OK Is Dead, Long Live OK

Hamburg EHR/dance station OK Radio surprised the German industry by transforming its format to soft AC on July 31. Since the arrival of public EHR station N-Joy the station’s owners have decided its future lies in the more lucrative adult market. Pictured here (l-r) are owners Thomas Bräuer, Frédéric Thuard and Frank Otto. See page 20

DENMARK
Scats Along
With Me & My

COPENHAGEN - It rhymes with their label EMI (Medley), and they are called Me & My – pseudonym for the Danish sisters Susanne and Pernille Georgi. Together they have taken the scat dance craze, started by Scatman John, even further.

For the second time this year whole Denmark is scatting like mad. Now the musical brainwash is caused by the sisters’ summery sing-along “Scats Along”.

At number 13, it is this week’s highest entry in Music & Media’s Border Breakers chart. A pan-European late summer hit is born. See page 8

CLT Boosts Swedish Base With Bandit

by Nicholas George

STOCKHOLM - Pan-European broadcasting group CLT is bolstering its activities in Sweden. The group has acquired interests in a second station in the country in three months, and CLT UK MD Travis Baxter will be moving to head the Swedish operations.

“We are convinced there is huge potential for growth in the Swedish radio market,” says Baxter, “especially if the right training and resources are provided.”

The development comes with the acquisition of 49% of Bandit, the Swedish capital’s AOR station, which broadcasts in English.

In June this year CLT took over Radio Q’s old frequency in Stockholm after the women’s talk and music station stopped broadcasting. The frequency is now silent, with CLT still undecided on which format to operate in the city.

Several parties had been interested in backing Bandit, according to the station’s founder and chief Tom McAlevey, but he says that CLT was the best option.

“I hope that this capital infusion from CLT will be the last boost we need,” says McAlevey, who adds, “They are long-term players. Should we need new funding, they will be there.”

Bandit has received warm critical support from the Swedish media and music industry thanks to its original format and willingness to play new acts. However, it has struggled to increase its share of daily listeners over the 3-5% mark.

Most recently, however, backed by a strong promotional campaign, the station has seen its ratings increase to a daily listenership level of around 8%.

Story Plans A Fresher Chapter For Virgin

by Jonathan Heasman

LONDON - Mark Story, who took up residence in Golden Square London this week as Virgin Radio’s new PD, has promised that he will freshen up the national AOR station by making it more personality-driven and more wide-ranging in its musical output.

Although Story (formerly group PD at Emap Radio) assures the changes will be evolutionary rather than revolutionary, he says that the station was already developing a bit more “pace” than a few months ago.

“It will be pretty lively to listen to. This radio station has an immense opportunity to be creative and do different things; it can certainly create its own agenda. It must have some spice, and play records which can be identified as the Virgin sound.

Commenting on the music base he has inherited from outgoing PD Suzy Mayzel, Story says, “Much of the output is excellent. A lot of the previous tune-out factors have gone, although there may still be a few we would want to pay some attention to.”

continues on page 20
The UK Number 1 Album

Featuring
"Reverend Black Grape" and "In the Name of the Father"
Out Now

http://musicbase.co.uk/music/blackgrape/
M & M NEWS
THIS WEEK

**Bulletin Board**
Industry highlights this week

**SPAIN**
Bishops Plan Breakaway Network
Bishops in Spain's north-eastern region of Catalonia agreed to study the creation of a radio network of their own in late July, with a view to breaking away from the Catholic Church-controlled Cadena COPE. Differences between the Catalan bishops and the rest of the Episcopal Conference over COPE's treatment of religious and regional affairs have persisted since 1983. The church in Catalonia already operates Radio Estel, set up last October by the Archbishop of Barcelona's office. Radio Estel broadcasts 21 hours a day, and three hours of night programmes "dedicated to reflection and Christian thought."

**DENMARK**
Nielsen Joins Voice Programmer Kronborg
Producer/musician Dean Nielsen and former Voice Nordjylland programming director Dennis Kronborg have joined forces to create a new production company called Dance Ranch, which hopes to develop both national and international acts. Nielsen is the producer behind Me & My's hit Dub I Dub, now top of the Danish singles chart.

**ITALY**
RTL 102.5 On Location At Water Park
Bergamo-based EHR network RTL 102.5 Hit Radio recently set up a step further than its competitors in the summer outside broadcast stakes. Instead of the usual touring summer show around the nation's beach resorts, RTL 102.5 Hit Radio moved the whole of the station to the Aqua Park water theme park near Zambone in Calabria at the other end of Italy for the entire month of August. Three studio sets were established—one at the park, one in the nearby Casablanc discotheque and one mobile studio, all connected back to the Bergamo base via ISDN links.

**Ex-MCA Pagen Launches Eleven Entertainment**
Strategic marketing manager Frank Pagen has left MCA Germany to set up his own management and publishing company Eleven Entertainment together with concert promoter and publisher Martin Propp.

**UNITED KINGDOM**
Radio One Gains In Capital Further regional breakdown of last month's major audience figures (see Music & Media, August 19) show that BBC Radio One has gained an extra 130,000 listeners in the competitive London market-place, which has been a major weak spot for the BBC station in recent years. Radio One is now the third most popular station in the Greater London area behind 95.8 Capital FM and BBC Radio 4. Chris Evans' new Radio One Breakfast Show, however, is still attracting less than half the 2 million breakfast audience enjoyed by Capital's Chris Tarrant.

**Clary Announces Return To Good Times At Virgin**
by Mark Dezzani
Milan - In the past 12 months Virgin Italy has replaced half of its staff, established a second A&R and promotions office, moved into the black, and set a policy of adventurous A&R, according to MD Riccardo Clary, who celebrated his first year at the company on August 1.

"The company was in a crisis a year ago, but we are now operating at a profit," says Clary, who points to a 'management and attitude change' as the reason for the transformation.

Clary, who started his music industry career as a radio producer, has been involved in tour management and record publishing.

**BMG Prepares Bowie's "Outside"**
Music industry staff and media are being carefully prepared for the launch of David Bowie's latest album "Outside" on September 25 and will be invited to experience the "socially and musically demanding" project at special listening sessions. The sessions will be held in recording studios, where visitors will first read an introduction to the album, written by Bowie. "Outside is released worldwide by BMG International, and in US/Canada by Virgin, is a 19-track concept album based on the diaries of fictitious detective Nathan Adler. It is co-produced by Bowie and Brian Eno.

**UNITED KINGDOM**
Paul Robinson, formerly managing editor at BBC Radio One and currently Projects Director at BBC Network Radio, has been appointed BBC Network Radio's head of Strategy and Development from September. He will co-ordinate the BBC's response to technological developments such as DAB and multi-media.

**Slobhan Crampsey**, formerly general manager radio at MCM Entertainment, has been appointed project director of UK-based promotions and sponsorship company KLP.

**Irving Soremekun** has been appointed label manager at Stip in London. He will report to MD Hein van der Ree, who has recently taken on new responsibilities as head of Epiphany's European operations in Amsterdam.

**SPAIN**
Juan Luis Ruiz de Gauna, 38, until now deputy MD of Cadena SER and former financial director of Cadena COPE, has been appointed director general of Madrid's regional government and groups Telemadrid and the radio net Onda Madrid.

Music for our new acts."

"We are not afraid to take on young artists experimenting in new and more difficult genres."

"We are not afraid to take on young artists experimenting in new and more difficult genres."

"We are not afraid to take on young artists experimenting in new and more difficult genres."
JFM Returns To Jazz
by Jonathan Heasman

London - London's Jazz FM, which was expensive repackaged as JFM 102.2 last year, is to revert back to its original Jazz FM call-sign. The re-branding will also apply to Golden Rose Communication's North West regional station, launched last year as JFM 100.4.

The decision to drop the Jazz FM name proved to be a costly mistake for Golden Rose, who reportedly spent £350,000 on the JFM relaunch. It was felt at the time that the name Jazz FM no longer accurately reflected the station's musical output (extensively widened to include blues and soul), and that the 'Jazz' label was off-putting for many potential listeners.

In practice, however, the JFM name seems to have lead to confusion amongst listeners and has left the two stations without a strong brand identity. The station share of the London station fell to an all-time low of 1.3% in last week's Rajar figures, and ratings for the Manchester-based North West station have been similarly disappointing.

The reversion back to the Jazz FM name, which first appeared in 1990, will take place in September, and will be accompanied by an £350,000 advertising campaign. Both stations will continue to play rhythm and blues, soul and gospel, but will now include more jazz fusion, jazz funk and acid jazz. Meanwhile, increased live music is hoped to reflect the growing club scene in London and Manchester.

Canal Sur Uno Runs Newspaper Campaign
by Howell Llewellyn

Madrid - Southern Spain's biggest music radio net Canal Sur Uno has launched a major advertising campaign in the Andalucia region using a single issue of 75,000 free 'station' newspapers.

The broadcaster, which claims the publicity stunt is the first of its kind, is using the four-page newspaper to give readers details of its programming and presenters.

Other hand-outs available to listeners as part of the promotion include a cassette tape of blues music and station jingles, a special-edition CD by singer/guitarist Rafa Martin, a promotional CD featuring BB King and Little Richard, and tie pins.

Production coordinator Daniel Gonzalez explains that Andalucia is the most populated region of the country, with seven million people, but many Andaluicans are unaware of the quality of what Canal Sur Uno has to offer 24 hours a day.

Canal Sur Uno is run by Seville's regional government, together with the Canal Sur television station. It has some 200,000 listeners from Huelva to Cadiz, Cordoba, Granada, Jaen and Malaga.

In Second Year
Baden-Baden-based EHR pubcaster will hold its second New Pop Festival this year. A total of 10 up-and-coming bands will perform between October 12-14. Live acts include alternative US rockers Better Than Ezra, New Zealand funk act Supergroove and German songwriter Bobo In White Wooden Houses.

Eastwest Goes Online
Eastwest Records is launching its own site on the Internet, programmed with support from Digital World. The first information blocks to enter the net feature Simply Red, box champion Henry Maske and Berlin newcomer Madonna Hip Hop Massaker.

Holland Music Broadcasts Increased
Dutch authors' rights society Buma has reported a 15% increase in public performance revenues from broadcasting. The Buma collected a total Dfl 65 million (app. US$40 million) in broadcasting fees in 1994. And for the first time ever broadcasting fees surpassed general fees for live and mechanical performances, which came to Dfl 55 million (app. US$34 million). The increase is caused by a growth in revenues from cable and satellite broadcasting, which this year will focus on talent support and sponsoring for rock and pop musicians.

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20 Tips For Presenters

Have you ever wanted to know how to make your presentation style that little bit sharper? Wondered how to make your programme that tad more interesting? Well, if you weren’t able to hear Heart FM programme director Paul Fairburn’s and BBC Radio West Midlands talk-show host Jenny Wilkes’s presentation tips for young presenters at the Radio Festival fringe in Birmingham recently, here is your chance to catch up. Jonathan Heasman reports.

Jenny Wilke’s Top 10 Tips For Talk Show Presenters

■ Know your audience. Particularly their socio-economic class, their interests and life-styles. Listen to phone-in callers carefully, and try and get out to meet listeners as often as possible!

■ Be yourself. “It’s tempting to put on a false radio persona, or to try and emulate your radio hero, but sooner or later you will be found out. Instead, have the confidence to be yourself on air, which will make you unique.”

■ Be prepared! “Always thoroughly research your interviewee. In the case of celebrity guests, make sure you get a copy of their biography from their agent, and try to get hold of some of their recent newspaper cuttings. When interviewing an ‘unknown’ person (who may be speaking on behalf of an organisation, for example) make sure you are able to speak to them beforehand on the telephone to make sure that they can string two sentences together. And just before the show, write down a good cue or introduction so that the interview gets off to a flying start!”

■ Get Them To Relax. “Just before the interview takes place, tell your guest to relax and imagine that they’re having a drink with you down at the pub. Discourage them from bringing reams of notes into the studio with them, as these tend to be distracting.”

■ Listen. “Pay attention to what people are actually saying to you during an interview. It’s a bad idea to write down lots of detailed questions in advance. You may miss opportunities for good follow-up questions if you are too pre-occupied with following your own agenda of prepared questions. Be flexible; it’s much better to just write down a few broad headings concerning the areas you want to cover during the interview.”

■ Who, when, why, what? “Never ask questions which will inevitably elicit a ‘yes’ or ‘no’ answer. Particularly when inter-

■ Remember Your Question. “Don’t let interviewees trick you by rambling on so that you forget your original question. Politicians are particularly good at this. Once again, it is very important that you listen carefully to your guest’s replies, so that you will know if they haven’t answered the question properly.”

■ Keep To The Point. “If you haven’t got anything interesting to say, say nothing. Similarly, if you have an interviewee who is not very interesting, don’t be afraid to wrap them up, even if they have travelled 100 miles to be on the show and you promised them at least ten minutes air-time!”

■ Microphone alert! “Never swear in the studio, or make disparaging remarks about colleagues or station management. You simply never know when someone could be listening in or will accidentally put you on air!”

■ Remember the little things. “Make sure you go to the toilet before the show. Remember to switch off your mobile phone and don’t forget your reading glasses!”

■ Get a life. “Most really popular DJs have many interests besides radio and have a broad outlook on life, often as a result of having done other jobs before working in radio. Interesting people make interesting DJs!”

■ Listen to the radio. “Don’t just hear it, but really listen. Try and analyse why you like or dislike certain presenters. Listen in particular to how other DJs handle on-air phone calls.”

■ Learn the conventions, not the clichés. “Avoid using outdated radio clichés. Most programme directors tend to have a ‘cringe list’ of ways to include ‘We’re looking for a high of 20 degrees Celcius,’ (when reading the weather report) or ‘I’m here keeping you company…’ However, there are a number of radio conventions which are worth learning. Introducing records is not a ‘natural’ activity, so inevitably there are some conventions to learn. Don’t make flippant remarks about serious news stories, and start a new sentence on a new vocal note.”

■ Every item should have a reason for being there. “Don’t accept that a feature is on a programme or station simply because it has always been there. There should be a good reason behind everything you do on air. Bear this in mind when actually presenting the feature. For example, an ‘On This Day In History’ type piece, designed to jog the listener’s memory, will not be very effective in achieving its objective if you choose to talk about events which took place more often than your audience were born.”

■ Punchlines come at the end! “Always go straight to a record or commercial break after reaching a punchline. Don’t be tempted to stick afterthoughts onto the end of the link.”

■ Talk to the person who is most interested. “Although conventional radio wisdom tells you to imagine talking to one listener rather than to a crowd, it is actually better to imagine talking (one at a time) to a series of different people during the course of your show. For example, imagine you are talking to a driver in his car when reading the travel news, or to a family planning their day out when reading the weather. This will help make you think about what you are saying, rather than just reading a script.”

■ The red pen trick. “Tape your show and type out word-for-word everything you have said during a link. Then take a red pen and strike out all the words or phrases which you know are not vital. This will help you ‘edit’ yourself when you are next on air, make you more aware of when you’re talking ‘rubbish’, and will make you aware of words or phrases which you over-use.”

■ Wow! “When you are coming to the end of a long airshift, you can get quite tired (often without noticing it). A trick to help you sound lively and fresh (picked up from a former Metro Radio trainee) is to shout ‘Wow!’ immediately before you open the mike. Try it towards the end of your next show!”

“Always go straight to a record or commercial break after reaching a punchline. Don’t be tempted to stick afterthoughts onto the end of the link.”

Heart FM programme director Paul Fairburn

■ The ultimate DJ trick. “This one is particularly relevant if, as is often the case, you are broadcasting to an unfamiliar town. After asking (off air) the phone-in competition caller where he lives, ask him what the nearest local landmark is (he will reply with something like, ‘It’s just round the corner from the park’). When you put the caller on air a couple of minutes later, and he responds to your question about where he lives by saying something like ‘Gasworks Street in Tamworth’, you can then sound extremely local by adding ‘Oh yes, that’s just round the corner from the park, isn’t it?’”

■ Put your name and number on your demo tape. “It’s amazing how many people don’t do this. The programme director may not get round to listening to your tape for several weeks, by which time it has become separated from the covering letter and CV. A good tape with no contact number is no use to any-one!”

Paul Fairburn’s Top 10 For Music Radio DJs

― Did U Dub 2day? —

EMI-MEDLEY
A Critical Look At Ratings Systems

**RESEARCH**

Following a previous (April 8) column explaining the mysteries of fluctuating ratings, Kurt Hanson takes a closer look at the methodology behind two ratings surveys—and their pros and cons.

As near as I can tell from my perspective, there is a 99% chance that Arbitron, which is perfectly consistent across all markets—and almost perfectly ill-conceived in every aspect.

Fortunately, the ratings situation in the US has improved in the last three years, thanks to a new telephone-based ratings system, AccuRatings, developed by Strategic Radio Research. Over the course of my next three columns, I'd like to discuss the differences between the two US ratings services, from the point of view of statistics, quality and report design, and the strengths and weaknesses of each. Hopefully, you'll find useful parallels to the methodology behind two ratings surveys—and their pros and cons.

How Is Data Collected?

The first key aspect of a ratings service is its methodology—i.e., how the data is collected from consumers. The Arbitron system is based on mail questionnaires called "diaries." Arbitron employees telephone a random selection of households to attempt to place diaries, one per household. Members of the household are asked to keep a diary for an entire week, noting every time they turn on the radio, change station, or turn it off. They are asked to mail it back to Arbitron at the end of the week.

The AccuRatings system, on the other hand, is based on telephone interviews. One person per household is selected to participate in the survey (based on needs to represent all ages and sexes in the correct proportions), and a brief interview is conducted regarding their radio listening behaviour and other personal characteristics (e.g., education level, occupation, household income, and product usage behaviour). The entire interview takes about six minutes.

Which system is better? A diary system can theoretically get more detail. If you want to know audience levels from 07:00 to 07:15 on Tuesdays, the diary approach can provide an estimate. However, the amount of effort the diary system requires of consumers to get that level of detail causes one problem: most consumers won't return the diaries!

Methodology—Arbitron vs. AccuRatings

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Arb</th>
<th>Accu</th>
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</thead>
<tbody>
<tr>
<td>Diary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Households</td>
<td>Up to eight people per household</td>
<td>All the households in the correct proportions</td>
</tr>
<tr>
<td>Sample size</td>
<td>Is a typical major market, +/- 3,500 listeners</td>
<td>Representing +/- 1,500 households</td>
</tr>
<tr>
<td>Response rate</td>
<td>Typically in the low 30% range</td>
<td>+/- 4,500 different households</td>
</tr>
<tr>
<td>Frequency</td>
<td>Quarterly reports with monthly updates</td>
<td>Quarterly reports with weekly updates</td>
</tr>
<tr>
<td>Estimates</td>
<td>Average Quarter Hour audience per station</td>
<td>Average Quarter Hour audience per station</td>
</tr>
<tr>
<td>Breakouts</td>
<td>Age and sex</td>
<td>Age and sex, and qualitative categories</td>
</tr>
<tr>
<td>Qualitative</td>
<td>None</td>
<td>Education, household income, various product usage categories</td>
</tr>
</tbody>
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This would not be so bad if the people who chose to participate in the survey were representative of the population as a whole—but in fact they aren't. Diary-keepers tend to be middle-class, middle-income people who are authority-conscious and conscientious; if a large corporation asks them to do a week's worth of work for a $2 incentive, they'll do it. Soft AC listeners are very good at returning diaries, so SO AC stations look like they have far more listeners than they actually have. CHR and all-news listeners are bad at returning diaries, so CHR and all-news stations appear to have far fewer listeners than they really do.

When Are Surveys Conducted?

Both Arbitron and AccuRatings produce four surveys a year—winter, spring, summer, and fall. In small markets, with less than 100,000 population, the market may only be surveyed twice a year, in spring and fall. The Arbitron survey period is 12 weeks long; the AccuRatings survey period lasts 10 weeks.

A decade ago, Arbitron survey periods only ran for four weeks per quarter. This allowed radio stations, if they chose to, to schedule their advertising and contests in such a manner as to artificially inflate their audience size during the survey periods. This is not a good system. For one thing, it's unfair to advertisers, since they were getting fewer listeners during the non-survey period on one of the manipulative radio stations than the ratings report indicated.

Arbitron results are delivered in book form quarterly and via a computer download of a three-month rolling average (with limited detail) monthly. AccuRatings results are delivered in book form quarterly and via fax of a four-page report containing average data weekly. The weekly results provided by AccuRatings allow radio stations to gauge the effectiveness of programming and marketing changes.

How Many People Interviewed?

In a previous column (Music & Media, April 8, 1995), I wrote about the margin of error involved in a ratings survey. To review: if your radio station actually has a 4.0 share, a perfectly random 1,000-person ratings study (with one interview per household, and every other aspect of the study conducted perfectly) would have a "standard error" of 0.6—meaning that there's a 95% chance that the ratings estimate will be within ± 0.6, and a 5% chance that it will be off by double that much (i.e., by 1.2 or more).

This means if a ratings report says that two stations have 4.0 share each, one might actually have a 5.0 share and the other a 3.0 share. Or, if the ratings report say that one station has a 4.5 and the other has a 3.5 share, the truth might be that the latter station has more listeners than the former. Worse yet, if you're trying to evaluate the success of your own efforts, you could have two down books in a row—down a half-point each time—and in reality you might not be losing any listeners at all.

The only solution to this particular problem is Arbitron. When AccuRatings enters a new market, they generally start with about 50% more interviews than Arbitron, which gets about two diaries per participating household. In a two-station market, you could have three times as many households represented. Then, as more stations subscribe to AccuRatings in a given market, the sample sizes are upped until AccuRatings has three times as many interviews (representing six times as many households) as Arbitron.

TECHNOLOGY

Music & Media's Andy Bantock offers a summer update on radio technology news.

Soundcraft Equip Massive Mobile Radio Outfit

Soundcraft mixers have been extensively used by Croatian broadcast specialists Audio Video Consulting (AVC) in a field radio station for a major international aid organisation. The facility, built into eight mobile "container" modules, comprises three studios—two of which have air-conditioned control rooms equipped with Soundcraft Series 10 consoles. One of the modules has three edit suites, each of which includes a Soundcraft B100 console, 4 in. reel-to-reel, DAT and MiniDisc cart machines. A production control room incorporates a Spirit Studio LC and another B100 is featured in the mastering racks area. The station, constructed in Zagreb, is being transported to Angola to be used as a neutral broadcast station for the aid organisation's staff and for the local inhabitants.

Denon UK Launch Pro Audio & Broadcast Division

UK distributors for Denon products, Pro Audio & Broadcast division, have strengthened their sales effort into the areas of broadcast and studios, creating a new Pro Audio & Broadcast division. The facility, built into eight mobile "container" modules, comprises three studios—two of which have air-conditioned control rooms equipped with Soundcraft Series 10 consoles. One of the modules has three edit suites, each of which includes a Soundcraft B100 console, 4 in. reel-to-reel, DAT and MiniDisc cart machines. A production control room incorporates a Spirit Studio LC and another B100 is featured in the mastering racks area. The station, constructed in Zagreb, is being transported to Angola to be used as a neutral broadcast station for the aid organisation's staff and for the local inhabitants.

New Audio Desk For Outside Broadcast Vehicles

Music & Media's Andy Bantock offers a summer update on radio technology news.

The combination of the M5000X and the ATAC remote will prove ideal for the production facility that requires high level audio processing power but cannot justify the cost of a separate unit for each studio. The M5000X/ATAC combination offers a 20% saving over the M5000/ATAC package.
Singles

AKIMBO GIRL
I Got Control - Gothenburg/Mega ehr/d/ace PRODUCER: ZAL
An adventurous production—like this one including deep dark bass, rock guitar and weird sounds—can make even a pop reggae song appeal to the more indie-minded.

PETER ANDRE
Mysterious Girl - Mushroom ehr/ace
PRODUCER: Ollie J.
Andre's sunshine reggae single automatically conjures up tropical beaches, palm and coconut trees. As this summer seems to be without end, the chancers look good for the Australian.

THE BATES
Billy Jean - Virgin r/a/ehr
PRODUCER: The Bates/Andi Jung
Any one put on hold by reception at Virgin's office in Munich this summer may have heard this brilliant punk version of Michael Jackson's Billie Jean.

LA BOUCHE
Fallin' In Love - MOI/Ariola d/ehr
PRODUCER: D.C. Monteze
Have a 'mouthful' of purity soul the old-fashioned way. The beat and rap bridge are a sign of a modern product, while the intro to the Full Harmony Club Mix, a dialogue between the Hamilton couple, is even more sexy. Egid Huuseland head of music at Radio 102/Haugesund (Norway) has fallen for the single. 'It's a nice music at Radio 102/Haugesund (Norway)'s office in Munich this summer may have heard this brilliant punk version of Michael Jackson's Billie Jean.

LLOYD COLE
Like Lovers Do - Mercury r/a/ehr/ace
PRODUCER: Stephen Street/Lloyd Cole Cole is one of those rare artists who can let time stand still and yet manage to move on. This fine country-esque song could just as easily have been included on his 1983 debut as on his new CD.

Albums

BUJJU BANTON
Til Shah - Loose Cannon w/a/ehr
What will Reggie be like by the end of the century, after the rap and jungle revolution? Buju: Banton gives us a preview with his new album, which lyrically shows a return to more political subjects—"Africa" and "Jah" are back. Let others talk crap about gangsters, Bujie prefers to defend reggae as a cultural heritage. En passant he reintroduces real drums to the genre instead of the drum programming everybody else uses. With his raw voice he only enhances his message. Life is an Easy Road, and he knows how to challenge the hardest obstacles on his way.

BLACK GRAPE
It's Great When You're Straight... Yeah Radioactive r/a/ehr
PRODUCER: D. Saulter/S. Laun/S. Ryder
Whatever it is, he reappears with a vengeance. His new band encompases virtually every development indie rock has gone through over the past five years. The rhythms are still the well-known 'madchester' variant, but new are the rap and raggia influences (on the single In The Name Of The Father) and the unbeatable will to win. The album is an outburst of inspiration and energy few considered possible. You can almost feel the red-hot harmonica on Reverend Black Grape burning blisters on its player's lips.

ELVIS COSTELLO & BILL FRISELL
Live At Meltdown - Warner
Harold McGee's The Last Time—especially the opener I Know This Town she sets the tone of a set which climaxes on Maria McKee's The Last Time—especially that high tone bit. Hollywood fanatics will get their consolation with the compulsory ballad The Perfect Kiss or the Don Williams classic I Believe In Love.

REEF
Repplenish - Sony Soho Square r/a/ehr
PRODUCER: Cline Martin/Martin Reef TOTally eclipsed by the simultaneous releases of the two top bands, there's more happening on the UK indie scene. Reef walk up on the same retro path as US grandmasters of neo-'70s rock the Black Crowes. If Oasis' Liam Gallagher is the new Lennon and Blur's Damon Albarn is the new Ray Davies, then Gary Stringer deserves to be crossed the new Red. At this stage grooves are more important than songs as such, production is not half as good (open) as their American counterparts yet, but the funky single Nuked holds a great promise for the future.

CARLENE CARTER
Little Acts Of Treason - Giant c/r/ace/ehr
PRODUCER: C. Carter/ J. Stroud/H. Epstein Always the most cheerful in the female country department, Carter pretty much lives up to that image again. Blindfolded one can point out the four songs co-written with good-time rocker Al Anderson, as they seriously rock. Hurricane will blow your headphones off and your listeners push tables and chairs aside for a hillbilly house party. All Night Long and Go Wild are two more for a 24-hour feast. While you always read about her mother June and stepfather Johnny Cash, for a change it's good to hear her with her baby, '50s rock'er Neil Young. Costello swaps bandsmeno more often than mere mortals change clothes. The duo with jazz guitarist Bill Frissell deserves a position in the far left corner of his back catalogue. Repertoire on this live mini CD varies from new interpretations of old material (Baby Plays Around) to a song co-written by Ruben Blades (Shamed Into Love). Stylistically—voice, minimal guitar and lots of drama—it confirms what we know rather than revealing another side of Elvis, as with the Brodsky Quartet did.

BEN HARPER
Fight For Your Mind - Virgin r/a/ehr
PRODUCER: Ben Harper/J.P. Plunier
Blues has become a genre of beer drinkers. Of course that's part of life too, but Harper likes to give us a little more. Via his doom laden modern variant of country blues he expresses his lyrics by some really meaningful lyrics. He sees a world full of despotism and hidden agendas. The mechanism of 'divide and conquer' is very credibly tackled on Opposition and People Lead. If the world is not against you, and your listeners care as much as you do yourself, then Harper is your man.

BETTE MIDLER
Bette Of Roses - Atlantic ace/ehr
PRODUCER: Arif Mardin
Bettie La 'Bette noire' takes revenge on herself with an album which outclasses all her recent releases. Still M.O.R., but not as cheeky anymore, with rocky album opener I Know This Town she sets the tone of a set which climaxes on Maria McKee's The Last Time—especially that high tone bit. Hollywood fanatics will get their consolation with the compulsory ballad The Perfect Kiss or the Don Williams classic I Believe In Love.

Single Of The Week

OASIS
Roll With It - Creation a/r/ace/ehr
PRODUCER: O. Morris/N. Gallagher
When was it that dance fans predicted the end of rock? By going two steps back to the '60s Oasis takes it six steps forward. So roll over you sceptics, 'my my, hey hey, rock 'n' roll is here to stay.'
by Robbert Tili

COPENHAGEN - Action leads to reaction. Scatman John has unintentionally set a trend. For the second time this year the whole nation of Denmark is scatting like mad. Now two sisters Susanne and Pernille Georgi alias Me & My are to be 'blamed' for the musical brainwash. Only five weeks out, the irresistible summy-sense sing-along Dub-I-Dub has spent four of these on the top slot and in no time it has come within reach of platinum (10,000 copies sold). Do we hear a pan-European late summer hit? Say yes to another excess.

First things first: put to nothing straight Dub-I-Dub has got Nothing to do with dub. Pronounce 'doop-e-doop' and you have it. It doesn't come simpler than that, and that is the greatest asset of Denmark's summer hit of 1995. At Me & My's label EMI-Medley everybody's 'dooping' it too. International exploitation manager Thomas Hoehne gives an example of how far the madness has gone. 'Our receptions have included parties and big things. We have even installed a 'sweep box,' in which every dooper had to insert five Danish crones every time they sinned by singing doop-e-doop,' he reports with a massive grin on his face.

And you couldn't imagine a more low-profile beginning. On her way home from a Christmas party last year, Pernille Georgi, the story ran, stumbled into her diamate. That at time the sisters were already managed by John Aagaard, but they didn't have a recording deal as yet.

Recalls Aagaard, "When I first heard it, I was sure I had the biggest summer hit of 1995 in my hands. Finally the girls came up with the track that I needed to secure a label deal. The only thing I had to do then was to book them up with the right producers. Dean Nielsen and Johnny Jam were my men for the job."

Aagaard then unleashed a true bidding war, in which EMI-Medley ended up as the final winner. "Our relationship with the company was already very good," he explains. "Another act we manage—Cut 'N' Move—was also signed there, and we were very pleased with the results. The bidding went with incredible speed."

The track was presented on May 1, three weeks after the deal was signed. And now it's out in 25 countries across the world.

EMI-Medley product manager Mik Christensen was 'postilion d'amour' who brought all the parties together. "John played me a demo version, and I was sold on the spot," he says. "As the song was so instant, we speeded up the process, practically bypassing our own A&R department. They gave their approval after the actual signing."

Carried away by his enthusiasm Aagaard played the track to more of his friends in the business, including Kent Hansen, head of music at Radio ABC/Rounders. "Our station and The Voice were the first to playlist the single, even before the official release," recounts Hansen. "As soon as I heard it played to me over the phone, I wanted to book the girls for our mid summer beach party. In order to make our listeners familiar with Me & My before our great radio party, I decided to add the single straightaway from A to Z tape. And it's still on rotation."

Similar praises about the track have been sung in Poland. Radio Plus/Gdnak head of music Edi Frenkler made it powerplay (30 plays a week) straight from the box. It came just in time to replace Scatman which had burned out a bit. These kinds of tracks are instant radio hits here. Ever since then demand has grown in the clubs too, which shows the power of radio.

BRTN Radio Donna/Brussels head of music Marc Deschuyter was the first outside of Denmark to report the song. "It's the definition of the summer holiday radio format. My reaction to it was the same as when I first heard Nina's The Reason Is You, a German which went to number 1 in Belgium."

At home it was the first national product voted in at number 1 in the national broadcaster DR 1's 'Barometer' phone-in chart. "Normally that only happens to Take That," says Hoehne. "All these good radio and sales results are a great help in convincing everyone abroad. We're absolutely convinced that this single can work everywhere people have ears. Even without the video [featuring a brown Danish cow], radio and clubs can do the trick. We held the video a while before we presented it to MTV. We thought that with better radio results we might get a higher rotation."

The infectious 'doop-e-doop' line is sure to enlist full radio support. 'The good thing about it is that wherever you come from, everyone likes the magic words,' expresses Aagaard. "Just like Scatman John, Whigfield and Rednex, it will be a hard act to follow, but we have the second single Baby Boy to come."

"We are not going to rush-release an album to cash in on the success. The girls are true musicians, with more up their sleeves than everyone's hit. We have recorded ballads which will prove in due time that we're not talking about one-hit wonders here."

Caught In The Act Is Holland's Answer To Teen Bands

by Robbert Tili

HILVERSUM - It has been tried before in the lowlands, but to no avail. For some reason, so far no Dutch-based male teen band has managed it. But in one way or another it has become big. That is, until HKIVI-sigmed/CNR-distributed Caught In The Act, the Dutch/British project back into the UK.

The weakness of the bands around, good song is what it all in. For Lee and Ben, the two Brits in the band, it excites me a lot," he enthuses. For Lee Eldoradio/Luxembourg was the same as when I first heard Sam's Missing You has been in Music & Media's Border Breakers Chart virtually all summer, mainly through heavy support by German stations. Ingo Paternoster, DJ at Radio 7/Ulm can't precisely point out why they are so popular. "Why I don't know, but I do know they've got lots of fans down here. We noticed that at the concert we co-organised. Three months after its release 'Aarms' is still in heavy rotation."

Go to Luxembourg and you'll encounter the same hysteria. Says Luc Melsen, DJ at Eldorado/Luxembourg. Their appearance in an RTL Germany TV series [Good Times, Bad Times] and many pictures in German teen magazine Bravo made our school girls aware of them. You should have seen the appeal they had on the crowd at the first 'MegaFest' festival we recently presented!"
Disco House: A new 12" double pack from frrr includes slamming mixes of Utah Saints' pumped disco house track Ohh. DJ Misja's mix serves up hard house and a techno feel, while Itchy & Scruffy cut it up in their club and dub versions. This number can take off in all directions. Contact tel: (+44) 181.910 5111; fax: 181.910 5003.

Uplifting House: Deep grooves, catchy rhythms, a bouncy energetic beat and powerful diva vocals, what more could you ask for? Rollo's Mystic Love, Love, Love Here I Come (Cheeky Records) features the vocal talents of Pauline Taylor and Penny Shaw and the mighty production skills of Rollo. The flow created here exceeds expectations, Miss this one and miss the boat.

Ambient Meets Electro: Best known for their remixes of Bjork, New Order and Yello, Fluke's new full length CD Otto (Circa/Virgin) is like an interplay between unknown ambient creatures and 70s electro pioneers. Especially those filtered vocals on Tosh bring back memories of Kraftwerk at its best. Having said that, the way their recent remixes are tuned is very much "fin de siecle." Take a trip in this skyslab of musical adventure.

Jungle & Hardstep: Collective Label/PWL delivers another selected jungle compilation with the double CD set Jungle Massive 4; jungle Vs The Hardsteppers. CD 1 contains the Hardsteppers. Just Jungle's Sky, Nookie's Theme From Monkey Dust and Lisa May's Wishing On A Star and Aphrodite's The Bomber are a few of the highlights. CD 2, or the Junglists CD, includes prime tracks from Urban Shakedown & DBO General's Aankomst, MTS' Baad Boy Sound and DJ Nut Nut's Back To My Roots. Contact tel: (+44) 171.403 0007; fax: 171.403 3900.

Techno: Superior techno comes in the form of Techno Nations 4, a 13-track compilation from Kick In Records in London. Fast, direct and driving techno from the likes of Eddie Flashin', Fowlkes, Miss DJAX, Gigglatron and Wild & Taylor (remix courtesy of Joey Beltram). For the real thing, contact tel: (+44) 181.964 3900; fax: 181.964 4400.

Helicopter Takes off Again: Originally released in 1992 and 1993 respectively, Helicopter's Jaramana and Can't Get No Deeper (Dischiem) were very successful club tracks first time around. The former also reached into the UK top 40 last fall. Now out as a double A-sided single, with a couple of taste remixes, earlier achievements are certainly surpassable. Contact tel: (+44) 171.498 0788; fax: 171.498 3785.

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

Short Takes

Compiled by Raif Cairo

Country stars the Tractors will join George Jones and Tammy Wynette at the Gstaad festival in that Swiss city on September 22-23. After that, Jones and Wynette will also play some Irish dates in the run up to the 1992 New Year's East.

Famed jazz/fusion bassist Marcus Miller will perform a special one-off gig in The Forum in London on October 31 to promote his current album Tunes (PRA). He will be assisted by KISS 100 FM DJ Chris Philips and locally-acclaimed acid jazz band Outside fronted by multi-talented Matt Cooper.

Master rock guitarist Yngwie Malmsteen will return to the scene shortly with an album called Magnum Opus (Music For Nations).

Robert Fripp has a lot of live material coming up, including his new live album made in New York called Soundscener - Vol.2: Live In California recorded last January and finally a set with the League Of Crafty Guitars titled Intergalactic Boogie Express! Live In Denmark 1991.

Reggae star Gregory Isaacs has signed with Acid Jazz. No album has been planned yet.

UK-indie group Tindstones (This Way Up) have a busy release schedule over the next 12 months. For starters, a live album is scheduled for September, while a compilation of old material will hit the stores early next year. Finally, a completely new album is in the works for the summer of 1996.

Mariah Carey is currently on the point of starting her own label, and negotiations with potential artists are reportedly underway already. The designer-meets-dropout, singer has also directed the video for the first single, Pantasia, from her forthcoming album which is due in October.

Famed producer Quincy Jones returns to the scene with a new album called Q's Cook Joint (Qwest) out on October 24. The stellar cast includes Stevie Wonder, Barry White, Gloria Estefan, Ray Charles, Chaka Khan and R. Estelé, to name but a few.

Following Jerry Garcia's untimely death on August 9, the Grateful Dead's touring plans for September are up in the air. At present it is not yet known whether the release of a double live album recorded in Germany on Arista scheduled for October 5 will be affected.

Cher is currently working on a new album in London. No release date has been set yet.

For The Record: Dr. Alban's new single This Time I'm F'ing Out on Doctor Records, which is contracted to BMG, and not on Cherion as listed in issue 32.

"Short Takes" offers new release and artist information for on-air use.
Radio Advertising And V.A.R.'s Fifth

In the first five years of its existence, the V.A.R. (Vlaamse Audiovisuele Regie) has been responsible for a remarkable growth of the radio advertising market in Flemish-speaking Belgium. V.A.R. is now also entering the private radio market, in anticipation of a long-expected relaxation of Flemish media laws.

by Marc Maes

ALTHOUGH advertising is normally the domain of the Flemish private, V.A.R. has succeeded in making radio advertising on BRTN's channels an important and reliable medium for media planners and booking agencies.

The duality of the Belgian media market has often been the subject of discussion. So much so that the more radio-friendly French-speaking south cannot be compared to the conservative Flemish-speaking north. In the south, a number of well-organised private networks co-exist alongside the state broadcaster RTBF, promoting a healthy competition. In the north, however, the state broadcaster has been able to increase its marketshare from 66% in 1984 to the recent 90.1% of last June despite the arrival of private radio in the '80s. Commercial radio is still handicapped by stringent restrictions. Legalisation of net-working in the media is still under discussion, as is the question of whether the current broadcasting conditions and limitations for private radio will be lifted.

In August 1990, press group the Vlaamse Utgevers Maatschappij (V.U.M.) and state broadcaster BRTN decided to launch the V.A.R., a private company organising advertising and sponsoring on Flemish radio and television. BRTN has a 55% stake in V.A.R., which today enjoys a comfortable marketshare of close to 90% of the Flemish radio advertising market. 'BRTN's situation is really unique in the world,' explains V.A.R. general manager Wim Frison, 'and it was our aim to make radio a competitive medium for advertising investments. Over the past five years we have been able to boost the share of radio advertising from 1.5 to 8.6%, which is a very good result on a European level. We offer radio in competition with other media, and don’t see ourselves in a monopoly situation in this context—if the rates are excessive, advertisers will go elsewhere.'

No National Survey Data

One of the ongoing issues in radio advertising is to obtain a reliable national market survey. Both the V.A.R. (and its French-language equivalent Regie Media Belge, which deals with advertising on RTBF radio, TV and NRJ Radio), and IP Radio (handling advertising for Radio Contact, Del RTL, Nostalgie and other private networks and stations), have their own methodology and both claim to obtain the most accurate results.

"By September next year we hope to have a uniform ratings survey for the whole Belgian market," says Frison, 'and I'm happy to see that after months of discussions, the market has opted in favour of our views. What we want is an efficient method to measure the radio and TV market, reliable and easy to understandable by as many parties as possible. The project has been agreed upon by everybody involved, and we expect to appoint a survey company in the months to come," he concludes.

Evaluation Tools

V.A.R. commercial director Annie Wuyts refers to a tool to provide a valuable critical link between media planners and ad creators—the V.A.R.-O-METER, launched earlier this year. "It is a monthly Top 10 of radio commercials, judged upon their creativity and impact," explains Wuyts. "It could prove to be a very useful evaluation for art directors.

The most recent initiative is Atelier Radio, designed by Jean-Francois Canguilhem. 'Atelier Radio is a media planning and evaluation software system used by most French advertising companies and agencies for radio and TV,' comments Wuyts. 'Together with R.M.B. we have signed a licensing deal for the Belgian territory. We plan to offer the software to our main clients in September. What is unique about Atelier Radio is its user-friendliness and menu-based software, which allows direct results. The software enables the user to analyze the radio offer, weight target audiences, and then draw up a plan allowing the possibility to make evaluations in advance," she explains.

Super-Speedy Delivery

In March of this year the V.A.R. launched its Audiospeedway project, allowing agencies to have their commercials on BRTN's airwaves at the "speed of sound." By means of ISDN lines, V.A.R. has succeeded in cutting down the delay between the production of a radio commercial and its "on-air time." V.A.R. traffic manager Johan Vanderschuren says, 'The goal is to allow production companies to enter their commercials up to 24 hours before going on air. The commercials are then transmitted to us via ISDN lines. Our link with BRTN was finalised last month,' he explains.

The commercial was considered that 'After this first test period, we plan to expand the ISDN project and include studies like Peeters Producties, Studio 43, Whar Music and Talkie-O, which together account for 80% of all commercials booked with V.A.R." Other applications of the ISDN system include dialogue and feedback between the production centre and BRTN, or the client, as well as remote production and monitoring.

Toward The Future

"I do think that radio advertising has growth potential," says Frison. 'In some countries radio has 10% of all advertising expenditure. Advertisers complain that we do not have the limited capacity, but forget that radio has more to offer. In addition to BRTN's channels, we have concluded deals with radio Antigoon and Radio Go for national advertising. In view of a possible radio legislation review ahead, some 70 other Flemish privates have signed a letter of intent to work with VLO-RAM (owner of Antigoon since April)."

Frison explains that V.A.R. always thought it would be difficult to survive, because competition was severe. "Radio in Flanders, however, proved to be a very strong product. 'We want to fight for our place on the market,' he adds emphatically.

Labels Tune In To V.A.R.

Via both advertising budgets and merchandising deals, major and independent record companies have found their way to BRTN's channels. Some of them, like Sony Music or Eva Belgium even set up album projects linked to BRTN programmes before V.A.R. was launched.

Sony Music strategic marketing manager Henk Penseel says, "Indeed, we were among the first to tie in with programmes like Studio Brussel's 'De Afrekenings' or Radio 2's 'Funzilu Funicula’. We have a fantastic relationship with V.A.R.—also via advertising campaigns, because radio is the prime tool to reach the younger audience.'

According to PolyGram Belgium marketing manager Wim Coremans, their collaboration with V.A.R. has been most successful, resulting in several platinum and gold-selling records. Part of a campaign with Radio Donna, Vive La France Vol. 1 was a platinum-seller, and Flemish privates, while the Boudewijn De Groot collection was a gold-selling album. During the Christmas season last year, De Tijdloos 100 sold gold, in collaboration with Studio Brussel. Coremans says that their recent two-week campaigns on Radio Donna featuring the Singles Collection of the Rolling Stones, The John Lennon Album and Mystic have been selling very well.

The absence of a dance channel on BRTN is regretted by Arcade's product manager Wim Coryn, as many of the company's compilations target dance music fans. 'The Top Hits series is advertised on Radio 2 and on Radio Donna, where the 'Dansolie' programme is really the audience we need,' he says. 'But what I miss is a dance format station, similar to the way Studio Brussel has become the medium for alternative rock.'

Warner Music marketing manager Art De Maesschalck says, 'I believe that BRTN's radio channels are really tuned in to the audience we are reaching for—Studio Brussel for Sony Music, and Radio Donna for what I call the 'nostalgic 30-year-old. Artists like Rod Stewart or Simply Red are better with campaigns on Radio Donna than on Radio 1.' Warner Music has run a commercial campaign every month with V.A.R. (except during July and August), and De Maesschalck says some 60-70% of the company's advertising budget is channeled into radio commercials.
Congratulations on 5 years of VAR
**Eurochart Hot 100 Singles**

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<td>Surrender Your Love</td>
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<td>Catch A Fire</td>
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<td>Les Schreurms - Musique F (MCA)</td>
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<td>Time</td>
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<td>AIDAM feat. Amy - Eternal (WEA Island)</td>
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<td>Over My Shoulder</td>
<td>Hike &amp; The Mechanics - Virgin (Chrysalis)</td>
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<td>Ich Lieb' Dich</td>
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<td>I Believe</td>
<td>Calvin Botzino - Club Tools (Friendly Friend)</td>
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<td>Two Can Play That Game</td>
<td>Bobby Brown - SCMA (Zomba / WC / MCA / CC)</td>
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<td>Heaven Help My Heart</td>
<td>Tina Arena - Colombia (EMI / CC)</td>
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<td>Ridiculous Thoughts</td>
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<td>Sing It</td>
<td>Music - Perfecto (Paw / Swamz / WC)</td>
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<td>Beautiful In My Eyes</td>
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<td>Sex On The Street</td>
<td>Pizzaman - Cowboy (Loaded) (PolyGram)</td>
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<td>The First Cut Is The Deepest</td>
<td>Papa Dee - Telefunken (Intercom)</td>
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<td>Think Twice</td>
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<td>Watch What You Say</td>
<td>Guts - Cocktime (EMI / 11 Kid / Hot Blue / Steppin')</td>
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<td>Dit I Dub</td>
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<td>Mishale</td>
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<td>One Of Us</td>
<td>Pandors - Virgin (New Music Stockholm)</td>
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<td>Fred Come To Bed</td>
<td>E-Rotic - Blow Up (Cover / Birdie-Sieglo)</td>
<td>D, F, U, M</td>
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<td>Missing</td>
<td>Everything But The Girl - Blons Y Nagen (Warner)</td>
<td>D, F, U, M</td>
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<tr>
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<td>Get It Up</td>
<td>Sensibility World - Prodise (Prodise)</td>
<td>D, F, U, M</td>
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<tr>
<td></td>
<td>Amanu</td>
<td>1001 - K-Tel (Recordarm)</td>
<td>D, F, U, M</td>
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**Eurochart Hot 100 Singles**

<table>
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<th>Artist</th>
<th>Title</th>
<th>Countries charted</th>
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<tr>
<td></td>
<td>Catch A Fire</td>
<td>Haddaway - Coconut (A La Carte)</td>
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<td>No No No</td>
<td>Les Schreurms - Musique F (MCA)</td>
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<td>Tongue</td>
<td>R.E.M. - Warner Brothers (Warner Chappell)</td>
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<td>You Oughta Know</td>
<td>Alanis Morissette - Maverick (MCA)</td>
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<td>Endless Summer</td>
<td>Scooter - Club Tools (Warner Chappell)</td>
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<td>Time</td>
<td>Whigfield - X-Factor (High Fashion Music)</td>
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<td>Zombie</td>
<td>AIDAM feat. Amy - Eternal (WEA Island)</td>
<td>D, F, U, M</td>
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<td>The Colour Inside</td>
<td>Tilly Cal - Sunny (New Music (UK))</td>
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<td></td>
<td>Over My Shoulder</td>
<td>Hike &amp; The Mechanics - Virgin (Chrysalis)</td>
<td>D, F, U, M</td>
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<td>Ich Lieb' Dich</td>
<td>Pun - Interent (Ampelblume)</td>
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<td>I Believe</td>
<td>Calvin Botzino - Club Tools (Friendly Friend)</td>
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<td>Two Can Play That Game</td>
<td>Bobby Brown - SCMA (Zomba / WC / MCA / CC)</td>
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<td></td>
<td>Heaven Help My Heart</td>
<td>Tina Arena - Colombia (EMI / CC)</td>
<td>D, F, U, M</td>
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<td></td>
<td>Ridiculous Thoughts</td>
<td>Cranberries - Island (Island)</td>
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<td>Sing It</td>
<td>Music - Perfecto (Paw / Swamz / WC)</td>
<td>D, F, U, M</td>
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<td>Beautiful In My Eyes</td>
<td>Joshua Kadaen - SRK (EMI)</td>
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<td>Sex On The Street</td>
<td>Pizzaman - Cowboy (Loaded) (PolyGram)</td>
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<td>The First Cut Is The Deepest</td>
<td>Papa Dee - Telefunken (Intercom)</td>
<td>D, F, U, M</td>
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<tr>
<td></td>
<td>Think Twice</td>
<td>Calvin Lonen - Epic / Columbia (Chrysalis) (EMI)</td>
<td>D, F, U, M</td>
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<td></td>
<td>Watch What You Say</td>
<td>Guts - Cocktime (EMI / 11 Kid / Hot Blue / Steppin')</td>
<td>D, F, U, M</td>
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<tr>
<td></td>
<td>Dit I Dub</td>
<td>Me &amp; My - EMI Medley (G / EMI / EMI)</td>
<td>D, F, U, M</td>
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<tr>
<td></td>
<td>Cool Cat</td>
<td>Garfield - Matroninole (PolyGram / Filmkunst)</td>
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<td></td>
<td>Mishale</td>
<td>Andrea Donalds - Metro Blue (WC / UMF)</td>
<td>D, F, U, M</td>
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<tr>
<td></td>
<td>One Of Us</td>
<td>Pandors - Virgin (New Music Stockholm)</td>
<td>D, F, U, M</td>
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<tr>
<td></td>
<td>Fred Come To Bed</td>
<td>E-Rotic - Blow Up (Cover / Birdie-Sieglo)</td>
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<td></td>
<td>Amanu</td>
<td>1001 - K-Tel (Recordarm)</td>
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</table>
## Top National Sellers

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week</th>
<th>SINGLES</th>
<th>ALBUMS</th>
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</thead>
<tbody>
<tr>
<td>34</td>
<td>1. Take That - Never Forget (EMI)</td>
<td>1. Take That - Nobody Else (EMI)</td>
</tr>
<tr>
<td></td>
<td>2. Scatman John - Scatman's World (BMG)</td>
<td>2. Scatman John - Scatman's World (BMG)</td>
</tr>
<tr>
<td></td>
<td>3. Madonna - Like a Prayer (Virgin)</td>
<td>3. Madonna - Like a Prayer (Virgin)</td>
</tr>
<tr>
<td></td>
<td>4. Double Division - All Right (EMI)</td>
<td>4. Double Division - All Right (EMI)</td>
</tr>
<tr>
<td></td>
<td>5. Ketama - De Aid A Ketama (BMG)</td>
<td>5. Ketama - De Aid A Ketama (BMG)</td>
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<tr>
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<td>6. Take That - Never Forget (EMI)</td>
<td>6. Take That - Never Forget (EMI)</td>
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<tr>
<td></td>
<td>7. Paul Weller - Stanley Road (BMG)</td>
<td>7. Paul Weller - Stanley Road (BMG)</td>
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### FRANCE

<table>
<thead>
<tr>
<th>Week</th>
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<tr>
<td>34</td>
<td>1. Celine Dion - D'Eux (Columbia)</td>
<td>1. Celine Dion - D'Eux (Columbia)</td>
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<td>2. Take That - Never Forget (EMI)</td>
<td>2. Take That - Never Forget (EMI)</td>
</tr>
<tr>
<td></td>
<td>3. Sertab Erener - Sertab (Universal)</td>
<td>3. Sertab Erener - Sertab (Universal)</td>
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<tr>
<td></td>
<td>5. Bono - The Edge - U2 - Hold Me, Thrill Me, Kiss Me (EMI)</td>
<td>5. Bono - The Edge - U2 - Hold Me, Thrill Me, Kiss Me (EMI)</td>
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<tr>
<td></td>
<td>6. Paul Weller - Stanley Road (BMG)</td>
<td>6. Paul Weller - Stanley Road (BMG)</td>
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<tr>
<td></td>
<td>7. Michael Jackson - History (Sony)</td>
<td>7. Michael Jackson - History (Sony)</td>
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### ITALY

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<th>Week</th>
<th>SINGLES</th>
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<tbody>
<tr>
<td>34</td>
<td>1. Ghielmi - Tanti (EMI - Quint)</td>
<td>1. Ghielmi - Tanti (EMI - Quint)</td>
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<tr>
<td></td>
<td>2. Eros Ramazzotti - Sei On The Phone (BMG)</td>
<td>2. Eros Ramazzotti - Sei On The Phone (BMG)</td>
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<tr>
<td></td>
<td>3. Roger - Be My Lover (BMG)</td>
<td>3. Roger - Be My Lover (BMG)</td>
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<tr>
<td></td>
<td>4. Eros Ramazzotti - Sei On The Phone (BMG)</td>
<td>4. Eros Ramazzotti - Sei On The Phone (BMG)</td>
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<tr>
<td></td>
<td>5. Pink Floyd - Pulse (Virgin)</td>
<td>5. Pink Floyd - Pulse (Virgin)</td>
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### SWEDEN

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<th>Week</th>
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<tr>
<td>34</td>
<td>1. Pia Zadora - In The Mood For Love (BMG)</td>
<td>1. Pia Zadora - In The Mood For Love (BMG)</td>
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<tr>
<td></td>
<td>2. Depeche Mode - Enjoy The Silence (BMG)</td>
<td>2. Depeche Mode - Enjoy The Silence (BMG)</td>
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<tr>
<td></td>
<td>3. Herbie Hancock - Feels So Good (BMG)</td>
<td>3. Herbie Hancock - Feels So Good (BMG)</td>
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<tr>
<td></td>
<td>5. Sertab Erener - Sertab (Universal)</td>
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### DENMARK

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<tr>
<td>34</td>
<td>1. Michael Jackson - History (Sony)</td>
<td>1. Michael Jackson - History (Sony)</td>
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<tr>
<td></td>
<td>2. Scatman John - Scatman's World (BMG)</td>
<td>2. Scatman John - Scatman's World (BMG)</td>
</tr>
<tr>
<td></td>
<td>3. The Cranberries - No Need To Argue (BMG)</td>
<td>3. The Cranberries - No Need To Argue (BMG)</td>
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<tr>
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<td>5. Scatman John - Scatman's World (BMG)</td>
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### NETHERLANDS

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<tbody>
<tr>
<td></td>
<td>2. Queen - The Bohemian Rhapsody (PolyGram)</td>
<td>2. Queen - The Bohemian Rhapsody (PolyGram)</td>
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<td></td>
<td>4. The Cranberries - No Need To Argue (BMG)</td>
<td>4. The Cranberries - No Need To Argue (BMG)</td>
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<tr>
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<td>5. Michael Jackson - History (Sony)</td>
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### BELGIUM

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<td>34</td>
<td>1. Depeche Mode - Enjoy The Silence (BMG)</td>
<td>1. Depeche Mode - Enjoy The Silence (BMG)</td>
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<tr>
<td></td>
<td>2. Puff Daddy - I'll Be Missing You (BMG)</td>
<td>2. Puff Daddy - I'll Be Missing You (BMG)</td>
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<tr>
<td></td>
<td>3. Take That - Nobody Else (EMI)</td>
<td>3. Take That - Nobody Else (EMI)</td>
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<tr>
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<td>5. Scatman John - Scatman's World (BMG)</td>
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### SWITZERLAND

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<td>1. Rednex - Wish You Were Here (EMI)</td>
<td>1. Rednex - Wish You Were Here (EMI)</td>
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<td>2. Scatman John - Scatman's World (BMG)</td>
<td>2. Scatman John - Scatman's World (BMG)</td>
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<tr>
<td></td>
<td>3. Daniel Balavoine - La Danse Des Stars (EMI)</td>
<td>3. Daniel Balavoine - La Danse Des Stars (EMI)</td>
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<tr>
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<td>5. Celine Dion - D'Eux (Columbia)</td>
<td>5. Celine Dion - D'Eux (Columbia)</td>
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### AUSTRIA

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<th>Week</th>
<th>SINGLES</th>
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<tr>
<td>34</td>
<td>1. BMG - Take That Never Forget (EMI)</td>
<td>1. BMG - Take That Never Forget (EMI)</td>
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<td>2. Scatman John - Scatman's World (BMG)</td>
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<td>3. Daniel Balavoine - La Danse Des Stars (EMI)</td>
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<td>5. Celine Dion - D'Eux (Columbia)</td>
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### PORTUGAL

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<td>1. Various - Number 1 (Sony)</td>
<td>1. Various - Number 1 (Sony)</td>
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<td>2. Various - Power Of Love 95 (PolyGram)</td>
<td>2. Various - Power Of Love 95 (PolyGram)</td>
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<td>4. Various - Portuguese Radiohit (PolyGram)</td>
<td>4. Various - Portuguese Radiohit (PolyGram)</td>
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<td>5. Various - Sucessos (EMI)</td>
<td>5. Various - Sucessos (EMI)</td>
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### HUNGARY

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<td>1. Scatman John - Scatman's World (BMG)</td>
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The Hungarian charts are issued on a fortnightly basis, starting from August 26. 1995.
## European Alternative Rock Top 25

<table>
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<th>Week</th>
<th>Artist/Titre</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Diana King/Touching You</td>
<td>Work</td>
</tr>
<tr>
<td>2</td>
<td>Deep Forest/Those Winter Days</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Adios/Star Of Sanctuary</td>
<td>VirginEMI</td>
</tr>
<tr>
<td>4</td>
<td>Nickel&amp;Money/Everytime</td>
<td>Del_records</td>
</tr>
<tr>
<td>5</td>
<td>Nick Nastos/Chillin'</td>
<td>Polydor</td>
</tr>
<tr>
<td>6</td>
<td>Alliance Ekhlas &amp; Ekhlas</td>
<td>Del_records</td>
</tr>
<tr>
<td>7</td>
<td>Ant In A Line/Musica</td>
<td>Columbia</td>
</tr>
<tr>
<td>8</td>
<td>Meat Loaf/Bed Of Roses</td>
<td>Evry</td>
</tr>
<tr>
<td>9</td>
<td>Shamen/Destiny</td>
<td>EMI</td>
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<tr>
<td>10</td>
<td>Mellunk/Next Time</td>
<td>RCA</td>
</tr>
<tr>
<td>11</td>
<td>Montell Jordan/When You're Straight...Yeah</td>
<td>Talkin' Loud</td>
</tr>
<tr>
<td>12</td>
<td>TLC/Waterfalls</td>
<td>LaFace/Arista</td>
</tr>
<tr>
<td>13</td>
<td>Coolio/Today's King</td>
<td>EMI</td>
</tr>
<tr>
<td>14</td>
<td>Stand Up/Parlophone</td>
<td>Mercury</td>
</tr>
<tr>
<td>15</td>
<td>Marky Mark &amp; The Funky Bunch</td>
<td>RCA</td>
</tr>
<tr>
<td>16</td>
<td>Shania Twain/You Belong To Me</td>
<td>MCI</td>
</tr>
<tr>
<td>17</td>
<td>Shaggy/Boombastic</td>
<td>LaFace/Arista</td>
</tr>
<tr>
<td>18</td>
<td>Vanessa Williams/Colors Of The Wind</td>
<td>Hollywood</td>
</tr>
<tr>
<td>19</td>
<td>All-4-One/Could I Love You That</td>
<td>Bitzet</td>
</tr>
<tr>
<td>20</td>
<td>Coolio/Change</td>
<td>(One Little Indian)</td>
</tr>
<tr>
<td>21</td>
<td>Monica/Don't Take It Personal</td>
<td>(Talkin' Loud)</td>
</tr>
<tr>
<td>22</td>
<td>Flavor/Kiss You</td>
<td>(MCI)</td>
</tr>
<tr>
<td>23</td>
<td>Tony! Toni! Toné!/Something</td>
<td>(EMI)</td>
</tr>
<tr>
<td>24</td>
<td>Faith/You Used To Love Me</td>
<td>(UpTown)</td>
</tr>
<tr>
<td>25</td>
<td>Hootie &amp; The Blowfish/My Hoo</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>26</td>
<td>Soul II Soul/Volume V Believe</td>
<td>(Arista)</td>
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<tr>
<td>27</td>
<td>The Fugees/Ready Or Not</td>
<td>(A&amp;M)</td>
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<tr>
<td>28</td>
<td>Pulp/Common People</td>
<td>(PolyGram)</td>
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<tr>
<td>29</td>
<td>Neneh Cherry/Kitta</td>
<td>(EMI)</td>
</tr>
<tr>
<td>30</td>
<td>Green Day/20th Century Boys</td>
<td>(MCA)</td>
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## European Dance Dance Top 25

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Titre</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Montel Jordan/When You're Straight...Yeah</td>
<td>Talkin' Loud</td>
</tr>
<tr>
<td>2</td>
<td>TLC/Waterfalls</td>
<td>LaFace/Arista</td>
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<tr>
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</tr>
<tr>
<td>4</td>
<td>Stand Up/Parlophone</td>
<td>Mercury</td>
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<tr>
<td>5</td>
<td>Shania Twain/You Belong To Me</td>
<td>MCI</td>
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## USA Billboard Top 25 Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist/Titre</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Seal - Kiss From A Rose</td>
<td>(ZTT)</td>
</tr>
<tr>
<td>2</td>
<td>TLC - Waterfalls</td>
<td>(LaFace)</td>
</tr>
<tr>
<td>3</td>
<td>Shaggy - Boombastic</td>
<td>(Bitzet)</td>
</tr>
<tr>
<td>4</td>
<td>Vanessa Williams/Colors Of The Wind</td>
<td>Hollywood</td>
</tr>
<tr>
<td>5</td>
<td>All-4-One/Could I Love You That</td>
<td>Bitzet</td>
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<tr>
<td>6</td>
<td>Coolio/Change</td>
<td>(One Little Indian)</td>
</tr>
<tr>
<td>7</td>
<td>Monica/Don't Take It Personal</td>
<td>(Talkin' Loud)</td>
</tr>
<tr>
<td>8</td>
<td>Blues Traveler - Baby (A&amp;M)</td>
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<tr>
<td>9</td>
<td>The Notorious B.I.G. - One More Chance/Say It Again</td>
<td>(Bad Boy)</td>
</tr>
<tr>
<td>10</td>
<td>Lumix - I Got 5 On It</td>
<td>(Nec Time)</td>
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<tr>
<td>11</td>
<td>Hootie &amp; The Blowfish/My Hoo</td>
<td>(Atlantic)</td>
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<tr>
<td>12</td>
<td>Soul II Soul/Volume V Believe</td>
<td>(Arista)</td>
</tr>
<tr>
<td>13</td>
<td>The Fugees/Ready Or Not</td>
<td>(A&amp;M)</td>
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<tr>
<td>14</td>
<td>Neneh Cherry/Kitta</td>
<td>(EMI)</td>
</tr>
<tr>
<td>15</td>
<td>Faith/You Used To Love Me</td>
<td>(UpTown)</td>
</tr>
<tr>
<td>16</td>
<td>Hootie &amp; The Blowfish/My Hoo</td>
<td>(Atlantic)</td>
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<tr>
<td>20</td>
<td>Faith/You Used To Love Me</td>
<td>(UpTown)</td>
</tr>
</tbody>
</table>

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**Note:** The themes provided are not exhaustive and may vary in accuracy. Always consult the most recent and reliable music charts for the most up-to-date information.
### Austria

#### Power Play: Brussels P
- killer
- Power To The Saint

#### Playlist Additions:
- **Radio Contact F/Brussels P**
  - T. Rex-Fan
- **Jan Hautekxt - Producer**
- **Radio 21/Brussels P**
  - Marianne - Stop the World

### Belgium

#### Playlist Unchanged
- **Power Play:**
  - Public Enemy - Fight the Power
  - The Smiths - This Charming Man

#### Playlist Additions:
- **Radio 21/Brussels P**
  - The Smiths - This Charming Man

### Czech Republic

#### Playlist Additions:
- **Express P**
  - Jimi Hendrix - The Star-Spangled Banner

### Finland

#### Playlist Additions:
- **YLE/Television Programme**
  - Simon & Garfunkel - Sounds of Silence

### Greece

#### Playlist Additions:
- **Mega**
  - The Doors - L.A. Woman
- **Radyo3**
  - The Rolling Stones - Gimme Shelter
- **Thanasis**
  - Fleetwood Mac - Dreams

### Holland

#### Playlist Additions:
- **Radio 3**
  - The Who - Pinball Wizard

### Hungary

#### Playlist Additions:
- **Rádió Kolozs*Magyarország**
  - Joe Cocker - With A Little Help From My Friends
- **Rádió Magyarország**
  - The Beatles - Yesterday
- **Rádió13**
  - The Who - Pinball Wizard

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### M&M Air Play Station Reports

<table>
<thead>
<tr>
<th>Country</th>
<th>Station</th>
<th>Playlist Additions</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUSTRIA</td>
<td>BRF/Eupen S</td>
<td>Playlist Additions: Radio Contact F/Brussels P, Jan Hautekxt - Producer, Radio 21/Brussels P</td>
</tr>
<tr>
<td>FINLAND</td>
<td>YLE/Television Programme</td>
<td>Playlist Additions: Simon &amp; Garfunkel - Sounds of Silence</td>
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<td>Radyo13</td>
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</tr>
<tr>
<td>HOLLAND</td>
<td>BootTest/Stationer/ subsidiaan</td>
<td>Playlist Additions: Tracking Station, The Rolling Stones - Gimme Shelter</td>
</tr>
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</tbody>
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### Notes

- Power Play songs are currently on average 0.5% of the total airplay. Songs listed as "Playlist Unchanged" are based on the previous week's data. Power Play songs are reserved for the first five or six slots in the top ten, depending on the station. New songs are added to the Power Play list based on their performance in the last week, with the aim of having a new song on the list every 2.5 weeks. For more detailed information, refer to the AmericanRadioHistory.com website.
ICELAND

IRELAND

ITALY

LATVIA

LITHUANIA

LUXEMBOURG

MALTA

NORWAY

M & M AIRPLAY STATION REPORTS

Music & Media 27 August 26, 1995

First single from the album "And Out Come The Wolves"

PLAYLIST

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taken from the new album CIRCUS released on september 11th.
**Gina Mohammed**

**Love Is All I See (Mercy)**

Gina Mohammed is the voice behind Eurodance act Left and hit like *Love Is Magic* and *Summer, Summer*. *With Love Is All I See*, Gina steps out of the Eurodance formula. Remixed by DJ Toby Estrella, the track has the bouncy feel of early 90s high energy classics. Effortlessly shining as well as dance formats, *Love Is All I See* blends Gina's sultry vocals with a smooth reggaeton stomp. The track will ride high on the publicity created by the accompanying video. The clip was produced by the Silver Haze team with choreography from Jean & Spoon's *You Got To Say Yes To Another Excess.*

[For an exclusive schedule call +44 40 2889 0000 on a Monday, 30th and 14th of June, 45/60.]
OK Radio Goes To Soft ACE

by Christian Lorenz

HAMBURG - Owners and programmers at EHR/dance OK Radio have decided the station's fortunes lie in soft ACE. OK Radio, which pioneered the modern EHR format in 1990, is unable to compete with the successful EHR public station N-Joy, launched by NDR.

"Our future lies in the 20-44 age bracket," says MD and Programme Director Cetin Yaman. "So, OK Radio's ratings have tumbled from 60,000 to 40,000 listeners per hour in 1995.

"The EHR market in Hamburg is extremely small," explaines programme director Cetin Yaman. "Only 2% of Hamburg's population is younger than 25. The age group 25-50 is three times as big.

And once it became clear that N-Joy was unlikely to change, OK's days as an EHR station were numbered. There is no room for two stations with a dance-oriented EHR format in the market," says OK.

Market research shows soft ACE and alternative rock as the format listeners in Hamburg would most like to hear more.

Contemporary rock is obviously a gap in the market," says Yaman. "But soft ACE has more commercial potential than German advertisers still see rock listeners as an unprofitable target group.

Ott and Yaman are confident that this target market is not served fully by already established ACE format competitor Radio Hamburg and NDR 2.

Virgin's Story

continued from page 1

The next phase now is to start including some of the most popular oldies with a dance orientation that listeners want to hear, he says, 'particularly as far as the oldies base is concerned.'

At the moment there is some concern about how quick

by tracks come around as people listen to us for longer. But this is getting adjusted all the time—some oldies are being restored, and others are coming in. There are certainly more dance-oriented ACE records that people want to hear!"

However, Story emphasises that Virgin must also have a comfortable feel to it. "To every very much living radio station," he enthuses.

To that end, he is delighted at the current state of the British music industry. "New British music is more accessible and exciting than it has been for more than five years. Its niche element has been knocked out again, and we are getting back to hearing great pop songs on the radio. Even some of the 'candy floss' type groups are making good records at the moment."

"I am also aware that the precise mix of current to retro material would depend on what new music was available at any given time, although he warned that Virgin would not get into the realities of "mindless evangelism" as far as playing new music was concerned.

"We need to present the listener with a high degree of familiarity, but we must also give them things that they can say are distinctive to Virgin, and can be identified with the Virgin sound," Mark Palmer says.

"At some point, we will rebroadcast the station in the UK, which has more commercial potential," Palmer comments.

As far as Virgin's presentation staff are concerned, he admits "inevitably there will be some changes. But generally I'm pretty happy with the team that I've been given to work with—there won't be a wholesale re-invent the radio station deal.

"I don't feel there's a need for much change at a station which increased its audience by 10% in the last Rajar figures."

"I will, however, give his presenters greater freedom to develop their personalities. 'I don't know of any successful radio station in the UK which hasn't been at least partially personality-driven."

CLT In Sweden

continued from page 1

"I hope the critical support we have had is now translating into listeners. The good press we have had may have stoked our egos, but only when it translates into money will I celebrate," says McAlevey.

"I want to maintain the same format, although there will be polishing in certain areas. The station is also now training its own advertising sales force.

Capital Signs £5 M Advertising Deal

LONDON - The Capital Radio Group has signed a record £5 million deal with advertising agency Zenith Media, who will now handle the advertising and promotional activities of all Capital's stations including the eight outside London, writes Jonathan Heasman.

Zenith, which has handled the account for Capital's London stations 95.8 Capital FM and 1545 AM Capital Gold for the last two years, will replace local area agencies in promoting Capital's stations based in Birmingham, Kent, Sussex and Hampshire. Capital's head of marketing Lizzie Palmer said that the move to group all stations under one roof was decided on the grounds of cost efficiency, and because Zenith have "a great knowledge of independent (radio) markets."

Capital and Zenith will be operating a multi-layered "theme and scheme" approach to their marketing—generic brand building activities combined with intermittent "lacti- cal" advertising and promotion for specific station events (such as on-air contests) or promos.

A Palmer likens the promotion of one station to that of supermarkets, where some advertising is designed to establish awareness of the supermarket and the nature of its products, and the rest is designed to promote a specific product or special offer within the supermarket for a limited time period.

Once regarded by radio people as an almost peripheral activity, 1995 has been an unprecedented year for radio station marketing, particularly in the highly competitive Lon- don market. The news of the Capital-Zenith contract comes as Chrysalis and its agency McCann Erickson spend £2 million (approx. US$5.2 million) to promote the launch of Heart 106.2 in the capital on September 5. The campaign, which will debut the same day as the station, will include TV, print and outdoor media. BBC Radio One has so far spent £2 million on its national As It's campaign (see Music & Media, May 6), looking to lure the 56,000 audience increase registered in the latest Rajar survey cost the BBC (and there-
### Airplay Action

EHR Top 40 commentary by Pieter Kops

Looking at the top 10 section of this week’s EHR Top 40, we see three major movements. First of all, Take That, although sticking to number one, takes home the Radio Active award for the biggest chart-point gain, produced by 12 counting adds in 10 European countries—the total roster for Never Forget amounts to 25 territories. Second, Scatman John leaps up from number 9 to 5 with his second single, Scatman’s World, thanks to weighty adds in the UK, Sweden and France. The song enjoys a 20-country hit, scoring notable success in Russia, Hungary, the Czech Republic, Holland, Belgium, Denmark and Germany.

Last but not least, it is interesting to see UK alternative rock act Supergrass entering the top 10 with Alright, the fourth single from their debut album I Should Coco and their first chart to European Hit Radio. It also climbs to the pole position in this week’s issue of the newly installed European Alternative Rock Top 25 (see page 16). The chart was launched in order to highlight the impact of alternative rock acts, not only on alternative-formatted stations or shows, but also its growing cross-over appeal on Europe’s leading music radio format—EHR. The irresistible fresh and poppy rock song Alright is a perfect example of the raucous genre’s wide cross-over potential. It is playlisted by 46 EHR stations in no fewer than 18 European countries, the highest penetration ratios being registered in Austria (100%), the UK (65%), Holland (50%) and Finland (40%). Its roster on the EARR Top 25 amounts to 65 reporters, both including rock-formatted and cross-over airplay. I Should Coco currently chart at number 23 in the EHR Top 100 Albums, thanks to chart positions in the UK, Ireland and Finland.

While its predecessor Scream still chart at number 20, the highest new entry and most added single on EHR is Michael Jackson’s You Are Not Alone, the second single from History. With a 48-station roster, including 24 first-time reports, the sultry ballad enters straight at number 14. It is reported in 17 countries, with concentrated airplay in the UK, Switzerland, Holland, Turkey and Denmark, acceptance levels ranging from 45 to 76% in those countries.

The second highest new entry, at number 31, belongs to Take That, although sticking to number 3, Top 40, we see three major movements. First of all, Take That, although sticking to number one, takes home the Radio Active award for the biggest chart-point gain, produced by 12 counting adds in 10 European countries—the total roster for Never Forget amounts to 25 territories. Second, Scatman John leaps up from number 9 to 5 with his second single, Scatman’s World, thanks to weighty adds in the UK, Sweden and France. The song enjoys a 20-country hit, scoring notable success in Russia, Hungary, the Czech Republic, Holland, Belgium, Denmark and Germany.

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<th>Total Stations</th>
<th>New Adds</th>
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<tbody>
<tr>
<td>EMI</td>
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<td>Parlophone</td>
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<td>Radio</td>
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**ROTA TION LEADERS**

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<td>Radio</td>
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<td>EMI</td>
<td>Radio</td>
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<td>EMI</td>
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<td>Take That/What</td>
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**NEW Top 20 Contenders**

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<td>Radio</td>
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<td>Take That/Even You</td>
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<td>Take That/What</td>
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<td>EMI</td>
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<tr>
<td>Take That/Be Myself</td>
<td>Take That</td>
<td>EMI</td>
<td>Radio</td>
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<tr>
<td>Take That/I Knew</td>
<td>Take That</td>
<td>EMI</td>
<td>Radio</td>
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<td>Take That/Everthing</td>
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<td>Radio</td>
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<td>Radio</td>
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<tr>
<td>Take That/Immaculate</td>
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<td>Radio</td>
<td>31</td>
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<td>Take That/Be Myself</td>
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<td>EMI</td>
<td>Radio</td>
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The EHR Top 40 chart is based on a weighting system. Songs score points by being played at M&M’s EHR (European Hit Radio) reporting stations, that target 12-34 year-old listeners with contemporary music runtime or during specific dayparts. Stations are weighted by market size and by the number of hours per week committed to the format.

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Border Breakers

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>TS</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>8</td>
<td>SCATMAN JOHN/SCATMAN'S WORLD</td>
<td>(Iceberg/RCA)</td>
<td>DENMARK</td>
<td>70</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>7</td>
<td>Corona/Try Me Out</td>
<td>(DWA)</td>
<td>ITALY</td>
<td>37</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>7</td>
<td>La Bouche/Fallin' In Love</td>
<td>(MCI)</td>
<td>GERMANY</td>
<td>47</td>
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<tr>
<td>4</td>
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<td>Real McCoy/Come And Get Your Love</td>
<td>(Hansa)</td>
<td>GERMANY</td>
<td>36</td>
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<tr>
<td>5</td>
<td>4</td>
<td>15</td>
<td>Whigfield/Think Of You</td>
<td>(X-Energy)</td>
<td>ITALY</td>
<td>38</td>
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<tr>
<td>6</td>
<td>6</td>
<td>20</td>
<td>Rednex/Wish You Were Here</td>
<td>(Jive)</td>
<td>HOLLAND</td>
<td>27</td>
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<tr>
<td>7</td>
<td>7</td>
<td>22</td>
<td>La Bouche/Be My Lover</td>
<td>(MCI)</td>
<td>GERMANY</td>
<td>27</td>
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<tr>
<td>8</td>
<td>8</td>
<td>12</td>
<td>Haddaway/Catch A Fire</td>
<td>(Coconut)</td>
<td>BELGIUM</td>
<td>25</td>
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<tr>
<td>9</td>
<td>9</td>
<td>3</td>
<td>Michael Learns To Rock/That's Why</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
<td>25</td>
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<tr>
<td>10</td>
<td>10</td>
<td>9</td>
<td>2 Unlimited/Nothing Like The Rain</td>
<td>(Byte)</td>
<td>BELGIUM</td>
<td>25</td>
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<tr>
<td>11</td>
<td>11</td>
<td>3</td>
<td>Dr. Alban/This Time I'm Free</td>
<td>(Cheiron)</td>
<td>GERMANY</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>29</td>
<td>Scatman John/Scatman (Ski-Ba-Bop-Ba-Dop-Bop)</td>
<td>(Iceberg/RCA)</td>
<td>DENMARK</td>
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<tr>
<td>13</td>
<td>&gt; NE</td>
<td>Me &amp; My/Dub-I-Dub</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
<td>22</td>
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<td>14</td>
<td>14</td>
<td>21</td>
<td>Alliance Ethnik/Respect</td>
<td>(Delabel)</td>
<td>FRANCE</td>
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<tr>
<td>15</td>
<td>15</td>
<td>20</td>
<td>Whigfield/Big Time</td>
<td>(X-Energy)</td>
<td>ITALY</td>
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<td>16</td>
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<td>Inner Circle/Whip It</td>
<td>(WEA)</td>
<td>SWEDEN</td>
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<td>Papa Dee/First Cut Is The Deepest</td>
<td>(Telegram)</td>
<td>SWEDEN</td>
<td>22</td>
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<td>18</td>
<td>18</td>
<td>22</td>
<td>Deep Forest/Marta's Song</td>
<td>(Columbia)</td>
<td>FRANCE</td>
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<td>19</td>
<td>19</td>
<td>19</td>
<td>Sin With Sebastian/Shut Up (And Sleep With Me)</td>
<td>(Columbia)</td>
<td>GERMANY</td>
<td>14</td>
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<tr>
<td>20</td>
<td>20</td>
<td>21</td>
<td>Ten Sharp/Feel My Love</td>
<td>(Columbia)</td>
<td>HOLLAND</td>
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For all artists appearing on this chart, the Country Of Signing is US or Canada.

<table>
<thead>
<tr>
<th>Week 34/95</th>
<th>Channel Crossers</th>
<th>Atlantic Crossers</th>
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<tbody>
<tr>
<td><strong>Border Breakers</strong></td>
<td><strong>On The Road</strong></td>
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The record that relishes the biggest chart-point gain in this week's Border Breakers chart is German dance hit outfit La Bouche's cover version of Hamilton, Joe Frank & Reynolds' 1975 US number 1 hit Fallin' In Love. It jumps up from number 6 to 3 during its seventh charting week. This month coincides with this week's Sales Breaker award for the MCI-signed act debut album Sweet Dreams (now at number 9 in the European Top 100 Albums), of which Fallin' In Love is the third song to be issued as a single. It is the follow-up to Be My Lover, which still charts at number 7 after a two-week peak at 3. The first single from the US-born, female duo, 1994's Sweet Dreams, peaked at number 5.

The new single is currently being playlisted on no less than 47 stations, spread out over 18 countries outside the GTA. This roster includes 10 new additions, the most weighty ones occurring in Holland, Sweden, Norway, Turkey and Russia. Apart from Austria (100% penetration), Germany (57%) and Switzerland (56%), the best over-all acceptance figures are being scored in Italy (53%), Turkey (50%), Holland (45%), Sweden (45%), Denmark (41%) and Finland (40%). Looking at things from a major market perspective, the song that has already topped its home GSA chart for the third consecutive week, now enters the Scandinavian list at number 11 and the Dutch list at number 14, while climbing to number 13 in Italy (see Major Market Airplay, opposite page). For a review of La Bouche's new record, see New Releases, page 7.

The highest new entry in this week's Border Breakers rundown is EMI-Medley act Me & My, the Danish sisters Susanne and Pernille Georgi. Their debut single Dub-I-Dub kicks off at number 13, backed by a 22-station cross-over roster that encompasses six non-Scandinavian territories. Especially in Holland, Belgium, Poland and Italy, the song encounters good initial support, as significant numbers of key stations in those countries are championing the track. Germany and Turkey are also on the list, but as yet with more modest figures. For a detailed story on Me & My, see page 8.

The charts on this page track the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations). The second chart, Channel Crossovers, registers the airplay penetration of unsigned artists in mainland Europe, while the third Top 25, the Atlantic Crossover chart, ranks the most successful Non-European artists according to airplay impact in Europe. All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from, but rather the original country of origin for the song. An increasing number of national artists are signed to "foreign" labels and MWM wants to acknowledge the crossover impact of such deals.
## Major Market Airplay

The most aired songs on the leading radio media's airwaves.

### UNITED KINGDOM

| Week | Chart | Artist/Title | Original Label | Market
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<tr>
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<tbody>
<tr>
<td>W34</td>
<td>UK 10</td>
<td>DIANA KINGSLEY GUY</td>
<td>WORKCOLUMBIA</td>
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<tr>
<td>W34</td>
<td>UK 11</td>
<td>CLOUSEDAIRWAY</td>
<td>EMI</td>
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<td>W34</td>
<td>UK 12</td>
<td>DIANA KINGSLEY/Guy</td>
<td>WORKCOLUMBIA</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 13</td>
<td>EVERYTHING B'TG/Girls</td>
<td>BLAKE/YANG</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 14</td>
<td>DIANA KINGSLEY/Guy</td>
<td>WORKCOLUMBIA</td>
<td>ATLANTIC 99</td>
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<tr>
<td>W34</td>
<td>UK 15</td>
<td>SCARFACE</td>
<td>A&amp;M</td>
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### SCANDINAVIA

| Week | Chart | Artist/Title | Original Label | Market
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</thead>
<tbody>
<tr>
<td>W34</td>
<td>UK 10</td>
<td>LA BOUCHE/FullIn Love</td>
<td>MCI</td>
<td>ATLANTIC 99</td>
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<tr>
<td>W34</td>
<td>UK 11</td>
<td>Bert Heinkin/Kill Me</td>
<td>CMC</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 12</td>
<td>Everything B'TG/Girls</td>
<td>BLAKE/YANG</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 13</td>
<td>DIANA KINGSLEY/Guy</td>
<td>WORKCOLUMBIA</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 14</td>
<td>Take That Never Forget</td>
<td>SONY</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 15</td>
<td>Scarface</td>
<td>A&amp;M</td>
<td>ATLANTIC 99</td>
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### HOLLAND

| Week | Chart | Artist/Title | Original Label | Market
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<tr>
<td>W34</td>
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<tr>
<td>W34</td>
<td>UK 12</td>
<td>EVERYTHING B'TG/Girls</td>
<td>BLAKE/YANG</td>
<td>ATLANTIC 99</td>
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<tr>
<td>W34</td>
<td>UK 13</td>
<td>DIANA KINGSLEY/Guy</td>
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<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 14</td>
<td>Take That Never Forget</td>
<td>SONY</td>
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<td>W34</td>
<td>UK 15</td>
<td>Scarface</td>
<td>A&amp;M</td>
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### ITALY

| Week | Chart | Artist/Title | Original Label | Market
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<tbody>
<tr>
<td>W34</td>
<td>UK 10</td>
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<td>WORKCOLUMBIA</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 11</td>
<td>Bert Heinkin/Kill Me</td>
<td>CMC</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 12</td>
<td>EVERYTHING B'TG/Girls</td>
<td>BLAKE/YANG</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 13</td>
<td>DIANA KINGSLEY/Guy</td>
<td>WORKCOLUMBIA</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 14</td>
<td>Take That Never Forget</td>
<td>SONY</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 15</td>
<td>Scarface</td>
<td>A&amp;M</td>
<td>ATLANTIC 99</td>
</tr>
</tbody>
</table>

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

Data supplied by BDS Holland from an electronically monitored panel of 55 national and regional radio stations. Songs are ranked by number of plays.

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### SPAIN

| Week | Chart | Artist/Title | Original Label | Market
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<thead>
<tr>
<th></th>
<th></th>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>W34</td>
<td>UK 10</td>
<td>DIANA KINGSLEY GUY</td>
<td>WORKCOLUMBIA</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 11</td>
<td>Bert Heinkin/Kill Me</td>
<td>CMC</td>
<td>ATLANTIC 99</td>
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<tr>
<td>W34</td>
<td>UK 12</td>
<td>EVERYTHING B'TG/Girls</td>
<td>BLAKE/YANG</td>
<td>ATLANTIC 99</td>
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<tr>
<td>W34</td>
<td>UK 13</td>
<td>DIANA KINGSLEY/Guy</td>
<td>WORKCOLUMBIA</td>
<td>ATLANTIC 99</td>
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<tr>
<td>W34</td>
<td>UK 14</td>
<td>Take That Never Forget</td>
<td>SONY</td>
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<tr>
<td>W34</td>
<td>UK 15</td>
<td>Scarface</td>
<td>A&amp;M</td>
<td>ATLANTIC 99</td>
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### POLAND

| Week | Chart | Artist/Title | Original Label | Market
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<tbody>
<tr>
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<td>UK 10</td>
<td>DIANA KINGSLEY GUY</td>
<td>WORKCOLUMBIA</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 11</td>
<td>Bert Heinkin/Kill Me</td>
<td>CMC</td>
<td>ATLANTIC 99</td>
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<tr>
<td>W34</td>
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<td>EVERYTHING B'TG/Girls</td>
<td>BLAKE/YANG</td>
<td>ATLANTIC 99</td>
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<tr>
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<td>UK 13</td>
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</tr>
<tr>
<td>W34</td>
<td>UK 14</td>
<td>Take That Never Forget</td>
<td>SONY</td>
<td>ATLANTIC 99</td>
</tr>
<tr>
<td>W34</td>
<td>UK 15</td>
<td>Scarface</td>
<td>A&amp;M</td>
<td>ATLANTIC 99</td>
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</tbody>
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### HUNGARY

| Week | Chart | Artist/Title | Original Label | Market
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Compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.

Data supplied by BDS Holland from an electronically monitored panel of 55 national and regional radio stations. Songs are ranked by number of plays.
Simply Red Fairground

A new song at radio today

Produced by Mick Hucknall and Stewart Levine