BRTN Faces EU Monopoly Hearing
by Marc Maes

BRUSSELS - Private radio stations have filed a formal complaint with the European Union protesting at pubcaster BRTN's virtual monopoly in Flanders.

The stations—under the Flemish radio organisations VEVORA and VFLR—acting together with the networks Radio Nostalgie France and Contact Franchising, the Association of European Radios (AER), the World Federation of Advertisers and saleshouse IP hope the EU will make a ruling by September.

At the heart of the matter is the BRTN's dominance of the Flemish radioscape. The pubcaster has the monopoly on stereo broadcasting, the lion's share of frequencies and is the only station allowed to broadcast with enough power to take it beyond an eight kilometre radius.

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NUMBER ONE

European Hit Radio
BRYAN ADAMS
The Only Thing... (A&M)

Eurochart Hot 100 Singles
LOS DEL RIO
Macarena (Serdisco)

European Top 100 Albums
METALLICA
Load (Vertigo)

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continues on page 28

New Sales Charts Spark Revolution In Germany
by Christian Lorenz

HAMBURG - German record executives have warmly welcomed the July 1 switch to computerised sales charts, with many predicting the data will cause significant changes in the industry.

From the beginning of next month, the official Media Control single and album sales charts will be based on computerised sales data. This Point Of Sales (POS) information will fully replace the old system of questionnaires by the end of the year.

The changes mean the album and sales charts will be more accurate, and will no longer be subject to dealer guesswork.

"At last, rough estimates are finally being set aside in favour of a more accurate system," says Willy Ehmann, head of A&R at Sony Music Germany's Epic division.

But EMI Electrola head of promotion Winnie Ebert believes the new system will mean more work for labels. "The accuracy of the POS data makes precise timing of promotion and distribution more important since early or delayed reports of sales are less likely to occur. "It's going to be a challenge for us to promote people," he comments.

Under the new system, the actual date of the purchase counts. "A new title has to be present in the shops in large numbers to make an impact in the first week," explains Motor head of progressive Petra Husemann. "Promotion has to start early to generate orders."

These developments could make it more difficult to break new acts. "The new system doesn't work to the advantage of newcomers," asserts Husemann. "We will have to invest more in pre-release promotion. This increases financial risks and will result in a more selective A&R policy."

Ehmann agrees that "product marketing has to become more selective. The 'watering can' strategy is over."

However, ZYX Music MD Reinhard Piel doesn't believe that the chances for new acts to chart will be damaged by the changes. He thinks the real problem lies in the influence of airplay on the positions 51 to 100.

continues on page 28

Stations Wrangle Over LBC Name
by Jonathan Heasman

LONDON - Two of London's radio stations are at loggerheads over the use of the LBC branding.

Newtalk 1152, owned by the recently-formed London News Radio (LN R) consortium, was set to relaunch as LBC 1152, reviving the historic brand name of the former London news/talk station which lost its licence two years ago.

The station, which is being re-programmed by LNR shareholders GWR, had gone as far as commissioning a brand new set of jingles using the LBC name, and had been planning an imminent relaunch.

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Rocking The Spanish Airwaves

Spanish rock band Héroes del Silencio is pictured above during a recent performance at the country's EHR-formatted Los 40 Principales station in Madrid. Afterwards, the group was awarded a double platinum disc for sales of over 200,000 of the album Avalancha.

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Patti Smith's Comeback Electrifies

AMSTERDAM - Patti Smith is back after an absence of eight years with the new album Gone Again.

In 1988 she recorded Dream Of Life with her late husband Fred, whose death she mourns on Gone Again. But don't expect an album full of unleashed grief, the release is also celebrating her life with her two kids.

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Eurofile Music Industry Directory

- Addresses and key contacts of more than 15,000 companies from the European music industry
- Information on record companies, retailers, music publishers, recording studios, soundcarrier manufacturers, etc.
- Label - Company by Company - Music Style Rosters
- New: European Recording Studio Guide

Your complete guide to the European talent and touring industries.
Fun, CSA Clash Over 'Denied' Frequencies

by Emmanuel Legrand

PARIS - Fun Radio has entered into battle with the CSA following the broadcasting authority's decision to shut down two of the EHR net's regional stations in southern France.

The two frequencies, in the towns of Ales and Le Vigan, have been handed gold oldies RFP and EHR-format ed Sud Radio, respectively. The roots of the CSA's decision go back to 1994 when the country's supreme administrative court Conseil d'Etat overturned a number of the author ity's frequencies awards as the proper procedures had not been followed.

However, at the time it was decided that the stations could continue to broadcast until the next round of awards which were implemented recently and have Fun Radio lose the two regional frequencies.

Radio Ad Sales Prove Sceptics Wrong

by Keith Foster

STOCKHOLM - Now three years old, Swedish commercial radio is moving towards profitability, with first quarter 1996 advertising sales up 46.5% on last year.

In 1993 many companies were unwilling to invest in their advertising budgets in what was a new and untried medium and some observers questioned the industry's conviction in its own viability. But now the figures are beginning to add up, with ad space worth Skr81 million (app. US$12 million) sold between January-March this year.

Among the winners was SRAB, owner of the Radio City network. In mid-March SRAB advertising revenue was 10% over budget, and managing director Sven Lundberg puts most of the increase down to satisfied customers.

"We're seeing many of the companies which placed ads a year or so ago coming back, and this time investing more money in radio. In fact some seven out of 10 advertisers are increasing their spending on ads with us. We've already sold as much as the whole of 1995."

Another network that has seen a healthy increase in advertising revenue is Radio Rix, the Kinnevik-owned station formed from a merger of the old Rix and Kinnevik's Z Radio earlier this year (Music & Media, February 17). Ad sales are up 50% on the first quarter of 1995.

Managing director Henrik Dam says the increase is partly due to the increase in the size of the network and its commercial muscle since the merger, with large-sized companies showing more interest in Rix.

However, there is a broader reason. "Quite simply, the market is growing," he says. "The Swedish radio market is maturing, and advertisers are recognising that fact."

Carey Presents Dream Show

Carey Carey launched into her first European tour in Frankfurt's sold-out Festhalle on June 14. At prestine Carey will have taken the "Day- Fun, CSA Clash Over 'Denied' Frequencies

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FRANCE

President Relish Punk Hit Recorded for France Inter's rock programme "Inrockuptibles" hosted by Bernard Lenoir, the President of The USA's latest single (and title track) features its creator, punk artist Plastic Bertrand's "70s hit "Ca Plane Pour Moi" (in French). Europe 1 Schedules New Shows

Full-service station Europe 1 has introduced a new weekday evening show completely dedicated to sport. Entitled "Radio Sport", the show, broadcast from 20:00-22:30, is hosted by Yann Kulig, supported by two journalists and will consist of live reports, sports news and interviews with key sportsmen and women. Football provides the backbone of programming, but other sports such as basketball, cycling and athletics will also be featured.

INTERNATIONAL

Who Did That Music? Takes Up New Quarters

Still LA-based, but now split into two divisions—Who Did That Music Library (the music production library) and Groove Addicts (the custom jingle company)—are now housed on Armacost Avenue. The new phone number is (+1) 310.442.1440.

Brits Score At Awards

UK commercial stations have scooped a number of prestigious awards at the New York International Radio Festival. London's 96.8 Capital FM won gold medals in the Best Music Personality Award category (for Chris Moyles' breakfast show), the Best Top 40 Format Series and the Community Service category. Virgin Radio won silver awards in the Best Rock/ADR Station section, and for Best Regular Scheduled Music Programme (the Russ n’ Jono breakfast show). Scot FM's Robin Galloway, meanwhile, won the gold award for Best Personality in the local radio section.

BELGIUM

Durco Introduced Two New Labels

Durco Belgium has launched two new labels: Tatoo, featuring rock and blues artists like Deeper and Calvin Owens, and Acid Jazz. The latter, featuring Mother Earth and James Taylor Quartet, is to get a promotion push with more airplay support, concerts and retail campaigns. The series 'The Best of Acid Jazz' will fuel the label.

SPAIN

Musician Winners at Spanish Newspaper Awards

A capacity 14,000 crowd attended a special June 14 open-air concert outside Barceloneta's last vestiges of the "fun punk" artist Plastic Bertrand's '70s hit "Ca Plane Pour Moi" (in French). Currents, the station's general scheduler is decided by a programme director, who is at the mercy of on-air personalities with total control over their individual shows. However, all this is to change as management, including Inter's newly-appointed programme director Jacques Santamaria, put the finishing touches to the new September schedule.

The Power Of Eternal

The previous song "Macarena" has been chosen by Walt Disney Records to sing the theme song for its new multimillion animated film "The Hunchback Of Notre Dame". The tale is the first British female group in the history of Walt Disney Pictures to perform on a soundtrack. The UK act recently spent three days recording the song "Somewhere", which will be released on July 29, with producer Steve Klein. The group is pictured above receiving platinum sales for advance concerts and album, "The Hunchback Of Notre Dame".

Britpop's Blur Gets Pubcasters' Backing

by Dermott Hayes

DUBLIN - A concert by Britpop band Blur was the first to be broadcast live throughout Europe by the Euradio network of national public service radio stations. The concert was scheduled to be broadcast live from Dublin's 3DS venue on June 22 in a cost-shared production between 2FM in Dublin and BBC Radio 1. It was to be received via the Euradio Eutelsat network by several national networks in Europe, including SFR in France, RAI 2 in Italy and Germany's NDR network.

Euradio has only used the satellite resources available to it for sports, news and classical radio broadcasts.

Rock Show Could Go As France Inter Reshuffles

The 18:00-20:00 slot will be redesigned to focus on news and interviews, while the 20:00-22:30 slot will reportedly be a "trend" show, covering all aspects of French culture.

A story in the weekly magazine Les Inrockuptibles reported that major changes to the network could threaten the future of Bernard Lenoir's daily show "L'Inrockuptible". Lenoir suspects his show, which draws some 150,000 listeners each day, will not be on the air in September. The show is considered by record labels to be an excellent vehicle for sharp cutting-edge rock music.

Other press reports suggest Jean-Louis Foulquier's daily French music show "Pollen" will also be dropped. Foulquier is believed to have accepted a weekly show, but turned down a proposal to become adviser to the general manager.

More changes, in charge of music programming, suggest the moves will bring about a more coherent schedule, improving management control of the content of the various shows.

He says the changes are not a great surprise. "When Santamaria arrived he said he wanted to get rid of the organisationnal structure of scheduling. That's what he's doing."

Moving Chairs

UNITED KINGDOM: Former Jazz FM programme controller Carole Straker has been appointed programme director at Radio Mercury/Crown in succession to John Brocks. Meanwhile, a former Mercury programme director, Martin Campbell, has been appointed managing editor of Talk Radio.

Phil Roberts has been promoted from programme to managing director of Red Dragon Radio/Cardiff. At 27, he becomes the UK's youngest radio MD.

austereo mcm entertainment europe has appointed Steve Buckle to head its UK Sales division. Buckle has held senior sales positions with Virgin Radio, Century Radio and Capital Radio, among others.

FRANCE: French author Jacques Dernarny has been elected president of performing rights organisation SACEM replacing Joel Calvi. Jean-Loup Tourrier remains president of the board.
The single
**UNTIL IT SLEEPS**
over 500,000 copies sold

**The European charts**

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**The album**
**LOAD**
over 1.3 million European sales in week of release

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Yorkshire Radio Sealed With Kiss

by Jonathan Heasman

LONDON - A contemporary dance music application put together by Faze FM, owners of Manchester dance station Kiss 102, has won the Radio Authority’s hotly-contested Yorkshire regional licence.

Faze FM beat off 12 other challengers for the licence, including Capital Radio, Chrysalis Radio and CLT UK. The new licence is the biggest ever to be awarded outside of London, with a potential audience of three million adults.

Like Faze FM’s Manchester operation, the new Yorkshire station will use the Kiss FM name under licence from EMAP Radio, which owns Kiss 100 FM in London.

Faze FM chief executive Guy Hornsby, who will oversee the new Yorkshire station, identifies the realism of his group’s business plan as the key reason for winning the licence.

“Unlike some of the applicants, who were predicting pie-in-the-sky figures, we made a sensible and realistic assessment of potential audience and revenue,” comments Hornsby, who predicts that the Yorkshire Kiss FM will gain an 8% reach during its first year of broadcasting. After the first year, he expects the reach to settle at around 9% – the same figure achieved by Kiss 102 in Manchester and Kiss 100 in London.

“If people talk about a can of baked beans, they talk about Heinz. If they talk about vacuum cleaners, they talk about Hoover. And if they talk about dance music, they talk about Kiss. That’s why we have been able to attract advertisers like Calvin Klein.”

Smokie’s ‘World’ Turns Platinum

During a recent visit to Norway, Smokie received a platinum award for sales of over 50,000 copies of the album The World & Elsewhere. Pictured (l - r) are: Smokie’s vocalist Mike Craft, bass player Terry Utley, CMC records director Benny Bach, Smokie’s drummer Steve Pinnell, keyboardist Martin Bullard, producer Simon Humphrey and guitarist Alan Silson.

NRJ Beats P3 In Sweden’s Cities

by Keith Foster

STOCKHOLM - The French-owned radio network NRJ has for the first time gained a larger slice of the listening public in Sweden’s top cities than pubcaster Sveriges Radio’s youth channel P3.

New audience figures from researcher RUAB show the EHR/AC format network has opened up a gap of between 1.2-2.8% over P3 in Malmo, Gothenburg and Stockholm.

However, outside the city areas P3 channel still scores a large lead, with an overall 16.4-10.4% advantage nationally.

But NRJ has targeted city audiences since it began broadcasting in 1993 and won’t be worried too much by that figure. What may concern the NRJ leadership is the fall in the share of older listeners. While the station is now dominant in the 9-19 age bracket — gaining 46.4% of this audience in the Stockholm area — its audience is halved in ages of 20 plus.

Otherwise the big winner in the latest figures is the Stockholm modern rock station Bandit 105.5 Rock. The station has risen to fourth out of the capital’s nine commercial stations. The station’s 0.9% audience rise to 5.2% follows Bandit’s controversial decision to sack all its English-speaking presenters and switch to an entirely Swedish-language presentation (Music & Media, April 6).
Secrets
Radio Goes Wild On Web—Part II

by Thomas Hopfensperger

MARKETING

There’s an old adage that we have two ears but only one mouth so that we listen more often than talk. However when using those ears to tune in to radio, a matching set of eyes is equally important when a station visually reaches out via the Internet.

Radio station websites around the world were reviewed in the first part of “Radio Goes Wild On Web” (Music & Media, March 16). With the explosion of the Internet, over 1.200 stations from 150 countries have created websites to highlight programming, air personalities and station activities, as well as to carry some interesting features like Bandit Radio in Stockholm (www.bandit.se) with its Internet Underground Music Archives and Vatican Radio's computer tour of the Sistine Chapel (www.vatican.va). Estimates of Internet growth continue to rise (now as high as 50 million users) and radio activity on the Worldwide Web (WWW) will surely keep pace.

To measure how radio stations from different parts of the world are currently using the WWW, we conducted a survey of top US radio websites and those of randomly selected private and public stations throughout Europe like the GWR Group in the UK, Austria's ORF, Sky Radio in The Netherlands, 101.9 FM in Rome, Fun Radio in Brussels and Sweden's Studio 96. Here are some highlights from the survey.

Radio stations participating in the survey were identified through the June issue of Internet World magazine (www.iworld.com), European Radio Stations and Links (www.emapnet.com) and the MIT List Of Radio Stations On The Net (www.mit.edu/stations).

Put Your Station On-Line

Stations that have yet to explore the Internet can now do so by simply contacting one of several companies that are creating radio website networks. This spring Zenox Communications in Toronto (www.zenxoweb.com) launched a no-cost directory of sites at which station listeners can request information which is downloaded by e-mail. Zenox will actually set up initial home pages for radio stations that decide to participate in its network.

Companies like Zenox can help stations lower their investment in the Internet and may offer revenue opportunities as well. The Virtual Radio Network (VRN) in Dallas has created a WWW supersite of stations in top radio markets which are combined into web advertising packages and sold to ad agencies through newly formed interactive marketing units. VRN president Don Hall says, “The Internet is a new medium and now is the time to jump in and start pitching new media dollars coming from areas other than traditional media departments.”

A similar offer comes from MusicTown Online. By joining its FM.Net (www.fm.net), Musictown will upgrade existing radio websites through various programming services like a weekly e-mail newsletter to station listeners. The company has also launched a national advertising syndicate called AdAgency.Net (www.adagency.net) to sell advertising on the sites of its commercial stations or underwriting packages for non-profit broadcasters.

Cyberspace Broadcasters

Imagine operating a radio station that doesn’t require a tower, a transmitter or even a tape deck. It’s possible through the Internet, where second-avenue teams at stations like Kiss FM (www.kissfm.com) where a menu of individual stories from previous network television newscasts are available. For more information on “virtual” radio programs, check in with the RealAudio Radio Site List (www.realaudio.com).

Many radio stations see the Internet as part of a strategic defence against these cyberspace broadcasters. Radio Common's KissNet, in Lisbon (www.radiocommon. pt) was the first station in the country on the WWW. Programme director Carlos Marques uses a real-audio format to deliver news in Portuguese to people in Brazil, Angola and Mozam-

world’s first Miss Internet contest on Kiss FM. A US station has taken its Internet activities to a whole new level. Tommy Wilde of WILM in Milwaukee (www.newrock.com) sells unlimited online usage to over 600 listeners who have exclusive access to “subscriber-only pages where they win concert tickets and get special offers not available to the casual webuser.”

Ad Revenue On The Web

How else can radio profit from the Internet? The WWW is global which allows radio stations to reach a “virtually” unlimited coverage area. That may not greatly impact local audience shares but it puts all stations on an equal footing when it comes to cyberspace ad sales. Internet advertising was reported as high as US$70 million in 1995, yet the HIM survey found that only 40% of the US stations currently accept advertising or sponsorships on their website. Since the Internet Shopping Network claims that 40% of its 40,000 members are from outside the US primarily in Japan, Germany, the UK and Scandinavia, any radio station with a website can clearly compete for these new media ad dollars from Sony, IBM and Viss, all of which will spend over US$5 million on Internet advertising in 1996.

More PCs=More Radio

People around the world are now buying more PCs than televisions (Forbes magazine shows 1994 personal computer sales up 44% in the US, 22% in Europe and 85% in emerging countries) and new media is generally very friendly to radio. According to a recent study by the Washington-based Pew Center, users spend seven hours weekly on the Internet, tend to read 12-13% fewer newspapers and magazines and watch even less TV. The report also states people with computers listen to radio more than ever.

Websites put a face on radio stations and are potentially replacing their podcasts etc. More on “cyberspace marketing” will be found in the third part of “Radio Goes Wild On The Web.”

For a complete copy of the 1996 HIM Radio Website Survey, send an e-mail request to tomp@kkfs.com.

THOMAS HOPFENSPERGER is the marketing director for KKKF Smooth Jazz 103.7 & KDPC Classical 102.1. Based near California’s Silicon Valley, the centre of the US high tech industry, he conducts integrated marketing seminars that merge interactive, new media and traditional broadcast strategies. For information on the 1997 HIM European seminar schedule, fax (+1) 415.459.1076 or e-mail tomp@kkfs.com.
After a 10 Million selling debut album. **Toni Braxton** now releases ‘Secrets’ a sensuous montage of heartfelt soulfulness.

The first single ‘You’re Making Me High’ climbing high on the U.S charts at No.2 and destined for the top.

Get in on it, now!
Alternative Rock: Still The Bridesmaid?

Despite the huge popularity of BritPop and the success in Europe of US bands like Green Day and Smashing Pumpkins, there are still precious few alternative rock formats on the air across Europe. Music & Media investigates the current state of the market and the prospects for the format's growth in Italy, the UK and Holland.

**Respected Trend-Setter**

Along with Radio Città Aperta in Rome and Contra Radio in Florence, Flash 97.6 is respected as a trend-setter amongst the music industry and listeners alike. It was originally set up and funded by the cultural committee of the local Communist Party, which has been renamed the Democratic Party Of The Left (PDS) and is now in government for the first time. The local branches of Italy's left wing parties, in fact, have been fundamental in giving opportunities to new music by sponsoring concert venues, promoting gigs, operating local stations and even funding indie record labels.

Alberto Campo, appointed programme director of Flash 97.6 two years ago, has been with the alternative rock station since its early days in the late '70s. Following some financial difficulties two years ago, the station was bought out by a couple of show business entrepreneurs, but Campo says Flash is still sympathetic to left wing politics, although there have been a few changes to programming policies. We have dropped the free-form format and specialist shows in favour of a playlist and hourly clock. We are trying to give the station a stronger identity.

With an average daily audience of 60,000 Radio Flash is amongst the top 10 local stations in Turin, and is funded by advertising and subscriptions, with almost 600 listeners paying around $77 a year ($85.5 a month) to support the station. "I would like to take less advertising," says Campo. "The more subscribers we have the less commercials we have to broadcast."

Campo claims that Radio Flash has played an integral part in developing Turin's now thriving local scene. Featured in concert in the past few months have been Italian alternative bands Almamegretta, Mau Mau, Casino Royale, Africa Unita and I fratelli De Sololed. Unlike the UK, Italy is still waiting for an alternative rock station. There was outrage from many quarters in 1994 when the Radio Authority decided to award two London-wide FM licences to ACE stations (Heart 106.2 and Virgin Radio), while ignoring a number of strong applications from groups proposing "alternative" formats. The best-known of these applicants was indie-rock station Xfm, which has carried out a number of successful trial broadcasts in the capital. Many in the music business believe that an alternative rock station will finally get the chance this summer, when the Radio Authority advertises what it claims will be the last London-wide FM frequency.

**Conservatism**

Sammy Jacob, programme director of Xfm (who are once again amongst the applicants for the latest London licence) attributes the absence of alternative rock stations to the conservatism of the people working within the major commercial radio companies. "I don't see the alternative rock format as a risk, but that's because I know what I'm doing. It's like driving a car—it would be major risk if you didn't know how to drive. Most people in the established radio groups don't have an understanding of, or an enthusiasm for, alternative rock."

Radio station GM has purged rock dinosaurs like Bad Company and Foreigner from the RTL Rock Radio playlist in favour of contemporary acts such as Smashing Pumpkins, Oasis, Green Day and Arrested Development. Only "credibility acts" such as the Doors, Led Zeppelin and Jimi Hendrix have survived the new broom. Programme director Jan Hoogestijn reports, "Of course the market share dropped initially, but it has now stayed the same for the past two months (about 0.2-0.4%, or 20,000-60,000 listeners)."

In its first nine months of existence, Xfm has already had to adjust its format several times. The station's manager, presenter Rob Stenders, left the station after a difference of opinion about the station's musical direction.

**Small Niche**

"Holland hasn't got a long tradition of formatted radio," stresses Hoogestijn. "Sky Radio, Radio 10 Gold and Radio 538 all faced similar problems when setting up. Our niche might be small, but it does exist. Whether this format will work is ultimately up to the advertisers, but they are steadily recognising our demographic as an interesting target group."

Kees Kloep, consultant at advertising agency FHIV/BDOO, is the man responsible for positioning Kink FM in the market place. "You have to be careful with a station like this," he warns. "The underground demographic is most critical, and you have to convince advertisers of its importance as a commercial target group. With its current low market share, Kink FM has a long way to go. It's a very engrossing, however, that it was recently voted 'Best Radio Station' in an Our [Dutch music magazine] readers poll."

Kloep portrays Kink FM's listeners as very active and loyal. "These people like to make their own choices. They know the difference between Nine Inch Nails and the Chemical Brothers. To me they come across as being a highly motivated group. It goes to show that youth as one blanket target group doesn't exist anymore—it's far more differentiated these days. In the long term, Kink FM can only benefit from this trend."

By Mark Dezzani, Jonathan Hoasman and Robert Tili.

**Next week Music & Media will be reporting on college radio in Europe.**
Italy's 'Wild West' Comes Of Age

by Mark Dezzani

Life has never been easy for local radio stations in Italy's fashion capital. As well as being Italy's financial and media centre, Milan is also the provincial capital of Lombardy which, with a population of 7.5 million, constitutes the country's largest radio market. However, it is also one of the most saturated.

The national networks Radio Deejay, Radio 105, 101 Network, Radio Montecarlo and Radio Capital are all based here, as are the national syndication networks Radio Italia, Solo Musica Italiana, Radio Italia Vera, and CNR.

When commercial radio broadcasting took roots in Milan in 1975 with the launch of Radio Milano International (now called 101 Network), local broadcasters had to contend with complete deregulation and the resulting anarchy of crowded airwaves. Now they have to compete with the might of the major national networks and the cut-price rate cards of some 20 local TV stations.

Gianluca Costella, managing director of gold network 105 Classic until he sold it last year, has followed a career path typical of many local radio entrepreneurs. Presenting on small local outlets in Milan radio's "golden days" of the late '70s, he set up his own station in 1979. Most of the stations used to operate extreme day-parted schedules with specialist programmes covering everything from talk to most genres of music," he recalls. The early '80s, however, saw more specialisation, with the most successful stations such as Radio Deejay and Radio 105 growing into big network operators. Since there are very few successful local stations left in the city, because as soon as one achieves any professionalism and subsequent ratings success, they inevitably expand into a national or syndicated network. "Most of the purely local stations are of questionable programming quality and are therefore struggling financially," observes Costella.

Gianluca Costella

Of the legendary names from the early days of Milan's radio scene, Gamma Radio, Radio Popolare and Radio Montecarlo are among the survivors. Gamma Radio became a national network in the '80s but sold it's national chain last year to another national chain last year to another national chain. "A total of 12 stations in major cities take our news bulletins for free, which include commercial spots. Any profits are divided between these affiliates, which also cover and exchange news from their own regions," adds Costella.

Radio Popolare has won a positive reputation even among political adversaries for its extensive local and national news reporting, and for its pioneering programming. "We have never been mega-phone for the political left, and our programming often disagrees with the party line," says Lorrai. "We see our role as giving airtime to minority groups and local listeners to express their opinions. We very much want to reach a general public, and we know that we also have many listeners who are sympathetic to right-wing parties."

Some 12,000 listeners add to the revenue raised through commercial spots by paying L120.000 (app. US$77) every year to become a "Friend Of Radio Popolare." "Subscriptions cover 33% of our overheads, whilst commercial revenue covers another 50%. The rest comes from other initiatives including publishing, donations and organising special events," reports Lorrai. He adds, "Whilst Audiradio gave us an average daily audience of 100.000 last year, our weekly reach is still over 400.000. Audiradio is structured to measure national stations, whilst the Datamedia survey designed for local stations gave us a daily average of 300.000 listeners."

Although most local Milan stations are struggling financially, radio consultant Costella says there is always room in the market for new ideas, especially for those with sufficient budget to promote and sustain a new format long enough for it to establish itself. "There are always frequencies available at the right price," he says, "and the going rate these days in Milan is anywhere between 150 million to a billion lire depending how clear the frequency is."

**City Profile**

**Power Battles Rage**

"Although the late '70s and early '80s are looked back on as the golden days, they were also known as the "wild west" days because of the lack of broadcasting laws," recalls Costella. "Battles were fought on every level to try and get a clear signal out in the overcrowded FM spectrum and to get a slice of the market."

Power battles raged as stations moved from tower block antennae transmitter sites to mega-watt signals beamed from the mountain site of Val Cava [40 km north-west of Milan]. Says Costella, "There were legal battles over who had the right to occupy a certain frequency, and the inevitable physical battles which could range from the cutting of transmitting cables to fire-bomb attacks on transmitter sites and even studio locations."

After 15 years of chaos, the 1990 Mammi Broadcast Bill cut out the worst excesses of unregulated competition, and since then a new sense of responsibility has even seen the local stations cooperate with each other by swapping and moving frequencies voluntarily to reduce interference and improve audibility.

**Growth Of Networks**

Costella, now a radio programming consultant, says that Milan's radio scene has evolved significantly since the early days. 'Most of the stations used to operate extreme day-parted schedules with specialist programmes covering everything from talk to most genres of music,' he recalls. The early '80s, however, saw more specialisation, with the most successful stations such as Radio Deejay and Radio 105 growing into big network operators. Since there are very few successful local stations left in the city, because as soon as one subsequently moved to local rock outlet Rock FM. "Today, the highest-rating regional stations in Lombardy are based outside of Milan. Bergamo-based Radio Zeta and Radio Studio Piu both pick up average daily audiences of over half a million. Zeta plays a mixture of light MOR and folk music targeted at an over-50's audience, while Studio Piu pumps out a non-stop diet of commercial dance music."

**Model Station**

In Milan itself, Radio Popolare is considered to serve the city best with its mix of local news, information on cultural events and an eclectic music policy, which has a strong emphasis on alternative rock. Formerly known as Radio Milano Centrale, Popolare was set up by left-wing political parties as one of Milan's pioneer commercial stations in 1975. It has since become a model for similar community stations all over Italy.

Radio Popolare's Marcelllo Lorrai explains that the station still reflects a left wing perspective, but is now privately owned by staff and listener-shareholders, and is independent of any political party. Lorrai is in charge of syndicating the station's news service to other local stations throughout Italy. "A total of 12 stations in major cities take our news bulletins for free, which include commercial spots. Any profits are divided between these affiliates, which also cover and exchange news from their own regions."

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**Top Lombardy Stations**

<table>
<thead>
<tr>
<th>Station (Status)</th>
<th>Format</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rai 1 (NP)</td>
<td>News/talk</td>
<td>1,370,000*</td>
</tr>
<tr>
<td>RTL 102.5 Radio (NC)</td>
<td>EHR</td>
<td>1,065,000</td>
</tr>
<tr>
<td>RAI Radio 2 (NP)</td>
<td>Full service/EHR</td>
<td>758,000*</td>
</tr>
<tr>
<td>Radio Italia (NC)</td>
<td>Nat music</td>
<td>901,000</td>
</tr>
<tr>
<td>Radio Italia SM (SC)</td>
<td>EHR</td>
<td>553,000</td>
</tr>
<tr>
<td>Radio Italia Zeta (R)</td>
<td>MOR/folk</td>
<td>528,000</td>
</tr>
<tr>
<td>Radio Studio Piu (R)</td>
<td>Dance</td>
<td>527,000</td>
</tr>
<tr>
<td>Radio Reporter (R)</td>
<td>EHR</td>
<td>415,000</td>
</tr>
<tr>
<td>Radio Dimensione Suona (NC)</td>
<td>EHR</td>
<td>373,000</td>
</tr>
<tr>
<td>Radio Montecarlo (NE)</td>
<td>ACE</td>
<td>323,000</td>
</tr>
<tr>
<td>Radio Maria (SC)</td>
<td>Religious</td>
<td>310,000</td>
</tr>
<tr>
<td>Radio Capital (NC)</td>
<td>EHR</td>
<td>364,000</td>
</tr>
<tr>
<td>RAI Radio 3 (NP)</td>
<td>Culture</td>
<td>242,000</td>
</tr>
<tr>
<td>Gamma Radio (R)</td>
<td>ACE</td>
<td>224,000</td>
</tr>
<tr>
<td>Italia Network (NC)</td>
<td>EHR/Dance</td>
<td>174,000</td>
</tr>
<tr>
<td>Radio Popolare (R)</td>
<td>News/talk</td>
<td>163,000</td>
</tr>
<tr>
<td>Discodora (R)</td>
<td>Dance</td>
<td>147,000</td>
</tr>
<tr>
<td>Kiss FM (NC)</td>
<td>EHR</td>
<td>143,000</td>
</tr>
</tbody>
</table>


Key to status: (NC) National commercial network; (SC) Syndicated commercial network; (R) Lombardy regional station; (NP) National pubcaster.

**Advertising**

*Audiradio gives advertisers national access data, enabling them to generate television-style advertising-buying plans. In addition, Audiradio's national segments are available at the right price, and its statistical analysis is accurate to within 4%. "Audiradio is an ideal platform for radio advertising," says Costella. "Its audience is dense, affluent and loyal, and is more receptive to brand messages than Italian TV. We are sure that Audiradio is a valuable addition to any advertising mix."
THE GRP RECORDING COMPANY Present

- George Benson
- Arturo Sandoval
- Diana Krall
- The Groove Collective
- Robben Ford
- McCoy Tyner with Michael Brecker
- Horace Silver
- Dr. John
- Chick Corea
- The Rippingtons
- Ramsey Lewis

On Festival Tour 1996

George Benson
Arturo Sandoval
Diana Krall
The Groove Collective
Robben Ford
McCoy Tyner with Michael Brecker
Horace Silver
Dr. John
Chick Corea
The Rippingtons
Ramsey Lewis
Publics, Privates Compete

With the proliferation and growing popularity of jazz festivals throughout Europe, the role of radio sponsorship and broadcasting of festival events has also grown. Once the monopoly of public stations, with the advent of private radio in many territories the emphasis has shifted. Private and public radio are sometimes in direct competition over festival coverage.

by Terry Berne

Radio LAC/Geneva

"For us it's war," declares programme director Jacky Sanders, referring to the fierce competition unleashed against the private sector by regional public Radio Suisse Romande, for years the principal broadcaster of the Montreux Jazz Festival. But three years ago the festival decided to open its doors to private radio and now, in conjunction with a pool of nine other private stations, known as the Radio Régionales Romandes (RRR), Radio LAC maintains a remote studio on-site during the two weeks of the festival, and even makes considerable changes to its normally EHR format to accommodate the festival's musical variety.

"Montreux is an important event in Geneva's jazz life, and it presented a unique opportunity to bring the station of the RRR. This opportunity was presented by the pool's participants. The event is the festival is mutually appreciated," as polls have shown that radio has become the public's main source of information about the festival since it opened to private radio.

Although the station doesn't broadcast concerts, it does begin adding tracks by the artists to be performing some two weeks before the festival. "It's a good occasion to expand the format and introduce new listeners to our music." Sanders explains. "If you have good reasons for changing the format, the listeners will understand." Changes are not always planned. "We include about two presenters on the festival's opening. George Benson is appearing, or Oscar Peterson, we add them to the playlist. After the festival, we return to our normal format.

Radio Jazz/Copenhagen

This private, non-commercial station has close connections with Copenhagen's major summer jazz festival. The station broadcasts from 21:00-03:30 weekdays, and from 13:00-16:00 weekends. It's run on a voluntary basis, and 80% of its budget is covered by its 500 paying listeners. Though the station presents some six concerts a year in conjunction with the Copenhagen Jazz House, its festival activity is more information oriented, included concert schedules and news, studio interviews with festival artists and even special hours dedicated to a single artist. Acts also receive increased airplay in the weeks leading up to the festival.

The station has also initiated a special half-hour long tourist programme, which is a very unique project. Our listeners are careful and interested, says Alli Roos. "This year we are looking for artists. They have years of experience dealing with the artists, labels and managers over live broadcast rights, and it is in our interest to work with them." One concept the JazzRadio will be air is the Spring Verve night.

In addition to increased airplay for festival acts, the station will present three pre-event specials. As two of their presenters, Cees Schrama and Hans Dufier, are on the festival's selection committee, JazzRadio undoubtedly has an insider's knowledge of the festival's workings. It also has plans to unleash a new promotion team at the event.

Jazz FM/London

Jazz FM is involved in several festivals and jazz events in and around London. "We see jazz festival sponsorship as very relevant to us," says marketing manager Julie Allison. "For us, jazz is a marketable pitch to attract sponsors." The three share a young, upmarket, trendy and discerning audience, explains Allison. "Our Guardian's demo of 25-49 is similar to our own. Interested companies will get automatic media attention, with a huge potential audience of our listeners combined with The Guardian's readers and the festival goers. This is a very unique and valuable offer for sponsors.

The station will be doing one drive-time live broadcast from a festival venue. Last year, to emphasize the fun element and recreate the festival atmosphere, a live jazz concert was brought in by the programme director Martin Rose. This year the station has planned to broadcast from an area of choice and we hope to have more choice of that kind of music. Last year's audience doubled during the festival week, "explains Allison. "The station studio was outside the Congress Centre, and it was broadcast from 18:00-21:00 throughout the three days of the festival. The station was 100% public. The programme director presented the public's request. We're sure we have more choice of concerts to be broadcast. Last year we could only broadcast concerts that NOS wasn't, so that limited us quite a bit," explains Roos. "This year we are looking for a way to participate so that we have a chance to broadcast major artists. They have years of experience dealing with the artists, labels and managers over live broadcast rights, so it is in our interest to work with them." One concept their JazzRadio will be air is the Spring Verve night.

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## European Jazz Festivals 1996

It's jazz festival season in Europe, and once again Music & Media presents over two dozen major festivals from 12 countries. Artists listed represent a selection of acts performing. Compiled by Terry Berne.

### Campania Jazz
- **Location:** Naples, Italy
- **Contact:** (+39) 41.534 7000
- **June 15-30

### Verona Jazz
- **Location:** Verona, Italy
- **Contact:** (+39) 45.800 7178
- **June 23-25

### Jazz Fest Wien
- **Location:** Vienna, Austria
- **Contact:** (+43) 1.868 8000
- **June 25-July 13

### Glasgow Jazz Festival
- **Location:** Glasgow, Scotland
- **Contact:** (+44) 1234-690504
- **June 27-July 7

### La Villette Jazz Festival
- **Location:** Paris, France
- **Contact:** (+33) 14.003 7574
- **June 28-July 8

### Jazz A Vienne
- **Location:** Vienne, France
- **Contact:** (+33) 74.900 005
- **June 28-July 13

### Lugano Festival Jazz
- **Location:** Lugano, Switzerland
- **Contact:** (+41) 91.566 642
- **July 2-6

### Kongsberg Jazz Festival
- **Location:** Kongsberg, Norway
- **Contact:** (+47) 71.216 000
- **July 15-20

### Capital Radio Jazz Festival
- **Location:** London, UK
- **Contact:** (+44) 171.608 6980
- **July 19-29

### Cograss Festival
- **Location:** North Devon, England
- **Contact:** (+39) 45.880 7178
- **July 5-20

### Jazz In July
- **Location:** Berlin, Germany
- **Contact:** (+49) 30.312 -
- **July 15-30

### Istanbul Jazz Festival
- **Location:** Istanbul, Turkey
- **Contact:** (+90) 8940 8826
- **July 4-24

### Munich Klaviersommer
- **Location:** Munich, Germany
- **Contact:** (+49) 89.40 8826
- **July 4-24

### Festival De Jazz Andorra\/Estats de Vengorda
- **Location:** Andorra
- **Contact:** (+376) 972628
- **July 5-7

### Copenhagen Jazz Festival
- **Location:** Copenhagen, Denmark
- **Contact:** (+39) 36.94 999660
- **July 5-14

Johnny Griffin, Wayne Shorter, Larry Coryell, Abbey Lincoln, Eddie Palmieri, Jim Hall\'s Joe Lovano, Chick Corea feat. Joshua Redman, Shirley Scott, David Fathead Newman, Horace Silver

### Montreux Jazz Festival
- **Location:** Montreux, Switzerland
- **Contact:** (+41) 79.633 4663
- **July 5-20

### Umbria Jazz
- **Location:** Perugia, Cortona, Italy
- **Contact:** (+39) 75.672 3432
- **July 8-23

### North Sea Jazz Festival
- **Location:** The Hague, Netherlands
- **Contact:** (+31) 15.146 5000
- **July 12-14

### Port Jazz
- **Location:** Porto, Portugal
- **Contact:** (+351) 22.550 5550
- **July 12-21

### International Festival Of Cultures
- **Location:** North Sea Jazz Festival
- **Contact:** (+39) 45.141 919
- **July 18-23

### Festival De Jazz Vitoria-Gasteiz
- **Location:** Vitoria, Spain
- **Contact:** (+34) 945.141 919
- **July 23-28

### Molde Jazz Festival
- **Location:** Molde, Norway
- **Contact:** (+47) 71.216 000
- **July 15-20

### Jazz Auxerre
- **Location:** Auxerre, France
- **Contact:** (+33) 95.568 500
- **July 18-23

### Salute Festival Nyon
- **Location:** Nyon, Switzerland
- **Contact:** (+41) 79.633 4663
- **July 23-28

### Festival De Jazz San Sebastian
- **Location:** San Sebastian, Spain
- **Contact:** (+34) 43.671 166
- **July 24-28

### Edinburgh Jazz & Blues Festival
- **Location:** Edinburgh, Scotland
- **Contact:** (+44) 11.557 1642
- **August 9-11

### Jazz In Marcia
- **Location:** Marcia, France
- **Contact:** (+39) 09.321 3198
- **August 8-11

The Best JAZZ is Played With

the

KANSAS CITY

original sound recording

by the KANSAS CITY ALL STARS


Some of today's hottest jazz musicians, in a room full of smoke and dancing extras... Kansas City jazz of 1934. Robert Altman uses some of the finest young players, all leaders, and who may never play together again as the dramatic force and soul of the story of his latest film.
Jazz Reviews

DAVE HOLLAND QUARTET

Dave Holland Quartet - Dream Of The Elders - ECM

PRODUCER: Manfred Eicher

With something of the late night calm and early morning inspiration captured by Eric Dolphy on his early Prestige recordings, this album of original material is as much about atmosphere as about individual voices, though the voices here are both poignant and assertive. Eric Parson and Steve Nelson are eloquent, if cool, on tenor and vibraphone respectively, and Holland, whether plucking or bowing, keeps his double-bass busily inventive, as does drummer Gene Jackson. The best quartets achieve a kind of telepathy, and instead of simply taking solos, shape their personal and melodic ideas to the whole. That kind of interplay is present here in quantity. Contact: Sarah Humphries at tel: (+44) 171.486 1414; fax: 953 3669.

HERBIE HANCOCK

The New Standard - Verve

PRODUCER: Herbie Hancock/Guy Eckstein

More than mere covers of modern classics farahined from jazz or its usual hunting grounds, the 11 versions here are extended interpretations of pop and rock songs by the likes of Prince, Paul Simon, Steve Wonder and Peter Gabriel that treat the original melodies as pretexts for harmonic improvisations by an artist in top form. Sophisticated arrangements and collaboration from Michael Brecker, John Scofield, Dave Holland, Jack DeJohnette and Don Alias result in fluent and expressive renderings of some surprising material. Contact: Wulf Müller at tel: (+44) 171.747 4000; fax: 499 2596.

GEORGE BENSON

That's Right - GRP

PRODUCER: Tommy LiPuma

Without foregoing the soulful pop which won him so many fans, Benson returns to his roots in a set full of great guitar work. While vocal tracks like his tribute to Marvin Gaye Marvin Gaye, or the unabashedlyvariable Footprints In The Sand will garner the most attention—and airplay—this album of original material is as much about atmosphere as about individual voices, though the voices here are both poignant and assertive. Eric Parson and Steve Nelson are eloquent, if cool, on tenor and vibraphone respectively, and Holland, whether plucking or bowing, keeps his double-bass busily inventive, as does drummer Gene Jackson. The best quartets achieve a kind of telepathy, and instead of simply taking solos, shape their personal and melodic ideas to the whole. That kind of interplay is present here in quantity. Contact: Sarah Humphries at tel: (+44) 171.486 1414; fax: 953 3669.

JIMMY MCGRIFF/HANK CRAWFORD

Blues Groove - Telarc

PRODUCER: John Snyder

This veteran B3/alto team delivers another bluesy and entertaining set ably aided by guitarist Wayne Boyd whose riffing is perfectly poised between the jazz formality and R&B swagger which characterises this music at its best, as on Slide Hampton's Frame For The Blues or a surprisingly moving version of Miles Davis' All Blues. McGriff's organ out to blow the house down with his understated artful phrasing, but his gospel-drenched sound is at its most expressive, and Crawford's singing manages to do deep from the material. Contact: Graime Devine at tel: (+44) 171.384 7920; fax: 384 7922.

RICHARD S. & THE VIBE TRIBE

Cool Shoes - Lipstick

PRODUCER: Richard S.

Guitar-based jazz/rock with florid underpinnings supplied by an expert team: keyboardist Patrice Rushen, drummer Terri Lyne Carrington, and tenor player Bob Malach among them. Released as a single, Parvelli's pretty melody is deftly stated on acoustic guitar with few frills. The title track also benefits from this lucid approach. Both At Me and her compelling CD. Contact: Wolf Muller at tel: (+44) 171.747 4000; fax: 499 2596.

DIANA KRAAL

For You - JazzLabels

PRODUCER: Tommy LiPuma

This on-flute sax and percussionist Ruben Dantas, as well as vocalist Lou Bennett, this is another fine contribution to Spain's growing jazz presence. Contact: Yann Barbot at tel: (+34) 1.561 3015; fax: 561 6165.

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Yves Beauvais - Yves Beauvais

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AMSTERDAM - Patti Smith's rock poetry has always transcended genre and style, even the boundaries of different art forms. Initially, her electrifying on-stage presence caused a stir in her '70s New York art scene, but the album Horses (1975) and Easter (1978) earned her a place in the small pantheon of the "eternally cool." Smith's finest album in eight years, Gone Again, is a brilliant justification of that place.

Artist senior director of international marketing Cathy O'Brien calls it "truly a rock album. It doesn't happen enough that we're working with artists of this caliber." On Gone Again, Smith examines her grief over the deaths of her husband Fred, her close friend Robert Mapplethorpe, her brother and even Kurt Cobain (About A Boy). However, the album is by no means a morbid affair. Her style has always been solemn, but the current single Summer Cannibals is a punky, humorous exception.

"It is definitely the most radio-friendly track of the album and we'll shoot a video next week," says O'Brien. Studio Brussels has already put Summer Cannibals in high rotation, playing it twice a day. Music programmer Eddy Hendrix explains why. "It may sound like a cliché, but I think that type of rock single could mean a morbid affair. Her style has always transcended genre and the artist has always been punky, humorous exception.

"It is definitely the most radio-friendly track of the album and we will present on our target market is concerned. And people who don't usually buy "the product" will also be remixed as a stylistic reminder of Estefan's huge salsa-flavoured hit Congo. Then, a month after Estefan's August 4 Olympics performance, her Evolution world tour

Patti Smith Back In Limelight With Gone Again'

by Thessa Mooij

Gloria Estefan's Destined To Set Olympic Records

by Chris Marlowe

London - An artist couldn't wish for more visibility than to perform at the closing ceremonies of the Olympics. So when Gloria Estefan sings Reach that day, it will be the climax of a full campaign building up to that moment. Everyone at Sony Musicrecioved a charter-flights to Europe Martin Brem says that a deal for Eurosport to use the song as its Olympic coverage signature music was the final piece in a broad spectrum strategy. "The main issue is really to reach the massive passive," Brem believes. "We're advertising on TV as well, but with a tie-in like that I'm proud that you're not hearing it a lot more. And people who don't usually buy records.

Estefan's career has been steadily building in the UK. She broke into the big time with 1985's Primitive Love. Into The Light (1991) marked her return from a near-fatal accident; her position was definitely secure with the 1992 Greatest Hits album. The all-Spanish Mi Tierra won her a Grammy in 1993, an accomplishment she repeated last year with Abriendo Puertas. She also clocked her accomplishment she repeated last year album. The all-Spanish Mi Tierra won her a Grammy in 1993, an accomplishment she repeated last year with Abriendo Puertas. She also clocked her accomplishment she repeated last year album. The all-Spanish Mi Tierra won her a Grammy in 1993, an accomplishment she repeated last year with Abriendo Puertas. She also clocked her
Singles

GEORGE

PRODUCERS: Denniz Pop, Max Martin
This track has the same kind of soulful, harmonies, but the beat is way more laid-back. "Marvin's Version," a non-Pop/Martin production shows off George's vocals in a much more original way. Pop and co. are doing great work, but they should leave their mark in a more subtle way.

SHERPAS

PRODUCERS: Sherpas, Sodi
Excellent remix of the more mid-tempo album version. A dark upbeat jungle bass has become the track's spine, the distorted guitars and bullhorn vocals add to the sense of urgency. This is a blast of sonic excitement.

HARRY CONNICK JR

PRODUCER: Tracey Freeman
Connick has really closed the Frank Sinatra, big band door behind him. It's New Orleans R&B that makes him tick. This first single from the Star Turtle album has that lazy, syncopated feel, although the vocals sound like Curtis Mayfield.

DYLAN

PRODUCERS: Main, Brundtlof, Miossolini
Norwegian techno queen DJ Malin has reworked the Italian original into a floaty, Robert Miles type single. But unlike Miles, she has opted for hard techno beats behind the dreamy synthia sound. A surefire Eurohit.

MELISSA ETHERIDGE

PRODUCER: Ben Watt
This Todd Terry remix is another dead-ringer for top chart positions. No matter how languid Tracy Thorn sounds, Terry's deep jungle beats pick up the pace in this mid-tempo track. It has the right kind of dreaminess, currently a hot item, and a killer rhythm.

FISHERMAN'S WALKBAND

PRODUCER: P. Schick, Fisherman's Walkband
The Spanish Radio Producer is Deuili Haircut, Novacane and tunes that deserve a closer investiga-
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Covers - Lana Lane

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The whole bunch is having so much fun, this album should be more than just a Dutch affair.

MARILYN MANSON

While industrial techno seems to have retreated into its own little niche in Europe, the genre seems to be growing in the US. With titles like "Ridder Grind (fast and furious punk) and unanswerable soundbites (May Cause Dissocation Of The Orin Or Fees, The Hands Of Small Children)," they are bound to get on the wrong side of practically everyone in the universe, a rare accomplishment in the weary '90s. Their dramatic, gothic version of "Sweet Dreams (Are Made Of This)" might actually appeal to Prodigy enthusiasts.

WAGON

Now that the Jayhawks have called it quits, this St. Louis quintet is ready to take over the country rock throne. Their two part melodies are most reminiscent of their Minneapolis predecessors. But their overall sound is slicker, and that's a compliment! Where the Jayhawks were often tempered by perfection, Wagon have opted for a typical loose, rootsy '70s approach (The Band, Gram Parsons). The fiddle, dulcimer and mandola are used in a very contemporary way and Wagon aren't afraid of grungy guitars either.

Albums

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PRODUCERS: Denniz Pop, Max Martin
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**Market Place**

**Partynight - Do It (France)**
PRODUCER: Producerrr
Spearheaded by Felicia's vocals, this fast-paced dance track possesses instant pop appeal. A sparse but appropriate production really makes the song itself shine. Also check out the rap version, which features Robert Lee Cook. Contact Daniel Belolo or Alain Abehera at tel: (+33) 1.4071 8219; fax: 1.4851 6703.

**FETEWARMERS**
*Cold Feet - Marista (CD) (Holland)*
PRODUCER: Sytte Haina
Inspired by the Pogues, and perhaps even more by the Beat Farmers, this outfit mixes country-rock with Celtic folk in a highly effective manner.

**APRIL HARTEBEAT**
*Kingdom (CD) (US)*
PRODUCER: Greg Baize/Joe Beels
This quartet, formed around singer/keyboardist Hartebeat, deals in grand, almost symphonic rock. The songs are all originals and benefit their own against better known tunes by established names. Contact tel: (+31) 58.253 2109 or 518.491 616; fax: 518.491 412.

**MATE 2 MATE**
*Future In Our Hands - Mate 2 Mate/Ivan Minarik (CD)*
PRODUCER: Mate 2 Mate/Ivan Minarik
This band remains with Epitaph some countries deal with.

**RESERVOIR GODS**
*Stuck In The Middle With You - Stepfin' Out (UK)*
PRODUCER: The Northern Boyz
Now that 'covernia' is a well-established phenomenon, it comes as no surprise that this Steak 'n' Wheel classic of 1975 emerges in a danceable form. The version by these Scotsmen, whose name is inspired by the razer scene from the movie Reservoir Dogs, superimposes this great melody on a midtempo beat, which makes it suitable for both radio and the dance floor. Contact Ian Robertson at tel: (+44) 131.654 1988; fax: 131.654 2888.

**RUBBER BAND**
*All You Need Is Love - Kick (CD) (Denmark)*
PRODUCER: Rubberband
Denmark's number one live band has a special, much in demand show featuring Beatles material. This 21-track album was recorded last summer in front of an ecstatic audience of 30,000 and contains excellent versions of such gems as I Saw Her Standing There, Drive My Car, All My Loving and Lady Madonna. Contact (+45) 4485 1413; fax: 4485 1008.

**BEN SIDRAN**
*Mrs. Sufiuffe - Go Jazz (CD) (US/Germany)*
PRODUCER: Ben Sidran
For over 25 years, this jazz pianist has been able to combine a host of activities, ranging from lecturing to running a record shop, seemingly without any trouble. On this occasion he has teamed up with a stellar cast of musicians such as sax player Frank Morgan and Hammond player Ricky Peterson. The music is loose and easy going with a distinct blues flavour. Contact tel: (+44) 2501.70 001/251.510 4204; fax: 2501.70 030/221.510 4205.

**TRANSCENER**
*Pomp And Circumstance - BME (CD) (Germany)*
PRODUCER: Rossmann/Don/Chris Hackett
Album No. 2 of the Rossmanno family, hailing as one of the best kept secrets of the German trance scene, this album sees the dreamy melodies with fast and furious beats. With these attributes it should be able to join established acts such as Duke, Mark 'Oh and Westbam. The act doesn't shy away from themes by classical composers such as Beethoven, Brahms and Smetana.

**Dance Grooves**

**Short Takes**
Compiled by Raai Cairo

**Offspring** has signed a four album deal with Columbia. The agreement is valid for North America and some countries in Europe, as the band remains with Epitaph elsewhere. The first album is expected in August and the production chores will be handled by Dave Jerden (Bjornseth, Alice In Chains, Jane's Addiction).

On July 2 Miramax/Hollywood releases the soundtrack to The Crow: City Of Angels. Among the 15 songs are covers of Fleetwood Mac's Gold Dust Woman by Hole, New Order's In A Lonely Place by Bush, and last but not least KC & The Sunshine Band's I'm Your Boogie Man by White Zombie. In addition, the soundtrack also includes classic of 1973 emerges in a new pop version. This Stealers Wheel secret is up for grabs and it comes as no surprise that this song is a one of the best kept secrets by this band.

**MUSIC & MEDIA**

**TIPS & INFO**
## Eurochart Hot 100® Singles

### Week 26 / 96

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Country charted</th>
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<tr>
<td>&quot;There's Nothing I Won't Do&quot;</td>
<td>Faithless</td>
<td>Ireland</td>
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<td>&quot;I'll Never Break Your Heart&quot;</td>
<td>Backstreet Boys</td>
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<td>&quot;We've Got It Goin' On&quot;</td>
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<td>&quot;I Love You&quot;</td>
<td>Sheryl Crow</td>
<td>United States</td>
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<td>&quot;The Voice&quot;</td>
<td>Eamonn Quinn</td>
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<td>&quot;God's Gonna Cut You Down&quot;</td>
<td>Patsy Cline</td>
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<td>&quot;I Love Rock'n Roll&quot;</td>
<td>Little Richard</td>
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<td>&quot;You're Just Like I Need You&quot;</td>
<td>Alabama Firebirds</td>
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<td>&quot;Fool on the Hill&quot;</td>
<td>Johnny Cash</td>
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<td>&quot;She's Unique&quot;</td>
<td>Shania Twain</td>
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<td>&quot;I Only Have Eyes for You&quot;</td>
<td>Harry Belafonte</td>
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<td>Bob Dylan</td>
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<td>&quot;Killing Me Softly&quot;</td>
<td>Natalie Cole</td>
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<td>&quot;Come Together&quot;</td>
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<td>&quot;Down to Earth&quot;</td>
<td>Peter, Paul &amp; Mary</td>
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<td>&quot;I've Got a Feeling&quot;</td>
<td>Billie Holiday</td>
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<td>United States</td>
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<td>&quot;The Night They Drove Away&quot;</td>
<td>The Byrds</td>
<td>United States</td>
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<td>&quot;Blowin' in the Wind&quot;</td>
<td>Bob Dylan</td>
<td>United States</td>
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<td>&quot;The Lion Sleeps Tonight&quot;</td>
<td>Johnny Cash</td>
<td>United States</td>
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<td>&quot;I'm so Lonesome&quot;</td>
<td>Hank Williams</td>
<td>United States</td>
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<td>&quot;The Day the Music Died&quot;</td>
<td>The Big Bopper</td>
<td>United States</td>
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<td>&quot;I Want to Hold Your Hand&quot;</td>
<td>The Beatles</td>
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<td>The Beatles</td>
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<td>&quot;The Night They Drove Away&quot;</td>
<td>The Byrds</td>
<td>United States</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Metallica</td>
<td>Load - Version A</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>George Michael</td>
<td>Older - Virgin</td>
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<td>Bryan Adams</td>
<td>18 Til I Die - A&amp;M</td>
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<td>Alasda Moretto</td>
<td>Jagged Little Pill - Maverick/Sire</td>
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<td>Eros Ramazzotti</td>
<td>Dove CE Musica - DDD</td>
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<td>Fugues</td>
<td>The Score - Columbia</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Celine Dion</td>
<td>Falling Into You - Epic/Columbia</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Cranberries</td>
<td>To The Faithful Departed - Island</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Tina Turner</td>
<td>Wildest Dreams - Parlophone</td>
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<td>Backstreet Boys</td>
<td>Backstreet Boys - Jive</td>
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<td>Mark Knopfler</td>
<td>Golden Heart - Vertigo</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Oasis</td>
<td>(What's The Story) Morning Glory - Creation</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Robert Miles</td>
<td>Dreamland - DBX</td>
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<td>Soundgarden</td>
<td>Down On The Upside - A&amp;M</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Take That</td>
<td>Greatest Hits 1 - RCA</td>
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<td>Arzte</td>
<td>Le Pris - Metronome</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Foo's Garden</td>
<td>Dish Of The Day - Intercord</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Rage Against The Machine</td>
<td>Evil Empire - Epic</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Michel Polnareff</td>
<td>Live At The Roxy - S.M.A.L.L.</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Gloria Estefan</td>
<td>Destiny - Epic</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>The Cure</td>
<td>Wild Mood Swings - Fiction</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Michael Jackson</td>
<td>History: Past Present &amp; Future Book 1 - Epic</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Sting</td>
<td>Mercury Falling - A&amp;M</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Mr. President</td>
<td>We See The Same Sun - Club Culture/WEA</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Bon Jovi</td>
<td>These Days - Mercury</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Ocean Colour Scene</td>
<td>Monday Shakes - MCA</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Mylene Farmer</td>
<td>Amaranth (Polynésie)</td>
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<td>Mike &amp; The Mechanics</td>
<td>All About You - Virgin</td>
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<td>Everything But The Girl</td>
<td>Walking Wounded - Virgin</td>
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<td><strong>S的趋势 BREAKER</strong></td>
<td>Smashing Pumpkins</td>
<td>Mellon Collie And The Infinite Sadness - Virgin</td>
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<tr>
<td><strong>S的趋势 BREAKER</strong></td>
<td>Queen</td>
<td>Made In Heaven - Parlophone</td>
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### **SALES BREAKERS** indicates the album registering the biggest increase in chart points.

The European Top 100 Albums is compiled by MFM Communications BV & BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 17 European territories.

- Recognition of pan-European sales of 500,000 units & recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.

**ARTIST** | **TITLE** | **ORIGINAL LABEL** | **COUNTRY CHARTED** | **SALES BREAKERS**
**United Kingdom**

**Top Singles**

1. *Fugees - Killing Me Softly* (Columbia)
2. *Robert Miles - Children* (Children)
3. *Robert Miles - Children* (Children)
4. *Robert Miles - Children* (Children)
5. *Livin' Joy - Don't Stop* (MCA)
6. *Celine Dion - Falling Into You* (Sony)
7. *George Michael - Older* (Virgin)
8. *Fugees - Killing Me Softly* (Columbia)
9. *George Michael - Older* (Virgin)

**Top Albums**

1. *Alanis Morissette - Jagged Little Pill* (Warner)
2. *Metallica - Metallica* (Elektra)
3. *Metallica - Metallica* (Elektra)
4. *Metallica - Metallica* (Elektra)
5. *Metallica - Metallica* (Elektra)

**Spain**

**Top Singles**

1. *Antonio Flores - Antologia* (32)
2. *Fool's Garden - Lemon Tree* (Polydor)
3. *Sandra - Keep Dancing* (Virgin)
4. *Eros Ramazzotti - Dove CE Musica* (BMG)
5. *George Michael - Older* (Virgin)

**Top Albums**

1. *Metallica - Metallica* (Elektra)
2. *Metallica - Metallica* (Elektra)
3. *Metallica - Metallica* (Elektra)
4. *Metallica - Metallica* (Elektra)
5. *Metallica - Metallica* (Elektra)

**Denmark**

**Top Singles**

1. *Zhi-Vago - Celebrate (The Love)* (PolyGram)
2. *Los Del Rio - Macarena* (BMG)
3. *Mark Morrison - Return Of The Mack* (Warner)
4. *3Degrees* (BMG)

**Top Albums**

1. *Metallica - Metallica* (PolyGram)
2. *Metallica - Metallica* (PolyGram)
5. *Metallica - Metallica* (PolyGram)

**Switzerland**

**Top Singles**

1. *Mr. President - Coco Jamboo* (Virgin)
2. *Michael Jackson - They Don't Care* (Virgin)
3. *Bryan Adams - 18 Til I Die* (PolyGram)
4. *Celine Dion - Fallin' Into You* (Sony)
5. *Alanis Morissette - Jagged Little Pill* (Virgin)

**Top Albums**

1. *Metallica - Metallica* (PolyGram)
2. *Metallica - Metallica* (PolyGram)
5. *Metallica - Metallica* (PolyGram)

**Ireland**

**Top Singles**

1. *Kanye West - My Beautiful Dark Twisted Fantasy* (RCA)
2. *Michael Jackson - They Don't Care* (Virgin)
3. *Bryan Adams - 18 Til I Die* (BMG)
4. *Celine Dion - Fallin' Into You* (Sony)
5. *Alanis Morissette - Jagged Little Pill* (Virgin)

**Top Albums**

1. *Metallica - Metallica* (PolyGram)
2. *Metallica - Metallica* (PolyGram)
5. *Metallica - Metallica* (PolyGram)

**Hungary**

**Top Singles**

1. *Michael Jackson - They Don't Care* (Virgin)
2. *Bryan Adams - 18 Til I Die* (BMG)
3. *Celine Dion - Fallin' Into You* (Sony)
4. *Alanis Morissette - Jagged Little Pill* (Virgin)
5. *Celine Dion - Fallin' Into You* (Sony)

**Top Albums**

1. *Metallica - Metallica* (PolyGram)
2. *Metallica - Metallica* (PolyGram)
5. *Metallica - Metallica* (PolyGram)

**Belgium**

**Top Singles**

1. *Los Del Rio - Macarena* (BMG)
2. *Michael Jackson - They Don't Care* (Virgin)
3. *Bryan Adams - 18 Til I Die* (BMG)
4. *Celine Dion - Fallin' Into You* (Sony)
5. *Alanis Morissette - Jagged Little Pill* (Virgin)

**Top Albums**

1. *Metallica - Metallica* (PolyGram)
2. *Metallica - Metallica* (PolyGram)
5. *Metallica - Metallica* (PolyGram)

**France**

**Top Singles**

1. *Mark Snow - The X Files* (WEA)
2. *Robert Miles - Children* (Children)
3. *Bryan Adams - 18 Til I Die* (BMG)
4. *Mark Morrison - Return Of The Mack* (Warner)
5. *Celine Dion - Fallin' Into You* (Sony)

**Top Albums**

1. *Metallica - Metallica* (PolyGram)
2. *Metallica - Metallica* (PolyGram)
5. *Metallica - Metallica* (PolyGram)

**Italy**

**Top Singles**

1. *Robert Miles - Fale* (BMG)
2. *Fixer - Tramonto* (Sony)
3. *Alexela - Sorrento M C* (Edel)
5. *George Michael - Older* (Virgin)

**Top Albums**

1. *Metallica - Metallica* (PolyGram)
2. *Metallica - Metallica* (PolyGram)
5. *Metallica - Metallica* (PolyGram)
Loved Me, moves into the top 10 of the Eurochart this week. The song, featuring Spanish Los Del Rio, whose Macarena (Serdisco) was again the Sales Breaker award for the most successful track of the week. In the meantime, the top 3 has now totally fallen in the hands of south American artists. The Adult Contemporary Europe Top 25 is based on a weighted scoring system. It is compiled on the basis of playlists of European station programming outside of those with existing dance chart.
Max Ferguson - Head Of Music

Some reports will also list new additions to the playlist. But please note that some lists include attitude. The Undertones did it then, Ash does it now. Melodies and power. No punk for posers. Sorry, folks, we have no giveaways to promote this firecracker of a single. But we're confident that you'll play it anyway if you know what's good for you.

**Austria**

Osterreich 04-03-1994

Diplomat Remis - Head Of Music

Playlist Additions:

Everything But The Girl - Wragg
Hellbounders in Berlin
Queen - Let It Live
Boy Next Door - Saving You
Whigfield - Stay Now

**Belgium**

BRITISH RADIO DIALOGUES/Brussels B

Bert De Moor - Head Of Music

Playlist Additions:

Nothing But The Girl - Wragg
You're My Heaven - Off The Record
Bangle - Eight Miles High
Ocean - Since I Lost You
Pierre J. Vandamme - You Are An Angel
Robert Van der Meulen

**Czech Republic**

Radio J-Song/Prague P

Jan Kiska - Head Of Music

Playlist Additions:

Coco - I'm Your Angel
Duffy - Work This Out
Eleni - Tari
Krook - Tonight
Tina Turner - On Silent Wings
Blue Blot - So Lonely

**Germany**

Antenne Bayer/Munich P

Buena Vista Social Club - Killing Time
Milestone - Love Is
Kraftwerk - The Model

Playlist Additions:

Anthony Hamilton - Can We Talk
Fred Deakin - You're Not Mine
Jodeci - The Real Thing
Missy Elliot - Get Ur Freak On
Pharrell - Happy
Vanessa Williams - Where Do

**Greece**

Greece

Journal

George Panagopoulos - Music Dir

Playlist Additions:

John Philips - Remember That
Flourish - No One Knows
Harry Nilsson - Take Five
Ivan Lins - Amor
Jimi Hendrix - Classifier
Kimbra - The Heart Is
Korine - I Want To Be
La Dama - I'm Just A
Marlous - Emotion
Queen - Somebody To Love

**Holland**

Holland

AMS Radio/Amsterdam P

Stefan Meijer - Music Dir

Playlist Additions:

Nova Scotia - On The
Marillion - pies In
Maxi Priest - That Girl

**Ireland**

Ireland

O'Sullivan

Playlist Additions:

*No Playlist Received This Week*

**Italy**

Italy

ADD

Playlist Additions:

*No Playlist Received This Week*

**Netherlands**

Netherlands

English

Playlist Additions:

*No Playlist Received This Week*

**United Kingdom**

UK

ADD

Playlist Additions:

*No Playlist Received This Week*
ITALY

ITALIAN NETWORK: GIGA

Country: P.

Italian: Gigi

Music: Italian

Power Play:

Italy

Antenna Grande

Radio Biscione

Sweater Radio

IMF

Antenna Stelle

EHE

Radio X

Radio Italia

Radio Mediterranea

Radio 2

Radio Gold

Radio Rock

Radio 2000

Radio 5

Radio Rock FM

Radio Italia

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Radio Rock
Metallica Compensates Fans For Danish Festival Flop

by Charles Ferro

COPENHAGEN - Metallica has stepped into the row over the floundering Copenhagen Rock Festival, offering fans a chance to see the group play live in November instead. The festival, billed as "the event which will make the spires of the city shake with rapture," failed to go ahead earlier this month (Music & Media, June 22), when the whole idea simply fizzled out. Fans who had bought tickets to see headliners Metallica and The Artist Formerly Known As Prince were unable to contact organisers to get information on the event. The festival was scheduled for June 14-16 with between 5,000-7,000 tickets sold. Media accounts of the failed festival place the blame on lack of professionalism. Ticket sales from advance sales were apparently to have been used to pay the acts, but sales were slow.

A week before the scheduled show—when organisers refused to answer phone calls or faxes—Metallica said it would play and that all it needed was a stage. However, there wasn't even enough money to set up a stage.

Metallica has now offered to play in Copenhagen's Forum on November 27. Ticket holders who had planned to see the group on June 15 have until July 11 to send their tickets to PolyGram and receive a ticket to the November show. Fans of Prince, however, may never see the musician nor their money as the organisation will undoubtedly be declared bankrupt.

New German Charts continued from page 1

The incorporation of airplay in the sales charts is unfair and distorts the ranking," he adds. New entries often chart in the first week based on initial sales. Accord- ing to Tipp to play their sound from the second week only to return in the third week after radio plays up the song. "German radio is much slower to pick up new titles than the shops," complains Piel. "This is more of a problem for newcomers than the FOA data."

BRTN's Monopoly continued from page 1

In addition, Flemish private stations are being excluded from discussions on DAB, with the BRTN appointed by the government as its partner in discussions on the future of the radio. The privates also insist that the BRTN's exclusivity agreement with its advertising saleshouse VAB has resulted in a commercial monopoly on the radio ad market, of which the BRTN has a 93% share.

Flemish private stations want to change local radio laws to allow networking, which they feel will boost broadcast quality. IP advertising manager Steve Vanden Aude- nae-de says that as a pan- European process, IP wants to compete in a "normal" way in Flanders. "We think our business is being hindered in Flanders and we want to operate there in the same way as we do in the south of Belgium (where net- working is allowed)." However, VIB managing director Wim Fransen questions the validity of the complaint. "The BRTN is not responsible for the problems privates are having with their frequencies and transmissions. We have established a monopoly by offering good quality programmes. The BRTN should not be blamed for this."

LBC Wrangle continued from page 1

However, Music & Media understands that the LBC name has been officially registered by Liberty Publishing, which is in the process of completing the purchase of women's station Viva! 963 from Golden Rose Communications. Once the deal is completed, Liberty intends to relaunch Viva! as LBC (London Broadcast- ing Company).

Such a scenario would be a sweeter revenge for the LBC organisation, which was set up to re-christen Viva! as LBC (London Broadcasting Company).

Is Birt Trying To Sell Off The BBC?

Britain's satirical Private Eye magazine claims that BBC director general George Bait is preparing the organisation for privatisation. The political publication alleges that the purpose of splitting the company into four divisions (Music & Media, June 22) is to make each entity autonomous and therefore saleable. It further alleges that the proposed sale of the BBC's transmitter network to the private sector is "a dry run."

Stalin Surfaces At British Pubicate

And while we're on the subject, an anonymous memo titled "Significant Differences Between John Birt and Stalin" is being circu- lated among BBC staffers, according to the London Evening Standard newspaper. Some of the satirical points made about the director general include: "Stalin brutally converted a third-rate, bankrupt economy into a world-leader, whereas Birt is bruta- tally converting a world-leader into a third-rate, bankrupt econ- omy;" "Some 5% of the Soviet population disappeared without trace under Stalin; 25% of the BBC population has disappeared without trace under Birt, and "Stalin founded a personality cult, whereas Birt has never found a personality."

Dana Out At France Inter

Philippe Dana is another France Inter personality whose show has not been renewed in next season's schedule (see page 4). Dana says the decision is entirely personal, and is to "rejuvenate" its programming. Dana, who hosted a weekly show on Saturdays, says at the age of 30 he doesn't think he's too old for the job.

Rivalry Could Cost Gallagher Novello Award

Noel Gallagher of Oasis will have to buy back his Ivor Novello Award for Songwriter Of The Year if Sir Tim Rice has his way. Gallagher refused to attend the Awards ceremony after learning that the prize had been jointly awarded to him and architect David Blair. Sir Tim, a distinguished songwriter himself, accepted the award on Gallagher's behalf and is now threatening to auction it off on behalf of the Lord's Taverner's charity at its annual ball.

Radio Industry Questions CSA's Role

The role of French broadcasting authority CSA has come under the spotlight with radio groups SRGP and SRN questioning the authority's operating tactics. The two groups have sent a letter to CSA president Hervé Bourges inviting for a meeting. To date, the letter has not been answered. More follows next week.

Signal, Wyvern Wait To Be Sold

The future of two of the biggest of the UK's remaining independent commercial radio operators, Signal Radio and Radio Wyvern, was still uncertain as Music & Media went to press. GWR is favourite to take-over the Worscester-based Radio Wyvern, which would be a good geographical fit with the group's other stations. In the running for Signal Radio, which operates stations in Stoke-On-Trent and Chester, are believed to be GWR and Scottish Radio Holdings. A problem for GWR, howev- er, could be the number of extra Radio Authority "ownership points" it would accrue through buying Signal—which means GWR would have to sell off some of its existing stations.

Get Ads Off France Info, Urges SRN

French radio group SRN is fighting the recent increase in brand advertising on all-news pubcaster France Info. According to esti- mates by SRN, the station has grossed some Ffr200 million (app. US$38 million) worth of advertising during the last year. Radio France is financed through the licence fee and is entitled only to sell space for messages of "public interest" and not brand advertising. SRN is calling on the CSA and the government to see France Info respects the law.

Is Sautter Moving To CLT Top Slot?

Press reports suggest that Rémy Sautter, current vice-president of RTL in France and the man in charge of CLT's radio opera- tions, could replace Michel Delloye as MD of the Luxembourg- based media group. Delloye has resigned following disagreements over the proposed merger of CLT and Bertelsmann.
**M & M CHARTS AIRPLAY**

**EHR Top 40**

*© BPI Communications BV*

**EHR Top 40 commentary by Pieter Kops**

The record with the biggest chart point gain in this week's EHR Top 40 is Killing Me Softly, a hip hop-cover version of the Fugees' Fugees' Roberta Flack's 1973 hit Killing Me Softly With His Song. This means that the Fugees' version, which appeared on the Music & Media CD insert of May 18, The Road Ahead 96, moves into the top 10 in Radio Active form.

As a matter of fact, Killing Me Softly—the second single from the US hip hop trio's second album The Score—is not the only Fugees single currently on rotation in Europe. Pa-Gee-La, the first single from the current album, is still favorite on the German, Dutch and Belgian airwaves and remains in the Chartbound section of this page. A detailed article on the Fugees appeared in our June 8 issue.

Killing Me Softly, which marks the first EHR hit for the Fugees, now has a 68-station roster by its side, including 19 new adds—the second-best number of the week. This roster encompasses 16 European countries, with emphasis on the UK (87% national penetration), Denmark (67%), Poland (65%), Norway (60%) and Italy (54%). Its current rise is mainly due to new airplay in Poland, Germany, Italy and Denmark.

Gary Barlow (ex-Take That) grabs the highest new entry with his solo debut single Forever Love. The track kicks off at number 27 while completely skipping the Chartbound section. It is supported by 26 heavy weight stations—52% of these are Platinum-ranked. In addition, no less than 20 of its playlistings concern first-time reports, making it the most added single on the format this week.

At this stage, Barlow's offering appears on playlists in nine countries, Holland standing out as most supportive with a penetration ratio of 50%. The UK (47%), Spain (43%) and Switzerland (40%) follow closely. On an all-format, major market level, the single has already entered the Spanish listing at number 15 (see Major Market Airplay charts, page 31).

**Airplay Action**

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### Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>13</td>
<td>LOS DEL RIO/MACARENA</td>
<td>(SERDISCO)</td>
<td>SPAIN</td>
<td>86</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>12</td>
<td>Eros Ramazzotti/Phila Bella Cos/La Cosa Mas Bella</td>
<td>(DDD)</td>
<td>ITALY</td>
<td>73</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>19</td>
<td>Fool’s Garden/Lemon Tree</td>
<td>(Intercondor)</td>
<td>GERMANY</td>
<td>49</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>5</td>
<td>Robert Miles/Fable</td>
<td>(DBX/Discomagic)</td>
<td>ITALY</td>
<td>65</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>8</td>
<td>Roxette/She Doesn’t Live Here Anymore</td>
<td>(EMI)</td>
<td>SWEDEN</td>
<td>39</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>10</td>
<td>Whigfield/Sexy Eyes</td>
<td>(X-Energy)</td>
<td>ITALY</td>
<td>35</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>20</td>
<td>Robert Miles/Children</td>
<td>(DBX/Discomagic)</td>
<td>ITALY</td>
<td>30</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>12</td>
<td>Scorpions/You And I</td>
<td>(East West)</td>
<td>GERMANY</td>
<td>26</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>4</td>
<td>Fool’s Garden/Wild Days</td>
<td>(Intercondor)</td>
<td>ITALY</td>
<td>31</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>15</td>
<td>Robyn/You Got That Somethin’</td>
<td>(Ricochet)</td>
<td>SWEDEN</td>
<td>15</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>5</td>
<td>Mr/President/Coco Jumbo</td>
<td>(WEA)</td>
<td>GERMANY</td>
<td>22</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>2</td>
<td>Michael Learns To Rock/How Many Hours</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
<td>23</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>10</td>
<td>Sophie Zelmeni/Always You</td>
<td>(Columbia)</td>
<td>SWEDEN</td>
<td>14</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>8</td>
<td>DJ Dado/X-Files</td>
<td>(Zyx)</td>
<td>ITALY</td>
<td>18</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>NE</td>
<td>Beat System/Fresh</td>
<td>(Blow Up)</td>
<td>GERMANY</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>NE</td>
<td>Adriano Celentano/Cosi Come Sei</td>
<td>(Clan)</td>
<td>ITALY</td>
<td>10</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>NE</td>
<td>Manfred Mann’s Earth Band/Nothing Ever Happens</td>
<td>(Virgin)</td>
<td>GERMANY</td>
<td>19</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>2</td>
<td>Zhi-Vago/Celebrate The Love</td>
<td>(Dane Street)</td>
<td>GERMANY</td>
<td>14</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>3</td>
<td>Fun Factory/Don’t Go Away</td>
<td>(Control)</td>
<td>GERMANY</td>
<td>14</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>24</td>
<td>Maggie Reilly/Walk On By</td>
<td>(Electrola)</td>
<td>GERMANY</td>
<td>19</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>19</td>
<td>Miguel Bose/L’autoradio</td>
<td>(WEA)</td>
<td>SPAIN</td>
<td>8</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>6</td>
<td>Captain Jack/Drill Instructor</td>
<td>(EMI)</td>
<td>GERMANY</td>
<td>12</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>15</td>
<td>Ace Of Base/Never Gonna Say I’m Sorry</td>
<td>(Mega)</td>
<td>DENMARK</td>
<td>11</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>20</td>
<td>Jovanotti/O’Lombelo Del Mondo</td>
<td>(Solaluna)</td>
<td>ITALY</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>21</td>
<td>Dune/Hand In Hand</td>
<td>(Virgin)</td>
<td>GERMANY</td>
<td>9</td>
</tr>
</tbody>
</table>

**Week 26/96**

**Border Breakers commentary by Raul Cairo**

Some 11 years after the original set the song’s airwaves on fire, Kool & The Gang’s *Fresh* is being reignited by German dance outfit *Beat System*.

Although the cover remains true to the spirit of the original, this version is well-suited for the 90s and is likely to become a major hit. The first territory outside Germany to embrace the song was Poland, where most major EHR stations jumped on it immediately after it received its release. There are now joined by a host of other stations across the continent, most notably in Holland, Hungary, France and Sweden. This added exposure has worked wonders for the single, which has entered the European Hot 100 Singles at number 56 thanks to healthy sales in Germany and France. The sales in the latter undoubtedly received a strong boost from the fact that the song was added into high rotation last week by leading national EHR network NDR. Holland and Belgium are probably next in line as most pubcasters have put the song in active rotation. In addition, in the Netherlands programmers at leading private EHR broadcasters have also caught on to the buzz, with both Radio 538/Bussum and Hitradio Veronica/Hi Visersum adding the song to their playlists.

Unlike Beat System, the other new entry in this week’s chart is not exactly a newcomer. *Manfred Mann* enjoyed chart success in a day and age when the members of Beat System weren’t even born. Now, armed with a German deal, he returns to the scene with a revamped *Earth Band* and the single *Nothing Ever Happens*. A massive 17 adds in Poland and the Czech Republic have propelled the track to number 17, with a bright future ahead.

Meanwhile, it’s worth a mention that out of 25 entries in this week’s chart, 11 are signed in Germany. This number is due to the top performer *Eros Ramazzotti* is starting to slip and lose potential new number 1 candidates are still far behind.

### Tabula Rasa

The charts on this page track the border-crossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

The second chart, Channel Crossovers, registers the airplay penetration of unsigned artists in mainland Europe, while the Top 25 the Atlantic Crossovers ranks the most successful non-European artists according to airplay impact in Europe.

All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from, but more specifically, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M aims to acknowledge the crossover impact of such deals.
Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

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NO DOUBT

FEATURING THE U.S. SMASH "JUST A GIRL"

ON TOUR
June 21st - London
23rd - Amsterdam
25th - Stockholm
28th Roskilde Festival
29th Sonoria Festival - Italy
July 2nd - Munich
4th - Cologne
5th - Hamburg
7th - Berlin
8th - Frankfurt
10th - Paris
11th - London
12th Dour Festival - Belgium
14th T in the Park - Glasgow

THE ALBUM
BAD
ANGEL
the hit single "I BELIEVE" from
From the forthcoming album
Menti

And the Bad Angel