky Radio that it could soon replace national music Radio Noordzee National as the country’s top commercial station.

The Intomart figures show Sky captured a 7% marketshare in the September-October period, compared to 5.5% in August-September. Station MD Ton Lathouwers says, "I expect a marketshare of 11-12% for Sky by January 1996."

Interim ratings based on a reduced audience for the week of October 16-23 show Sky and Noordzee head-to-head with a market share of 11.1% each. Lathouwers puts the increase in ratings down to a better technical reach, after the station was granted a terrestrial FM frequency in September.

Sky currently broadcasts to 1.5 million listeners in the Netherlands and is aiming for a national audience. According to Lathouwers, "Sky’s position in the market could improve in the coming months as "the competition is definitely stronger than in previous years."

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**A Meeting Of Musical Minds**

Pictured right are some of the songwriter groups who joined EMI Music Publishing for its annual Writers’ Week in Devon earlier this year. Each day the writers—who included Desmond Child, Jimmy Iovine, Richard Drummin and Kingsley Gardiner—who would team up to create new sounds and songs, given an acoustic set of their work in the evening. Says EMI Music Publishing creative director Sally Perryman, "It’s hard to put the songs as extremely focused."

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**Moving Chairs**

**UNITED KINGDOM:** Country 105/Sky London programme controller Dan Wright has left the station. His replacement is Phil Milnes, formerly a presenter at County Sound/Guildford, Fox FM/Oxford and BFBS.

**DENMARK:** Gorm Bull Sarning has been appointed producer at Radio Silkeborg.

**ITALY:** Eugenio Morganti, Rossetti at BMG Ricordi’s Rome headquarters, has taken over responsibility as international exploitation manager for the group’s Italian label Dischi Ricordi.

**HOLLAND:** Lucassen Fulfski Rock Opera Ambition

The rock opera album Ayreon (Transmission) is the culmination of four years’ collaboration for guitarist Arjen Anthony Lucassen, formerly a member of the groups Bodine and Vengeance. The album — set in the year 2054, when war and environmental damage have brought about the near-end of the planet — was recorded in just two and a half months at Oscar Hallerman’s studios in Vaelwijk. Singers featured in the project include Golden Earring’s Barry Hay, Kayak’s Edward van der Elsken and Goreofst’s Jan-Dirk de Koeiwer. The first single release from the album is the track Sail Away To Avalon sung by Hay.

**SPAIN**

Debate Celebrate 70 Years Of Radio

Onda Cero Radio and the University of Valencia organised a series of debates in November under the heading “70 Years of Radio In Spain.” Onda Cero newswill talk presenter Conchita Garcia Campoy hosted a debate on ‘The Radio Of The Future,’ while her journalist husband spoke about ‘The History Of Radios,’ which is the title of a book he has just written. Valencia University was chosen for the venue because it was the site of the first outside broadcast by Radio Barcelona 70 years ago.

Sinfó Hosts Purcell Special

Silkeborg’s classical net station. His replacement is Phil Milnes, formerly a presenter at County Sound/Guildford, Fox FM/Oxford and BFBS. **DENMARK:** Gorm Bull Sarning has been appointed producer at Radio Silkeborg. Sarning is well-known across Denmark as a composer and singer-songwriter. The new arrangement, The Pulse would sell the Conifer catalogue. To mark the 300th anniversary of Vaughan Williams’ works by the English composer, Valencia University organised a radio debate on “The Radio Of The Future,” while her journalist husband spoke about “The History Of Radios,” which is the title of a book he has just written. Valencia University was chosen for the venue because it was the site of the first outside broadcast by Radio Barcelona 70 years ago.

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Onda Madrid Drops 2 Specialist Shows

MADRID - Two key specialist music programmes have been suddenly scrapped this month by Onda Madrid, the full-service pubcaster covering the Madrid region, writes Howell Lewellyn.

The presenters, renowned experts in their field, fear their shows could disappear for good. Onda Madrid director Fernando Gonzalez, however, indicates that the suspensions may only be temporary.

The shows are the five-year-old 22:00-24:00 "El Tangu," which features tango, the uniquely Argentinean form of music, presented by Argentine Rafael Flores; and "Madrid Flamenco," which has been presented for 10 years by Juan Verda and José Manuel Gamba between 24:00-02:00 on Sunday nights.

Verda says both he and Gamba were given 48 hours notice by Gonzalez. This was enough time to mobilise several top flamenco artists like Enrique Morente, Tomatito, and Chaconet, to make appeals on air for the programme to be saved.

"In Paris three new flamenco shows have recently started on the radio, but here we are killing off the little we have," comments Gamba.

Gonzalez explains that programme director Victor Salas is preparing a "global reform" of Onda Madrid's programmes which means cutting-back on many programmes until January when the new schedule is due to be announced.

"Our aim is to concentrate specialist music between 20:00-22:00 on weekdays," says Gonzalez.

"I do not know what the new format will be exactly but it is most likely that there will still be a flamenco programme, although we do not know who will present it."

Knopfler Returns To Spain For Music Award

by Howell Lewellyn

Barcelona - Mark Knopfler played an exclusive preview of two songs from his upcoming album Golden Heart at the Premios Ondas award ceremony in Barcelona last month.

Knopfler also walked away with one of the 27 prizes for his contribution to international music at the awards ceremony held on November 13 (and not at the beginning of the month as stated in Music & Media, November 18).

"This is a great honour, and it's wonderful to be loved by Spain," Knopfler said before the ceremony.

Spain was a favourite destination for Dire Straits, which broke all records when they played 18 sell-out concerts across the country in 1992.

Other winners who played throughout the two-hour ceremony — organised by the Gruppo Piano media company which includes the Cadena SER radio group — included Canada's Celine Dion, Cuban singer/songwriter Carlos Varela and Spain's flamenco-salsa band Ketama, which won the Best Album category with De Aki A Ketama.

The most emotional moment of the evening came when Lolita Flores collected the Best Spanish artist prize awarded posthumously to her brother Antonio Flores. Antonio died from an accidental overdose in May aged 33, just two weeks after his showbusiness star mother Lola Flores died.

Other music prizes went to Luz for Best Song with Entre Mis Ramos; Javier Alvarez for Best New Spanish Artist; Heroes de Silencio for Best Video with the single Iberia Sumergida; Carlos Varela for Best Latin Artist and Gloria Estefan for Best Latin Artist.

The radio awards went to Cadena SER'S "Hoy Por Hoy" programme which marked the 70th anniversary of radio in Spain; Radio Clyde; Bulgarian National Radio; Onda Rambla of Barcelona; Radio Nacional de Espana's Clarin; Radio CBS from the US and Argentina's Radio Mitre.

UN Wants To See Repeat Of DR's Summit Channel

by Charles Ferro

COPENHAGEN - The United Nations has asked pubcaster Danmarks Radio for its help in establishing a radio station at the "Habitat II" conference to be held in Istanbul in June 1996.

The request was made following the success of DR's Summit Channel, which broadcast live from the conference on social development held in Copenhagen in March. DR has gathered key people involved with the original Summit Channel to outline a strategy and budget.

"The UN desperately needs to expand its information base and we can give it the benefits of an independent news station that is not tied to the UN system," says Julian Isherwood, an anchor at the Summit Channel.

"What is most important for us is that all radio and TV stations around the world, even the lesser developed ones, can take our coverage free of charge. That is global democracy."

Interactive Music TV

The Box Debuts On Continent

by Christian Lorenz

AMSTERDAM - Ten years after its launch in the US, interactive music TV station The Box has debuted in continental Europe in a joint venture with Dutch publishing house Quote.

The Box Holland launched its 24-hour programme on the cable net in Goeda on November 17, with Maastricht scheduled to follow by early December. Five networks will be added by January 1996, bringing the station's total Dutch reach up to half a million viewers.

Says Box Holland MD Marjan Kortekaas, "Holland has the highest density of cable nets on the continent and the red tape involved in obtaining a licence is comparatively low."

The Box targets 12-29 year olds with a fully interactive 24-hour request programme. Viewers control the programme by selecting video clips via a pay-per-minute phone number. "After you've been connected you just punch in the number of the clip you want," says Kortekaas.

"It will cost you approximately Dfl 1 (US$0.6) to make a request."

Requests are fed on a first-come-first-served basis in the programme schedule for the jukebox unit. Each Box can store up to 2,000 music videos on laser disc.

"To avoid long waits between phone-in and screening of the request we limit the selection to 300-400 videos," says Kortekaas.

At present, Dutch media law does not allow The Box to offer local programming, so Goeda and Maastricht will share a central jukebox. Pending an amendment of the law, Kortekaas is confident that "we will be able to set up independent local jukeboxes by January 1996."

The Box was launched in the UK in 1993 and has become the most popular music TV on cable. Ratings published by ITC in October 1994 show The Box had a market share of 2.1% compared to MTV's 1.3% and VH1's 0.9%.

"The station's key to success is the inclusion of newcomers alongside the hits. Hip clips which score with young viewers but escape the attention of competing stations therefore stand a chance of reaching a new audience."

"The requests are only a secondary source of income to us," reveals Kortekaas. "In the long run we are dependent on advertising and sponsoring."

"The Box offers new forms of advertising which guarantee high attention levels," according to Kortekaas. "We can link commercials to clips of a specific artist or style. Record companies can couple a newcomer clip with a current hit video, for instance."
Holland's Radio 3 Harmonises After Veronica

by Robbert Tili

PROGRAMMING

The departure of Veronica from Holland's public broadcast system to embark on a commercial career left public music channel Radio 3/Hilversum coordinator Paul Van Der Lugt with the job of filling the week with the remaining eight public broadcasters. The station, which has just turned 30, has never been more harmonious than it is now.

With Veronica's all-day Saturday position now vacated, the eight broadcasters (VARA, AVRO, TROS, KRO, NCRV, EO, VPRO and NPS) are now enjoying the luxury of more space and are concentrating even more on developing their profiles as smoothly as possible.

Saturday has been taken over by TROS, who has been given a complete reshuffle for TROS Radio 3 editor Daniel Dekker, who had to undergo some difficult removal from Thursday to Sunday two years ago.

"Over the past two years we've done nothing but clean out our Tag,' he points out. "Every day of the week means another listeners' attitude. The differences between Saturday and Sunday in everyday life are obvious, and the same applies to radio."

"On Saturday people go shopping, lots of them even work. It demands a much faster, more aggressive form of radio, which is totally out of the question on Sunday. They are more quickly irritated. Our new Saturday slot has really freed us up again, and we have created a new jingle package to underline the new feel in our programming." 

NPS DJ Corné Klijn says the atmosphere on the station has improved considerably now that Veronica has gone. In their last months as a public broadcaster Veronica staff were quick to criticise their peers, not only indoors but directly on the air. But if all the Radio 3 DJs met up more often and stuck to constructive criticism only, we could move to the next level."

Making an entity out of eight different broadcasters isn't easy, but Van Der Lugt believes that musically Radio 3 is now well-harmonised during the day. "You might be able to detect a few differences, but only in minor details," he says. "Separatism is deadly, and we can't allow ourselves to go that way any more. All the DJs have to communicate with each other now." He adds, "Our harmonious identity is further strengthened by the charitable work we do."

Collaboration between the broadcasters started in 1992 with the AVRO, KRO and NCRV, who worked together as the ARN, with a combined daily slot on Radio 3 called 'Het Station.' Although both names were later dropped, the collective is still in operation, with a total of eight daytime hours on Radio 3 under the auspices of production manager Jan Steeman from the AVRO.

This collaboration has been extended to other broadcasters in the week-end with Friday, which also chairs the Radio 3 weekly playlist meeting which involves all broadcasters except the evangelical broadcaster EO. The VPRO has an observer's role only.

The dance programmes on Saturday and Sunday nights are a collective initiative, and reach well beyond the profile of the individual broadcasters," says Steeman. And indeed, the "Danceteria" and "Chemistry Night" bring together combinations as contrasting as the alternative VPOR and EHR/A-formatted TROS.

VPOR and VPRO editors Gerard Walhof and Rolf Kroes agree that the reshuffle has been one of give and take. "We believe there are still people around who want to be kept up to date about everything in music. And this perception is borne out by the response we've been getting in our Friday afternoon 'Interactive Chart' programme (NPS/NCRV), based on listeners' votes-phoned in or via Internet. Our young demo picks up just about everything, from [dance] Alex Party to [Britpop] Oasis to [country] rock the Jayhawks. We don't go for just one target group. That's our asset, and that's why we are and will remain between, while more alternative repertoire is spotlighted from the AKN-pioneered CD of the day."

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Radio Noordzee Champions Dutch Music

by Julia Bakker

PROGRAMMING

Born from the desire to boost sales of domestic music, Holland’s Radio Noordzee Nationaal is proof that cooperation between the radio and record industries can work and yield massive returns. The national music station, which defines its format as MOR, has grown. Noordzee Nationaal is proof that cooperation by domestic artists and record companies teamed up with copyright body BUMA/STEMRA and devised the idea of launching their own radio station.

Noordzee Nationaal’s PR manager Jerney Kaagman, herself a former artist, says the station had one main goal in mind: to prove there was a link between the quantity of Dutch music played on the radio and the amount of records and CDs sold. “The idea was a big risk,” she says. “We didn’t do any market research, we just went by what was popular in the charts.” But the gamble paid off and the station’s success proved to the radio industry that Dutch people are interested in listening to national music, Kaagman asserts.

“Dutch people aren’t very proud of our music,” says Kaagman. “But now it seems that Dutch customers will pay money for a Dutch CD.”

Releases by this small group of artists forms the backbone to the station. Artists like Marco Borsato, Rene Froger, Ruth Jacott and Gordon, whose music provides the backbone to the station. Releases by this small group of artists can almost be played without us hearing them first,” says Kaagman. A situation unimaginable back in 1992.

Noordzee Nationaal has also given the music industry an extra boost by helping to “rediscover” a number of Dutch artists.

Kaagman explains, “In the beginning, I started a campaign to get former Dutch artists back on the radio and asked 21 artists to work with us. One of these was Liesbeth List. For 13 years she didn’t have a recording contract, but within one year of our campaign she had signed with a label [Sony] and made a new CD. She says herself that it was all thanks to Noordzee Nationaal.”

All of which must prove that radio and record industries can work side by side, promoting each other’s interests. Agrees Kaagman, “There is a lot of dialogue between the station and the record companies. The indies are naturally very happy with what the station is doing and the quality of Dutch music is improving all the time. We’ve become so important now that a lot of exclusives, which isn’t pleasing the Hilversum stations!”

The interaction between the two industries even goes so far as to include constructive criticism of the station. A record label A&R representative is part of a committee which meets every two months to assess Noordzee Nationaal’s performance. This is a valuable input, Kaagman says, adding that the A&R position is vacated and filled every year.

Indeed, the cooperation is working so well that Noordzee Nationaal is thinking of moving into the music business itself in the future and has plans to release its own CDs, featuring key Dutch artists.

On Heavy Rotation At Radio Noordzee Nationaal

Guus Meeuwis & Vagant/Het Is Een Nacht (Xplo)
Rowwen Heze/De Neus Omhoog (CNR)
Wolter Kroes/Geen Seconde Zonder Jou (Red Bullet)
Gordon/Onomat Peu Van Je Hou (CNR)
Bert Heerink/Najaarszon (CNR)
Maribelle/Ik Wil Jou (Red Bullet)
Marco Borsato/Kom Maar Bij Mij (Polydor)
Benny Neyman/Screeen Van Je Leven (CNR)
Gerald Joling/Doe ’t Licht Uit (Bunny)
Dries Roelvink/Ik Kan Mijn Geluk Niet (Telstar)

You only need to look at what has happened over the last few years to see the link between music sales and radio airplay. When there was a lot of Dutch music played on the radio, sales were strong; but when airplay went down so did sales. If you bring Dutch music back on to radio and sales go up there has to be a connection.”

The station—which has a music/talk ratio of around 85% to 15%—defines “Dutch music” as anything under Dutch copyright and/or performed by a Dutch artist. The only international music played is golden oldies from the '70s and '80s, and the occasional track from the '60s.

“When we started,” says Kaagman, “the Dutch music industry was in such a state that we had problems filling our programmes. Now things have turned around completely.”

The station now has a number of what Kaagman calls “sure shots”—core artists like Marco Borsato, Rene Froger, Ruth Jacott and Gordon, whose music provides the backbone to the station. Releases by this small group of artists can almost be played without us hearing them first,” says Kaagman. A situation unimaginable back in 1992.

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A Look Inside...

Radio Noordzee Nationaal

Format National Music
Listener Reach 1.09 million per week
Chief Engineer Jan Zandstra
Technical Coordination Ed Pollana
CD Players Pioneer, Revox C221, Marantz CDR
Record Players Thorens TD524, Technics SL1200
Reel-to-Reel Revox C270, Tascam BR 29N
Curtis Player Digiart 369
Microphones Shure SMP, AKG C460/7K5
Hard Disk Recorder Dalet
DAT Recorders Tascam DA30, Festen D10
Speakers Genelec 1031A
Audio Processing Lexicon A-AXIS
Line Processing Inovonics 256, Orban 4000
Intercom System Daqex Flexcom
Mixing Desk Daqex ICS 200
Telephone Hybrid Telos Zephyr

New phone numbers

for Music & Media and Eurofile

as of December 11, 1995

New phone number: (+31) 20.487 5111

New fax numbers:

• General number: (+31) 20.487 5141
• Editorial dept: (+31) 20.487 5151
• Sales dept: (+31) 20.487 5131
Singles

MICHAEL BOLTON
A Love So Beautiful - Columbia
ace/ehr
PRODUCERS: Various

MARIAH CAREY & BOYZ II MEN
One Sweet Day - Columbia
ace/ehr
PRODUCERS: Various

CGYXNS
Hypermetrical - Eye Q/WEA
d
PRODUCER: Cygnus X

MISA
All Or Nothing - Ichiban
eh/d
PRODUCERS: Cris Owen, Doug DeAngelis

REGURGITATOR
I Believe/Up On The Roof - RCA
ace/ehr/ace
PRODUCERS: Stock, Aitken

ROBSON & JEROME
Come & Get It - Columbia
r/a
PRODUCERS: Regurgitator, Lachlan Mago

TOTO
The Other End Of Time - Columbia
ace/ehr
PRODUCERS: Michael, J. Scott

I MUVRINI
I muvrini - Columbia
ody
PRODUCER: Miguel Tojo

Albums

ANTHRAX
Stomp 442 - Elektra
m/a/1
PRODUCERS: The Butcher Brothers, Anthrax

VARIUS
Step Right Up, The Songs Of Tom Waits a/r
PRODUCER: Ean Cohen

PRODUCERS: Van Dyke Parks

PRODUCER: Magnetic Groove

Regurgitator, Lachlan Magoo

REGURGITATOR

PRODUCER: Michael, J. Scott

TOTO
The Other End Of Time - Columbia
ace/ehr

SILK
In The Air - Elektra
eh/r/ace
PRODUCERS: Silk

SILK
Fueled - Elektra
m/a/1
PRODUCERS: The Butcher Brothers, Anthrax

SILK

SILK

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SILK
Charismatic Brooks Breaks Down NDR's Phone

by Thessa Mooij

NASHVILLE - Country star Garth Brooks is the fourth biggest-selling artist in the US, after The Beatles, Billy Joel and The Eagles. Encouraged by the 54 million units he sold in that market, EMI/Capitol decided to market his long-awaited new studio album Fresh Horses as a mainstream release, aiming for both ACE and specialized country stations. A recent European promo tour has opened up quite a few doors on the continent for Brooks. Live radio performances and interviews have proved successful, especially in Garth-friendly countries such as Norway and Germany, where Hamburg-based pubcaster NDR2's 21:00 news was canceled at the last moment to let Brooks finish his live show. Although firmly planted into the country tradition, Brooks injects his music and live shows with an energy usually reserved for R&R. It has earned him massive success in the US, where he crossed over to a younger audience which previously might have considered country music more suitable for their parents. Another factor is the enthusiasm with which he combats prejudice people might have regarding his own music and country in general. "You have to see and hear for yourself" is a phrase often used to describe hard-to-market artists, but in Garth Brooks' case it seems particularly true.

EMI Electrola general manager UKUS pop repertoire Maucella Kohl, comments on Brooks' live performances for NDR2. "Garth played the three songs he was scheduled to do, but NDR received so many calls from listeners, that the phone lines actually broke down. He didn't want to disappoint the studio audience, so he played for another 45 minutes." According to Daniel Mischke, freelance journalist and organiser of the NDR2 event, "This was the first unscheduled cancellation of the news in NDR history. We did it ask when Garth Brooks is coming back."

That won't be until the spring of 1997, when Brooks will start the European leg of his three-year world tour. London-based international marketing manager for EMI Music Craig Logan cautions that these dates are tentative, but he is confident about Brooks' potential. "I'm sure tens of thousands of people will turn up to the shows. He has already planted the seeds and his popularity is growing all the time. Garth's career is led by live shows; people who see him are hooked immediately."

The album's first single She's Every Woman has not yet been released commercially, but it is available for radio. The track is a classic Garth Brooks ballad which shows the sensitive side of the Stillwater, Oklahoma native. It has definite crossover potential, just like the sad song The Beaches Of Cheyenne, the Irish folk-oriented Ireland and the stadium rock-influenced The Old Stuff. EMI will direct its marketing efforts towards a mainstream market, while not forgetting Brooks' roots. Logan explains, "We will be tapping into the country base, but we will definitely attack other areas because we see Garth Brooks as a mainstream pop artist."

EMI Electrola's Kohn confirms this. "We market him as one of the biggest recording artist of the 90's, which means mainstream. I don't see any difference between his hard rocking songs and an act like Aerosmith. Brooks' previous album The Hits was his most successful one chartwise, which is surprising considering he has never scored a hit single in Germany. [But] It's still hard to break Garth on German radio, but maybe the new single will do better in mid-January. As soon as we have his commitment to come back for a national TV show, he will have a better chance."

The Hits did particularly well in Norway, where it sold 60,000 copies, thus making Brooks a platinum-selling artist. According to promotion manager Camilla Slaatun, 'Country music is quite big in Norway. People don't seem to be prejudiced against it like a lot of other European countries. Garth Brooks is definitely the biggest American country star over here.' Because of this popularity, Norwegian radio decided to put together an entire Garth Brooks series, based on a 30-minute interview. Producer Geyr Tommy explains, "As one of the biggest-selling artists he fits the ACE format of P4. I think he will cross over, because he is already quite big. Only last week, the Norwegian duo Eriksen released two previously unrecorded Brooks songs. Interviewing him was a very nice experience, which makes you want to listen to his music. He is very casual, it was just like talking to your neighbour."

Luca Carboni Takes On The World With Mondo

by Mark Dezzani

BOLOGNA - As if to underline the ambitions of BMG Italy's marketing team to globally launch Italian superstar Luca Carboni, his latest album is entitled Mondo. It has an ambitious international release schedule, combined with a sustained promotional support. The release is the follow-up to 1993's Diario, an album that contained Italian hits and one English language song that previously might have considered him massive success in the US, where music and live shows with an energy that there is more and more tension in Italy. According to marketing manager Eugenio Morgantini international exploitation manager at BMG in Rome says he is confident that Carboni's charismatic persona, exciting live show and well crafted songs will break down the prejudice of music programmers and audiences throughout the world. "As Garth Brooks is to be prepared to play in world territories, this is especially the case of BMG Italy, it will be Luca's debut release in France, Greece and eastern Europe. Mondo is this week's highest entry in the Border Breaker chart, getting airplay in Germany, Poland and Spain. The video for Virtuale is also more easy going with Carboni camping it up in a variety of transvestite disguises. Meanwhile, the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the shock aspect of the video clip for Inno Nazionale has made such an impact that even the

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Market Place

Until The Day We Die - MaGaDa (CD) (Canada/Germany) PRODUCERS: Britton/Jack Richardson

Strictly forward hard rock with occasional symphonic overtones is not a particularly popular genre, but the prime exponents Bon Jovi and Def Leppard are extremely successful. Their qualities are shared by this Canadian quintet, which manages to strike a fine balance between pop sensibility and metal muscle. Songs like That Like Voice, Hold On and What's On Your Mind are all potential hits. Contact Nick Radnaka at tel: (+44) 241.542 122; fax: 241.511 771.

DNA

Let Me Feel What You Need - Blueprint (Holland) PRODUCER: DNA Pulsating syntheses provide the foundation upon which this highly paced dance tune is founded. Nagging but irresistible vocals provide the actual hook, which makes this track a chart contender. Contact Rob Ebbers or Daphne van Waard at tel: (+31) 249 415 321; fax: 249 418 725.

KIT HAIN

Cry Freedom - EMI (US/Belgium) PRODUCER: Kit Hain After achieving major commercial success as one half of the duo Marshall & Hain with Dancing In The City in 1978, Kit made a career out of writing songs for artists ranging from Cher to Ti Tuesday (Aimee Mann). With this almost Clannad-like, atmospheric pop tune she previewed the same-titled album, which should bring her back as a recording artist. Contact Guido Janssens at tel: (+32) 9.220 2121; fax: 9.221 8100.

INTERVIBOS

The Funkus Future - None/Eleven (CD) (UK) PRODUCER: Keith Angel/Rob White

Founded this summer, the new exponent of the British experimental dance scene utilises live percussion, guitars and vocals to add an extra dimension to their avantgard music. The foundation is laid down by Rob White's multi-layered syntheses and in spite of their unconventional sound, the music is surprisingly accessible. Contact Pete Platt at tel: (+44) 171.727 3458; fax: 171.221 7240.

JHIELSA

Galactica Moodo- Dorado (EP) (UK) PRODUCERS: Jhiesia/Lee Hamblin Four of the more 'serious' tracks of the debut album Galactica Rush reappear in predominantly acoustic settings. This approach works as she preserves the R&B drive of the originals but also allows the songs themselves to shine. Carleen Anderson's and brother Lamont's backing vocals provide the extra depth. Ross Allen at tel: (+44) 171.287 1689; fax: 171.287 1684.

SES

Number One - BME (CD) (US/Germany) PRODUCER: Dietmar Barzen It had to happen someday. With this duo, the US has created its answer to British twee-pop outfits like East 17 and Take That. They did have to travel to Germany to secure a deal however, but the cooperation with outside songsmiths Phil Johns and Manfred Erfurth could be made to bear fruit quite soon, as tunes like Hey Girl Say, We Need More Places and Love are just a few of the potential hits present. Contact Dietmar Barzen at tel: (+44) 221.947 2000; fax: 221.497 2523.

SPEECLOOS

On A Déjà Donné - HOF/PRO (Belgium) PRODUCER: Wetheeta Rap meets rock in a most hilarious way on this debut EP, where French-speaking Belgians tackle just about every current topic imaginable. Because they have a strong sense of melody and keep things catchy and to the point, it's pleasant but not overpowering. Contact Philippe Laurent at tel: (+32) 71.819 504; fax: 71.655 300.

HOT HIPPO

The Wave - Koch (Holland) PRODUCER: Black Hippo This four piece happy house band has managed to combine everything popular into a 164 bpm version of the international sports anthem favourite Olé Olé Olé (We Are The Champions). Powered by a driving beat, they have created an irresistible single with this track with virtually universal appeal. Contact T.J. Lammers at tel/fax: (+31) 35.683 0515.

Dance Grooves

by Maria Jimenez

■ CULT CROSSOVER COLLECTIONS: Relive some of the past summer's hot club tracks which are still going strong and now enjoying widespread success on Clockwork (UK), The Dance Essentials (Labello/PWLP). Steaming house and acid tracks such as Yoshi's What's Up Front That Counts, Joy Foundation's Love You Baby and Perk's Lostin'My Eye are included. Tel: (+44) 171 403 0007, fax: 403 3390.

■ JUNGLIST PROGRESSION: On-Jungle Vibes 2 (Selector Crammed), flashes of beats and snares serve as the foundation over which all 14 tracks fly. Involving rhythms interwoven with a perfect amount of vocals come forth on cuts like E:U & Chronarchy's Tinfule. Omnino Trio's Torn and Tek 9's Slow Down. Highly atmospheric and soulful is Metalhead's mix of 4 Hero's Universal Love. Tel: (+32) 2640 7914, fax: 2648 9390.

■ TOUCHÉ WINS THE SEARCH: Dutch indie Touché Records has recently released The Transcoter's classic trancy house track The Search. Having sold 5000 copies in the first week, this number is destined to reach wider audiences... Recently signed to Pssst/Touche Records, The Good Men (Give It Up) deliver another surprising 12", Elektro. This one comes out of an early hip hop hook and swings into full energy assisted by deep atmospheric sounds and rhythmic synth stabs. The dark and mysterious, quick paced b2 track is also worth a spin... A third strong Touché release comes from Booma Shade. Kind Of Good is a house trance track blessed by acid tweaked sounds. Tel: (+31) 292 674 253, fax: 687 872.

■ DEEP DISTRACTION DELIVERS HAPPY LARRY: From one of England's top underground labels, Deep Distraction/Edel UK, comes Happy Larry's Big Beat Orchestra's new double CD Music By Numbers. A warm vibe and the elements of house, garage and reggaemuffin add up to a highly-recommended assortment of dance tracks. Almost all cuts are commercially viable singles material. Tel: (+44) 181 985 8229, fax: 742 8469.

■ PUMPING IN THE DUNGEON: NY indie label Digital Dungeon is keeping the hard pumping sounds alive with Scottie Deep Presents Time Bomb II: Pump '90 Style, a charged disco soul number... Roc & Kate's respectable stomper Heartthrob employs samples from their previous hit Jungle Love. Two versions of this track are included on the flipside... Another memorable release from the label is El Cantor's omenous Toma. Tel: (+1) 212 333 3102, fax: 333 3101.

Short Takes

Compiled by Raúl Cairo

The second single from Cliff Richard's Heartbeeps project will be a duet with Olivia Newton-John entitled Had To Be (EM). However, this isn't the first time these two have worked together—1971's Don't Move Away is included as a bonus track.

Van Morrison has recently recorded a version of live at the famed Ronnie Scott's jazz club in London. As it is straightforward jazz release, it won't be released through his regular label Polydor but through the PolyGram jazz affiliate. Verve in early 86. It is tentatively titled How Long Has This Been Going On.

The Dead Man Walking soundtrack due out on January 9 on Columbia will contain new material by Tom Waits, Bruce Springsteen and Patti Smith as well as two duets by Pearl Jam singer Eddie Vedder and Pakistan's Nusrat Fateh Ali Khan.

More Pearl Jam related news. A double A-side entitled Merkinball is scheduled to appear soon. It was recorded during the sessions for Neil Young's Mirrorball album but with Eddie Vedder singing lead. The individual song titles are I Got Id and Long Road.

There's a buzz about that the Stone Roses intend to return to the studio to record a third album right after the end of their UK tour in December.

The Big Twist Mix 955, which takes place from December 14-17 at the NEC in Birmingham promises to be one of the biggest televised musical events of the year. So far Rod Stewart, East 17, Diana Ross and Eternal have been confirmed as headliners, while Soul II Soul, Diana King and MN8 are just a few of the support acts. BBC 1 has already devoted two hours of its Christmas programming to the event, with the possibility of an extra hour.

The future of Dutch R&B outfit Ké- Shaw has become rather cloudy. Originally, the release of the debut album Motowin imprint Tabu was planned for January 1996, but because new MD André Harrell has fired A&R head Timmy Regisford, who signed the band, the whole project has been delayed indefinitely.

Italian dance indie Diic Piu has signed US singer/dancer/actress Irene Cara, who enjoyed huge commercial success with the theme songs of Flashdance and Fame. A single called You Need Me will be released in January, while an album is expected in March.

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

“Short Takes” offers new release and artist information for all ears.
## European Top 100 Albums

### Week 48 / 1995

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Countries charted</th>
<th>Original label</th>
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<tbody>
<tr>
<td>1</td>
<td>Queen</td>
<td>Make Me Feel Like Fire</td>
<td>55 45 3</td>
<td>A &amp; M, Epic</td>
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<td>2</td>
<td>Rolling Stones</td>
<td>Sticky Fingers</td>
<td>29 35</td>
<td>A &amp; M, Rolling</td>
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<tr>
<td>3</td>
<td>Simply Red</td>
<td>Life &amp; Love</td>
<td>21 29</td>
<td>A &amp; M, Geffen</td>
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<td>4</td>
<td>Madonna</td>
<td>Like A Virgin</td>
<td>22 30</td>
<td>A &amp; M, Sire</td>
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<tr>
<td>5</td>
<td>Roxette</td>
<td>Don't Boring Us</td>
<td>24 27</td>
<td>A &amp; M, Epic</td>
</tr>
<tr>
<td>6</td>
<td>Marcia Harewood</td>
<td>Daydream Columbia</td>
<td>6 8</td>
<td>A &amp; M, Columbia</td>
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<tr>
<td>7</td>
<td>Celine Dion</td>
<td>The Colour Of My Love</td>
<td>44 40</td>
<td>A &amp; M, Epic</td>
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<tr>
<td>8</td>
<td>Oasis</td>
<td>(What's The Story) Morning Glory</td>
<td>8 2</td>
<td>A &amp; M, Creation</td>
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<tr>
<td>9</td>
<td>Michael Jackson</td>
<td>History - Past Present &amp; Future Book 1</td>
<td>9 23</td>
<td>A &amp; M, Epic</td>
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<tr>
<td>10</td>
<td>Ace Of Base</td>
<td>The Bridge</td>
<td>38 9</td>
<td>A &amp; M, Epic</td>
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<tr>
<td>11</td>
<td>Herbert Grönemeyer</td>
<td>Die Fabrik</td>
<td>20 23</td>
<td>A &amp; M, Universal</td>
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<tr>
<td>12</td>
<td>Passengers</td>
<td>Original Soundtracks 1 - Island</td>
<td>25 22</td>
<td>A &amp; M, Island</td>
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<tr>
<td>13</td>
<td>Roxette</td>
<td>Don't Boring Us - Get To The Choral!</td>
<td>34 36</td>
<td>A &amp; M, Epic</td>
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<tr>
<td>14</td>
<td>Meat Loaf</td>
<td>Welcome To The Neighbourhood</td>
<td>33 5</td>
<td>A &amp; M, Epic</td>
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<tr>
<td>15</td>
<td>Michael Bolton</td>
<td>Greatest Hits 1985-1995 - Columbia</td>
<td>48 1</td>
<td>A &amp; M, Columbia</td>
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<tr>
<td>16</td>
<td>AC/DC</td>
<td>Ball Breaker</td>
<td>32 3</td>
<td>A &amp; M, Atlantic</td>
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<td>17</td>
<td>Meat Loaf</td>
<td>Welcome To The Neighbourhood</td>
<td>33 5</td>
<td>A &amp; M, Epic</td>
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<td>A &amp; M, Columbia</td>
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<td>AC/DC</td>
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<td>A &amp; M, Atlantic</td>
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<td>20</td>
<td>Vangelis</td>
<td>Songs - East West</td>
<td>31 2</td>
<td>A &amp; M, Elektra</td>
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<td>21</td>
<td>Pur</td>
<td>Atem</td>
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<td>A &amp; M, NBC</td>
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<td>22</td>
<td>Herbert Grönemeyer</td>
<td>Die Fabrik</td>
<td>20 23</td>
<td>A &amp; M, Universal</td>
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<td>23</td>
<td>Coolio</td>
<td>Gangsta's Paradise</td>
<td>24 2</td>
<td>A &amp; M, Atlantic</td>
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<tr>
<td>24</td>
<td>Green Day</td>
<td>Insomniac - Reprieve</td>
<td>27 6</td>
<td>A &amp; M, Reprise</td>
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<tr>
<td>25</td>
<td>Bruce Springsteen</td>
<td>The Ghost Of Tom Job</td>
<td>19 2</td>
<td>A &amp; M, Columbia</td>
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<tr>
<td>26</td>
<td>Janet Jackson</td>
<td>Design Of A Decade 1986-1996</td>
<td>26 3</td>
<td>A &amp; M, Epic</td>
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<tr>
<td>27</td>
<td>East 17</td>
<td>Up All Night - London</td>
<td>26 3</td>
<td>A &amp; M, Epic</td>
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<tr>
<td>28</td>
<td>Johnny Hallyday</td>
<td>L'Oiseau D'Hommes - Philips</td>
<td>23 3</td>
<td>A &amp; M, Philips</td>
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<td>29</td>
<td>Slapp Happy</td>
<td>Megaparty Vol.2 - EM</td>
<td>23 3</td>
<td>A &amp; M, Epic</td>
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<td>The Fantastischen 4</td>
<td>Le Fantastischen</td>
<td>23 3</td>
<td>A &amp; M, Epic</td>
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<tr>
<td>31</td>
<td>Red Hot Chili Peppers</td>
<td>One Hot Minute - Warner Brothers</td>
<td>23 3</td>
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### European Chart Breaker

<table>
<thead>
<tr>
<th>#</th>
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<tr>
<td>1</td>
<td>R. Kelly</td>
<td>R. Kelly</td>
<td>UK</td>
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<tr>
<td>2</td>
<td>TLC</td>
<td>CrazySexyCool - LaFace/Arista</td>
<td>UK</td>
<td>A &amp; M, Virgin</td>
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<td>Kelly Family</td>
<td>Over The Hump - Sol Life</td>
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<td>4</td>
<td>Blur</td>
<td>Great Escape - Food</td>
<td>B &amp; NLS</td>
<td>A &amp; M, Elektra</td>
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<tr>
<td>5</td>
<td>Soundtrack</td>
<td>The Lion King - Walt Disney</td>
<td>A &amp; M, Elektra</td>
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<td>6</td>
<td>Alice In Chains</td>
<td>Alice In Chains - Columbia</td>
<td>A &amp; M, Capitol</td>
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<td>7</td>
<td>Claudio Baglioni</td>
<td>Io Sono Qui - Columbia</td>
<td>A &amp; M, Columbia</td>
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<td>8</td>
<td>Alanis Morissette</td>
<td>Jagged Little Pill - Maverick</td>
<td>A &amp; M, Columbia</td>
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<td>9</td>
<td>Paolo Conte</td>
<td>Una Facce In Prestito - CGD</td>
<td>A &amp; M, Columbia</td>
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<td>10</td>
<td>Sacred Spirit</td>
<td>Chants &amp; Dances Of The Native Americans - Virgin</td>
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<td>11</td>
<td>Gloria Estefan</td>
<td>Alejandro Puertas - Epic</td>
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<td>Ligabue</td>
<td>Buon Compleanno Elvis - WE</td>
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<td>13</td>
<td>Vaya Con Dios</td>
<td>Roots And Wings - Avola</td>
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<td>14</td>
<td>Mylene Farmer</td>
<td>Anamorphose - Polydor</td>
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<td>15</td>
<td>Toto</td>
<td>Tamba - Columbia</td>
<td>A &amp; M, Columbia</td>
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<td>16</td>
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<td>18</td>
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<td>Spiritodivino - Polydor</td>
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<td>19</td>
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<tr>
<td>20</td>
<td>Andrea Russo</td>
<td>Mi Mamma - Polydor</td>
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<td>21</td>
<td>Nino Bravo</td>
<td>30 Aniversario Polydor</td>
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<td>Soundtrack</td>
<td>Waiting To Exhale - RCA</td>
<td>A &amp; M, RCA</td>
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<td>23</td>
<td>Masterboy</td>
<td>Generation Of Love - The Album - Polydor</td>
<td>A &amp; M, Polydor</td>
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<tr>
<td>24</td>
<td>Saint Etienne</td>
<td>The Sweetest Thing - The Singles - Heavenly</td>
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<td>25</td>
<td>Bap</td>
<td>Waffnahn - Hit Von 79 - 95 - EMI</td>
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<td>26</td>
<td>Shaggy</td>
<td>Boombastic Virgin</td>
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<td>27</td>
<td>Paul Weller</td>
<td>Stanley Road - Go/Dice</td>
<td>A &amp; M, Go/Dice</td>
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<tr>
<td>28</td>
<td>The Böse Onkelz</td>
<td>Böse Onkelz - Bellaphon</td>
<td>A &amp; M, Bellaphon</td>
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<tr>
<td>29</td>
<td>Gipsy Kings</td>
<td>Estrellas - Columbia</td>
<td>A &amp; M, Columbia</td>
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<td>30</td>
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<td>Utopia</td>
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<td>31</td>
<td>UB40</td>
<td>The Best Of UB40 Vol.2 - DEEP International</td>
<td>A &amp; M, Virgin</td>
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</tbody>
</table>

**SALES BREAKER**: The album registering the biggest increase in chart points. **FRESH**: New entry. **MASS Mover**: Return to the upper positions. **OLD HITS**: Return to the upper positions.

---

The European Top 100 Albums is compiled by BPI Communications BV © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 16 European territories. **SALES BREAKER**: The album registering the biggest increase in chart points. **FRESH**: New entry. **OLD HITS**: Return to the upper positions. **SALES BREAKER**: The album registering the biggest increase in chart points. **FRESH**: New entry. **OLD HITS**: Return to the upper positions.
### Top National Sellers

#### United Kingdom

<table>
<thead>
<tr>
<th>Week</th>
<th>ALBUMS</th>
<th>SINGLES</th>
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<tbody>
<tr>
<td>4895</td>
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#### Spain

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#### Sweden

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#### Denmark

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<th>Week</th>
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#### Holland

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#### Poland

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<th>Week</th>
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<tbody>
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#### Finland

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<th>Week</th>
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#### Ireland

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<th>Week</th>
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<th>SINGLES</th>
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#### Austria

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<thead>
<tr>
<th>Week</th>
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<tbody>
<tr>
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#### Portugal

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<tr>
<th>Week</th>
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#### Italy

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<tr>
<th>Week</th>
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<th>SINGLES</th>
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<tbody>
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#### Hungary

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<tr>
<th>Week</th>
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<th>SINGLES</th>
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</thead>
<tbody>
<tr>
<td>4895</td>
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</tbody>
</table>

**Notes:**
- The chart data provided is for the week ending 12 December 1995.
- The charts include both albums and singles.
- The chart is based on the national sales figures from each country.
- The chart is compiled by the relevant music industry association in each country.
- The chart includes the lead tracks from the highest selling albums.

**Additional Information:**
- The chart is published weekly and covers the top selling music releases in each country.
- The chart is used by the music industry to gauge the popularity of new releases.
- The chart is an important indicator of the success of a new release.
- The chart is used by both the music industry and the media to identify the most popular music releases.
- The chart is used to inform the decisions of music producers, record labels, and other stakeholders in the music industry.

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- The chart is based on the national sales figures from each country.
- The chart is compiled by the relevant music industry association in each country.
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### European Alternative Rock Radio Top 25

<table>
<thead>
<tr>
<th>LW</th>
<th>WO</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>Coolio/Last Name Man</td>
<td>(MCA)</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Janet Jackson/Runaway</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>TLC/Diggin' On You</td>
<td>(LaFace/Arista)</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Symbol/Eye Hate U</td>
<td>(NPG/Warner Brothers)</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>Shaggy/Shaggy</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Diana King/Ain't Nobody</td>
<td>(Warner Bros)</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>TLC/Talk Around the World</td>
<td>(LaFace/Arista)</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>La Bouche/Polin' Love</td>
<td>(EMI)</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>Eddie Raven/Just A Teen</td>
<td>(EMI)</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>Pulp/Somebody Else</td>
<td>(EMI)</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>Richard Ashcroft/Cherry</td>
<td>(EMI)</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>The La's/The Blueberry Hill</td>
<td>(EMI)</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>The Prodigy/Charly</td>
<td>(EMI)</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>Seal/Hey Now</td>
<td>(EMI)</td>
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<tr>
<td>15</td>
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<td>Babyface/Fire On</td>
<td>(EMI)</td>
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<td>Seal/Stop Me</td>
<td>(EMI)</td>
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<td>17</td>
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<td>The Charlatans/Alleys</td>
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</tr>
<tr>
<td>18</td>
<td></td>
<td>Tricky/Just A Teen</td>
<td>(EMI)</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>Franz Ferdinand/Love</td>
<td>(EMI)</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>Marilyn Manson/Love</td>
<td>(EMI)</td>
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<td>21</td>
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<td>Mark E. Smith/Love</td>
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<td>22</td>
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<td>The Wonder Stuff/That Was My Life</td>
<td>(EMI)</td>
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<tr>
<td>23</td>
<td></td>
<td>Bush/Almost</td>
<td>(EMI)</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>The Charlatans/Nottle Hill</td>
<td>(EMI)</td>
</tr>
<tr>
<td>25</td>
<td></td>
<td>Blur/Armagideon Man</td>
<td>(EMI)</td>
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### Eurochart A/Z Indexes

**HOT 100 SINGLES TOP 100 ALBUMS**

<table>
<thead>
<tr>
<th>RW</th>
<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aaliyah/Won't Back You</td>
<td>(Def Jam)</td>
</tr>
<tr>
<td>2</td>
<td>N-Trance/Stayin' Alive (All Around The World)</td>
<td>(LaFace/Arista)</td>
</tr>
<tr>
<td>3</td>
<td>TLC/Diggin' On You</td>
<td>(LaFace/Arista)</td>
</tr>
<tr>
<td>4</td>
<td>Symbol/Eye Hate U</td>
<td>(NPG/Warner Brothers)</td>
</tr>
<tr>
<td>5</td>
<td>Shaggy/Shaggy</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>6</td>
<td>Diana King/Ain't Nobody</td>
<td>(Warner Bros)</td>
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<tr>
<td>7</td>
<td>TLC/Talk Around the World</td>
<td>(LaFace/Arista)</td>
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<td>La Bouche/Polin' Love</td>
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<td>9</td>
<td>Eddie Raven/Just A Teen</td>
<td>(EMI)</td>
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<td>Pulp/Somebody Else</td>
<td>(EMI)</td>
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### USA Billboard Top 25 Singles

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<th>Artist/Title</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Mariah Carey &amp; Boyz II Men</td>
<td>(Sony)</td>
</tr>
<tr>
<td>2</td>
<td>Whitney Houston/Kissin' (Shoop Shoop)</td>
<td>(Arista)</td>
</tr>
<tr>
<td>3</td>
<td>L.L. Cool J/Hey Lover</td>
<td>(Def Jam)</td>
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<tr>
<td>4</td>
<td>Mariah Carey - Fantasy</td>
<td>(Columbia)</td>
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<tr>
<td>5</td>
<td>Coolio Featuretum - Gangsta's Paradise</td>
<td>(MCA)</td>
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<td>6</td>
<td>R. Kelly - You Remind Me Of Something</td>
<td>(J Records)</td>
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<td>7</td>
<td>Janet Jackson - Runaway</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>8</td>
<td>TLC - Diggin' On You</td>
<td>(LaFace)</td>
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<td>9</td>
<td>Goo Goo Dolls - Name</td>
<td>(Metal Blade)</td>
</tr>
<tr>
<td>10</td>
<td>Groove Theory - Me</td>
<td>(Epic)</td>
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<tr>
<td>11</td>
<td>Take That - Back For Good</td>
<td>(Arista)</td>
</tr>
<tr>
<td>12</td>
<td>Seal - Kiss From A Rose</td>
<td>(ZTT)</td>
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<td>13</td>
<td>Meat Loaf - I'd Lie For You</td>
<td>(MCA)</td>
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<tr>
<td>14</td>
<td>Sophie B. Hawkins - As I Lay Down (Columbia)</td>
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<td>15</td>
<td>Deep Blue Soulinsi - Breakfast At Tiffany's</td>
<td>(Rainmaker)</td>
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<td>16</td>
<td>Monica - Before You Walk Out Of My Life</td>
<td>(PolyGram)</td>
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<tr>
<td>17</td>
<td>Hootie &amp; The Blowfish - Only Wanna Be With You</td>
<td>(Atlantic)</td>
</tr>
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<td>18</td>
<td>Escape - Who Can I Run To</td>
<td>(Sony)</td>
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<td>Del Amitri - Roll To Me</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>20</td>
<td>Ace Of Base - Beautiful Life</td>
<td>(EMI)</td>
</tr>
<tr>
<td>21</td>
<td>Natalie Merchant - Carnival</td>
<td>(Epic)</td>
</tr>
<tr>
<td>22</td>
<td>Selena - Dreaming Of You</td>
<td>(EMI)</td>
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<td>23</td>
<td>Blues Traveler - Run Around</td>
<td>(A&amp;M)</td>
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<tr>
<td>24</td>
<td>Everything But The Girl - Minting</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>25</td>
<td>26 Snaughing Pumpkins - Bullet With Butterfly Wings</td>
<td>(Virgin)</td>
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### Adult Contemporary Europe Top 25

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<th>Artist/Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Queen/Everybody Knows</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>2</td>
<td>Whitney Houston/Kissin' (Shoop Shoop)</td>
<td>(Arista)</td>
</tr>
<tr>
<td>3</td>
<td>Ace Of Base / Lucky Love</td>
<td>(MCA)</td>
</tr>
<tr>
<td>4</td>
<td>Simply Red/Up On Parole</td>
<td>(East West)</td>
</tr>
<tr>
<td>5</td>
<td>Elton John/Died</td>
<td>(Rocket/Mercury)</td>
</tr>
<tr>
<td>6</td>
<td>Mariah Carey/Fantasy</td>
<td>(Columbia)</td>
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<td>Madonna/You'll See</td>
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<td>Janet Jackson/Runaway</td>
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<td>(Virgin)</td>
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<td>Def Leppard/Love And Passion</td>
<td>(Chrysalis)</td>
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<td>15</td>
<td>Michael Bolton/Can't Touch You</td>
<td>(Columbia)</td>
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<td>(Epic)</td>
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<td>Michael Jackson/You Are Not Alone</td>
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<tr>
<td>18</td>
<td>East 17/Take That - Back For Good</td>
<td>(A&amp;M)</td>
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The Eurochart A/Z Indexes is based on a weighted ranking system. It is compiled on the basis of hits collected, compiled, and provided by SoundScan. The European Alternative Rock Radio Top 25 is based on a weighted ranking system. It is compiled on the basis of hits collected, compiled, and provided by SoundScan.
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**ORB/FRI77/Potsdam**

**Power Play:**

*Dame Willy Astor - Me Falls A*

Adam Hahne Prog Dir

**Alex Party - Wrap Me Up**

Jorg Lange - Producer

**BADEN BADEN**

Playlist Additions:

- Everything B/T Girl - Missing Al
- Bon Jovi - Lie To Me
- Backstreet Boys - We've Got It
- Dicta Adams - Life Keeps Green
- Flynn - I Believe
- Graham Goble - Stop
- Bruce Hornsby - Cruise Control
- Mare - Move Your Body
- La Bouche - I Love To Love
- Skee. Lo - I Won't
- Symbol - Gold
- Wingfield - Last Christmas
- Oleta Adams - Never Knew Love
- Loop & With - Skate With
- Michels - Bring Me Water
- Foreigner - I Keep Hoping
- Backstreet Boys - We've Got It
- Therapy? - Diane
- Dean Martin - Everybody
- Connells - Slackjawed
- Cardigans - Sick & Tired
- Pere Ubu - Final Solution
- Pere Chu - Vacuum In My Head

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**JEAN LANG Prog Dir**

**STUDENTRADIOEN**

**Tromso**

Playlist Additions:

- Brigitte Barthel - Prog Dir
- BOB
- Whitney Houston - Exhale
- Ruffneck - Everybody By Somebody
- Tina Tamer - GoldenEye
- Backstreet Boys - We've Got It
- Michael Jackson - Earth Song
- Paul Weller - Broken Stones
- Curtis Stigers - Keep Me Front
- Passengers - Miss Sarajevo
- Right Said Fred - Living On
- Bon Jovi - Lie To Me
- Sheryl Crow - What I Can
- Passengers - Miss Sarajevo
- Oasis - Wonder Wall
- Army Of Lovers - Give Me
- Rollneck - Everybody By Somebody
- Ws Choice - Not An Addict
- Van Dik Hout - Mijn Held
- R. Kelly - You Remind Me
- Rosario Di Bella - Difficile Amarsi
- Andre van Date - De Buurtsuper
- Louise - Light Of My Life
- Sweetwater - Superstar
- Bjork - Was Oh So Quiet
- Garbage - Queer
- Carey/Boyz II Men - One Sweet
- Luca Carboni - Non E
- AmericanRadioHistory.Com

---

**LENA CHERKASSY Prog Dir**

**RADIO KOSZALIN**

**Koszalin**

Playlist Additions:

- Kathleen Hackett - Head Of Music
- Lennon & McCartney - Can't Buy Me Love
- Paul McCartney - I Want To Hold Your Hand
- The Beatles - Free As A Bird
- Ligabue - Viva
- J.T. Company - Baby Hold On
- Renato Zero - Supersolo
- DJ Paul Eletak - Rainbow
- C.J. Lewis - R 2 The A
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**MAJA MÖLLER Prog Dir**

**RADIO 4 U: DANCE/Warsaw**

**C**

Playlist Additions:

- Ace Of Base - Beautiful Life
- Sway - American Love
- Scatman John - Popstar
- Michael Jackson - Earth Song
- Garth Brooks - She's Every Woman
- Seal - Kiss From A Rose
- Morten Harket - Spanish Steps
- Carey/Boyz II Men - One Sweet Thing
- AmericanRadioHistory.Com

---

**ANGELIQUE DELONG Prog Dir**

**RADIO GDANSK**

**Gdansk**

Playlist Additions:

- Paul Carrack - Eyes Of Blue
- Paul Weller - Broken Stones
- Curtis Stigers - Keep Me Front
- Passengers - Miss Sarajevo
- Oasis - Wonder Wall
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**PETER LANGE - Producer**

**PLAYLIST ADDITIONS:**

- Andrea Modica - 5 To Pray
- Carcassonne - Over'n Under
- Deep Blue Space - Jordanville
- Dina Junior - Love
- Kiki - Son Of A Gun
- Tony Cash - Stil In The Night
- Thongra - Through

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**BERLIN (2)**

**PLAYLIST ADDITIONS:**

- Andrea Modica - 5 To Pray
- Carcassonne - Over'n Under
- Deep Blue Space - Jordanville
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**M & M AIRPLAY STATION REPORTS**

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**HEIKE LINDS Prog Dir**

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- Garbage - Queer
- Carey/Boyz II Men - One Sweet
- Luca Carboni - Non E
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UK Trade Deliveries Show Moderate Increase Of 3.1% by Chris Marlowe

LONDON - Third-quarter sales figures released by the British Phonographic Industry last month show the record-buying public staying away from the shops during the long, hot summer.

According to the figures, the UK’s prolonged period of recording double-digit increases in sales is well and truly over, with the industry marking only a 3.1% increase in sales last year’s third quarter.

Album sales grew by 2.4% in value to £175.6 million (app. US$284.1 million), with releases by Michael Jackson, Bon Jovi, the Levellers and Pink Floyd making the most impact.

Singles increased by 7.9% to £26.6 million due significantly to ongoing enthusiasm for Blur, Oasis and Take That.

Albums on CD increased by 11% both in units and value compared to last year, but albums on cassette dropped by 15% in units and 20% in value. Vinyl fared more poorly than ever at fewer than 700,000 units.

For the first time both units and values for cassette singles fell when compared with the same period last year, by 9.1% and 13.5% respectively, pointing to “CDs as a format responsible for the increase.

Classical music sales proved yet again how impressively The Three Tenors In Concert 1994 performed last year, since unit sales dropped by over 20% compared to 1994’s third quarter.

This quarter’s top seller was the compilation The Best Classical Album In The World Ever, which outsold the next highest, Classics On A Summer Day compilation by five copies to one.

Chante France continued from page 1

The CSA required M6 to remain a minority shareholder and banned it from becoming the operator of the station. The CSA based its decision on the belief that there needs to be some balance between the different players on the French radioscrape. Allowing M6, which is partly owned by Luxembourg-based media group CLT, which also owns RTL, Fun Radio and RTL2—to enter another radio company would destroy that balance, the CSA believes.

This decision has cast a cloud over the future development of Chante France as a new owner comments Belanger. “Each time we would have bid for a frequency we would have been suspected of being a CLT station and it would have limited our potential. But we weren’t dealing with CLT, but M6. Nevertheless I expect promotional synergies to continue between Chante France and M6.”

Bellanger says he could have fought CSA’s decision, but admits that it would have been waste of energy and time for little return. The thing I most regret is that we have lost four months. If our plan had been approved the deal would have been sealed by now and we would have started working together. Now, we have to start again from scratch.”

Bellanger says he is now looking for new investors, but adds that his experience with M6 has put him off dealing with another media outfit. He says, “the station is in good condition, the format is well-positioned, so there is no hurry. We are not looking for partners to fill financial holes but for minority investors to finance our development. There is no urgency but the sooner the better.”

UK 'Establishment' Quashes London Radio Bid by Jonathan Heasman

LONDON - Harrods Holdings, owner of the famous London department store, claims that the Radio Authority and the Department of National Heritage have quashed its chances of accepting the Radio Authority’s London Radio stations.

It is believed that the UK government was concerned that the owner of Harrods, Mohamed Al Fayed, would use London Radio’s two all-speech radio stations as a vehicle for his long-running campaign to win British citizenship for himself.

Harrods says the negotiations, which had been progressing well, were "abruptly terminated just 48 hours after the Radio Authority was informed of the planned change in ownership. In a letter to Harrods Holdings, Reuters explained that 'the company's thinking has changed,' and that it was 'no longer pursuing a simple outright sale.'

Neither Reuters or the Radio Authority were prepared to comment on the matter.

If the deal had succeeded, Harrods was planning to revive the LBC name and appoint former Sunday Times editor Andrew Neil as chairman, with Mike Hollingsworth installed as PD.

London Radio with Talk Radio 97.3 began in the Christmas season (Dec. 21), the album has reached double platinum in the UK (300,000 copies sold) and is doing extremely well, amidst others, in Germany (250,000).

Albertini Appoints Haupais At TriStar

by Emmanuel Legrand

PARIS - TriStar, Sony Music France's 'adult contemporary label' talks two years ago, has a new general manager with the arrival on November 20 of Thierry Haupais.

Haupais replaces Michel de Folgène, who left Sony Music four months ago to join indie label Tréma.

His appointment was made by Sony Music France president Paul-Rene Albertini and his vice-president Jean-Claude Gastineau after reviewing several candidates. Haupais reports directly to Gastineau.

Albertini says he expects the label to now redefine its A&R policy. Says Albertini, 'TriStar must be a sort of mainstream and adult-oriented label—a label promoting popular music. Haupais has all the artistic skills to do this.'

The label has previously secured US artists Ricardo Cocchiette and French act Hubert-Felix Thiéfaine, but other projects failed to deliver good sales.

TriStar's roster also includes Herbert Léonard, Jean-Patrice Capdevillaume, Henri Salvador and Philippe Bergman. In-house sources believe some acts may be reassigned to Sony Music's special marketing department and that only a couple of them will remain at TriStar.

Haupais, a former journalist-turn-minded banker in the early 90s, has spent most of his career to date in France at PolyGram as director of the publishing unit.

Anthology Reaches 1 Million In Two Days

LONDON - In less than two days, the Beatles' two-CD set Anthology 1 has sold close to one million copies across Europe, confirms EMI Music's London-based director of catalogue and direct marketing Mike Storey. "These figures reflect shipment to retailers although there's a healthy level of re-orders," he says.

Since its release on Nov. 21, the album has reached double platinum in the UK (300,000 copies sold) and is doing extremely well, amidst others, in Germany (250,000).

Peter Grant Dies

LONDON - Peter Grant, the legendary manager of Led Zeppelin, has died at the age of 60 on November 21 of a heart attack. During the early '60s, Grant worked with such acts as The Yardbirds, Jeff Beck and Micky Most. But his greatest claim to fame came from his lifetime association with Led Zeppelin. He pioneered the concept that a band should get 90% of the gate and the promoter only 10%—neither of which he did. He also developed the hard rock concept for the band. Dave Edmunds. He is survived by a son, Warren, and a daughter, Helen.
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<th>Total Stations</th>
<th>New Adds</th>
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<td>PARLOPHONE</td>
<td>110</td>
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<td>(MCA)</td>
<td>93</td>
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<td>(Mega)</td>
<td>91</td>
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<td>(Maverick)</td>
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<td>83</td>
</tr>
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<td>76</td>
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<td>(Epic)</td>
<td>61</td>
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<td>N-Trance/Stayin' Alive</td>
<td>(Parlophone)</td>
<td>64</td>
</tr>
</tbody>
</table>

**EHR Top 40**

**Week 48/95**

**JIMMY SOMERVILLE/By Your Side** (London) 210

**Backstreet Boys/We've Got It Going On** (Jive) 205

**AC/DC/Highway To Hell** (Atlantic) 201

**Björk/It's Oh So Quiet** (One Little Indian/Atlantic) 196

**Cardigans/Carnival** (Trampoline/Stockholm) 191

**Hey/Weezeena** (Isabelin Studion) 191

**Luther Vandross/Power Of Love/Love Power** (Epic) 183

**C.J. Lewis/2 The A** (Black Market) 181

**Soul II Soul/I Care** (Virgin) 181

**Sparkle/New That I Own The BBC** (Logic) 173

**DJ Bobo/Freedom** (Mercury) 171

**Robert Gwinski/Ogien I Wiatr** (M&M) 170

**Presidents Of The United States Of America** & *Lump* (Columbia) 166

**Lenny Kravitz/Circus** (Virgin) 164

**Free As A Bird**

Last week saw the arrival of the first Beatles single in 25 years, Free As A Bird—probably the year's most-anticipated media event. Although it will not be commercially available until December 4, radio programmers across Europe have been airing the track in modest doses due to its inclusion on the Anthology 1 album released last week (November 21). This week, Music & Media's regular airplay chart columns *On The Road* and *Airplay Action* have been replaced with responses to the track by a cross section of Europe's music programmers.

Fred Schoenagel, head of music NDR2/Hamburg: 'Because of Jeff Lynne's production, it sounds like a Tom Petty or ELO record. Still the release is sensational, as it was 25 years ago that they had their last single. We were the first to play it in north Germany at 06:00 and we put it in the highest rotation: twice a day for the next three weeks.

Arjan de Ruiter, music programmer ARN/Hilversum: 'What should you say about the first single from the Beatles in 25 years? It's not the most striking record. If it had been released by any other band, it wouldn't have received so much attention. The sound of it is very much Jeff Lynne—I would have preferred a more Beatles-like feel. But our listeners loved it. We organised a whole Beatles day last week [see Music & Media, November 25] and people were literally glued to their sets to hear the next airing of Free As A Bird. And we still play it three times a day.'

Slite Stange, music researcher P4/Radio Hele Norge/Lillehammer: 'They ditched the demo in 1977 and there had to be a good reason for doing that. I don't think it's excellent, but if you're a Beatles fan you'll probably like it. We'll play it for as long as people are talking about it. We're not sure whether we'll put it in A or B rotation. It depends how many Norwegians are interested. I think most of them will be older male Beatles fans. So far people think it's okay—maybe it'll grow.'

Martin Schwebel, head of music Radio Regenbogen/Mannheim: 'Right now there is so much going on in the media regarding the Beatles that publicity-wise the only competition has come from the Prince Di interview! That's why we saw fit to put the song in hot rotation right away and the public response has been favourable. On top of that, every midday we are broadcasting a documentary made by Berlin-based production company On Air Syndication, covering the band's history. We started on Monday November 20 and will continue until Christmas. Personally, I really like the guitar intro and the production that, not surprisingly, resembles the Treweling Wilburies album.'

Morten Rindholdt, assistant music programmer DR P3/Copenhagen: 'We received the single by satellite on Monday morning [November 20] and had restricted airplay during the daytime. The reaction from our audience has been overwhelming, not so much, I think, because of the song itself but because of the name. The excitement around the release and the huge media attention it has received, made the first hearing of the song almost disappointing. I'm sure it will be a hit but personally I'm not that excited. It's a so-so Beatles track.'

Mikael Akepul, head of music P6 Network/Stockholm: 'It's actually a great song. Before I had heard the song I was rather suspicious about the whole thing—the three surviving Beatles getting into the studio to do overdubs on a John Lennon demo. You tend to think: 'probably they do it for the money or...'' But now that I've heard it I really have to admit that it's a great song and a great video. As soon as the single hits our desks, we will play it. And then...'

(continues on page 22)
Border Breakers
Mainland European records breaking out of their country of signout

<table>
<thead>
<tr>
<th>TW</th>
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<td>8</td>
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<td>Roxette/You Don’t Understand Me</td>
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<td>Cardigans/Carnival</td>
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<td>Caught In The Act/Let This Love Begin</td>
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<td>Alex Party/We Make Up</td>
<td>(U&amp;M)</td>
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<td>K’s Choice/Not An Addict</td>
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<td>2 Unlimited/Do What’s Good For Me</td>
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<td>&gt; NE</td>
<td>Luca Carboni/Virtuale</td>
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<td>&gt; RE</td>
<td>Willy De Ville/Still</td>
<td>(West East)</td>
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<td>Fun Factory/Celebration</td>
<td>(Control)</td>
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<td>Sin With Sebastian/Up (And Sleep With Me)</td>
<td>(Sing)</td>
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<td>Corona/Tryst Me Over</td>
<td>(DWA)</td>
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<td>Haddaway/Lover Be Thy Name</td>
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<td>19</td>
<td>DJ Bobo/Freedom</td>
<td>(Metrocity)</td>
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### CHANNEL CROSSOVERS

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

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<td>QUEEN/HAVE A VISION</td>
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<td>Simply Red/FAIRGROUN</td>
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<td>East 1/THUNDER</td>
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<td>N-Trance/Stayin’ Alive</td>
<td>(All Around The World)</td>
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<td>Def Leppard/WAN WATAN DIE</td>
<td>(Hollywood/KT/Uner)</td>
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<td>Elton John/Blessed</td>
<td>(Hellas/Mercury)</td>
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<td>Oasis/Wonderwall</td>
<td>(Creation)</td>
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<td>9</td>
<td>Passenger/Still Breathing</td>
<td>(Island)</td>
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<td>Nic Cea/Ally Mann</td>
<td>(Wild West)</td>
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<td>R.E.M./The Power Of A Woman</td>
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<td>Enya/Anywhere</td>
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<td>UB40/My Dying Day</td>
<td>(DeP International/Virgin)</td>
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<td>Black Country Flowers</td>
<td>(Food)</td>
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<td>Team For Peace/Stop And The Kind Of Peace</td>
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<td>Shaggy/Boots And Bein’</td>
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<td>Mike &amp; The Mechanics/Another Cup Of Coffee</td>
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<td>Edwyn Collins/Alison</td>
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<td>RS/Rise From A Base</td>
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<td>Wet Wet Wet/Somewhere Somewhere</td>
<td>(Precious)</td>
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<td>M People/Love Beautifully</td>
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<td>Black Eyed Peas/Shut Up</td>
<td>(One Little Island)</td>
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<td>Kim Wilde/Troublemaker</td>
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<td>24</td>
<td>Pulp/Mr Shapes</td>
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<td>25</td>
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<td>Olivia Newton-John/Love Rifle Love</td>
<td>(Fontana)</td>
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### ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radio

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<th>Artist/Title</th>
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<td>WHITNEY HOUSTON/SHALLOW</td>
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<td>Tina Turner/GoldenEye</td>
<td>(PolyGram)</td>
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<td>3</td>
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<td>Madonna/True Love</td>
<td>(Mercury)</td>
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<td>4</td>
<td>4</td>
<td>Coolio/Gangsta’s Paradise</td>
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<td>5</td>
<td>5</td>
<td>U2/Love Is Blind</td>
<td>(Virgin)</td>
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<td>6</td>
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<td>The Cardigans/Carnival</td>
<td>(EMI)</td>
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<td>7</td>
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<td>Cher/Walking In Memphis</td>
<td>(Columbia)</td>
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<td>8</td>
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<td>Meat Loaf/I’d Lie For You</td>
<td>(MCA)</td>
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<tr>
<td>9</td>
<td>9</td>
<td>Madonna/You’ll See</td>
<td>(Virgin)</td>
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<tr>
<td>10</td>
<td>10</td>
<td>Cheryl Tweedy/Island</td>
<td>(EMI)</td>
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</tbody>
</table>

For all artists appearing on this chart, the Country Of Signout is UK, Ireland, or Ireland.

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Free As A Bird

(continued from page 21)

it’s a big thing all over the world now—a ‘Beatles wave’.

Lars Goran Nilsson, music director Radio Megapol/Stockholm. ‘It’s difficult to say, the single is — similarly—I think it’s like ELO, because Lynne produced it. Thanks to the Beatles name it will be quite big, but every other Beatles single from let’s say 1965 or 1966 was better. It will be a good number 1 anyway. On Monday (November 20) we introduced the track to our listeners, giving it some extra attention. We played it twice that day and we will add it to our playlist soon. How heavy the rotation will be later depends on the outcome of our research.”

Laurent Bouanne, programme director Skyrock Network/Paris: “This is evidently a huge event for the 30-45 age group. Whether the 15-20 year-olds will like it remains to be seen. For them, probably it rather feels like something that the elderly people are going mad about—not themselves. I don’t expect them to embrace this record, but we will wait and see what their reaction will be. As we haven’t put it on our playlist. We played it once, however, for its obvious news value. Personally, I don’t find it a bad song, although not particularly wonderful either. I rather see it as a commercial thing, and a very clever one at that. So to EMI I would like to say, Well done!”

Tom Glas, music programmer Bayern 3/Munchen: “It’s OK but doesn’t add much to the Beatles catalogue. We play it twice a day and get a good listener response. When we first played the single, lots of people were phoning in to ask when it would be released and where it would be available. We are also running a competition in which the first listener who calls in after we play a song from Anthology 1, wins the album.”

Dario Usellini, head of music Radio Deejay Network/Milan: “I think it’s quite a nice song, it’s both old and new at the same time. But what’s more important is that it fits into our hit Energy format. Our target audience consists of young people and we see it as a potential hit record. We’ve put it in high rotation this week and it’ll probably stay there for a couple of weeks.”

Andy Roberts, head of music Red Rose Rock FM/Preston: “We started broadcasting at 04:00 as soon as we got the single and we are giving it high rotation immediately. We also programmed it on our oldies channel Red Rose Gold FM. Every weekend we are running a competition where people can win the CD. The singles have always been core artists at our stations and these days it is impossible not to be exposed to them. The album went on sale at midnight in Liverpool and it was a strange sight to see all these people flock to the record stores to get their copy. Although I like the record, it remains a bit eerie to hear John again with the others.”

Peter Niedner, music programmer Bayern 3/Munchen: “It’s nice to hear John Lennon’s voice again—it’s the kind of music I’ve grown up with. It certainly brings back memories. Lennon was a great lyricist and that’s what I really like about Free As A Bird. Also, the [remaining] Beatles have respected his piano part very well, so the song has that late 60s sound. I don’t think we’ll put it in high rotation after our Beatles week. We will treat it like any other Beatles classic.”

Rafael Revert, MD Cadena 100/Madrid: “First of all it is a really good record which our listeners all over the country have been waiting for. We put it in power rotation immediately, which is very uncommon for us. We got hold of taped copies from England—I can’t say who—and we made a copy, so we were playing it some time before anybody else in Spain. We have always been core artists in our evening shows. I do think however that at Paus5000 (app. US$35), which is twice the normal price, it is quite expensive, but then again people will go out and get it anyway—especially at this time of year.”

(continued from page 21)
"HR3 is always seeking up-to-date information on influences in music. One of our most important tools is Music & Media. Keep on going strong in the future."

Markus Hurtle - Head of Program Hessischer Rundfunk - Frankfurt
AT THE CAVERN
Mathew Street, Cuff North

Recorded by THE BEATLES

THE BEATLES ANTHOLOGY
OUT NOW

Includes "FREE AS A BIRD"
The first new Beatles song in 25 years
Already on radio across Europe
Released as a single on 4th December

EMI

AmericanRadioHistory.com