FIMI, Nielsen Plan New Italian Singles Chart

by Mark Dezzani

MILAN - The Italian music industry is to receive a significant face-lift, with plans for a new singles chart and an official Brits-style awards show announced this month by the IFPI-recognised FIMI federation.

Following a board meeting held on April 1, FIMI president Cerolamo Caccia Dominioni announced that Italian record company executives had agreed to launch an official singles chart. The countdown will be sponsored by FIMI and compiled by the ratings company Nielsen.

The existing singles chart is compiled by trade monthly Musica E Dischi. The magazine's managing director Mario de Luigi has confirmed that talks are underway but says that no agreement has yet been reached. "Talks are at an exploratory stage and we hope to reach an agreement within a month or so," he comments.

De Luigi adds that negotiations are centred on the amount of retail outlets that should be sampled. "We are looking for a much wider sample than was initially proposed," he explains.

Both De Luigi and Caccia say that specialist outlets responsible for the majority of singles sales in Italy should be given priority.

Last year, FIMI/Nielsen launched a new official album chart. Says Caccia, "Initially we will not be including airplay data in the new singles chart, which we hope to launch on July 1."

Italy's singles market, although relatively small, is showing signs of reviving. Musica E Dischi figures, which include the majority of independent producers, reveal that the volume of singles sales for last year was up 11.7% at 7.4 million units whilst FIMI companies put their singles sales volume at one million units.

continues on page 32

Michael Develops 'Older' Alone

LONDON - Virgin is preparing Europe for the forthcoming third solo album from George Michael, Older, which will be released on May 13.

Music & Media had an exclusive preview of the album that contains much of Michael's trademark sounds—the dramatic ballads and the joyous funky pop workouts—but also holds a few surprises.

At press time, Michael's single FastLove, included on the album, was being reported by 14 stations which contribute to M&M's EHR chart.

continues on page 32

continues on page 32

continues on page 32

PAYS - A few months after taking over as president of French public broadcaster Radio France, Michel Boyon has made his first major restructuring, cutting two important staff members.

Both Radio France news director Ivan Laveli and France Inter programme director Pierre Bouteiller have been told their contracts will not be renewed in June.

Boy on has offered both men different positions in the company, with Levai being given the chance to remain in charge of a daily show while Bouteiller could get a daily programme. Neither man had replied to the proposals at press time.

continues on page 32

continues on page 32

continues on page 32

Opposition Calls For Stokes' Resignation

by Dermott Hayes

DUBLIN - Ireland's Independent Radio and TV Commission (IRTC) chairman Niall Stokes has become embroiled in a vicious political row with government opposition parties calling for his resignation.

Stokes' political fundraising activities for the government minister who appointed him to his current position have been attacked by opposition politicians.

They say Stokes' role as a member of a re-election committee for the Labour party minister is incompatible with his role as chairman of the IRTC.

"His capacity to carry out the functions of his office has been completely and irreparably damaged [by his fundraising activities]," says Progressive Democrat finance spokesman Deputy Michael McDowell.

Stokes and the minister for arts, culture and the Gaeltacht, Deputy Michael D. Higgins, have a long-standing friendship.

continues on page 32
dal 9 Aprile 1996

il nuovo singolo di

EROS RAMAZZOTTI

Più bella cosa

Tratto dall'album

Dove c'è musica
**GWR Gets Monopoly In Eastern Local Radio**

by Jonathan Heasman

GWR will now have to sell at least one of its existing radio stations in order to comply with current Radio Authority ownership restrictions. Although GWR is still within the number of licences permitted by the Authority (33) it is now 0.4% over the Authority's restriction of 15% of total available UK radio "points". The Radio Authority is expected to grant the company a short period of grace during which it must comply with the regulations.

**UK Radio Ownership**

<table>
<thead>
<tr>
<th>Company</th>
<th>Number of Licences Held</th>
<th>Percentage Points (% share)</th>
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</thead>
<tbody>
<tr>
<td>GWR Group</td>
<td>33</td>
<td>15.40</td>
</tr>
<tr>
<td>EMAP Radio</td>
<td>19</td>
<td>10.50</td>
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<tr>
<td>Capital Radio</td>
<td>13</td>
<td>9.81</td>
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<td>Golden Rose Communications</td>
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<td>4.71</td>
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<tr>
<td>Chrysalis Radio</td>
<td>3</td>
<td>4.08</td>
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<tr>
<td>Scottish Radio Holdings</td>
<td>9</td>
<td>3.85</td>
</tr>
</tbody>
</table>

**Source:** Music & Media, UK Radio Authority

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**Top Star' Dances To Success**

**Van Morrison Steals IRMA Awards Show**

by Dermott Hayes

**THE WEEKEND TRIO**

**NEW HORROR**

by Paul de Wijngaer

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**M & M NEWS**

**THE WEEKEND TRIO**

**NEW HORROR**

by Paul de Wijngaer

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**Bulletin Board**

Industry highlights this week

**EUROPE**

Music Controls Fills Vacancies

Following its pan-European expansion announcement (Music & Media April 6), Music Control has appointed Brian Laffan, the former programme director of Bandit Radio/Stokholm, to manage the company's Swedish operations. He will be joined by Jan Wilhelm Valbeda, formerly marketing director at BMI/GRCA in Holland, who will oversee Music Control's Dutch offices, while Stefanie Peter has been named European marketing assistant.

**FRANCE**

RTL Celebrates 20 Years Of 'Grosses Têtes'

RTL's programme "Les Grosses Têtes" (a play on words which means both big and well-filled heads) became one of France's oldest on-air shows on April 1. Twenty years after the show was first launched, it is now being hosted by Philippe Bouvard and is broadcast daily from 16:30-18:00. The show is listened to by around 2.7 million people, five times more than its closest rival. Four or five personalities appear on each show and are asked questions sent in by listeners. A TV spin-off of the programme was launched in 1992 and attracts around 10 million viewers each week.

**BELGIUM**

**Donna Honours Artists With 'Jewels'**

**Radio Donna** presented its fourth annual "Jewels" award ceremony during a party in Oostend last month. The Danish duo Me & My won the international award, while Clouseau received the national jewel. Helmut Lotti was presented with a special "event of the year" award for Helmut Lotti Goes Classic.

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RAJAR’s Rating System Goes Back To Basics

by Jonathan Heasman

LONDON - UK ratings body RAJAR has decided to abandon its new “self-assemble” listener diaries and return to its previous system of pre-printed diaries until at least September 1998.

The about-turn follows the discovery that the new-style diaries, introduced in the last quarter of 1995, failed to detect each radio station’s “light” listeners (Music & Media, December 23 1995).

It is believed the problem occurred because the actual act of putting together the “self-assembly” diary (which involved selecting station names from a sheet of stickers) encouraged RAJAR respondents to effectively choose their listening habits in advance by only selecting stickers for their “regular” stations.

The RAJAR board has, however, resolved to continue its search for a new type of diary format better suited to the increasing number of radio services now available. It is hoped that such a new methodology could be introduced in two years time.

Chairman of the RAJAR board John Whitney comments, “The policy of RAJAR throughout these deliberations has been to safeguard the currency for the benefit of all users and to do so in the most transparent way possible.”

Following concerns about the loss of “light” listeners, RAJAR figures for the 1995 fourth quarter had to be amended using a process of theoretical reassignment (Music & Media, March 30). A similar exercise will be undertaken with the figures for the 1996 first quarter, originally scheduled for publication on May 3.

The ascription process means that these figures will now be delayed by around two weeks.

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AmericanRadioHistory.Com
BBC Brings All Genres Together For 'Music Live'

by Chris Marlowe

LONDON - BBC Radio has put together an extensive three-week schedule of roadshows and live music from June 2-23 under the banner 'Music Live On Tour.'

EHF-formatted Radio 1 has confirmed performances by reunited punk legends The Sex Pistols along with chart-byr reunited punk legends The Sex Pistols along with chart-byr.

MOB station Radio 2's offerings will span from Jose Carreras and the Lighthouse Family to Cliff Richard, David Essex and the BBC Big Band.

Classical Radio 3's listeners will be able to enjoy Lynne Dawson and Cynthia Haymon and The Monteverdi Choir with the Orchestre Revolutionnaire et Romantique.

Director Bill Morris explains, "Music Live On Tour" is a celebration of BBC Radio's unique role as the most important patron of music-making in the country.

"Only the BBC could assemble this range of symphony orchestras, rock bands, jazz groups, folk singers, chamber ensembles, brass bands and some of the greatest musical performers in the world and make them available to audiences throughout the land.

"Music Live On Tour" represents an extra investment of £750,000 (app. US$1.2 million) in live music-making.

Norway Gears Up To Host New-Look Eurovision

by Claire Weston

OSLO - The mother of all music TV galas, the Eurovision Song Contest, is to undergo a dramatic facelift this year, with host country Norway planning to take the competition into the technological age.

Hosts Ingvild Bryn—Norwegian pubcaster NRK's permanent radio and TV correspondent in Washington—and former member of A-Ha Morten Harket have been chosen to front the 1996 show.

MDR Presents New Conductors

by Mark Dezzani

MOR station Radio 2's morning programme "Music Live On Tour" is to undergo a dramatic facelift this year, with host country Norway planning to take the competition into the technological age.

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EDI Reveals Plans For 1996
by Emmanuel Legrand

PARIS - French radio group Europe Developpement International (EDI) recorded revenue of over FrF250 million (app. US$52 million) last year, and hopes to increase this by 20-25% in 1996.

The announcement was made by EDI managing director Martin Brisac at a company meeting on March 28—the day the company launched Radio 1 in Budapest.

Brisac didn't disclose profits but stressed that the company had calculated forecasts of a 20-25% growth in revenue over 1996 and 1997.

EDI is the international arm of French radio group Europe 1 Communications. It has operations in 12 countries, including Germany, the UK, Spain, Luxembourg, Poland, the Czech Republic, Hungary, Russia and China. In total, EDI broadcasts 18 programmes each day to 40 million listeners, including 25 million in China.

For 1996, Brisac says his goals are to consolidate the group's presence in Germany where it has minority stakes in five stations.

Brisac is currently concentrating on EDI's Asian operations and forecasts that advertising turnover in China will exceed US$2 million in 1996.

EDI is present in China through a joint venture with Radio Shanghai (called Bashen which produces more than 25 weekly hours of radio programming) and in Guangdong through Golden Voice, a company which produces 4.5 daily hours of programmes.

EDI's latest venture is the creation of a company in India with Videocon, to develop radio businesses after the next Indian elections.

Take That Bows Out Of Denmark

EHR-formatted Radio Viborg played host to Take That during the group's last trip to Denmark. In a one-hour programme hosted by Henrik Sand (above, centre), members of the group talked about their future plans and signed T-shirts which were later given away in a competition.

Record Profits For COPE, Onda Cero
by Howell Llewellyn

LONDON - Two of Spain's three largest private radio networks, Cadena COPE and Onda Cero, have announced record profits for 1995, a week after leader Cadena SER reported similar successes.

Cadena COPE, 56% of which is owned by groups linked to the Catholic Church, registered pre-tax consolidated profits of Pta1 billion (app. US$8.4 million), a rise of 118% over 1994 figures.

The results follow a restructuring after losses of Pta2.8 billion were registered in 1993. News/talk COPE runs Spain's third most popular music web, ACE/rock Cadena 100.

Onda Cero Radio, owned largely by the blind people's organisation ONCE, gained Pta92.8 million, its first ever profit since it was founded in 1991. News/talk OCR owns the news/talk EHR blend Onda 10.

The largest private radio network, Sociedad Española de Radiodifusion (SER), registered net profits of Pta1.3 billion, an increase of 52.2% over 1994. News/talk SER and its EHR arm Los 49 Principales are Spain's audience leaders.

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Deadline for exhibition stands May 3, 1996

MUSIC & MEDIA 6 APRIL 13, 1996
Dublin's Pioneering Spirit

by Dermott Hayes

Dublin is a radio town. Although there are only two local radio stations, two national pubcasters and a handful of community and specialist radio stations in operation, the airwaves crackle and jump with the sounds of music, chat, drama and comedy.

Dublin was the home of the one of the first commercial radio broadcasts. In August 1923, during the annual Dublin Horse Show, Marconi set up a transmitter and a microphone in the Royal Marine Hotel in Dun Laoghaire, six miles from the city centre. The receiver was placed in the Royal Dublin Society's showgrounds in Ballsbridge, and the embryonic station made twice daily broadcasts for 10 days until it was shut down by the Postmaster General.

Whiff Of Piracy

The slight whiff of piracy and the pioneering spirit which prompted that first illicit broadcast has never quite left the Dublin radio scene. The spirit returned in the late '70s and throughout the '80s when pirate radio stations, operating openly as commercial organisations, challenged the state-run broadcasting monopoly and ruthlessly kicked the city's airwaves into the 20th century.

The pirates were music-based with no chat, no clutter and lots of advertising and promotions. Rates were competitive and often negotiable. Anything goes was the general rule of thumb. By the mid-'80s there were as many as 10 pirate stations operating openly in the city, although there were really only three of any size or stature.

The existence and the programming policies of the pirates prompted the birth of 2FM, a second national pubcaster, as an EHR station with a late-night Irish music show that has since become a regular nightly fixture on the station, presented by former Something Happens! lead singer, Tom Dunne.

The Gap Narrows

In the past 12 months the gap between FM104 and Classic Hits 98FM has begun to narrow. Classic Hits has maintained its traditional position as the number one music station in Dublin, but its once dominant grip has become increasingly tenuous.

There are two main reasons for this. Firstly, the appeal of the rigid 'Classic Hits' format has begun to diminish among the Dublin audience—there are only so many 'classic' oldies you can play year in, year out. More contemporary music programming has begun to seep into Classic Hits' daytime output, with Irish artists such as Mary Black, Enya and Revelino being heavily championed by the station.

Secondly, FM104 has made substantial changes in its own programming. In an effort to raise the age of its listeners, FM104 has introduced its own voluntary "quota" of Irish music, which draws heavily on the likes of U2 (above) Sinead O'Connor (right), and the Cranberries (far right).
(continued from page 7) its listenership, it has tried to broaden its appeal to housewives and young adults between 25 and 34. The introduction of "The Strawberry Alarm Clock" breakfast show in late 1994 resulted in a brief fall-off in both reach and market share. But station chiefs kept their nerve and insisted that the downturn was temporary, and merely a reflection of the decline they had hailed with the new programming.

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Only recently have the figures borne out this argument. FM104's audience and marketshare has risen substantially. More importantly, the figures show the station has made the transition to an older, more advertiser-friendly audience without losing too much of its core youth audience.

Classic Hits 98FM has not taken the challenge lying down. It has responded with a new late-night current affairs chat show hosted by former national newspaper editor Vincent Browne as an antipode to the hugely popular night-time phone-in show hosted by Chris Barry on FM104.

Dubliners, like all Irish people, have an insatiable appetite for news and current affairs. They like to talk and listen to themselves talking, and enjoy a good row and debate. The 20% news and current affairs speech requirement—once perceived as a handicap—has become a programming asset.

Yet despite the apparent responsibility—respectability—of the station's programming.

Mary Black (left) and Enya (right) have been championed by 98FM Classic Hits and are sought to introduce a more contemporary feel to its programming.

### Top Dublin Stations (% marketshare)

<table>
<thead>
<tr>
<th>Station (Format)</th>
<th>Jul-Dec 1994</th>
<th>Jul-Dec 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classic Hits Gold</td>
<td>29</td>
<td>27</td>
</tr>
<tr>
<td>RTE 2FM (EHR)</td>
<td>27</td>
<td>25</td>
</tr>
<tr>
<td>FM104 (ACE)</td>
<td>19</td>
<td>23</td>
</tr>
</tbody>
</table>

Source: JNLR

### Radio Rosa: Station With A Cause

by Charles Ferro

**STATION IN FOCUS**

Denmark's Radio Rosa is a talk and music station that offers listeners a broad selection of subjects, but has a special interest in one pressing issue. "No item related to HIV—the virus that causes AIDS—is ever ignored," says head of station Erik Ladefoged.

If a definition must be found, then Radio Rosa is Copenhagen's gay and lesbian station. "We began in 1984 as a non-profit organisation, and worked under that umbrella until 1997," explains Ladefoged. "But we reorganised, and Radio Rosa continued on its own. We are, of course, still in contact with the organisation."

**No Profits**

Radio Rosa broadcasts for around four hours every day. A two-hour evening transmission, which begins at 21:30, is repeated at 15:00 the following day. The length of the daily broadcasts vary slightly, but these are the general time slots. Broadcasts cover the greater Copenhagen area and have a potential audience of more than one million.

Rosa is a non-profit organisation, and all tasks are undertaken by 30-40 volunteers who donate their time for free.

"We'd like to play more music, but we simply do not have the budget for it," Ladefoged reports. "Some programmes consist of more than 20% music, but overall, the music radio is less than that. We don't have playlists, and don't have our own collection of records. Records are brought into the station by the people who work here, so it makes for a broad mixture of music."

Ladefoged claims that record companies don't send the station product because there are too many local radio stations in Denmark, and the labels say they can't supply all of them. "We try to play music that is politically relevant to a programme's subject," he says, "so we play Janis Ian and a lot of the Danish artist Anne Linnet. Music by gay artists is heavily featured, but it's not dominant; music that is 'happening' is what's played most."

Radio Rosa's music mix is split roughly 50/50 between foreign and domestic artists. The station also plays a lot of soundtracks and extracts from films, normally in connection with a review or discussion of a film.

A weekly feature is Sunday's "Radio Rosa Report", which brings together news, current issues of political debate and cultural items. New releases are also often topics of discussion on this programme, which normally runs for two hours.

Another popular show on Rosa is "Homo Plus," broadcast fortnightly on Friday evenings. "The show is hosted by two young DJs who play a lot of newer dance and disco music," explains Ladefoged. "There is some talk as well, but this show is probably 40-50% music."

**HIV Information**

Every other Wednesday, Rosa broadcasts one of its most important programmes, 'HIV, Hope and Charity.' It is a 90-minute slot which deals comprehensively with the AIDS issue. It is mainly a speech programme, but music is used to complement the topic under discussion," Ladefoged says. "In this show, and others, we provide a lot of information about HIV and AIDS—new research, patents, treatments, items about hospices, new political dimensions of the problem. And as much as possible we follow-up stories in order to provide the most complete coverage possible for ourselves."

To help fund its programming, Radio Rosa sends out bank forms to its listeners. Through this, donations are channelled into an account called 'Friends of Radio Rosa.' Erik Ladefoged says that annual contributions amount to around DKr 80,000 (approx. US$14,000), most of which goes to performance rights payments.

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michael jackson

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cd1 and cassette mixes by Love to infinity
cd2 available with previously unreleased Moby mix of Beat It

HISTORY in the making
Downtown Radio's Birthday Scoop

Downtown Radio / Newtownards has weathered a stormy 20 years during which time it has carved out a niche for itself at the forefront of news reporting in Northern Ireland. Reason enough to celebrate! Dermott Hayes reports.

The first newscast carried on the fledgling Downtown Radio on March 16, 1976 was a nationwide exclusive. Chief executive David Sloan remembers it well. "It was Harold Wilson's [then UK prime minister] resignation," he recalls. "I ripped it off the machine myself, ran down to the newsroom and read it out on air. We were only five hours on air by then, but people began to take us seriously."

It's a story he loves to tell. Back then David Sloan was a newsroom reporter. Now he's the chief executive. It was good reporting, but more importantly, it illustrates how Downtown started as it intends to continue. That scoop was just the first in a 20-year history of extensive and ground-breaking news coverage that has made the station a byword for high standards and excellence in news coverage and reporting in Northern Ireland.

Chronicle Of Strife

Its news coverage has also become a unique daily chronicle of the life of the war-torn northern Irish province, a daily catalogue of strife, murder, bombings and death. "Our reporters were often on the scene before the army," says Sloan.

Downtown's style in covering the news tends to lean towards the 'when it happens, as it happens' of radio verité. There is no fixed format for the news apart from a three-minute bulletin every hour on the hour. But news updates are also provided every 20 minutes in the morning and a bulletin every half hour.

While news is the central ethos of the station, its appeal as a regional commercial station is much broader and perhaps wider. More than 500 hours a week of special interest programming are broadcast—from rock, folk and jazz music to sacred music, religious programmes, drama, travel, business and current affairs. Its appeal is, above all, strictly local.

Sloan says it is Downtown's 'localness' that provides the station's enduring appeal. "The fact is, we relate to our listeners and they relate to us. We have always promoted an open door policy for them."

Among Downtown's loyal crew that date back to the station's early days on air is Ulsterman Sloan, who read the station's first nationwide exclusive on air, and is now MD and chief executive; John Paul Ballantine, the first DJ to spin a record at the station, and now transmits quality and reach has given the station an audience that stretches beyond the physical border that divides Northern Ireland from the Republic of Ireland.

Local Base/World Reach

Unlike many local stations in the UK, Downtown is owned by a local company, Community Radio Services, PLC, which in turn is owned by 81 local shareholders. Besides owning the two radio stations, Cool FM and Downtown Radio, the company also owns Scannervision, a video display in the hub of Belfast's Golden Mile commercial centre, and it operates three of the province's most successful nightclubs.

It is the station's formidable reputation for news coverage that has also given it a respected international standing. Its reporters provide correspondence coverage for radio stations in the US, Australia, South Africa, Australia and Thailand, and have been praised in the UK House of Commons. It has even transmitted live satellite telephone conversations during his climb with Dawson Stelfox, the first Irishman to ascend to the summit of Mount Everest.

Downtown is engaged in its own ongoing audience research to keep abreast with audience needs. There are over 20 specialist programmes broadcast every week and the station has had a one-hour long classical music programme throughout its 20-year history. News and current affairs amount to more than 20% of total programming.

When it started, its only competition was BBC Radio Ulster. Now there are 16 stations broadcasting throughout the province, but Downtown has maintained its dominant position.

Sample Hour

Big T, March 28 1996 (12:00-13:00)

Righteous Brothers/You've Lost That Loving Feeling

Blue Mink/Banner Man

Wet Wet Wet/Morning

Eddy Grant/Gimme Hope Joanna

Middle Of The Road/Chirpy Choppy Sheep

William Bell/Judy Clay/Private Number

Gina/Just A Little Bit

John Parr/St Elmo's Fire

Take That/Back For Good

Katrina & The Waves/Honey lamb

Sweet/Little Wily

Boyzone/Coming Home Now

Dolly Parton To"5

Elton John/Candle In The Wind

Tokens/The Lion Sleeps Tonight

Downtown Radio's Monday Programme Schedule

06:00 Alec Fennell—Music show and traffic news.
07:00 Ivan Martin & Richard Young With First Edition
09:00 Johnny Hero—Music show with occasional interview.
12:00 Big T—All Time Hits From '60s-90s.
14:00 Lynda Jayne—Magazine with interviews, current affairs both local and international.
16:00 Jerry Lang—Drive-time show with music and traffic news.
18:30 Cause For Concern—With Alan Ferguson.
21:00 Rock File—Music with Henry Cluney.
22:00 Candy Devine—Music and features such as "Pillow Talk" on current affairs topics.
01:00 The Allnighter—with Mark Wesley

Pictured (with cake) are (l-r) presenters Candy Devine, Dougie Marshall, Derek Marsden, Big T, Jerry Lang and Lynda Jayne.
The Cranberries
Salvation

The First Single from the forthcoming album
"To The Faithful Departed"
Polish Awards Stature Grows

Just one hour before the Fryderyk gala was to be broadcast live, Poland's main TV news programme announced the arrival of two members of Queen. As Roger Taylor and Brian May's short visit was good publicity for the event, nobody really objected to the "leak.

Organisers had made some changes to the event following protests last year. Then the award presented to winners portrayed Chopin as a rocker with a pierced ear, but this year it was replaced by an abstract and "safer" sculpture, best described as "an f drowning in a glass." The number of classical entries was raised from one to four, which seemed to appease most critics, as comments in the press this year were positive.

On a minor note, the day of the award ceremony coincided with the Warsaw burial of Krzysztof Kieslowski, one of Europe's outstanding film directors. One of many famous mourners attending the funeral was Zbigniew Preisner, who composed the music score for almost all of Kieslowski's films. Later that day he was honoured with a Fryderyk award as Best Classical Composer. Preisner did not accept the award in person, but sent a letter apologising for his absence and stating, "[I] would never be there if I am now without the unique talent and friendship of Kieslowski."

There were awards presented in 21 categories, but attention was most focused on the Best Female Singer prize. Competition was fierce among representatives from Poland's gallery of outstanding female singers. Last year's winner of Best Singer and Best Album awards Edyta Bartosiewicz was a strong candidate, as were the equally popular Edyta Gorniak, Kasia Kowalska, Anita Lipnicka and Kayah.

The much-coveted prize went to Kayah, who last year recorded her first album Kamien (Stones) for the independent record company Zac-Zac. Signed to Zac-Zac, founded by De Mon (one of Poland's leading bands), the act Varius Manx made off with three Fryderyk awards. Although singer Anita Lipnicka left the group at the end of last year to start a solo career, the band, Anita included, went home with Best Album (EF), Group Of The Year, and Best Composer—for band member and composer of all the group's songs Robert Janson. The opinion of the Academy coincides with the public's taste: EF went double platinum and sold close to 0.5 million units.

The first Polish-language rapper Lirey surprisingly was in two different music categories: Best Dance Album and Best Alternative Music Album—confirming the cross-over attraction of this successful artist. For Kasia Kowalska 1995 was a dream come true. She started by winning the 1994 Fryderyk for Debut Of The Year, and then won the Grand Prix of the International Song Festival in Sopot. She recorded a CD with her favourite Koncert Inaczej (Different Concert), and was chosen to represent Poland at the Eurovision Song Festival in Oslo. To top it all, A To Co Mam (All I've Got), which won her the Sopot award, brought her the Fryderyk for Best Song Of The Year.

Again brought by Polskie Radio Program 3 DJ Marek Niedzielski and Kora, lead singer from Maanam, the awards ceremony was greeted with live duet performances by Kayah together with Andrzej Kryzwy (singer from De Mon) ... Justyna Stycska with the equally popular Edyta Gorniak and Stanislaw Sojka with opera diva Malgorzata Walewska.

The second edition of the Fryderyk awards, while not without some controversy, was considered a success. Even the very critical Polish press was generally positive. Nevertheless, the organisers—X Pav, Polish Radio & TV—see some room for improvement.

They have decided that the selection criteria for voting members will become more strict, and not all members will be asked to vote for all categories. Also, the event needs a larger venue. As with Germany's Echo Awards, the public will be granted access to enliven the occasion. But the biggest question still remains, "Will the Fryderyk statue return?" Many industry executives expressed their regret that the 'rocking Chopin' statue was dropped. Perhaps after this year's event even the most conservative defenders of Chopin's image will agree with the reinstatement of Poland's own musical icon.

Fryderyk Award Winners

A selection from 21 categories

Best Male Singer Grzegorz Turnau (Pomaton)
Best Female Singer Kayah (Zic-Zac)
Best Group Varies Manx (Zac-Zac)
Best Song Kasia Kowalska/A To Co Mam (Izabelin Studio)
Best Album Rock Edyta Bartosiewicz/Zok's Show (Izabelin Studio)
Best Album Pop Varies Manx/EF (Zac-Zac)
Best Foreign Album Queen/Made In Heaven (Parlophone)
Best Newcomer Edyta Gorniak (Pomaton/Orca)
Best Composer Robert Janson (Zac-Zac)
Best Lyricist Kasik Staszewski (SP Records)
Best Poetic Album Grzegorz Turnau/To Tu To Tam (Pomaton)
Best Classical Album Henryk Mikołaj Gerecky/Kwartety Szymczakowe by Slaski Kwartet Szymczkowy (Olympia/Sound-Pol)
LISH MUSIC AWARDS

FRYDERYK '95

Best pop album: Varius Manx - Elf
Best group: Varius Manx
Best composer: Robert Janson

Best rock album: Edita Bartosiewicz - Szok'n'Show
Best song: Kasia Kowalska - To co mam

Best female artist: Kayah
Best album - orchestral music: Janusz Olejniczak - Chopin, Works for Piano and Orchestra

Best foreign album: Queen - Made in Heaven
Best video: Edyta Górniak - Dotyk

Best folk album: Szwagierkolaaska - Seksus
Best comic album: Grzegorz Turnau - To tu to tam
Best male artist: Grzegorz Turnau
Best composer - classical music: Zbigniew Preisner
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One Man's Vision Of Growing Older

by Machiel Bakker

LONDON - Since leaving Wham! in 1986 to become a solo artist, George Michael has not been over-industrious. Following the band's final concert at London's Wembley Arena on June 28, 1986, Michael has only released three solo albums in 10 years, the third of which, Older, will see the light of day on April 15.

The release won't be supported by promotion, says Michael's manager Andy Stevens. "When things settle down," he says, "we might consider something. But at the moment promotion will not come hand-in-hand with the album's release." Older, released through Virgin in Europe, was recorded in London's Sarm West studios, home of the previous two albums. According to Stevens, Michael has been working on the album almost in "total isolation. He writes, produces, sings and once in a while he gets the engineer in to fix something; but primarily, it's him on his own."

The 11-track, 57:24 minutes album is written, arranged and produced by Michael and features only two collaborations—one co-production and co-write with Jon Douglas (Fast Love and Spinning The Wheel, respectively) and one co-authorship with David Austin on You Have Been Loved. Despite this one-man vision, the sound of Michael's new record is cohesive and solid. Although not taking him directly into a new artistic direction—Michael's two trademarks, orchestral ballads and up-tempo funky pop are amply featured—Older will surprise many because of its consistent high quality and overall energy.

Music & Media presents an exclusive track-by-track analysis:

- **Jesus To A Child** (6:50). The well-known ballad, premiered at the MTV Europe Music Awards in Berlin in 1994 and, earlier this year, a number one on EHR for five consecutive weeks.
- **FastLove** (5:24). The new single, just serviced to European radio but officially out on April 21, is a great '70s-style dance track, previewed in the last issue of Music & Media.
- **Older** (5:32). The magnificent title track is another dramatic ballad. Written on the piano, it has Michael whispering his pensive lyrics amongst a moody production. Some four minutes into the song, an emotional and plaintive trumpet solo kicks in that stretches the song to hallucinatory proportions.
- **Spinning The Wheel** (6:21). After a bluesy start, this song—which has "hit" written all over it—sunders to hip-hop beats and samples, featuring a heavy Attack-like guitar lick by Alan Ross. The song's drive comes from the question and answer-style of the chorus with the background vocals taking over and relaying much of the song's message. A totally addictive mid-tempo shuffle and a killer chorus. After 4:55, the song loses (radio) momentum and wanders off on a repetition of its basic riff.
- **Doesn't Really Matter** (4:49). A basic and sparsely-arranged track with Michael's sleepy vocals right up front. An innocent and charming pop song.
- **The Strangest Thing** (6:00). With much echo on the vocals, this swaying ballad is based on a prominent but simple bass pattern enhanced by a repetitive oriental melody line.
- **To Be Forgotten** (5:21). Probably the most indirect and ambitious composition on the album, it jigs along to a slight bossa nova beat adorned by subtle flute lines and almost imperceptible acoustic guitar chord changes. A pretty complicated structure that seems to be lacking a chorus.
- **Move On** (4:45). Animated party chatter starts off this lively, finger-snappit pop jazz number. After three-and-a-half minutes of cool swing, the party atmosphere returns and moves slowly into the next song:
- **Star People** (5:15). Another funky dance track with a straightforward production, propelling a very determined groove.
- **You Have Been Loved** (5:27). The third ballad on the album. An unashamedly romantic composition wrapped in warm sounds; each rhythm beat and each note of the electric piano has its own place. Featuring the subtle chord changes that we have come to expect from Michael.
- **Free** (5:59). The shortest track on the album is largely instrumental with a warm soprano sax leading the way. After a minute it breaks into a hip hop beat which has a rerun of the melody line of The Strangest Thing. The song ends with five words, 'Feels Good To Be Free', a sweet-spoken reference to Michael's court case with Sony.

Lazlo Returns With Her Back To Front

by Marc Maes

BRUSSELS - It's been five years since Belgian chanteuse Viktor Lazlo released her last studio album My Delicious Poisons. With a new album—recorded in French (Verso) and English Back To Front—the path she left after her 1991 album to concentrate on a film career and bringing up her child.

Born to West-Indian parents who raised her in both French and English, Lazlo spent much of her youth in Belgium. As an art student and freelance model, she laid down a firm basis for her later career. It was French singer Alain Chamfort who picked her to sing Bacchus Man for a French movie score. The song was also featured on Lazlo's 1985 debut album She, which included the internationally-acclaimed Sweet, Soft And Lazy. The album blends pop, soul, jazz and latin influences and turned gold in Belgium. It was released as Conex Rose and France where the French version of the album track Stories became a huge hit.

She released three more albums from 1987-1991, with composers and musicians like Obra Bea, the Count Basie Orchestra and Toots Thielemans. All of them were released in both French and English, demonstrating the singer's capacity to embrace an international audience. Lazlo's manager Herman Van Laar comments, "You must also say that this is one of the challenges of breaking Viktor Lazlo as she's hard to categorise because of her broad spectrum both in music and language."

Her latest album Verso/Back To Front, Lazlo returned to the Bahamas to Compass Point Studios, where she partially recorded her 1987 Viktor Lazlo album. She is now signed to East West France. "In the beginning, we signed a licence deal with Polydor divisions in Germany and Japan, which then was molded into one global deal with PolyGram International," says Van Laar. "Then her contract was transferred to Polydor Germany but I have to say that the coordination between different Polydor affiliates was not optimal—one of the reasons why we opted for East West."

The idea to record both in French and English has paid off as the English version has been appreciated by the German and Dutch audiences; it's also remarkable to see how the Japanese prefer the French album version. "For the first time we are also thinking of releasing some of the album's songs in Spanish," comments Van Laar, "which illustrates the versatility of the artist."

Paris-based international exploitation manager Estelle Cohen comments on the five-year gap between studio albums. "It's not that Viktor Lazlo retired for a five year sabbatical, because actually she's never been away and we really don't have to start from scratch. Her appearances in movies and films kept her in the spotlight. It took her almost four years to record this last album in two languages. As a result of her involvement in cinema and acting, songs of the new CD will be featured in various TV-series and films, all airing in the months to come. A promotion tour will take Lazlo across Europe until mid-June and Van Laar says a concert tour will be scheduled for this autumn.

One of the first stations in Germany to air My Love was NRW Oberhausen; it entered the station's playlist immediately based on audience research. Music programmer Ulrike Ferdinand explains, "We immediately liked the song and included it in our weekly new releases show Soundcheck—Neuvorstellungen' where we invite listeners to give their opinion on new songs. The reaction was overwhelming and after one play it became a chart hit (at least three plays a week) but we might end up giving it two plays a day if positive reactions continue."

BRRT'S Radio Donna DJ-producer Mark Deschuyter comments, "We have the single Ces Rêves on B-rotation which means two plays a day. The album is Album of the Day and on April 5th we only decided to be in the studio for live interviews. She means a lot to us as an artist and we plan to devote quite some attention to her new album."
**Singles**

**PROPHETS OF DA CITY**

*Infinite Mass*

**EDR**

**PRODUCER:** Rodé

Winners of three Swedish Dance Music Awards, this trio has once again delivered a delicious R&B single with plenty of funky, old school keyboards. The mid-tempo, clapping beat is vintage Sugar Hill Gang.

**MAI TAI**

*Afrodisiac - Blue Print*

**EH/RACE**

**PRODUCERS:** Lennart, Maszewski, Dreawesome

The Dutch grand ladies of funk are back in splendid style. Programmers can choose between the Smooth Radio Mix, which is slower and soulful, and the Rough Radio Cut with its heavier beat, funky guitar and no nonsense vocals.

**MALIK**

*Mali/imix - WE A*

**EH/R/D**

**PRODUCERS:** Davout, Spartacus

The AIko club edit is an up-tempo North African melody with a super groovy dance beat. The percussion in the intro drugs the listener into the song and then Malik bursts into full swing. Ethnic tech to its best.

**MAXWELL**

*Ti The Come Knockin* - *Columbia ehr/ace*

**PRODUCER:** PM, Muzee

Krone can't come any slower and more sophisticated than this. Maybe a little too relaxed for EHR, but definitely a killer in its late night, ladies man genre.

**MARK MORRISON**

*Return Of The Mack - WE A*

**EH/RACE**

**PRODUCER:** not listed

Having stormed the top 10 of the UK singles chart, this mid-tempo groovy R&B number could very well cross the channel and invade continental charts. Morrison's vocals are sharp and streetwise rather than smooth.

**MR. BIG**

*Goin' Where The Wind Blows - Atlantic ehr*

**PRODUCER:** Kevin Elson

An unplugged-type ballad with simple percussion, the sadness of this first single from the new album *Hey Man* is amplified by subtle strings.

**EROS RAMAZZOTTI**

*Riu Bella Cosa - DDD/RadioRama/BMG ehr/ace*

**PRODUCER:** Eros Ramazzotti

Like George Michael, the Italian crooner has even created his own production company. The result is more R&B and less sugary than the average Italian ballad. Mike Landau's electric and acoustic guitars accentuate this up-tempo, soulful track, which is a perfect spring single. From the upcoming *Doce C'È Musica* album.

**STABBING WESTWARD**

*What Do I Have To Do? - Columbia a/t/ehr*

**PRODUCER:** John Fryer

This US quartet has invented a new genre single handedly: industrial grunge. The ambient intro in particular disguises the group from EHR. There are no beats in this song until 1:25, but then it erupts into mid-tempo R&B.

**STONE TEMPLE PILOTS**

*Tiny Music... Songs From The Vatican Gift Shop - Atlantic ehr*

**PRODUCER:** Brendan O'Brien

Forget the Pearl Jam-grunge connotations. The Pilots have developed into an intriguing rock band which has discovered the pleasure of pop without losing any of its initial powerful sound. The guitars rage on, but unexpected melodies grab the listener by the throat. The slow, breezy *And So I Know* even comes close to Everything But The Music's jazzier material, while the first single *Big Bang Baby* and *Tripin' On A Hole In A Paper Heart* are faster rock song.

**SWAY**

*Prepare To Be Swayed - MCA ehr/d/ace*

**PRODUCER:** Sway

Norwegian techno funk with plenty of radio appeal. This solo artist sways from one extreme to the other, combining tenderness, anger and sensation. The fast and loud Driven *By The Devil* has an industrial feel à la Prodigy, while *You Game Some* is a campy techno track with disco overtones and a fat bass groove. The poppy Missing *Her Then* and soul-flavoured American Love are surprising love ballads.

**YULDIZ USMANOVA**

*Binafscha - Blue Flame w/ehr*

**PRODUCERS:** Zeus B, Held, Larry McDowell

There is no ethnic cuteness about Uzbek singer Usmanova. Her Turkish vocal style is perfectly matched by the lush production of Trans Global Underground's Zeus B. Don't be surprised if she turns out to be world music's next big crossover star. Oriental melodies and trip hop beats seem to made for each other. Album opener *Binafscha* with its fast dance beat, Indian percussion and swelling melodies would sound great on EHR.

**ALICE SPRINGS**

*Just - Radost/PolyGram ehr/ace/r*

**PRODUCERS:** Alice Springs, Jaromir Helesic

Recently picking up the Czech Grammy for Best Newcomer, Springs proves to be ready for some international adventures. Her self-penned English singer/songwriter material clearly stands out among the Euro-dance, hard rock and country usually favoured by the Czechs. Springs owes more to Joni Mitchell and Joan Osborne. Most of the album tracks are low-key, well-produced pop songs that are not without a slight leaning towards blues (left). One More Chance is a great mid-tempo rock song with a loud intro, followed by catchy melodies and a bluesy piano.

**M&M MUSIC NEW RELEASES**

**Prophets Of Da City**

*Infinite Mass*

**PRODUCER:** Rodé

**PRODUCERS:** Daniels, Artikden

A promising prelude to the upcoming *Ghetto Code* album, these remixes of older material by the South African rap crew are a wonderful mixture of African roots and state of the art hip hop. The *Fun*?De*Mental* Remix has an aggressive rock guitar sound and a likewise beat à la Urban Dance Squad. EHR will be charmed by the more techno oriented *Live It!* Remix with its South African choir, rap and ragga.

**BABA NATION**

*Raggamuffin Mini - Warner ehr/d*

**PRODUCER:** David Eriksson

The Arctic circle can get pretty steamy, judging from this Norwegian funk stomper with its infectious beat, sexy male vocals and disco licks. The *Selfsound Radio Edit* is smoother, more R&B and even sexier.

**HORACE BROWN**

*One For The Money - Motown ehr/ace*

**PRODUCER:** Kevin Deane

The original boasts a delicious slow R&B groove, the kind that does well in the US. EHR will love the C&C Music Factory *Radio Edit* (3:39) which has a lot more bpm's. Brown's seductive voice is poured over the fast beat and background vocals.

**DOOP**

*Ridin' - Clubinstitute/CRN ehr/d*

**PRODUCERS:** Ferry, Gamefisk

The two Dutch producers who conquered the worldwide charts with their charleston house hit *Doop* have succumbed to the easy listening trend. *Ridin'* is an up-tempo tribute to the mid-Atlantic corniness of Mike Flowers. It has a fast house beat, but the deep vocals are reminiscent of '70s Elvish material. The *Doowop Easy Ridin'* mix is hilarious.

**MICK HARVEY & ANITA LANE**

*Harley Davidson - Mute r/a*

**PRODUCERS:** Mick Harvey, Victor Van Vugt, Tony Cohen

Members of the Nick Cave entourage do offbeat versions of Serge Gainsbourg songs. The title track has an unpredictable guitar, but the dramatic, orchestral *The Song Of Slurs* and its parlando vocals by Harvey echo Cave's recent collaborations with female singers. They get really warmed up on the fast pop feast of *Who Is "In" Who Is "Out".*
Market Place

PICKS OF THE WEEK

POOR RICH ONES

Naivey's Star - Rec 90 (CD) (Norway)
PRODUCER: Træen/Ludov/Johnsen/Gamør 
Echoes of Grant Lee Buffalo and early days Pink Floyd are occasionally apparent, but in general the fuzzy electric/mellow acoustic approach of this psychedelic quartet is by no means the only side of its music.

DAN ANDERSON

Sometimes It Rains - The Record Co. (UK)
PRODUCER: Hopkins/Scott
With this epic ballad, which should give Michael Bolton a run for his money, this newcomer has the potential to become a fixture on ACE radio.

The underwater is underscored by the fact that producer/writer Ronnie James Scott also wrote Bonnie Tylers hits It's A Heartache and Lost In France.

Contact Bob Cunningham or Jon Dyce at tel: (+44) 171.498.0789; fax: 171.498.3756.

BLUE STAR

Suite For The Tibetans & More - Blue Flame (CD) (Germany)
PRODUCER:Blue Star
Originally intended as a companion to the exercise/meditation book, this release is strong enough to stand up in its own right and can be enjoyed without the book.

Contact Ilona Orner at tel: (+49) 711.256 7671; fax: 711.266 7674.

DEAD LOCK

Dead Lock - Out To Lunch (EP) (Finland)
PRODUCER: Dead Lock
Unlike most other metallers who went for the grunge thing, turned alternative or became glamrockers, this quartet stuck with straightforward no frills hardrock.

The muscular sound, at times reminiscent of Guns N' Roses, benefits a great deal from the group's impressive playing and songwriting abilities.

Songs like Face To The Wall

piano and stomping beats,

interspersed with deep female vocals

practically guaranteed to be a hit.

Tel: (+44) 181.243.1189, fax: 243.1089.

DEEP, DELICIOUS & DESIRABLE: Narcotic Thrust's new single Funky Acid Baby (Pall Energy/Indochina) is a slammin' club house track bursting with crossover appeal.

House, techno and acid all play a vital role on this track which is so hot, it's practically guaranteed to be a hit.

Tel: (+44) 181.742.999, fax: 742.9353.

POWERFUL HOUSE FOR RADIO

AND CLUBS ALIKE: Smooth
electronic sounds ride on house piano and stomping beats,

interspersed with deep female vocals

sailing in and out add up to Nakasani (FFRR), the new single release from Ken Doh. A clear sense of anticipation, build up and timing, combined with proper drumrolls and nearly tangible basslines can be found in each of the mixes which make for good radio and dancefloor programing choices.

Tel: (+44) 181.910.5111, fax: 910.5903.

BURNING PRODIGY: Firestarter (XL) from The Prodigy keeps their intense electronic sound burning.

This new action packed single is filled with breaks, soaring samples from and to all sides, scorching vocals and an irrepressible appeal.

The Emporion Mix is devastating.

Tel: (+44) 181.870.7511, fax: 871.4178.

Don Henley has signed an exclusive solo deal with Warner Brothers, while the Eagles, with whom they tour in Europe this summer, remain unsigned.

Finally, after a string of hugely successful singles, German dance act Tokyo Ghetto Pussy (Lean & Spoon in disguise?) releases its debut album on April 15. Disco 2001 (Dance Pool) will be a double album lasting 90 minutes.

US punk rockers Green Day have canceled their tour across Europe due to exhaustion, caused by nearly constant touring over the past two and a half years.

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

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 Raïl Cairo (regular producer) and Maria Jiménez (dance product) at Music & Media, PO Box 9027, 1006 AH Amsterdam, Netherlands.

Dance Grooves

by Maria Jiménez

STOMPIN' NY HOUSE: The Freez

Club Mixer volume 6 is twenty slammin' house tracks hammered together in stylish format by DJ Disciple. Included are, among others, Baby Can You Reach from Limelife, Scat Groove from Groove Cartel, Clear Away The Past from Todd Terry, Inside My Soul from Mike Delgado, Hear Do Sound from Eddie S. and Searchin' from DJ Disciple himself.

Freeze associated labels have also delivered numerous strong tracks.

Todd Terry's label TNP is home to The Allen Street Unreleased Project Volume 2, loaded with six deep, groove oriented tracks from the stripped down stomper Pump It Up to the positivity, gospel house number with Euro leanings So Happy. And Smack Music's Sex, Dance And Dats EP is doubled up with hook tracks like the contagious Drummaster Dance and groove tracks like the uplifting, jazzy Stress Remover.

Tel: (+1) 212 243 1189, fax: 243 1089.

FOOTSTOMPERS: This new action packed single is filled with breaks, soaring samples from and to all sides, scorching vocals and an irrepressible appeal.

The Emporion Mix is devastating.

Tel: (+44) 181.870.7511, fax: 871.4178.

Johnny Cash is joined by Tom Petty & The Heartbreakers on his second album for American. This time around, Cash and producer Rick Rubin have opted for a full-band approach with Marty Stuart and possibly Carl Perkins also taking part. The project is scheduled for release sometime this summer.

The fourth Orbital album is due out in late April. One of the tracks is called The Girl With The Sun In Her Head, which was recorded by utilizing solar energy.

The Neurotic Outsiders - John Taylor (ex Duran Duran) on bass, guitarist Steve Jones (of Sex Pistols fame) and Guns N' Roses members Matt Sorum (drums) and Duff McKagam (bass, guitar, vocals) have just completed their debut for Maverick under the guidance of producer Jerry Howarth.

Producer Phil Spector's plans to record an album with Celine Dion have apparently fallen through due to differences of opinion between the producer and the people surrounding the Canadian singer.

Virgin intends to release a live album by the Sex Pistols recorded at one of the band's early gigs.

Singer Cindy Wilson has rejoined the B-52's.

Mike Flowers appears in the newBoddington beer commercial singing the Engelbert Humperdinck classic Release Me.

The new single by Reel 2 Reel featuring the Mad Stuntman Are You Ready For Some More contains remixes by Erick Morillo and Todd Terry among others.

After a selected few US gigs, British dub/acid/techno collective Zion Train is returning to home shores in order to promote the forthcoming album Grow Together with a major tour across Europe.

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

A ROOM WITH A VIEW

Flavour Of The Old School

Flavour Of The Old School - Dome (UK)
PRODUCER: Neville Thomas/Pule Pheto
This previously released track from one of Britain's hottest soul divas failed to draw the attention it deserved first time around.

Now, a couple of new mixes have given this midtempo swingbeat a new lease of life.

Contact Torfinn N. Andersen at tel: (+47) 55.311 875; fax: 55.323 410.

BEVERLEY KNIGHT

Ikon (CD) (US)
PRODUCER: Dan Bell
This singer also wrote Bonnie Tylers hits It. Contact Vincent Kershner at tel: (+1) 212 7511, fax: 871 4178.

Teenage Rampage are augmented by veteran glamrockers able to keep up a sounding stale. Contact Paul Bonnet (Holland)

with breaks, soaring samples from Each of the mixes which make for

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A ROOM WITH A VIEW

Flavour Of The Old School - Dome (UK)
PRODUCER: Neville Thomas/Pule Pheto
This previously released track from one of Britain's hottest soul divas failed to draw the attention it deserved first time around.

Now, a couple of new mixes have given this midtempo swingbeat a new lease of life.

Contact Torfinn N. Andersen at tel: (+47) 55.311 875; fax: 55.323 410.

BEVERLEY KNIGHT

Ikon (CD) (US)
PRODUCER: Dan Bell
This singer also wrote Bonnie Tylers hits It. Contact Vincent Kershner at tel: (+1) 212 7511, fax: 871 4178.

Teenage Rampage are augmented by veteran glamrockers able to keep up a

sounding stale. Contact Paul

Bonnet (Holland)

with breaks, soaring samples from Each of the mixes which make for

Durian and the people surrounding the Canadian singer.

Virgin intends to release a live album by the Sex Pistols recorded at one of the band's early gigs.

Singer Cindy Wilson has rejoined the B-52's.

Mike Flowers appears in the newBoddington beer commercial singing the Engelbert Humperdinck classic Release Me.

The new single by Reel 2 Reel featuring the Mad Stuntman Are You Ready For Some More contains remixes by Erick Morillo and Todd Terry among others.

After a selected few US gigs, British dub/acid/techno collective Zion Train is returning to home shores in order to promote the forthcoming album Grow Together with a major tour across Europe.

Finally, after a string of hugely successful singles, German dance act Tokyo Ghetto Pussy (Lean & Spoon in disguise?) releases its debut album on April 15. Disco 2001 (Dance Pool) will be a double album lasting 90 minutes.

US punk rockers Green Day have canceled their tour across Europe due to exhaustion, caused by nearly constant touring over the past two and a half years.

“Dance Takes” offers new release and artist information for on-air use.
Symposium: 6-8 June, 1996
Exhibition: 6-9 June, 1996

GENERAL

Thursday, June 6, 1996
10.30 - 12.00
Opening Ceremony
Welcome by:
Mr. D. Kramer, Chairman
Address:
Mr. F. Alt, Mayor of Montreux

KEYNOTE LECTURE
"21st Century Lifestyle and Radio's Place in It"
Sir Peter Gibbings, Chairman, The Radio Authority, U.K.
Followed by: Mih d'Honneur

Exhibition open 08.00 - 18.00

Friday, June 7, 1996
08.00 - 18.00
INNOVATION FORUM – New products and services in the field of radio

Exhibition open 08.00 - 18.00

Friday, June 8, 1996
08.00 - 18.00
INNOVATION FORUM – New products and services in the field of radio

Exhibition open 08.00 - 18.00

Saturday, June 9, 1996
08.00 - 18.00
INNOVATION FORUM – New products and services in the field of radio

Exhibition open 08.00 - 18.00

Sunday, June 9, 1996
Exhibition open 10.00 - 16.00

All Conferences will be in English
3rd International Symposium on DAB - 4-5 June, 1996

Following the first two editions in Montreux in 1992 and Toronto in 1994, the 3rd International Symposium on DAB will take place in Montreux on June 4-5, preceding Radio Montreux. Organised and coordinated by the EBU, through the intermediary of the International Academy of Broadcasting (IAB), the Symposium will focus on the latest developments of this technology.

To obtain the programme of the 3rd International Symposium on DAB, please contact: International Academy of Broadcasting (IAB), Avenue Florimont 11, CH-1820 Montreux
Tel: +41 21 961 16 60, Fax: +41 21 961 16 65

How to Achieve Successful Sales and Marketing Results
Chairman: Gary Fries, SAB, USA
Vice Chairman: George Hyde, RAB, USA
Part one: 14.30 - 16.00

Radio's New Revenue Opportunities
Opening Speaker: Ralph Guild, Interrep, USA
Norm Goldsmith, Goldsmith Concepts, USA
George Hyde, RAB, USA
Part two: 16.30 - 18.00

Creating Excellence in a Sales Team
Opening Speaker: Margaret Schecter, Interrep, USA
Part one: 14.30 - 15.45
Part two: 16.00 - 18.00

DAB - Future or Fantasy?
Chairman: Jean-Jacques Campo, Radio France, F
Part one: 16.30 - 18.00

PROGRAMMING / MANAGEMENT / SALES / MARKETING
08.00 - 09.00
Workshop: Copyright
Chairman: Werner Rumpfhorst, EBU, CH
Dominique Diserens, SDR/SRG, CH
Nicholas Geeves, BBC, U.K.
James Gordon, Radio Clyde, U.K.
Ben Ivens, NAB, USA
09.30 - 10.30
Positioning Radio Stations in Today's Competitive World
Chairman: Ove Joasen, Sveriges Radio, S
Vice-Chairman: Bettina van den Heuvel, RTL Radio, D
Diego Corcos, Radio Nacional de Espana, E
Susan Solomon, SW Networks, USA
Fredrik Thoar, OK Magasinet, S
Jim Woodward, The Research Group Europe, F
11.00 - 12.30
Getting the Best out of Digits: Production and Distribution
Chairman: David Witherow, DAB Project Director BBC, U.K.
Phillipe Marchet, RTL, F
Caroline Millington, BBC, U.K.
Alic Roberts, DR, Denmark Radio, DK
Chris Winter, ABC-Digital, AUS

08.00 - 09.00
Workshop: Radio and Internet - It's Going to Get Rough
Chairman: David Wood, EBU, CH
Paul Brown, AIC, U.K.
Bert Callahan, ABC Radio Networks, USA
Eva Cebrian, SER, E
Ian Wilson, RTE, IRL
11.15 - 12.30
How to be Prepared for New Age Radio
Chairman: Howard Gordon, Xing Technology Corporation, USA
Part one: 14.30 - 16.00

New Technologies and New Methods in Audience Research: Who will Benefit?
Chairman: Marc Leduc, Société Radio Canada, CDN
Ian Julian Bravo, EAMC, E
Leaf Jordan, Denmark Radio, DK
James Peacock, Peacock Research, Inc., USA
Sheila Ponn, Melody Radio, U.K.
Matthias Steimann, SR/SRG, CH
16.30 - 18.00
Regulation for Additional Radio Services
Chairman: George Waters, EBU, CH
Vice Chairman: George Hyde, RAB, USA
Part one: 14.30 - 16.00

1. The Results of DAB Testing in the United States
2. DAB from a United States Broadcasters' Perspective
3. Radio and Travel Information Management
4. The Eternal Audio File - How will it Best Survive?
5. EMC - The Impact of the EU-Directive on Production Equipment and Techniques

Recording Media, Post Production, Production Equipment and Techniques
Co-Chairman: Pier Vincenzo Giudici, Radio Vaticana, I
Presentations:
Anthony Davis, Sony, U.K.
An Open System Concept in Audio Data Sharing
Andreas Malte Neumann, Consultant, D
Is the Question of Recording Medium Still of Relevance?
Klaus Heinz, AudioFile, D
Telephone Follow-up: F
3. Radio and Travel Information Management
4. The Eternal Audio File - How will it Best Survive?
5. EMC - The Impact of the EU-Directive on Production Equipment and Systems

14.30 - 17.30

1. MiniDisk and the Radio Station
2. Audio Networks and Digital Mass Storage
3. Production Equipment for Broadcast - An Open System Concept in Audio Data Sharing
4. The Eternal Audio File - How will it Best Survive?
5. EMC - The Impact of the EU-Directive on Production Equipment and Systems

Morning Session: 08.00 - 10.45
Chairman: Jean-Jacques Campo, Radio France, F
Programme:
A Good Marriage?
Chairman: Peter Baldwin, U.K.
Successful Programme Personalities - Training vs. Charisma
Chairman: Peter Baldwin, U.K.
Further Information:
Tel: +41 21 961 30 00
Fax: +41 21 961 88 51
E-Mail: rcrawford@swismpo.mcnet.ch

AmericanRadioHistory.com
Fine Tuning Jazz Broadens Appeal

JazzRadio, the Dutch cable station formally known as Eurojazz Radio, was one of the pioneers of the genre in Europe. Following last year’s take-over, the station, launched in 1991, has been undergoing some radical programming changes. Now it looks like lady luck is smiling. Terry Berne reports.

AZZARadio’s metamorphosis was entrusted to new PD Martijn Roos. Both the new name and a re-designed format have been in place since November. “We regard it as essentially a new station,” says former journalist and presenter Roos. “The latest Intomart figures give the station a modest 0.4% share overall, though in the three largest markets this rises to a respectable 2.0%. ‘This represents a start at virtually zero’, Roos is quick to point out, ‘and with no promotion potential, strength of the new format itself.’

The new format is the key to the station’s rising fortunes. Previously the station was linked by satellite with KLON FM, an all-jazz station in southern California, and presented the entire spectrum of jazz music both historically and stylistically, from swing to Latin, from avant-garde to fusion. Specific genres were clearly delineated and scheduled to avoid the confusion inherent in such a wide repertoire. Still, though some changes were introduced, audience figures were disappointing. “I was confronted by a station with 45 minutes per hour of specialised hours,” recalls Roos. “Hours for be-bop, for blues, for swing. But nowadays there are a lot of different media competing for people’s attention, and modern listeners generally don’t tune in at specific hours to specific shows. They either tune to one station or they tune to another.

So we had to find a formula that would include jazz but attract a wider audience. We want new listeners who may think jazz is difficult, but we’ll show them that it has many different sides to it.”

Broad Base, Narrow Focus

Consequently the station has broadened its format beyond pure jazz and narrowed its focus within jazz to certain styles—completely excluding free jazz and Dixieland for example—while at the same time clearly defining the pace and overall mix for the various dayparts. Now straight-ahead jazz is combined with soul, funk, R&B, acid jazz, and even further afield styles like trip-hop, African high-life or rydoo.

“All through the day you hear a mix of all these styles,” comments Roos. “There is less hard-core jazz than before, but we still play be-bop, hard-bop, cool and contemporary jazz. This new mix sometimes amazes some of the traditional jazz lovers, but there is a much larger audience that loves it. We’re playing their CD collection, but adding all kinds of things they don’t have. We also like to play lesser known soul or jazz from the past.”

Rhythm Links Styles

It’s up to the 15 presenters to create what Roos calls, “A smooth wave that moves gradually up and then gradually down, in tempo as well as in style. A typical way to go is a jazz tune followed by an instrumental blues, then an R&B song followed by a soul track segueing into a mellow hip-hop cut or jazz vocal. There is a logical way to go from one extreme to another,” he maintains. “The important ingredient is the groove. Of course we play ballads, but the music must maintain a certain momentum.”

A recent mid-morning session included tracks by Joe Henderson, Billie Holiday, King Curtis, Sam Cooke, Van Morrison, Young Disciples, Aaron Neville, and Miles Davis. Mornings are generally cooler than afternoons, when the pace picks up with more funk, soul and acid jazz. Evenings are slightly more jazz oriented, with an hour dedicated to blues, ending at midnight. Each month Roos chooses a CD to be featured, from which each presenter is obliged to play a track every other day. Each DJ can also choose his own personal CD of the month for daily play. Presentation is upbeat but limited. Though at first some sort of drive-time news show was considered, it was decided to stick to an all-music format, except for artist interviews and special features. Until more presenters are hired, [music scheduling programme] Selector fills in at night and some daytime hours.

Lure Special Audience

“We target a wider audience of 20-50 year-olds, it’s difficult to please everyone” says Roos. But it’s the same audience, with above-average income and education level, which is the station’s principal trump card over other stations in the region.

“We have a very specialised format, which attracts a special audience, and there are a number of products related to that audience.” In theory that should make the station attractive to advertisers who want to target a specific audience. ‘We offer spots that advertisers know will score,’ argues Roos, ‘and the formula is beginning to work, though it took some time to convince them.’ JazzRadio has decided to put a premium on that potential edge, limiting its ad time to three minutes per hour.

To strengthen its arguments the station has undertaken two market research projects. One is a full-scale audience survey. Promotion, which will begin this spring, focuses on events and direct contact with listeners as a way to emphasize JazzRadio’s distinctness from other stations in the market.

Broad Cable Net

The other major advantage JazzRadio has over other stations in Holland is its broad network of cable connections, allowing it to be heard in 97% of the country. This policy of total coverage began with the previous regime and has continued under Roos.

When reminded that Jazz FM/London has undergone similar programme changes and suffered similar fluctuations in audience figures, Roos plays down the parallels. JazzRadio has been in this very different market with a high awareness of jazz. In order to survive we have to be able to reach a broader audience segment," he says. "That allows us to play jazz with other quality music and make the mix attractive to jazz lovers as well as those unfamiliar with jazz."

Jazz Reviews

RICHARD GALLIANO

Soul Sauce - Concord/Bellaphon

PRODUCER: C.E. Jefferson/John Burk

The conga player, a long-time Cal Tjader cohort, leads an able ensemble in tribute to the former vibraphonist that sparkles with his familiar funky Latin groove, by turns mellow and fiery, but always soulful. Ruben Estrada sits in on vibes nearly melding to sound with tropical spice. An enjoyable CD whose title track—penned by Dizzy Gillespie and Chano Pozo—and Sanchez’s own Song for Cat are standout.

Contact: Ulfert Goeman at tel: (49) 69.271 20; fax: 271117.

TEDDROSS AVERY

My Generation - J ustice

PRODUCER: Carl Griffin

With a tone somewhere between Pharaoh Sanders and Joe Henderson, the saxophonist’s skills have broadened since his debut two years ago and his song writing has added elements of reggae and hip-hop. Despite his bid for an urban edge, this is an unexpectedly resilient album that forgives fireworks to focus on the leader’s emotive playing. Though John Scofield’s solo on Theme For Malcolm is notable, Mark Whitefield seems the aptest of the three guitarists featured, and plays on the date’s best tracks, including Nick Cave’s ballad Lucky Man. Contact: Kate Farmer at tel: (+44) 171.304 4455; fax: 304 4489.

PONCHO SANCHEZ

Soul Sauce - Concord/Bellaphon

PRODUCER: Carl Griffin

Reminded that the group has undergone similar programme changes and suffered similar fluctuations in audience figures, Roos plays down the parallels. "That allows us to play jazz with other quality music and make the mix attractive to jazz lovers as well as those unfamiliar with jazz."

Continued on page 22
As a true "West Coast" jazz man, Charlie draws his inspiration from the romantic images of the glamorous 1940s and '50s Los Angeles.

John McLaughlin
*The Promise*
McLaughlin gives us a musical résumé with partners old and new; Sting, Don Alias, Jeff Beck, Paco De Lucia, Joey DeFrancesco, Michael Brecker, David Sanborn and Al Di Miola to name but a few...

Pharoah Sanders
*Message from Home*
One of the most kaleidoscopic and yet cohesive realisations of his musical ideas since the '60s recordings with Coltrane...

Various artists
*Get Shorty OST*
John Lurie's score for this soundtrack demonstrates a coolness seldom explored since the first Lounge Lizards album, with a perfect line-up and great arrangements based on contemporary jazz compositions.
**Eurochart Hot 100® Singles**

<table>
<thead>
<tr>
<th>Week 15/96</th>
<th><strong>Title</strong></th>
<th><strong>Artist</strong></th>
<th>Original Label</th>
<th>Original Label (Publisher)</th>
<th>Countries ChARTed</th>
<th><strong>Title</strong></th>
<th><strong>Artist</strong></th>
<th>Original Label</th>
<th>Original Label (Publisher)</th>
<th>Countries ChARTed</th>
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<td>31</td>
<td>Lemon Tree</td>
<td>Fool's Garden</td>
<td>Intersound (Dreamsongs)</td>
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<td>7</td>
<td>I'll Never Break Your Heart</td>
<td>Backstreet Boys</td>
<td>Sony</td>
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<td>6</td>
<td>One Of Us</td>
<td>Oasis</td>
<td>Sony Music</td>
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<td>10</td>
<td>Gangsters' Paradise</td>
<td>Coolio feat. L.V.</td>
<td>Virgin</td>
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<td>21</td>
<td>The X Files</td>
<td>Mark Snow - Warner Brothers</td>
<td>(EMI)</td>
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<td>12</td>
<td>Anything</td>
<td>Tyler Bates</td>
<td>Intersound (Dreamsongs)</td>
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<td>Soiree Disco</td>
<td>Nina &amp; Max</td>
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<td>We've Got It Goin' On</td>
<td>Backstreet Boys</td>
<td>Intersound (Dreamsongs)</td>
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<td>Everything But The Girl</td>
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<td>17</td>
<td>The X Files</td>
<td>D.J. Dado - Subway Records</td>
<td>(20th Century Fox)</td>
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<td>Get It On</td>
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<td>Jesus To A Child</td>
<td>Michael</td>
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<td>Caruso</td>
<td>Florence张某 Murphy</td>
<td>Intersound (Dreamsongs)</td>
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<td>23</td>
<td>Macarena</td>
<td>Los Del Rio - Sardena</td>
<td>Warner Chappell</td>
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<td>You've Got It Bad</td>
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<td>21</td>
<td>Ich Find Deich Scheife</td>
<td>Die Toane - RCA (Copyright Control)</td>
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<td>22</td>
<td>California Love</td>
<td>2 Pac feat. Dr Dre - Island (Outward)</td>
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<td>25</td>
<td>Don't Look Back In Anger</td>
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<td>Intersound (Dreamsongs)</td>
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<td>24</td>
<td>Falling Into You</td>
<td>Celine Dion - Epic/ Columbia (EMI)</td>
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<td>Nighttrain</td>
<td>Kuduro - Mercury (Foxy Vibe)</td>
<td>Intersound (Dreamsongs)</td>
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<td>Captain Jack</td>
<td>Captain Jack - Intersound (Dreamsongs)</td>
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<td>Return Of The Mack</td>
<td>Mark Morrison - Perfect</td>
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<td>26</td>
<td>Crying In The Rain</td>
<td>Culture Beat - Dance Roxx Pole (Warner Chappell)</td>
<td>Intersound (Dreamsongs)</td>
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<td>Dieu M'A Donna La Foi</td>
<td>Ophelie Winter - East West</td>
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<td>Knockin' On Heaven's Door</td>
<td>The Rolling Stones - Intersound (Dreamsongs)</td>
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<td>Double Vision - Pink</td>
<td>Contraena - Intersound (Dreamsongs)</td>
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<td>Wonderwall</td>
<td>Oasis - Creation (Intersound)</td>
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<td>30</td>
<td>Love Message</td>
<td>Polydor (Epic/Sony Music)</td>
<td>Intersound (Dreamsongs)</td>
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<td>30</td>
<td>Here Comes The Sun</td>
<td>The Beatles - Apple (Epic)</td>
<td>Intersound (Dreamsongs)</td>
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**M & M CHARTS**

**EUROPEAN SALES**

**MUSIC & MEDIA**

**APRIL 13, 1996**
### European Top 100 Albums

#### Top 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
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<tr>
<td>Babyface</td>
<td>Babyface</td>
<td>Polydor</td>
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<td>The 30th Anniversary Album</td>
<td>Bruce Springsteen</td>
<td>Island</td>
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<td>Close To The Bone</td>
<td>Bruce Springsteen</td>
<td>Island</td>
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<td>Two People</td>
<td>Bruce Springsteen</td>
<td>Island</td>
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<tr>
<td>These Streets</td>
<td>Bruce Springsteen</td>
<td>Island</td>
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<td>The Bee Gees</td>
<td>Celine Dion</td>
<td>BMG Rights Management</td>
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<td>My Heart Will Go On</td>
<td>Celine Dion</td>
<td>BMG Rights Management</td>
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<tr>
<td>My Heart Will Go On</td>
<td>Celine Dion</td>
<td>BMG Rights Management</td>
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<tr>
<td>Goodbye Yellow Brick Road</td>
<td>Celine Dion</td>
<td>BMG Rights Management</td>
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<tr>
<td>My Heart Will Go On</td>
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<td>BMG Rights Management</td>
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#### Sales Breaker

<table>
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<tr>
<td>Take That</td>
<td>Highest Hits 1 - RCA</td>
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#### European Top 100 Albums

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# Top National Sellers

## United Kingdom

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</tbody>
</table>

## Austria

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
<th>Sales Peak</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Los Del Rio</td>
<td>Macarena</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>Food’s Garden</td>
<td>Lemon Tree</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>Robert Miles</td>
<td>Children (PolyGram)</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>NE Various</td>
<td>The Best Album (PolyGram)</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>NE Garbage</td>
<td>Stupid Girl (Virgin)</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>NE D.J. X-Files</td>
<td>(EMG)</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>NE Take That</td>
<td>How Deep Is Your Love</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>NE Various</td>
<td>The Best Album (PolyGram)</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>NE Babyloan Zoo</td>
<td>- (PolyGram)</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>NE Mike &amp; The Mechanics</td>
<td>Hits (Virgin)</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
The European Alternative Rock Radio Top 25 is based on a weighted scoring system. It is compiled on the basis of playlists of European stations programming various alt-rock music during the week ending on March 15.

The European Dance Radio Top 25 is based on a weighted scoring system. It is compiled on the basis of playlists of European stations programming various dance related music in the week ending on March 15.

The European Dance Radio (EDR) Top 25 is based on a weighted scoring system. It is compiled on the basis of playlists of European stations programming various dance related music during the week ending on March 15.

The Eurochart is a weekly Euro chart analysis by Ramon Dahmen. It provides a taster from the European Alternative Rock Radio Top 25 chart, but here’s a taster from March 15: published by Poplife, the Czech national list is compiled on the basis of playlists of European stations programming various rock music during the week ending on March 15.

The chart vet positions-four of which are top spots—and new entries in Belgium (14), Finland (13), Holland (18), Norway (15) and Portugal (13). The chart vet positions-four of which are top spots—and new entries in Belgium (14), Finland (13), Holland (18), Norway (15) and Portugal (13).

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Power Play:

EHR/Gold

Stefan Roper - Prog Dir

RADIO ENERGY/Munich

Rock

Playlist Additions:

AL

HUNDERT 6/ Berlin G

HIT RADIO N 1/ Nuremberg G

AL

Frank Wilkat - Head Of Music

Nina Falk - Immer Nor Du

Brunner & Brunner - Du Bist

Andre Stade - Jeanny Wach Auf

Udo Lindenberg - Nana M.

Rolling Stones - Wild Horses

Bizarre Inc. - Keep The MIIHiC

Lownoise/Mental - Your Smile

Coolie - 1,2,3,4

AC/DC - Cover You In Oil

Sadie - Just Coot

Errol Brown - Ain't No Love

Wet Wet Wet - Morning

M&M AIRPLAY

RADIO 2/11ilvereum P

Conte Klijn - DJ/Producer

KISS 909 FM/ Athens G

EHR/Dance/Rock

ERR

RADIO GONG 2000/ Munich

Playlist Additions:

Petra Steel - Prog Coord

AL

Playlist Additions:

RSII/ Kiel G

Playlist Additions:

ERR

Scheduled:

Marc Daniels - Jij Bent De Zin

Ross & Ibba - Wassenear

Party Animals - Have Naquila

Michael Jackson - They Don't Care

2 Fabiola - Play This Song

Queen - You Don't Fool Me

Double Vision - All Right

Bon Jovi - These

Beatles - Real Love

Thomas Helmig - Into Your Eyes

Eros Ramaszotti - Piu Bella

Addis Black Widow - Innocent

Sir Prize - Love Is

Ray Charles - All She Wants

STATION REPORTS

Power Play

Kim Tonic - Head Of Music

Egli Houeland - Head Of Music

EHR

Aivaras Geltinie - Head Of Music

ERR

RADIO CENITIAS/ Vintnius G

ACE

POLSKIE RADIO 3/ Warsaw P

Nu-Matic Rock

ERGEN/ Bergen B

CA. Lewis - Rough & Smooth

Paul Muller - DJ

Paul - Power Power

Power Play Additions:

MTV

Olivia Newton John - Queen Of The Night

Radio Play:

Shaggy - Something Different

PM Dawn - Sometimes I Miss

Papa Dee - The Journey

Ivan Kral - Winner Takes All

Didida - Mamma

Coolie - 1,2,3,4

Closterkeller - Wladza

Acid Drinkers - Pump The Plastic

Supergrass - Going Out

Shaggy - Something Different

Dalida - Mamma

Coolie - 1,2,3,4

Neil Diamond - Can Anybody

Tarim Manx - Wstyd

Papa Dee - The Journey

Cocteau Twins - Tishbite

Scorpions - You And I

Elektryczne Gitary - Jestem Odpadem

Scorpio - You And I

C. Richard/H. Hobson - The Wed-

Tote - If You Belong To Me

CA. Lewis - Rough & Smooth

Paul Muller - DJ

Paul - Power Power

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MTV

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Radio Play:

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PM Dawn - Sometimes I Miss

Papa Dee - The Journey

Ivan Kral - Winner Takes All

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Scorpio - You And I

C. Richard/H. Hobson - The Wed-

Tote - If You Belong To Me

CA. Lewis - Rough & Smooth

Paul Muller - DJ

Paul - Power Power
Playlist Additions:

- EHR/ROEK

Playlist Additions:

- Marcin Bisiorek - Head Of Music
- Ilafal Freyer - Head Of Music
- ACE/EHR

Playlist Additions:

- Pawel Penske - Head Of Music

Playlist Additions:

- Luis Represas - FM Como Foi

Playlist Additions:

- Sandra Skura - MD/Reed Of Music

Playlist Additions:

- The American Radio History CD

Playlist Additions:

- Proyecto Uno - El Tiburon

Playlist Additions:

- Luis Merino - MD/Reed Of Music

Playlist Additions:

- Michael Bolton - Soul Provider

Playlist Additions:

- Vangelia/Nordenstamm - Ask The Universe

Power Play:

- New single - New mixes

Power Play:

- New single - New mixes

Power Play:

- New single - New mixes

Power Play:

- New single - New mixes

Power Play:

- New single - New mixes

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- New single - New mixes

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- New single - New mixes
UPCOMING SPECIALS

Blues
Issue no. 18
Publication date: May 4
Booking deadline: April 17
Publication date: May 18
Contact: Edwin Smelt, tel: (+31) 20.487 5162, fax: (+31) 20.487 5131

World
Issue no. 21
Publication date: May 25
Booking deadline: May 8

Spain
Issue no. 21
Publication date: May 25
Booking deadline: May 8

The Empire Strikes Back
A Special on the diversity of British pop music
Already 5 CD inserts booked. Don't miss out.

Issue no. 8
Publication date: May 4
Booking deadline: April 17

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by phone: (+31) 2994 20 274 or Fax: (31+) 2994 79583
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LET IT RAIN and

BEAUTIFUL GOODBYE

Amanda will be in Europe during May for a variety of promotions and concerts including Rock Im Park (24-25) and Rock Am Ring Festivals (26-25)

The new fax number for reporting your playlist to Music & Media is:

(+31) 20.487 5151

Playlists faxed to the old number will no longer reach our offices.
Talk Radio Revamps...Again

by Jonathan Heasman

LONDON - Talk Radio UK has cleared out its big-name presenters in another attempt to find a winning programme formula.

New programme director Jason Bryant has introduced the first major programme changes since CLT took a 49% stake in the station last November.

Out go Talk’s star presenters Simon Bates, Jonathan King and Trevor McDonald, who were signed by the previous PD Jerry Thomas in an attempt to turn round the station’s fortunes after its disastrous "shock jock" launch period. Steve Wright, who had been presenting a Saturday morning show on Talk, also recently quit the station to join BBC Radio 2.

"Talk TV and radio personality Paul Ross will replace Simon Bates on Talk’s breakfast show which Bryant promises will be "fun and exciting.” Ross has previously presented Channel 4 TV’s "Big Breakfast" show and has also worked on radio for Virgin and London Newsbeat.

At drive time, veteran LBC and News 97.3 journalist Peter Dooley replaces Scott Chisholm, who returns to the mid-morning slot vacated by Jonathan King. The station will also introduce a sports phone-in show every weekday evening.

Despite the extensive presenter changes, Bryant stresses that Talk’s entertainment-based "chat" format will not be adopting a harder news edge.

"We have been doing some extensive research amongst people who listen to speech radio," he says. "When we asked them whether they wanted more news, the answer was a resounding ‘no’. I don’t think the culture is here yet for a 24-hour news format. But there is an opportunity for a good phone-in and talk station."

Bryant believes that the right choice of presenters is the key to making Talk Radio’s format work. "The UK has not had a culture of talk radio, so finding the right presenters has not been easy,” he says. "Only a small percentage of existing British broadcasting talent can do it—and some who it was thought could do it, have not been able to.”

According to the latest RAJAR figures, Talk Radio lost 287,000 listeners during the final quarter of 1995. Its market share of 1.5% is the lowest of the UK’s national radio stations with the exception of classical pubcaster BBC Radio 3.

IRTG’s Political Turmoil continued from page 1

As editor of Irish rock magazin e, Hot Press, Stokes commissioned a regular opinion column from the left-wing Labour party chairman. However, when Stokes gained his current ministership, he appointed Stokes to the chair of the IRTC.

Higgins has dismissed Stokes’ involvement in his fund-raising committee may influence the granting of radio licences as “patently absurd.” Stokes admits he has been fund-raising for the minister but claims he has been acting in a private capacity.

Meanwhile, Stokes has presented the IRTG’s annual review of Ireland’s radioscene in 1995. He says commercial radio in Ireland is entering its second phase of development as the first round of local radio contracts come up for renewal.

Stokes argues that if Ireland creates an independent radio for the lack of resources spent on news and current affairs for which there is a 20% contractual requirement.

However, he says that over-all 1995 saw positive steps being taken in the development of the independent broadcast- ing industry in Ireland and drew particular attention to the introduction of 11 community radio licences following an 18-month pilot programme.

IRTG’s Political Turmoil continued from page 1

Meanwhile, the announce ment of IRTG’s plans to launch an official Irish music awards ceremony came days after the first edition of the Premio Italiano Della Mancia awards, organised by Italy’s leading private radio network Radio Deejay and the weekly Musicia!.

Although Irish radio programmers who feel the need to cash in on the current mad-cow disease moo-moo has, may be interested in playing a few tracks from a recent Mosa/Bluemoon, Atlantic-distributed, album by US trio the Mermen, called Songs Of The Cows. It contains titles like Brainwash and 1 Of The Mesa/Bluemoon, Atlantic-distributed, album by US trio the Mermen, called Songs Of The Cows. It contains titles like Brainwash and 1 Of The

FIMI/Nielsen Chart continued from page 1

Meanwhile, the announcement of FIMI’s plans to launch an official Irish music awards ceremony came days after the first edition of the Premio Italiano Della Mancia awards, organised by Italy’s leading private radio network Radio Deejay and the weekly Musicia!.

These music awards are compiled from votes by Radio Deejay listeners and Muscial! readers, the FIMI awards are based on nominations by music industry executives.

FIMI president Caccia says, "The official awards will be based on the UK’s Brit Awards and Germany’s Echo Awards. We have agreed to organise the first event for early 1997."

A total of 26,000 Musicia! readers and listeners to Radio Deejay voted for their favourite artists with Italian rockers Liggera being among the March 27 event’s biggest winner.

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### EHR Top 40

**Week 15 / 1996**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>34</td>
<td>8</td>
<td>Take That/How Deep Is Your Love</td>
<td>(RCA)</td>
<td>97</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>36</td>
<td>6</td>
<td>Tina Turner/What Ever You Want</td>
<td>(Parlophone)</td>
<td>87</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>32</td>
<td>9</td>
<td>Sting/Let Your Soul Be Your Pilot</td>
<td>(A&amp;M)</td>
<td>81</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>33</td>
<td>3</td>
<td>Michael Jackson/They Don't Care About Us</td>
<td>(Epic)</td>
<td>78</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>8</td>
<td>Oasis/Don't Look Back In Anger</td>
<td>(Creation)</td>
<td>72</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>8</td>
<td>Celine Dion/Falling Into You</td>
<td>(Epic/Columbia)</td>
<td>79</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>4</td>
<td>7</td>
<td>Queen/You Don't Fool Me</td>
<td>(Parlophone)</td>
<td>74</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>11</td>
<td>Joan Osborne/One Of Us</td>
<td>(Blue Gorilla/Mercury)</td>
<td>70</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>7</td>
<td>Foo's Garden/Lemon Tree</td>
<td>(Intercord)</td>
<td>77</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>5</td>
<td>Robert Miles/Children</td>
<td>(DBX/Dosemagic)</td>
<td>63</td>
<td>6</td>
</tr>
<tr>
<td>11</td>
<td>14</td>
<td>4</td>
<td>Lionel Richie/Don't Wanna Lose You</td>
<td>(Mercury)</td>
<td>78</td>
<td>8</td>
</tr>
<tr>
<td>12</td>
<td>6</td>
<td>8</td>
<td>Simply Red/Never Love</td>
<td>(East West)</td>
<td>69</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>9</td>
<td>5</td>
<td>Bon Jovi/These Days</td>
<td>(MCA)</td>
<td>59</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>10</td>
<td>6</td>
<td>Beatles/Real Love</td>
<td>(Apple)</td>
<td>65</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>21</td>
<td>2</td>
<td>2Pac feat. Dr. Dre &amp; Roger Troutman/California Love</td>
<td>(Death Row/Intercord)</td>
<td>39</td>
<td>4</td>
</tr>
<tr>
<td>16</td>
<td>10</td>
<td>10</td>
<td>3T/Anything</td>
<td>(M/J/Epic)</td>
<td>58</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td>5</td>
<td>David Bowie/Hallo Spaceboy</td>
<td>(RCA/Arista)</td>
<td>50</td>
<td>5</td>
</tr>
<tr>
<td>18</td>
<td>20</td>
<td>6</td>
<td>Mark Knopfler/Darling Pretty</td>
<td>(Mercury)</td>
<td>58</td>
<td>9</td>
</tr>
<tr>
<td>19</td>
<td>18</td>
<td>4</td>
<td>Blur/Charless Man</td>
<td>(Food)</td>
<td>50</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>16</td>
<td>10</td>
<td>BabyIon Zoo/Spaceman</td>
<td>(EMI)</td>
<td>40</td>
<td>1</td>
</tr>
</tbody>
</table>

### Chart Bound

**Culture Beat/Crying In The Rain**

**Tasmin Archer/One More Good Night With The Boys**

**Six Was Nine/Mission Of Love**

**Beloved/Satellite**

**Deep Blue Something/Breakfast At Tiffany's**

**Zucchero/11 Volto My Love/E&V**

**Diana Ross/Will Survive**

**Cast/Walkaway**

**Lisa Moorish/Mr. Friday Night**

**Snap/Frame**

**Status Quo & Beach Boys/Fun Fun Fun**

**CoeXtus/Tiimhose**

**Mark Morrison/Return Of The Mack**

**Eros Ramazzotti/Piu Bella Cosa**

**Everything But The Girl/My Heart**

**Brandy/Sting In Up My Room**

### Airplay Action

**Eros Ramazzotti**

While Michael Jackson's "They Don't Care About Us" storms up the top 5 in Radio Active form, the most added record on European Hit Radio this week is **Eros Ramazzotti's Piu Bella Cosa**. The Italian pop star has collected a 21-station roster that is entirely comprised of additions, which has earned him a solid entry in the Chartbound section. To this date, he enjoyed two EHR hits—1993's "Come Dla Vita", peaking at number 13, and "Un Altro Te" (peak 20).

The new song is the lead-off single from Ramazzotti's forthcoming album "Dove C'e Musica" (due for release on May 13th)—his first album in three years, his first album to be self-produced and the first to be released through Ramazzotti's own production company Radiorama. His previous album, 1993's "Tutta Storie" enjoyed a number 1 spot in the European Top 100, marking one of the very few pan-European number 1s achieved by an Italian artist.

Coincidentally, Ramazzotti's compatriot Robert Miles currently tops the Eurochart Hot 100.

At this stage, "Piu Bella Cosa" is playlisted in eight countries, scoring the best penetration ratios in Switzerland (60%), Austria (50%), Denmark (45%), Portugal (40%) and homeland Italy (31%). In this week's Border Breakers, the song enters at number 7 as the highest new entry in that chart (see page 34).

The highest new entry in the EHR Top 40 is grabbed by Wet Wet Wet with their new single "Morning". The Scottish pop outfit have enjoyed seven EHR hits before. One of these—their 1994 cover version of the Troggs' "Love Is All Around"—hit number 1, staying at the pole position for nine consecutive weeks.

"Morning" kicks off at number 21 with a 34-station roster, including eight first-time reports. Its roster encompasses 11 European countries, with the UK, Ireland and the GSA territories standing out as the most supportive. In the Major Market Airplay charts, it has already reached number 4 in the UK and number 15 in the GSA list (see page 35).

### MOST ADDED

- Eros Ramazzotti/Piu Bella Cosa
- Culture Beat/Crying In The Rain
- Tasmin Archer/One More Good Night With The Boys
- Six Was Nine/Mission Of Love
- Beloved/Satellite
- Deep Blue Something/Breakfast At Tiffany's
- Zucchero/11 Volto My Love/E&V
- Diana Ross/Will Survive
- Cast/Walkaway
- Lisa Moorish/Mr. Friday Night
- Snap/Frame
- Status Quo & Beach Boys/Fun Fun Fun
- CoeXtus/Tiimhose
- Mark Morrison/Return Of The Mack
- Eros Ramazzotti/Piu Bella Cosa
- Everything But The Girl/My Heart
- Brandy/Sting In Up My Room

### AIRPLAY ACTION

**NEW TOP 20 CONTENDERS**

- Penelope Houston/Mercury
- Puddle Of Mudd/Reprise
- Oasis/Don't Look Back In Anger
- Deep Blue Something/Breakfast At Tiffany's
- Coolio/1,2,3,4 (Sumpin' New)
- Vaya Con Dios/Love Feeling
- Erasure/Kiss Me
- Everything But The Girl/Walking Wounded
- Brandy/Sting In Up My Room

### TOP 5 EHR FIVE YEARS AGO

1. Red Stewart/Symphony Of My Heart
2. Quentin Jones/Around
3. Aretha Franklin/Love
4. Simple Minds/Let There Be Love
5. Human Rights/Right Of The Bed

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**AmericanRadioHistory.com**
### Border Breakers

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

<table>
<thead>
<tr>
<th>TW</th>
<th>L/W</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>8</td>
<td>FOOL'S GARDEN/LEMON TREE</td>
<td>INTERCORD</td>
<td>GERMANY</td>
<td>79</td>
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<tr>
<td>2</td>
<td>2</td>
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<td>Robert Miles/Children</td>
<td>DBX/Diagomarco</td>
<td>ITALY</td>
<td>73</td>
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<tr>
<td>3</td>
<td>3</td>
<td>4</td>
<td>Ace Of Base/Nevert Gonna Sny I'm Sorry</td>
<td>(Mega)</td>
<td>DENMARK</td>
<td>48</td>
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<tr>
<td>4</td>
<td>4</td>
<td>16</td>
<td>Michael Learns To Rock/Someday</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
<td>33</td>
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<td>5</td>
<td>5</td>
<td>12</td>
<td>Roxette/June Afternoon</td>
<td>(EDM-EMI)</td>
<td>SWEDEN</td>
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<td>6</td>
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<td>Bel Canto/Rumour</td>
<td>(Lava/Atlantic)</td>
<td>NORWAY</td>
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<td>7</td>
<td>&gt; NE</td>
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<td>Eros Ramazzotti/Fu Bella Cosa</td>
<td>(Radaroma/DDD)</td>
<td>ITALY</td>
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<td>8</td>
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<td>7</td>
<td>Zucchero/Il Volo/My Love/El Vuelo</td>
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<td>Ace Of Base/Beautiful Life</td>
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<td>Masterboy/Land Of Dreaming</td>
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<td>Los Del Río/Macarena</td>
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<td>SPAIN</td>
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<td>Maria Glen/Also Love You</td>
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<td>FRANCE</td>
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<td>Flip Da Scrip/Throw Ya Hands In The Air '95 (Nightcomn/CNRR)</td>
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<td>14</td>
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<td>Culture Beat/Crying In The Rain</td>
<td>(Dance Pool)</td>
<td>GERMANY</td>
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<td>Vaya Con Dios/Lonely Feeling</td>
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<td>16</td>
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<td>18</td>
<td>Corona/I Don't Wanna Be A Star</td>
<td>(DWA)</td>
<td>ITALY</td>
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<td>17</td>
<td>17</td>
<td>2</td>
<td>2 Unlimited/Jump For Joy</td>
<td>(Byte)</td>
<td>BELGIUM</td>
<td>9</td>
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<tr>
<td>18</td>
<td>&gt; NE</td>
<td>19</td>
<td>Penelope Houston/Sweetheart</td>
<td>(WEA)</td>
<td>GERMANY</td>
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<td>Captain Jack/Captain Jack</td>
<td>(EMI)</td>
<td>GERMANY</td>
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<td>20</td>
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<td>2</td>
<td>Dr. Alban/Born In Africa</td>
<td>(C. Records)</td>
<td>GERMANY</td>
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<td>21</td>
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<td>5</td>
<td>Snap/Name</td>
<td>(Ariola)</td>
<td>GERMANY</td>
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<tr>
<td>22</td>
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<td>8</td>
<td>Mylène Farmer/California</td>
<td>(Polydor)</td>
<td>FRANCE</td>
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<td>23</td>
<td>23</td>
<td>2</td>
<td>Nina/In Her Shoes</td>
<td>(Interpool)</td>
<td>BELGIUM</td>
<td>18</td>
</tr>
<tr>
<td>24</td>
<td>&gt; NE</td>
<td>22</td>
<td>Scorpions/You And I</td>
<td>(East West)</td>
<td>GERMANY</td>
<td>15</td>
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<tr>
<td>25</td>
<td>25</td>
<td>11</td>
<td>Jovanotti/L'ombellico Del Mundo</td>
<td>(Solunara)</td>
<td>ITALY</td>
<td>10</td>
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</tbody>
</table>

**FOOL'S GARDEN**

Maintains its position at the top of the Border Breakers chart for the second week in a row. In fact, **Lemon Tree** is the 25th number one on this chart! Since its launch in October 1993, the top rank on the chart has been held by 13 different acts signed in five different countries. In total, seven songs from German signings, seven from Danish signings, two from Swedish signings, three from Italian signings and two from a Dutch signing have been occupying the pole position.

**Ace Of Base** and Roxette enjoyed the most number 1 singles, both having topped the chart with five songs. Snap, Whigfield, Rednex, Scatman John and Roxette all enjoyed two chart toppers, while the rest only had one each. The longest number 1 run was achieved by Scatman John's **Scatman (Ski-Ba-Bop-Ba-Dop-Bop)** (1995, 11 weeks), closely followed by Ace Of Base's **Lucky Love** (1995, 10 weeks). Ace Of Base also accomplished the unique feat of occupying the top slot for 19 consecutive weeks, as **Lucky Love** was replaced at the top by its follow-up, **Beautiful Life** (1996, nine weeks).

Here is a complete, chronological list of all Border Breaker number 1 hits:

**Artist/Title (orig. label) signed in**

- Haddaway/Life (Coconut D) 3 4/93
- Culture Beat/Get To It (Dance Pool) 4 4/93
- Ace Of Base/The Sign (Mega DB) 4 5/93
- Enigma/Return To Innocence (Virgin D) 7 6/94
- Roxette/Sleeping In My Car (EMI E) 8 6/94
- Ace Of Base/Don't Turn Around (Mega) DK 4 9/94
- Roxette/Boom! Bang! Bang! (EMI E) 5 2/95
- Inner Circle/Cause We People (WEA) 8 3/95
- Roxette/Forewords (EMI S) 4 8/95
- Snap/Welcome To Tomorrow (Ariola) D 2 4/94
- Whigfield/Saturday Night/Every Energy 1 7 4/94
- Ace Of Base/Living In Danger (Mega) 5 3/94
- Rednex/Your Love (Un利) NL 3 1/96
- Roxette/Don't Turn Around (Ariola) DK 2 3/96
- Snap/Scatman John/Scatman (Ski-Ba-Bop-Ba-Dop-Bop) (Iceberg) DK 11 3/96
- Whigfield/Think Of You (E-Music) 1 4/96
- Scatman John/Scatman's World (Iceberg) DK 4 5/96
- La Bouche/In The Mix (MCU) D 1 4/96
- Ace Of Base/Lucky Love (Mega) DK 10 4/96
- Ace Of Base/Beautiful Life (Mega) DK 9 1/96
- Whigfield/Scatman Album (EMI S) 3 7/96
- Robert Miles/Children (DBX/Discogac) I 1 1/96
- Foor's Garden/Lemon Tree (Interpool) D 14 8/96

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

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

All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from but, more significantly, where his/hers act 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.

**Channel Crossovers**

**ATLANTIC CROSSOVERS**

The top-played UK/ Irish records on mainstream European radio

<table>
<thead>
<tr>
<th>TW</th>
<th>L/W</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Original Title</th>
<th>TS</th>
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<tr>
<td>1</td>
<td>1</td>
<td>7</td>
<td>Tina Turner/Whatever You Want</td>
<td>(Parlophone)</td>
<td>116</td>
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<tr>
<td>2</td>
<td>2</td>
<td>12</td>
<td>Joan Osborne/One Of Us</td>
<td>(Blue Gorilla/Mercury)</td>
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<td></td>
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<tr>
<td>3</td>
<td>3</td>
<td>9</td>
<td>Collage/Dios Falling Into</td>
<td>(Ria/Columbia)</td>
<td>104</td>
<td></td>
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<td>4</td>
<td>4</td>
<td>17</td>
<td>Michael Jackson/They Don't Care About Us</td>
<td>(Ria)</td>
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<td>5</td>
<td>15</td>
<td>Lionel Richie/Don't Wanna Leave You</td>
<td>(Mercury)</td>
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<td>17</td>
<td>Bon Jovi/These Days</td>
<td>(Mercury)</td>
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<td>7</td>
<td>10</td>
<td>If/Lthing</td>
<td>(SLL/EP)</td>
<td>70</td>
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<td>8</td>
<td>8</td>
<td>4</td>
<td>for Like In (on Top)</td>
<td>(EMI)</td>
<td>67</td>
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<td>9</td>
<td>9</td>
<td>Mariah Carey/Open Arms</td>
<td>(Columbia)</td>
<td>56</td>
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<td>10</td>
<td>10</td>
<td>12</td>
<td>Alanis Morisett You Learn</td>
<td>(Maverick/Sire)</td>
<td>53</td>
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<td>14</td>
<td>Garbage/Grind Girl</td>
<td>(Mushroom)</td>
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<td>13</td>
<td>Madonna/One More Chance</td>
<td>(Maverick)</td>
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<td>13</td>
<td>13</td>
<td>NE</td>
<td>Coulee/2,3,4,5 (Sumpt) New</td>
<td>(Tomy)</td>
<td>55</td>
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<td>13</td>
<td>Backstreet Boys/ Never Break Your Heart</td>
<td>(Love)</td>
<td>49</td>
<td></td>
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<td>15</td>
<td>NE</td>
<td>Ki/Strange World</td>
<td>(RCA)</td>
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<td>Foo Fighters/Big Me</td>
<td>(Rudd/Capital)</td>
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<td>Whitney Houston/We Can't Go On Me</td>
<td>(Arabia)</td>
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<td>18</td>
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<td>Lenny Kravitz/Can't Get You Off My Mind</td>
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<td>Red Hot Chili Peppers/Aeroplane Rite</td>
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<td>Tony Rich Project/Nothing Knows</td>
<td>(20th Century)</td>
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<td>Smashing Pumpkins/1979</td>
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<td>Nine Inch Nails/Into You</td>
<td>(Epic/Columbia)</td>
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<td>3</td>
<td>Joan Osborne/One Of Us</td>
<td>(Emi)</td>
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<td>Deep Sea Soul/Feeling Good</td>
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<td>L.L. Cool J/Hot</td>
<td>(Def Jam)</td>
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For all artists appearing on this chart, the Country Of Signing is UK, Canada or Australia.
<table>
<thead>
<tr>
<th>Country</th>
<th>Top 10 Songs</th>
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Every quarter, for every track entering the Eurochart Hot 100!

Eurochart Tracker

The only guide to the Eurochart Hot 100!

Artist; Title; Label; Country of signing; Publisher; For 16 European charts, plus US, Canada, Australia & Japan: Chart entry week and position + Chart peak week and position; Where available also: Author, Composer, Producer, Recording Studio, Artist Management, Booking Agent. Customised reports available on request.

Contact Cesco van Gool at fax: +31.20.487 5141

MUSIC & MEDIA APRIL 13, 1996

AmericanRadioHistory.Com
Fugees
“The Score”
the new album
storming the
US Billboard
album chart
and charting
across
Europe now
includes
the hit single
FU-GEE-LA
“Ooh La La La”