MAKING WAVES: Is Radio Losing Its Localness? ... see page 9

Capital's Yorkshire Recruits

Capital Radio has been recruiting a star-studded list of backers for Yfm, its application for the Yorkshire and Humberside regional licence. M People and Everything But The Girl are the latest to join a list which already includes Babylon Zoo, Menswear and Beri. Yfm, which will be targeted at

dance and indie elements. The Radio Authority is expected to make its

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its application for the Yorkshire and Humberside regional licence. M Peo-

Capital Radio has been recruiting a star-studded list of backers for Yfm,

Soundtracks: Silver Screen

European Top 100 Albums

Eurochart Hot 100 Singles

European Hit Radio

PostLove (Virgin)

Eurochart Hot 100 Singles

Robert Miles

Children (DHX)

European Top 100 Albums

CRANBERRIES

To The Faithful Departed (Island)

French Record Sales Slow

by Emmanuel Legrand

Paris - French record sales chalked up a weak 1.3% increase in value and a 6% increase in volume during the first quarter of 1996. The figures show that values totalled Fr19.7 billion (app. US $315 million), with total units sold reaching 34.1 million.

The first three months of the year are traditionally slow, but industry body SNEP says that without strong sales in February (linked to key music events Semaines de la Chanson, Fete du Disque and Vic-

Green Energy's Strong Showcase 19

FM104 Scores Historic Irish Ratings Triumph

by Dermott Hayes

DUBLIN - Classic Hits 98FM has lost its status as Dublin's most popular commercial radio station for the first time in its seven year history. Champagne was unlooked at the offices of EHR-format-

EDM104, which has over-

hailed Classic Hits in the lat-

est Joint National Listener-

ship Research (JNLR) figures. The 'listened yesterday' interim figures give FM104 a one point lead over ACE for-

matted Classic Hits 98FM, which has been Dublin's most popular private since the legalisation of commercial radio in 1989. FM104 has 25% of the Dublin audience com-

pared to Classic Hits' 24%.

The figures, which cover a six month period from October 1995 to March 1996, also showed an overall nationwide advance of two points for regional commercial radio over the two pubcaster stations, RTE Radio 1 and 2FM.

FM104 managing director Dermot Hanrahan says the turnaround in the station's fortunes can be attributed to a combination of good luck and the appointment of pro-

gramme director Colm Hayes last summer. 'From Day One the situation started to improve. He inherited an 18% reach which has steadily risen in just over 12 months to 25%. His approach has been person-

ality and person driven—our station gives greater freedom
to its DJs.'

Hanrahan claims his revamped station has man-
gaged to pull off the double trick of retaining its tradition-

al its young adult audience core while expanding its appeal to the 25-34 age group.

He says that two pro-

grammes had been central to that success—The Strawber-

ry Alarm Clock' breakfast show (anchored by programme director Hayes with Joan Lee and Justin McKenna) and the early evening show, 'The Punny Farm', presented by Rick O'Shea, a young DJ poached from the Anglo-Irish operation Atlantic 252.

continues on page 32

Evil Empire Busts Sales Charts

AMSTERDAM - A highly com-

bustible mix of metal-funk and rebelious lyrics propelled
Rage Against The Machine's self-titled debut album into the international limelight four years ago. Two million units were sold in Europe alone.

Its successor Evil Empire is rapidly heading for a repeat performance, having entered the US, French and Swedish charts at number 1, with top 10 entries in the UK, Ger-

many, Denmark, Norway, Ire-

land, Switzerland and Portu-

gal.

continues on page 32

Viva! Can't Change Its Format, Says Authority

by Mike McGeever

LONDON - The Radio Authority has warned the new owners of beleagured women's station Viva! 963 that it cannot change the station's basic remit. Liberty Publishing (a subsidiary of Mohammed Al Fayed's Harrods Holdings), has paid Golden Rose Com-

munications £3 million (app.US$4.96 million) for the troubled station, which registered a marketshare of just 0.1% in the most recent RAJAR survey.

Last year, Harrods Hold-

ings made an unsuccessful bid for London News Radio. The company subsequently claimed owners Reuters had pulled out of the deal follow-

ing pressure from the UK government.

Noting UK press reports that Viva! 963 will be less directly aimed at women under its new owners, the Radio Authority's press and information officer Tracey Mullins comments, 'As far as the Authority is con-

cerned—and it's the Author-

continues on page 32

4:33 OF 78:59
EVEVYWHERE
20:5:96
France's New Radio Habits

**The Lines**

The French radio market seems to be stabilising, according to the latest Mediamétrie figures for BMG UK and Ireland. France has turned into what is probably the most sophisticated and well-developed radio market in Europe. However, power is now concentrated in the hands of a few companies who operate a large number of stations, and there's hardly any room for manoeuvre. Striking in this respect is a remark which Skyrock president Pierre Belanger made to me when analysing the state of the market: "The only way to win is by someone else's mistakes," he said.

And that's an odd concept if you think about it. You don't necessarily create better and more successful radio by hiring the best personalities in town or programming the best music for your audience, but by year competitor making a mistake. For instance, playing the wrong record can mean a loss of audience and therefore a gain for your competitor.

So how will the French radio market evolve further, and do new formats stand any chance of survival? At the moment, France sustains an alarming number of EHR, ACE and full-service stations with not much space in the market for anything else. Rough estimates give the generalist, full-service stations some 42% of the market, followed by EHR formats with 23% and ACE formats with 18%. The remaining 17% of the market is grabbed by news/talk, dance and other formats. The only station making any significant gain in the recent Mediamétrie ratings (see facing story) is dance-formatted Voltage FM, which has managed to double its audience within a year.

Although not registering huge losses, full-service outlets are nevertheless slowly losing ground. The problem for the generalists, France's oldest broadcasters, is that they attract the oldest age groups who are gradually dying off and not being replaced by new, younger listeners. Is there a future for the generalists, or are they just delaying the moment of their own death? France seems to be on its way to become a format-dominated market which is slowly but surely shrugging off its past listening habits.

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**Bulletin Board**

**Industry highlights this week**

- **SWEDEN**

  Harsh Toons From Warner
  All printing of Swedish ska-punk band Millencolin's first album, Tiny Tunes has been stopped after entertainment giant Warner Bros threatened to sue the record company, Burning Heart. The reason is that the logo used on the cover is very close to Warners' classic cartoon-style "Looney Toons." The record company's argument that the design is a homage to Bugs Bunny and co. seems to have cut no ice, so it promises the cover will be changed, although "not too drastically".

- **UNITED KINGDOM**

  New Communications Chief For BMG
  Ruary Meade has been promoted to the newly created post of head of corporate communications for BMG UK and Ireland. John Preston, chairman of BMG, remarks, "BMG has benefited from rapid growth in many areas of entertainment over the past year. Subsequent-ly I feel it is time to redeploy our communication efforts both within and outside the group, and I think that Rory's long term experience makes her the ideal candidate for the position." Meade will continue to coordinate publicity and promotion for Whitney Houston in the UK and other European territories.

- **GERMANY**

  Jazzradio Wins Territorial Frequency
  Wilhelmina Steyling Steyling's Jazzradio in Berlin has been granted a terrestrial FM frequency by Berlin media authorities. Jazzradio estimates that it currently reaches 25,000 listeners per day on day and at AM, but after the station goes FM on June 1 it is hoped this figure will increase substantially.

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**Top 10 Paris Stations**

<table>
<thead>
<tr>
<th>Station (Format)</th>
<th>% Reach</th>
</tr>
</thead>
<tbody>
<tr>
<td>RTL (full-service)</td>
<td>22.3</td>
</tr>
<tr>
<td>France Info (newstalk)</td>
<td>14.7</td>
</tr>
<tr>
<td>Europe 1 (full service)</td>
<td>13.5</td>
</tr>
<tr>
<td>France Inter (full service)</td>
<td>1.2</td>
</tr>
<tr>
<td>NRJ (EHR)</td>
<td>9.2</td>
</tr>
<tr>
<td>Fun Radio (EHR)</td>
<td>8.5</td>
</tr>
<tr>
<td>Europe 2 (ACE)</td>
<td>6.7</td>
</tr>
<tr>
<td>Skyrock (EHR)</td>
<td>6.0</td>
</tr>
<tr>
<td>Voltage FM (dance)</td>
<td>5.2</td>
</tr>
<tr>
<td>Chérie FM (soft ACE)</td>
<td>4.8</td>
</tr>
</tbody>
</table>

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**Another Rethink For Eurovision?**

by Claire Weston

OSLO - Even before this year's EuroSong final at the Oslo Spektrum, members of the European Broadcasting Union (EBU) have agreed that the contest's rules should be changed again in time for next year's contest.

Many of the countries whose entries were eliminated in the qualifying rounds (staged for the first time this year) say they now feel excluded from the contest. Major TV markets such as Germany, Denmark and Israel were excluded from this year's contest, along with Hungary and Russia.

In the event that Germany, France and the UK did not make it to the final, it would mean that 60% of the TV audience would disappear," says an EBU spokesperson. Yet the 20-year old contest would need to be five or six hours in order to show participants from all 62 countries who currently have the right to enter Eurovision. The EBU is also under pressure to allow artists to perform for more than the current limit of three minutes.

A further item on the agenda for next year's event is the possibility of incorporating spots for commercial breaks during the Eurovision final. This would then give commercial TV stations the option of showing the event.

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**Paris Turns The Voltage Up In New Ratings Book**

by Emmanuel Legrand

PARIS - Latest Mediamétrie figures for Paris show that dance station Voltage FM has nearly doubled its audience with a 5.2% reach (up from 2.7% a year ago).

The station, located in the suburbs of Paris, changed ownership a year ago and is now controlled by Gérard Louvin who invested in new equipment and audience research. The presenter line-up was strengthened, and the tightly defined music format was broadened to encompass a wider definition of dance music.

Despite a 1.4% drop in its audience this quarter, all-news pubcaster France Info has confirmed its status as the second most-listened to station in the capital, ahead of Europe 1 and France Inter, but still a long way behind RTL's market leading share of 22.3%. With a reach of 14.7%, France Info has gained 2.5% over the year, but is slightly below the audience peak of 16.1% recorded in the last quarter of 1995.

The full-service stations are continuing to decline in Paris; all the main full-service operators lost some ground on the same period in 1995 with the exception of Europe 1, which increased slightly by 0.1%. Among the FM nets, NRJ's Rire et Chansons has increased its reach from 2.0% in 1995 to 3.9% this quarter, proving the potential of its 'humour and music' format.

ACE-formatted Europe 2 has made a 0.8% gain since the first quarter of last year, confirming its recent national increase, and the rejuvenated Skyrock is up 0.7%. NRJ has seen its Parisian audience shrink by 0.4% to 9.2%, while Fun Radio and Chérie FM are also slightly down.

ACE net BPM is staying something of a constant with its audience up from 3.7% to 4.2%. Other stations posting increases this quarter are rock station Oui FM (1.7% to 1.9%), the "free format" Radio Nova (up to 1.9% from 1.6%), and business news station BF'M, which at 1.2% breaks the 1% audience threshold in Paris for the first time.
Catholic Radio Network Goes Nationwide

by Mark Dezzani

MILAN: Italy's Catholic radio network Circuito Marconi plans to complete its coverage to reach a nationwide audience by the end of this year through a series of syndication deals with local radio operators.

The Milan-based network, which is supported by local Catholic dioceses throughout the country, broadcasts general secular programming, with specialist religious output in the early mornings and evenings.

Until now the network's affiliates stations (which cover some 51% of the population in northern and central Italy), have all been Church-owned local stations belonging to the Corallo Catholic Radio Association. However, a number of expansion deals have recently been struck with local stations who are not linked to the Church.

The net has signed Quinta Rete, covering the Campania region, and Radio Riviera Music, which covers most of the Liguria region. It also hopes to conclude a deal with a station in Sicily in the near future. The newly-signed stations are all taking Circuito Marconi's networked afternoon programmes between 13:00-18:00.

"In the case of Radio Riviera Music, the local diocese of Savona is contributing financially to the station," says programme director Andrea Rivetta. "Because they don't have their own local station in the region, the arrangement is a practical way for the Church to reach the local population. As well as taking programmes from the network, the Bishop of Savona now has a weekly spot on Sundays."

The Circuito Marconi network generally broadcasts speech-based output, but the afternoon schedule to which the new stations have subscribed is dedicated to a young audience with predominantly EHR music programmes.

Ex-101 Network presenter Mario Piana is hosting "Fana Parade" every day between 14:30-15:00, a show which features listeners' charts and phone-ins. Of the shows in the afternoon programming include a new releases programme, European charts from Music & Media, and a music-lyric-oriented news magazine.

The network has also announced that it is subscribing to the Audiradio ratings body in preparation for the start of commercial airline sales beginning in 1997.
MCA has scored another victory in it's long battle to protect it's exclusive rights to the Chess Catalogue - This time on April 18, 1996, against Charly Records, Ltd. (now known as Night and Day Distribution Ltd.) in the United Kingdom for Copyright Infringement.

As with others, Charly Records claimed to have licensed the right to exploit the Chess catalogue from Marshall Sehorn and his company, Red Dog Express, Inc. The Court found otherwise, holding that Charly Records had acted dishonestly in seeking to rely on any such license.

The scorecard now reads as follows;

September 11, 1992 - California Superior Court
Judgement against Sehorn and Red Dog declaring that they "do not have, and never have had" any rights in the Chess Catalogue.

September 14, 1992 - United States District Court
Judgement against American Telstar, Inc. for $2,300,000.

December 4, 1995 - California Superior Court
Judgement against Creative Sounds, Ltd for $1,461,311 in compensatory damages and $1,461,311 in punitive damages.

July 27, 1995 - United States District Court
Judgement against Charly Records for $5,114,416 in compensatory damages and $2,057,597 in punitive damages.

July 27, 1995 - United States District Court
Judgement against Charly Holdings, Inc. and Charly Records International APS for $6,314,094.

December 21, 1995 - Commercial Court of Nanterre France
Judgement against Charly Holdings, Charly Records International and Charly Records and an amount to be determined.

Any Chess product not licensed by MCA is infringing product, and MCA will continue as it has in the past to take all necessary steps to enforce it's rights.

For all future licensing of Chess product, please contact MCA - The only safe source for Chess.
New-Look RTL2 Waits For Ratings Turnaround

by Emmanuel Legrand

PARIS - More than a year after RTL2 changed both its name and format, the ACE net is still struggling to reach the crucial national audience threshold of 2%.

With a national audience share of 1.4%, Mediatractm ratings for the first quarter of 1996 reveal that the station has yet to achieve the same audience levels as its predecessor, EHR-formatted M40. But the management of RTL2 says there is no cause for alarm. "When we switched format, we said we were engaged in a three-year plan," says RTL2 general manager Axel Duroux. "It's normal for a station that changes drastically to lose its former audience. Our studies show that only 3.9% of former M40 listeners tune in to RTL2. That means that most of the audience is entirely new."

Duroux points out that in every ratings survey since the station re-launched, its audience has increased by 10-15%. He believes that with a recent tightening of format and the launch of a new advertising campaign this month, the trend is set to continue. He says the station's goal is to break through the 2% barrier "by the end of the year or early in 1997."

A: The Music Centre is a one-stop shop for services related to contemporary Irish pop music. It comprises training facilities, recording studios, a multi-purpose TV studio/live venue with a 600-seat capacity, and the information and consultancy company Music Base. We aim to help Irish artists at every stage of their development, from setting up the stage for a live performance to launching their own label or finding business partners abroad.

Q: What is the relationship between Temple Lane Studios and the Music Centre?
A: Temple Lane Studios is owned by Padraic Dunning, the founder of Temple Bar Music Centre. Dunning is the originator of the idea to bring recording facilities to a larger circle of musicians.

Q: What is the target demographic of Temple Lane Studios?
A: The target demographic is bands from the '80s to today, according to Padraic Dunning. Nowadays, videos have become an essential part of making music, therefore I offer TV and film production facilities in the Ormond Multimedia Centre. The Temple Bar Music Centre combines most of these activities under one roof.

Q: What is the relationship between Temple Lane Studios and the Music Centre?
A: Temple Lane Studios are located in the basement of the Music Centre. I am confident that young artists in particular can profit from synergies between the educational and recording facilities at the centre.

Q: How did you see the future of the Irish music scene?
A: The Temple Lane Studios created a kind of ripple effect in Ireland. The improved infrastructure has attracted money from major labels for recording, rehearsals and production. Tax incentives have added to Ireland's attractiveness as a home base for artists. The next step could be to attract European music publishers to move a major part of their activities to Ireland.

Interviewed by Christian Lorenz

Rocking The Roof Gardens

Radio ABC Storms Up Ratings League

by Charles Ferro

COPENHAGEN - Denmark's Radio ABC in Randers has dramatically overtaken its rivals to become the second most-listened-to commercial station in the country.

Latest audience figures from Gallup show that the EHR-formatted ABC boosted its listenership by 22% between 1995 and the first quarter of 1996. ABC MD Stig Hartvig Nielsen quips that his station's success is based on "producing fantastic radio."

"We were originally inspired by US and Dutch radio and used it as a model," he says. "We play the right mix of hit music, with a good balance between the new and the old."

The station, which has recently started identifying itself as Hit Radio ABC, has moved ahead of ANR Aalborg and Copenhagen's Voice, although Radio Viborg holds on to the top slot.

New 'Mini-Compilation' Format Debuts

by Marc Maes

BRUSSELS - Belgian independent label Play That Beat! has launched a new concept in multi-artist compilations by re-releasing the four-track, maxi-CD single. "During the first year our compilation will be taken up as a format," says Play That Beat! manager Axel Duroux. "But we now have a format that is close to what we originally wanted. Musically, I think we have strong and coherent programming, centered on established artists from the '80s to today, and with a few exceptions, no rap, dance or techno."

"The rationale is that by reducing the size of compilations from a standard CD album to a four-track CD single, the compilation will be able to feature a greater variety of tracks. It's a concept that is still new, but will be developed as the audience grows," Duroux adds.

"The new format allows us to bring the music to a wider audience. It's a way to present a mix of tracks from various artists to a larger audience and make compilations more attractive to younger music buyers," he continues.

"The tracks featured on the mini-compilation are still in the chart's upper regions, but are stabilizing or dropping in position," says Play That Beat! MD Théo Linder. "It takes us two weeks to have the compilations in the racks, which allows us to feature on the chart's happening in the charts."

Linder has recruited Zomba, Arcade Music and ADS Productions for the project. The first mini-compilation (released May 6) features Flemish tracks by Get Ready and Petra together with international hits by Technotronic and Backstreet Boys.

"The new concept allows us to carry out more specifically targeted marketing campaigns," says Linder, "because we can group similar hits together—in this case four dance tracks."

Some industry observers, however, worry that the new mini-compilation format could have a detrimental effect on singles sales.

But Wim Coryn, product manager of Arcade TV at Arcade Music Belgium, replies, "If a single sells well, compilations don't stop sales. I am even convinced that compilations have benefits for new artists, because the they can bring them to a wider audience."

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No More Local Heroes?

The recent wave of "merger mania" in UK commercial radio, plus a decision by the Danish government to permit networking, has led to renewed concerns about the future of genuinely local radio in Europe. Music & Media monitors the current situation in the UK, France and Italy.

BRIAN Lister, radio consultant and managing director of Stray FM/Harrogate, says it should surprise no-one that local stations in the UK are increasingly sounding the same. "Because the same national stations are present throughout the UK, it is not surprising that there is still only one local commercial broadcaster in an area, the optimum solution is always the same—a station that sits in the large vacuum between [BBC] Radio 1 and Radio 2. If a format works well in one small English town, it's pretty certain that it's also going to work well in other small English towns."

The GWR Group in particular has been described as the McDonalds of the radio field. "The GWR Group in particular has won a large number of local station licences by promising a 'blitzkrieg' over local stations, whose localness soon became secondary to the location of their transmitter. Since then, this Darwinian movement has known no limits. In what Music & Media described two years ago as "the hunting season," a law was introduced authorising a single operator to own as many national networks as it wanted, providing its total potential reach didn't exceed 150 million listeners. 'The very least we can say is that the situation has not been very encouraging for local stations in recent years,' comments Philippe Gault, president of Les Independants, which represents some 30 local and regional stations.

At the end of last year, broadcasting authority CSA amended its "category" system of regulation, opening the door to better protection of local stations. "Gault says this policy seems attractive, 'but we'll see what the results will be. The CSA has often been very good at making speeches, but we have rarely been impressed by their policies in practice.'"

Gault admits that in the past many local operators have been responsible for the collapse of their own operations through mismanagement, but he claims there have been improvements recently. 'Local stations have become much more professional, innovative and able to deal with an increasingly complex market. They are bringing in new blood and new talent to the whole radio field.'

The average income for local stations reached £1.9 million (US$3.8 million) in 1994, but profits are rare. Local stations operate in small markets, where advertising revenues are limited. In addition, local stations have to compete in their own advertising market with affiliates of the national nets, and they rarely have access to national sales houses and who place campaigns only on national networks and the major regional stations. The collapse of their own operations have to compete in their own advertising market with affiliates of the national nets, and they rarely have access to national sales houses and who place campaigns only on national networks and the major regional stations. The collapse of their own operations have to compete in their own advertising market with affiliates of the national nets, and they rarely have access to national sales houses and who place campaigns only on national networks and the major regional stations. The collapse of their own operations have to compete in their own advertising market with affiliates of the national nets, and they rarely have access to national sales houses and who place campaigns only on national networks and the major regional stations. The collapse of their own operations have to compete in their own advertising market with affiliates of the national nets, and they rarely have access to national sales houses and who place campaigns only on national networks and the major regional stations.

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GEORGE BENSON
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Extra Dates To Be Announced
**Jazz The Teacher, Jungle The Preacher**

This update of an old James "Blood" Ulmer song title says it all—jungle music carries the torch of jazz into 1996. Today's jungle musicians have mastered the sampler to express individual feelings like John Coltrane used his saxophone. Jungle's polyrhythms breathe the spirit of Idris Muhammad's drum rolls. Christian Lorenz ventures into the realm of the jazz underground.

The sampler has changed the face of jazz forever. "The sampler is today what the saxophone was in the '30s," says jazz musician Graham Haynes. "If you are a musician, working with samplers alters your perception of music. It certainly has changed the way I play." Haynes is the first musician Graham Haynes. "If you like John Coltrane used his saxophone. Jungle's title says it all—jungle music carries the torch of the '30s," says jazz music.

The uninhibited use of electronic equipment opens new doors for jazz. "People who were into jazz started to discover the possibilities inherent in jungle," says Quick. "This has changed the vocabulary of sound completely." Origins Of New Jazz The roots of the new jazz underground lie in the hardcore techno movement of the early '90s. "This whole jungle scene came out of techno," says Haynes. "But it just started to take off when acid jazz was at its peak. That's probably the reason why jungle musicians are open to jazz influences." As club DJ, radio show host and founder of the influential Acid Jazz and Talkin' Loud labels, Peterson was one of the originators of the acid jazz movement. Today he looks back at acid jazz as an expression of a special Zeitgeist in the early 90s or

Jazz into 1996. Today's jungle musicians have mastered the sampler to express individual feelings like John Coltrane used his saxophone. Jungle's polyrhythms breathe the spirit of Idris Muhammad's drum rolls. Christian Lorenz ventures into the realm of the jazz underground.

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continued from page 11

'90s. "Acid jazz never really was a musical genre for me," says Peterson. "It describes a certain period of time during which a large group of people were open to new influences and discovered new sorts of music. Timeless jazz tracks finally found their deserved attention."

For Peterson, opening the doors to clubbers' minds was the main achievement of those heady days of 1991-'92. The jazz breeze has blown through and widened musical horizons. Clinging to that particular mix of funky jazz and rare grooves which became synonymous with acid jazz is now counter-productive in his opinion. "Bands like the James Taylor Quartet were more relevant in 1991 than they are today," he says.

Opening New Doors

Dureco A&R manager Huib Bergman sees more than a passing fad in acid jazz. In April Dureco acquired the rights to distribute the Acid Jazz label of Peterson's old partner Eddie Pillar in the Netherlands until 1999. "Acid jazz has a firm place in today's pop market," says Bergman. "We believe that the genre will become more popular in the near future. Bands like the James Taylor Quartet or Emperors New Clothes have great potential."

In Peterson's view, "The essence of what fuelled acid jazz is to move on and open new doors." Not only Peterson and fashion-conscious London look to jungle for new impulses on the jazz scene. "I have been looking for a contemporary equivalent for '70s jazz fusion for a long time," says Alex Merck, MD of Cologne-based jazz and black music label Alex Merck Music. "We need music which combines rhythms and ideas of today with jazz elements."

Jungle music is moving on fast. What started with the militant hardstep sounds of 1993 has evolved into the more ambient style of drum and bass. The latter style provided jungle with its first commercial hit album, Goldies' Timeless (ffrr/London). For the past 12-18 months jazz elements have become increasingly popular in the drum and bass scene.

Peterson feels it's time to move on. "People got a bit tired of nice, relaxed jungle tracks. I think crossover styles with a tougher hardstep feel will become more popular over the next few months."

Ninja's Quick predicts that improvisation is bound to become more important in jungle tracks. "A lot of drum and bass tracks are basically just speeded up hip hop breakbeats. But over the past 18 months some musicians have developed a more obvious jazz sensibility. I think we will see more improvisation going on soon."

Harder rhythms and freestyle improvisation are two likely ways for jungle to develop. Linking up with the strong dub scene is a third. "Darren and I respect dub," says Robinson. "The pioneers of dub reggae pushed music to the limit with extremely primitive equipment."

After hardstep jungle looted the archives of Jamaica's dub creators for those crucial samples, the new generation of jazz-oriented junglists adopted dub techniques for the mixdown of their tracks. The sparse serenity of '70s ventures into dub mixing by Augustus Pablo or Keith Hudson are mirrored in works as diverse as..."
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Herbie Hancock “The New Standard”
Clarence Gatemouth Brown “Long Way Home”
Charlie Haden Quartet West “Now Is The Hour”
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In fact, jungle is a form of music that has evolved from the reggae and dub music of the 1970s. It is characterised by fast-paced drum rhythms and basslines, often accompanied by vocals and samples. Jungle music has its roots in the United Kingdom, where it gained popularity in the 1990s.

Jungle music is also an original form of music and does not try to imitate something else. European productions are snapped up by DJs and producers who are looking to popularise jungle. Peterson adds, "Radio 1 has become absolutely critical for the promotion of our more commercially interesting jazz artists like Roni Size, Nicolett e or Galliano."

However, the European jazz scene is still giving jungle the cold shoulder. The few jazz-formatted stations left in Europe target listeners over 30. Commercially-oriented jazz stations define their audience by an affluent lifestyle and equate jazz with sophisticated but conservative tastes. Jazz has been a niche market in radio for a long time. Private broadcasters just took over the niches which offer the highest disposable incomes.

EHR and dance-formatted stations are charts oriented and average jungle sales simply have not reached chart levels yet. But there's a rumble in the jungle.

Compost's Reinboth estimates that the total market for jazz-flavoured jungle productions matched European sales levels for contemporary jazz greats like Courtney Pine and Pharoah Sanders last year. "Compilation CDs like The Future Sound Of Jazz (Compost) already sell up to 15,000 copies," says Reinboth. "Only the few really big names in jazz sell more."

Sales for more specialist titles also keep up with average jazz productions. According to Reinboth, ' Hague CD album' already sells 2,000-10,000 copies and vinyl 12 singles and EPs sell 1,000-2,500."

Territory-by-territory, the UK is still the largest jungle market. "Germany and Japan follow suit," says Reinboth. "And then you get Italy, Holland and Belgium, approximately in that order."

Quick agrees, "Ninja Tune, main export markets are Germany, Belgium and Holland." The fraternity of jungle aficionados is spread all over the globe. Consequently the business is very international. "Exports account for almost three-quarters of our total sales," says Quick. And Reinboth admits, "We still sell more copies in the UK than in our domestic market."

### Upcoming specials

**JAZZ FESTIVALS (issue 26)**

Publication date: June 29, 1996

Contact: Pieter Markies

Phone: (+31) 20.487 5159

Fax: (+31) 20.487 5131

**Programme suppliers (issue 23)**

Publication date: June 8, 1996

Contact: Alina Dragan

Phone: (+31) 20.487 5112

Fax: (+31) 20.487 5131

**MUSIC SPOTLIGHT**

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18/7 Osaka Kintetsu club,
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DULFER, KEUZERAMP & HELDER
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Sony/ATV Music Publishing
Rage Against Evil Empire Pays Off

by Thessa Mooij

AMSTERDAM - In an age in which a considerable amount of industry time is spent second-guessing the tastes of the mainstream, Rage Against The Machine proves that there are millions of people all over the world who refuse to be second-guessed. Its volatile mix of politically charged lyrics and pulsating funk-metal was first heard on the self-titled 1992 debut album, of which 2 million copies were sold in Europe. Its successor Evil Empire has entered the US, French and Swedish charts at number 1, with top 10 entries in the UK, Germany, Denmark, Norway, Ireland, Switzerland and Portugal. Sticking to your guns might be a good idea after all.

However, there is more behind the success of Rage Against The Machine. The band's live passionate act charges the air with electric power; numerous European tours have helped spread the word. That's how Epic VP at Sony Music Entertainment Europe Martin Brem first encountered the social phenomenon which is Rage Against The Machine. "When I was working for PolyGram in Germany, I first saw them play Rock Am Ring," he says. "I have never been blown away like that in my whole career. It goes beyond musical terms because their crossover style is truly at the forefront.

"The key to their success is that they themselves fulfill the need to stand out in their own way. Their fans they fulfill the need to stand out and it sounds good on radio." German radio is no driving force for this kind of repertoire," says Ehman. "VIVA is even refusing to play the video; they think it's too hard for daytime rotation. But we're in their face with the chart position, which you can't ignore. VIVA has to reorganise the way they put together the playlists, which is now based on performance in the singles charts. But there are bands like Rage Against The Machine who sell bucketloads of albums and VIVA has to open up to them."

In France, Evil Empire even managed to knock Celine Dion (number 1 for months), off the album chart. Epic artist manager Daniel Levy decided to do a smaller-scale teaser campaign with a limited edition single. As he explains, "We didn't want to do too much advertising, because they are more than a band. They're a social phenomenon, to whom kids relate. Advertising would make it just another album release. We are planning tie-ins with Fun and Skyrock because they are leading youth-oriented stations. Fun is sponsoring a concert which I have planned a Rage Against The Machine weekend."

In the UK the album is at number 10 at press time. According to Epic marketing manager Marco Boraso, there have been 30,000 copies shipped to date, which is the entire number of units sold of the previous album. We've had an aggressive press campaign and for the first time we are spending money on radio advertising at Rock FM, Radio Capital Network and Radio Popolare," he says. "We had special video premières of the album in retail stores, which were announced through these and local stations. Radio DeeJay in Milan, which is the most important net-work, has been very supportive of the single Bulls On Parade, which is played daily in its rock programme. It's getting just enough airplay to let the fans know the album is out. The next stage will be their live shows in Rome and Milan, which are very important because the band usually doesn't do a lot of promotion."

Young Robyn Grooves Across Europe

STOCKHOLM - "We're not going to change anything concerning Robyn, except internationalise her," declares BMG International senior marketing director Steve McCaughley. And with good reason, writes Thessa Mooij. Robyn is a sassy 16-year-old blondie from Sweden, who pestered Ricochet, president Peter Svartholm so persistently, he finally decided to listen to the R&B-flavoured pop songs she wrote herself. Now she says, "He's like a brother to me."

After being voted Best Female Artist of 1995 by Swedish newspaper readers, she has now become a European priority for BMG, a company which calls itself home to an impressive number of top R&B artists. The single You've Got That Somethin' has just been released simultaneously in all European territories; the album Robyn Is Here will be released later this year. R&B might very well become the next big thing in radio, now that Eurodance is past its prime. Last month, Dutch publisher TROS DJ/producer Daníel Dekker expressed his enthusiasm for the genre (Music & Media, April 20). "I am very happy with the growing number of R&B releases, because it will dim the bulk of the Euro-dance singles. R&B is real music and it sounds good on radio."

Robyn herself is more outspoken on the subject. "I have Euro-hype. It doesn't make people think for themselves and it's monotonous. I write bedroom ballads I want to express myself. R&B is a kind of lifestyle; you want to make sure people respect you." Robyn considered herself a professional songwriter from the moment she started writing in her bedroom. Much of her determination comes from growing up with parents who travelled all over Europe with their experimental theatre. "I was brought up to believe in myself and I got a lot of different cultures, which helps me a lot now," she says.

BMG has big plans for Robyn. She just played the Pepsi Pop festival in Holland and was featured in the MTV show 'Hangin' Out.' She will go to Copenhagen and New York to meet with RCA who signed her for the US. MTV has put the video for You Got That Somethin' on the 'Breakout' rotation of 14 plays a week. The single will be the theme song for two model contests in Berlin and Austria. New-York-based senior VP A&R and marketing Heinz Henn of BMG Entertainment International says, "RCA, Arista and Jive were fighting over her," but prefers not to let the 16-year-old work a full-blown schedule. "Let's not go crazy-she can't do too much. With her star quality she has a bright future ahead of her anyway. People recognise that, so they're enthusiastic about working with her. When I first heard her in Sweden, I couldn't believe she's white. I was so excited about it." BMG Sweden international exploitation manager Mats Lissjanis is closely involved with Robyn's foreign trips. "We put the Swedish summer tour on hold so we can concentrate on European promotion. She can't do both. Sometimes it's hard to remember she's only 16 because she acts much older."

Lissjanis cites BMG International promotion assistant Kate Barrett as, 'a pioneer for Robyn-she's currently involved in coordinating the international releases.' The first enthusiastic reactions came from Japan, Holland and especially France. BMG France promotion assistant Elsa Guzzzini dropped by Lissjanis' office after signing Infinite Mass, took a tape of Robyn with her and called him the same day with a raving reaction and a French commitment. A long-term collaboration with the Paris-based NRJ network has already been struck, although details were unconfirmed at press time.

In Spain, a joint-promotion campaign with the Paris-based NRJ network has been set up.

BMG's McCaughley thinks Robyn appeals to both black and white audiences. "If you go back a generation, you see people like Tina Turner, Lisa Stansfield and George Michael making that kind of transfer. The second single Do You Know (What It Takes) is a potential pop R&B smash. We'll be aiming at both a young mainstream and specialist audiences for which we have made club mixes of You Got That Somethin' 'by Structure/Rize.' Meanwhile, the bulk of Lissjanis' time is spent on Robyn's worldwide launch. While promotion is focused on Europe and the US, Canada and South Africa, Asia will have to wait until after the summer. 'You don't find someone with Robyn's talent for writing and performing every year,' he says.
**Singles**

**Kula Shaker**

*Grateful When You're Dead*

*Jerry Was There* - Columbia
ehr/ace/ehr

**PRODUCER:** John Leckie
Finding the right balance between psychedelia and tight rock 'n' roll is not easy, but this young UK group has mastered the art alright. The pure energy is reminiscent of the early Free or Who, while the zithers, tablas and wah wah pedals add that extra touch.

**BND**

*Here I Go Again* - Love This
ehr

**PRODUCERS:** Stock and Aitken
Although definitely aimed at the teenage market, this is pure pop rather than the typical techno-flavoured dance track, which most boy groups lash on to. A mid-tempo reggae beat, cheerful vocals and simple arrangements make this a great sun-drenched EHR track.

**Adam Clayton & Larry Mullen**

*Theme From Mission Impossible*

- PolyGram/Mother
ehr/d/a

**PRODUCER:** Larry Mullen
The original composition—a typical spy movie theme—is perfect for this cutting edge techno adaption. The hard beat is merciless, while half way through the track Clayton and Mullen whip out their ambient toys. Remixes by Junior Vasquez, Goldie, Dave Clarke and Guru.

**Dan Ar Braz**

*Dwariant Bugale* - BYG/Columbia
ace/w/ehr

**PRODUCER:** Dan Ar Braz
This French entry for the Eurovision Song Contest is a remarkable Celtic track from the Briton composer Dan Ar Braz. The slow ballad with its quiet guitar and Celtic bagpipe is reminiscent of Clannad's best work, although it leans more heavily on orchestral arrangements rather than traditional instruments.

**Fool's Garden**

*Wild Days* - Intercord
ehr/ace

**PRODUCER:** Jürgen Frehse
*Lemon Tree* was obviously no freak accident. This German act really has happy, 60s-influenced pop at its finger tips. The mid-tempo single has Beatlesque written all over it, right down to the sound of screaming girls, the orchestral arrangements and the bellhook-distorted vocals.

**Kavana**

*Crazy Chance* - Nemesis/Virgin
ehr

**PRODUCER:** Ian Green
Mid-tempo pop by new cutie on the block Kavana, he really grooves his way through this R&B-flavoured single, courtesy of his truly talented vocals. The weird sound effects in the background add to its originality.

**Albums**

**EVERYTHING BUT THE GIRL**

*Walking Wounded* - EBTG/Virgin
ehr/d/a

**PRODUCER:** Ben Watt
Forget the previous jazzy, lounge style, EBTG has gone electronic. Most of the beats on this album are jungle and drum & bass shuffles, always surprising and never the same. The melodies and Tracey’s dreamy voice form the backbone of the tracks. The track Walking Wound-ed revolves around the love-torn melancholy of the vocals. Todd Terry’s remix is more uptempo and equally EHR friendly. The wonderful ballad Mirrorball with its acoustic guitar and simple beat has more straightforward arrangements—another great radio track.

**PAPA DEE**

*The Journey* - Telegram/Warner
ehr

**PRODUCER:** Denniz Pop, John Amatiello, Kristian Lundin
Happy reggae-flavoured dance with plenty of hit opportunities for the summer. Time to do the rocksteady again: The Tide Is High is an obvious one, as well as the gravelly dancehall track Turn It Up. The mellow mid-tempo Without You with its melodic vocals and reggae rhythm is a surefire hit, whereas Ram Jam Style has a jungle breakbeat and ragga vocals. Jamaican techno from Sweden—you can’t go wrong with Papa Dee.

**Nina PASTORI**

*Entra Dos Puertos* - Anoría
ehr/w

**PRODUCERS:** Paco Ortegá, Alejandro Sáinz
Nuevo flamenco from one of Spain’s youngest new talents. The melodies and rhythms might sound a little less traditional, but this album is definitely not a commercial effort to cash in on the Graci Kings success. Pastorí’s raw voice, sharp turns and unexpected ferocity give it the authentic gypsy feel. El Portugués—a playful toquillo with a mid-tempo rhythm and a catchy melody—and the rumba Ese Gitano are very much the same, while the Sartz composition Ameche Me Diste Un Beso is slightly more melancholic. Garcia Lores’s poem “La Guirrula” is even converted to a slower buleria.

**Sparklehorse**

*Vivisexual submarinetransmissionplot* - Capitol
ehr/a

**PRODUCERS:** various
Sparklehorse’s main man Mark Linkous pretty much likes to go his own way. This album personalised psychadelica earned him a cultish sub-famous status in the US. His vocals are fragile and off-beat like Syd Barrett’s, while the accompany- ment by the rhythm section of Gutterball and other Richmond scene players changes from straight, slow ballad Cow to the equally slow new single Hammering To The Nails with its distorted vocals to the genuine aural wackiness of Little Bastard Choo Choo.

**Starfishpool**

*Interference* - Nova Zembia
ehr/d

**PRODUCER:** Koen Lybaert
You don’t need any additional chemicals to get swirled off your feet by this one-man project. Lybaert’s ambient style echoes heartbeats and brain waves—you get high just listening to this album. frog and Monolith are particularly hypnotis- ing tracks with their pulsating rhythm and repetitive patterns. The beat Off- day 2333 Remix has more orthodox dance beats, possibly a late night EHR candidate.

**Vandengeer & Koenn With Rolf Delfos**

*Audio Graffiti* - Beat Factory
d/ehr

**PRODUCERS:** Vandengeer & Koenn
Excellent Dutch jazz-dance with traces of ambient, world music and hip hop. The accent shifts with every track. Ham On Rye features the screaming alto sax of Candy Dufler, but not before ethnic chants, deep percussive and floaty sound effects have pulsed in the wonderful world of this talented duo. In Quid they manage to cross over from fusion to easy listening. Q Quaiente, this album.

**The Wannadies**

*Be A Girl* - ricket/EMI

**PRODUCER:** Nils Perne
Combining poppy melodies and rock ‘n’ roll vigour might be harder than you think, but this Swedish act make it sound like it’s the most natural thing. The uptempo Might Be Stars has a happy tempo, a cheerful chorus and kickass guitars: the perfect track to shake up the afternoon programming. Despite its title, Soon You’re Dead falls in the same cate- gory: catchy as hell and definitely substanti- al.

**Nonchalant**

*Nonchalant* - The Day

ehr/d

**PRODUCER:** Nicole Bernard Salt ’n’ Pepa and Queet Lutfish can expect heavy competition from this sassy rapper. You don’t mess with Nonchalan, but like Coolio, she wraps her warnings in smooth, R&B-style arrangements. This play between tough lyrics and velvety grooves is utterly seductive. She thinks nothing of rapping about “brothers pushing up daisies” and “it’s not a white man’s finger on the trigger” (5 O’Clock) with church bells and sad vocals in the background. Until The Day and Mr. Good Stuff are sassy, with a catchy guitar riff, a smooth groove and highly indefensible R&B background vocals. A classy star has appeared on the scene and she’s sure shining brightly. Catch her twirling while you can.

**New Releases**

**Singles**

- Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR (European Hit Radio), ACE (Adult Contemporary Europe), R (Rock), D (Dance), G (Country), J (Jazz), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Thessa Mooy, Music & Media, PO Box 92027, 1006 AA Amsterdam, The Netherlands.
Market Place

ZACHARY RICHARD

Niedoczekany, its predecessor Harry considered one of Italy's best jazz Gege Telesforo, who has long been Gege And The Mother Tongue - Go Jazz fax: 22.614 5723.

examples. Contact Katarzyna and Maly Chlopiec are just a few title track, the current single This band also possesses above voice provides the icing on the cake.

singer Joanna Prykowska's sweet PRODUCER: Edyta Bartosiewicz Kolory- Izabelin Studio (CD) (Poland)

ballads. The material is original with both tough rockers and sensitive singer possesses a sweet and versatile PRODUCER: Cure/Ronald Prent

voice, which enables her to do well at Sonia has operated as Woowmera among others. With this offering they bring back memories of the hayday of acid house. Contact Ken Lower or Pam Ribbeck at tel: (+44) 181.742 9998; fax: 181.742 9353.

SOPHIA Couldn't Be Magic - Red Builet (Holland) PRODUCER: Team 3 With this midtempo swingbeat tune, this unfortunately under-rated Dutch R&B singer proves once again that she deserves much wider recognition both at home and abroad. A host of added mixes should do well in the clubs too.

Contact Elke van Kooten at tel: (+31) 35.685 7841; fax: 35.689 4112.

TECHNOTRAC It's Gonna Be - Steppin' Out (UK) PRODUCER: Cook/Robertson/Northern Boys The next in the Technotrac series is likely to be just as successful as its predecessors thanks to a sublime hook and a distinct Euro-dance flavour, a genre which is far from over as some folks may suspect. The remixes by Hyper Go-Go and Northern Boys provide a very different approach to the song, which makes them worth checking out as well. Contact Ian Robertson at tel: (+44) 131.654 1888; fax: 131.654 2988.

TI.PI.CAL Colourful - New Music (CD) (Italy) PRODUCER: Tignmo/Piparo/Caltica This highly prolific dance outfit has a key enjoyed massive success during the last year or so with songs like Illusion, It Hurts and Round Around, which are all included here. The high quality of these and other songs such as Why Me is such that the group could give comparable outfits like Black Box, Corona and the 49ers a serious run for their money. A key difference between these acts and T.Pi.Cal, however, is the soulful male lead vocal by Josh. Contact Pippo Landi at tel: (+3) 2.554.001 031/48; fax: 2.554.0096.

GEGE AND THE MOTHER TONGUE Gegg And The Mother Tongue - Go Jazz (CD) (Italy/Germany) PRODUCER: Bernd Schuster Gegg Telesforo, who has long been considered one of Italy's best jazz drummers, has given up drumming to concentrate on singing exclusively. He has teamed up with a host of jazz.
Dove c'è musica

13 maggio 1996
Dove c'è musica

Più bella cosa
Dove c'è musica
L'Aurora
Lettera al futuro
Io amo '
Questo immense show
Quasi amore
Yo sì ti
Lei pero'
L'uragano Meri
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**SETTEMBRE**
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19 BARCELLONA: Palau Sant Jordi - 22 TORINO: Palastampa
24 ROMA: Stadio Olimpico - 26 NAPOLI: Stadio S. Paolo
25 FIRENZE: Palasport - 30 MILANO: Forum

**OTTOBRE**
04 LUBJANA: Tivoli - 05 VIENNA: Messehalle - 07 PARIGI: Bercy
09 ZURIGO: Hallenstadio - 12 BOLOGNA: Palasport
15 FRANCOFORTE: Festhalle
17 LOSANNA: Patinoire de Malley - 20 AMBURGO: Sporthalle
21 KIEL: Ostseehalle - 23 COLONIA: Sporthalle
25 KASSEL: Eis-Sporthalle - 27 MONACO: Olimpiahalle
30 BERLINO: Deutschlandhalle

**NOVEMBRE**
01 BRUXELLES: Forest National
06 ROTTERDAM: Ahoy
10 STOCCARDA: Schleyerhalle
13 MAASTRICHT: Mecc
15 ANTWERPEN: Sporthalle
18 LONDRA: Royal Albert Hall
20 DORTMUND: Westfalenhalle
22 STOCOLMA: Icehall
24 COPENHAGEN: Falkoner
26 METZ: Le Galaxie
29 MARSEIGLIA: Le Dome

**Agency:**
MAMA & RAU

**Management:**
RADIOBAMA
Green Energy Powers Strong Showcase

Sponsored by Heineken and organised by the Festival Company and Paris-based Gato Loco Productions, the first Green Energy music festival and trade fair offered A&R professionals and label representatives the chance to take a closer look at the Irish music scene. Christian Lorenz reports.

"Traditional music in the country and attracting established musicians from abroad—partly because of huge tax incentives—was launched in 1995, Irish music board Forte is currently lobbying the Eire government to extend the existing tax breaks to producers and arrangers."

"Traditional artists like the Cranberries or U2 have shown us the right way to become a successful pop act in Europe," says Gato Loco director Fernando Ladeiro-Marques. "The trade fair was a good step to create a forum for Irish contemporary culture in France."

"Irish bands such as The Corrs, who went to the US as complete unknowns, were signed up by Atlantic and came back to huge media attention. Dunning names Germany and Australia as two growing export markets for Irish music. "Asia is not quite there yet," he says. "But I am following the developments over there with great interest."

As well as exporting music, Ireland is very successful in keeping its most famous artists in the country and attracting established musicians from abroad—partly because of huge tax incentives—was launched in 1995, Irish music board Forte is currently lobbying the Eire government to extend the existing tax breaks to producers and arrangers.

The wider music industry could be the next beneficiary of Forte's activities. "We have submitted a proposal to the Irish government to lower corporate taxes for music publishing from 25% to 10%. Dunning reveals. "Music publishing is not restricted to certain locations," adds Donne. "Telecommunications are the key to the business, and Ireland offers the necessary infrastructure."" The strength and diversity of Irish talent was well represented at Green Energy. Unlike the trade fair, all the live events were well attended. Competing with rival broadcaster's pop festivals Carling Uncorked in Cork and Budweiser Rhythm, Roots & Country in Galway, Heineken's Green Energy managed to keep a good proportion of Dubliners in the city during the weekend.

The Temple Bar area of the city is brimming with live music and a lively crowd looking for some 'craic' at the best of times, but the festival added to the general level of excitement. The Point Theatre venue, for instance, saw the likes of Orbital, Carl Craig, Lou Reed, Whipping Boy and Goldie on stage.

"Gato Loco has launched the concept of the European Music Tour (EMT) as a way of making Europeans sit up and listen to talent from their neighbouring countries. Heineken Green Energy and Tam Tam France (see below) are hosting events in the EMT series. Against the prevailing trend among European festivals to focus on specific music genres, EMT goes in the other direction. Believe that a good festival should be like a shop window," says Ladeiro-Marques. "Sometimes the public is simply not aware of music they might actually like. We try and offer it to them." EMT does, however, pay particular attention to rock, often sung in local languages. Compared to more cohesive music scenes like folk or jazz, Europe rock still faces serious problems in finding attention outside its respective domestic markets. "If you say rock you mean different styles of music in different countries," explains Ladeiro-Marques. He is also aware that these style barriers are hard to overcome. "Maybe EMT is not the solution to the problems of finding new audiences for European music," he says, "but I am firmly convinced that it is a step in the right direction."

**Irish Talent 1996**

Many new Irish acts were talked about excitedly by the A&R community present during Green Energy. Here's some names to watch out for in 1996:

- Frames DC
- Lugcay
- Revelino
- Rumble
- Saville
- Shiver
- Ultra Montane
- V-Necks
- Whoop
- Indigo

**Tam Tam France Looks To Ireland**

International trade fair Tam Tam France also turned its attention to the Irish music scene this year.

The event, which attracted some 190 exhibitors from 29 countries, formed part of the year-long "Imaginaire Irlandais" campaign, which has been instigated to create a forum for Irish contemporary culture in France.

"The trade fair was a good step to create a forum for Irish contemporary culture in France."

For improvements next year's Tam Tam may include a restriction of access to the trade fair area to professionals only. Free access to the public after 14:00 turned the event into a street carnival, according to attendants. "On both afternoons our stand was mobbed by people looking for free CDs," says MacErlaine. "After 14:00 it was simply impossible to deal with serious enquires."

**No More Local Heroes**

(Continued from page 9)

a piece of the pie.

Eugenio Porta, a media lawyer whose ANTI association represents many of Italy's smaller stations, says that the legislative framework (or lack of it) is responsible for local radio's poor health. "We need a law which gives more space to public services by reducing the present ownership limits from three networks per company, and by cutting down the amount of advertising which RAI Radio can take. Between them, the national commercial networks and RAI take 90% of the radio advertising cake. Porta is also organising a syndication service for ANTI member stations. By pooling resources, we can create a higher quality news, information and programming base for smaller stations without stations losing their local identity."

Responding to criticisms that the formats of many local stations in Italy are just poor copies of the national networks, Porta comments, "It's a Catch 22 situation. Music radio is the cheapest form of programming, and with local advertising rates often as low as $1 per spot, the stations don't have enough money to invest in locally relevant programming."

Alessandro Miglio, editor of the radio fanzine Radio Monza, is still optimistic about the place for local stations in the European market. "Although the smaller stations are struggling, the larger local and regional stations are strong," he observes. "Even if most local stations are music-oriented, they are still closer to their regional than a national network can ever be, and can give essential information on local events." He points out that for record companies, local stations provide a useful testing ground for new releases. "To guarantee a playlist addition for a new artist on a national network, record companies either have to take out an advertising contract or share publishing royalties. Local stations are keener on promoting new artists, supporting them and getting interviews. And while the most popular national network [Radio Deejay] reaches 4.5 million listeners daily, a record company promotes via the leading local station in each area, their accumulated audiences are much greater."

by Jonathan Hesmann, Emmanuel Legrand and Mark Dezzani.
some of the best selling european artists...

a mouse.
Silver Screen To Silver Disc

The market for soundtracks has drastically changed during the past decade. Once original pieces composed and performed for cinema, and occasionally delivering hit songs, soundtracks have become a vehicle for would-be hit songs and compilations of hot tracks. Emmanuel Legrand sketches the recent evolution of the genre.

Music execs are quick to use films as promotional tools, while cinema studio heads see music as the right vehicle to reach young audiences. In an interview with French magazine Rock 'N Folk, Jarmusch called it, "a marketing trick" similar to "buying music by the metre. The stars are chosen according to the public tentatively targeted," he suggested.

These activities have been growing in importance in the music industry. Music supervisors are now the rule rather than the exception in Hollywood, and record companies are setting up their own film divisions. Everyone is looking for a juicy deal. And when a soundtrack lands ten hits, its chart lifetime exceeds the film's theatre life.

Coolio's Gangsta's Paradise was still hot weeks after the celluloid image of Michelle Pfeiffer had vanished from the screen.

That is the dominant situation in the US, but Europe is no exception. From Los Lobos' La Bamba to Iggy Pop's In The Death Car or Co loosio's Gangsta's Paradise, examples of soundtracks promoting sales and radio hits are countless. In general, Europe has become a second target for Hollywood products, a heaven for distributors of US films. In fact, US-originated soundtracks dominate the charts. A glance at the top 15 soundtracks from Music & Media's European Top 100 Albums chart (see box) shows that few non-US products have been able to score.

Cinema In Europe

The development of local soundtrack material in Europe is limited by the sad state of local film industries, with the exception of France, where the national industry still manages to produce over 100 films a year. In Germany, following the '70s boom which saw the rise of a new generation of directors such as Fassbinder, Schönblick, Horst and Wenders, the number of films produced each year is shrinking. UK cinema is almost entirely dominated by US product, and only occasionally does a UK film become a worldwide hit. Spain continues to possess a limited but dynamic cinematic scene.

Italian cinema, so strong in the '60s and '70s, has dwindled in Berlinusco's TV empire and Cinecittà's studios are struggling to survive. Now only occasionally does a major film come out of Italy. The country's biggest-selling soundtrack this year has been the Argentine composer Luis Bacalov's romantic tango-tinged instrumental and theme of the most successful production on the international circuit recently, "Il Postino" (The Postman). Directed by Michael Radford, it stars the late Massimo Troisi who died of a heart attack three days after shooting, and French actor Philippe Noiret.

Newsstand Sales

The Rome-based soundtrack specialist label CAM cashed in on the mass publicity produced by the film, which was nominated for five Oscars this year. It went on to win the Oscar for Best Original Dramatic Score. The soundtrack has been licensed worldwide to Miramax/Hollywood Records except for Japan and Italy where it is being distributed by the Italian company Eccetto. Although radio didn't playlist the theme, the film was the subject of saturation media coverage prior to the Academy Awards ceremony.

Together with the Milan-based specialist publishers New Sounds, CAM rush released a special edition of New Age Magazine dedicated to the film complete with a CD of the soundtrack. "It is always difficult to market instrumental soundtracks to the general public so we decided on a non-traditional distribution route. The package was sold at a special price of L16,000 (app. US$10) and sold through newsstands. It was a very successful project, we sold 40,000 copies in the course of a few weeks," says CAM spokeswoman Alessandra Balzano.

Specialist Labels

In France, indie Auvidis through its specialised imprint Travelling, has been producing original soundtracks since 1993. It not only acts as a licencier of soundtracks, but invests in their production. Auvidis scored international success with Tous Les Motins Du Monde, featuring baroque music from "Marin Marais," and sold over 600,000 units worldwide, as well as with Pactini, a compilation about an 18th century castrato. Travelling manager Paul Lavergne says the philosophy of the company is to be "at the service of the movie industry," by which he means being involved at an early stage of production.

Another approach to soundtrack production is through publishing divisions. In France, Sony Music Publishing has inked a deal with composer Philippe Sarde, who is responsible for the score of over 100 films, including Roman Polanski's "Tess," to administer over 50 of his scores and look for new continuos on page 22
Tailoring is what Disney has been doing in Europe by thinking global and acting local with its soundtracks. It has thus developed a unique expertise in marketing soundtracks locally. In the major territories the company launches its films with songs adapted to the local markets with native singers. Such was the case in 1995 with "The Lion King," which featured the Elton John song as well as songs by local acts. The same tactics were used with "Pocahontas" and "Toy Story."

This system is one way to increase the efficiency of the soundtrack, but it cannot be used in every case—as it applies best to animated movies. But in some cases it can help bring a film closer to national audiences. The French distributors of Mel Brooks' "Dracula Dead and Loving it," with Leslie Nielsen, decided to use a song by a local act. They eventually picked rap act Reciprok and the song Balance Toi, which was included in the soundtrack and was the ending track of the film.

"We were contacted by Gaumont (film distributor), which wanted a tune by a young act which had hit potential," recalls Philippe Destinges, GM of Sony Music's label Joint Venture. "We proposed Reciprok, which made it into their short list. Eventually they chose the song. Before the film was distributed the song was a hit, but the release of the film came at a perfect time, a few days before the release of the album. The video was played in 220 theatres, which offered a fantastic promotional outlet for the band. With such collaboration, both sides win."

When French youngsters are asked what are their favourite leisure habits, the top three answers that usually come from polls are: cinema, music and listening to the radio. Radio stations try to combine these elements and treat cinema as an important feature in their programming. Most stations run regular film reviews, contests to win cinema tickets and occasionally interview actors and directors.

A new trend developing in recent years is the association of radio stations with film distributors. The station’s logo appears on all promotional posters while the station runs ad spots, it may invite listeners to the preview, or give away tickets and merchandise linked to the film. All the main national FM networks have adopted a partnership policy with the leading film distributors. The bigger the net, the easier it is to attract the blockbusters.

The core target of movie-goers is rather young, below 25, but film distributors are interested in reaching older targets, which is good for ACE stations like ours," comments RTL2 GM Axel Duroux. "For us, it is a good combination, because it provides not only material to feed the schedule, but also promotional outlets."

This year for the first time the Cannes festival will have its own 24-hour radio station, operated by trade publication Ecran Total with the support of EHR net Skyrock. Broadcasting from the Palais Des Festivals, this station will be bilingual and programmes will take both a business and entertainment approach. To promote the station, some 18,000 radio sets will be given away in Cannes during the festival.
The success story...

DEAD MAN WALKING

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE
Featuring JOHNNY CASH - SUZANNE VEGA - LYLE LOVETT
TOM WAITS - MICHELLE SHOCKED - MARY CHAPIN CARPENTER
STEVE EARLE - PATTI SMITH - EDDIE VEDDER with
NUSRAT FATEH ALI KHAN
plus the Oscar nominated BRUCE SPRINGSTEEN
single DEAD MAN WALKIN'

'DEAD MAN WALKING' THE SCORE Featuring the Music of
DAVID ROBBINS, EDDIE VEDDER, NUSRAT FATEH ALI KHAN and
RY COODER & V.M. BHATT

'DEAD MAN WALKING' opened in the US to five star reviews in January this year, and received
4 Academy Awards nominations, winning Susan Sarandon her first Oscar for best actress.

'DEAD MAN WALKING' The Soundtrack and The Score - charting across Europe now.

The story continues...

MUSIC FROM THE MOTION PICTURE

'THE CABLE GUY' is Jim Carey's latest blockbuster release. This amazing soundtrack includes new songs from :-
JERRY CANTRELL (ALICE IN CHAINS) - SILVERCHAIR
PORNO FOR PYRO'S - CYPRESS HILL - RUBY
and many more.

'THE CABLE GUY' opens in Europe from June. The soundtrack instore 20th May
<table>
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<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>SALE BREAKER</th>
<th>CHARTS</th>
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**SALES BREAKER**: the song reaching the highest position in the charts

**CHARTS**: the national charts where the song charted

**EUROPEAN SALES**: the European charts where the song charted

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The Eurochart Hot 100 Singles is compiled by BPI Communications By and based on the following national singles sales charts: Music Memorise/ChartTrack (UK); Full chartservice W.A. (Belgium); IFPI (Ireland); Austria Tim 30 (Austria); Full chartservice by Media Control AG 0041-61-2718989 (Switzerland); IIPSOS/Mehass -IFPI (Hungary); IFPI (Czech Republic).
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**SALES BREAKER** indicates the album registering the biggest increase in chart points.
### Top National Sellers

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week 20/96</th>
<th>SINGLES</th>
<th>ALBUMS</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ROBERT MILLS - Children (EMI)</td>
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<td>2</td>
<td>6</td>
<td>ROBERT MILLS - Children (EMI)</td>
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<tr>
<td>3</td>
<td>13</td>
<td>ALANIS MORISSETTE - Jagged Little Pill (Warner)</td>
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<td>4</td>
<td>9</td>
<td>EXTREME - More (Elektra)</td>
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<td>5</td>
<td>12</td>
<td>DJ JAM - The Face (Arista)</td>
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<td>6</td>
<td>7</td>
<td>U 96 - Heaven (BMG)</td>
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<td>7</td>
<td>4</td>
<td>TAKE THAT - How Deep Is Your Love (Parlophone)</td>
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<td>8</td>
<td>2</td>
<td>EVERYTHING BUT THE GIRL - Missing (Mute)</td>
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<td>9</td>
<td>10</td>
<td>TINA TURNER - Wild, Wild Women (EMI)</td>
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<td>10</td>
<td>8</td>
<td>ROBERT MILLS - Children (EMI)</td>
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#### SPAIN

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<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>JOAN RAMON - One Of Us (PolyGram)</td>
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<tr>
<td>2</td>
<td>11</td>
<td>KEVIN MITCHELL - I'm Not The Only One (EMI)</td>
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<td>6</td>
<td>JUAN MANUEL SERRAT - El Verano (Decon)</td>
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<td>ANGALI - No te Temes (EMI)</td>
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<td>13</td>
<td>GERARD JURADO - Desde La Miel (EMI)</td>
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<td>7</td>
<td>ANTONIO FLORES - Animotingo (EMI)</td>
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<td>8</td>
<td>RITA ORA - Ooh La La (EMI)</td>
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<td>12</td>
<td>CLIO - Tiempo De Sonrisas (EMI)</td>
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<td>9</td>
<td>16</td>
<td>MADONNA - Justify My Love (EMI)</td>
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<tr>
<td>10</td>
<td>15</td>
<td>JOAN RAMON - One Of Us (PolyGram)</td>
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#### DANMARK

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<tr>
<td>1</td>
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<td>ROBERT MILLER - Children (EMI)</td>
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<td>3</td>
<td>NIKLAS - I Love You Too (EMI)</td>
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<td>3</td>
<td>2</td>
<td>ANA RUCKER - Rolling Stone (EMI)</td>
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<td>JARIS - Første Gang (EMI)</td>
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<td>BROTHER TO BROTHER - The Face (EMI)</td>
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<td>IVAR ERIKSEN - Vi Gør Det Nå (EMI)</td>
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<td>MADS SUNDGAARD - Jeg Elsker Dina Hjerte (EMI)</td>
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<td>8</td>
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<td>SØREN ERIKSEN - I Love You Too (EMI)</td>
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<td>FREDDIE - I Love You Too (EMI)</td>
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<td>ROBERT MILLER - Children (EMI)</td>
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#### SWITZERLAND

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<td>ROBERT MILLER - Children (EMI)</td>
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#### PORTUGAL

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<th>Week 20/96</th>
<th>SINGLES</th>
<th>ALBUMS</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ANGELICA - No Me Olvides (EMI)</td>
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<td>2</td>
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<td>ANGELICA - No Me Olvides (EMI)</td>
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<td>ANGELICA - No Me Olvides (EMI)</td>
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#### CZECH REPUBLIC

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<th>ALBUMS</th>
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<td>1</td>
<td>1</td>
<td>VANGELIS - Aphrodite (Virgin)</td>
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<td>VANGELIS - Aphrodite (Virgin)</td>
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<td>VANGELIS - Aphrodite (Virgin)</td>
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<td>VANGELIS - Aphrodite (Virgin)</td>
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<td>10</td>
<td>10</td>
<td>VANGELIS - Aphrodite (Virgin)</td>
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</tbody>
</table>
in the European Top 100 Albums. Last year's number 1 in the year-end chart with To The Faithful Departed (Island) snatch this week's Sales Breaker award. In a leap from halfway up the chart to the most wanted position, Cranberries (Epic) has reached gold status this week. 

A weekly Eurochart analysis by Ramon Dahmen.

Blair

A further look at the higher echelons of both charts shows Mark Snow's original theme to TV series The X-Files (WEA) debuting D.J. Darrow's cover in the Eurochart and in the Top 100 new platinum signs for Take That's Greatest Hits 1 (RCA) and Oasis's (What's The Story) Morning Glory. The new Rage Against The Machine album Evil Empire (Epic) has reached gold status this week for crossing the 500,000 pan-European sales.

**European Alternative Rock Radio Top 25**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>JOAN OSBORNE/ONE &amp; ONLY</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>OASIS/Don't Look Back In Anger</td>
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<tr>
<td>3</td>
<td>3</td>
<td>DEEP BLUE/Sweet Freedom (Flavours)</td>
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<tr>
<td>4</td>
<td>4</td>
<td>GARAGE Bands/Stop Me</td>
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<tr>
<td>5</td>
<td>5</td>
<td>ALANIS MORISSETTE/Trevor</td>
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<tr>
<td>6</td>
<td>6</td>
<td>PULP/Something Changed</td>
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<tr>
<td>7</td>
<td>7</td>
<td>ALANIS MORISSETTE/You Learn</td>
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<tr>
<td>8</td>
<td>8</td>
<td>GIN BLOSSOMS/Follow You Down</td>
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<tr>
<td>9</td>
<td>9</td>
<td>PENDELTON HOUSTON/Sweetheart</td>
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<td>10</td>
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<td>PRIDE OF THE UNITED STATES</td>
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<tr>
<td>11</td>
<td>11</td>
<td>SOUNDGARDEN/Pretty Noise</td>
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<td>12</td>
<td>12</td>
<td>DUBSTAR/Stars</td>
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<tr>
<td>13</td>
<td>13</td>
<td>CRANBERRIES/Salvation</td>
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<td>14</td>
<td>14</td>
<td>SMASHING PUMPKINS/Tonight</td>
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<td>15</td>
<td>15</td>
<td>BABYLON ZOO/Beatomic</td>
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<td>16</td>
<td>16</td>
<td>AMANDA MARSHALL/Let It Rain</td>
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<td>17</td>
<td>17</td>
<td>CAST/Walkway</td>
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<tr>
<td>18</td>
<td>18</td>
<td>SMASHING PUMPKINS/1976</td>
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</table>

**European Dance Radio Top 25**

<table>
<thead>
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<th>TW</th>
<th>LW</th>
<th>Artist/Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ROBERT MILOS/Children</td>
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<tr>
<td>2</td>
<td>2</td>
<td>MARK MORRISON/Return Of The Mack</td>
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<tr>
<td>3</td>
<td>3</td>
<td>COLDPLAY/1,2,3,4 (Summertime)</td>
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<tr>
<td>4</td>
<td>4</td>
<td>TONY RICH PROJECT/Nobody Knows</td>
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<td>5</td>
<td>5</td>
<td>GABRIELLE/Give Me A Little More</td>
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<td>6</td>
<td>6</td>
<td>BECK/Don't You</td>
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<td>7</td>
<td>7</td>
<td>THE BEATLES/Cut The beat</td>
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<td>8</td>
<td>8</td>
<td>THE BEATLES/You Never Break Your</td>
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<td>9</td>
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<td>LISA MOURISH/My Friday Night</td>
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<td>FUGUREO/Go-Go-La</td>
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<td>CULTURE BEAT/Crying In The Rain</td>
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<td>MATT GOSSEL/You Were Here Tonight</td>
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<td>BAND/Here I Go I Go Again</td>
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<td>LAURIE SCOTT/To Be Free</td>
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<td>Liza Minnelli/It's Alright</td>
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<td>JANET/True Love</td>
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<td>17</td>
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<td>JANET/True Love</td>
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**USA Billboard Top 25 Singles**

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<td>1</td>
<td>BONE THUGS-N-HARMONY/The Crossroads</td>
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<td>2</td>
<td>2</td>
<td>MARILY SNAREY/Always Be My Baby</td>
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<td>3</td>
<td>3</td>
<td>CELINE DION/Because You Loved Me</td>
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<td>4</td>
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<td>ALANIS MORISSETTE/Ironic</td>
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<tr>
<td>5</td>
<td>5</td>
<td>THE TONY RICH PROJECT/Nobody Knows</td>
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<td>6</td>
<td>6</td>
<td>SWAY - You're The One</td>
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<td>7</td>
<td>7</td>
<td>COOLIO - 1,2,3,4 (Sumpin' New)</td>
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<td>8</td>
<td>8</td>
<td>TRACY CHAPMAN - Give Me One Reason</td>
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<td>9</td>
<td>9</td>
<td>WHITNEY HOUSTON &amp; CECE WINANS - Count On Me</td>
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<td>10</td>
<td>10</td>
<td>R. KELLY - Don't Nobody Has That</td>
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</tbody>
</table>
Station Reports include new additions to the playlist:

AUSTRIA

O'VeRnighT

Rufus Truck - Head Of Music
Power Play:

007 - (07) 1302 757 29

SUGERCOCAI

Bad Boys - Team Of Power
Playlist Additions:

17 00

BELGIUM

BERN STUDENT MUSICKBAND - PAUZ

Jean Arickx - Producer
Power Play:

Our Soul - Garry"Go"Hansen

STATION ZONORMA

Hans de Beule - Head Of Music
Power Play:

A New Day Has Come - Part I

CZECH REPUBLIC

CZECH RADIO

Pavel Prokeš - Head Of Music
Power Play:

O - City

DENMARK

DJ KRIS KRISFACK

Denmark - Head Of Music
Power Play:

Mother Russia - We Are

FRANCE

CANAL +

Christian Lacroix - Head Of Music
Power Play:

C'mon - Jamiroquai

HOLLAND

TROS STATION EN DOTEN

Johan van Haren - Head Of Music
Power Play:

Stoned - Jimi Hendrix

HUNGARY

NEPHANSZOLGALAT

Balázs Reményi - Head Of Music
Power Play:

Proudly - The Rolling Stones

SWEDEN

SVERIGE RADIO

Sven-Eric Nyberg - Head Of Music
Power Play:

Somebody To Love - Queen

UK

BRITISH COOL FIVE

Jadon Brown - Head Of Music
Power Play:

Somebody To Love - Queen

US

AMERICAN RADIO HISTORY

Johan van Achre - Producer
BRTN RADIO 2 - EAST

Marc Francart / Pierre Dubois - Hom

EHR / Rock

PLAYLIST ADDITIONS:

RADIO CD PIERNATIONAL Viena G

by Monday at 13.00 h. CET. playlists must be received

3Nieena P (5) and Bronze (B). Al

betically. Rankings include:

Some reports will also

"AL." Within each country,

DJ Dodo - X-Files

James Hall - Illngness

Daredevils - Hate You

Ozark Henry - Dogs And Dogmen

Chew A Bone. Do You Blow

Mark Morrison - Return Of 2Pac / Dr. Drs - California Love

Suggs - Cecilia

KORTRIJK G

Jen Tak - Biograf

Rene Froger - Wild Rhythm

Rutuiig - Things That Are

Mr. President - Coco Jamb

Die Toten Rosen - Parodies

Tina Turner - Whatever

Dinky Toys - Kinky

KISS FM / Helsinki C

NORTHWEST

Jukka Haerma - Head Of Music

Joan Osborne - Saint Tema

Celine Dion - Because You

Bryan Adams - The Only Thing

Broadcast - Talk To Joe

Florida Rocks - □

Joan Osborne - Saint Tema

Celine Dion - Because You

Bryan Adams - The Only Thing

Broadcast - Talk To Joe

Florida Rocks - □

AmericanRadioHistory.Com

Playlist Additions:

EHR

AL

SWEDEN

ACB

Merle Travis - Head Of Music
Playlist Additions:

Christian Worsøe

Odd Ditlev S

Lightening Screw - Lib Of Family - Daddy Yankee

The Show - Farley Scott - Tyme

Lightening Screw - Lib Of Family - Daddy Yankee

The Show - Farley Scott - Tyme
ITALY

ITALIA MUSICazi On AirPlay

Playliat Additions:

Power Play:

RADIO SOUND STEREO/Ferrara S

Mfrke Lagonegro Prog Dir

Playliat Additions:

Power Play:

RADIO BRIDGE/Budapest G

Manic Street Pr.- A Design

Giardinia Grignani- La Fabrics

Everything BT Girl- Wrong

Cant- Walkaway

Ciente. Grigneni- La Fabrica

Black Nero- Ring My Bell

Sting- You Still Touch Me

Maurizzio Lauri- Anima Anonima

Gianluca Grignani- Le Fabrica

Enrico Ruggeri- B Momenta

Alania Morisette- You Learn

Linde Perry- Fill Me Up

Incognito- Jump To My Love

Jiri Divans - Head Of Music

ELDORADIO/Luzembourg S

Playliat Additions:

Aivaras Gelzinis  Heed Of Music

Sting- You Still Touch Me

Michele Zarrillo- Non Arriverano

Articolo 31- Tranqui Funky

Mania Morisette- Ironic

Bryan Adams

Veruca Salt- Blow It Out

Leandro Barsotti- Sorelle Luna

Kappao- Lettere D'Amore

Interactive- Forever Young

 Gianluca Grignani- Le Fabrica

Enrico Ruggeri- B Momenta

Alania Morisette- You Learn

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Bryan Adams

Veruca Salt- Blow It Out

Leandro Barsotti- Sorelle Luna

Kappao- Lettere D'Amore

Interactive- Forever Young

35

M & M AIRPLAY

M & M AIRPLAY

The NEW ALBUM FROM THE BIGGEST SELLING ARTIST OF 1995

Footing & The Blowfish

The SINGLE IS OLD MAN AND ME (WHEN I GET TO HEAVEN)

EHR TOP 40 CHART No. 15

AmericanRadioHistory.Com
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July 6-7, 1996

London, England

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Fax: (+1) 310.471.7762
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Please provide your mailing address & fax number.

Early registration (our cheapest rate) ends May 27... and your hotel room is included in your registration!
MUNCH - BMG Ariola Hamburg MD Michael Anders will leave the company on June 30. Anders, 55, has plotted the course of the company, Germany, later renamed BMG Ariola Hamburg, for the past 13 years. He will be succeeded by deputy MD and marketing/ADR director Hartmut Gundel.

Under Anders' direction the company's traditionally rock-oriented artist roster was expanded to include pop and dance acts like Seatman John and Tic Tae Toe. According to BMG Ariola, Anders will take a one-year break from the business. He is expected to return to the music business after the break, although Anders has not revealed his future plans.

In another branch of the company, BMG Ariola Media MD Albert Czapski (60) will retire on June 30. Czapski, who has been with BMG Ariola for 38 years, was instrumental in introducing TV-advertised hit compilations on the German market with the Super 20 series in 1974.

After being appointed MD of the newly-launched BMG Ariola Media in 1991, Czapski initiated successful creative and business partnerships with German label Coolcat and producers Jack White and Ralph Siegel. Deputy MD Vera Epp-Winter will take over Czapski's position in July.

MUSIC & MEDIA

by Christian Lorenz

Anders, Czapski Quit BMG Ariola

Vivaldi 963 continued from front page

Negotiations are understood to be continuing between FM104 and Virgin Radio/London with regard to the latter purchasing a stake in the Dublin station. Insiders say that FM104's recent ratings success may have caused the station to up its asking price.

Meanwhile, Classic Hits 98FM station manager Ken Hutton admits, "We've had a bad book. We have lost audience among 15 to 19 year olds and 19 to 24 year olds. We've got a problem we have to solve."

Top Dublin Music Stations 

Station | % reach
---|---
FM104 | 25
2FM | 23
Classic Hits 98FM | 27

Source: JNLR

French Radio Cries Out For CSA Audit

Members of French radio groups SNR (national FM nets) and SRGP (national full-service stations) are upset by the way the technical department of broadcasting authority CSA handles the allocation of radio frequencies. "There is a total lack of transparency in this issue," says one SNR member. "We are convinced there is a possibility of finding an extra 10% of frequencies which will help solve the current shortage. The only problem is that we cannot have access to the spectrum of frequencies."

SRN and SRGP are expected to ask CSA for an open audit of its technical department.

Prince Of Rap Kicks Off Warsaw Dance Pool

## CHARTBOUND

**Airplay Action**

EHR Top 40 commentary by Pieter Kops

George Michael's *Fastlove* remains at number 1 for the second week in a row, a solid 18-station-wide roster by its side. And although the song's airplay base is still expanding (eight new additions this week, notably in Germany and Poland), competition for the UK pop celebrity—or at least the first signs of it—can already be spotted.

Firstly, the new Pet Shop Boys single Before joins the top 3 this week. With this funny number, Neil Tennant and Chris Lowe have achieved their 13th EHR hit since the inception of the chart in December 1990. Go West, their 1993 cover version of the Village People's 1979 hit, was just as successful, occupying the number 1 slot for two consecutive weeks. The UK duo's new single is reported in rotation by 67 stations in 19 European countries, the UK and USA territories standing out as most supportive, with national penetration ratios of 73% and 53-100%, respectively.

Another contender for the top spot could well be *You Still Touch Me*, the Radio Active song on European Hit Radio for the second consecutive time this week—and yet another Englishman, Sting's offering. The "classic soul"-tinged song is the second single to be taken from the artist's critically-acclaimed album *Falling Out* and is the follow-up to the ex-chart topper *Let You Be Your Pilot* (still charting at number 26). *You Still Touch Me* is Sting's 12th hit on EHR, including collaborations with Eric Clapton, Bryan Adams, Rod Stewart and Pato Banton. Four of their hit number 1: *All This Time* (1991, four weeks), *I Ever Lose My Faith In You* (1993, three weeks), *All For Love* (1994, with Adams and Stewart, seven weeks) and *Let You Be Your Pilot* (1996, three weeks).

Sting's new single, which leaps up to number 7 during its third charting week, is currently reported by 66 stations in 17 territories, the best represented country being the UK and Ireland (67-100% penetration) and Poland (73%). It is in fact already the second best playlisted song in Poland, whereas its predecessor still chart at number 2 in France (see Major Market Airplay, page 35).

Lastly, the prospects look very good for Bryan Adams new single *The Only Thing That Looks Good On Me Is You*. The song, the successor for Adams forthcoming album *18 Till I Die* (due out on June 3), rises the chart number 17 as highest new entry, simultaneously qualifying as most added single of the week with 20 first-time report at its side—50% of its total EHR roster.

When collaborations (with Rod Stewart, Sting and Bonnie Raitt) are included, Adams has enjoyed 10 EHR hits, four of which achieved number 1 status: (Everything I Do) I Do It For You (1991, 12 weeks) and *All For Love* (1993, five weeks), *All For Love* (mentioned above) and *If I Ever Lose My Faith In You* (1993, three weeks) and *All For Love* (1994, with Adams and Stewart, seven weeks) and *Let You Be Your Pilot* (1996, three weeks).

The single kicks off with a 16-country-wide roster, with emphasis on Spain, Denmark, Australia, Holland and the UK (47-57% penetration). In the Major Market Airplay charts, the song is already number 7 in Spain and number 15 in Scandinavia.

### MOST ADDED

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Added Hits</th>
<th>Artist/Title</th>
<th>Added Hits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan Adams <strong>The Only Thing That Looks Good On Me Is You</strong></td>
<td>10</td>
<td>Chris Lowe <strong>You Still Touch Me</strong></td>
<td>5</td>
</tr>
<tr>
<td>Bryan Adams <strong>The Only Thing That Looks Good On Me Is You</strong></td>
<td>10</td>
<td>Chris Lowe <strong>You Still Touch Me</strong></td>
<td>5</td>
</tr>
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<td>Bryan Adams <strong>The Only Thing That Looks Good On Me Is You</strong></td>
<td>10</td>
<td>Chris Lowe <strong>You Still Touch Me</strong></td>
<td>5</td>
</tr>
</tbody>
</table>

### NEW TOP 20 CONTENDERS

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Added Hits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan Adams <strong>The Only Thing That Looks Good On Me Is You</strong></td>
<td>10</td>
</tr>
<tr>
<td>Bryan Adams <strong>The Only Thing That Looks Good On Me Is You</strong></td>
<td>10</td>
</tr>
<tr>
<td>Bryan Adams <strong>The Only Thing That Looks Good On Me Is You</strong></td>
<td>10</td>
</tr>
</tbody>
</table>

The EHR "Chartbound" chart lists the total number of EHR reporting stations playing newer songs that do not yet have enough airplay points to rank among the EHR Top 40. The second number represents how many stations reported it to EHR for the first time. Stations which have received no airplay for two consecutive weeks will be deleted from this chart, but may reappear with new airplay. In the case of a tie, songs are sorted by new edits. Artists include new entries in "Chartbound."
For all artists appearing on this chart, the Country Of Signing is United Kingdom or Ireland. For all artists appearing on this chart, the Country Of Signing is United States, Canada, or other countries such as Sweden, France, and Germany.

Channel Crossovers

ATLANTIC CROSSOVERS

The top-playlisted Non-European records on European radio

**TW** | **WOC** | **Artist/Title** | **Original Label** | **TS**
---|---|---|---|---
1 | 9 | Michael Jackson - Beat It (Epic) | Epic | 8
2 | 8 | Bruce Hornsby & The Range - stu (Atlantic) | Atlantic | 9
3 | 10 | Lionel Richie - Don't Say You Love Me (Mercury) | Mercury | 10
4 | 6 | Celine Dion - Where Does My Heart Go? (Sony) | Sony | 11
5 | 4 | Celine Dion - Make You Feel My Love (Sony) | Sony | 12
6 | 7 | Bruce Hornsby & The Range - The Way You Make Me Feel (Atlantic) | Atlantic | 13
7 | 5 | Tina Turner - What's Love Got To Do With It? (PolyGram) | PolyGram | 14
8 | 6 | Bryan Adams - (Everything I Do) Is For You (A&M) | A&M | 15
9 | 8 | Joan Osborne - One Of Us (Blue Groove) | Blue Groove | 16
10 | 12 | Gloria Estefan - Ain't No Stopping Us Now (BMG) | BMG | 17
11 | 5 | All About Eve - You're One Of The Girls (Sony) | Sony | 18
12 | 7 | Tony Rich Project - Nobody Knows (Elektra/Atlantic) | Elektra/Atlantic | 19
13 | 11 | Celine Dion - Because You Loved Me (Epic) | Epic | 20
14 | 14 | Mariel Caserio - Always Be My Baby (Columbia) | Columbia | 21
15 | 16 | Garbage - Stupid Stupid Stupid (Sony) | Sony | 22
16 | 13 | I'm Not Your Angel (A&M) | A&M | 23
17 | 10 | Stevie Wonder - You're All I Need To Get By (Motown) | Motown | 24
18 | 15 | Don't Look Back - India Arie (Warner Bros) | Warner Bros | 25
19 | 17 | Bow Wow - Play With It (Atlantic) | Atlantic | 26
20 | 19 | Train - Hey, Soul Sister (Epic) | Epic | 27
21 | 20 | Sugar Ray - commuters (A&M) | A&M | 28
22 | 21 | Sugar Ray - Hey, Soul Sister (Epic) | Epic | 29
23 | 22 | Sugar Ray - Hey, Soul Sister (Epic) | Epic | 30
24 | 23 | Sugar Ray - Hey, Soul Sister (Epic) | Epic | 31
25 | 24 | Sugar Ray - Hey, Soul Sister (Epic) | Epic | 32

For all artists appearing on this chart, the Country Of Signing is United States, Canada, or other countries such as Sweden, France, and Germany.

On The Road

Border Breakers commentary by Pieter Kops

While climbing up only one notch, the fastest mover in this week's Border Breakers chart—the song with the biggest chart-point gain—is Macarena by Spanish nostalgia/MOR duo Los Del Rio. The summery sing-along tune, which peaks at number 4 during this week's charting period, was originally released a couple of years ago, but now that it has appeared as a novelty single, carrying various contemporary 1995 dance remixes, it has broken through on an international radio-driven chart.

Macarena, released through BMG-owned Serdisco, has built up a solid 32-station crossover roster, encompassing 11 European countries and consisting of 85% Platinum and Gold-ranked stations, a remarkably high proportion. Half of these stations are located in the GSA territories—in Germany alone 13 stations have tuned in to the track. Holland follows with five stations, while Platinum-ranked stations in Russia and Finland have also provided key support. It didn't off, heavy-weight music TV channels like MTV Europe/ London and Viva TV/Cologne are giving the accompanying video clip a good play. These, however, do not contribute to this entire radio-driven chart.

The duo's international chart success is not confined to Border Breakers only. On a major market level, Macarena at number 5 in this week's GSA list (see Major Market Airplay, page 35), whereas in the Eurochart Top 100, the single currently climbs to number 6, thanks to chart positions in Germany, Austria and Switzerland.

Macarena is the fifth single from a Spanish signing that has hit the Border Breakers chart. Measured by its present peak position, it is also the most successful Spanish crossover hit since the inception of the chart in October 1993. Héroes Del Silencio, however, was the only act to appear with two singles. Here is a complete, chronological list of the Spanish-signed hits on Border Breakers:

<table>
<thead>
<tr>
<th>Artist/Title (original label)</th>
<th>peak position</th>
<th>WOC</th>
<th>Original Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Héroes Del Silencio - La Siene Varada (EMI)</td>
<td>23</td>
<td>3</td>
<td>9/94</td>
</tr>
<tr>
<td>Miguel Bose - Tu No Vas (WEA)</td>
<td>21</td>
<td>3</td>
<td>6/94</td>
</tr>
<tr>
<td>Héroes Del Silencio - Serenata (EMI)</td>
<td>8*</td>
<td>8*</td>
<td>5/94</td>
</tr>
<tr>
<td>Eliseo Naranjo - (DDD)</td>
<td>10</td>
<td>5</td>
<td>1/95</td>
</tr>
<tr>
<td>Los Del Rio/Macarena (Serdisco)</td>
<td>4**</td>
<td>7*</td>
<td>14/94</td>
</tr>
</tbody>
</table>

The highest new entry in this week's chart is grabbed by veteran French vocalist François Hardy, whose Mode D'Emploi, the lead-off single from her new album Le Dragon (May 11 issue), starts at number 22, with a 16-station roster. Mode D'Emploi is a restrained and brooding rock track that sounds like a bit of alternative rock in a Garbage vein—hardly a self-declared fan of theirs—with Velvet Underground overtones. At this stage, it crosses over to four countries, led by Poland with a 39% penetration level. The other territories are Switzerland, Spain and Belgium.

The charts on the page track the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculation). For this week, the border-crossing movement is mostly dominated by Los Del Rio. The summery sing-along tune, which pauses at number 4 during this week's charting, has broken through on an international radio-driven chart.

The second chart, Channel Crossovers, registers the airplay penetration of UK-singlet artists in mainland Europe, while the third Top 20, the Atlantic Crossover chart, ranks the most successful Non-European artists according to airplay impact in Europe.

All three charts are nonformat specific. "Country Of Signing" is not necessarily an indication of where the artist comes from, but more significantly, where the song 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.
### Major Market Airplay

**The most aired songs in Europe's leading radio markets**

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Week 20/96</th>
<th>Artist/Title</th>
<th>Original Label/territory</th>
<th>Weeks on Chart</th>
</tr>
</thead>
</table>

**SCANDINAVIA**

<table>
<thead>
<tr>
<th>Week 20/96</th>
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<th>Weeks on Chart</th>
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</table>

**BELGIUM/LUXEMBOURG**

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<tr>
<th>Week 20/96</th>
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**NETHERLANDS**

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<tr>
<th>Week 20/96</th>
<th>Artist/Title</th>
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**FRANCE**

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**ITALY**

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<th>Week 20/96</th>
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**SPAIN**

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**POLAND**

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**HUNGARY**

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

Look out for the sample copy in next week's issue of Music & Media.

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**Every quarter: For each Eurochart Hot 100 entries:**
- peak position, weeks on chart for all European plus US, Canadian, Australian and Japanese charts
- PLUS management & booking contact numbers.
Viva Mamanera
the new album of Mau Mau.