Hansen Challenges Labels To Push European Talent
by Christian Lorenz

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In an interview with Music & Media, Hansen said, "Europe has an inferiority complex. On an individual and industry-wide basis Europeans think they are second best. My job is to prove that they're not!"

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MICHAEL JACKSON
MTV EUROPE MUSIC AWARDS
WINNER
BEST MALE ARTIST

Sony Music Europe
Opposition Vows To Change Catalon Radio
Radio output in Spain's north-east region of Catalon is to change after the November 20 regional elections which upset an end to the control of local public radio and television by the ruling Catalan nationalist, who lost the absolute majority that they had enjoyed for a decade. Leaders of the four opposition parties—the socialists, the conservatives, a republican independence party, and a communist-led coalition—all agreed their priority was to end the long monopoly of the Convergencia i Unio nationalist party and "introduce plurality" in the Catalon Radio Television Corporation, which consists of Catalon Radio, newswalk Catalunya Informació and TV3.

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Radio Under Attack For Promoting Free Concerts

by Howell Llewellyn

BARCELONA - Spain's leading radio nets have come under fire for increasingly promoting free summer concerts where the artists are not paid.

Speaking at the first Show-Market trade fair—which claims to be the world's first to focus on all aspects of live entertainment—organiser Jordi Rueda said, "The labels pressure the artists. The stations and labels get plenty of publicity but it is a practice disliked by artists and managers."

However, most nets escaped the direct blast at the fair, held November 24-26 at Barcelona's Palau Sant Jordi, a 17,000-capacity stadium built for the 1992 Olympics.

With Cadena SER directors holding their annual meeting down the coast at Valencia, and Onda Cero and Cadena Top 40 directors unable to attend, only Cadena 100's Rafael Revert was on hand to defend the radio industry in a debate on free radio festivals.

The whole idea of free concerts has flourished over the past two years during the week-long summer fiestas held in every Spanish town. Managers and artists have condemned the practice.

Revert, however, did not fare too badly during the debate: although Cadena 100 does stage such concerts it is believed to be the only station to pay its artists.

ShowMarket's overall aim was to improve the dialogue between the various arms of the live music and entertainment business in Spain and improve links between the industry in Spain and Portugal and Latin America.

"But the problem that came through in all the debates was the sector's incapacity to unite in associations," commented Rueda. SGAE director general Teddy Bautista proposed the setting up of an Academy of Latin Music.

Santy Castelanos, chairman of Spain's association of entertainment artists ARTE, wants to form permanent discussion groups with experts from all Latino countries.

Nearly 5,000 visitors from southern Europe as well as Latin America and US Latino markets visited the event.

Moving Chairs

UNITED KINGDOM: Former BBC Radio 1 presenter Gary Davies is returning to Virgin Radio to present a late night Sunday show.

Derek Flood has been appointed programme controller at GWR's B97/Bedford, the station formerly known as Chiltern Radio (East).

Janie Ash, sales director of Lancaster-based commercial station The Bay, has been appointed to the CBI's National Council.
Private Cable Radio Ready For Flanders

by Marc Maes

ANTWERP - IZI-FM could soon become the first Flemish private cable radio, with an estimated potential audience of two million listeners.

Belgium, and especially Flanders, is the world's most densely-cabled region with close to a full cable penetration. In addition, the current choices include two digital cable programmes, each offering about 30 different channels of digital pay radio.

Operated by the Radio Broadcast Agency, IZI-FM hopes to produce its programmes in the UK, with satellite transmission to the Flemish cable. Some 80% of the broadcasts will consist of no-speech programmes with up to four advertising blocks every hour.

The programme will have Flemish presenters wherever needed," says an IZI-FM spokesman, "and we plan to include news bulletins within two or three months after we have launched.

IZI-FM will target the 25-40 age bracket offering an ACE-format with emphasis on Flemish-language product (over 50% is the goal). Saleshouse IP Radio will take care of advertising.

A Radio Broadcast Agency spokesman says negotiations with the cable companies are well underway and that the media minister has been notified of IZI-FM's plans. At present, neither the media ministry nor a major cable company had any comment to make on IZI-FM, which sets a precedent in the Flemish private radio legislation.

Other radio interests in the region say they do not see IZI-FM as direct competitors. Says Stef Cockmartin, spokesman of pay-radio DMX, "We offer a completely no-speech programme. And I believe we have an exclusivity clause with the cable companies."

"You can't compare a private radio station to what we do," agrees MC Europe's Belgian MD Carine Leroi.

Förderband Launches Own Regional Charts

BERN - ACE, gold/oldies station Radio Förderband has introduced a chart reserved exclusively for Swiss artists.

From November 18, Förderband has been presenting the top five songs by local artists every Saturday. Listeners are able to select their favourite track out of a selection of 10 songs via phone. The chart is called "5 Bear Champions", referring to the bear symbol included in the city's coat-of-arms. 'The title also reflects our commitment to local artists,' explains presenter Thomas Eberhard.

Twice a week on Mondays and Thursdays, Förderband airs the previous week's winners and presents five new suggestions. Listeners can vote via a fully automated poll-line.

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1001 EN Amsterdam
Netherlands

Fax (+31)20.626 7365
Backstage At Le Zenith

"We didn't intentionally pick Paris last year as the site for the awards to make any political statements. This whole issue came up after last year," MTV Europe president, creative director Brent Hansen.

"Our next album will come out by the end of next year. This time it's going to be proper songs, rock 'n' roll, the usual stuff." U2 guitarist The Edge. "Most songs are actually already in the can. It's going to be as sharp, as tight and as hip as The Edge's haircut!" Bono

David Bowie plans to do a number of live shows together with Morrissey in Europe next year. "Morrissey approached me with the idea. We did some shows in the US and it worked rather well. So we think we'll continue."

Jon Bon Jovi (left) and MTV Europe president, creative director Brent Hansen.

MTV Awards Capture Spirit Of Music Industry

by Julia Bakker

PARIS - Fast-moving, flamboyant and controversial: the second MTV Europe Music Awards were everything the channel had promised they would be.

Before the November 23 event MTV Europe president, creative director Brent Hansen had told Music & Media that the channel would be focusing on creating a television spectacular. And flamboyant it certainly was. Paris-based fashion guru Jean-Paul Gaultier was an inspired— if not unusual—choice as host, embodying the spirit of the emerging European music business with his heavily-accented English and increasingly extravagant outfit changes.

MTV had chosen the circus as its theme for the evening, with the tone set during the opening number—a pure show business act, featuring an array of jugglers, acrobats and huge puppets parading throughout the venue.

As with last year's inaugural event, the awards themselves were dominated by US and UK-based artists. Of this year's eight awards, three went to US acts and the remainder to acts originating from the UK. Of the eight artists performing at the event, four originated from the UK, three from the US and only two from continental Europe: France's MC Solaar and Germany's H-Blockx.

Highlights of the evening included East 17's performance of Thunder, complete with string section, cloaked dancers and light display; David Bowie singing The Man Who Sold The World from his latest double-A sided single; a duet between rap artist MC Solaar and R&B songstress Diana King and the finale from Bon Jovi.

But, while a whole procession of European stars took to the stage the evening will be remembered by many for another reason.

U2's Bono made headlines when—collecting the band's award for Best Group—he spoke out against the decision by the French government to carry out nuclear tests in the South Pacific. "What an evening! What a city! What a bomb! What a mistake! What a wanker you've got for president—do something about it!"

Backstage, however, he admitted that the comment had been a mistake. "We were under the impression that the French public supports the nuclear tests. Now we're sorry about all this."

MTV itself homed in on Chirac's decision to stage the nuclear tests by making the environmental organisation Greenpeace winner of its Free Your Mind award. The award is one of two picked by MTV itself and not voted on by viewers, and recognises bodies that "encourage freedom from intolerance and prejudice."

Radio Reports From Behind The Scenes

PARIS - More than 16 European radio stations were present at the MTV Europe Music Awards, relaying star interviews and gossip to audiences back home.

The Paris-based EHR network Fun Radio won exclusive coverage of the awards for Belgium and France after NRJ declined to cover the event because of the technical conditions of MTV's offer.

For Fun Radio, the event provided several days worth of listening, with some of the artists, including the Cranberries and Diana King, performing live in the studios.

"On the night we had a direct link with the show as our reporter Genie was backstage getting interviews and gossip," explains network president Bernt Sillard. "It was great—lots of interviews and some very special bonuses." On the day after the show, the network sent out edited highlights.

In the UK, pubcaster BBC Radio 1 gave the awards extensive coverage during its evening programming, with presenter Jo Whiley in Paris feeding live reports of the results plus star interviews to "The Evening Session" programme, hosted in London by her co-presenter, Steve Lamacq.

There were further interviews with the winners and other performers present at the awards ceremony in Danny Kelly's "Sound Bites" programme which followed. However, things did not go so smoothly for all radio reporters. Munich EHR station Antenne Bayern sent its Paris correspondent Tim Schnitzer to cover the show. Schnitzer ended up with a front-of-house ticket and found out too late that recording equipment was not allowed inside the venue.

Luckily, Schnitzer had set the video recorder at home to record the show. "I left halfway through the show, raced back and used original sounds from the TV recording in my report."
Spanish lyrics with the dreamy Celtic atmosphere, created by Eryka producer Cultum.

DI BOSSI
I Don't Care - Club Culture + ehr/ace
PRODUCER: Loveight & Stefan Bosser
How do they do it, these productive Ger-
mans? Back-to-back they come up with
Guitar and drum tracks which quickly
spread all over Europe. This one has an
infectious melody on top of the
uptempo beat.

CHERYL LYNN
Good Times - Awe + ehr/ace
PRODUCER: Teddy Riley
Riley's not called the King of Swing for
nothing. The beat is tighter than tig,
but it's the synthesizer base line that
does the syncopating on this infectious
groovy song by top soul singer Lynn.

MORRISSEY
The Boy Racer - RCA + a/ehr
PRODUCER: Steve Lillywhite
Morrissey has embraced guitars in a big
way. Just once you're he finally lets go of all
that suppressed anger. The Clash-like
simplicity and the major distortion
that it evokes a spontaneity never heard before
in his music.

ELBOSCO
Nirvana - Hispanox + ehr/ace
PRODUCER: Elbosco
Put together Spanish choir boys, a mid-
temporary beat and church Latin,
you get a very strong contender for
this year’s competitive Christmas crop.
A hip version of the Benedectine monks who conquered the world with
their Gregorian chants last year. Cur-
rently number 5 in the Portuguese sales
charts.

KAYAH
Nawet Deszcz - Zac Zac + ace/ehr
PRODUCER: Michal Pytula
Move over Oasis, this Polish lad can
tackle smooth R&B just as well.
The slow groove is made sexy by the promi-
nant rhythm and guitar à la
George Benson. Kayah's warm voice—
full of promise—does the rest.

PEARL JAM
Merkinball - Epic + r/a
PRODUCER: Brendan O'Brien
Recorded during sessions for Neil
Young’s Mirrorball album, the two songs
on this double A-side feature Eddie Ved-
der, Jack Irons, Neil Young and Bren-
don O'Brien. Vedder’s vocal restraint
and Young’s guitar sound are a perfect
match. Long Road and This Is ID are
wonderfully subdued for Pearl Jam stan-
dards. Make your look forward to their
new album, which is rumoured for
release next year.

ME SHE & HER
I Count The Minutes - LG/Edel + ehr/ace
PRODUCER: Rob "R'N'Z"
This fairhaired trio may come from
Finland or Scandinavia, but their lead singer
sounds like Tina Turner on fire. The pro-
duction leans towards Euro synth pop,
but the vocals have an unmistakable
R&B feel.

JAN JAMES
Color Of The Rose - Provogue + r
PRODUCER: Steve Shafer
Last year's album Last Train estab-
lished the Chicago singer/songwriter
in Europe, particularly in Benelux and
Germany. Its successor leans less
interest Towards Last Train's blues rock. It
explores other American genres too, like
country (Middle Of Fall) and old-fash-
ioned R&B (Come Running Back). Still,
James' powerful voice grows like a tiger
when she has man trouble, as can be
judged from straightforward blues songs like
Mississippi Man and Guilty Man. You
don't want to cross her path when she’s
in that mood.

KING SUNNY ADE
E Dide - Mesa + w
PRODUCERS: King Sunny Ade & Andrew Frankel
Nigerian King Sunny Ade—nicknamed
the Chairman because of his many busi-
ness enterprises and board positions—
has become world famous for his upbeat
juju songs, along with Zairan zouk
the African equivalent of pop music. The
trademark guitar melodies are support-
ed by an assortment of percussion
instruments that could breathe life into a
stone. The many drums convey
African spirituality, but Ade's singing
and occasional organ riffs allow for some
Christian gospel influences.

LL Cool J
Mr. Smith - RAL/Def Jam + a/ehr
PRODUCERS: Richard Small & Easy Mo Bee
Watch it ladies, the prince of Lover Rap
is at it again! While gangsta rap may
appeal to a predominantly male audi-
ice, LL Cool J is definitely aiming for
the more romantic hip hop fans. James
Todd Smith knows how sexy a slow
groove can be, especially if he raps 'Keep
it up all night'. He adorns his love rap
with sensual R&B vocals, especially
strong on the first single Hey Lover.

MARUSA
Wir - Licht & Spirit + R
PRODUCERS: Marusha & Klaus Janhnuck
Hardcore house and ambient come
together on Marusha’s second album,
which is uncompromising in its tech
strictness. The beats are fast, but the
ambient sound effects flow in and out of
your ears at their own leisure. The sin-
gle Unique is one of the more accessible
tracks, with funny sound effects and
Marusha’s voice initially distorted into
a childlike crooning. Later it turns into an
uptempo, very danceable song.

MAYTE
Child Of The Sun - NPG/Edel + ehr/ace
PRODUCER: The New Power Generation
The Puerto Rican beauty gained fame as a
dancing member of Symbol a New
Power Generation, but her screen debut
proves that Mayte has enough potential
to sustain a solo career. The duet with her
"master", However Much You Want It,
is steaming funk with a touch of my-
suality added by the synthesizer info.
The album’s title track is a hardcore house
track with poppy vocals. The first single
If I Love U 2 Night is a ballad with a
quirky rhythm.

SHERPAS
Namche Bazaar - Contempo/Chryssyssis + a/d
PRODUCER: Cyril ‘Reptile’ Noton
The title of this album is well chosen.
Anyone who listens to it can take their
pick from the eclectic mix this multi-
cultural bunch from France has to offer.
The first single Halalehlay lays down a
hip hop groove, but ragga, blues riffs
and disco keyboards are thrown in as well.
Sales and Indian instruments pop up in
Havana Cuba and Skoza. Out of all
these musical goodies, Sherpas have
managed to produce a tight sounding
album.

DIANE TELL
Désir Plaisir Soupir - Columbia + ace/ehr
PRODUCER: Bruce Lampcock
More female fireworks from France, or
Quebec to be more accurate. Tell has
an impressive musical pedigree, inclu-
ding classical training, recording sev-
eral albums in the US, the UK and
Canada. Like her colleague and com-
patriot, Patty Guesch, Tell takes care of
her own material. The prominent
acoustic guitars suggest an American
singer/songwriter feel, but there is a
lot more to Tell’s compositions, or else
Stephen Duffy and Jean Marie Aerts
wouldn’t have collaborated on this
album. Un Autre Monde manages to
sound Indian, including tabla and
tell’s seductive humming. Her voice
comes from the music when she
sings in English, as in her duet with
Duffy. In The Evening Of Her
Day. As a tribute to the French music
tradition, she recorded Françoise
Hardy’s La Maison Où d’A Grandi.
The Cardigans Bring Ozzy, Burt Together

by Thessa Mooij

MALMÖ - It was pure chance that Swedish quintet the Cardigans suddenly found themselves at the centre of the "easy listening" trend, currently popular in the German and UK club underground. For EHR stations, the band has been a viable mainstream act and their two singles, Carnival and Sick & Tired (both from their second album Life) have been popular airplay favourites. Sweden has a long-standing tradition of spawning perfect pop groups like Abba, Army of Lovers and Ace of Base. Occasionally, an oddball act escapes the pack, like the Crooza which had a European hit with the '60s uptempo R&B stomper Ooh I Like It. The Cardigans' pop songs are tinged with influences dating back a few decades, but it would be unfair to call a retro group. Composer Peter Svensson draws his inspiration from early '70s muzak masters like Burt Bacharach while not ignoring his passion for heavy metal. Still, the Cardigans are by no means a novelty act, or else they wouldn't be recording its third album in the Swedish Trampolene studio whose analogue equipment adds a charming touch to their unique sound. They may be the biggest Pantera fan in the world. I signed them for their catchy tunes and lyrics, some of which are not all happy pop songs, but a little sad as well. Established name in the UK. We don't like to refer to our key territories, we will rerelease European tour of Blur has made the band a household name on this continent, particularly in the UK and Germany.

Stockholm Records general manager Eric Hasselqvist emphasises the fact that the Cardigans did not stem from any movement or scene. 'It wasn't like they sat down to discuss the direction of their music, they just like to jam and ideas naturally come up like that. They will keep doing that on the new album,' the group's manager Petri Lunden elaborates by explaining. "Their musical interest is very broad. For instance (singer) Nina's parents are great fans of older music like Lee Hazlewood and Nancy Sinatra. Songwriter Peter Svensson must be the biggest Panthers fan in the world. I signed them for their catchy tunes and lyrics, some of which are not all happy pop songs, but a little sad as well. Hasselqvist admits he didn't expect the international success when he signed the young Swedes for their debut album Emmerdale. "On the basis of their Rile & Shine demo, we recorded Emmerdale. We knew it was a great album, but we were still surprised by the reactions, especially the positive press reviews. For the European promotion of the Life album at least one or two other singles are being scheduled. Since it's one of our key territories, we will rerelease Sick & Tired with some extra tracks in the UK. If you also do the NME Brats Tour with the Bluetones and Heavy Stereo, besides..."

Def Jam Birthday Box

NEW YORK - When Russell Simmons and Rick Rubin put up US$8,000 in November 1984 for their fledgling record label, they wanted "to educate people as to the value of real street music", as Russell declared in a Billboard interview. Briefly signing the unknown acts LL Cool J and The Beastie Boys, Russell proved he wasn't bluffing. Def Jam's first album, LL Cool J's Radio, went platinum and a year later The Beastie Boys' triple Licensed To Ill became the biggest selling Def Jam album.

A CD box set Def Jam 10th Year Anniversary shows that street music is more than just rap. Oran "Juice" Jones and Montell Jordan combine R&B smoothness with the rough edge they picked up on the streets in Harlem and South Central. The Beastie Boys introduced white men's street music—heavy metal and punk rock—to rap, a successful fusion which other artists like Public Enemy and Anthrax, Run DMC and Aerosmith, Ice T and Bodycount explored further. Peter Schultz, marketing manager at PolyGram International says, "Some acts come and go very quickly, but Def Jam acts are career artists. I've heard someone say that Def Jam is the Motown of the '90s; the label has that much respect.

Although Def Jam is based in the US, "they're not happy just being an American label", according to Schultz. France and Holland are very strong markets with a familiar audience. The Norwegian and Spanish markets are more difficult, which is probably a cultural thing, rather than a reflection on the music. In general, we expect a strong demand for the set. It's an attractive package—expensive to produce—but the overall marketing will not be heavy."

Hardcore House Scores Big

Arcade Music and ID&T celebrate the European success of their hardcore house compilation CDs Thunderdome and the more radio-friendly Happy Hardcore. Pictured are André de Raaff, president Arcade Music Group (left) and Duncan Stutterheim, MD ID&T (photo: Renée van Egmond).
Market Place

DAVID MOLENSCOTH
Beyond The Pain

Beyond The Pain - Tablar/Digital Music (CD) (Holland)
PRODUCER: Matthijs Iseger/David Molenschot
This talented multi-instrumentalist originally started out as a producer but since he was bitten by the performing bug at an early age, a solo album was inevitable. Aided by some able sidekicks, the outcome is perhaps a bit schizophrenic as it is heavily orchestrated and introspective at the same time.
Contact David Molenschot at tel: (+31) 30.231.4385.

AFTERLIFE
Byzantium - Ripe (UK)
PRODUCER: Steve Miller
The album version of this track is fast-moving hip hop with oriental vocals and African percussion. The remixes are pumping house anthems, which all retain the essential themes, adding up to a potential club smash.
Contact Andrew Stevens at tel: (+44) 121.693.4455; fax: 121.693.4466.

BAJM
Etna - Starling (CD) (Poland)
PRODUCER: Andrzej Pietas
This talented multi-instrumentalist originally started out as a producer but since he was bitten by the performing bug at an early age, a solo album was inevitable. Aided by some able sidekicks, the outcome is perhaps a bit schizophrenic as it is heavily orchestrated and introspective at the same time.
Contact Andrew Stevens at tel: (+31) 30.231.4385.

POCO LOCO
I'm The One - Pitch Control (Sweden)
PRODUCER: Robert Uhman
Not unlike recent efforts from Marusha and Charlie Lownoise, this poppy techno moves ahead at a breakneck 150 bpm pace. It remains accessible, however, thanks to a sturdy vocal. Contact Michel Petré at tel: (+46) 8.208.030; fax: 8.140.568.

TIME MACHINE
Act II: Galileo - Spell/Dig It (CD) (Italy)
PRODUCER: Bob Grann/Lorenzo Dehi
Situated on the middle ground between Rush and Genesis, the symphonic rock of this quintet packs a melodic but powerful punch. The compact songs form a greater whole, which deals with the trouble between scientist Galileo Galilei and the Catholic church. Contact Stefano Longhi at tel: (+8) 2.580.991; fax: 2.580.3062/1767.

TRANS X
A New Life On Video - The Remixes - Oniria (EP) (Spain)
PRODUCER: Michel Huygen
Geared more towards the dance floor than the originals, these remixes are a change for the better. The melodies remain intact but they are considerably enhanced by the hard-hitting rhythms. At times things sound a bit like Kraftwerk in heavy gear. Contact Michel Huygen or Antoni Brunet at tel: (+34) 3.712.4247; fax: 3.712.0897.

Dance Grooves
by Maria Jiménez
2 MINUTE TRACKS ON WASP SAMPLERS: Off World Promotion has begun a new promo system in the WASP Sampler which features two minute excerpts from thirty new 12" releases. The music included is generally a mix of underground techno from small labels such as Hexagonal, Nocturnal High and Fishbank. Tel: (+44) 181.678.0460; fax: 671.5030.

ACTION AT LOGIC RECORDS:
Techno legend Joey Beltram goes on tour throughout Germany in January and February 1996. For dates and details contact Tresor/Logic on tel: (+49) 69.8200831; fax: 82.000.888. Meanwhile at Logic UK, Tony Piercy is headed back to the helm after a stint at EMI. He’s in time for the new promotion in England for Logics’s 1996 Save The Vinyl series. Among these vinyl releases is Nakatom’s commercial soulful number Love’s Got Me High is available with a deep old school remix and the Sezac Remix technifies it... Cruz Control’s new EP includes four uptempo house club tracks. Galloping rhythms, hypnotic vibes and contagious grooves take over on all four of these juicy dance cuts. Tel: (+31) 20.681.3411, fax: 681.3446.

JIVEZOMBA HOLLAND FLEXES ITS INTERNATIONAL DANCE MUSCLE: Soaring up the Dutch charts is Nakatom’s commercial hardcore housetrack Free. The soulful lyrics come from the old Denice Williams hit, but the beats are undoubtedly from today’s youth raised on uptempo dance... JiveZomba also has a potential major smash in the contagious I Wish (Sunshine/Scotti Bros) from Seeke. Loo. With a deep groove boomin’ bass and catchy raps, this hip hop number should be crossing over.... Lastly is The Original’s B2Gether EP which deals with the trouble between Eternal has been asked to perform for the Pope on December 15. Apparently the Vatican contacted the band a few weeks ago when it was in Rome to promote its new album. The group will be backed by the Saint Cecilia Orchestra and one of the songs played will be the Christmas traditional Oh Happy Day. Afterwards the trio will have a private audience with the Pope. The show will be broadcast by Rai Uno on December 22.

COLOGNE-based PowerPlay Promotion, which has been instrumental in bringing R&B to a broader audience in Germany, has just released the fourth in a series of TV-advertised double albums in conjunction with Sony Music/Mercury. Once again, it reads like a who’s who in the genre with contributions from Dana Dawson (3 Is Family), MN8 (I've Got A Little Something For You) and SoulII Soul (Love Love). There’s also a host of rarities present such as Loose Ends’ Hanging On A String and Peabo Bryson’s version of Soul Provider. R.E.M., Bob Mould, Cracker and Kristin Hersch are among the artists who have recorded material for the Sweet Belief II album. The benefit will go to the wheelchair-bound singer-songwriter Vic Chesnutt.

British rockers Dodgy are currently at work on their third album for A&M to be released in March.

It is true that Peter Gabriel is planning to rejoin Genesis? Zagaran/Spain and the rockers Heroes Del Silencio will have their most recent album Avalancha released in the U.S. through I.R.S. offshore El Dorado, with Marillion and Peter Frampton among their Statebite labelmates.

Another I.R.S. label, Pangea, which belongs to Sting, is to issue a Christmas compilation called A Mother And Child. The artists featured include amy Grant, Olivia Newton-John and Beth Nielsen-Chapman, who all happen to be mothers.

Frank Black’s new album The Cult Of Ray (American) contains 13 songs, with two instrumentals among them.

Records mentioned in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except as noted. Please send your samples to Real Cairo (regular product) and Maria Jiménez (dance product) at Music & Media, PO Box 9027, 1005 AE Amsterdam, Netherlands.

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

“Short Takes” offers new release and artist information for on-air use.

M&M MUSIC & MEDIA
DECEMBER 9, 1995

Compiled by Raul Cairo
European Radio Advertising

While radio advertising revenues are continuing to rise in some countries including the UK and Belgium, pan-European consistency is still a dream of the future. European-wide radio advertising campaigns are a virtual impossibility, due to specific national problems and idiosyncracies which fragment the market. Music & Media looks at the situations in Denmark, Belgium and France.

Denmark Awaits Legislative Changes

Radio—and radio advertising—has been suffering from credibility problems in Denmark, which are mostly to blame on the legal limitations placed on the broadcasters.

While most of European private radio has gone through a period of rapid development in the past 10 years, Denmark has seen a struggle between politicians and the public broadcasting institutions on the one side and the private radio industry on the other. However, with a new law easing restrictions expected to be passed next year, ad bookers are working with half an eye on liberalised TV.

"There's no doubt that radio advertising is here to stay," says Brian Gjerstrup, head of marketing at Nordisk Film Radio. "It is set to become a more interesting medium, especially with the new radio law which is expected."

But, in a market with a proliferation of small local stations, potential advertisers still have problems deciding where and whether to book their ads.

"Advertisers may be reluctant to book a campaign which will be delivered over a variety of formats. For example, a client may wish to schedule a spot between two sports blocks—but with so many different types of station this may be impossible."

The industry has been moulded by the frequency sharing which flourished five years ago, says Gjerstrup. "Large numbers of grass roots organisations took advantage of subsidies for non-profit broadcasting."

However, the new commercial stations are now differentiating themselves with better quality programmes. While the grassroots stations are often manned by volunteers who can't be there every day, commercial radio stations have been much better at profiling themselves.

Part of the preparations for a more sophisticated advertising environment has been an improvement in accountability. "Newly-developed software makes it possible to deliver target ratings points (TRP), which are calculated in conjunction with billing done by Gallup," explains Gjerstrup.

"We can measure in 14-day intervals. With TRP the advertiser pays only for the target group, while they get other listeners virtually for free. We sell a lot of TRP packages."

"There has been an increase in radio revenues for the first half of the year," Gjerstrup says. The medium currently takes up 2.5% of total advertising revenues, a figure which is hoped to increase to 3% soon, with 4% a medium-term goal.

"The new media law could give ad revenues a booster shot, but what we need is a period of stability and calm," concludes Gjerstrup.

by Charles Ferro

Belgian Market Forecast To Stabilize

Radio currently represents between 8 and 9% of all advertising investments in Belgium—a level which is much higher than the European average.

That is according to Catherine Servaes, director of Rege Media Belge's radio department, which handles advertising on the RTBF's radio channels and the NRJ network in the south of Belgium.

"Only Ireland and Austria are doing better," she adds. "But I do believe the property will stabilise in the second semester of the year."

"Pricing at more stations is now calculated on a cost per 1,000 basis," says Brian Gjerstrup, station manager at EHR station Radio Antigoon in Antwerp, which celebrated its 15 year anniversary in November.

"The market is fairly standardised now. Once the average price has been established as between BF90 (app. US$3) and BF110 (app. US$3.5) per 1,000 contacts, no station can start charging BF140 per 1,000 contacts."

This standardisation is one of the keys to an increasing credibility in radio advertising, he says. "One of the main reasons Antwerp privates like Antigoon, VRM and Radio Expres are so successful is that they operate on a professional basis."

But bargaining has not been rooted out completely, and is still an alternative, especially with popular stations. "An outlet like the BRTN's Radio 2 could double its advertising income because the demand for advertising on that channel is far above the station's capacity," he says.

Radio Antigoon handed over operations for its national advertising from IP Radio to the BRTN stations in July this year. But, according to Daggelinckx, the station has made up for the loss by concentrating increasingly on the local market.

"Advertisers know that well-organised privates are far stronger in local and regional advertising. And that revenue will enable us to follow the progression we planned with Radio Antigoon."

by Marc Mues

IP Releases Ad Sample Package

IP Radio in Belgium has come up with a tool hoped to convince the advertisers of the impact of radio.

"This guide is a first step towards stressing radio's importance as an advertising medium. IP Radio vice-Director General Thierry Keyen

"We were very satisfied with the campaign," says Andersen. "It urged people to respond and the response was good. The ultimate goal was to raise sales, and the ads achieved this."

by Marc Mues

Carlsberg Opts For Radio With Sunkist Campaign

"TV advertising remains at the top of our priority list, but we chose radio as the prime advertising media for a three-month campaign in the summer," said Carlsberg's marketing manager Mikkel Andersen.

"The group were promoting fitted the medium—i.e. teens and post-adolescent, and we chose the summer because of the reduced level of TV viewing during that period. Radio gave us a TRP guarantee, so we know precisely what we were buying."

The campaign was coordinated with a Beach Volleyball tournament, in-store displays, features in youth magazines, contests and a voice-response number on Sunkist labels which listeners could ring to vote for their favourite MTV music video.

"We were very satisfied with the campaign," says Andersen. "It urged people to respond and the response was good. The ultimate goal was to raise sales, and the ads achieved this."

by Marc Mues

"The new media law could give ad revenues a booster shot, but what we need is a period of stability and calm," concludes Gjerstrup.
Markets Under Review

French Groups Rely On Wide Format Spread

Advertising group IP recently forecast that although radio and television were able to maintain high growth rates through the recent economic recession in France, "Radio will rely more and more on the innovations of its combinations of space and will consolidate its growth principally in the second half of the year."

The inertia predicted by IP stems principally from the fact that the business of selling radio advertising space in France is well-established.

The French radio advertising scene is dominated by four heavyweight sales operations which handle airtime sales on behalf of the major national and local commercial broadcasters. Very few radio companies sell their own advertising, a situation which leaves them free to concentrate on programming.

The four sales agencies—known as ‘regies’—have made ad selling a complex science combining innovation and speed of reaction with pure market muscle.

Their traditional strategy has been to establish rosters combining a generalist national broadcaster with either specialist or regional operators. This way they offer advertisers a wider range of products from a single source and attractive discounts for taking the whole package.

In this fashion IP Radio, part of the Havas group, has added RTL-2 and Fun Radio to its market-leading RTL speech and general interest station. Meanwhile, Europe Regies, which handles airtime sales for Hachette-owned Europe 1 and a number of small regional stations, has set up a second regie ‘Radio Music’ to represent Europe 2, RFM and Skyrock.

Even state-owned Radio France operates in a similar fashion, albeit less aggressive, with its six stations ranging from the specialist France Info and France Culture to the generalist France Inter, boasting a combined audience share of some 20%.

The established hierarchy, however, is threatened by a number of factors which include the rise of the FM music stations and the possible privatisation of Radio Monte Carlo (RMC), which despite its name is owned 87% by the French state.

A sign of things to come emerged this spring when for the first time ever audiences for music station NRJ overtook Europe 1, putting it in third place behind RTL and France Inter.

Strengthened by its audience advance NRJ’s budding ad sales house NRJ Regies moved in time-honoured fashion to take over Rire et Chansons, a disparate collection of local and music stations. With Cherie FM also on board, NRJ Regies can now offer packages built around its music station to rival the older speech-led groups.

A potentially larger upheaval is in store if Europe Regies goes ahead on merger plans with GEM, the sales house for RMC and Radio Nostalgie. Despite bitter opposition from IP radio and NRJ, who fear the creation of a monster with 50% market share, the government appears to have waved through the creation of Eurogem.

Michel Cacouault, chief executive of Europe Regies, insists that all the legal formalities for a merger are in place, and estimates that Eurogem would represent stations with a 41.5% share of radio audiences and enjoy some 47% of advertising spend.

Other commentators who consider there to be at least one too many national, generalist speech radio stations are more sanguine. Combining the two weakest may not automatically produce a long-term market leader.

NAB Points Out US/European Differences

by Terry Berne

PROGRAMMING

Two seminars during the NAB conference in Barcelona last month (November 6-7) acknowledged that European and US radio have as many differences as similarities.

In “Managing a Cost-Effective Radio Station,” Mark R. Fratrik, NAB’s VP of research & planning, presented a study sponsored by the association comparing the two markets.

Principle differences were the short history of commercial radio in Europe versus decades of development in the US; the amount of government regulation; the relative importance of advertising in the two markets; and the significance of station image or brand awareness, which is much stronger in the US.

Utilising Europe Fratrik identified more or less similar differences with the US among individual countries, though all are at similar stages of development and face competition from public stations.

According to the study, 11 of 16 countries analysed will increase their markets in the next 10 years. Radio’s share of all media advertising is in most cases a fraction of its American counterpart: Ireland and Austria are notable exceptions with approximately 9% each, still well below the nearly 12% experienced recently in the US.

Fratrik, applying what he called the ‘‘power ratio,’’ which consists of the revenue share enjoyed by a particular format divided by its audience share, showed how full-service formats led by a wide margin over AC and oldies of the formats studied.

He also pointed out the need for European radio stations to reevaluate sales compensation plans more often, and to consider the growing trend of rewarding non-sales staff with bonuses when new revenue levels are reached.

Larry Bruce, president of Larry Bruce Communications, also spoke about differences in “What International Broadcasters Should Ignore About American Radio.” These distinctions include: the preponderance of public radio in Europe; the fact that Europeans are still in the process of building an advertiser base, whereas Americans are trying to break apart the existing audience; Europeans are trying to create an audience; and the fact that regulation often means insufficient signal coverage.

His advice for successfully developing radio markets emphasized the concept of strategic thinking, which he summed up with a list of 10 points, including:

- learn from the competitive battles outside radio
- choose a primary strategic approach
- encourage others to join the process
- let the customers decide.
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<th>Title</th>
<th>Artist</th>
<th>Country charted</th>
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<td>49/95</td>
<td>Gangsta’s Paradise</td>
<td>Coolio feat. L.V.</td>
<td>UK, NL, CH</td>
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<td>49/95</td>
<td>Boombastic</td>
<td>Shpot</td>
<td>UK, NL, CH</td>
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<td>49/95</td>
<td>Stayin’ Alive</td>
<td>N’Traeme - All Around The World</td>
<td>UK, NL, CH</td>
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<td>49/95</td>
<td>Earth Song</td>
<td>Michael Jackson - Epic</td>
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<tr>
<td>49/95</td>
<td>Missing</td>
<td>Michael Jackson - Epic</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>You Are Not Alone</td>
<td>Michael Jackson - Epic</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>Queen For Everyone</td>
<td>Queen - Parisophe</td>
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<td>49/95</td>
<td>I Believe/Up On The Roof</td>
<td>B.B.-F.I.S.K.</td>
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<td>49/95</td>
<td>Lucky Love</td>
<td>Am Eliza Maza - Maganora</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>49/95</td>
<td>Fairground</td>
<td>Simply Red - Red West</td>
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<td>49/95</td>
<td>Je Saiz Pas</td>
<td>Celina Dion - Epic</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>49/95</td>
<td>Golden Eye</td>
<td>Tina Turner - Parisophe</td>
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<td>49/95</td>
<td>Thunder</td>
<td>Echale - Shopp Shoop</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>You’ll See</td>
<td>Madonna - Sire</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>Where The Wild Roses Grow</td>
<td>Nick Cave &amp; Kylie Madsen - Mute</td>
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<tr>
<td>49/95</td>
<td>Shimmer Shake</td>
<td>Whitney Houston - Awa</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>I Got 5 On It</td>
<td>740 Boys feat. 2 In A Room - Bull &amp; Butcher</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>Knockin’</td>
<td>Double Visions - Pink</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>Thunder</td>
<td>Boom Boom Boom - The Outsiders Brothers</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>49/95</td>
<td>Shiny Shake</td>
<td>Ichtyeco Park - M-People</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>Inside Out</td>
<td>Culture Beat - Sony Dance Pool</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>Father And Son</td>
<td>Boyzone - Polydor</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>49/95</td>
<td>Wonderwall</td>
<td>Oasis - Creation (Voyage)</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>Miso Sarajevo</td>
<td>Passengers - Island (Blue M. Ona)</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>49/95</td>
<td>It’s Oh So Quiet</td>
<td>Björk - One Little Indian (Pep)</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>49/95</td>
<td>Willy Use A Billy Boy</td>
<td>E-Rotic - Blow Up (Usain)</td>
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<tr>
<td>49/95</td>
<td>Like A Rolling Stone</td>
<td>Celine Dion - Epic</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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**SALES BREAKER!!!**

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<thead>
<tr>
<th>Title</th>
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<tr>
<td>Sincere Et Jalouse</td>
<td>Alliance Ethnik - Delabel</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
</tr>
<tr>
<td>Sie Ist Weg</td>
<td>Die Prinzzs Musik - Columbia</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>Lie To Me</td>
<td>Ben dovi - Mercury</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>Keep Their Heads Ringin’</td>
<td>Dr. Dre - Priority</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>Anywhere Is</td>
<td>Eryka - WEA</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>Scatman’s World</td>
<td>Scatman - Parlophone</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>Het Is Een Nacht</td>
<td>Debbie &amp; Vagant - YP</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>Anybody</td>
<td>Masterboy - Polydor</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>Try Me Out</td>
<td>Corona - DNA</td>
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<td>The Universal</td>
<td>Bush - Food/Fourpleone</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>Dub I Dub</td>
<td>Me &amp; My Friends - EMJ</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>Missed</td>
<td>Celine Dion - Epic</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<td>Shut Up (And Sleep With Me)</td>
<td>Sin With Sebastian - Sing</td>
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<td>Vollo</td>
<td>Zedzahn Fantasti - Polydor</td>
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<td>Queen/Lear - Mushroom</td>
<td>(Rondor / Deadborn)</td>
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<td>Ain’t Nobody</td>
<td>Diana King - World / Columbia</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>Runway</td>
<td>Janet Jackson - A&amp;M</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>Il Ben Een Vent</td>
<td>Jimmy B. - Paradisio</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>Let Me Be A Drag Queen</td>
<td>Sister Queen - Bros Dance</td>
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<td>Hot Busje Kom Zom</td>
<td>Hollenboer - Bunny</td>
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<td>First Time</td>
<td>Kelly Family - Edel</td>
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<td>Hobo Humpin’ Slobo Babe</td>
<td>Whale - Hot</td>
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<td>A Girl Like You</td>
<td>Edwyn Collins - Selena</td>
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<td>Tombe Pour Elle</td>
<td>Pascal Obispo - Columbia</td>
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<td>Voices</td>
<td>Vaniss - West East (EMI)</td>
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<td>Shine Like A Star</td>
<td>Happy Clapper - Siddig</td>
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<td>Do You Really Want Me (Show Respect)</td>
<td>Ruby &amp; Remetel - Rotary Motion</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
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<tr>
<td>Pour Que Tu M’Aimes Encore</td>
<td>Celine Dion - Epic</td>
<td>UK, NL, CH, UK, ZAR, NOR, TUR (Eurovision)</td>
</tr>
</tbody>
</table>

**Do What’s Good For Me**

A B.R.K.F.D.C.H

2 Unlimited

(Polygram)

We Are Your Friends

(EMI)

A B.R.K.F.D.C.H

2 Unlimited

(Polygram)

Baby Come Back

(BMG)

Do What’s Good For Me

(Polygram)

We Are Your Friends

(EMI)

A B.R.K.F.D.C.H

2 Unlimited

(Polygram)

Baby Come Back

(BMG)
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<th>TITLE</th>
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<td>Queen</td>
<td>Made In Heaven - Parlophone</td>
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<td>2</td>
<td>Rolling Stones</td>
<td>Stripped - Virgin</td>
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<td>3</td>
<td>The Beatles</td>
<td>Anthology 1 - Apple</td>
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<td>4</td>
<td>Bruce Springsteen</td>
<td>The Ghost Of Tom Joad</td>
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<td>5</td>
<td>Elton John</td>
<td>Love Songs - Rocket</td>
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<tr>
<td>6</td>
<td>Madonna</td>
<td>Something To Remember - Sire</td>
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<td>7</td>
<td>Simply Red</td>
<td>Life - West</td>
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<td>8</td>
<td>Enya</td>
<td>The Memory Of Trees - WEA</td>
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<td>9</td>
<td>Roxette</td>
<td>Don't MISSING - Heart / The Charm</td>
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<td>10</td>
<td>Michael Jackson</td>
<td>History - Past Present &amp; Future Book 1 - Epic</td>
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<td>11</td>
<td>Mariah Carey</td>
<td>Daydream - Columbia</td>
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<td>12</td>
<td>Celine Dion</td>
<td>D'Eux - Epic / Columbia</td>
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<td>13</td>
<td>Oasis</td>
<td>What's The Story Morning Glory? - Creation</td>
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<td>Ace Of Base</td>
<td>The Bridge - Sony</td>
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<td>15</td>
<td>Robson &amp; Jerome</td>
<td>Robson &amp; Jerome - RCA</td>
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<td>16</td>
<td>Michael Bolton</td>
<td>Greatest Hits 1985-1995 - Columbia</td>
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<td>Herbert Grönemeyer</td>
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<td>18</td>
<td>Meat Loaf</td>
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<td>Coolio</td>
<td>Gangsta's Paradise - Tommy Boy</td>
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<td>Original Soundtracks - Island</td>
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<td>21</td>
<td>Smashing Pumpkins</td>
<td>Mellon Collie And The Infinite Sadness - Virgin</td>
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<td>Def Leppard</td>
<td>Hysteria - Music For Nations</td>
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<td>25</td>
<td>East 17</td>
<td>Up All Night - London</td>
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<td>26</td>
<td>Cypress Hill</td>
<td>III (Temple Of Boom) - Columbia</td>
</tr>
<tr>
<td>27</td>
<td>Janet Jackson</td>
<td>Design Of A Decade 1986-1996 - A&amp;M</td>
</tr>
<tr>
<td>28</td>
<td>AC/DC</td>
<td>Ballbreaker - East West</td>
</tr>
<tr>
<td>29</td>
<td>Pulp</td>
<td>This Is Hardcore - Island</td>
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<tr>
<td>30</td>
<td>Herbert Grönemeyer</td>
<td>Unplugged - Electrola</td>
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<tr>
<td>31</td>
<td>Jovanotti</td>
<td>Lorenzo 1990-1995 - Sony</td>
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<tr>
<td>32</td>
<td>Soundtrack</td>
<td>The Lion King - Walt Disney / Mercury</td>
</tr>
<tr>
<td>33</td>
<td>Pulp</td>
<td>Different Class - Island</td>
</tr>
</tbody>
</table>

**SALES BREAKER** indicates the album registering the biggest increase in chart points.

The European Top 100 Albums is compiled by BPI Communications BV. The European Top 100 Albums is compiled from the national album sales charts of 16 European countries. **FAST MOVERS** indicates albums reaching the highest jumps in chart points.
### Top National Sellers

#### United Kingdom

<table>
<thead>
<tr>
<th>Week</th>
<th>ALBUMS</th>
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#### Germany

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#### Portugal

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

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The Hungarian charts are issued on a fortnightly basis.

---

The Hungarian singles chart is issued on a monthly basis.

---

The Hungarian singles chart is issued on a weekly basis.

---

The Hungarian singles chart is issued on a bi-weekly basis.
A weekly Eurochart analysis by Ramon Dahmen

The European Alternative Rock Radio (EARR) Top 25 is based on a weighted scoring system. It is compiled from the charts of eight national lists (for one million figure in only two countries ranking him number 1 or 2. Although the record is 35.5% expected, Anthology (Parlophone)-and 12.4% behind European Top 100 Albums.

One of those established names, who enters straight into number 1 from The Beatles' Anthology (Parlophone) - and 12.4% behind European Top 100 Albums.

The highest new entry in The Eurochart Hot 100 this week is this week's Sales Breaker Award winner Bruce Springsteen with The Ghost Of Tom Joad (Columbia). The US rocker manages to quadruple his chart points by move and new entries in the national countdowns of Denmark (mark 2), Finland (7), Sweden (3), Norway (6), Holland (53), France (10), Belgium (29), Austria (19), Germany (50), Switzerland (8), Italy (12), Portugal (19), Spain (4), Ireland (14) and the UK (9).

The Ghost Of Tom Joad is Springsteen's sixth album in a row of top 10 hits following Tunnel Of Love (Hut), Human Kindness (Warner) and the Uk (9). In Concert— MTV Unplugged (7) in 1993 and this earlier year Greatest Hits which peaked at number 1.

In the Eurochart Hot 100 Singles Coolio feat. LV stays in the top spot with Gangsta's Paradise (MCA)—not surprisingly, considering the fact that his lowest position in the national charts is currently number 3 in the UK, with the other 12 European charts ranking him number 1 or 2.

Michael Jackson's Earth Song (Epic) wins this week's Sales Breaker Award after entering in at number 26—Pavarotti and Brian Eno together with U 2 as the Passengers with the lead-off track Miss Suroyo from the album Original Soundtracks 1 (Island) currently number 20 in the Top 100 Albums.

In the Adult Contemporary Top 25, 6.2% is expected, Anthology (Parlophone)-and 12.4% behind European Top 100 Albums.

The Adult Contemporary Euro Top 25 charts are compiled from a national sample of top 40 radio airplay monitored by broadcast data systems, hot 40 music plays, and week one sales charts entered, compiled, and provided by Soundcheck.

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Station Reports include all new additions to the playlist. Some reports will also include “Power Play” songs, which receive special exposure during the week. All Power Play songs are varied, whether they are reported for the first time or not. Some lists include featured new albums, an indication by the abbreviation “AL” within country. stations are grouped by ranking and brand alphabetically. Rankings include Platinum, Gold, Silver, (S) and Bronze (B). All playlists must be received by Monday at 23.00 CET.

AUSTRIA
O’Wine
P 3
Power Play:
- Back To Blood - Back To Blood Power Playlist
- Amy Winehouse - Rehab Playlist Additions
RADIO INNOVATION/DenSa Org.
Peter Blonsky - Head Of Music
Markus Tomassoni - Music Editor
Power Play:
- David Guetta - Nothing But The Beat
- Foreigner - Double Vision Playlist Additions:
  - Mark Knopfler - Brothers In Arms
  - Thin Lizzy - The Answer
  - Eric Clapton - No Reason To Cry
  - Jimi Hendrix - Sunshine Of Your Love

DENMARK
DR P3 MEDIA/DK
Pavel Konder - Head Of Music
Power Play:
- The Prodigy - Kids In The Dark Playlist Additions:
  - B-52s - Love At First Sight
  - Depeche Mode - Enjoy The Silence
  - The Police - Roxanne

ENGLAND
RADIO 1
Kerry Howard - Head Of Music
Jodie Tracking - Prog Dir
Playlist Additions:
- Bobby Womack - Lookin’ For A Feelin’
- Golden Earring - Radar Love
- The Isley Brothers - Shout

FRANCE
OASIS
Hypothetique
Sigarette
FRANCE 2
Pierre Delauney - Head Of Music
Power Play:
- Tom Jones - 30 Pieces Of Silver
- The Beatles - Hey Jude Playlist Additions:
  - Cerf Volant - I'm Sorry
  - Pretty Things - Money
  - The Who - Pinball Wizard

FRANCE 3
INNA LANGENHEIM - PROD.
Veronique Sonnet - Music Director
Power Play:
- Linkin Park - Numb Playlist Additions:
  - Jack Johnson - Open-Up
  - Barenaked Ladies - One Week
  - Linkin Park - New Divide

FRANCE 4
RADIO 1
Steve Mac - Head Of Music
Jools Holland - Prog Dir
Playlist Additions:
- New Order - True Faith
- Echo & The Bunnymen - Sun In The Morning
- Jethro Tull - Aqualung

FRANCE 5
RADIO SHOCK
Jean-Pierre Gerber - Head Of Music
Power Play:
- Foo Fighters - Gaza Playlist Additions:
  - U2 - God's Eyes
  - Stone Temple Pilots - Plush
  - Pearl Jam - Given To Fly

FRANCE 6
RADIO 2
Stefan Fisch - Head Of Music
Power Play:
- Massive Attack - Protection
- The Kills - Champion Box Playlist Additions:
  - The Prodigy - No More Heroes
  - The Police - Roxanne
  - Dire Straits - Money For Nothing

GERMANY
RHM Walfen
Rolf Haken - Head Of Music
Power Play:
- Black Sabbath - Iron Man Playlist Additions:
  - System Of A Down - Chop Suey
  - Soundgarden - Black Hole Sun
  - Smashing Pumpkins - Official Theme Song

IRISH RADIO
RADIO 1
Tom Needham - Head Of Music
Power Play:
- Black Sabbath - Holy Grail
- The 1975 - Love It If We Made It
Playlist Additions:
- Damien Rice - Cannonball
- The Faint - Alphabet City
- Murals - Glitch

ITALY
RADIO 1
Gianluca Cosand - Head Of Music
Power Play:
- The Rolling Stones - Paint It Black
- Queen - Bohemian Rhapsody
- Deep Purple - Smoke On The Water

MUSICA & MEDIA
December 9, 1995

"European music has become an important part of our playlists at P3. Music & Media has become important to us keeping us up to date with the information we need in compiling the lists. It's definitely no. 1 in Europe - I wouldn't miss it for the world!"

Andrew Jensen - Programme Presenter and Producer
Danmarks Radio P3 - Frederiksborg
18 Monate vier Millionen Alben zwei Millionen Singles achthunderttausend Konzerttickets

Alles Lügen?

HOLLAND

HUNGARY

IRELAND

ITALY

KAZAKSTAN

LUXEMBOURG

NORWAY

POLAND

POWER PLAY:

RETAIL PLAYLISTS:

STATION REPORTS

STUDENTRADIOENTRUMSO B

SUGGESTIONS:

VIVALDI

WE ARE PLAYLIST ADDITIONS:

WONDERWALL

oasis

WORST PLAYLISTS:

PLAYLIST ADDITIONS:

RECORDINGS:

TOP PLAYLISTS:

WORLDWIDE

PLAYLIST ADDITIONS:

Bead.- One After 909

M People- Rehr. Park

Beatles- Free As A Bird

Lydia Auvray Je Ne Regrette

Lenny Kravitz- Circus

Quincy Jon.

Rolling Stones- Like A Rolling

Mr. President- Gonna Get Along

Airbag- You And Me

 playlist Additions:

ERR

RADIO GONG/2000/Munich S

Petra Steel - Prog Coord

Hans Thom. - Producer

SDR]/Stuttgart G

Power Play:

EHR

RADIO GONG/Nuremberg 0

achthunderttausend Konzerttickets

vier Millionen Alben

18 Monate

Have You Turned RED Already

Out Now Across Europe

\[ \text{Distributed by BMG (excl. G/S/A/ by ZYX) } \]

\[ \text{M \&M AIRPLAY \text{ STATION REPORTS} } \]

\[ \text{MUSIC \& MEDIA} \]

\[ \text{DECEMBER 9, 1995} \]

\[ \text{AmericanRadioHistory.com} \]
And after all, you’re my wonderwall ...
M & M AIRPLAY STATION REPORTS

MUSIC & MEDIA 19 DECEMBER 9, 1995

Sind Sie eigentlich für oder gegen

oasis

Rock ‘n’ Roll !!!
Kann ziemlich schön sein...

‘Wonderwall’
Ist das vielleicht der Song des Jahres?

PROGRAMME SUPPLIERS

VORCHART HOT 100

EUROCHART HOT 100

Nokia

M & M AIRPLAY

La Chaine Musicale

WEHRPM, P

Eminem - The Real Slim Shady

Death or Glory - Dance with Me

Mike & The Mechanics - The Living Years

Miami - Everything I Do

Oasis - Supersonic

The Sugababes - Young

Tears For Fears - Sowing The Seeds Of Love

The Police - Message in A Bottle

McFly - Star Girl

The Rolling Stones - Gimme Shelter

The Eagles - Hotel California

The Police - Roxanne

The Beatles - She Loves You

The Eagles - Another Day

The Rolling Stones - Angie

The Police - Do You Really Want To Hurt Me

The Eagles - Desperado

The Police - Message In A Bottle

The Rolling Stones - Gimme Shelter

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The Police - Roxanne

The Beatles - She Love
Nazis On-Air

continued from page 1

Part of the station's youth programming will involve music, which will play Whim Power music, Ian Stuart and the like. We hope to encourage local musicians performing this type of music," Hansen says.

The licence award followed a long battle between the local authority and the culture ministry. The local authority had rejected two applications from the Nazis, but after an appeal, the ministry ruled that they should get a licence. The local authority threatened to give the station just 15 minutes in the middle of the night, and looked for 11th hour alternatives, but the ministry dictated that the applicants should get the time slots for which they applied.

Local authority secretary Ebbe Brinkved says, "Of course we will listen very closely to the station. Many others will be listening too and they will be critical and will get advice from their 'broadcasting advisors.'"

Surprisingly little protest has been generated by the Nazis' plans for the radio station, although young political activists were on the streets of Greve, near DNSB headquarters, when the news broke that a licence had been granted.

Hansen's Challenge

"But we give them an unique opportunity to promote European acts abroad." This is the MTV Europe Music Awards provide a focus for the disparate, wide-ranging European audience. The show is also clearly good enough to be a representative European statement in the eyes of a worldwide audience.

Hansen admitted that the annual awards show is "a huge resource drain." But he was quick to point out that the scale of the event is necessary to appeal to an international audience. "A big show is also good for the artists," explained Hansen. "We make them look good and that makes them feel important.

He urged music industry executives "to stop complaining and look at the channel, figure out what you have to do and make it work for your artists. Other people have done it, you can too!"

For detailed coverage of the awards show see page 6.

Capital Radio's Plans

continued from page 1

Although Turcan refuses to be drawn on which territories Capital's group is currently looking at, he hints that the group's plans are likely to gravitate towards countries where England is used as the main business language.

Meanwhile, Capital is also aiming to expand its programming services overseas through its wholly owned subsidiary, Capital Group Productions (CGP). CGP is aiming to produce tailored programmes for overseas clients and offer programming, sales and engineering consultancy services. It also plans to make live feed of Capital Radio Group stations such as Capital FM available to non-UK stations which wish to broadcast English-language programming on their cable, satellite or terrestrial services.

In the longer term, head of CGP Mark Briggs predicts that this could lead to the development of a fully-funded 24-hour "Capital International" service, featuring programming especially designed to serve an overseas audience.

The Capital Radio Group has reported annual profits of £26.5 million (app. US$41 million)—a 48% increase on last year. Turnover was up 30% at £57.4 million. The figures include an exceptional £13.4 profit from the sale of Capital's minority stakeholding in the Metro Radio Group.

Legislation allows cooperations among stations for common sale of advertising time. Central programming is allowed for a maximum of two-thirds of broadcast time, but the remaining one-third must be produced locally. "Some stations solve this problem by sending pre-recorded CD jingles programmes during the night," Schierbeek says.

Schierbeek says politicians are more interested in the results of the auction. They feel that the direction of local radio has veered from the spirit of the law.

"The government is about to investigate whether this can be done by the auctions, Schierbeek explains. "They will take a fresh look at ownership rules, and they may examine programming demands and extend the one-third clause so local stations must allocate material in prime time, or live."

Artists, Labels Reach Revolutionary Royalty Deal

by Jeff Clark-Meads

LONDON - A ground-breaking agreement between the UK's record companies and artists over broadcast royalties is giving the industry a united front for potential new battles with the government.

Harmony between the labels and their performers was reached after the record companies decided last week to raise artists' share of broadcast income from 32.5% to 50%.

Now all parties want the government to give the record industry chance to raise the share from its current 16% to 32.5%. And this could lead to the development of a fully-funded 24-hour "Capital International" service, featuring programming especially designed to serve an overseas audience.

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The new 50% share for artists will not, however, result in greater costs for radio stations. It is simply a new division of the radio charge imposed on broadcasters. International Managers Forum chairman John Glover says he regards the new proportion as "very Fair" it brings the UK into line with other European countries.

However, he states that this is not the end of the issue, as there are two omissions in the draft regulations. These are the fact that charities are not obliged to pay broadcast royalties and that radio can be played without the establishment incurring a royalty payment.

On the charities issue, Glover says, "It comes down to definition of charities. We’re not talking about Live Aid; what we’re talking about is the Student’s Union which wants to be a charity.”

Some Students’ Union activities are licensed by PPL while others are not. The legal principle under consideration has never been tested in court, and PPL and IMP fear that if one college challenges the existing legislation and wins, then all Student’s Union-based activities will be exempt.

Jeff Clark-Meads is European news editor for Billboard.
The EHR "chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number

Fleetwood Mac/I Do
Lenny Kravitz/Circus
Alliance Ethnik/Honesty & Jalousie*
Dana Dawson/Got To Give Me Love
Ace Of Base/Beautiful Life*
Curtis Stigers/Keep Me From The Cold
Tracy Chapman/Give Me One Reason*
Mylene Farmer/XXL
LUther Vandross/Power Of Love/Love Power

The ERR Top 40 chart is based on a weighted-scoring system. Songs score points by achieving airplay at M&M's EHR (European Hit Radio) reporting stations that target 12-34 year-old listeners with

The record with the biggest chart point gain is from another US superstar—One Sweet Day by Mariah Carey (featuring Boyz II Men). In fact, the rivalry between the two songresses has never been better illustrated than by what has happened in the Billboard Hot 100 over the last couple of weeks—Carey's Fantasy, after having performed the rare feat of directly entering at number 1 eight weeks earlier, was kicked from the top slot last week by Houston's Exhale when the latter also debuted straight at the pole position; but this week Carey, helped by the Boys, hits back mercilessly with yet another straight number 1 entrance.

Back to EHR, Carey's new single, the second to be taken from Dreammood, leaps up 16 places in Radio Active form, pausing at number 16 with 23 additions by its side. It is the 13th EHR hit for Carey (including her 1994 duet with Luther Vandross, Endless Love) and the seventh for Boyz II Men. Carey's biggest hits on the format were 1993's Dream Lover and this year's Fantasy (still charting at number 21)—both having topped the chart (for four and three weeks, respectively). The Boyz' biggest success was 1994's I'll Make You Love Me (peaks: 2). One Sweet Day enjoys a 17th country roster, especially expanding in Poland, Holland and the UK are the most Carey-fied countries of the moment (75-83% penetration).

The highest new entry in the EHR Top 40 (at number 16), belongs to Puff As A Bird, the first "post-Beatles" song by the Beatles themselves. It is proving to be the most jumped-on song of 1995, judging from its 42 simultaneous adds—the highest number of the year. The Fab Four are backed by a 53-station, 18-country roster, encompassing all major markets. The support is strongest in the UK, Ireland, Denmark, Holland, Australia, Austria, Hungary, Portugal and Spain.
 CHANNEL CROSSOVERS

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<tr>
<th>No.</th>
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<td>A Star</td>
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<td>(EMI)</td>
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### Border Breakers

**Mainland European records breaking out of their country of signing**

**TW** | **LW** | **WOC** | **Artist/Title** | **Original Label** | **Country Of Signing** | **TS**
-------|--------|---------|------------------|--------------------|------------------------|-------
1      | 1      | 9       | Ace Of Base/Lucky Love | (MEGA) | DENMARK | 88
2      | 2      | 8       | Roxette/You Don’t Understand Me | (EMI) | SWEDEN | 70
3      | 3      | 14      | Cardigans/Carnival | (Tramontana/Maritimes) | SWEDEN | 19
4      | 4      | 6       | Mylene Farmer/XXL | (Polydor) | FRANCE | 27
5      | 5      | 16      | Me & My/Dub-Dub | (EMI-Medley) | DENMARK | 23
6      | 6      | 9       | Bonnie Tyler/Make Love (Out Of Nothing At All) | (EMI) | SWEDEN | 21
7      | 7      | 6       | Culture Beat/Inside Out | (Dance Pool) | GERMANY | 23
8      | NE     | 7       | Ace Of Base/Beautiful Life | (Mega) | DENMARK | 14
9      | 9      | 14      | Cardigans/Sick & Tired | (Tramontana/Maritimes) | SWEDEN | 18
10     | NE     | 10      | Corona/I Don’t Wanna Be A Star | (DWA) | ITALY | 9
11     | 11     | 7       | Army Of Lovers/Give My Life | (Stockholm) | SWEDEN | 15
12     | NE     | 12      | Seaton John/Song Of Scotland | (Iceberg) | DENMARK | 15
13     | 13     | 5       | Joey Tempest/We Come Alive | (Polar) | SWEDEN | 14
14     | 14     | 3       | Alex Party/Wrap Me Up | (UMM) | ITALY | 16
15     | 15     | 13      | Rebeca Tornqvist/Good Thing | (EMI) | SWEDEN | 9
16     | NE     | 16      | Alliance Ethnik/Honesty & Jalousie | (label) | FRANCE | 17
17     | 17     | 8       | Vaya Con Dios/Don’t Break My Heart | (Ariola) | BELGIUM | 14
18     | 18     | 6       | K’s Choice/Not A Addict | (Columbia) | BELGIUM | 10
19     | 19     | 22      | La Bouche/Fallin’ In Love | (Columbia) | BELGIUM | 10
20     | 20     | 11      | Gipsy Kings/La Rumba de Nicolas | (Columbia) | FRANCE | 7
21     | 21     | 18      | 2 Unlimited/What’s Good For Me | (Beato) | BELGIUM | 10
22     | 22     | 20      | Willy DeVille/Still | (EastWest) | SWEDEN | 8
23     | 23     | 22      | Corona/Try Me Out | (DWA) | ITALY | 8
24     | 24     | 19      | Luca Carboni/Virtuale | (RCA) | ITALY | 6
25     | 25     | 4       | DJ Bobo/Freedom | (Metroviny) | GERMANY | 12

**On The Road**

**Ace Of Base**

Is enjoying a good week on European radio music. While *Lucky Love* occupies the Border Breakers number one position for the eighth consecutive week, the week's next single, *Beautiful Life*, debuts straight at number 8, marking their eighth single on the chart (launched October 1993). The Mega Denmark act hit number 1 with four of these—the Sign (seven weeks), Drive (Tours Around (four), Living In Danger (five) and the current chart topper.

At this stage, the new single has collected airplay reports at 14 stations of various formats (e.g. EHR and ACE) in eight countries outside the Scandinavian region. Especially in Germany it has been picked up on a considerable scale, including airplay on Gold-ranked EHR stations like Radio FFH/Gornahoren, Radio Regenbogen/Mannheim and RSH/Kiel as well as ACE-formatted Hunder & Berlin (also Gold-ranked).

In Spain, Turkey and Greece, scattered key stations have provided crucial support as well. These include Platinum EHR outlets such as Cadena 40 Principales/Madrid and Radio Number One FM/Istanbul, and Gold-ranked ones like Athens-based Jerron FM and Kiss 909 FM. *Beautiful Life* has also entered the EHR Chartbound section this week, courtesy of 20 EHR reporters throughout Europe—including Scandinavia (see page 21).

The second-highest new entry in the Border Breakers run-down appears still as high as number 10 and belongs to Italian act Corona. While the preceding single *Try Me Out* still peaks at number 23 during its 22nd charting week, the new one, *I Don’t Wanna Be A Star*, is catapulted into the chart's top ten by nine exclusively UK stations. These include heavyweight EHR's like 96.4FM/BRMB/Birmingham, BBC Radio Newcastle, Beacon FM/Southampton, Capital FM/London, Key 103/Manchester, Metro FM/Newcastle and Clyde 1 FM/Glasgow.

*I Don’t Wanna Be A Star* is the fourth single to be lifted from Corona’s *The Rhythm Of The Night*. The act's most successful singles on Border Breakers were *Baby Baby* (peaking at number 2 for five consecutive weeks this year) and *Try Me Out* (peaking at 2 for two weeks in a row). Corona's first hit, 1994's *The Rhythm Of The Night*, peaked at number 4 during a 25-week stay in the top 10.

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

The second chart, Channel Crossovers, registers the airplay penetration of UK-signed artists in mainland Europe, while the third Top 25, the Atlantic Crossover chart, ranks the most successful Non-European artists according to airplay impact in Europe. At all three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from but, more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M wants to acknowledge the crossover impact of such deals.
### Major Market Airplay

#### UNITED KINGDOM

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<td>Fairground</td>
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<td>25</td>
<td>26</td>
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<tr>
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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

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### Major Market Airplay

The most aired songs in Europe’s leading radio markets

**M & M Charts AIR PLAY**

**week 49 / 95**

**MUSIC & HISTORY © BRT Communications 1995**

"With MTV being a pan-European network, transmitting to over 37 countries, a publication such as Music & Media which covers the whole European market is an essential and scarce media source."

Peter Good - Head of Music Programming

MTV Europe - London
...and the winner is...

BEST SONG: ‘ZOMBIE’ THE CRANBERRIES

BEST ROCK: BON JOVI

BEST GROUP: U2

BEST DANCE: EAST 17

BEST FEMALE: BJORK

MTV EUROPEAN MUSIC AWARDS 1995

CONGRATULATIONS

PolyGram