Jackson Sails Into London

A 10-metre high statue of Michael Jackson was towed up the Thames in London on June 15 as part of the Europe-wide campaign to launch his HIStory album. Identical statues were similarly rolled out in eight cities around Europe.

Frequency Sharing Problem Remains Unsolved In Norway

by Nicholas George

OSLO - Major proposals by the Norwegian Government to reform the country's commercial radio network have been defeated with parliament continuing to support multi-station frequencies.

The Norwegian Parliament rejected the idea of single-station frequencies in most parts of the country mainly due to fears from community and religious groups that they would lose access to the airwaves.

However, parliament did accept that new single-station commercial frequencies should be set up in Norway's larger cities such as Oslo, Bergen, Trondheim.

It also appears that existing local network of commercial stations will be allowed to broadcast with stronger signals.

The proposals for change had been prompted by the success of Norway's only national commercial station ACE/News.

In most areas a single frequency is shared between several stations.

P4 Radio Hele Norge, many of whose listeners come from the old local commercial stations.

Some stations have attempted to fight back by using more formatted programming but in most areas a single frequency is shared between several stations meaning community and religious broadcasting takes up a large proportion of daily airtime.

The Norwegian association of local broadcasters had been pushing for government legislation that would encourage stations using the same frequency to unite and form one strong local commercial station capable of competing with P4.

Harald Dale, deputy leader of the Norwegian association of local broadcasters said, "We are very disappointed with the vote. We have worked hard with the government and they have come to understand the need for stronger stations."

continues on page 24

Veni Vidi Vici For Bon Jovi "These Days"

by Emmanuel Legrand

PARIS - French full-service net RMC could become part of a new ad sales giant in France if its privatisation goes through.

The network's board is alleged to have approved preliminary plans to merge its sales operations with Europe 1, which would create the second largest sales company in the country after market leader IP.

The plan involves the creation of a new company called Euro GEM, which would coordinate the activities of RMC sales house GEM and Europe 1's operations.

The shares in the new company would be split equally between the two radio groups. Other networks also sold by the company would be ACE nets Europe 2, Radio Nostalgie and RPM, EHR Skyrock and the group of independent stations les Indépendants.

continues on page 24
Walter Music Expands Into Czech Republic

by Christian Lorenz

VIENNA - Warner Music International has announced that the formation of a division in the Czech Republic. Entitled Warner Music Czech Republic, the new company will become fully operative on July 1.

Based in Prague, the company will be responsible for marketing and sales of Warner Music product in the Czech and, later, Slovak Republics. Warner Music product is currently licensed to Czech distributor Popron under an agreement which expired on June 30.

Warner Music Europe president Manfred Zambelli says the improved market conditions explains his company's move into the Eastern Bloc state. "The Czech Republic has achieved an impressive level of economic stability and has become an important market for international repertoire."

The Czech company will be headed by Warner Music Austria MD Manfred Lappe, who is currently in charge of Warner Music's Eastern European operations.

Lappe is confident that Warner Music can go it alone without a local partner. "After our lengthy relationship with Popron, we felt the time was right for Warner Music to enter the Czech market with an individual company and establish our own identity there."

Warner Music is the last of the majors to open offices in the Czech Republic. The news means that Warner, together with BMG, EMI and PolyGram, now has branches in all major eastern European markets, with additional offices located in Poland and Hungary. Sony currently has a subsidiary in Hungary and operates in Poland through a distribution deal.

New Music & Media Sales Executives

AMSTERDAM - Music & Media has announced the promotion of two advertising sales executives effective from July 1.


Markus Breeman will replace Irrin Harpaz who has established Crossover, a dance label in association with Polydor Holland. Harpaz also operates Euro Music Sales, a music licensing and artist exploitation consultant in the Benelux region, and has a strong experience in advertising sales in Scandinavia and will oversee advertising sales in Scandinavia. "Irrin is a fantastic addition to our team," says Breeman. "His expertise and experience will be a great asset to our advertising sales team in the Benelux region."
**Bulletin Board**

**Industry highlights this week**

- **HOLLAND**
  Dance Organisation Now Available On Internet
  Dance music fans now have an extra platform for exchanging ideas and views. The DanceNet has a site on the Internet's World Wide Web and claims to be the first dance music organisation in the world to be fully interactive. The site's address is http://www.dance.nl.

- **LITHUANIA**
  Gov't Bans Ads For Alcohol
  The Lithuanian parliament has banned radio, TV and print media from broadcasting any advertisements promoting alcohol. A law banning tobacco advertising is also scheduled for discussion in parliament and expected to be passed within the next few months.

- **AUSTRIA**
  Classical Festival Marks 50th Anniversary
  The city of Bregenz on the Austrian shore of Lake Constance will host its 50th festival devoted to classical music and theatre from July 1-August 28. An open air amphitheatre has been built on Lake Constance's shoreline to house Beethoven's Fidelio. August 28. An open air festival devoted to classical music on Lake Constance will host its 50th festival.

- **FINLAND**
  Gov't Bans Ads For Alcohol
  An open air festival devoted to classical music on Lake Constance will host its 50th festival.

- **FINLAND**
  Fmk23.5 million on the year indicate a rise in competitive. The Finnish Broadcasting Institute, for example, shows a surplus of 103 million recorded this year, up nearly Fmk600,000 (app. £300,000) from the previous year. The Finnish Broadcasting Institute, for example, shows a surplus of 103 million recorded this year, up nearly Fmk600,000 (app. £300,000) from the previous year.

- **Slovakia**
  Poll Proves Public Trusts Slovak Radio
  According to an opinion poll conducted on behalf of Slovak Radio, some 65% of the country's inhabitants have confidence in the broadcaster's news coverage. The research into confidence in Slovakia's institutions rank the Slovakian army in second place, while Slovak TV news coverage occupies third place. The lowest level of confidence is felt by the police, the courts and the prosecuting authorities.

- **UNITED KINGDOM**
  Internet Conference Postponed
  Organisers have cancelled the forthcoming conference entitled "One Their Classic Barriers On The Information Super Highway For Publishing And Entertainment." The congress, originally scheduled for July 12-13, was to have featured notable speakers from organisations like the European Commission, the Mechanical Copyright Protection Society, the British Phonographic Industry Ltd and the European Publishers' Council.

- **Recordings History Up For Sale**
  Manor House Studios has reverted to just plain Manor House and is now on the market for £1.1 million (app. £7 million). The SME closed what had been Virgin Records' flagship studio near Oxford several weeks ago. The eventual purchaser will not only get the reputed stone barn studio which spawned Mike Oldfield's Tubular Bells, but also an 11 -bedroom mansion complete with a mural of Oldfield, Roy George and Phil Collins in the main reception hall.

- **No Music Change At Southern FM**
  Susan Southern FM and its Hampshire sister station Ocean FM are not changing their gold/ACE music policy, despite both stations dropping "a Classic Hits" tag. New Southern FM programme controller Steve Power explains that recent market research shows the publicly were confused by the "Classic Hits" strap line, sometimes mistaking it for a reference to classical music, particularly with their high national profile of Classical FM. The replacement slogan is "The Best Songs On The Radio." Power denies that the change means a move towards "a hotter" music policy, although he did say that the positioning of the group's AM service, "Light And Easy" South Coast Radio, was being reviewed.

**Music Days Have An International Feel**

**Kiss FM Tops Radio Ratings After 10 Weeks**

by Christian Lorenz

Helsinki - Commercial newcomer Kiss FM is reaching 63% of Finns in the 12-35 demo every week, just 10 weeks after bursting onto the marketplace, according to a survey from media research institute Gallup. The survey, released earlier this month, also shows that 35% of the same age group listens to Kiss FM every day. When Stockholm-based Scandinavian Broadcasting Systems (SBS) launched Kiss FM on March 25 in four Finnish cities it had modest expectations. SBS group PD Tom Hardy admits, "We would have been happy with a weekly reach of 90-95%." Kiss FM broadcasts to the cities of Helsinki, Tampere, Turku and Oulu. The station's reach totals 85% in the 12-15 age group in its principal market Helsinki. Its reach among its core demo of 15-19 year-olds is 83%.

"When the Finnish media authority awarded us the licence we were obliged to broadcast a classical music programme," says Hardy. The media granted the licensing decision as a positive impulse.

Harly explains that much of the success of the station is due to the fact that most Finnish stations target an older audience. And even those stations targeting a slightly younger audience have lost touch with generations of Finns, he believes.

Harly describes Kiss FM as "a music intensive station of a modern, contemporary sound, biased towards rock and dance music." The playlist features acts from the Prodigy to Green Day and from Oasis to Scatman John.

"In all advertising campaigns accompanying the launch we tried to make people aware of our contemporary music format," says Hardy. Kiss FM ran a pre-launch print media campaign and post-launch TV and cinema spots, as well as hiring advertising space on the sides of buses.

The station employs on-going promotion activities to further enhance listener awareness of its music format. Says Hardy, "Music is our main distinguishing feature in the Finnish market. All our marketing is based on that approach."

**Kiss FM Times Top Radio Ratings After 10 Weeks**

**Weekly Reach In Helsinki**

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**Source:** Gallup, SBS

**Babyface' Crowned King Of BMI**

Kenneth 'Babyface' Edmonds came away with the highest honours at the BMI's 43rd Annual Pop Awards when the US performing rights organisation named him the winner of both the Song and Songwriter of the Year categories His Breathe Again, published by ECAF Music and Sony Songs, was additionally named Most Performed Song of the Year. This is the 30th BMI award for Babyface.

**United Kingdom:** Sony Music Entertainment UK has announced the appointment of Gary Farrow to the position of Public Relations Director. Farrow—a prominent figure in the UK music industry having served as media consultant to Elton John and George Michael and formed his own company Gary Farrow Enterprises—will take up the post on July 5.

**Finland:** MD Markku Vei- jalainen of Helsinki-based Radio Ykkonen-Ettaan is leaving the MOR station to join publishing house A-lehdet.

**International:** Warner Music International director artist development Anne-Marie Nicol has been promoted to vice president artist development effective June 19. Nicol joined Warner Music International in 1992 and has been involved in the international development of artists like Phil Collins, Luis Miguel and Laura Pausini.
Radio Capital Reveals New Presenter Line-Up

by Mark Dezzani

MILAN - Radio Capital, the Milan-based regional operation owned by Claudio Cecchetto, has announced a new line-up of programme hosts to coincide with the launch of a full-service live schedule.

Irene la Medica makes her radio debut on the station’s Milan/Los Angeles on Friday and Saturday evenings, featuring a mixture of rap, funk and R&B.

Zap Mangusta, meanwhile, will host the slot on Monday and Thursday. He was previously with national network Rete 105 where he established a reputation for his original and provocative style.

The step-by-step expansion includes national syndication, planned for launch early next year.

The revamping of the station goes hand-in-hand with a move to new premises in the Asdeto Forum stadium complex on the periphery of southern Milan. The station will broadcast concerts live from the stadium, which is a regular venue for major events.

Cecchetto decided to expand Radio Capital after resigning in January as artistic director of Italy’s leading private network Radio Deejay, the station he founded in 1982. He brought with him to Capital a handful of staff presenters, including Amadeus, Nikkì, Luca de Laurentis and Manuela Doriani.

Tony Vandoni, radio promotions manager at the Dischi Ricordi label, oversees Radio Capital’s national ambitions. “With the experience of Cecchetto and presenters like Amadeus and Nikkì, the quality of the output sounds like a national network. I look forward to the station’s expansion as it is very professional and therefore good to work with on a promotional level,” he said.

Recent figures published by the ratings service Audiradio, place Radio Capital as fourth largest on national radio, with an average daily reach of 280,000 listeners, up 16,000 on last year’s figures. The survey was conducted before Radio Capital’s full-service schedule and current promotional campaign was introduced.

Chris Evans Extends Contract With Radio 1

by Jonathan Heasman

LONDON - Chris Evans, BBC Radio 1’s star breakfast show presenter, has signed a new, longer contract which will keep him at the station until the end of 1996. He was interviewed during a visit to Radio 1’s London studios on Friday and Saturday, during which time he also conducted a broadcast of the station’s early evening show.

“Chris Evans is one of the best and most versatile presenters available,” DHM chief executive John Enfield said.

“His wide-ranging skills and his ability to put people at their ease have made him a popular and successful presenter on radio and television.”

Radio 1’s move to full-service broadcasting, where the station will present 24 hours a day seven days a week, has already led to an increase in its audience.

Recent figures published by the ratings service Audiradio, place Radio 1 as the nation’s third largest radio station, with an average daily reach of 1.2 million listeners, up 16,000 on last year’s figures. The survey was conducted before Radio Capital’s full-service schedule and current promotional campaign was introduced.

Bigiot Looks Back On 40 Years Of Rock 'n' Roll

by Emmanuel Legrand

PARIS - Former French journalist, radio man and music industry executive Yves Bigiot is celebrating 40 years of rock with a book crammed full of inside information on the stars.

Entitled “Au Nom Du Rock” (In The Name Of Rock) and published by Stock, the book presents 40 interviews with some of the industry’s most influential stars—and some lesser known—interviewed by Bigiot throughout his career.

There were several reasons behind Bigiot’s decision to write the book. One, he explains, was to try and answer the questions friends kept asking.

“They all want to know what rock is like in real life—the studios, the rehearsals, the McCartneys of the rock world? Having met most of the leading stars I have tried to answer that question.”

For his book, Bigiot picked the interviews from three sources—his interviews at Europe 1, the one he did for TV show “Rapido” and press interviews for Libération and Guitares et Claviers.

He recalls that his first serious interview was in 1978 with Jean Bazé, who later became a close friend.

The toughest he ever did were with Miles Davis and Frank Zappa.

He explains, “Miles was really what you’d expect—provocative, brilliant, pushing back the boundaries. He was intimidating and interviewing him was a real challenge.

Zappa, he was different.

He was so witty and intelligent that I knew he was testing me all the time. He only says what you expect from a musician.”

Bigiot was conducting the interview on the set of his TV show “Rapido” and another director was in charge of the set.

Bigiot adds, “I didn’t always regret not having been able to interview him.”

Zappa, he was a real challenge.

“Miles Davis is a real scoop for Bigiot. In this interview, Mitterand said that "rock is more than simply entertainment.”

Bigiot agrees, but adds that the inclusion of the interview in his book is part provocative, part joke.

“Politics and music have never been at ease. Politicians tend to look at rock as a subversive activity—which it is, in some ways. When politicians start to treat rock seriously, it is generally to benefit from its popularity or to use it as a scapegoat for all the social disorders.”

Other interviews included in the book feature Mick Jagger and Keith Richards, Paul McCartney, Lou Reed, Pete Townsend, Bruce Springsteen, Sting, Mark Knopfler, Peter Gabriel, REM and U2.

“I learnt a lot from these artists. I think it has helped me understand what an artist is and how he functions.”

Bigiot’s career in radio began at full-service Europe 1 when he was 18. During his 19 years in the industry, he has also worked as head of musical programming at the public station France Inter. In addition, Bigiot has experience in the local station in Lombardy, which has a great deal of music in the world of television. For the past few years, he has been active in the record industry, first as general manager of the France Inter subsidiary of the Music company and currently as general manager of PolyGram’s label Mercury in France.
Match Keeps That Music Feeling

by Nicholas George

PROGRAMMING

Taking a steady 28% of daily listeners in the central Swedish city of Jonkoping, local commercial station Radio Match has maintained much of its individuality and, as music director Christer Smedberg, "we believe in being local."

This means that, although the station has some ownership links with other radio and works as part of the SRAB advertising group, so far it still handles its own programming.

For Christer Smedberg this means having a 'feel' for the kind of music and programming his audience will accept; a concept which sounds curiously outdated in a business which is barely 18 months old. 'Feel' in Sweden has rapidly given way to strict formats and market research.

"We don't use market research, it costs a lot of money," explains Smedberg. "I would use it if we could find a way to put the right question to people, but I don't think market research is the answer in itself." Hereby indeed in a country where radio consultants now rule the roost.

However, this does not imply that Radio Match has developed a radically different playlist or style. The station has a broad EHR/ACE format with hits from the 60s/70s/80s and 90s excluding techno, dance and hard rock.

The A playlist has 45-48 songs, with different groups at different rotation speeds. Shelf life for tracks on the playlist varies according to the quality of new tracks supplied by the record companies. Normally a playlist change means the introduction of a couple of new tracks a week.

"A track like Rob'n' Raz Mona Lisa will stay for a long time on high rotation, but other tracks vary," explains Smedberg. He points to the example of The Tractors country hit Baby Likes To Rock It. This was on slow rotation for a long time and produced such a strong reaction that its rotation was speeded up. The station still gets requests to play it, even though listeners often can't remember the act's name.

Programming on feel does not mean an excuse to play personal favourites for the guitar and jazz freak Smedberg. "I am a jazz freak, into guitars. We can't play that here. We could just about play some Level 42 but that's about it." But it does mean flexibility, and Radio Match is proud of its record of spotting crossover hits quicker than most. Tracks such as Rednex Cotton Eyed Joe and Nordman are both examples of early airplay support.

"We have interviews with local people, but we do things at speed," says Smedberg. "Positive stories, short items."

"We have competitions, but not too many. They have to be well thought-out, and really involve people."

Personality radio is encouraged as is gentle humour with DJs given a large degree of freedom. However, in the centre of what is called Sweden's bible belt the station's policy is to avoid church or religious matters.

Aiming at an audience of 20-50 years old, attempts are made to hit the older and younger ends of the group with special programming outside the normal format. This means one-hour programmes featuring either more dance orientated music or Older Hits weeks. The idea is that the short programmes will attract listeners without being long, or extreme enough, to scare off the main audience.

Radio music director Christer Smedberg holds out against the wave of research-mania in Sweden. He would feed the baby; the baby would start dribbling. And so on.

So Jesse went on the air with his idea. 'Instead of mixing the powder with water before you feed it to the baby, just feed the baby the powder...that way you only have to vacuum up the mess!' It came out of his own life and anyone who has ever been around a messy baby could relate....and smile.

"I can never think up this stuff when I am on air!"

The key here is show preparation. I carry a small tape recorder with me at all times. How many times have you been somewhere and said "If only I had, my tape recorder right now?" Carry spare batteries for it. Because you never know....

I also believe in keeping show preparation notebooks. When you get an idea, write it down. Have the whole radio station staff write ideas down. Brain-storm from other people's ideas. And keep pads of paper everywhere!

I know broadcasters who keep a pad by the shower (some of the best ideas strike there...), by the toilet, by the bed. You never know. And sometimes it is hard to recall the ideas when you need them for on-air.

Show preparation is about taking the ideas that you observe in life, filtering them through your creative process and putting them on the air in your own way. Put yourself into it!

"What about the weather? It is always the same and it gets boring. How can I jazz up the weather and make it more listenable on air?"

After hearing the day and time when they get up in the morning, what people most want to know is the weather. It is important. When they tune in, after learning that World War III has not started up, and it is safe to go out, they want to know what to wear...how to dress the kids and how long to allow to get to work. Air personalities tend to 'throw it away' on the radio....just give the temperature or forecast and then move on to the 'good stuff.' But the weather can be the 'good stuff.' Get creative. Again....is it relevant? Does it matter? How does it matter to you? And how can you make it interesting and relevant to your listeners?

Mike Sakellerides of KOST-FM in Los Angeles has one of the highest-rating music shows in the country. And he gives the weather regularly...Every 20 minutes or so. But it is never boring. 'Aren't you glad you got that haircut? Another hot one today.'

Other stations make the weather a fun item. I'll never forget the 'Weather Bird' on WBN/CBoston. Every morning hot day hot day...don't forget your swimming trunks! Don't forget your umbrella! Weather can be the 'good stuff.' Or, wet day wet day...don't forget your umbrella! Don't forget your umbrella! They had fun with it and the listeners loved it. And, what's mores, remembered to take their umbrellas with them.

Keep Your Programme Personal

by Valerie Geller

PROGRAMMING

During a workshop I held recently in Europe, a series of points were raised by broadcasters worried about their programming. Most of the points were such common problems that they are worth including here. You could perhaps adopt these ideas for your own station.

"It is easy to do a show when there is a lot of stuff going on, but what about when nothing is happening? When it is slow in the news, and life is boring?"

Radio should never be boring! A big part of the Creating Powerful Radio technique is based on making every second on-air count! Is it relevant? Does it matter? Do you care about the material? Do your listeners care?


One amusing moment was heard on Radio City in Stockholm recently. Morning man Jesse Wallin, a recent father, was talking about how frustrating it was to keep cleaning up after his baby. He would feed the baby; the baby would sick it up. He would clean it, and the baby would start dribbling. And so on.

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Master Checklist Of Radio Strategy

In his previous two columns on Radio Strategy, Kurt Hanson covered choice of format and execution of that format. Third in his series of Radio Strategy columns, he concludes his Checklist with tips to improve your marketing efforts.

Part 3: Promote Sufficiently

Once you've found a format for which there is a reasonably large unserved demand in your market, and you've put a good product on the air, you have to let people know about it. This is analogous to learning that there's demand in your market for a Mexican restaurant and starting one with good food and good service. It doesn't matter how good your restaurant is—if people aren't aware of what you're doing, your efforts will probably go unrewarded.

Make sure you're following the steps described below, and you've greatly increased your odds of success.

Select A Positioning Statement That Differentiates Your Station

This is a very difficult assignment for certain US programme directors, many of whom want to be all things to all people. More precisely, they want to be different things to different people. Unfortunately, they want to be perceived as, say, rock to the person who wants pop, but in trying to do so they, of course, risk being perceived as rock to the person who wants pop and vice versa.

You're almost always better off if you select a position. Focus! For the clearest explanation of the logic behind this argument, I urge you to read "Positioning" by Al Ries & Jack Trout.

"The best music of yesterday and today," doesn't say anything at all; it's pretty darn weak. "All news, all the time," is specific and clear. "What you need," says nothing. "Hot new country hits," is pretty clear. "San Diego's FM," doesn't say anything at all; it's maybe "San Diego's alternative rock," is a lousy positioning statement for the second such station in the market. Even if you're the second station, something unique about your approach should be in your positioning statement—even if it's as simple as adding "with less talk".

(1) The benefit must be explicitly described. "(The music mix you'll love) is weak.

(2) The message must be understood by consumers. (Neither "Detroit's Triple-A Station," nor "Amsterdam's EHR station" would work.)

Finally, you should pre-test your statement to insure that it's effective—that the message you intend to deliver actually comes across to your target consumer.

Bring In New Listeners

Here are seven key steps for communicating your position and benefit(s) to your target consumers:

Create effective promotion. Whether you're designing a transit advertisement, a TV commercial, or a direct mail piece, you need to make sure you've produced something that will, if seen by a consumer, hopefully move them to action.

Make sure there's a consumer benefit. Simply describing your ambitions won't get you where you want to go. Several years ago, I was involved in the debut of an oldies station in the US market of Raleigh, NC. Billboards that said "Great oldies & lots of fun!" attracted listeners. When the VPGM changed the copy to read, "Thanks for making us Raleigh's #1 radio station," the audience growth ceased almost immediately.

Present the benefit vividly. An effective TV commercial for getting across the idea that a classic rock station has a huge playlist, might show a (computer-generated) music library that appears to contain about 50 million albums. A spot for a "less talk" approach showing a DJ with his mouth taped shut would work. On the other hand, a spot with six different messages, for example: We play great songs, have a funny morning show, play 12 songs every hour, and you can win $1,000 every Thursday," with probably fail to get any of the messages across effectively.

The execution to double-check its effectiveness. There's a syndicated TV spot in which a deck of cards is shuffled, with video of Elton John, Celine Dion, Michael Bolton, etc., on the back of each card. The message is supposed to be that your station plays the best music mix; unfortunately, the message as it comes across to some consumers is that it's a shuffled and thus random mishmash of programming. You're too close to the situation to know, you've caught up in the sophomorish look of the spot. You need to show your proposed promotional material to impartial, unbiased members of your target audience.

Spend enough money to communicate the message. You probably know full well that advertisers who buy too few commercials on your radio station are virtually throwing their money away. The same is true for you. If you don't have a reasonable budget, save up for when you will.

Use appropriate media for the available budget. If you've got enough money to run dozens of TV spots on shows with large audiences (or hundreds on shows with small audiences), TV might make sense. If you don't have that kind of money, consider a less-expensive medium.

Assume that a target consumer needs to see several exposures of your message before it will sink in and possibly move them to action.

Relentlessly remind consumers of your call letters. Until technology has developed ratings meters to be attached to all of a household's radios (home, car, work, and Walkman)—or to consumers' wrists—ratings firms are motivated by wanting to get new listeners. If you don't have a reasonable budget, save up for when you will.

The answer, of course, lies in pounding your call letters. That's why most successful US radio stations use call letters (or station nicknames like Q106 or "The Edge" or "Mix 105") as the first words every time the microphone is opened and the last words every time the microphone is closed—and repeatedly in between. In addition to frequent on-air mentions, it helps if you provide your listeners with visual reinforcement of your call letters—i.e., as a byproduct of your marketing efforts aimed primarily at attracting new listeners.

I am aware that many programmers are motivated by wanting to expose great new music or design stimulating programming, and that such ruthless, commercially-oriented behavior as I've described above may seem limiting or even offensive—but if you don't get listeners to be aware of your efforts and to give you credit for it, you'll probably lose the opportunity to continue to offer that stimulating programming.

Coming: "Master Checklist of Radio Strategy, Summary And Review: The Chart."

A British scholar says English "contains a greater variety of pithy phrases and simple words from which to choose (comparing, for example, the English-language version is usually shorter than the version in any other language. And English has simpler grammar than possible rival languages such as Russian. English is the language best suited to comic strips, headlines, riveting first sentences, photo captions, dubbing, sub-titling pop songs, hoardings, disc-jockey banter, news flashes, sung commercials." (Tunstall, 1977: 128)

On Language Chauvinism: A British scholar says English "contains a greater variety of pithy phrases and simple words from which to choose (comparing, for example, the English-language version is usually shorter than the version in any other language. And English has simpler grammar than possible rival languages such as Russian. English is the language best suited to comic strips, headlines, riveting first sentences, photo captions, dubbing, sub-titling pop songs, hoardings, disc-jockey banter, news flashes, sung commercials." (Tunstall, 1977: 128; Source: Head, Sydney, World, Broadcasting Systems, Wadsworth Publishing, 1985: 191.)

A Look Inside...
Adagio On The Internet

In its quest for larger market share, classical music must resort to a number of strategies: innovative repertoire, targeted artist image, high profile concepts, broad-based promotion, and, increasingly, the use of new technologies like Internet sites, direct electronic marketing, CD-ROM and other new audio-visual formats.

by Terry Berne

O
ter sectors within the music industry have begun taking advantage of these opportunities, and many pop acts now have their own dedicated Internet sites, and have released or are about to release multimedia products with the enthusiastic support of their labels. But given classical music’s traditionally small sales base (between 7-10% of all music sales), and the high cost of research and development in the rapidly expanding world of electronic media, classical companies have been understandably cautious about launching their own new-tech projects. It’s perhaps surprising then that several such projects are in development or about to appear in stores.

Classical music, in fact, stands to gain richly from some of the new offerings if previous incursions like Voyager’s pioneering and still highly regarded interactive Ninth Symphon of Beethoven or Microsoft’s Composer Collection are anything to go by. EMI Classics president Richard Lyttelton and his marketing manager Joshua Knol see more adventurous repertoire, like the contemporary works, such as the repertoire in order to attract new consumers, and the emerging technologies offer a perfect opportunity to introduce it.

Jean-Hugues Allard, Sony Classical’s newly-appointed executive vice-president, however, believes the real advantages of multimedia lie at present in the vistas it opens for marketing. “At the moment we have technology but we don’t have a consumer base,” he asserts. “So what is more interesting than novel consumer products are the new technologies that offer for selling current formats to retail and through direct marketing to individual buyers. This will mean a transformation in how labels and dealers communicate. Given the apparent lack of differences among much classical product, being able to offer dealers and consumers more information more vividly will become of prime importance.”

Sony Classical recently tested on-line promotion with its highly successful Immortal Beloved soundtrack, part of its new A&R strategy, to better coordinate activities with its film division. The strategy also includes widening its repertoire by both recording more contemporary works, such as the recently released Flamma Flamma (The Fire Requiem) from Belgian composer Nicholas Lens, and actually signing new composers.

Terry Berne, AmericanRadioHistory.Com

MULTICLASSICALMEDIA SPOTLIGHT

MUSIC & MEDIA JULY 1, 1995

FROM POLYGRAM CLASSICS MULTIMEDIA CORPORATION’S INTERACTIVE CD OF MOZART’S “COOL PON TUTTE.”

SINGERS AND ROLES

From Polygram Classics Multimedia Corporation’s interactive CD of Mozart’s “Cool Pon Tutte.”

Interesting class repertoire in order to attract new consumers, and the emerging technologies offer a perfect opportunity to introduce it. BMG Classics went on-line in

1. BERNE, T.: "Adagio on the Internet." National Music redirection to the 100-CD Classical Navigator series, which will feature composer and artist areas, a bulletin board, and an electronic shopping area. An ad clip for the label’s much promoted recording of Prokofiev’s Alexander Nevsky film score was featured.

BMG’s European marketing manager Joshua Knol says the company was surprised at the initial response of several thousand daily connections. “This will definitely change the way we market classical music in the future, as well as the buyer’s attitude.”

The company’s first CD-ROM, still in development, will be a multimedia introduction to the 100-CD Classical Navigator series, which will feature composer and artist biographies, history and musical orientations. But the label is also looking at how to join CD-ROM with classical music in adventurous ways beyond mere information or education-oriented products.

Knol notes, however, that the typical Internet user or CD-ROM consumer is not necessarily the typical classical music fan. “They are younger, trendier, and technologically literate,” he theorizes. “So these technologies will widen our target group, and we have the opportunity to reach them with

Music out of the ordinary!

The complete album is available on SK 64542

A veritable caravan of preludes, fugues, cantatas, and choruses, all performed with great spirit - an extraordinary new freedom for the ear.

Le Monde de la Musique, March 1994

In Memoriam to Albert Schweizer

Distribution Sony Music. For further information please call Sony Classical (+49) (40) 228 03 100
A Radio Internet: Fact Or Fiction

Radio is about to enter a new dimension. It may not be headed for Cyberspace yet, but the development of a network platform currently in progress in the US could soon have radio at the heart of the information superhighway. And your ISDN encoder will take you there.

by Mary Weller

Hose who have already had a chance to travel through the world of the Internet will undoubtedly have a good idea of the benefits such a service can offer to the radio industry.

For those not familiar with it, imagine, for example, a PC hooked directly to the ISDN encoder in your studio. Your dial a number, type in a password, and retrieve a music file with a number of options: up-to-the-minute news, interviews, breaking hits, syndicated programming, music charts, etc.

Your news editor types in "Italian elections," and a minute later he is preparing the playlist for this afternoon. He has no CDs in house, but is relying on the library available through his on-line service. During his show, the DJ airs directly from this on-line service. His screen indicates that in five minutes he can air a live interview with Madonna in Paris about her new album. Fellow DJs in Denmark are watching a commercial block sent in real time via your on-line service and placed directly on air.

At the moment, this image is science fiction, and could remain so for some time. The difficulty with copyright fees, for example, will keep new releases off on-line services probably for a number of years. But in the meantime, technology is on the move.

Birth Of A Platform

Today, on-line services are few and very limited in number of users. But a recent business collaboration in the US is about to change all that. 'Infinity,' America's largest broadcasting group with 26 stations and a number of financial agreements with large networks such as Unistar and Westwood—has joined forces with a venture, owner of codec manufacturer CCS and California Digital. Together, the two enterprises have invested tens of millions of dollars into MUSICAM Express, a network platform which will be made available to all Infinity stations in the US this summer.

This means that almost one third of the radio industry in the US will receive equipment to access MUSICAM Express free of charge.

Equipment necessary for the MUSICAM Express system is currently being created, and existing equipment is being updated. The system is expected to be launched on August 1 of this year in the US, where CCS spokesperson Judith Gross expects interest to be high. "There are a total of 3.500 stations affiliated with the Infinity Broadcasting Group who will be receiving the equipment for free. There will also be other stations which will want to communicate with these stations through this medium. We're expecting this to be the most exciting development in radio this year," she adds.

Gross stresses that MUSICAM Express is not a network, but a platform on which networks can be based. "I believe calling the system a radio Internet is more descriptive," she adds.

The service is based on the Data Express system, or "Digital Fax," a storage-and-forward workstation using MUSICAM compression. It gives you instant access to the program you need through the libraries you have already set up.

"It costs. If I can exchange program- ming this number will expand in time," she adds.

Existing Services In Europe

Although professional on-line services for radio are few and far between, there are a handful of organizations in Europe showing promise in this area. Codec manufacturer Dialog 4 claims to have created the only general on-line service.

"It could be that one day, new releases will be available via this service, but people still want to have physical material in house. It also depends on how comfortable employees feel working with such a system," says Joseph Gross, director at the Voice/Copenhagen, and probably won't be interested in investing in another outside service.

Paul Zwart, specialist for audio technology at NOB in Holland, is curious to see what such a service has to offer, but will let other stations experiment before jumping on the band wagon. "I'm sure a radio Internet will be interesting, but people still want to have physical material in house. It also depends on how comfortable employees feel working with such a system," says Joseph Gross, director at the Voice/Copenhagen, and probably won't be interested in another outside service.

Although the possibilities of such a service are limitless, COS's Weise predicts that radio will be quite cautious at first with such a system. "It could be that one day, new releases will be available via this service, but people still want to have physical material in house. It also depends on how comfortable employees feel working with such a system," says Joseph Gross, director at the Voice/Copenhagen, and probably won't be interested in another outside service.

But Is Europe Ready?

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In addition, Dialog 4 is connected to five libraries in Europe (the Historical British Library in London, the State Library in Rome and Copenhagen, and the State University Library in Denmark and Norway). You can log in to ISDN and enter a classical music library.

Other on-line networks also exist throughout Europe for the distribution of news, such as the RNC (Radio News Channel) in Holland or the IRN (Independent Radio News) in the UK. However, an all-encompassing, European-wide network has yet to become reality.
With technology playing an increasingly important role in today's radio industry, there are few stations across Europe that don't rely on a music scheduling system to closely monitor their sound and help create their programmes. Music & Media takes a look at some of the systems available across the Continent and speaks to stations that use them.

by Julia Bakker

ANY people who don't currently use music scheduling software often confuse its capabilities with those of a live assist system. A music scheduler relies on information fed into it by the station, including precise details on format, programmes and song titles. At the touch of a button it can then schedule the station's programmes for a week, showing a host which songs should be played and when jingles and new items, for example, should be run. However, the DJ still has to put the CD onto the turntable and press the right buttons himself.

Live assist, on the other hand, frees the DJ from operating the turntable. It lines up the tracks, frees up time for people in the music department to finally get back to listening to music. And it means a station thinks more about the songs it plays—it's forced to listen to music and care about it.

Price shouldn't deter the emerging smaller stations from opting for a music scheduling system, he believes. On Air has a special price structure based on a number of factors, including the size and reach of a station. Everything, Eichhorn stresses, is negotiable.

For eastern European countries we offer a special low-priced package to get them started. And if there's a new station not expecting to make an income for the first year, we can come up with special rates for them. A similar pricing system operates at RCS. Says the company's vice president Europe Philippe Generali, "This ensures the smaller stations get the same product, same support, same everything."

Competition for supremacy in the European market is fierce, with both RCS and On Air proudly stressing the benefits of their respective systems. For Generali, one of Selector's main advantages is that it was the first system to arrive in Europe, and has benefited from almost 25 years' experience in the market.

The system was developed by Radio people for radio people, he stresses, and is constantly evolving. "We listen to our clients and ask them what they think about the software. This way we establish a 'wish list' and are able to offer them updated versions.

Each station knows that these updates are based on the requirements and requests of the 2,499 other users in the world which often, inadvertently, provide a solution to a problem the station has recently encountered."

Eichhorn, meanwhile, stresses that radio staff don't need an extensive knowledge of computers to be able to operate Music Master. I'm currently teaching people who've never worked with computers before; there's a very fast learning curve."

continues on page 15
**Singles**

4MANDU
This Is It - Final Vinyl ehr/d/ace PRODUCER: First Avenue
Debut singles that will be remembered as such form a very rare collection. 4Mandu’s entry in the world of show biz is as bright and cheerful as the Passendans’ Tribute (Right On).

BABY D
(Everybody’s Got To Learn Sometime) I Need Your Loving - Systematic ehr/d/ace PRODUCER: Nino/Dice
A female voice in the intro is the first variation on the Korgi’s 1980 hit, then dub techniques and electronic percussion are used to take it to the jungle grand finale. “It kind of takes you by surprise,” admits Red Rose Rock FM/Preston’s Blackpool head of music Andy Roberts, “as it starts as a ballad and then becomes jungle, which is a very original way of updating an old hit.” Now it’s charted it proves that the popularity of jungle is no longer restricted to London.”

CARLENE CARTER
Love Like This - Giant c/r/ace PRODUCER: James Stroud/Carlene Carter Country/rock singer pop has the gift of making you sing along. The first time she sings the chorus is enough to dig the words and melody, which shows its potency.

THE DEVILINS
Almost Made You Smile - Capital d/ace PRODUCER: Malcolm Burn
A very rare collection. 4Man-du’s singles that will be remembered as such form a very rare collection.

DUFFY
When the man speaks shouldn’t be confused with ‘Tin Tin’ Duffy, track 1 isn’t a cover of the Stranglers song. This Duffy is a Bruce Foxton-look-alike—a new mod with a bagful of great songs.

**Albums**

BLESSED UNION OF SOULS
Home - EMI ehr/ace PRODUCER: Emosia
Like Charles & Eddie, Elliot Sloan and Jeff Pence unicyclic black and white in what they themselves call “rural soul”—a renaissance of various styles in a modern production. Let Me Be The One owes as much to Mellencamp as to Terrence. Guitar is played on an instrument which once belonged to Dylan, while Otis is claimed to be their vocal inspiration. Oh Virginia adventurously couples blues with dance beats, while the ballads Nora and I Believe, the single, could have been ripped out of Elton John or Joshua Kadison’s back pages. If out as a single, the super-belly mod pop song All Along could reach for the sky. A home run of a CD.

CHUCK PROPHET
Feast Of Hearts - China 1/c/ace PRODUCER: Steve Berlin/Dave McNair/Chuck Prophet
Planning chance? Both halves of Green On Red’s nucleus have albums out simultaneously. For singer Dan Stuart Can’t ‘Worms (on Normal) is his first solo outing, for mean picker Chuck Prophet IV it’s already his third. The last has unfolded from the ideal sideman with the perfect frontman—that’s the vocals included—with songs so good that even Neil and Bob should see what’s going. Through Los Lobos’ Steve Berlin’s loose production, swampy Tarry Tired To Come and How Many Angels will also appeal to a young ‘indie’ demo usually not into singer/songwriters. He doesn’t look one, and what’s more he plays guitar like “ringing a bell.”

DUSTY SPRINGFIELD
A Very Fine Love - Columbia ace/c PRODUCER: Tom Shapiro
All Dusty comebacks will be measured against the unforgettable 45’s from the 1960s and the standard soul album Dusty In Memphis. These have now been translated into acceptable ‘90s MOR with, of course, a high percentage of ACE ballads like the single Wherever I Would Be, a duet with Daryl Hall. Having an inspiration to so many other rosy singers, You Are The Storm, again a ballad, brings Ronnie Raitt’s demo usually not into singer/songwriters. He doesn’t look one, and what’s more he plays guitar like “ringing a bell.”

GUESCH PATTI
La Marquise - Xill Bst/Sony a/r/ace PRODUCER: Michel Ovissi/Dimitri Tikivel
Dub à la Francaise is a novelty presented by Madame Pattti who is as lovely as Lydia Lunch. ‘This should be played loud, preferably in a residential area’ is the sampled message halfway.

**Deaths**

Depths Of Depravity and The Invoking are the meanest bone shakers.

**SuperGrooves**

Traction - RCA 1/r/d/ehr PRODUCER: Malcolm Wetsford/Karl Steven
“It’s all in the grooves,” one could read carved in the wax of old Motown records. And this New Zealander chartbusting septet knows it. Their album tastes the Red Hot Chili Peppers, prepared according to the mid ‘80s recipe. A horn section makes the difference, and adds a musicality to the band’s jazz terrorists the Shuffle Demons. Adrenalin will be brought to cooking level by the high energy stomp Gotta Know with a dirty almost muddy bass. Rock and dance antipodes may shake hands. This is it.

**Dwight Yoakam**

Dwight Live - Reprise c/r/ace PRODUCER: Pete Anderson
Everyone who has witnessed Dwight’s 1994 European tour knows that this is a real live album. With a band so skilled, who needs sneaky overdubs afterwards. Even with one hand tied on his back Pete Anderson would outplay most guitarists. All of the Bakersfield cowboy’s hillbilly deluxe classics are included, bar one. Where in Ain’t That Lonely Yet, note bene awarded with a Grammy for best country song of 1993? The highlight—and not by default—comes halfway with the equally beautiful Del Shannon-like ballad A Thousand Miles From Nowhere.

**Björk**

Post - Mother/Oui/Onta/Indian a/r/ace PRODUCER: Nelée Hooper/Graham Massey/Björk/Tricky/Howie Bernstein
How often have we seen overnight chart stormers charge on into post-debütal depression? Not so with Björk on her second solo album. The scope of her ‘impossible music’ has only widened, mainly by blurring the borders on both sides. What she herself brands as ‘irritating noises’ now assault your ears with ever more vigour. Army Of Me was a perfect and credible first single, although less adapted to radio than Human Behaviour. Meanwhile, at the other end of the spectrum, the Icelandic siren’s musical explorations have hit on the endless possibilities of the musical mainstream. The big-band-backed It’s Oh So Quiet is wonderful (didn’t we hear this in Alman’s ‘Pret-A-Porter’? It isn’t included on the soundtrack album). This constant travelling between the extremes is what makes the album so irresistible.
Venl Vidi Vici For Bon Jovi With "These Days"

by Chris Marlowe

LONDON - Big, biggest, the biggest? Bon Jovi officially made it into 'mega-super-duper-stardom,' with the 1994 release of 'Cross Road,' a best-of compilation that accomplished the alchemy of turning rock into gold and platinum disks. From 1986's hard rocking anthem 'Livin' On A Prayer' to last year's uplifting ballad 'Hunter, the album was a monument for "multi-platinum alchemy of turning rock into gold and compilation release" by Chris Marlowe.

"These Days"—Track By Track

"These Days" is on heavy rotation at Capital, definitely. The London station did a competition linked to their 'Network Chart' programme with similar prizes as mentioned above, and Fox had Jon Bon Jovi and guitarist Richie Sambora do a live acoustic set on his show at the end of their "Bon Jovi Day." That sort of promotional appearance is typical of the way Bon Jovi conveys a warm, down-to-earth quality that appeals to both media people and the grass roots fans. Fox says, "They don't spend a fortune trying to do clever publicity stunts or wear funny clothes. The music is always to the fore. Jon is a great looking guy and always comes across well. It's just they happen to write very popular songs. And melodic rock always has a huge market."

German radio was obviously just as quick to add the single. Matthias Matuschik, programmer at SWF/Baden Baden, admits that he personally prefers the harder rock side of Bon Jovi such as "Hey God and Give Me Something For The Pain" from the new album, but says, "The fans like the ballad things more. And you have to play it and talk about it, because Bon Jovi is a big thing for every kind of radio station—except country or jazz! It's a very important release." His station sponsored a big open air concert with broadcasted excerpts and ran two interviews as well as declaring These Days to be "Album Of The Week."

Matuschik observes, "Taking fans on the stage throughout a live gig—that's impossible for people like Michael Jackson or Madonna—and that's a big thing. It's not this star thing that other rock stars have." He agrees with the general consensus that Bon Jovi has developed into a winning combination of accessibility, physical attractiveness and a new piece of strong material led by a hit power ballad. "That's all part of the success the band has these days," Matuschik concludes. He then catches his unintentional great link and laughs, "Hey, These Days—wow!"

One of the many people who is not at all surprised by the single's success is Cliff Robb, director of promotion at Mercury Germany. He and his staff decided that the best way to launch the successor to the double-platinum 'Cross Road' was to throw a party following Bon Jovi's recent Berlin concert. "Now obviously you can't just give Dries van der Schuyt, when he says, 'Bon Jovi is one of the hottest acts around. They did a lot of promotion, met a lot of people, did a lot of radio shows, and so made a lot of friends. And This Ain't A Love Song is an uptempo ballad that includes everything—it's a very, very good production [by Peter Collins] and Jon's voice sounds better than ever. I feel this single can turn into a pop classic."

With the band's 1992 fifth album Keep The Faith selling triple platinum (300,000 copies) even before the release of the attractive greatest hits package, Van der Schuyt has some tough Dutch fan expectations with this album, especially after their gold (50,000 units). The subsequent major campaign, tied to the tour dates and using both radio and television, will cost roughly US$400,000 but he feels sure that the target of 500,000 units is easily obtainable.

It was the 1986 single You Give Love A Bad Name that first broke Bon Jovi internationally but gave the band a hard rock image. Later ballads such as Bed Of Roses and Always changed all that, and Jon's 1990 award-winning solo project Blaze Of Glory enhanced his heart-throb qualities as well.

Peter Plaisier, co-host of "The Magic Friends" on the Netherlands Radio 3FM, recalls, 'They started off as a real hard rock band with the Steppenwolf influence. Jon and his band were looking for. Me Something For The Pain from the album. But nowadays they're even using strings on their records!' Plaisier believes that adding the new single is practically a necessity for rock, ACE and EHR formats. "People are asking for it, so stations go for safe and put it on their playlist. It's not a problem because everyone likes these kinds of ballads. For me These Days is like another greatest hits album."

The rest of 3FM seems to agree with his enthusiasm, since the whole station recently declared 'Bon Jovi Week' involving band interviews and copious amounts of album airplay. There was also a concert ticket giveaway with the star prize being special seats that were actually on stage at the show in Amsterdam. The title track is your choice. Although originally a '70s pretty boy hard rock band—perm hairdos, Spandex and all—Bon Jovi anno 1995 is something else. Like Brian Adams, who used to be a straightforward rocker, Jon Bon Jovi has achieved a enviable status as a balladeer too. One tends to overlook the fact that his skills as a rocker are still intact. A track like All I Want Is Everything will certainly wake up the neighbours all across the globe.

The Ballads

Nevertheless, all the Bed Of Roses 'parts 1-99' have left their trails on the show. Ballads are indubitably the main course. And why not?

The lead-off single This Ain't A Love Song of course sets the tone. And lyrically too—the words to My Guitar Lies Bleeding In My Arms reveal that another love song was the least the band was looking for. Jonnie boy stage better than ever on this one, beautifully ornamented with strings. All in all, it's the kind of song that November Rain-like epic—Guns N' Roses have been looking for in vain since Izzy Stradlin left them.

Talking about guitarists with a songwriter knack, Richie Sambora has widened up his capacities by now also managing to play a Steve Cropper ingrained rhythm, as heard on the Stax-styled ballad Hearts Breaking Even. He proves that 'simple is more beautiful."

Special attention should go to another slow number (It's Hard) Letting You Go is like Ultravox's Vienna Revisted. More '80s new wave emerges on Something To Believe In a title track is your choice. With the band's European tour coming up, Jon Bon Jovi has achieved a enviable status as a balladeer too. One tends to overlook the fact that his skills as a rocker are still intact. A track like All I Want Is Everything will certainly wake up the neighbours all across the globe.

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Market Place

APTEKA
Menda - S.P. (CD) (Poland)
PRODUCER: Apteka
Spacey blues rock with a distinctive 70s feel is the main fare here, but this outfit doesn't shy away from psychedic influences either. This combination leads to a strange and spooky feel most of the time. But when they rock hard as is the case on System they do so in a convincing manner. More often experimentation takes over, an approach which works particularly well on Jestern and Kosmos. Contact Slawomir Pietrzak on tel: (+48) 2.635 9775; fax: 2.231 8814.

COLORBOUND
Nova Tanto Mais (CD) (Sweden)
PRODUCER: Magnus Ljungqvist
This debuting finesome makes abundantly clear why Sweden is set to remain a heavy metal hotbed for years to come. From a bone-crushing opener Never onwards, they combine a hard-hitting attack with some clever songwriting. A crystal clear but diamond hard production provides the finishing touch. Contact Lars Johnson on tel/fax: (+46) 8.186 000.

FERIAL
Alvorada - Kara (CD) (Holland)
PRODUCER: Ferial Karamat Ali/Hein Van De Geyn
If the term “Brazilian fusion” doesn’t exist by now it should because that is exactly what this album is all about. Recommended by none other than Oscar Castro-Neves (arranger, musician and composer for Ella Fitzgerald, Sergio Mendes, among others) this keyboardist/bandleader deftly guides her multi national/ talented band through lush and complex material such as the bossa nova from a fairly conventional album to a now different R&B arena. Contact Pete Flatt on tel (+44) 171.277 3458; fax: 171.271 7240.

BERNARD OATES
Soul Detective - Masters (CD) (Holland)
PRODUCER: Bernard Oattes
Some serious digging in the trick bag of Steely Dan and to a lesser extent Michael Franks has paid off handsomely for this songwriter/multi-instrumentalist. The 12-track selection boasts a clever mix of pop, soul and jazz, while a cast of guest stars such as Jan Akkerman, Richard Elliot, Rees Ten Dam and Peter White provides just that little bit of magic. Contact Reinhold W. Van Gervenheem on tel: (+31) 35.249 596; fax: 35.291 702.

SCWHA
It’s Like Food... But Different - Christoph (CD) (US)
PRODUCER: Chris Nix
Formed around ace guitarist Nix, who uses his impeccable technique to enhance the quality of his material, this power trio plays a type of music best described as ‘space age bluegrass’ with a healthy dose of jazz thrown on for good measure. The entire instrumental album is a wide array of moods ranging from introspective blues (Primal Raging) to buoyant rock (Rabber Sideburns). Contact Gregory B. Rhodes on tel: (+1) 706.722 0700; fax: 706.724 0132.

Dance Grooves
by Maria Jiménez
SONAR: Barcelona was the capital of the electronic music world from June 15-17, where the second edition of SONAR, a festival for advanced multimedia art, took place. Geared to the creation and usage of new electronic music, SONAR was an artist and music-driven event, where the industry played a secondary role. Throughout the day, DJs held court in an open-air tent playing a variety of ambient, electronic and multimedia experimental music. Highlights included fantastic sets by John Acquaviva (Plus 8), John Tye (MLO), José Padillo (Café Del Mar) and Paul Thomas (KISS FM). Thomas was joined by Scanner, who searched the airwaves, locked into Spanish conversations and played them live in the mix while Thomas spun electronic grooves, from mellow beats to funky techno to jungle. Impressive after hours performances were provided by Portuguese artist Alex FX, who, completely absorbed in his music, delivered a fine set of techno interwoven with house. Meteo with George Reynolds and audiences with his one-man ambient show. He used everything from a guitar and water bottles to handclaps and body slapping, to vocal grunts and chants, to create his very special sound live on stage.

The night programming included strong performances from Orbital, Pink Box, Anteros (from UK) and Biosphere (R&S), plus a powerful techno set from US DJ Kenny Larkin.

In addition to acts and DJs, SONAR also presented multimedia art to the estimated 3,000 participants, of which approximately 10% was from the industry. Chill Cave Terminals were set up by Dutch artists Gerald van der Kaap and Peter Giele. A dozen computers provided the opportunity to try out several new CD-ROMS. Further, a human-Marcel.11 dressed as a robot, with fish on TV monitors reacting to the presence of people in the room, and several other installations rounded out this interesting and inspiring event.

Great promos picked up in the course of the three days include: Agenda 22: Another Eevo Lute Compilation (Eevo Lute Musique), a new collection from this Eindhoven, Holland-based record company headed by Stefan Robbers (Terrace, Acid Junkies, Florence). This 13-track CD includes techno, atmospheric tracks, a fair share of assorted beats, and a bit of poetry from the likes of Ross 154, Wladimir M, and the Keyprocessor. Contact tel/fax: (+31) 40.419 194.

More reviews of Sonar promos in next week’s Dance Grooves.

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

Short Takes
Compiled by Raol Cairo

Brian Setzer has signed a worldwide deal with Interscope records. An album called Guitar Solo is due in August.

Busy in the studio is Def Leppard, labouring on a project with the working title Slang.

US indie rockers Urge Overkill’s new album Exit The Dragon (Geffen) will be released sometime this summer.

Polystar (a Polygram division) is to release a compilation album celebrating the 10th edition of Germany’s largest outdoor festival Rock Am Ring in cooperation with MTV. Among the artists included are Fury In The Slaughterhouse, Faith No More, Ugly Kid Joe, Smashing Pumpkins, Selig and Megadeth.

Ritchie Blackmore’s Rainbow has reformed. The namesake himself has assembled a brand new band marled with Dougie White (vocals), John O’Reilly (drums), Paul Morris (keyboard) and Greg Smith (bass). An album has been completed with Blackmore and Paul handling the production. The album is entitled Stranger In Us All and will be released by RCA worldwide early September. A European tour of Europe and Japan is scheduled for immediately afterwards.

CNR Music will release a single recorded during the World Liberty Concert on May 4 in Amsterdam/Holland. The track is Alan Parsons’ You’re The Voice featuring Chris Thompson on vocals.

Diana Ross has performed her first two shows in Russia at Moscow’s Kremlin theatre. Later this year a North American tour and a new album is expected.

Dutch singer Rene Froger’s live double album simply entitled In Concert (Dino) has almost shipped platinum in his home country (90,000 units).

Take That has secured a US deal with Arista. The debut single will be the chart-topping ballad Back For Good.

The highly successful Dutch alternative rock festival ‘Lowlands’ will play host to around 25 acts this year. Admittance will be limited to 25,000 and among the artists confirmed are Soundgarden, DeUS, The Prodigy, Buffalo Tom, Jadetone and Monster Magnet.

Due to unprecedented demand, Wet Wet Wet will play six extra shows in the UK just before Christmas. The shows in Exeter, London, Glasgow, Birmingham, Newcastle and Cardiff will be the last for at least a year and a half.

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

Records mentioned in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except as noted. Please send your samples to Raol Cairo (regular product) and Maria Jiménez (dance product) at Music & Media, PO Box 9207, 1006 AA Amsterdam, Netherlands.
Multiclassicalmedia continued from page 8

sees the potential link between contemporary classical music and the new electronic media, pointing out that artists like the Kronos Quartet already have their own WWW site. Although no label-produced CD-ROM has yet gone to market, Warner has been involved indirectly (through licensing) with such projects, and their NVC Arts purchase was made with just such ventures in mind.

"These new media are ideal for classical music, he affirms. "There's a large potential audience for classical music, and providing them with direct access to product as well as more efficiently delivering ancillary information like librettos, biographies, and historical notes will surely make the music itself more accessible." The coming year will see initial multimedia releases, with a possible "ACE formula and for that we don't need music scheduling." He says, "The sell-through market for CD-ROM is not yet well established, due to less than ideal image quality and the bundling of free software with the hardware. But quality is improving rapidly and the market will become extremely active very soon."

As for DVD, he predicts, "Everyone is waiting for agreement on larger compression standards. Once established, success of the format is assured, and opera, ballet and other classical products will begin to appear. PolyGram has some 300 video titles among the three labels (Decca, Philips, and DGG) ready to transfer to the new format once a dominant format emerges.

The question of whether or not this new frontier will attract new listeners is yet to be seen. David Richards, "The jury is still out on whether or not these new technologies will capture a new audience. Classical music is a small part of the global market, and it's hard to suppose that it's going to assume disproportionate size by going on the Internet."

Music & Media Spotlight

Scheduling continued from page 11

Another plus point, he adds, is the system's versatility. "It has a big archive system. Also, if you press one button you see everything you need to know—how often a song was played, where it had been played and so on. It gives you a lot of help in calculating your music turnover and getting rotation done. And every client of ours gets a free two-week workshop while we're installing the system."

Some users find Selector more "user-friendly," as it works in a Windows set-up, while Selector works off MS DOS and is less strong on presentation.

Competition heated up several degrees in May when RCS unveiled an update on Selector, which allows programmers to listen to all audio elements while they are editing. It allows them to check jingles, voice audio and whole or selected bites from the songs while they are sitting at the computer. The system, RCSays, never gives programmers the chance in the programming process.

On Air, Eichhorn stresses in retaliation, will reveal its answer to Master Control at the NAB conference in New Orleans in September.

User Critique

But the real proof of a music scheduling system in its day-to-day performance, and who better to compare the systems than the radio staff who use them?

EHR-formatted Kiss 990-FM in Athens currently uses Selector for its programming on a daily basis, but is also testing Music Master software.

Peter Poulimemajos, head of the station's information systems department, compares the two systems. They are both good programs. In my opinion, Selector is more dedicated to studio automation, while Music Master is more user-friendly and has more scheduling capabilities.

"For example, with Music Master you can place restrictions on tracks that go seven days back, but with Selector you can only do that one day back. Also Music Master has the capability to schedule on nine different levels during the week."

He concludes, "Selector has a lot of abilities for automation, but our station really doesn't need these. That's why I personally prefer Music Master."

Despite the competition between RCS and On Air, it seems that Selector currently reigns supreme in Europe. RCS estimates the number of Continental stations using Selector at around 600, while Music Master notches up some 73 installations around Europe.

However, Eichhorn warns against placing too much emphasis on the figures. "It's really a case of first come, first served—Selector arrived in Europe around five years before us and therefore have the biggest share of the market. But Music Master schedules an impressive number of stations worldwide."

Currently there are no official figures available to show how many stations across Europe are using music scheduling, but industry experts estimate that the majority of programmers do use such a system on a daily basis. The stations which have opted for a music scheduler are very clear why they chose the system they did.

EHR-formatted The Voice Copenhagen has been using Selector since October 1994. Programme director Eik Frederiksen explains why. "Whatever system we chose we had to be user-friendly, and we wanted to be able to use it when PC's become capable of recording and broadcasting. RCS Master Control was ideal for this."

Another advantage is the fact that the human touch is still an element in Selector. "It's like a big calculator; you can't ask it to do music programming or scheduling on its own, it has to be told by you what the rules are."

Bodgan Rosic, head of music at Austria's ÖSVienna, another EHR station, has a very simple reply to the question of why he chose Selector. "It has got most things right."

He continues, "So many programmers have worked with the system that the basics are solid and you can fix things in the music flow with relatively little effort. It's a logically sound system.

However, Ryszard Goglek, head of music at MOR/ACE Radio Merkury/Poznan in Poland, says this was the very reason behind his station's choice for rival Music Master. "I tried to find the most sophisticated and solid system and carried out extensive research before I made my choice."

His station began using Music Master at the beginning of 1994. "One of the advantages of the system is that it's so huge I'm still discovering new possibilities, and it's so receptive to new ideas."

The sheer size of Music Master's archive system—which can store up to two billion songs—was the reason why Germany's MOR/ACE Antenne Bayern opted for it. "It's important that we have a good archiving system and that we can quickly pinpoint titles," says head of music Ulrich Ploch.

This is particularly important to us as we have around 3,000 titles in our normal scheduling and 150,000 titles in the archive. We also chose Music Master because its presentation is extremely good.

Thanks But No Thanks

However, there are still a number of stations across the Continent which don't see the need for a music scheduling system.

For example, Cadena 100's programme director Luis Miguel Martinez appreciates the benefits of such a system but doesn't think it fits in with his station's profile. "Music scheduling is only worthwhile for stations with a wide formula and a huge record library. We have a very specific format and for that we don't need music scheduling."

Alain Tibolla, entertainment director at RTL in France, agrees. "Scheduling systems can do wonderful things, but since we play an average of 80 titles throughout the day, we would make minimal use of a scheduling system," he comments.

"It's not that any system would not be able to adapt to our way of programming, more that we just haven't felt the need for one."
Eurochart Hot 100 Singles

**SALES BREAKER**

**Album**

1. Scream - Michael Jackson feat. Janet Jackson
2. Out Of The Blue - Boyzone
3. Leave Home - Chemical Brothers

**Single**

1. Be My Lover - 2 Unlimited
2. Don't Give Up On Me - 4 Non Blondes
3. Dreamer - Livin' Joy

** Commissioners**

1. IFPI (Ireland); UNEVA (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG
2. 0 BPI Communications BV - All rights reserved.

**Recognition of pan-European sales**

1. Whoopsa Now/What'll I Do - Janet Jackson
4. Don't Laugh - Winx - K7 Recordings (EMI)
5. Take A Peack - Jan Johansson - Lisenshet (N.E.W. Music)
6. There Is A Party - D.J. Bello - MetroXoy (EAMS)
7. This Is How We Do It - Montell Jordan - F.M.P. (Chrysalis) / Island
8. Over My Shoulder - Killa Heath - Virgin/Decca (P.) / N.Y.
9. Swing Low Sweet Chariot/Union Jack - Backstreet Boys (K7) / PolyGram UK
10. Lass Uns Schmutzig Liebe Machen - Die Schriider - WEA (EMI)
11. Alice, Who The * Is Alice? - Gompie - (Copyright Control)
12. Freex' N You - Jo-Jo - Jive (BMG) / UK
13. Key To My Life - Boyzone - PolyGram (PolyGram) / Ireland / Netherlands
14. Two Can Play That Game - Bobby Brown - MCA (Zomba) / W&M (UK)
15. Whiter Shade Of Pale - Status Quo - Emi (PolyGram) / UK
16. Pandemonium - Paula Abdul - PWL (Chrysalis) / UK
17. Love & Devotion - Roberta Flack - PolyGram (PolyGram) / UK
18. Love Will Tear Us Apart - Joy Division - PolyGram (PolyGram) / UK
19. Love Will Tear Us Apart - Joy Division - PolyGram (PolyGram) / UK
20. Goodnight At The End - Scarface - Sony BMG (EMI)

**Sales Breaker**

1. Viola - Scatman John
2. Scatman (Ski-Ba-Bop-Ba-Dop-Bop) - Scatman John
3. Baby Baby - Backstreet Boys

**Week 26/95**

**ARTIST TITLE**

1. Scream
2. Be My Lover
3. Have You Ever Really Loved A Woman
4. This Ain't A Love song
5. Thinking Of You
6. Back For Good
7. Wish You Were Here
8. Conquest Of Paradise
9. Boom Boom Room
10. Pour Que Tu M'Aimes Encore
11. The Bomb! (Those Sounds Fall Into My...)
12. Fly Away
13. Mief Doof - Ariel
14. Think Twice
15. Right In The Night
16. Zombie
17. A Girl Like You
18. Respect
19. I've Got A Little Something For You
20. I Need Your Loving
21. The Schumpen Cowboy
22. A Love Like You
23. Respect
24. I've Got A Little Something For You
25. I Need Your Loving
26. The Schumpen Cowboy
27. A Girl Like You
28. Respect
29. I've Got A Little Something For You
30. I Need Your Loving

**Countries Charted**

1. UK
2. UK
3. Ireland / Sweden / Greece
4. UK
5. UK
6. UK
7. UK
8. UK
9. UK
10. UK
11. UK
12. UK
13. UK
14. UK
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24. UK
25. UK
26. UK
27. UK
28. UK
29. UK
30. UK

**MUSIC & MEDIA 16 JULY 1, 1995**

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**SALES BREAKER** indicates the single registering the biggest increase in chart points. **A.D.C.H.** recognition of sales of 1 million units, with multi-million sellers indicated by numeral following the symbol.
<table>
<thead>
<tr>
<th>week 26/95</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>original label (publisher)</th>
<th>countries charted</th>
<th>week 26/95</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>original label (publisher)</th>
<th>countries charted</th>
<th>week 26/95</th>
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<th>TITLE</th>
<th>original label (publisher)</th>
<th>countries charted</th>
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<tbody>
<tr>
<td>1</td>
<td>Pink Floyd</td>
<td>Pulse - EMI</td>
<td>A.B.O.R.P.M.V.N.S.P.E.B.D.C.H</td>
<td>3</td>
<td>40</td>
<td>Francis Cabrel</td>
<td>Samedi Sur Sur La Terre - Columbia</td>
<td>B.F</td>
<td>68</td>
<td>Bon Jovi</td>
<td>These Days - Mercury</td>
<td>A.D</td>
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<td>4</td>
<td>Offspring</td>
<td>Smash</td>
<td>A.B.O.R.P.M.V.N.S.P.E.B.D.C.H</td>
<td>4</td>
<td>43</td>
<td>Chris Isakon</td>
<td>Forever Blue - Reprise</td>
<td>B.F</td>
<td>93</td>
<td>Ohwrewurm</td>
<td>Kinderlader - Tudor</td>
<td>SWED</td>
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<td>11</td>
<td>Doofen</td>
<td>Lieder Die Welt Nicht... Sing Sing</td>
<td>A.D.C.H</td>
<td>11</td>
<td>50</td>
<td>Sheryl Crow</td>
<td>Tuesday Night Music Club - A.K.M.A.</td>
<td>A.D.S.C.H</td>
<td>78</td>
<td>Depeche Mode</td>
<td>Get Live - Mute</td>
<td>FRA</td>
<td></td>
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<td>12</td>
<td>Green Day</td>
<td>Dookie - Reprise</td>
<td>A.D.C.H</td>
<td>12</td>
<td>51</td>
<td>Alejandro Sanz</td>
<td>Alejandro Sanz III - WEA</td>
<td>A.D.C.H</td>
<td>79</td>
<td>Charlie Horvath</td>
<td>Midensi Valais - Ariesa</td>
<td>FRA</td>
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<td>14</td>
<td>Celine Dion</td>
<td>D'You - Epic / Columbia</td>
<td>B.F</td>
<td>14</td>
<td>53</td>
<td>Faith No More</td>
<td>King For A Day, Fool For A Lifetime - Slash London</td>
<td>A.D.C.H</td>
<td>81</td>
<td>Jamie Walters</td>
<td>James Walters - Atlantic</td>
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<td>17</td>
<td>Vangelis</td>
<td>OST 1982 - Conquest Of Paradise - East West</td>
<td>A.B.O.R.P.M.V.N.S.P.E.B.D.C.H</td>
<td>17</td>
<td>56</td>
<td>H-Blockx</td>
<td>Time To Move - Sing Sing</td>
<td>A.D.C.H</td>
<td>84</td>
<td>Kiko Veneno</td>
<td>Esta Muy Bien Eso Del Carino - RCA</td>
<td>ESP</td>
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<td>21</td>
<td>Bon Jovi</td>
<td>Cross Road - Mercury</td>
<td>A.D.O.K.R.N.S.E.O.K.</td>
<td>21</td>
<td>60</td>
<td>Ali Campbell</td>
<td>Big Love - Kudu</td>
<td>F.D.N.U.K</td>
<td>88</td>
<td>Incognito</td>
<td>One Hundred Degrees And Rising - Talwin' Loud</td>
<td>UK</td>
<td></td>
<td></td>
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<tr>
<td>23</td>
<td>Fredericks, Goldman &amp; Jones</td>
<td>Da New Morning Am Zenith - Columbia</td>
<td>R.P</td>
<td>23</td>
<td>62</td>
<td>Veronique Sanson</td>
<td>Saison, Comme Il L'imaginait... - WEA</td>
<td>A.D.C.H</td>
<td>90</td>
<td>Axelle Red</td>
<td>Sans Plus Attendre - Virgin</td>
<td>FR</td>
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<td>26</td>
<td>Die Prinzess</td>
<td>Schweine - Hansa</td>
<td>A.D.D.C.H</td>
<td>26</td>
<td>65</td>
<td>Soundtrack - The Lion King</td>
<td>The Lion King - Walt Disney - Mercury</td>
<td>A.D.K.N.S.L.C.H</td>
<td>93</td>
<td>2Pac</td>
<td>Me Against The World - Interscope</td>
<td>US</td>
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<td>33</td>
<td>Zucchero Fornaciari</td>
<td>Be Bop On A Beach Of Gold - Virgin</td>
<td>A.D.O.K.R.N.S.E.O.K.</td>
<td>33</td>
<td>72</td>
<td>Michel Sardou</td>
<td>Olympia '95 - RCA</td>
<td>A.B.C.H</td>
<td>100</td>
<td>Eric Gadd</td>
<td>Floatin - WEA</td>
<td>A.D.C.S.L.B.</td>
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</tr>
</tbody>
</table>

**SALES BREAKER** indicates the albums registering the biggest increase in chart points. The European Top 100 Albums is compiled by RPM Communications BV. © RPM Communications BV. All rights reserved. Compiled from the national album sales charts of 15 European territories.
### Top National Sellers

#### UNITED KINGDOM

**ALBUMS**
- **1** robbie - you were never here
- **2** queen - don't stop me now
- **3** red - wish you were here
- **4** bryan adams - have you ever really
- **5** bucketheads - the bomb

**SINGLES**
- **1** michael jackson feat. janet jackson - scream
- **2** bucketheads - the bomb
- **3** the bunny men - i need your loving
- **4** pink floyd - pulse
- **5** baby d - i need your loving

#### GERMANY

**ALBUMS**
- **1** Michael Jackson feat. Janet Jackson - Scream (EMI)
- **2** Bryan Adams - Have You Ever Really
- **3** Michael Jackson feat. Janet Jackson - Scream
- **4** Bryan Adams - Have You Ever Really
- **5** Bucketheads - The Bomb

**SINGLES**
- **1** Michael Jackson feat. Janet Jackson - Scream
- **2** Bryan Adams - Have You Ever Really
- **3** Michael Jackson feat. Janet Jackson - Scream
- **4** Bryan Adams - Have You Ever Really
- **5** Bucketheads - The Bomb

#### SPAIN

**ALBUMS**
- **1** Michael Jackson feat. Janet Jackson - Scream (EMI)
- **2** Matias Cala - Quien No Ama
- **3** Bruce Springsteen - Greatest Hits (CBS)
- **4** Elton John - Made In England (Mercury)
- **5** Pink Floyd - Pulse

**SINGLES**
- **1** Michael Jackson feat. Janet Jackson - Scream
- **2** Pink Floyd - Pulse
- **3** Pink Floyd - Pulse
- **4** Pink Floyd - Pulse
- **5** Pink Floyd - Pulse

#### NETHERLANDS

**ALBUMS**
- **1** Van Morrison - Days Like This (BMG)
- **2** Pink Floyd - Pulse (EMI)
- **3** Pink Floyd - Touch
- **4** Pink Floyd - Pulse (EMI)
- **5** Pink Floyd - Pulse

**SINGLES**
- **1** Pink Floyd - Pulse
- **2** Pink Floyd - Pulse
- **3** Pink Floyd - Pulse
- **4** Pink Floyd - Pulse
- **5** Pink Floyd - Pulse

#### SWEDEN

**ALBUMS**
- **1** The Cranes - No Need To Argue (Polygram)
- **2** The Cranes - No Need To Argue
- **3** The Cranes - No Need To Argue
- **4** The Cranes - No Need To Argue
- **5** The Cranes - No Need To Argue

**SINGLES**
- **1** Michael Jackson feat. Janet Jackson - Scream
- **2** The Cranes - No Need To Argue
- **3** The Cranes - No Need To Argue
- **4** The Cranes - No Need To Argue
- **5** The Cranes - No Need To Argue

#### FINLAND

**ALBUMS**
- **1** Michael Jackson feat. Janet Jackson - Scream (Polygram)
- **2** Bryan Adams - Have You Ever Really
- **3** Michael Jackson feat. Janet Jackson - Scream
- **4** Bryan Adams - Have You Ever Really
- **5** Bucketheads - The Bomb

**SINGLES**
- **1** Pink Floyd - Pulse
- **2** Pink Floyd - Pulse
- **3** Pink Floyd - Pulse
- **4** Pink Floyd - Pulse
- **5** Pink Floyd - Pulse

#### SWITZERLAND

**ALBUMS**
- **1** The Connells - The 7 5 (EMI)
- **2** Lemon - Sex & Violence
- **3** Lemon - Sex & Violence
- **4** Lemon - Sex & Violence
- **5** Lemon - Sex & Violence

**SINGLES**
- **1** Pink Floyd - Pulse
- **2** Pink Floyd - Pulse
- **3** Pink Floyd - Pulse
- **4** Pink Floyd - Pulse
- **5** Pink Floyd - Pulse

#### AUSTRIA

**ALBUMS**
- **1** Michael Jackson feat. Janet Jackson - Scream (EMI)
- **2** Bryan Adams - Have You Ever Really
- **3** Michael Jackson feat. Janet Jackson - Scream
- **4** Bryan Adams - Have You Ever Really
- **5** Bucketheads - The Bomb

**SINGLES**
- **1** Pink Floyd - Pulse
- **2** Pink Floyd - Pulse
- **3** Pink Floyd - Pulse
- **4** Pink Floyd - Pulse
- **5** Pink Floyd - Pulse

#### PORTUGAL

**ALBUMS**
- **1** Van Morrison - Days Like This (BMG)
- **2** Pink Floyd - Pulse (EMI)
- **3** Pink Floyd - Pulse
- **4** Pink Floyd - Pulse
- **5** Pink Floyd - Pulse

**SINGLES**
- **1** The Cranes - No Need To Argue
- **2** The Cranes - No Need To Argue
- **3** The Cranes - No Need To Argue
- **4** The Cranes - No Need To Argue
- **5** The Cranes - No Need To Argue

#### HUNGARY

**ALBUMS**
- **1** The Cranes - No Need To Argue (Polygram)
- **2** The Cranes - No Need To Argue
- **3** The Cranes - No Need To Argue
- **4** The Cranes - No Need To Argue
- **5** The Cranes - No Need To Argue

**SINGLES**
- **1** Pink Floyd - Pulse
- **2** Pink Floyd - Pulse
- **3** Pink Floyd - Pulse
- **4** Pink Floyd - Pulse
- **5** Pink Floyd - Pulse

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The Portuguese singles chart has been suspended until further notice by local ISP body ANACOM.

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Based on the national sales charts of 15 European markets. Information supplied by Music Monitor/Gallup UK. Full chart courtesy of Media Control GmbH/IFPI. Compilation © 2023 Music Monitor/Gallup UK. Any unauthorized reproduction is a violation of copyright law.
The Adult Contemporary Europe (ACE) Top 25 is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations programming soft pop/rock sounds for 25-49 year-olds, fulltime or during specific dayparts.

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Titre</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bryan Adams - Have You Ever Really Loved a Woman</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>2</td>
<td>Michael Jackson feat. Janet Jackson - Seminar</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>3</td>
<td>Bon Jovi - This Ain't A Love Song</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>4</td>
<td>Rod Stewart 'Yer The Star (Warner Brothers)</td>
<td>(Precious)</td>
</tr>
<tr>
<td>5</td>
<td>Annie Lennox - A White Shade Of Pale</td>
<td>(Parlophone)</td>
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<tr>
<td>6</td>
<td>Jimmy Somerville/Hurts So Good (London)</td>
<td>(Interstick)</td>
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<tr>
<td>7</td>
<td>Tina Arena - Chains (Gamma)</td>
<td>(TNTV)</td>
</tr>
<tr>
<td>8</td>
<td>Simple Minds - Hypnotised</td>
<td>(Virgin)</td>
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<td>9</td>
<td>Danielle Brisebois - Gimme Little Sign (Epic)</td>
<td>(Epic)</td>
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<td>10</td>
<td>Amy Winehouse - Back To Black</td>
<td>(Atlantic)</td>
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<td>11</td>
<td>Dusty Springfield &amp; Daryl Hall/Wherever Would I Be</td>
<td>(RCA)</td>
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<td>12</td>
<td>Rod Stewart - You're The Star (Warner Brothers)</td>
<td>(Epic)</td>
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<td>13</td>
<td>Take That - Back For Good (EMI)</td>
<td>(EMI)</td>
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<td>14</td>
<td>Brian &amp; Jason - An Analysis Of Itself</td>
<td>(Saturday Records)</td>
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<tr>
<td>15</td>
<td>Giorgia - I Could Be The One</td>
<td>(EMI)</td>
</tr>
<tr>
<td>16</td>
<td>Giorgia - I Could Be The One (Virgin)</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>17</td>
<td>Dusty Springfield/Scott Walker - Keep Love...</td>
<td>(Virgin)</td>
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<td>18</td>
<td>Bon Jovi - This Ain't A Love Song</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>19</td>
<td>Giorgia - I Could Be The One</td>
<td>(EMI)</td>
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</table>

The Adult Contemporary Europe (ACE) Top 25 is based on a weighted-scoring system. It is compiled on the basis of playlists of European stations programming soft pop/rock sounds for 25-49 year-olds, fulltime or during specific dayparts. 

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Scatman John

Scatman John's World Iceberg/BMG Aria

Scatman's second single takes a large step forward. Still based around John Larkin's inimitable scat vocals Scatman's World develops the theme further. The backbeat leaves the Jazoido tracks behind and taken on a slightly more airbrushed air unlike the Pet Shop Boys' hit sound. Larkin has message to tell as well. Scatman's World is Larkin's personal call to get together and make this world a better place. It's a very positive song with a strong upbeat feel to it. More dance and, but a touch of a soft ballad to keep your dance show going. Scatman's World is an even more versatile track than it's predecessor. It seems set to become programmer's choice for the summer at EHR, ACE and MOR stations.

Scatman John talks just as fast as he spits thosebob-da-bipplesofthe mikes.

As an evergreen—veteran of the music scene—he knows he stories that will leave your listeners scrambling for:

For an exclusive telephone interview call:

(400) 406-3212 between 12:30 and 18:00 on Thursday July 6.

M & M A I L P R O T E S T S
**Power Play:**

Tom Blomberg - DJ/Producer

AL Batman Forever

Playlist Additions:

- "Power Play:" EHR
- "AKN/Hilversum P"
- "Michael Tsaoussopoulos Prog Dir"
- "EHR/Dance Music"
- "RADIO GONG 2000/Munich S"

Playlist Additions:

- "EHR"
- "Michael Tsaoussopoulos Prog Dir"
- "EHR/Dance Music"
- "Power Play:" U 90 - Movin'
- "Kingston P"
- "Skibby- Feel My"
- "6:18 AM: Radio Munich"
- "Wet Wet Wet- Don't Want To"
- "D:Ream- Shoot Me"
- "2 Brothers O/T 4th F- Fly"
- "Stefan Raab- Em Bett"
- "Masterboy- Generation Of Love"
- "Rod Stewart- You're The Star"
- "Take That- Back For Good"
- "Rosette- Vulnerable"
- "Rod Stewart- You're The Star"
- "Bryan Adams- Have You Ever"
- "La Bouche- Fallin'"
- "Shaggy- In The Summertime"
- "M & M"

Playlist Additions:

- "Udine P"
- "2 FM/Dublin P"

Playlist Additions:

- "EHR"
- "Elliott Robinson Music Dir"
- "675 RADIO 10 GOLD/Amsterdam G"
- "Power Play:" Roland Snoeijer Producer
- "Music"
- "Ton Lathouwers - MD"
- "ACE"
- "Clay- Where Is My Life"
- "High Llamas- Checking In"
- "Wet Wet Wet- Don't Want To"
- "Duke- New Beginning"
- "Atlantic Ocean- Lorelei"
- "Hit The Boom!- Here Comes"
- "Skibby- Feel My"
- "Annie Lennox- Whiter Shade"
- "Blessid Union- I Believe"
- "Peo Fucci Head Of Music"
- "RADIO/Turin G"
- "playlist Additions:
- "EHR"
- "Roberto Corinaldesi - DJ/Program Director"
- "101 NETWORK: DANCE"
- "playlist Additions:
- "EHR"
- "Francesco Migliozzi - Program Director"
- "RADIO MONTE CARLO/Milan P"
- "Music"
- "Tony Cioffi Prog Dir/Head Of ACE/Dance"
- "playlist Additions:
- "RADIO ITALIA SIM/Milan P"
- "playlist Additions:
- "Lenny Rattone DJ/Prog Dir"
- "playlist Additions:
- "RADIO BIALYSTOK/Bialystok C"
- "playlist Additions:
- "RADIO LODZ/Lodz G"

**LATVIA**

**Power Play:**

G. RVijeckas

- "Age-Christopher Lundyday - BWM"
- "All Playlist Additions:
- "Battery Power:" "Battery Power:"
- "Masterboy- Beautiful"
- "Shaggy- In The Summertime"
- "Murphy- Seeking Love"
- "Marki- Dance Music"
- "DJ Bobo- There Is A Party"
- "Rod Stewart- You're The Star"
- "Kazik- CZy Wy Nas"
- "Jett/Westerberg- Let's Do It"
- "Hootie & The Blowfish- Let Her Cry"
- "Van Morrison- Days Like"
- "Ron Sexsmith- Words We"
- "Paul Weller. The Changingman"
- "Cranberries- Ridiculous Thoughts"
- "Bob Marley- Keep On Moving"
- "VFR- In The System"
- "Julian- Dance Music"
- "Michael Tsaoussopoulos Prog Dir"
- "EHR/Rock/Public"
- "RADIO MANHATTAN/Lodz S"
- "ACE"
**Portugal**

Rádio Extra FM: Head Of Music

Geraldo Gonçalves - Music Director

Mafalda Silva - Program Manager

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**Spanish**

Radio CDMX Atómico / Mexico City

Elena Cmesani - Head Of Music

**Music Additions:**

*Eidos / EHR*

**Playlist Additions:**

*Eidos / EHR*

**Switzerland**

Radio Zürich: Head Of Music

Stefan Pfister - Program Manager

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**United Kingdom**

**EUROPE**

**English**

Radio Clwyd: Head Of Music

Julian Strong - Program Director

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**Turkish**

**Radio X**

Del Jafar - Head Of Music

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**PORTUGAL**

**Radio Extra FM**

Pedro Tidaji - Head Of Music

Miguel Mendonça and Jesus Yusuf Amaral - Program Directors

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**RUSSIA**

**Radio Maxim**

Michael Ramadan - Head Of Music

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**Slovakia**

**Radio Twist**

Stefan Vadea - Head Of Music

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**TURKEY**

**Turkish Radio**

Peter Craig - Prog Dir

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**Turkey Number One**

Osman Kemail - Prog Dir

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**Turkey Number Two**

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**United Kingdom**

**Sky Radio**

Michelle Kraemer - Head Of Music

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**United Kingdom**

**BBC Radio Plymouth**

Tom Wilson - Assistant Head Of Music

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**United Kingdom**

**M & M Airplay Station Reports**

**Slovenia**

**Radio International**

Marko Svrcek - Head Of Music

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**United Kingdom**

**Capital FM London**

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**United Kingdom**

**Virgin 139 London**

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**United Kingdom**

**Virgin 125 London**

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*

**United Kingdom**

**Virgin 125 London**

**Music Additions:**

*Yes / EHR*

**Playlist Additions:**

*Yes / EHR*
**Radio Should Better Exploit Its Role As Information Source, Says New WDR Boss**

by Christian Lorenz

**COLOGNE** - Radio should underline its unique selling points if it is to survive the next decade, warned incoming WDR director Fritz Pfeifer during the Northrhein-Westfalia Media Forum recently.

"Stations playing music 24 hours a day run the danger of losing out to narrow-format TV," he said. "If we are not careful, radio might become the last resort medium."

In order to stake its position in the market, radio should enhance its service character and "offer permanently updated information on demand."

Radio's combination of music and non-stop information could be used to better effect, he urged. "Music can be used to communicate a specific mood which corresponds with the target audience, while information and news will hold them."

Once a listener has tuned into a station whose music fits his mood, they will stay listening if they are interested in the flow of news, information, weather, sport, and so on."

**Radio's combination of music and non-stop information could be used to better effect.**

"Radio still has a chance to win listener's full attention and to become a primary medium at certain times of the day," he stressed.

The latest German ratings confirm Pfeifer's worries. According to the MA 95 radio, WDR has lost 3.8% listeners over the past year.

"Without music, radio still has a chance to broadcast classical music, only 'non pop'."

**Brunet Shuffles Europe 1 Team**

Claude Brunet, new programme director at full-service Europe 1, has said goodbye to comic trio Les Nuls, who started last September but scored disappointing ratings. Les Nuls were believed to have the most expensive contract of all the station's hosts. Brunet, who is currently lying low until the new programming schedule is announced for the autumn, is also expected to fill the music programme vacancy since the departure of Yvon Lebrun earlier this year.

**Coyle's Replacement Found**

PolyGram UK has found a replacement for Bernadette Coyle, who moved to become senior VP international PolyGram UK in May.

**MDM Radio And Unique Broadcasting Part Company**

GTR hours that the agreement between Reed MDM and Unique Broadcasting has ended. Unique has been producing and organising the MDM Radio Conference in Cannes.

**IP Dismisses Top Managers**

by Christian Lorenz

**FRANKFURT** - Three top executives at IP Germany have been dismissed since a successful sales year.

Sales director Helmut Popp left at the end of May, MD Ulrich Schiesser was dismissed in mid-June and marketing director Peter Glaue will be leaving in August.

No reasons have been given. The changes follow a year in which IP stations advertising turnovers rose faster than their listening figures.

"According to IP sales manager Martin Schmitz, 'Berlin-
### 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>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>7</td>
<td>WHIGFIELD/THINK OF YOU</td>
<td>(X-ENERGY)</td>
<td>ITALY</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>21</td>
<td>Scatman John/Scatman (Ski-Ba-Bop Ba-Ba-Bop)</td>
<td>(Iceberg/RCA)</td>
<td>DENMARK</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>9</td>
<td>Real McCoy/Love And Devotion</td>
<td>(Hansa)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>13</td>
<td>Alliance Ethnik/Respect</td>
<td>(Delabel)</td>
<td>FRANCE</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>10</td>
<td>Haddaway/Fly Away</td>
<td>(Coconut)</td>
<td>GERMANY</td>
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<td>6</td>
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<td>8</td>
<td>La Bouche/Be My Lover</td>
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<td>7</td>
<td>2</td>
<td>12</td>
<td>Rednex/Wish You Were Here</td>
<td>(Jive)</td>
<td>HOLLAND</td>
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<td>8</td>
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<td>Joey Tempest/A Place To Call Home</td>
<td>(Dance Pool)</td>
<td>SWEDEN</td>
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<td>9</td>
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<td>1</td>
<td>Jam &amp; Spoon/Angel</td>
<td>(Polydor)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>14</td>
<td>Corona/Baby Baby</td>
<td>(DWA)</td>
<td>ITALY</td>
</tr>
<tr>
<td>11</td>
<td>5</td>
<td>11</td>
<td>Zucchero/Papa Pacha</td>
<td>(Polydor)</td>
<td>ITALY</td>
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<tr>
<td>12</td>
<td>3</td>
<td>12</td>
<td>Deep Forest/Marta’s Song</td>
<td>(Columbia)</td>
<td>SWITZERLAND</td>
</tr>
<tr>
<td>13</td>
<td>10</td>
<td>6</td>
<td>Lavinia Jones/The Sound Of The Rain</td>
<td>(Virgin)</td>
<td>ITALY</td>
</tr>
</tbody>
</table>

### ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radios

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>5</td>
<td>MICHAEL JACKSON FT. JANET JACKSON/JEANIE (EPIC)</td>
<td>(Mercury)</td>
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<tr>
<td>2</td>
<td>2</td>
<td>6</td>
<td>Ron Sexsmith/A Love Song</td>
<td>(Mercury)</td>
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<tr>
<td>3</td>
<td>3</td>
<td>13</td>
<td>Bryan Adams/Have You Ever Really Loved A Woman</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>9</td>
<td>Rod Stewart/You’re The Star</td>
<td>(Warner Brothers)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>16</td>
<td>The Real Thing/You Can Get Away With It</td>
<td>(Warner Brothers)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>12</td>
<td>Scatman John/Scatman (Ski-Ba-Bop-Ba-Bop)</td>
<td>(EMI)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>10</td>
<td>Wet Wet Wet/Don’t Want To Forgive Me Now</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>4</td>
<td>Puff Daddy/Soldiers (Enter Ya Kingdom)</td>
<td>(RCA)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>8</td>
<td>My Friend/You Can’t Stop (K2)</td>
<td>(RCA)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>13</td>
<td>M&amp; M/Over The Line</td>
<td>(RCA)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>11</td>
<td>Haddaway/Fly Away</td>
<td>(Coconut)</td>
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<tr>
<td>12</td>
<td>12</td>
<td>12</td>
<td>Marky Mark/The Fun Life</td>
<td>(Capitol)</td>
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<tr>
<td>13</td>
<td>13</td>
<td>9</td>
<td>Backstreet Boys/I Want It That Way</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>7</td>
<td>Sheryl Crow/Cryin’ For You (A&amp;M)</td>
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<tr>
<td>15</td>
<td>15</td>
<td>11</td>
<td>Whigfield/Theme From “Hairspray” (EMI)</td>
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<tr>
<td>16</td>
<td>16</td>
<td>14</td>
<td>C.C. Catch/True Love</td>
<td>(EMI)</td>
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<tr>
<td>17</td>
<td>17</td>
<td>17</td>
<td>Artie Zmann/Pure (Polydor)</td>
<td></td>
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<tr>
<td>18</td>
<td>18</td>
<td>18</td>
<td>Peter Kingsbery/There’s No Magic To It</td>
<td>(RCA)</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>19</td>
<td>Scatman John/Scatman (Ski-Ba-Bop-Ba-Bop)</td>
<td>(EMI)</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>20</td>
<td>Atlantic Crossover/Somebody Wants To Be Famous</td>
<td>(EMI)</td>
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<tr>
<td>21</td>
<td>21</td>
<td>21</td>
<td>Whigfield/Theme From “Hairspray”</td>
<td>(EMI)</td>
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</table>

### CHANNEL CROSSOVERS

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

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>De La Soul/Killuminati (Warner)</td>
<td>(Warner)</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>3</td>
<td>Tim Westwood/Talkin’ Loud</td>
<td>(Warner)</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>Marilyn Koepke/Chase That Train</td>
<td>(Warner)</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>7</td>
<td>Baha Men/Low</td>
<td>(Warner)</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>9</td>
<td>The Real Thing/Coney Island</td>
<td>(EMI)</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>11</td>
<td>The Freedom Project/Meaner Than You</td>
<td>(EMI)</td>
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<tr>
<td>7</td>
<td>8</td>
<td>13</td>
<td>The Young Americans/This Is Your Night</td>
<td>(EMI)</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>15</td>
<td>Reality/One Love</td>
<td>(EMI)</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>17</td>
<td>The Real Thing/Do You Really Love Me</td>
<td>(EMI)</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>19</td>
<td>The Real Thing/Now Is The Time</td>
<td>(EMI)</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>21</td>
<td>The Real Thing/It’s What You Want</td>
<td>(EMI)</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>23</td>
<td>The Real Thing/Somebody’s Crying</td>
<td>(EMI)</td>
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<tr>
<td>13</td>
<td>14</td>
<td>25</td>
<td>The Real Thing/1989</td>
<td>(EMI)</td>
</tr>
</tbody>
</table>

### On The Road

Border Breakers commentary by Peter Kops

The unprecedented 11-week reign on the Border Breakers chart achieved by Scatman John (Ski-Ba-Bop-Ba-Bop) last week, has come to an end. Danish-signed Scatman John—who is actually in the race now with his new single Scatman’s World—has to hand over the crown to Danish-born dance vocalist Whigfield, who keeps scoring the biggest point gain on the chart with her third single, Think Of You. This marks the second Border Breakers number one hit for the Italian-signed artist—her 1994 debut single Saturday Night occupied the top slot for three consecutive weeks. The artist’s second single, Another Day, peaked ‘only’ at number 4. Whigfield’s new Border Breakers victory coincides with the release of her first, self-titled album. Think Of You is played by bothing his fans in Italy now, spread out over 20 countries. Denmark, Holland and Greece remain the most supportive cross-over territories. In the EHR Top 40, Whigfield’s new single hits the top 10 this week.

The highest new entry this week in the Border Breakers chart goes to Nothing Like The Rain, the new single by Belgian signing 2 Unlimited—the fourth to be taken from the duo’s third album Red Lights. The single kicks off at number 14, the same week that its predecessor, Here I Go, leaves the chart after a 15-week stay—including a peak at number 5 for four weeks, three of which were consecutive. In fact, the Dutch-based duo has been on the chart almost incessantly with at least one title at the same time every week since the chart’s inception in October 1993. Nothing Like The Rain, a more mellow track than what we have been used to hearing from the prolific Byte act, is their eighth single to have entered the Border Breakers list—1994’s The Real Thing went highest, peaking at number three for three weeks in a row. It should be noted, however, that their 1989 smash single and piece de resistance No Limit was their most successful record ever and even Europe’s best-selling single of that year, although it triumphed before the Border Breakers chart was launched.

Nothing Like The Rain appears on 19 playlists in seven foreign countries. Apart from ‘home’ airplay in Holland and Belgium (four stations each), the song is embraced most convincingly in Germany, where another four stations are reporting it in rotation. The early believers in that country are platinum EHR outlets Bayern 3/Munich and SWF 3/Baden Baden as well as gold-ranked EHR Radio 7/Ulm and dance-focused Hit Radio N 1/Nuremberg. France and Switzerland are next in line with three stations each. Other countries that occur on the track’s roster include Sweden, Denmark and Italy.

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

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

All three charts are non-format specific. A significant point gain on the chart with the Country Of Signing is awarded to a title, but, more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M wants to acknowledge the crossover impact of such deals.

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

The most aired songs in Europe's leading radio markets

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Data supplied by ISOL, UK on an electronically monitored panel of 59 national and regional radio stations. Songs are ranked by number of plays.

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### SFEVIE WONDER

The most aired songs in Europe's leading radio markets

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