Clowning Around In Vienna

German rock star Marius Müller-Westernhagen received his first Austrian gold disc last month following sales of over 25,000 copies of his current album Affentheater. Pictured celebrating in Viennese carnival atmosphere are (l-r): Warner Music Austria MD Manfred Lappe, album Affentheater. Pictured celebrating in Viennese carnival atmosphere are (l-r): Warner Music Austria MD Manfred Lappe, album Affentheater.

EHR Gives In To Reid's Nightcrawlers

LONDON - The Nightcrawlers' Push The Feeling On was two and a half years old before its creator, dance producer John Reid, saw the light at the end of the tunnel.

London Records subsidiary ffrr licensed a remixed version by Marc Kinchen from Island Records, and eventually it became a radio and a sales hit paving the way for Final Vinyl/Arista UK label debut Surrender Your Love.

Under the joint venture with Final Vinyl, affiliate of production and management company First Avenue, Arista hopes to launch more acts with a similar crossover potential. Album sales should rival other BMG acts such as Real McCoy, M-People and Snap.

Clowning Around In Vienna by Machgiel Bakker

OSLO - The victory of Norwegian act Secret Garden's Nocturne in the Eurovision Song Contest on May 13 saw a collaboration between the Norwegian and Irish PolyGram affiliates come to fruition.

Both companies worked on the Celtic-inspired single, which was rush-released by PolyGram Norway throughout Europe, and have joined forces to promote the album Songs From A Secret Garden, which is scheduled for release this week.

The Secret Garden duo is now busy shooting a video in Dublin produced by the Dreamchaser company, with promotional dates following shortly after.

The song, which was the second Eurovision coup for Norwegian writer Rolf Lovland, (who penned 1985's winner Let It Swing for Bobysocks), was originally planned as an instrumental piece for PolyGram Norway's Music Publishing Division, but the melody was so strong executives at the label decided to add some lyrics and submit it as a contest candidate.

And, featuring the Irish touch of RTE Concert Orchestra violinist Fionauala Sherry, the song was destined for success in Dublin. Sherry, who has worked with Van Morrison, Sinead O'Connor and on the Wet Wet Wet single Love Is All Around, met Lovland at the contest last year.

According to PolyGram Norway's head of local A&R, Ole Eversrud, "We added exactly 24 words [sung by Gunnhild Tvinneireim] just to make it a little bit more appealing to a European audience. But the main thing about this song is the characteristic atmosphere, a mixture of ethnic Irish and Norwegian music."

New-Look Selector Adds Sound Facility

by Christian Lorenz

FRANKFURT - European programmers using Selector now have the chance to listen to all audio elements while they are editing. That is, once they have installed the digital processing software Master Control.

Additional digital audio facilities on the RCS-produced scheduling system allow programmers to check jingles, voice audio and whole or selected bites from songs while they are sitting at the computer, leaving less room for chance in the programming process.

Following a closely-surveyed promotional period in their US home territory last year, software house RCS brought Selector 12.98, the updated version of its classic Selector programme to Europe this month, with a detailed presentation in Frankfurt on May 11 and 12.

London Turns To Easy Listening

by Jonathan Heasman

LONDON - The likes of Frank Sinatra, James Last and Tony Bennett are finding an unexpected new audience in London's trendy club-goers, who are turning their backs on techno in favour of chunky cardigans and music their grandfather would enjoy.

Many clubs in London have realised that youngsters are getting tired of the techno rave scene, and have been playing classic MOR tracks.
Scream
Duet with MICHAEL JACKSON & JANET JACKSON

instore 29th May

Produced by Jimmy Jam & Terry Lewis

From the forthcoming MICHAEL JACKSON album
HISTORY PAST, PRESENT AND FUTURE - BOOK I
Defranoux To Head New Island/Remark Unit

by Emmanuel Legrand

PARIS - PolyGram Disques is undergoing structural changes to enable it to offer the best service to established acts and further develop new artists, according to its president Pascal Negre.

Negre, who took over as president when Paul-Remé Albertini moved to Sony Music at the end of 1994, says the main challenge facing record companies is their ability to spot and break new acts. "Smaller structures are better suited to this," he believes.

As a result, Negre has decided to split Island and Barclay, which have been associated since 1992. "Victims of their own success, Island and Barclay grew too big," he explains.

Donna's Precious Metal

BRTN Radio Donna's head of music Marc Deschuyter is pictured above (right) receiving a gold disc for over 15,000 sales of the compilation album Vive La France Vol. 2 and a platinum award for 30,000 units sold of Vive La France Vol. 1. PolyGram managing director Bert Gießekat presented the awards.

Danmarks Radio Calls For Liberalisation

by Charles Ferro

COPENHAGEN - The time has come to liberalise legislation on local radio, believes Hans Joergen Skow, director of the radio section of public broadcaster Danmarks Radio (DR).

Making the laws more flexible would give local stations a better chance of being heard, he added.

In an interview with radio/TV publication Media News, Skow commented, "There are 26 vacant frequencies on the FM band, and it would be sensible to give local radio the opportunity to increase broadcasting power to reach a broader area. Stations could realise greater advertising revenues, and thereby broadcast even better programmes."

DR, the only national broadcaster in Denmark, enjoys a comfortable position in the market, with an 80% share of listeners, compared to the 30% chalked up by local and foreign stations.

The recently-released figures, produced by DR and polling company AILM for 1994, indicate that eight out of 10 listeners tune into a DR station at least once during the week, and most of them do so in the morning.

Meyers Strengthens RFI

PARIS - Michel Meyers has been appointed to the newly-created position of scheduling director at French international radio service RFI, with effect from May 12, writes Emmanuel Legrand.

Meyers, a 53-year-old journalist who has worked for radio and TV, was assigned the task of reviewing RFI's activities in February by station president André Lanqué. His brief was to study the station's programmes and information services, as well as their adaptation to the new international environment.

Meyers' appointment as scheduling manager comes as a logical next step. He will oversee both the news and programme sections.
Have You Ever Really Loved A Woman?

BRYAN ADAMS

Really

NUMBER ONE
Sony Regionalises To Increase Odds For GSA

by Christian Lorenz

LONDON/FRANKFURT - The decision to appoint Jochen Leuschner to the newly-created post of senior vice president GSA at Sony Music Europe (SME) comes as no surprise to many in the company.

Explains SME president Paul Russell, who made and announced the appointment earlier this month, "We have had close formal ties in place between the companies for the last 18 months." He confirms that Leuschner will continue to act as managing director of Sony Music Germany.

The creation of the new position does not signal the arrival of an extra layer of hierarchy within the company, stresses Russell. "We do not operate a pyramidal management structure at Sony Music." Russell describes relations between the German, Swiss and Austrian managing directors as being "based on consensus." Austrian MD Martin Hammer and his Swiss counterpart Norman Block will continue to lead their respective companies autonomously. Russell explains that "the GSA region will be run by a board, not a single person."

According to Russell, the GSA region accounts for 30% of SME's turnover, while Leuschner is confident that the importance of GSA can be increased further. "We can present GSA in a more focused way as Europe's main music market and our voice will then carry more weight within Sony Music."

The message will be particularly aimed at US artists and industry executives, says Leuschner. This, he believes, will help convince acts and management of the importance of coming to Europe to promote current releases. Such a policy is essential for Sony's GSA affiliates, since successful promotion of international acts in Europe asks for "the physical presence of the artists."

Leuschner explains, "You cannot replace live presence with a video clip on MTV or Viva."

At present, Russell sees the benefits of regionalisation as being limited to the GSA countries. "The three markets form the most logical region in Europe," he says. "We do not intend to form other regions within Sony Music Europe at the moment."

Leuschner, however, sees the regional approach as the way forward. "Frontierless media like MTV has increased the transparency of the music market. We have to look for new organisational structures within the music industry and regional management appears to be an adequate answer to the challenges we face."
**MFM Moves To Adult Contemporary**

by Jonathan Heasman

**LONDON** - Merchser Sound, based in the north-west of England, has completed a major overhaul and repurposing of its station MFM following the appointment of new programme director Terry Underhill.

Underhill is responsible for the programming of MFM, which broadcasts to Wrexham, Chester and the Wirral, has moved away from its EHR format to try and attract a wider and more mature audience.

"The previous Top 40 format appealed to a lot of teenage girls, but wasn't really delivering the type of audience we wanted," says Underhill, previously head of programming at Signal Radio/Stock-on-Trent.

"So we are now playing a smaller percentage of current material and playing more music from the '70s and '80s."

Underhill carefully selected music to fit in with the station's more contemporary sound. "Songs like the Rolling Stones' 'Start Me Up' sit brilliantly with songs from the '90s, but we will not be playing records from the '70s by artists like 'Dawn'!"

He has also shaken up his presentation team, with only Breakfast Show host Steve Funnell remaining in his previous slot. Underhill himself is now presenting the mid-morning show between 10:00-13:00, a slot he previously occupied on Signal. Rebecca Franklyn moves over from Marcher Coast FM to look after lunchtimes, while Brett Harley is MFM's new Drive Time presenter.

Ian James, meanwhile, has swapped mid-mornings for the new 'Late Night Love Zone'.

Other changes to the station include a reduction in the use of jingles in favour of sweepers (recorded by US voice-over artist Paul Turner) and separate local news bulletins for the Wirral and Chester/Wrexham areas.

Having reprogrammed the company's main FM service, Underhill is now switching his attention to Marcher Coast FM, which serves the North Wales coast, and Marcher Gold.

With Marcher Gold, the problem is more one of marketing than programming. A lot of people simply don't know that it's there."

He adds that the future of Welsh programming on Marcher Gold was also secure.

**Dureco's New A&R Man Looks To The Future**

by Marc Maes

**BRUSSELS** - A major priority for Dureco Benelux's new marketing and A&R director Artur Praet is to give the company a dramatic facelift.

"Speaking to Music & Media, Praet, who joined the company on January 1 this year, explains that the first step in his plan to revitalise the company is to launch a series of new labels, each targeted at a specific niche in the market."

"Benelux acts will be channelled to the Zaika label," Praet says, "with artists like Dutch Gé Reijnders and Belgian Rooco Granata and Née Vente already releasing singles."

A second label is entitled Blue Funk and encompasses new material from Defunkt and Dutch crossover Gotech.

"We signed the bands directly to Dureco," enthuses Praet, "and they're recorded in our own studios at the Dutch Weesp headquarters." Other labels include Blue Soul and Blue Print, specialising in dance remixes.

Praet says the move should help to boost the company's public image.

Dureco achieved international success with hits like Holiday Rap and the Smurf records. "But I want to attract new staff for the Dureco dance department together with specialised personnel for a new multimedia department," says Praet. "My main objective is to strengthen Dureco's international potential."

The company is also becoming active in the dance compilation field with a first Total Dance album. "But we also signed a deal with Castle Com-

**Reason Is You** by Nina, E-Rotic's Fred Come To Bed and Nikki French's version of Total Eclipse Of The Heart.

"We also wanted to create a new image for our releases and are therefore working with two external designers for all our covers and advertising," continues Praet.

"In the autumn you'll be able to see the results. They might end up more expensive but will make our releases stand out in the shops."

He says he hopes to appoint a new dance promotion manager before the end of June, who will have to be forceful.

"We want to be very aggressive in pushing our releases, it does pay off. One of our new acts, E-rotic, faced initial problems getting airplay but by coming back to the programmers we succeeded eventually and now have our second hit with them."

**Jamiroquai Hits Gold In Zurich**

Jamiroquai and backing group are pictured above with Sony Music Switzerland director Norman Block (right) at left after a recent concert in Zurich. The band was presented with gold discs for sales of over 25,000 copies of the album The Return Of The Space Cowboy.

**Media 'Noise' Kills Radio's Minute Of Silence**

by Howell Llewellyn

**MADRID** - A promotional ploy to prove the importance of radio was dropped by Spain's radio community after press leaks killed off the 'surprise element.'

The plan was for every radio station across the country to observe an unannounced minute of silence at 20.30 on May 10 to prove to listeners how vital radio is as a medium.

But the plan was leaked to the press, and newspapers printed the story five days before the planned promotion. The day before the scheduled event, the Spanish Association of Commercial Radio (AERC) decided to drop the initiative as it lacked interest.

AERC chairman Alfonso Ruiz de Asin says the minute-long silence was scheduled to have been followed by a week-long promotional campaign across all public and private nets.

"But, he adds, once the plan had been reported in the press it lacked the necessary surprise factor. The promotion has now been suspended indefinitely. The idea, completely new to Spain, has been tried in certain parts of the US.
Real McCoy Crosses The Atlantic

BMG Ariola sublabel Hansa has booked a major export success, with German dance act Real McCoy's latest single Run Away now present in the Billboard Top 100. Gathered together in London to celebrate the news and UK sales of over one million copies of the band's previous hit Another Night are (1-r): Arista executive VP/GM Roy Lott, Arista senior VP Rick Bisceglia, producer Frank Hassa, Real McCoy's OJ, manager David Brunner, Arista president Clive Davis, Real McCoy's Patsy, producer Jurgen Wind, BMG Ariola exploitation Susan Armstrong, Hansa MD Andre Selleneit and Arista VP A&R Richard Sweret.

Euro Pop Days Proves A Complement To Popkomm

by Robbert Tilli

FREIBURG - The new German fair Euro Pop Days was hailed by the music industry as a supplement to, and not a rival of, Popkomm.

Euro Pop Days, held from May 12-14 in Freiburg, was aimed at such a different market segment from Popkomm that it cannot be seen as a competitor, many industry insiders say.

Majors took a backseat at the fair, checking out potential talent. But publishers, A&R managers, musicians and indie label executives—were stumbling over each other to get their share of the media attention.

One of the strong features of Euro Pop Days was the number of showcases staged in clubs around the town.

However, panels took place against a backdrop of noise, as only a curtain divided the attendants from the actual exhibition. Organiser Gerd Leonhard presented discussions with a clear European angle. "Europe is what brings us together here," he commented.

The noise prevented a panel dedicated to "European Music Networks And Organisations" reaching any conclusions on its discussion about international collaboration between government-subsidised and independent national rock councils.

The roundtable entitled "The Future Of The Media" caused the most rumbles. Representatives from various European media organisations discussed the development of new technology. Independent multimedia producer Stefan Trapp quoted Timbuk 3's 1987 hit, "The future's so bright, we gotta wear shades. The Internet will be the future, while CD-ROM will probably disappear in five year's time."

Panelists were unperturbed by the notion that tomorrow's teenagers will be able to download sound and visuals directly from the Internet.

MTV Europe president/creative director Brent Hansen said, "The idea of MTV through the Internet excites me a lot. As far as TV itself is concerned, we hope that people will keep on watching us for the package we put together."

10 New Bands Begin Year-Long Promotion

by Howell Llewellyn

MADRID - Ten new bands kicked off a marathon year-long series of concerts in a Madrid club on May 11 at the start of the second season of Zona de Conciertos.

The groups will play over 150 concerts in central Spain in the following 12 months as part of a promotional music campaign.

Zona de Conciertos 1994 was considered such a success that it was decided to repeat the campaign in 1995, says David Novaes, director of the promotion company Consulting Comunicacion y Musica (CC&M). "When Coca-Cola agreed to sponsor the campaign, we went about selecting the groups."

As owner of Sala Siroco, an important Madrid live venue for emerging bands, Novaes knows the new bands in central Spain, and the selection was made after consultation with several labels, both indie and multinational, and group managers.

Two factors were central to the selection," Novaes explains. "The bands had to be very good live, and between them we wanted to cover as many genres as possible."

You’re not the first and you won’t be the last
But you are the one I’ll remember
Antenne Bayern Keeps In Touch With Youngsters In Off-Air Events

by Christian Lorenz

PROGRAMMING

Success as a private station in Germany often means bowing to the very conservative tastes of the majority. The country's glut of ACE formats is no coincidence, but reflects the demographics in states such as Bavaria, for example, where some 80% of listeners live in rural areas, and prefer to listen to MOR and schizophrenics. This going can be tough for those hoping to combine a leading position with an upfront, active image.

Bavarian EHR station Antenne Bayern is Germany's second biggest private broadcaster, with some 640,000 listeners per hour, and is trying to make the best of both worlds. It caters to its older listeners on air and its younger listeners off air, in high profile events and promotional activities. A well-equipped mobile studio is a must," says assistant programme executive Stefan Offierowski, pointing to the station's dependence on outside broadcasts and events in attracting the younger, more active listeners.

The station targets 14-49 year olds and has a core demographic of 25-39. The average listening age is 37, but, says station spokespeople, the aim is now to expand on the younger side, and to get rid of the misconception that Antenna Bayern is the station for parents.

The problem is one of overcoming wide divisions in the listening community. Music tastes differ considerably between urban and rural listeners, says Offierowski. "We experience this gulf every time we leave the studio in Munich to do outside broadcasts. Local discos are very chart-orientated, for example. A large percentage of our listeners simply do not go for extreme music styles."

And sure enough, a study commissioned by the Bavarian media authorities in 1992 shows that contemporary genres such as alternative rock, hip hop and new wave are popular in cities with more than 100,000 inhabitants. MOR and German language Schlager dominate music tastes in smaller communities.

So, if it can't overcome these differences, the station has to go with them. It ensures it has a library large enough to cater for all eventualities. "Our format is wider than a local station," says Offierowski, who came to Antenna Bayern from Berlin station 104.6 RTL. "When we started 104.6 we had around 480 titles in the library to choose from. Here we have some 4,000 titles."

Meanwhile, the station is active in reaching out to the younger, hipper listeners, with an agenda full of raves, external broadcasts, even snowboarding events. "It's in the off-air activities that we are trying to establish rapport with the kids," says Offierowski, who describes how the station started organising rave parties last year. The "Hall Of Fame" parties featured prominent DJs like Westbam and Marusha. "Promoters told us our listeners would be too old for that sort of thing," says colleague Angela Sebrich. "They did not believe we could attract the rave and techno generation. Sceptics were proved wrong, however. The parties turned out to be a success, and the raves in Nürnberg's Alabamahalle and Munich's old airport building attracted an estimated 6,000 party-goers."

Last winter the station took its par-
Noordzee Opt For Family Entertainment

by Julia Sullivan

PROGRAMMING

One of the biggest shortfalls of radio broadcasting these days is that it has lost its intimacy, believes Rein Sluik, four-month programme director at Radio Noordzee Nationaal. The feeling of having a friend in your living room when you switch on the radio has largely disappeared, he says, pointing to the main reason for the station's decision to continue with a formula of family entertainment.

The policy has proved a winner for Noordzee, giving it continued ratings success; it now holds a 8.3% market share, up from 7.6% in December, making it the fourth most-listened-to radio station in the country.

With a history at TV production company Endemol, Sluik knows a lot about family entertainment, and arrived with a plan to raise the station's reputation as a household Dutch product. Five TV celebrities signed up in March, each of which will present their own weekly programme.

"Our position in the Dutch market is as a broadcaster which supports Dutch music and culture. By adding these names I wanted to strengthen this image, and to cultivate the idea that when you tune into Noordzee you hear well-known Dutch figures." These additions to the schedule also strengthen the variety of the programming. Listeners know that they will hear specific programmes at specific times, rather than an endless stream of the same music.

Nationally well-known faith healer Jomanda has already focussed national fascination on the station with her weekly Sunday evening programme. Regularly appearing in the Dutch popular newspapers, Jomanda first captured the national imagination on public television and now draws huge audiences.

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With a programming schedule which includes specialist shows on Dutch country, rock, dance and jazz, the level of home-grown music is 85%, and has proved popular with all ages of listeners.

"There are a lot of people around who enjoy listening to ordinary, down to earth music—in their own language," is Sluik's theory. "And that includes kids. We have been pleasantly surprised by the number of school kids who listen. You mustn't forget that not all of the speak good English, and like to hear music from their own country."

And sales of Dutch music have undoubtedly benefitted. "Figures from the NVPI showed an increase in national music sales from 17%-20% in one year," says Sluik.

Europe 2 Chooses Artists For Its Campaign

French ACE net Europe 2 started a two-month advertising campaign at the end of April, based on a series of original drawings made by painter Loustal. The campaign, coordinated by ad agency Alice, and budgeted at around Ffr5 million (app. US$1 million) is currently running on billboards and in the press around the country. The five different drawings each focus on a specific show; Richard Bohringer's "C'est Beau Une Ville La Nuit," Laurent Boyer's "Le Brunch," Pascal Sellem's "Le Micro Cache," Yvan le Bolloc'h and Bruno Solo's "Tout Le Monde Dehors," and "Les Guignols." "Our goal was to put the focus on the large number of personalities present on the air," says programme manager Guy Banville. Unlike the BBC's recent advertising campaign, Europe 2 deliberately avoided photos and chose Loustal. "We were seduced by his superb style and colour," says Banville. "Photographic portraits have been exploited so much by other audiovisual media that we wanted to avoid them."
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TECHNOLOGY

M&M's Andy Bantock gives a short update on the latest news in the radio equipment industry.

Triple Standard ISDN Codec and Reporter Unit From Dialog4

MusicTAXI VP is a new triple standard codec from Dialog4 with Musican Layer III, G.722 and G.711 all in one box, and sampling rates switchable between 32, 44.1 and 48kHz. With around 20 ISDN D channel protocols loaded, the MusicTAXI can be used worldwide. MusicTAXI also features a 63 number ISDN directory with numbers also attainable by direct dialling or from pre-set memory buttons.

MusicTAXI will work in four different ways: full ISO/IEC 11172-3 duplex, full G.722 or 711 duplex, Musican Layer III send and G.722 send and Layer III receive.

Dialog4 have also launched the MT-Reporter, a three-channel mixed/dual standard codec with an integral numeric keypad for manual dialling. The mixer section features two mics and one line input with mute buttons, an output limiter and an intercom that allows both mic users to talk to each other without transmitting. In addition to the direct dial buttons, 10 pre-set numbers can be stored.

Small Recording Desk From Soundtracs

Hot on the heels of Soundcraft's Spirit desk comes the Topaz range from Soundtracs. Aimed at the entry level music market, one of the range looks ideal for small production work in the radio industry. The Topaz Mini has four balanced mic inputs with phantom powering and four unbalanced stereo inputs. The mic channels have three-band EQ (improving the Spirit Folio Lite's two-band) and the line channels have two-band EQ. There are two aux sends, one switchable pre/post fade.

With LED bargraph monitoring, the Topaz Mini could make an ideal small OB mixer for the budget station or a home production console for the free-lancer.

The Palestine Broadcasting Service, set up by the British under its mandate in 1936, along with clandestine services run by Jewish Zionist groups during the battle for independence, became the nucleus of the Israeli broadcasting system in 1948. Both Arabs and Jews had fought a pre-independence clandestine radio war. Operators of the Jewish Haganah clandestine station in Jerusalem escaped detection by choosing a neighborhood for its transmitter that had no electric power supply. "Current was supplied by a wire stretched from house to house from a nearby hospital. The Haganah's order for its concealment was: 'Hang out more undershirts.' The housewives along its route had all been asked to keep it covered with laundry (Collins & La Pierre, 1972)."

Visions Of The Future In Leipzig

by Susanna Contini Hennink

In its second year, the Leipzig Radio Show taking place on May 30-31 has been enlarged to include the print media, and an extra day will also be devoted to television (June 1). A varied and ambitious programme schedules talks and workshops covering many themes from radio advertising and promotion, programme strategies and human resources development to future trends and multimedia radio.

For the first time this year, a special radio prize, "De Antenne", will be awarded to acknowledge outstanding results in audio broadcasting in support of German unification. It will be presented at an awards ceremony on May 30 by Dr. Kurt Biedenkopf, Prime Minister of the Free State of Saxony.

The US National Association of Broadcasters (NAB) will again be hosting workshops with, among others, keynote speaker Roger Dawson of Dawson Productions, Inc. Some other foreign radio experts present will be Frédéric Huard of Europe Developpement Internationale, Josef Havel of Czech Radio and Rick Ducey of NAB.

Besides having the opportunity to take part in talks and workshops, attendants will be able to browse around the exhibition together with radio broadcasts. It can be used to transmit programme information, current hit lists, quiz games and independent data such as traffic information, current hit lists, quiz games and background information.

the first time, regular programmes will be broadcast carrying news services by RDS (Radio Data System). RDS permits the transmission of text and visual information together with radio broadcasts. It can be used to transmit programme ideas. During the Programming Workshop, visitors will be able to see how, for

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Workshops promise to provide an exciting exchange of experiences and ideas. During the Programming Workshop on May 30, PD and popular breakfast show host Arno Müller of RTL 104.6 Berlin will be discussing the ins and outs of programming a successful morning show. A sample of his 15 commandments are: start with a listener-focused strategic plan; understand the principles of warfare and strategy; involve your audience; plan with logic, execute with emotion; do strategic updates as market conditions change. He also warns of the pitfalls of comedy, "when you feel like you've gone too far, stop yourself."

The multi-media workshop on May 31 will provide a forum for several young and dynamic stations to air their ideas. PD of youth-oriented ORB Fritz/Potsdam, Helmut Lehnert will be discussing some of the special programmes his station offers its listeners to engage them in interactive participation. For example, listeners can make up their own jingles for the station and send them in on CD ROM, where they are re-worked and then played on the show.

An intriguing idea is the "virtual reality room," in which with the aid of software programme, listeners can call a telephone number which connects them to the studio. There they can "walk around from room to room, speaking to radio presenters and technicians." They can be connected at the same time to up to 30 other listeners. "Our goal is to be a communication radio station. Our programming is very varied, and geared to our 14-25 year-old audience. We play all kinds of music they like to hear," says Lehnert. Reflecting on the success of the interactive programmes they have been developing during the last two years, Lehnert adds, "Our listenership has increased one hundred-fold since last year."

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DIANA KING

DEBUT ALBUM TOUGHER THAN LOVE

TOUGHER THAN LOVE
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SHY GUY
As featured in the Motion Picture
Power does it, and so do the Nightcrawlers. Almost three years after its initial release, Push The Feeling On (ftrr) finally made it to a stunning remix by New Yorker Marc Kinchen. It paved the way for its successor and Final Vinyl/Arista label debut Surrender Your Love.

Mastermind behind the Nightcrawlers is Scotchman John Reid who sees the sudden success as “a bit of justice after all the hard work.” It was two and a half years into the production process before I saw the light at the end of the tunnel. It surely has taken an amount of time to come around again. I can’t take all the credit for that. Push The Feeling On has eventually become. Marc [Kinchen] deserves to get that. The original version of the song, out-of-date sounding R&B track; Marc brought it into the ‘90s. He only used that one vocal line out of the chorus, that nobody seems to get—namely your lies will pull us through—in a very striking manner.”

Kiss 100FM London head of music Simon Sadler says the remix and that incomprehensible line are the gimmick that finally broke the record. “It started off as a proper pop song, then it was remixed without the vocals, and ultimately Kinchen brought part of the vocals back in. That gave the song, which had already enjoyed a good popularity in the clubs, the face it needed to get people into the record shop to buy it.”

The new single Surrender Your Love is a proper pop song again but “designed” from the beginning according to Kinchen’s success formula. Because of Reid’s return to a more traditional verse-chorus construction, the new single is definitely more radio-tailored. Cool FM/Belfast head of music John Paul Ballantine agrees. “It makes the song more instantly,” says the man who rewards it with seven plays a day. “We cover a fairly broad spectrum of music, mainly pop and rock, but we don’t feature dance that heavily. I don’t like pigeonhole, but to me this new single is the ideal crossover. Call it either dance or pop, it’s programmable on both formats.”

The crossover is almost exclusively the territory of artist management and production company First Avenue (Eternal, MN8, Dina Carroll), which has now set up the Final Vinyl label for Arista UK. Final Vinyl managing partner Oliver Smallman has a long alliance with Reid. “When Island dropped the Nightcrawlers off their roster after Push The Feeling On’s first run and before London licensed the track—an internal transfer within PolyGram—John came to us to write songs together for our artists. With John we might wander off slightly into dance; with Reid it’s programmable on both formats.”

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Eric Gadd Fills The Gap On The Soulful Pop Market

by Robbert Tilli

STOCKHOLM - Watch out - Mick Hucknall! Don’t stay away too long with Simply Red, because Sweden’s Eric Gadd is ready to fill the gap on the soulful pop market. His latest single Why Don’t You, Why Don’t I is already doing well in neighbouring countries, even in Denmark. The best indicator of Warner’s belief in Gadd is the pan-European release of his new, fifth album Floating.

At recently EHR-converter former ACE outlet Radio 7Ulm (Germany) it was the track’s sunny feel which first attracted head of music Walter Notz. “It’s a great song for the summer,” he explains. “Imagine that feeling you get when the sun is shining and you’re driving your cabrio. You’ve got your radio on and you’re singing along with this particular track. Some people might think that rhythm guitar is too jazzy, but we don’t.”

“It’s a very light dance song with an incomprehensible line that is at number one in both the Swedish album chart and the one for the Stockholm region, which we broadcast weekly. It’s a record that we simply can’t skip.”

The Klas Wikberg co-produced album had to compete with volume 19 out of the popular Absolutely Music series of compilations and with hottest newcomer of the past years Lisa Nilsson’s second album.

As Gadd is an album artist, his singles usually don’t chart. To Wachtmeister’s surprise it did reach number 16 in the sales chart. “In a way the number one position in the airplay chart is more predictable,” he interprets, "but the number six in the dance chart with no remixes available at that time was quite astonishing as well."

All these chart results show Gadd’s potential as pretty much across the board. Asked about this he answers, "What I try to do is keep my songs ‘classic’, and then bring in the ’90s through the production. Basically it’s European R&B that I’m interested in. Seven years and five albums ago, it wouldn’t have been possible to make it big with this kind of music. But a soul hype’ has gripped my country, and has more or less settled. Hopefully something similar will happen elsewhere. Maybe, now that Euro dance is reverting a bit, people will look for something different.”

Gadd who just finished a national tour, is already doing well in neighbouring countries, especially in Denmark. The traditional rivalry between Sweden and Norway doesn’t play a role in adding top artists for NRK Petre/Oslo head of music Nils Heldal. “It’s exactly the other way round. The Swedes want to introduce our product, even in the heyday of A-Ha,” he mutters. “Gadd will have a hard time though. His talent is indisputable, but his image is a bit on the soft side, and a little overproduced like Michael McDonald. The song is not the instant hit Ace Of Base and Rednex constantly deliver. It will have to wait a bit."

"When I heard it, I thought it sounded exactly like me, which they frankly acknowledged."
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JOE WALSH
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STEPPENWOLF
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JOHN MAYALL &
THE BLUESBREAKERS
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I Can't Be Bothered With All These Complicated Effects - too Many Buttons"?

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DAVE DAVIES OF THE KINKS DO FOR AN EXTRA TOUCH Of 'Mod Cool'?

WHAT...
INSPIRED BB KING TO NAME HIS GUITAR 'Lucille'?

WELL...
'Rock Of Ages' Gives You All The Answers And More!!
Singles

THE BOO RADLEYS

Find The Answer Within - Creation  a/e/hr PRODUCER: The Boo Radleys
The pop melody in itself should be enough, but then there’s the keyboard and vibraphone adding that extra “irritating” hook which makes it impossible to get it out of your head.

ALI CAMPBELL

That Look In Your Eye - Kuff  ehr/d/ace PRODUCER: G. Parchment/Al/Campbell/P. Starks
Not restricted by the reggae framework of UB40, on his first solo outing Campbell and duet partner Pamela Starks take the soulful pop dance direction for a change. Radio Royaaldamont-Achel (Belgium) head of music Tom Holland says the record goes down well with his listeners. “Due to his typical voice, it’s a song in the well-known UB40 colours but minus the reggae rhythm. We expect a lot of it.”

ROBBIE CRAIG

Special - PWL  ehr/d PRODUCER: Dub War
Four versions of the same militant funk metal ragga crossover song are found on this two-CD set. The one cut for Dutch pubcaster VPRO shows how arresting alternative radio can get.

CLINTON GREGORY

A-11 - Polydor  c/ace/r PRODUCER: Harold Shedd/Ed Say Cowboy Gregory puts the same name on the Worldlist as Hank Cochran did before him. “If you play A-11 on the jukebox, there’s gonna be tears.” An upbeat tearjerker though.

MUSIC & MEDIA NEW RELEASES

Singles

THE JAYHAWKS

Bad Time - American  c/ace/hr PRODUCER: George Drakoulis
If you’re still “blue,” there’s more of that melodic country rock stuff! The Grand Funk Railroad song from 1974 benefits greatly from their superb harmonies. Don’t skip the bonus tracks.

ANNIE LENNOX

A Whiter Shade Of Pale - EP  ace PRODUCER: Stephen Lipson
One of these classics that nobody but “Madam Medusa” dares to touch. More MOR than the Procol Harum original, “(I’m Always Touching By Your) Precious Dear (Blonde)” is the counterpart.

SHANE MACGOWAN & SINÉAD O’CONNOR

Haunted - ZTT  a/hr PRODUCER: T. Home/D. Jordan/S. MacGowan
Although they’re Ireland’s most controversial couple, musically they seemed to be less mixable than in reality. It’s sweet-ter than the argument between a drunkard and his wife.

OUT OF MY HAIR

Mister Jones - RCA  a/hr PRODUCER: Pascal Gabriel
Dylan, the Talking Heads and Counting Crows have dedicated songs to the same guy, and Musician a whole article. In this “fairy” situation it’s like a Beatle has landed in Seattle.

SANDRA

Nights In White Satin - Virgin  ehr/d PRODUCER: Michael Cretu/Jens Gad
Some might say it can’t be done, some might even say it shouldn’t be done. Still Sandra has done it, and very well too. Enigma-sied, the Moody Blues classic is now ‘90s-worthy.

SCOOTER

Friends - Club Tools  d/hr PRODUCER: F. Butler/H. Bitter/R. Jordan/ P. Reiff
It seems like they have the exclusive “songwriters” row. “After nonsensical Hyper Hyper and Move Your Ass, you would swear that Daffy Duck has been asked to do the lead vocals.

SOUL ASYLUM

Miserly - Columbia  a/hr PRODUCER: Butch Vig/Soul Asylum
Dave Pirner and co. again spawn a song which is as much alternative as country rock. But “Nevermind” Vig once more shows his craft in finding the balance between guitar and vocals.

TEENAGE FANCLUB

Sparky’s Dream - Creation  a/hr PRODUCER: David Bicen/Teenage Fanclub
Dressed up like Formula One car mechanics, artistically they fit in a Byrds mechanics, artistically they fit in a Byrds

TRICKY

Black Steel - 4th & Broadway  a/hr PRODUCER: Trickyt/Mark Saunders
Don’t be fooled by the so-called Bristol wave. Tricky’s contribution to (Massive) Attack is not even a skin congenial to a musical likeness. Laurie Anderson goes grunge is more like it.

Albums

AZNAVOUR/MINNELLI

Paris - Palais Des Congrès - EMI  ace PRODUCER: Aznavour/Minnelli
When two of the world’s greatest voices get together for a series of concerts it can only result in a great moment. This double-CD recorded last December in Paris catches the two artists at their best with duets and solos from each performer. The re比起ing is timeless, ranging from Aznavour’s best songs (La Boheme, Je M’voyais Deja, Les Comediens) to Liza’s classics (Cabaret, New York New York), culminating in a 14-song medley.

ELVIS COSTELLO

Kojak Variety - Warner Brothers  a/hr PRODUCER: Elvis Costello/Kevin Killen
On King Of America from 1986 the Costello Show & Confederates tackled J.B. Lennor’s Eisenhower Blues with a deep love for the song and its lyrical content. It’s not the same mood this album full of Elvis’ faves must have been cut during the sessions for Mighty Like A Rose. On the shelves for five years, but due to leakage to numerous bootlegs, it’s finally out. Read the excellent self-written liner notes about the marvelous repertoire choice varying from Dixon to Dylan and from Newman to Penniman.

DEENFUK

One World - Bluefunk/Dureco  j/hr PRODUCER: Joseph Bowie
In retrospect their last, live album should be taken as a tribute to the various line-ups Joseph Bowie’s funk troop has seen over the years. East-west female bass player Kim Clarke—she has been replaced by Rosie Mac-Jenkins—but in comes another lady, singer/lyricist Kelii Sae.

STEVE EARLE

Train A Comin’ - Winter Harvest  c/hr PRODUCER: W. Alsbrook/S. Earle
Earle’s latest releases almost took country’s toughest singer into hard rock. The title of his live album Shut Up Or Die Like An Alligator (MCA) said it all. To our great surprise the outlaw now returns in a full acoustic jacket on this label debut. All songs come from his back pack and some have even waited to be recorded over 20 years. New Goodbye is prettier than all MTV Unplugged albums combined. The incredibly fine cover I’m Looking Through You deserves to be added immediately to a new edition of Come Together—America Salutes The Beatles.

KEITH MARTIN

It’s A Long Overdue - Ruff House  ace PRODUCER: Various
Although you would expect only street-wise rap to come from the Ruff House label, Martin happens to be a soul crooner in Luther Vandross’ territory. Romance is in the air all the time, so the late night show seems to be the best moment to play tracks off this “love catalyst” album.

RAMZI Argelia - Ariola  a/hr PRODUCER: Juan A. Arteche
By nature flamenco has an oriental element, but here it’s much more apparent. They take you for a flight on the magic carpet through the Afro-Arabian triangle. The eclecticism of the music hasn’t been spoiled by an overambitious produc-er. On the contrary, Mr. Arteche appears to be an architect of a pure sound. Tuning into Radio Tarifa is like hitting an oasis of rest.

SUPERGRASS

I Should Coco - Parlophone  a/hr PRODUCER: Sam Williams
“We are young, we are green, we are teen, nice and clean. …” just a quote out of Alright, one of the tracks from probably the most melodic albums of 1995. Or where ‘80s pop sensibility and ‘70s punk brutality cross in the ‘90s. We’ve tried to look for one bad track here, but we simply couldn’t. Perhaps the joke of We’re Not Supposed To wears a bit a three plays. But you do wonder why Lennox has been selected to be the current single and not Strange Ones or She’s So Low. Much talent in one band, it’s not fair.

PAUL WELLER

Stanley Road - Go! Discs  t/hr/d PRODUCER: Brendan Lynch/Paul Wellers music funky than any of his previous works it combines Wellers’ songwriting skills with heavy boogie down rhythms. Stanley Road is more close-knit than its airy, spacious predecessor Wild Wood. Mid-tempo scorches like Broken Stones with its Mertphis soul-meets-New-Orleans feeling keep the rhythm tight on cooking level. In Woodcutter’s Son Weller kicks off with Billy Gibbons-styled guitar just to get knocked into shape by massive Madchester drums. Steve Winwood’s piano sets off sparks on the stone solid rhythm to add that extra old school feel. I Walk On Gilded Splinters radiates the pure Bayou funk of Dr. John, simmered down by Weller to a thick stew. “Shoe finger poppin’, foot stompin’ joy of life.”

M & M MUS

MAY 27, 1995

English Radio History
Market Place

DEENYTE

Another Brick - Do It (France)
PRODUCER: Ray Cazeau/Joaquinn G.
This fast-paced dance track has a distinct 70s feel thanks to pulsating synthesizers a la Giorgio Moroder and its traditional hook. The latter element is the forte of this song and should help to make the transition from the dance floor onto the airwaves. Contact Alain Abehesera at tel: (+31) 1.4971 8219; fax: 1.4651 6703.

IMPERIO

Nostra Culpa - NR/EAMS (Germany)
PRODUCER: Norbert Reichart
What distinguishes this from most other fast Euro dance tunes is the use of a church organ and a 60s-heavy church, adding a touch of J.S. Bach. This novelty element improves the odds of the track making it into the charts. Contact Alex Guder at tel: (+49) 991.290 280; fax: 991.24 966.

KRAB

Big Bull Female - La Fura Dels Baus (CD) (Spain)
PRODUCER: Duncan Bridgemain
Rock meets (alternative) dance meets industrial noise on this debut. Formed around principal songwriter Ian Briton, this theatre group offshoot fuses these elements into a potent mixture, which can sometimes be likened to the better material of Jesus Jones or EMF. Especially noteworthy is the cover of Led Zeppelin's "Kashmir," which is transformed almost beyond recognition. Contact Luci Conyngham at tel: (+34) 3.487 5982; fax: 3.487 6776.

KIM MEINERT

Too Small Too Take Seriously (CD) (UK)
PRODUCER: Chris Birkett/Kim Meinert
Meinert makes being artist, producer and record company boss at the same time seem easy, as he performs all tasks effortlessly. He wallows in the stores before which should hit the stores before summer.

Another Brick in the Wall

Roland Strojnik & Mental Theo are in the Dutch charts with two singles. The Bird (Seashore/EMD) is at number 19 and Together In Wonderland (Master Maximum/Polidor) is at number 4 in the Mega Top 50 chart. This super-energised pop rave is attracting major audiences these days.

Dance Grooves

by Maria Jimenez

Three dance titles breaking down borders across Europe: the energetic house U Sure Do (Fresh), the Outthere Brothers' simple beats and sing-along rap lyrics on Boom (Stealth) and Montell Jordan's organ backing This Is How We Do It (Rush/Mercury) are sure hits.

Deep and bassy rhythms and drumming, rolling Spanish lyrics and fashionable percussion add up to a rich and luscious dance number in BRINCA (Flying) from legendary US house producer Ralphios Rosario. A winner from the first beat. Contact tel: (+39) 81.762 8290; fax: 81.762 3711.

Blunt Funkers' deep, funky and percussive number God's An Astro is the first release on Country Code 46, a new subsidiary of Singer/songwriter Ian Bejerholm's Clubvision. Tribal vibes and hypnotic loops are central. Destined for daring radio programmes after a strong life in chabland, this track offers an abundance of potential for remixes. Contact tel: (+44) 7865 6062; fax: 866 1082.

One of Carl Craig's latest incarnations is Paperclip People. The follow-up to their debut album T-Race is an intriguing new release called Climax (Touche). Without the use of vocals, the music is all-absorbing like a mystery and, when it's over, you have the feeling you've been somewhere else. Electronic music with a very real feel. Contact tel: (+31) 2526.74253; 2526.87672.

F-Action have dropped a top crossover house track with a happy beat and a popcorn vibe in Let's Get Close Baby (Fresh Fruit/Rhythm). Contact tel: (+31) 2526.74253; fax: 2526.87872.

Tribal Vibes

Oh Diana - Tribe/Gazell (Sweden)
PRODUCER: Johan Bejerholm
Armed with a strong hook and a classic chorus this reggae tune sounds extremely familiar. Rapper E-Z.K.'s version is already a hit in Europe. This adds the originality of it's sparse production gives it an eerie feel. The Eddy De Clercq/Alto Van Den Toorn remix also deserves special mention because its almost entirely different song. Contact: (+39) 2.353 1490; fax: 2.353 1496.

VARIOUS ARTISTS

Conspiracao Baiana - Tropical (CD) (Brazil/Germany)
PRODUCER: Claus Jaeke
The music of the Brazilian region Bangu is celebrated here by a cast consisting of both local hot shots and international names, each an eight-minute long choice underground techno cuts are included. Contact tel: (+39) 69.829 7400; fax: 69.8297 4011 or (+44) 1582.34001.

Tall Paul and Rhythm Master deliver fine remixes and a radio edit of Kool World Productions' housey Invader track. Quickly catchy, pop-oriented with club flavour. Contact tel: (+31) 1582.34001.

Nicole's Groove & Mental Theo are in the Dutch charts with two singles. The Bird (Seashore/EMD) is at number 19 and Together In Wonderland (Master Maximum/Polidor) is at number 4 in the Mega Top 50 chart. This super-energised pop rave is attracting major audiences these days.

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

Short Takes

Compiled by Raul Cairo

Belgian blues trio TREX is releasing a Jimi Hendrix tribute album this month. The six-track CD is being released through Rowyn Music.

Algerian rai singers Khaled, Cheb Mami and Idir will perform together on June 22 and 23 at the Paris Zenith venue to support their home-country.

UK rockers the Cult have apparently disbanded after playing their last show in Rio Janeiro.

After last year's surprise success I Swear taken from their self-titled debut, R&B nightingales All-4-One return to the scene with their second album called And The Music Speaks on June 2. The first single will be the David Foster-produced ballad I Can Love You Like That.

Singer/songwriter Jeff Buckley joined the ranks of Bruce Springsteen, Leonard Cohen, Edith Piaf, Joni Mitchell and Jacques Brel last month, by winning the highly prestigious French Grand Prix De L'Academie Charles Cross for his debut album Grace.

Former Earth, Wind & Fire mainman Maurice White has a new band called Urban Knights. Grover Washington Jr., Ramsey Lewis and Omar Hakim are among the members and an album is expected soon on MCA.

It looks like the often-delayed Whitney Houston Greatest Hits package, tentatively slated for release this summer has been pushed back even further again. The album, which now includes six new songs, won't be out until the autumn.

Synth pop duo Erasure has recorded a version of the Small Faces' That Man
No other look for a reissue of Joy Division's Love Will Tear Us Apart on May 30, which precedes a compilation called Permanent out on June 12.

Former Suede saxman Bernard Butler has been badly bitten by the collaboration bug. Right after production of Yes with McAlmont, he is back in the studio with both Aimee Mann and Eternal.

Pavarotti & Friends 2 should expand the mainstream appeal of this project even further as he duets with Bryan Adams on O Sole Mio and All For Love.

Paula Abdul previewed her third album Head Over Heels, due on June 13, with My Love Is For Real, which has an oriental feel thanks to Ofra Haza's background vocals.

"Short Takes" offers new releases and artist information for on-air use.
Do Muscovites begin their working day before the French? Do they listen to the radio more often than the inhabitants of Prague? Do they go in for the continuous working day? What are their affinities with the television medium? All these questions are given clear answers in MEDIA FOCUS ON EASTERN CITIES, a series of surveys launched by MEDIAMETRIE INTERNATIONAL in a multi-subscription format. The results from our MEDIA FOCUS research are distilled into finely-tuned categories per medium, per 15’ segment, per timeslot and per target group. Other possibilities include obtaining data on product ownership, cinema-going and family socio-professional classes.

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The Race To Multipoint

Europe's radio industry likes the word 'network.' For large organisations it means added publicity, and for smaller stations it means affordable programming. ISDN hasn't played a major role in this game, however, because of its point-to-point method of transmission. But that is all about to change.

by Mary Weller

WETHER it be an eight-minute news report or live coverage from the Olympics, smaller broadcasters have quickly learned to rely on larger organisations who do the dirty work for them, borrowing programming for a small fee and saving the costs of doing it themselves. Even larger broadcasters see some value of exchanging programming with others.

In a time when listeners are spoiled by CD quality and won't accept anything less, the answer to the exchange of programmes lies in digital quality transmissions, either through satellite or the Integrated Service Digital Network (ISDN). How can more than two organisations exchange real-time, hi-fi audio in the quickest, most flexible and affordable way possible?

When ISDN?

The answer in some cases is and will remain the satellite. Its wireless transmissions allow reporters to report from almost anywhere, which will never be the case with ISDN. Wires can be confining.

Price might also be a factor in the choice of satellite above ISDN. Although the satellite is not known for its affordable costs, initial ISDN hookups are even more expensive. "If there are only five stations involved in setting up a network, I would recommend working with a satellite, and not investing in an ISDN point-to-multipoint system," says codec manufacturer Telos marketing director Neil Glassman. "The answer." Glassman adds a third benefit to this list: that of duplicity. 'A receiving site can also be an originating site. For example, let's say that a station has a number of remote locations with reporters all located at a different sporting event. The event the station

related to the MPEG Layer II audio coming from the studios. Looking at the new standards for DAB, which will certainly be the system for the (near) future, MPEG-compressed audio is a good investment for both present and future.

Dutch Make First Moves

All of these benefits for ISDN haven't gone unnoticed in the manufacturing industry, as a number of manufacturers are rushing to fill the hole in the market known as point-to-multipoint. The Dutch Broadcasting Company in Holland, known as the NOB, has come up with its own solution, through the knowledge and technology of Dutch codec manufacturer You/Com and funding from the Dutch PTT. The organisation's Radio News Centre (NRC) has been using a point-to-multipoint distribution setup since November last year, known as The Multipoint, broadcasting news three times daily to all regional studios. Before this system, the NOB used analog music lines, which were quite expensive. "With this setup, every regional station is independent and can

The real savings in this system ([ISDN point-to-multipoint]) are found when the number of participants increase; 10-20 stations make the cost worthwhile." Telos marketing director Neil Glassman

able only for subscribing stations. For this reason, the Multipoint comes complete with a security system which controls not only the caller's identification number, but also the password and allows the caller access only to those stations and during those times in which he has subscribed. "The system also has the managerial function of calculating the costs for all subscribers."

Eye On The Future

Telos, an Ohio-based codec manufacturer, recently unveiled the ZephyrNet, an ISDN point-to-multipoint video distribution system which was demonstrated at the NAB convention in Las Vegas. The ZephyrNet Digital Network Hub is controlled by a PC with software using a graphical user interface. Audio is transferred to the Hub, and distributed to remote locations. The ZephyrNet can distribute 30 mono or 15 stereo signals to remote sites. Expansion boards then permit up to 200 channels of audio distribution. Telos claims that further configurations expand its capacity to thousands of remote sites. Although the ZephyrNet uses MPEG Layer III for audio coding, Layer II and G.722 are provided when desired. Telos' Glassman adds that the ZephyrNet can also be used as a backup in a satellite hookup. "The ZephyrNet in this case would not be used at all until something went wrong. If a connection fails, a station's codec will automatically dial the backup system and they're on the air again. And, for point-to-point transmission time when the codec is in use.

In the mean time, Philips Sound & Vision has also develop...
Major Codec Manufacturers

Denmark
RE
Contact: Gert Jensen
Tel. (+45)3917 0000; Fax 3917 0010

France
Acta
Contact: Charlotte Pascal
Tel. (+33)1 41 96 12 12; Fax 41 86 12 13

Germany
CSS Europe
Contact: Detlef Wiese
Tel. (+49)811 55 160; Fax 551 655

Dialog4
Contact: Berthold Burkhardtmaier
Tel. (+49)7141 22 660; Fax 22 667

Holland
Eela Audio
Contact: Fred van Eijk
Tel. (+31)40 510 484; Fax 570 482

Philips Consumer Electronics
Contact: Ronald F. Dahrs
Tel. (+31)40 737 254; Fax 737 353

You/Com
Contact: Karel L. Raven
Tel. (+31)15 625 955; Fax 571 595

United Kingdom
Solid State Logic
Contact: Colin Pringle
Tel. (+44)1865 842 300; Fax 842 118

Comrex
Contact: Lynn Distler
Tel. (+1)508 263 1800; Fax 635 0401

Telos
Contact: Neil Glassman
Tel. (+1)216 241 7225; Fax 241 4103

opened a software programme which accompanies the LII Blue line of encoders. It enables the user to control up to 127 encoders and/or decoders from a Windows application screen. "Part of the software programme is an address book," explains Bijlard, "in which the user can enter his own phone numbers. Communicating with a range of studios becomes very easy this way, as the complete configuration is also activated automatically once the corresponding phone number is called."

Bijlard adds that this solution is easier and more affordable than working through a telecom service. The LII Blue is designed by Philips and MPR Teltech and follows the J.52 standard, allowing it to communicate with other codecs also following this standard.

Do-It-Yourself Multipoint

Comrex Distler calls these systems "excellent solutions," although claims that it could be beyond the reach of several broadcaster's wallets. "The problem with such setups are the costs. The initial upfront costs, including primary rate installation, could be quite large, perhaps not feasible for smaller networks. This is of course topped by monthly line rates, which in the US run as high as $1,000."

"Then again it all depends on what you are doing. If you have a large number of connections and are going to use the system daily, it would be a good solution."

She adds that Comrex has no current plans of marketing such hardware, as the company does not see a need for it. "There are several ways of creating your own ISDN network," she claims. "Some of our clients network through looping B channels through their switching board, charging on an hourly basis."

"Of course the disadvantage of this approach is that it must be planned ahead of time," adds Comrex' Distler. "The telecommunications company usually needs to be notified a day or so in advance, although I've heard of instances in which this was all organised within a half-hour."

Telos' Glassman has little comment on these "complicated" approaches. "The only real alternative I see for the ZeephyrNet system are big piles of codecs."

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dreams for the future. Instead, thanks and TV, this will soon be reality.
The Jingle: What's In A Tune?

Although we may sometimes wish the subconscious were not populated by those snippets of tunes and nonsensical strings of chatter, we cannot deny that some of them clump themselves tightly to our memory—these are the most successful jingles. All the others come and go, leaving not so much as a whisper behind.

by Susanna Contini Hennink

Both jingle suppliers and their customers, radio stations, will agree that the jingle is one of the most important elements that defines a station's image. Fundamental questions stations should be asking themselves are: what are the most important characteristics of a successful jingle, and how can they be most effectively used to meet the station's individual requirements?

"The three most important tools that distinguish your station from the competition are: jingles, promotion and your on-air talent." CEO Dan Blair, Who Did That Music?

"Jingles come in many forms and are packaged to fit almost everyone's budget and/or fantasy. The bread-and-butter jingle package, with its familiar Dallas-style sounds and professional quality, is a tried and trusted friend of stations from coast to coast."

Pro Audio of Washington DC sells customised jingle packages directly to Europe. ('Customised' means the addition of a vocal or instrumental element to an existing music track to make it sound as if it was created for the station.) President Eric Hompe says that the American-style Dallas jingle, "Dallas jingles have earned an international reputation because they do more than just identify the station. They really work on both a conscious and subconscious level."

The company makes extensive use of telecommunications. Collaboration is via telephone, fax and mailed tapes. "When jingles are to be sung in a language other than English, we ask for a pronunciation recorded over the telephone. For more complex work, we ask for a tape demonstrating the desired pronunciation." Hompe adds, "We're impatient for the time when live recording via ISDN links is commonplace."

Shift Towards Custom-Made

In the opinion of president Harold de Groot of Music & Images, Holland, the majority of Western European stations are looking for custom jingle packages. De Groot says, "Only about 10% of our radio customers ask for custom-made jingle packages (produced entirely from scratch), which can cost between three and five times more than the customised variety, depending on variables such as number of singers, musicians and composer.

Hans Everling, producer and director of client services of Top Format, Holland, feels that European stations are moving toward a custom-made product. "About 20% of the jingle packages we produce are custom-made. Clients know what they want, and are looking for a more personalised product, something the opinion that "There is a growing demand for custom-made jingles throughout Europe. Many stations feel that most of the syndicated packages available do not reflect today's sound and attitude."

What's All The Fuss?

Broadcast consultant Ad Roland, Media Services, the Netherlands, regularly has clients jingle producers on behalf of their clients. According to president Ad Roland, the growing insistence on 'custom-made' as opposed to 'customised' is to firms the opinion that "There is a growing demand for custom-made jingles throughout Europe. Many stations feel that most of the syndicated packages available do not reflect today's sound and attitude."

Shopping For A Jingle Package

1) Does the jingle harmonise with your music format?
2) Is the intensity factor on the same level with your format?
3) Is the melody logo clearly differentiated from that of your competition?
4) Does the station's name fit 100% into the melody logo? (Applicable to jingles from a syndicated package)
5) Are sound transitions needed in the package? (See Ferry Maat below.)
6) Are tempo transitions needed? The needed transition (between one tempo and another).
7) In the placement of the 'key phrase' appropriate to your jingle's music bed? (The key phrase positions the station, for example WE HAVE THE POWER, KNMN)
8) Is the choir arrangement made presentable? Different combinations can be used to lead into forthcoming musical pieces—also please.”

Bill Meeks started as a saxophone player, and went on to found PAMS, the producer of Dallas, they employ their group of experienced musicians in the very specialised field of jingle production. Many of their clients are from other European countries like Germany, Denmark, Norway and Letland, to name a few, and Top degree due to hype. He says, "All jingle packages are custom-made in that they were originally produced for a specific radio station.” In his opinion many stations can successfully adapt syndicated packages to fit their needs. The main stumbling block, he stresses, is that the station's name or both "sound transitions" and "instrumental breaks" to meet specific needs of clients in Germany.

By the process of removing, adding, subtracting, changing vocals, textures, and such, the jingle will take on a distinctly different character. It can be clever, cynical, or quite humorous. A jingle can be a very sensitive time consuming and time consuming process which is a condition to be talked over. The
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Ren Groot
managing director

The Top Format Singers

Bart van Gogh
head of production

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done." In his opinion, the Los Angeles suppliers "big selling pitch" is their promotion of hits. They say that the musicians they use play with top artists like Elton John or TAFKAP (The Artist Formerly Known As Prince), but they don't specialise in jingles. He says, "They don't have a true understanding of what works on air. Many of their jingles are too long, and have to be cut down. "You have to have been in the radio business to know what a presenter needs," he adds.

**Vive La Difference**

Production director at Europe 2, Paris, Jeremy Blanc Shapira says it is very difficult for stations in France to accept syndicated jingles because they "are too American-sounding." Although 60% of the music they play is Anglo-Saxon, the signature has to be French. In his opinion many foreign-based jingle suppliers haven't followed changing music patterns, "They are out-dated." He feels that they are not willing to immerse themselves in the French way of life, and are therefore unable to capture a subtle touch he finds essential for a successful jingle in France.

"Knowing all the basic technical and structural aspects of jingle production doesn't mean you can make a good jingle. When you ask for a more energetic sound, you get horns blowing, wild west stampedes, or CNN-like fanfares. When you ask for soft, you get the Carpenters, and when you ask for gentle, you get Walt Disney gooy."

Another station which has chosen to produce its own jingle is City Radio Prague. They do not want to project an image that sounds like everybody else. Programme director Karel Oubrecht says that language is one problem, and cost is also a factor, but more importantly, "I want to work directly with the producer, spending time discussing exactly what we want. I don't think this kind of interaction is feasible long-distance."

**When A Jingle's Not A Jingle**

Carving out their own niche between supplying straight-forward custom-made jingle packages and audio consulting is German-based Music Makers. Director John Groves explains how they tackled the problem of creating a 'complete acoustic identity' for several public broadcasting networks, as well as for German net WDR.

"You have to have been in the radio business to know what a presenter needs."

Steve England, director of Alfasound

Confronted with the problem of creating a 'corporate image' for large, often out-dated public radio stations with little experience in promoting themselves or marketing in today's competitive radio scene, Music Makers "assume a consulting function," he says, "to make the station aware of current trends in marketing and help them create a harmonious image." According to Groves, their strength lies in this consulting function. "We promote internal motivation aimed at the creation of a unified acoustic image."

**Taken For Granted?**

Are stations complacent about their jingles? Do they assume that if their ratings are satisfactory, it means that they must have a good jingle package working for them? De Groot of Music & Images says "Given the importance of jingles in establishing a station's image, I don't think they are appreciated enough in Europe."

Blanc Shapira of Europe 2 feels that researching jingles would be a good idea. He says, "Very few stations in France have their own melody logo—they either sing their name or call letters in different ways to suit different programmes, or just speak them." Melody logos are an important 'top of the mind' recognition factor. Melody logos and sung lines seem to be retained much longer in our memory than only spoken logos. Roland spoke of a test his company carried out some years ago before a sample audience, in which they softly played part of a radio programme with jingle melodies that belonged to one station, but sung lines from another station. The audience identified the first station as the source of the jingles, in spite of a contradictory sung text. Although this test does not have statistical significance, it is an interesting comment on the importance of the vocalised jingle.

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EMOTION

This follow-up to the highly acclaimed *Le Voyageur* album places Papa's sweet melancholy voice under the direction of producer Stephen Hague, best known for his work with Erasure and the Pet Shop Boys. This unique combination of Wemba and Hague has produced an African pop classic.

CDRW52/RWMC52

Suggested radio play tracks:
*Fa Fa Fa Fa Fa (Sad Song)*
*Yolele*
African music had a good year in 1994. With artists as diverse as Mali's Ali Farka Touré, Benin's Angélique Kidjo and Senegalese superstar Youssou N'Dour selling well into six figures worldwide, it seems like the continent's musical riches are finally being discovered by audiences and industry alike.

Major are entering the fray—usually via distribution deals with specialised labels, such as Warner Music's arrangement with David Byrne's Luaka Bop or Virgin's with Peter Gabriel's Real World. Some multinationals are going further by launching world music sub-labels to market product chosen from the often vast catalogues of their local affiliates. EMI's Hemisphere has released several fine collections of African material since it was launched last year, including Electric And Acoustic Mali, Super Guitar Soukous and Only The Poor.

Belgium is about to release Burundi repertoire, it is also home to The Splendid Master Gwana Musicians of Morocco. Local BMG labels are also particularly active, with Cap Verdean reggae star Lucky Dube, and Nigerian label head Femi Kuti, son of the legendary Fela.

Indies Dominate

Though the majors are paying more attention to world music, it is still mainly an indies game. The number of small labels releasing African music has increased steadily over the past several years. Says co-director of Berlin-based Piranha Kultur & Medien Produktion, Borkowsky Akbar, 'Ten years ago there were a dozen adventurous companies releasing or promoting world music and everybody knew everybody else. Now there are many more labels and more and more releases.' Piranha is a multifaceted company involved at many levels with many projects comes about equally from its own profits and public grants. They are part of the production team for Kiss FM's "Global Network," a series of programmes devoted to various facets of world music which is aired week nights, though still in a developmental stage. African artists established by the label include Zimbabwean singer Stella Chiweshe and Ali Has san Kaban from Egypt. Soon to be out is the fourth Strictly Worldwide compilation, featuring artists due to perform at Europe's summer festivals.

Bluey Mali guitarist Ali Farka Touré is an unlikely candidate for stardom, but his Grammy award-winning album with Ry Cooder, Talking Tumbuka, has sold some 200.000 units to date.
In the past there has always been a fashion element to the popularity of African and other regional music, but that's changed. It's settled in and is now a permanent part of Europe's musical landscape.

Mango A&R chief Jumbo Vanrenen

"In the past there has always been a fashion element to the popularity of African and other regional music, but that's changed. It's settled in and is now a permanent part of Europe's musical landscape.

That doesn't mean of course that success, even modest, can be taken for granted. "Nothing happens naturally," says Vanrenen. "With few exceptions, to make an impact on the market you need a hit single, for that you have to produce the sort of record that will get on European radio," a feat that takes more than a combination of good music and good will. One strategy, utilised by Youssou N'Dour for his 1994 number one EHR hit Seven Seconds, is to sing at least partly in English. Keita, whose next album is due in September, will sing some songs in English, as will Kidjo. "Language is a barrier we've come up against time and again," says Vanrenen. "But artists want to be heard and are willing to gear their material to specific markets." Out now on Mango besides Maa's acclaimed Firin' In Fouta is Freedom (Let's Take It!) from Haitian band Boukman Eksperyans.

"Growth in this area comes from opening up new territories," asserts Sterns director Robert Urbanus, "and we work hard at reaching them." The 12-year-old label's aim is "to bring African music to the attention of the western public, as opposed to making African music more palatable to western ears." They are Europe's largest licensor of African recordings and are also renowned for productions like the two Afriando albums, produced by the legendary Ibrahim Sylla. Their product consistently makes it onto the European World Music Charts, and their newsletter Tradewind is a valued source of world music news. Their collaboration with Earthworks brings to market such albums as Jump & Joe from South Africa's Soul Brothers.

Lumped Together

Real World's agenda is nearly the opposite of Sterns. With albums created in the west for primarily western consumption, Real World has been uncommonly successful, with a host of brilliant productions in its catalogue. Recent efforts include Ny Marina from Madagascar's The Justin Vail Trio, and Zaire singer Papa Wemba's latest, Emotion. Soon out is the Pan African Orchestra's first Real World CD Opus 1. Celebrating its 10th year is London's tiny Triple Earth, perhaps best known for its three Mouth Music albums, but home also to acclaimed Ethiopian singer Aster Aweke.

Says co-director Iain Scott, "We learned long ago to focus on the artist and not on their geographic origin. Ultimately listeners make contact with a particular sound, and other aspects like nationality are important but secondary." He is also convinced that African music's natural market is being squandered by being lumped together with other, unrelated forms by the use of the word music rubric. "Dance, soul and R&B are a natural link to many African sounds, and it would be more logical to direct our marketing efforts toward that audience." This summer will see the release of an unusual sampler where various artists connected with the label have remixed tracks from other Triple Earth artists.
### Eurochart Hot 100 Singles

**Week 21 / 95**

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<th>ARTIST</th>
<th>TITLE</th>
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<th>Week</th>
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<td><strong>SALES BREAKER</strong></td>
<td><strong>Buck For Good</strong></td>
<td><em>Take That</em></td>
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<td><strong>Björn - One Little Indian (Perfect For PolyGram)</strong></td>
<td><strong>Popin' (PolyGram)</strong></td>
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<td>** army Of Me**</td>
<td><strong>Bryan Adams - A Man And A Woman</strong></td>
<td><strong>Austria</strong></td>
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<td><strong>Chains</strong></td>
<td><strong>A&amp;M (Zomba)</strong></td>
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<td><strong>Key To My Life</strong></td>
<td><strong>Bobby Brown - Don't Say</strong></td>
<td><strong>PolyGram</strong></td>
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<td><strong>No Se - Big Cheese</strong></td>
<td><strong>Sarin/BMW</strong></td>
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<td><strong>RCA (RCA)</strong></td>
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<td><strong>P.M.</strong></td>
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### FAST MOVERS

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<tr>
<td><strong>Sharp/Arista/WC</strong></td>
<td><strong>BMG (BMG)</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Tina Arena - Copyright (Copyright)</strong></td>
<td><strong>BMG (BMG)</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Boyzone - Poly(Play)Gram (Island/Island)</strong></td>
<td><strong>BMG (BMG)</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
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</table>

### EUROPEAN SALES

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Country</th>
<th>Week</th>
<th>Charted</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Buck For Good</strong></td>
<td><em>Take That</em></td>
<td><strong>RCA (UK)</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
</tr>
<tr>
<td><strong>Bryan Adams - A Man And A Woman</strong></td>
<td><strong>Austria</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
<td></td>
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<tr>
<td><strong>Uncharted Melody/White Cliffs Of Dover</strong></td>
<td><strong>UK</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
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<tr>
<td><strong>Cotton Eye Joe</strong></td>
<td><strong>RCA (RCA)</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
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</tr>
<tr>
<td><em><em>The Outhere Brothers</em> - Master Maximum</em>*</td>
<td><strong>BMG (BMG)</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
<td></td>
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<tr>
<td><strong>Machete</strong></td>
<td><strong>BMG (BMG)</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
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</tr>
<tr>
<td><strong>Phil Collins - Another Day In Paradise</strong></td>
<td><strong>BMG (BMG)</strong></td>
<td><strong>15</strong></td>
<td><strong>27</strong></td>
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<tr>
<td><strong>Love City Groove - Planet (3/WC)</strong></td>
<td><strong>BMG (BMG)</strong></td>
<td><strong>15</strong></td>
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<tr>
<td><strong>Sharp/Arista/WC</strong></td>
<td><strong>BMG (BMG)</strong></td>
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</tr>
<tr>
<td><strong>Tina Arena - Copyright (Copyright)</strong></td>
<td><strong>BMG (BMG)</strong></td>
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<tr>
<td><strong>Boyzone - Poly(Play)Gram (Island/Island)</strong></td>
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<td><strong>15</strong></td>
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<td></td>
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</tbody>
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**Note:** The Eurochart Hot 100 is a record chart published by European data company Media Control, which ranks the best-selling singles in Europe. The chart is compiled based on sales data from Nielsen scans across Europe. For more details, please visit the official Eurochart Hot 100 website.
## European Top 100 Albums

**Week 21 / 1995**

<table>
<thead>
<tr>
<th><strong>ARTIST</strong></th>
<th><strong>TITLE</strong></th>
<th><strong>country</strong></th>
<th><strong>charted</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Jimmy Nail</td>
<td>Crocodile Shoes - East West</td>
<td>DE</td>
<td>S &amp; UK</td>
</tr>
<tr>
<td>The Connells</td>
<td>Ring - Interworld</td>
<td>ADR</td>
<td>N &amp; S &amp; UK</td>
</tr>
<tr>
<td>Mike &amp; The Mechanics</td>
<td>Sagos On A Beach Of Gold - Virgin</td>
<td>ADR</td>
<td>N &amp; S &amp; UK</td>
</tr>
<tr>
<td>Soundtrack - The Lion King</td>
<td>The Lion King - Walt Disney / Mercury</td>
<td>F &amp; US</td>
<td></td>
</tr>
<tr>
<td>Giorgia</td>
<td>Come Teliuna &amp; Liana - RCA</td>
<td>F &amp; US</td>
<td></td>
</tr>
<tr>
<td>Axelle Red</td>
<td>Sono Plugg Attendere - Virgin</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Laura Pausini</td>
<td>Laura Pausini - CGD</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>John Lee Hooker</td>
<td>Chill Out - Panpblank</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Brownstone</td>
<td>From The Bottom Up - MJ</td>
<td>NL &amp; UK</td>
<td></td>
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<tr>
<td>Stevie Wonder</td>
<td>Conversation Peace - Motown</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>Simple Minds</td>
<td>Good News From The Next World - Virgin</td>
<td>DK</td>
<td></td>
</tr>
<tr>
<td>Blur</td>
<td>Parklife - Food</td>
<td>B &amp; UK</td>
<td></td>
</tr>
<tr>
<td>Eric Gadd</td>
<td>Floating - WEA</td>
<td>B &amp; UK</td>
<td></td>
</tr>
<tr>
<td>Francis Cabrel</td>
<td>Statue Sur Sur La Terre - Columbia</td>
<td>A &amp; D</td>
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<tr>
<td>R.E.M.</td>
<td>Monster - Warner Brothers</td>
<td>DK &amp; UK</td>
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<tr>
<td>East 17</td>
<td>Steam - London</td>
<td>A &amp; D</td>
<td></td>
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<tr>
<td>Real McCoy</td>
<td>Another Night - Magic</td>
<td>UK</td>
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<tr>
<td>TLK</td>
<td>Crazysexycool - Arista / LaFace</td>
<td>A &amp; D</td>
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<tr>
<td>Arbore Renzo</td>
<td>Napoli - Punto Escalcimento - Nuova Fonti</td>
<td>A &amp; D</td>
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<tr>
<td>Boys II Men</td>
<td>II - Motown</td>
<td>DK &amp; UK</td>
<td></td>
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<tr>
<td>Sheryl Crow</td>
<td>Tuesday Night Music Club - A&amp;M</td>
<td>D &amp; NL</td>
<td></td>
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<tr>
<td>Adiemus</td>
<td>Songs Of Sanctuary - EMI</td>
<td>A &amp; D</td>
<td></td>
</tr>
<tr>
<td>Juan Perro</td>
<td>Rases Al Ventu - Arias</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Eric Clapton</td>
<td>From The Cradle To Reprise</td>
<td>F &amp; UK</td>
<td></td>
</tr>
<tr>
<td>Hubert Von Goisern &amp; Die Alpinkatzen</td>
<td>Stemmi Sur Sur La Terre - Columbia</td>
<td>A &amp; D</td>
<td></td>
</tr>
<tr>
<td>Giuslauca Grignani</td>
<td>Destinazio Paragfo - Mercury</td>
<td>A &amp; D</td>
<td></td>
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<tr>
<td>Tina Arena</td>
<td>Don't Ask - Columbia</td>
<td>DE &amp; UK</td>
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<tr>
<td>The Free Spirit</td>
<td>Fan From Paradise - PolyGram TV</td>
<td>D</td>
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<tr>
<td>Cranberries</td>
<td>Everybody Else Is Doing It, So Why Can't We - Island</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>Jan Johansen</td>
<td>Jan Johansen - Marianne</td>
<td>DK</td>
<td></td>
</tr>
<tr>
<td>Scooter</td>
<td>...And The Beat Goes On! - Club Tools</td>
<td>A &amp; D</td>
<td></td>
</tr>
<tr>
<td>Janet Jackson</td>
<td>Janet.remixed - Virgin</td>
<td>A &amp; D</td>
<td></td>
</tr>
</tbody>
</table>

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

The European Top 100 Albums is compiled by RPM Communications BV © RPM Communications BV. All rights reserved. Compiled from the national album sales charts of 15 European territories.

* reception of more than 500,000 units in each of two half-million sales in a single market.

**ARTIST**

- **country**
- **charted**

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**European Charts**

**M & M Charts European Sales**

**M & M Music Media**

**May 27, 1995**

---

**AmericanRadioHistory.com**
Tina Arena  don't ask

THE DEBUT ALBUM includes the UK Top 10 single

chains

currently playing throughout Europe-EHR chart Top 40
### Top National Sellers

#### UNITED KINGDOM

| #1 | 10 Janet Jackson - Whoops Now/What'll I Do (BMG Ariola) |
| #2 | 4 La Bouche - Be My Lover (BMG) |
| #3 | 2 Haddaway - Fly Away (BMG) |
| #4 | 14 Various - Dance Boom (BMG) |
| #5 | 19 Oasis - Definitely Maybe (BMG Ariola) |

#### DENMARK

| #1 | 9 Various - Sammen (BMG) |
| #2 | 5 Various - Keep Your Head Up (BMG Ariola) |
| #3 | 8 Various - Nappe (BMG) |
| #4 | 7 Various - Nappe (BMG) |
| #5 | 6 Various - Kort Og Lydens Minde (BMG) |

#### SWITZERLAND

| #1 | 20 Celine Dion - D'Off (EMI) |
| #2 | 19 Madonna - La Isla Bonita (Sony) |
| #3 | 8 Various - No Need To Argue (PolyGram) |
| #4 | 7 Various - Green Day - Do The Green (BMG) |
| #5 | 6 Various - Coolio - Gangsta's Paradise (BMG) |

#### SWEDEN

| #1 | Various - No Need To Argue (PolyGram) |
| #2 | 5 Various - Cream - Live (Warner) |
| #3 | 4 Various - Baby Baby (EMI) |
| #4 | 3 Various - Picture This (BMG) |
| #5 | 2 Various - Take That - Nobody Else (BMG) |

#### FINLAND

| #1 | 20 Celine Dion - D'Off (EMI) |
| #2 | 18 Arto Fagerblom - New Love Story (BMG) |
| #3 | 17 Rami - Don't Laugh (Sony) |
| #4 | 16 Various - Dance Boom (BMG) |
| #5 | 15 Various - Dance Boom (BMG) |

#### IRELAND

| #1 | 10 Celine Dion - The Colour Of My Love (Sony) |
| #2 | 9 Various - Dance Boom (BMG) |
| #3 | 8 Various - Dance Boom (BMG) |
| #4 | 7 Various - Dance Boom (BMG) |
| #5 | 6 Various - Dance Boom (BMG) |

#### UNITED STATES

| #1 | 10 Janet Jackson - Whoops Now/What'll I Do (BMG Ariola) |
| #2 | 9 Various - No Need To Argue (PolyGram) |
| #3 | 8 Various - Cream - Live (Warner) |
| #4 | 7 Various - D'Off (EMI) |
| #5 | 6 Various - No Need To Argue (PolyGram) |

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**Note:** Due to a public holiday, the chart this week is shorter than usual, as the lesson is still in progress.

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**Switzerland**

1. Scatman John - Scatman (Epic)
2. Vangelis - Conquistador (Paradise)
3. Scatman John - Scatman (Epic)
4. Dido - Life For Rent (EMI)
5. Dido - Life For Rent (EMI)

**Germany**

1. Celine Dion - D'Off (EMI)
2. Celine Dion - D'Off (EMI)
3. Celine Dion - D'Off (EMI)
4. Bruce Springsteen - Greatest Hits (Sony)
5. Vangelis - Conquistador (Paradise)

**France**

1. Celine Dion - D'Off (EMI)
2. Celine Dion - D'Off (EMI)
3. Celine Dion - D'Off (EMI)
4. Bruce Springsteen - Greatest Hits (Sony)
5. Vangelis - Conquistador (Paradise)

**Belgium**

1. Celine Dion - D'Off (EMI)
2. Celine Dion - D'Off (EMI)
3. Celine Dion - D'Off (EMI)
4. Bruce Springsteen - Greatest Hits (Sony)
5. Celine Dion - D'Off (EMI)

**Ireland**

1. Celine Dion - The Colour Of My Love (Sony)
2. Various - Dance Boom (BMG)
3. Various - Dance Boom (BMG)
4. Various - Dance Boom (BMG)
5. Various - Dance Boom (BMG)
The Adult Contemporary Europe chart represents the most popular songs in the Adult Contemporary genre in Europe.

The European Dance Radio (EDR) is the top 25 chart based on a weighted scoring system. It is compiled on the basis of rotations of major European dance radio stations, including top 20 and vaults for 20-40 tracks each. The chart is updated weekly.

The Eurochart A/Z Indexes provide information on the top 100 albums in the Eurochart Hot 100, which is based on the sales and streaming data of songs in Europe. The chart is updated weekly.

The Breakin' & Entering chart is a weekly chart analysis by Ramon Dahmen, which showcases the latest Eurodance hits and their histories.
Station Reports include all the new additions to the playlist. Below is a list of all the stations included, with their respective new playlist additions.

**AUSTRIA**
- **RADIO AIRPLAY/STATION REPORT**
  - **Line-up**
    - **AIR**
      - M & M AIR PLAY
      - **MUSIC & MEDIA**
        - **AmericanRadioHistory.Com**

**BELGIUM**
- **RADIO GROSSMAGDEBURG**
  - **Line-up**
    - **GROSSMAGDEBURG**
      - **Berliner**
      - **Radio**
        - **Jo**
  - **Line-up**
    - **GROSSMAGDEBURG**
      - **Berliner**
      - **Radio**
        - **Johannes**

**DENMARK**
- **RADIO ROYALE/LONSDAL**
  - **Line-up**
    - **ROYALE/LONSDAL**
      - **Lund**
      - **Radio**
        - **Soren**
  - **Line-up**
    - **ROYALE/LONSDAL**
      - **Lund**
      - **Radio**
        - **Ulrik**

**GERMANY**
- **RADIO DRAGON/BERLIN**
  - **Line-up**
    - **DRAGON/BERLIN**
      - **Berlin**
      - **Radio**
        - **Thomas**
  - **Line-up**
    - **DRAGON/BERLIN**
      - **Berlin**
      - **Radio**
        - **Wolfgang**

**ESTONIA**
- **RADIO 21/BRUSSELS**
  - **Line-up**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Jan**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Lars**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Leif**

**FINLAND**
- **RADIO JOY/JOHANNES**
  - **Line-up**
    - **JOY/JOHANNES**
      - **Johannes**
      - **Radio**
        - **Julia**
    - **JOY/JOHANNES**
      - **Johannes**
      - **Radio**
        - **Jussi**

**Greece**
- **RADIO 21/BRUSSELS**
  - **Line-up**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Jan**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Lars**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Leif**

**Ireland**
- **RADIO ENERGY/93.3**
  - **Line-up**
    - **ENERGY/93.3**
      - **Miki**
      - **Radio**
        - **Sarah**
    - **ENERGY/93.3**
      - **Miki**
      - **Radio**
        - **Sean**

**M & M AIR PLAY**
- **STATION REPORTS**
  - **Line-up**
    - **M & M AIR PLAY**
      - **Music & Media**
        - **AmericanRadioHistory.Com**

**Music & Media**
- **AmericanRadioHistory.Com**
  - **Line-up**
    - **AmericanRadioHistory.Com**
      - **Czech Republic**
      - **Radio**
        - **David**
      - **Radio**
        - **Jaroslav**
      - **Radio**
        - **Jiri**

**Netherlands**
- **RADIO 21/BRUSSELS**
  - **Line-up**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Jan**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Lars**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Leif**

**Scandinavia**
- **RADIO 21/BRUSSELS**
  - **Line-up**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Jan**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Lars**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Leif**

**Spain**
- **RADIO 21/BRUSSELS**
  - **Line-up**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Jan**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Lars**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Leif**

**Sweden**
- **RADIO 21/BRUSSELS**
  - **Line-up**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Jan**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Lars**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Leif**

**United Kingdom**
- **RADIO 21/BRUSSELS**
  - **Line-up**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Jan**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Lars**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Leif**

**USA**
- **RADIO 21/BRUSSELS**
  - **Line-up**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Jan**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Lars**
    - **21/BRUSSELS**
      - **Karin**
      - **Radio**
        - **Leif**

**Note:** The list includes all the new additions to the playlist, providing a comprehensive overview of the latest music on the airwaves.
Can't Cry Anymore

To call Sheryl Crow the hardest working woman in show-biz is more than a fair comment. Since the release of her A&M debut album "Tuesday Night Music Club" in August 1993, Sheryl and her band have been on the road constantly to promote the album achieving so far:

- 10 platinum album awards,
- 5 gold album awards,
- over 5 million albums sold,
- four Grammys,
- and two top 10 singles

"All I Wanna Do" and "Strong Enough." Sheryl Crow's new single "Can't Cry Anymore" has just been released while her fourth European tour including performances at major festivals as well as headline shows, starts June 10 in Italy.
Vogel Takes The Helm At Polydor

by Howell Lewellyn

MADRID - Spanish music veteran Adrian Vogel has confirmed his enthusiasm for his new post as managing director of Polydor Europe.

Speaking to Music & Media, Vogel, 39, says, "I am excited about the opportunity, of Polydor Spain."

Vogel has also worked as music journalist and co-founded Spain's first 24-hour rock radio station, Radio Popular FM.

New-Look Selector continued from page 1

According to RCS product manager Bill Webber, over 1,200 of the world's 2,500 Selectors use DJS can now monitor cross-fades before the programme is realised in the studio.

Vogel says, "I wanted somebody with experience in the music industry as he has made two moves between the indies and multinationals."

He founded the indie label Gong, in 1975 and joined CBS/Sony in 1977 where he spent 12 years. In 1992, he founded the indie label Compadres. He has also worked as music journalist and co-founded Spain's first 24-hour rock radio station, Radio Popular FM.

Easy Listening continued from page 1

Certainly, a look at the UK charts last week shows that easy listening sells. Robson Green & Jerome Flynn entered straight at number one in the UK singles chart with their latest single, Unchained Melody and White Cliffs Of Dover. Meanwhile, at number three is Perez "Prez" Swanton, a manager at London's MOR commercial station, Kiss 100.

For those wanting to test the facilities there is a version of the programme available. By creating separate files for the beginning, hook or ending of a song, programmers can use a simple utility called Play Waves which converts the file into audio. Reaction to the new programme was enthusiastic, but many programmers asked why they were not warned of the new system earlier.

Johannes Tretterberger, technical director at Radio Authority, says, "Because of the technological complexity of the programme, we wanted to test the programme in our home market first," says Webber, pointing to the ability to react quickly to testing problems.

The key to Selector 12.38 is its ability to attach digital signals to a song which sets anything from cue points to faded parameters. These also allow the programmer to select and listen to particular elements of the song on the computer, such as the intro, the chorus or the end.

By selecting the end of a song, programmers can buy it. We cannot keep full records from the likes of as their third or fourth pre-set was passed. We keep full records on our shelves because demand is so high.

Easy-listening imports from the US are being snapped up as soon as they come in. The younger buyers are very keen to test the music, which for years has been a rich unvisited vein of music.

"Clubs like Cheese, Smash and Indigo are all playing easy listening at the moment."

The increased popularity of easy listening among young Londoners is also reflected in the latest listening figures for London's MOR commercial station, Melody FM. Originally targeted at an older age range, Melody's audience shot up from a weekly reach of 702,000 (8%) in the last quarter of 1994 to over one million (10%) in the first quarter of 1995. One in 20 of Melody's listeners are now aged 15-34, compared with one in 28 a year ago.

Melody FM MD Sheila Porter says that she first became aware of the trend just over a year ago. "Some club DJs were mixing dance music with easy listening, which for years has been a rich unvisited vein of music."

Does Murdoch Plan To Enter The Music Business?

Rupert Murdoch's News Corp recently announced a major joint venture with US telecommunications giant MCI. Murdoch made a much-overlooked statement at the time, "We might want to buy a music company and they [MCI] might not be interested."

Despite a 50% share of Mushroom Records, Europe's biggest independent label, News Corp has not entered the international music business. Murdoch is on the acquisition trail. Will a major music company follow?

Change Of Plan For John Reid

Contrary to earlier reports (Music & Media, April 22), John Reid, marketing director at London Records, will not be moving to New York to become vice president for the Island/Def Jam/Slash label group of PolyGram. He is now said to be joining PolyGram Canada as MD of the Island/A&M group.

Eurovision Secrets continued from page 1

That atmosphere is also apparent on the album, says PolyGram Ireland head of classical/jazz Catherine Hugh- ton. "It will be a strong, Celtic flavour and features lots of Ulkeletal pipes. It's not unlike Enya in places."

In Norway, Norwreine has just been issued as a promo single, mainly to attract attention to the album of which the company hopes to ship 20,000 copies. The first station to report the song to M&M was ACE formatted Radio Basilisk/ Basel. Although not officially released yet, the station picked it up through a journalist who happened to have a CD in his office. "We were lucky," says head of music Nick Schultz. "We just banged it in and we played it for that. There was a good winner this year. The song has a nice feel to it."

The increased popularity of easy listening among young Londoners is also reflected in the latest listening figures for London's MOR commercial station, Melody FM. Originally targeted at an older age range, Melody's audience shot up from a weekly reach of 702,000 (8%) in the last quarter of 1994 to over one million (10%) in the first quarter of 1995. One in 20 of Melody's listeners are now aged 15-34, compared with one in 28 a year ago. Melody FM MD Sheila Porter says that she first became aware of the trend just over a year ago. "Some club DJs were mixing dance music with easy listening, which for years has been a rich unvisited vein of music."

London - Journalist and broadcaster Andrew Neil will deliver the keynote lecture at this year's Radio Festival in Birmingham, which the Radio Academy promises will represent "all that is good about the UK radio industry."

Additionally, Sir Peter Gimbings, the new chairman of the Radio Authority, will be making his first public utterances in his new capacity when he is interviewed by festival chairman Alex Dixon.

Topics to be debated in this year's Festival (which runs from 19-21 June) include the performances of regional commercial stations, the future of technology in radio ("is this the end of radio as we know it") and the future role of presenters.

There will also be a discussion on whether increased competition sensationalises news presentation, and on the vexed question of radio ownership issues, in which GWR chairman Henry Meakin will be speaking.

Smith Chris, the opposition spokesperson on broadcasting, will be outlining the Labour Party's approach to the regulation and development of UK radio, and, with the launch of London Christian Radio fast approaching, chair of the Interfaith Network, will be asking "does religion have a right to be on the radio?"
**Weekly Chart - Week 21/95**

**RPM Communications BV**

<table>
<thead>
<tr>
<th>Artwork Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan Adams/Have You Ever Really Loved A Woman</td>
<td>(A&amp;M)</td>
<td>121</td>
<td>6</td>
</tr>
<tr>
<td>Take That/Back For Good</td>
<td>(RCA)</td>
<td>110</td>
<td>2</td>
</tr>
<tr>
<td>Charles &amp; Eddie/Tm Gonna Love You</td>
<td>(Capitol)</td>
<td>100</td>
<td>10</td>
</tr>
<tr>
<td>Wet Wet Wet/Julia Says</td>
<td>(Precious)</td>
<td>92</td>
<td>1</td>
</tr>
<tr>
<td>Scatman John/Scatman (Si-Ba-Bop-Ba-Dop-Bop)</td>
<td>(Iceberg/RCI)</td>
<td>61</td>
<td>1</td>
</tr>
<tr>
<td>Baby Baby</td>
<td>(DWA)</td>
<td>59</td>
<td>6</td>
</tr>
<tr>
<td>Rod Stewart/You're The Star</td>
<td>(Warner Brothers)</td>
<td>68</td>
<td>13</td>
</tr>
<tr>
<td>Real McCoy/Love And Devotion</td>
<td>(Hansa)</td>
<td>64</td>
<td>1</td>
</tr>
<tr>
<td>Bobby Brown/Two Can Play That Game</td>
<td>(MTV)</td>
<td>59</td>
<td>7</td>
</tr>
<tr>
<td>Janet Jackson/Late Night On Early Morning</td>
<td>(Virgin)</td>
<td>64</td>
<td>0</td>
</tr>
<tr>
<td>Simple Minds/Hypnotised</td>
<td>(Virgin)</td>
<td>66</td>
<td>3</td>
</tr>
<tr>
<td>Freak Power/Turn On, Tune In, Cop Out 4th &amp; B'way</td>
<td></td>
<td>60</td>
<td>1</td>
</tr>
<tr>
<td>Tina Arena/Chains</td>
<td>(Columbia)</td>
<td>58</td>
<td>7</td>
</tr>
<tr>
<td>Connells/74-75</td>
<td>(TTV)</td>
<td>57</td>
<td>9</td>
</tr>
<tr>
<td>Bruce Springsteen/Secret Garden</td>
<td></td>
<td>64</td>
<td>4</td>
</tr>
</tbody>
</table>

**CHART BOUND**

- **Rednex**
- **Ali Campbell/That Look In Your Eyes**
- **Mike & The Mechanics**
- **Boomtown Rats/If You Love Me**
- **Ann Lennox/No More I Love You's**
- **NE**
- **Montell Jordan/This Is How We Do It**
- **Björk/Army Of Me**
- **Elton John*/Over My Shoulder**
- **Human League/One Man In My Heart**
- **Bob Marley & The Wailers/Keep On Moving**
- **Ann Lennox/Whitney'S Shade Of Pale**

**MOST ADDED**

- **Bon Jovi**
- **Elton John**
- **Jimmy Cliff**
- **Alison Lee**
- **Paul Weller**
- **Simple Minds**
- **Mancu Nuine**
- **Travis**
- **Ali Campbell**

**ROTATION LEADERS**

- **Boyzone**
- **Bon Jovi**
- **Francesco Quinn**
- **Alliance Ethnik**
- **Shane MacGowan & Sinead O'Connor**

**NEW TOP 20 CONTENDERS**

- **Prize Kingsberry/Three To My Two**
- **Million Dollar Baby**
- **Shane MacGowan & Sinead O'Connor**
### Border Breakers

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

<table>
<thead>
<tr>
<th>Week 21 / 95</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>T5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SCATMAN JOHN/SCATMAN (SKA-BA-BOP-BA-DOP-BOP)</td>
<td>ICEBERG/BCA</td>
<td>DENMARK</td>
<td>76</td>
</tr>
<tr>
<td>2</td>
<td>Baby/Baby</td>
<td>(DWA)</td>
<td>ITALY</td>
<td>62</td>
</tr>
<tr>
<td>3</td>
<td>Real McCoy/Love And Devotion</td>
<td>(Hansa)</td>
<td>GERMANY</td>
<td>58</td>
</tr>
<tr>
<td>4</td>
<td>Joey Tempest/A Place To Call Home</td>
<td>(Polar)</td>
<td>SWEDEN</td>
<td>34</td>
</tr>
<tr>
<td>5</td>
<td>Haddaway/Fly Away</td>
<td>(Coconut)</td>
<td>GERMANY</td>
<td>35</td>
</tr>
<tr>
<td>6</td>
<td>Rednex/Wish You Were Here</td>
<td>(Jive)</td>
<td>HOLLAND</td>
<td>40</td>
</tr>
<tr>
<td>7</td>
<td>Alex Party/Don’t Give Me Your Life</td>
<td>(UMM)</td>
<td>ITALY</td>
<td>29</td>
</tr>
<tr>
<td>8</td>
<td>Whigfield/Think Of You</td>
<td>(X-Energy)</td>
<td>ITALY</td>
<td>23</td>
</tr>
<tr>
<td>9</td>
<td>Alliance Ethnik/Respect</td>
<td>(Delabel)</td>
<td>FRANCE</td>
<td>17</td>
</tr>
<tr>
<td>10</td>
<td>La Bouche/Be My Lover</td>
<td>(Hansa)</td>
<td>GERMANY</td>
<td>25</td>
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<tr>
<td>11</td>
<td>Sparks/When Do I Get To Sing “My Way”</td>
<td>(Logic)</td>
<td>GERMANY</td>
<td>16</td>
</tr>
<tr>
<td>12</td>
<td>Unlimited/Here I Go</td>
<td>(Byte)</td>
<td>BELGIUM</td>
<td>17</td>
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<tr>
<td>13</td>
<td>Roxette/Vulnerable</td>
<td>(EMI)</td>
<td>SWEDEN</td>
<td>23</td>
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<tr>
<td>14</td>
<td>Snap/The First The Last Eternity (Till The End)</td>
<td>(Ariola)</td>
<td>GERMANY</td>
<td>22</td>
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<tr>
<td>15</td>
<td>Peter Kingsbery/There’s No Magic To It</td>
<td>(Barclay)</td>
<td>FRANCE</td>
<td>27</td>
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<tr>
<td>16</td>
<td>Caught In The Act/My Arms Keep Missing You</td>
<td>(CNR)</td>
<td>HOLLAND</td>
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<tr>
<td>17</td>
<td>Lavinia Jones/The Sound Of The Rain</td>
<td>(Virgin)</td>
<td>GERMANY</td>
<td>16</td>
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<tr>
<td>18</td>
<td>NE Yaki Da/Pride Of Africa</td>
<td>(Mega/Metronome)</td>
<td>DEN/GER</td>
<td>14</td>
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<tr>
<td>19</td>
<td>NE Compin/Alice, Who The X Is Alice?</td>
<td>(RPM Entertainment)</td>
<td>HOLLAND</td>
<td>12</td>
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<tr>
<td>20</td>
<td>Lisa Nilsson/Get To Heaven</td>
<td>(Diesel)</td>
<td>SWEDEN</td>
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<tr>
<td>21</td>
<td>Hanne Boel/Waiting In The Wings</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
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<td>22</td>
<td>Blackass Allstars/Jennifer Brown/Titiyo/It Should Have Been You (Diesel)</td>
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<td>SWEDEN</td>
<td>10</td>
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<tr>
<td>23</td>
<td>Nice Little Penguins/Rain Keeps On Falling</td>
<td>(Replay)</td>
<td>DENMARK</td>
<td>10</td>
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<tr>
<td>24</td>
<td>NE Jam &amp; Spoon/Angel</td>
<td>(Dance Pool)</td>
<td>GERMANY</td>
<td>8</td>
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<tr>
<td>25</td>
<td>KEZIjah Jones/Million Miles From Home</td>
<td>(Delabel)</td>
<td>FRANCE</td>
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</table>

**TW = This Week, LW = Last Week, WOC = Weeks On Chart, T5 = Top 5, NE = New Entry, RE = Re-Entry, Titles registering a significant point gain are awarded a bullet.**

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

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>T5</th>
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<tr>
<td>1</td>
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<td>19</td>
<td>TAKE THAT/BACK FOR GOOD</td>
<td>SIC</td>
<td>130</td>
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<td>2</td>
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<td>11</td>
<td>Wet Wet Wet/All I Wanna Do</td>
<td>(Precision)</td>
<td>155</td>
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<td>3</td>
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<td>9</td>
<td>Simple Minds/Leaves</td>
<td>(Virgin)</td>
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<tr>
<td>4</td>
<td>4</td>
<td>14</td>
<td>Mike &amp; The Mechanics/Over My Shoulder</td>
<td>(Virgin)</td>
<td>76</td>
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<tr>
<td>5</td>
<td>5</td>
<td>12</td>
<td>Freak Power/Turns On, Turn In, Cop Out</td>
<td>(4th &amp; B'Way)</td>
<td>69</td>
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<tr>
<td>6</td>
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<td>8</td>
<td>Boa/Red/White/Blue</td>
<td>(Creation)</td>
<td>67</td>
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<td>7</td>
<td>7</td>
<td>7</td>
<td>Terence Trent D'Sary/Holding On To You</td>
<td>(Columbia)</td>
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<td>8</td>
<td>19</td>
<td>Annie Lennox/More Than You Love</td>
<td>(SIC)</td>
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<td>Comic Relief/Can Build A Bridge</td>
<td>(Creation)</td>
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<td>14</td>
<td>Elton John/Dr Feelgood (Rodent/Mercury)</td>
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<td>56</td>
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<td>Elton John/Make In England</td>
<td>(Rocket/Mercury)</td>
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<td>12</td>
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<td>6</td>
<td>Human League/One Man In My Heart</td>
<td>(East West)</td>
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<td>5</td>
<td>New Order/True</td>
<td>(Epic)</td>
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<td>All Campbells/That Looks In Your Eyes</td>
<td>(EMI)</td>
<td>38</td>
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<td>Strike!/True</td>
<td>(EMI)</td>
<td>33</td>
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<td>16</td>
<td>16</td>
<td>15</td>
<td>Royal/Symphony Of Life</td>
<td>(Polydor)</td>
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<td>17</td>
<td>2</td>
<td>Bjork/Army Of Me</td>
<td>(Mother)</td>
<td>31</td>
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<td>18</td>
<td>18</td>
<td>10</td>
<td>MN8/Have A Little Something For You</td>
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<td>54</td>
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<td>19</td>
<td>11</td>
<td>NE Junior Scorpio/Fantastic Four Good</td>
<td>(London)</td>
<td>37</td>
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<td>20</td>
<td>20</td>
<td>13</td>
<td>Duran Duran/Perfect Day</td>
<td>(Parlophone)</td>
<td>42</td>
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<tr>
<td>21</td>
<td>21</td>
<td>9</td>
<td>Bob Marley &amp; The Wailers/Gemini</td>
<td>(Virgin)</td>
<td>23</td>
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<tr>
<td>22</td>
<td>22</td>
<td>23</td>
<td>Let Loose/Start In Me</td>
<td>(Memory)</td>
<td>30</td>
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<tr>
<td>23</td>
<td>23</td>
<td>17</td>
<td>Incognito/Everyday</td>
<td>(Talkin' Loud)</td>
<td>26</td>
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<td>24</td>
<td>24</td>
<td>14</td>
<td>Radiohead/Oxford</td>
<td>(Polythene)</td>
<td>28</td>
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<td>25</td>
<td>25</td>
<td>6</td>
<td>Backstreet/Feel The Bump</td>
<td>(Peninsula)</td>
<td>27</td>
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</tr>
<tr>
<td>26</td>
<td>26</td>
<td>NE Oasix/Somebody Might Die</td>
<td>(Creation)</td>
<td>23</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

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

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BON JOVI

The New Single

this ain't a love Song

European Summer Tour '95: 23rd May - 9th July

From the album (these Days) Released 19th June '95

European Summer Tour '95: 23rd May - 9th July

AmericanRadioHistory.Com