



week 48 / 95

Border Breakers

© BPI Communications BV

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	8	ACE OF BASE/LUCKY LOVE	(MEGA)	DENMARK	106
2	2	7	Roxette/You Don't Understand Me	(EMI)	SWEDEN	76
3	3	13	Cardigans/Carnival	(Trampolene/Stockholm)	SWEDEN	22
4	4	5	Mylène Farmer/XXL	(Polydor)	FRANCE	39
5	7	8	Bonnie Tyler/Making Love (Out Of Nothing At All)	(East West)	GERMANY	21
6	5	15	Me & My/Dub-I-Dub	(EMI-Medley)	DENMARK	24
7	11	12	Rebecka Törnqvist/Good Thing	(EMI)	SWEDEN	15
8	10	12	Vaya Con Dios/Don't Break My Heart	(Ariola)	BELGIUM	26
9	13	5	Culture Beat/Inside Out	(Dance Pool)	GERMANY	21
10	15	6	Army Of Lovers/Give My Life	(Stockholm)	SWEDEN	16
11	6	12	Gipsy Kings/La Rumba de Nicolas	(Columbia)	FRANCE	15
12	12	4	Joey Tempest/We Come Alive	(Polar)	SWEDEN	17
13	8	21	La Bouche/Fallin' In Love	(MCI)	GERMANY	18
14	18	2	Cardigans/Sick & Tired	(Trampolene/Stockholm)	SWEDEN	12
15	14	13	Caught In The Act/Let This Love Begin	(HKM)	HOLLAND	13
16	21	2	Alex Party/Wrap Me Up	(UMM)	ITALY	16
17	16	5	K's Choice/Not An Addict	(Columbia)	BELGIUM	10
18	25	4	2 Unlimited/Do What's Good For Me	(Byte)	BELGIUM	11
19	>	NE	Luca Carboni/Virtuale	(RCA)	ITALY	9
20	>	RE	Willy DeVille/Still	(East West)	GERMANY	9
21	23	4	Fun Factory/Celebration	(Control)	GERMANY	17
22	9	11	Sin With Sebastian/Shut Up (And Sleep With Me)	(Sing Sing)	GERMANY	9
23	17	21	Corona/Try Me Out	(DWA)	ITALY	10
24	24	2	Haddaway/Lover Be Thy Name	(Coconut)	GERMANY	10
25	19	3	DJ Bobo/Freedom	(Metrovinyl)	GERMANY	13

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.

CHANNEL CROSSOVERS

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

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	6	QUEEN/HEAVEN FOR EVERYONE	(PARLOPHONE)	133
2	2	13	Simply Red/Fairground	(East West)	115
3	4	4	Rolling Stones/Like A Rolling Stone	(Virgin)	93
4	3	4	East 17/Thunder	(London)	95
5	6	9	N-Trance/Stayin' Alive	(All Around The World)	77
6	5	8	Def Leppard/When Love And Hate Collide	(Bludgeon Rifola/Mercury)	81
7	7	7	Elton John/Blessed	(Rocket/Mercury)	78
8	8	4	Oasis/Wonder Wall	(Creation)	61
9	15	2	Passengers/Miss Sarajevo	(Island)	53
10	10	6	Nick Cave & Kylie Minogue/Where The Wild Roses Grow	(Mute)	64
11	9	5	Eternal/The Power Of A Woman	(EMI)	60
12	17	3	Enya/Anywhere Is	(WEA)	54
13	12	4	UB40/Until My Dying Day	(DEP International/Virgin)	55
14	14	13	Blur/Country House	(Food)	48
15	11	9	Tears For Fears/Raoul (And The Kings Of Spain)	(Epic)	43
16	13	9	Shaggy/Boombastic	(Virgin)	46
17	19	11	Mike & The Mechanics/Another Cup Of Coffee	(Virgin)	39
18	21	19	Edwyn Collins/A Girl Like You	(Setanta)	30
19	>	RE	Seal/Kiss From A Rose	(ZTT)	29
20	18	9	Wet Wet Wet/Somewhere Somehow	(Precious)	33
21	25	3	M People/Love Rendezvous	(Deconstruction)	32
22	>	NE	Björk/It's Oh So Quiet (One Little Indian/Mother)		20
23	23	7	Kim Wilde/Breakin' Away	(MCA)	25
24	22	5	Pulp/Mis-Shapes	(Island)	29
25	16	6	Oleta Adams/Never Knew Love	(Fontana)	30

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

ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	1	5	WHITNEY HOUSTON/EXHALE (SHOOP SHOOP)	(ARISTA)	133
2	5	4	Tina Turner/GoldenEye	(Parlophone)	128
3	3	5	Madonna/You'll See	(Maverick)	118
4	4	8	Coolio/Gangsta's Paradise	(MCA)	119
5	6	8	Meat Loaf/I'd Lie For You (And That's The Truth)	(Virgin)	127
6	2	12	Mariah Carey/Fantasy	(Columbia)	112
7	11	2	Michael Jackson/Earth Song	(Epic)	86
8	8	5	Cher/Walking In Memphis	(WEA)	85
9	10	5	TLC/Diggin' On You	(LaFace/Arista)	60
10	7	14	Janet Jackson/Runaway	(A&M)	69
11	14	3	Bonnie Raitt & Bryan Adams/Rock Steady	(Capitol)	66
12	15	3	Bon Jovi/Lie To Me	(Mercury)	57
13	9	16	Michael Jackson/You Are Not Alone	(Epic)	66
14	18	4	Diana King/Ain't Nobody	(Work/Columbia)	49
15	13	6	Red Hot Chili Peppers/My Friends	(Warner Brothers)	54
16	12	13	Michael Bolton/Can I Touch You...There?	(Columbia)	56
17	23	2	Alanis Morissette/Hand In My Pocket	(Maverick/Sire)	46
18	16	11	Hootie & The Blowfish/Only Wanna Be With You	(Atlantic)	43
19	>	NE	Symbol/Gold	(NPG/Warner Brothers)	36
20	>	NE	Mariah Carey feat. Boyz II Men/One Sweet Day	(Columbia)	40
21	19	16	Rembrandts/I'll Be There For You	(East West)	36
22	20	12	Bon Jovi/Something For The Pain	(Mercury)	43
23	17	12	Symbol/Eye Hate U	(NPG/Warner Brothers)	43
24	>	RE	TLC/Waterfalls	(LaFace/Arista)	37
25	25	4	Fleetwood Mac/I Do	(Warner Brothers)	40

For all artists appearing on this chart, the Country Of Signing is US, Canada or Australia.

Free As A Bird

(continued from page 21)

it's a big thing all over the world now—a 'Beatles wave'."

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

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

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

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

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

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

Rafael Revert, MD **Cadena 100/Madrid**: "First of all it is a really good record which our listeners all over the country have been waiting for. We put it in power rotation immediately, which is very uncommon for us. We got hold of taped copy from somebody in England—I can't say who—and we made a copy, so we were playing it some time before anybody else in Spain. We also devote attention to the album, mainly in our evening shows. I do think however that at Pta5000 (app. US\$35), which is twice the normal price, it is quite expensive, but then again people will go out and get it anyway—especially at this time of year."