

# MUSIC & MEDIA

Europe's Radio-Active Newsweekly

1984  
10 years  
1994

PSR Leads E. German Success 7

IBC Convention Aims Wider 9

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## CLT Given Green Light To Revamp M40 Format

### FRANCE

by Emmanuel Legrand

French EHR station M40 is now likely to become a music and news station targeted to 25-40 year olds, owned 100% by CLT.

The Luxembourg-based media group CLT was granted permission from the CSA on September 6 to purchase the station's remaining shares, which are currently held by Sony Music and Spanish radio group PRISA.

The announcement follows the authorisation one month ago of Europe 1 Communications' acquisition of a 29% stake in RFM. RFM's format will now be changed from the ACE to gold.

Sceptics believe the precedent set by this decision made it impossible for the CSA to deny

(continues on page 24)

## Radio Authority Seeks Govt. Guidance On Ownership Policy

### UNITED KINGDOM

by Jeff Clark Meads

Radio ownership rules in the UK are in a state of potential flux for the second time in two months.

The regulations were turned on their head last month when a judge opened the way for the formation of new radio super-groups. Now the government is being asked whether it needs to close that door again.

In August, Mr. Justice Schiemann said in the High Court in London that EMAP Radio could use a new legal device to allow it to grow beyond the limits set down in the Broadcasting Act 1990 (M&M, August 13).

Other groups have now applied to the UK Radio Authority for permission to follow suit, and the Radio Authority is to meet with government ministers to seek guidance on how it should react and to ask whether the government is planning new legislation.

The landmark EMAP case arose when the company began moves to take over Trans World Communications even though the deal would have contravened the terms of the Broadcasting Act.

The act states that no company may own more than six big-city licences; EMAP held three and Trans World had five.

EMAP attempted to circumvent the law by seeking permission from the Radio Authority to hive off two licences to a so-called deadlocked company that would be jointly owned by EMAP and its merchant bank.

The authority approved the plan, but Guardian Media Group,

(continues on page 24)



**DANISH ROCKERS' COMING OF AGE ALBUM GOES PLATINUM** — Veteran Danish rockers GNAGS were presented with platinum discs for their 18th album "Ojne På Stilke" after a recent concert in their homeland. Pictured (l-r) are: Jens G. Nielsen, Ivan Sørensen, Per Chr. Frost, Josephine Akvama, Nicolaj Schultz, Louise Norby, Jacob Riis-Olsen, Peter A.G. Nielsen and Mads Michelsen.

## Dig It's Rapid Response Meets Modern Music Demands

### ITALY

by Mark Dezzani

The demands placed on record producers and companies are increasing as the 21st century draws closer, but a new breed of independents is emerging, ready to respond swiftly and completely to the latest developments.

The Milan-based firm Dig It is a prime example of such a rapid response company, and it's latest success—the DJ Miko dance cover of the 4 Non Blondes' ballad *What's Up*—is proof that perseverance does pay off

(continues on page 24)

## Unravelling The Red Tape For Digital Radio

### EUROPE

As the initial excitement over the arrival of digital audio broadcasting, its multi-channels and its CD quality sound dies down, consulting groups are getting down to the business of incorporating DAB into the European radio system. The task of finding frequencies and unearthing funds may have postponed the initial launch date by a few years for some countries, but they can't stamp out the enthusiasm for the future of digital radio bubbling in European DAB forums. Mary Weller reports.

DAB would have to be considered this

year's buzzword in radio, and looking at the list of advantages it brings to broadcasting, it is no wonder. In return for the cost of a new receiver, listeners can expect interference-free reception, a single frequency for one station nationwide, CD-quality sound and parallel information (programme name, traffic data, etc.).

Radio stations, on the other hand, not only have the opportunity to compete with the digital quality listeners are used to from CDs, but, thanks to DAB's system of combining up to six stations in one block, will enjoy lower transmission costs. Energy savings and economical-

ly-divided frequencies are a further bonus. And the future possibilities for DAB have hardly been exhausted.

DAB was developed as part of the Eureka 147 research initiative, which started in 1987 in Germany with a budget of DM30 million (app. US\$19 million). Seven years later, the majority of west European radio and radio-related organisations have already expressed their belief in digital radio, some committing themselves to local DAB forums and/or participating in field tests. Eureka 147 has finalised the European standard and is now waiting for

(continues on page 23)

### No. 1 in EUROPE

**European Hit Radio**  
YOUSSOU N'DOUR/NENEH CHERRY  
7 Seconds  
(Columbia)

**Eurochart Hot 100 Singles**  
WET WET WET  
Love Is All Around  
(Precious)

**European Top 100 Albums**  
WET WET WET  
End Of Part One  
(Precious)

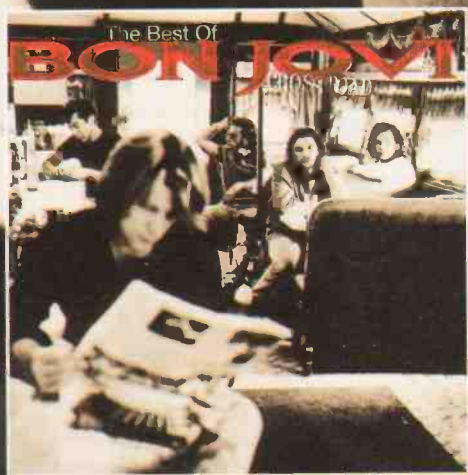


## The Return Of The Space Cowboy



# BON JOVI

ALWAYS



THE BRAND NEW HIT SINGLE

Taken from the forthcoming album  
CROSSROAD - THE BEST OF BON JOVI



# Island/Barclay Draws Up Battle Plan To Face Changing Industry

## FRANCE

by Emmanuel Legrand

PolyGram France's label Island/Barclay has unveiled a radical restructuring plan designed to better equip the company to meet the industry's growing demands.

Implemented by label president Pascal Nègre, the changes were officially described as a series of steps which would enable the company to "better respond to an increasingly specialised market and a growing number of specialised media outlets."

The largest restyling will be

performed in the company's marketing department, where individual teams will be created to cover the different musical genres.

All acts will, however, share a joint promotion force, except for those belonging to a few very specialised genres.

Previously, when the two companies first merged, each label kept its own separate marketing teams, but they shared the same promotion staff.

Nègre says he has decided to tear down the walls between the two labels in order to optimise each musical style's full potential. The new structure includes:

- a marketing manager, who has been confirmed as Island's former label manager Olivier Caillard. He will report directly to Nègre and replace Paul Bassi, who has moved to Polydor. A promotion manager, Corinne Perez, will personally handle radio promotion.

- two "senior" product managers, Eric Vandepoorter and Aymeric Beguin, who will handle London's key acts (East 17, Ace Of Base, Fine Young Cannibals) and Island artists (established acts such as U2 and back-catalogue).

- a new unit called "rock pool" that will work with local (Noir Désir, No One is Innocent) and international (Meat Puppets, L7) rock acts or labels (Compulsion and One Little Indian) targeted at specialised audiences and media. It will regroup two product managers (Stéphane Vérité and Olivier Descroix) with a separate promotional team of three.

- two product managers for French acts—Jérôme Maro-Latour (Bashung, Lavilliers, Affaire Louis Trio) and Liz Townshend (Eicher, Khaled, and other locally-signed acts with international potential).

- one rap product manager, Angelo, who is one of France's leading rap concert organisers. His duties will include working on the Def Jam catalogue.

- one product manager for dance music acts and labels.



**HOOLOGAN MOVES EAST WEST FOR OCTOBER RELEASE** — Producer DJ Hooligan has been signed by East West Germany's dance label Ultraphonic, bringing with him co-producers Ingo Kays and Ramon Zenker. The trio's first project for the label will be "Rave Nation", due for release in October. Pictured (l-r) are: top row, East West A&R manager Ulrich Wehner, East West A&R/club promotions manager Oliver Lübbering and legal adviser Frank Brübach; bottom row, Zenker, DJ Hooligan and Kays.

# UK Record Sales Stay Positive, Set To Match All-Time High

## UNITED KINGDOM

by Jeff Clark-Meads

The UK record market is continuing to forge ahead. Following the most lucrative 12 months in its history in 1993 and strong sales in the first three months of this year, the second quarter is also showing significant increases.

According to figures released by the British Phonographic Industry, trade deliveries of albums were up 10% in the second quarter, compared with the same period last year, at 33.8 million units. The value of the sector was also up 18% at £159 million.

CDs now account for two-thirds of all albums sold, and in the three-month survey period cassettes levelled off at 30% of the market with vinyl accounting for 3%.

Says a BPI spokesman, "The album market continues its recovery, and, at 156.9 million units [for the 12 months to the end of June], is within striking distance of the record level of 162.7 million units set in 1989."

The single, long thought to be in terminal decline in the UK,

showed an increase of 5% in units delivered to finish at 14.7 million. Value was up 5.1% at £22.5 million with CDs now accounting for nearly half the sector.

Says the BPI, "The singles

market seems to be getting stronger and stronger with an rising number of titles spending many weeks on the chart, bucking the recent trend of a rapid turnover of chart titles."

# Polydor Gets New MD

## UNITED KINGDOM

Frenchman Marc Lumbroso has been appointed managing director of Polydor UK, confirming extensive industry speculation (M&M, August 27).

Lumbroso, formerly chairman and CEO of PolyGram France's Remark Records, was revealed to have accepted the post during PolyGram UK's annual sales conference in Brighton. He becomes the second Frenchman to hold MD status in the UK's major labels and replaces Jimmy Devlin who had run Polydor for three years.



Marc Lumbroso

Lumbroso's appointment is said by PolyGram to have been effective from September 1, and he will report to PolyGram UK chairman and CEO Roger Ames.

Lumbroso first joined PolyGram as head of A&R at Polydor France in 1986, becoming MD of the label a year later. During his time with Polydor, he signed Vanessa Paradis, Maurane, Les Negresses Vertes and MC Solaar. In 1988, he was appointed co-general manager of PolyGram France before establishing Remark Records, a co-venture with PolyGram, in 1990. JCM

# EUROPE AT A GLANCE

## SWEDEN: Classical Station P2 Defends Its Role

With competition hotting up on Stockholm's classical market, the head of Sveriges Radio's classic channel P2 has defended the role played by her station. Christina Mattsson says she is not worried by the success of rivals Classic Radio and Classic FM. Listeners will become tired of the format of "classic highlights" offered by the commercial stations, she says. "Listeners use the piped classical music as background noise," she explains.

Nicholas George

## SPAIN: Nets Confuse Opinion With Information, Says Carcedo

Diego Carcedo, director of state-run Radio Nacional de España (RNE), has accused some Spanish nets of being more concerned with giving airtime to opinions than information. This is a legacy of the '39-'75 Franco dictatorship, he said, when radio could transmit only the official version of events. Speaking at a summer university lecture, Carcedo added that gathering information was very expensive, while "it is free or very cheap to pontificate." He called on journalists to be "as objective as possible" when preparing their reports.

Howard Llewellyn

## SPAIN: SGAE Wins 10-Year Court Victory Against Virgin

Spain's performing rights society SGAE has won an important legal case against Virgin España after a 10-year court battle. The High Court ruled that labels were obliged to include in their authors' rights a further percentage pertaining to "carriage, packaging and insurance" of sound carriers. The High Court upheld the validity of a paragraph in the so-called BIEM-IFPI contract that it signs with each label, which states that "for sales within the national territory, the levy by way of carriage, packaging and insurance should be calculated on the retail price of the record or cassette." Virgin had never recognised the paragraph. HL

## FRANCE: Communications Minister Balances Radio Funds

Budget and communications minister Nicolas Sarkozy confirmed that the fund allocated to non-profit radio stations in France will benefit from a Ffr32.5 million (app. US\$6 million) extra injection to balance the reduction that had been "unfortunately" missing earlier this year. The decision has been welcomed by all the different associations representing non-profit radio stations.

Emmanuel Legrand

## FRANCE: President Confirms 'Sud Not For Sale'

Sud Radio—the full-service station operating in the south-west of France which was rumoured to have been sold by its main shareholder Laboratoires Fabre—is no longer up for grabs. After reviewing the different offers, the station's president says the station will remain "free." Good ratings and improving financial results could, in part, explain this unexpected move. EL

## SPAIN: Kids-only Station A Great Success With Target Audience

A radio station aimed solely at children and teenagers, with an average listener age of 13, is enjoying enormous success in Madrid less than a year after being launched. Chairman and director Francisco Gaya was so sickened by the quality of television programmes his 13-year-old daughter was subjected to that he decided to create the Onda Mini station. "The media doesn't concern itself as it should with young people," he says. HL

## SLOVENIA: Radio Slovenia Plays Host To EBU Rock Festival

State-owned Radio Slovenia was host to the 12th European Broadcasting Union Rock Festival earlier this month, where the emphasis fell on hard rock with a tinge of Seattle. The festival, which took place on September 9-10, gathered together seven European acts, including Macedonia's Archangel, Moldova's Axident and the German band Swimming The Nile.

Julia Bakker

## UNITED KINGDOM: Wet Wet Wet Reign Supreme

Wet Wet Wet's *Love Is All Around* is being heralded as the UK's biggest-selling single of the decade. The single was at number 1 last week for the 15th consecutive week—one week short of the record set by Bryan Adams' (*Everything I Do*) *I Do It For You*. But a spokesman for the band says *Love Is All Around* has now surpassed *Everything I Do*'s 1.5 million sales. *Love Is All Around* has also topped the charts in Denmark, Holland, Norway, Sweden and Iceland. Jeff Clark-Meads

## UNITED KINGDOM: UK Radio Authority Re-advertises Licences

The FM and AM licences for north-east England, currently held by Metro Radio, are being re-advertised by the UK Radio Authority. The licences cover 1.3 million adults. JCM

## UNITED KINGDOM: MTV Reaches Distribution Deal With TeleWest

MTV Networks Europe has signed a distribution agreement with cable operator TeleWest that will see the company's three channels—VH-1, MTV Europe and Nickelodeon—delivered to TeleWest's 145,000 operators for the next five years. JCM

# East FM, Gold 105 Find Success In Tough Commercial Market

**SWEDEN**  
by Nicholas George

Sweden's independent commercial radio stations are currently experiencing mixed fortunes, with some winning awards while others are struggling to survive.

Independent Radio and Co contributes programmes to two of the country's most successful stations in the city Norrköping and has been picked by the Swedish Employers Federation as an example of a thriving young busi-

ness. The stations East FM and Gold 105 have separate owners but Radio and Co produces programmes for both.

According to East FM's music director Dan Grossmann both stations thrive because they are outside the country's large commercial networks and because they produce large amounts of live programmes and use outside broadcasts daily.

Grossmann explains, "Norrköping is the place in Sweden where most people listen to com-

mercial radio. Together the two stations reach more than half the city's population daily."

East FM has an ACE/EHR format aimed at the 15-35 age group while Gold 105 plays hits from the '50s and '60s and targets those aged 40 and over.

"Unlike many of the new stations, we had been working as a community station for three years before the new commercial licences were issued last year. I think we had a chance to make our mistakes early on," Grossmann adds.

But not all independents are finding it so easy. At the end of August neither Radio Halland in Halmstad nor Radio Nordost in Kristandshed had paid their licence fees to the Swedish government, which had been due on July 1.

The owner of the stations, Tommy Thuvesson, blames some of the difficulties on technical problems at Radio Halland, which severely restricted broadcasts from the ACE station. "The radio market is a hard place to start up in," he says.

Thuvesson is currently negotiating with the new commercial networks in the hope of either selling or finding a new partnership agreement to secure the future of the stations.

## Newsmakers

● **UNITED KINGDOM:** Phonogram UK has appointed former PR consultant Alan Edwards to the newly-created position of general manager. Reporting to managing director Howard Berman, Edwards will oversee product management, and creative and marketing services. Meanwhile, Mark Williams has resigned after two years as general manager at Arista in the UK.

● **BELGIUM:** Joeri Deceuster has been appointed product manager with ARS Productions, following Gino Moer-

man's departure to Sony Music Belgium.

● **BELGIUM:** PolyGram Belgium has announced that Deirdre Ceustermans has been appointed product manager for the Island label. Ceustermans will take up her new duties in January 1995 and will continue to carry out promotion work for Polydor and A&M until then.

● **MONACO:** Riviera Radio has announced that Rob Harrison has been appointed its new head of music.

# Established Public Radio Stars Make The Move Across To Privates

**SWEDEN**

Sweden's commercial radio stations are tempting the star performers of pubcaster Sveriges Radio across into the private sector.

Claes af Geijerstam, known as Clabbe, has presented the show "Rakt Över Disc" for 15 years on Sveriges Radio and has turned it into a media institution.

But now the programme is to go out on Sweden's largest commercial net SRAB, which has some 18 stations across the country.

The news not only demonstrates the movement of performers away from the public sector, but is also proof of the flexibility of the new Swedish market. Clabbe will independently produce his show from a studio in his own backgarden. It will then be beamed via satellite to SRAB's headquarters in Stockholm where it is sent out to the 18 stations using a second, German satellite.

The three-hour programme will initially run for 16 weeks on Saturday evening aimed at the ACE audience targeted by the SRAB stations.

Another presenter to leave Sveriges Radio is Ulf Elfving, who has been with the company for 29 years. Elfving presents the popular news magazine "Efter Tre" currently broadcast on P4, the country's most popular channel. However, he is to begin producing his show for the Kinnevik-owned Z Radio.

Head of P4 Mie Jernbeck says the station will continue "Efter Tre" without Elfving, but a dispute has now broken out over who has the right to use the show's title. *NG*



**WALL OF GOLD AND PLATINUM FOR HADDAWAY** — Trinidad-born star Haddaway collected a host of gold and platinum discs for his debut album "Haddaway—The Album" and its single releases during a recent visit to Germany. Pictured (l-r) are: BMG Ariola Media MD Albert Czapski, Coconut Records' Karin Hartmann, Haddaway, chairman of BMG Ariola Thomas M. Stein and Coconut Records' Toni Hendrik.

# Radio Increases Its Reach In Russia

**RUSSIA**  
by Emmanuel Legrand

The two private stations operated by the French group Europa Plus in Moscow and St Petersburg are both gaining in popularity, according to ratings released recently by Mediametrie.

Both Europa Plus, part of the French group Europe 1 Communications, and Russian state-owned Ostankino have witnessed considerable gains in audience share in Russia's two main cities.

In Moscow, the two stations are tied in third place, each with 15% of the city's total listeners. Europa Plus has seen its share rise from 9.2% in the November-December '93 period, while Radio 1's total share has risen from 12.9% at the end of last year.

Moscow's leading station

remains Mayak, with 34.5% of the city's total audience, up from 26.9% in the November-December '93 period. It is followed by Radio Rossii, which has witnessed a jump of over 2% in the latest figures, contained in Mediametrie's June 1994 Media Focus on Eastern Cities.

Europa Plus has held on to its second place in the fight to become the most-listened to station in St Petersburg, up from 19.9% in November-December '93 to 24% in the June figures. However, it trails considerably behind the city's number one station Petersburg, which has a 46.3% share, down from 48.3% at the end of last year.

Radio 1 is in fourth place, with 8.1% of the city's total audience, up from 4.7% in the November-December 1993 figures.

| Top Moscow Stations<br>(% market share) |              |          | Top St Petersburg Stations<br>(% market share) |              |          |
|---|--------------|----------|--|--------------|----------|
| Station                                 | Nov/ Dec '93 | June '94 | Station  | Nov/ Dec '93 | June '94 |
| Mayak                                   | 26.9         | 34.5     | Petersburg                                     | 48.3         | 46.3     |
| Radio Rossia                            | 26.2         | 28.5     | Europa Plus                                    | 19.9         | 24.0     |
| Europa Plus                             | 9.2          | 15.0     | Mayak  | 15.4         | 15.6     |
| Radio 1-Ostankino                       | 12.9         | 15.0     | Radio 1-Ostankino                              | 4.7          | 8.1      |
| M Radio                                 | 6.6          | 6.6      | Radio Rossii                                   | 8.2          | 5.0      |
| Ekho Moskv                              | 5.4          | 3.4      | Radio Roks                                     | 2.6          | 3.1      |
| Radio 101                               | 3.0          | 3.1      |  |              |          |
| Radio Nostalgie                         | 2.3          | 2.3      |  |              |          |

Total '94 population = 7.2 million    Total '94 population = 3.8 million

Source: Mediametrie

# Host Of Radio Stars Help '7-Day Wonder' Onto Airwaves

**BELGIUM**  
by Marc Maes

European radio stars helped launch a new pirate dance/techno station earlier this month, and the champagne corks were still popping when the transmissions stopped after just seven days.

Radio Republica was launched on September 5 by the independent R&S Records to mark its 10th anniversary. The company hoped its special "seven-day wonder" station, which broadcast for

one week up to and including September 11, would help bring its artists directly into the European spotlight.

Stations throughout Europe were the target of a mailshot to publicise Radio Republica's launch and all were urged to transmit the station's satellite signal partially or in its entirety.

With a host of star presenters including John Peel, NME and MM-writer Sarah Champion and Club DJ's like Sven van Hees and Frank de Wulf, the company

hoped to encourage stations across the Continent to tune in.

"It's hard to get airplay on normal radio stations and media, and therefore we declared the Electric Island neighbourhood in Ghent [where the company's studios are located] our one-week republic. We hired a transponder on Eutelsat 1 F2 and broadcast throughout the week as Radio Republica," explains R&S founder Renaat Vandepapeliere.

Tens of stations across the continent, including webs located

in Belgium, France, Germany, Holland, Spain and Switzerland, expressed an interest in using part of the material in their broadcasts, Vandepapeliere adds.

"We invested in new talent like Sun Electric and Biosphere and arranged live concerts and tours. Radio Republica will give R&S Records the airplay and attention it deserves."

The company also timed the release of its fifth volume of the dance-compilation *In Order To Dance* to coincide with its

anniversary celebrations. R&S first achieved European success on the strength of the compilations, which have sold around 40,000 copies each in Benelux up until now.

The first copy of the latest album—which is packed in a fluorescent see-through plexi-glass box containing a set of battery-powered lights which switch on when the box is opened—will be presented to Ghent's Museum of Contemporary Arts.

# ENIGMA

World-wide sales exceed five million units.  
The Cross of Changes has been awarded gold,  
or respectively, platinum in 24 countries.

Break Out Rotation on MTV

N-Rotation on VIVA

Current Album  
The Cross of Changes



CD 839236 2 - MC 839236 4 - LP 839236 1

New Single  
Age of Loneliness  
Out Now



MXCD 892525 2

Virgin

# Bad Religion Finds Second Home With Sony's Dragnet

**GERMANY**  
by Miranda Watson

Germany has always been an important rock market and it's also the third largest music market in the world, so it's no real surprise that Epitaph-signed US progressive punk band **Bad Religion** looked to Germany to handle them outside the US. The band recently signed to **Sony Germany's** progressive **Dragnet** label for the rest of the world outside the US.

Epitaph MD **Brett Gurewitz** says he wanted a broader distribution in Europe than in the past and decided it was necessary to go through a major. It was Sony Germany that caught his eye. "We liked the set-up of Dragnet too, which seemed to operate as a smaller company within a company, with a lot of individual autonomy. **Markus Linde** [Dragnet label marketing manager] seemed genuinely enthusiastic—he knew the group and had some great marketing ideas. All of this appealed to me, plus the fact that the label was German. The other labels expressing interest in working with us were based in the UK."

Dragnet's co-marketing manager **Willy Ehmann** says the whole deal started when he was approached by Bad Religion's manager **Benny Heaps**. Heaps also manages **Soul Asylum** and Dragnet came to his attention following the label's work with Soul Asylum. Ehmann says it was above all Sony Germany's alternative set-up which attracted Bad Religion. "We work with alternative acts from across the world and we pride ourselves in being able to develop bands during their career. Take a band like **Prong** for instance—we've lifted sales from 8,000 to 40,000. We can offer Bad Religion a similar set-up. They come from the alternative indie scene and aren't used to working with a major."

Gurewitz stresses the fact that Bad Religion already has a history in Europe,

with Germany as its biggest market. The last album charted as an import, selling around 80,000 units in Germany alone. "Even though we had good attendance at shows in the UK, it was not nearly as big as the response in Germany. German people seem more willing to embrace American rock culture than other countries like France and England has a lot of rock bands of its own."

Ehmann adds that Bad Religion's punk rock style has always been popular in Germany, "Take the German band **Die Toten Hosen** for instance; they're hugely successful in Germany and have the same punk roots as Bad Religion and a very similar attitude and style of music."



Now Gurewitz hopes that with the help of Dragnet, Bad Religion will score their first gold disc in Europe, with a new album *Stronger Than Fiction* released August 22. Gurewitz describes his hopes for the future, "Hopefully we'll see bet-

ter market penetration in Europe, higher visibility in the press, a proper set-up for the launch of the record and stronger touring visibility. We will have the clout of a major company behind us, but we won't be caught up in the 'small fish in a big pond' syndrome. Bad Religion will be an important release for Dragnet. And as the success of **Biohazard** in Germany shows, there's a big market for American hardcore out there." Dragnet is now working on the marketing campaign to back the release of the album, which Ehmann says will be mostly a press and retail driven project.

The deal has raised the profile of Dragnet internationally, says Ehmann. "If this proves to be a successful enterprise for us, I think we will be able to sign more bands like Bad Religion in the future. It means we will be approached by management and bands which didn't before."

## Music & Media upcoming specials

### SPAIN

Issue no. 43

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Artwork in: October 7

### ITALY

Issue no. 46

Publication date: November 12

Artwork in: October 28

For details contact Edwin Smelt

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## SINGLES

### BLACK BARON

*What's Your Name* - Coconut

PRODUCER: A. Tanneberger

With its strong chorus and thumping beat this record has all the markings of a hit record. Thanks to a strong recognisability factor, it could work on radio as well.

### GATE TO AFRICA

*Yuwaja* - Epic

PRODUCER: Edward Louis/John Fonda

A fast and frantic techno track enlivened by just about everything you can think of. Tribal elements serve as backdrop for a strong hook carried by **Sally Kaniaru's** powerful vocals, while a subtle reggae groove provides the icing on the cake. Club DJs should investigate the remixes too.

### M.C. SAR & THE REAL MCCOY

*Run Away* - Hansa

PRODUCER: Freshline/Berman Brothers

Take a bit of this smooth slice of Eurodance, which serves as a preview for the forthcoming *Space Invaders* album. As the title implies ambient influences are present, even in the radio mixes. Once again, a bewildering array of remixes make sure there is something in there for everybody.

### MISSING HEART

*Wild Angels* - 69 Records/Jupiter

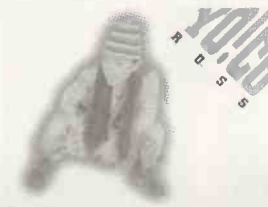
PRODUCER: Brandes/Livrano

Simple and straightforward is the key, which is no secret to these producers who may have a hit on their hands. Somewhat esoteric, *Wild Angels* sounds a bit like recent efforts by Jam & Spoon both in arrangement and melody.

### YO!CO ROSS

*Miss Me* - Dance Pool

PRODUCER: Chris Craft



At first you might think you have another Ace Of Base imitation in your hands, but a closer listen reveals a lot of other

sides to this debut. What distinguishes her is the prominent use of ragamuffin and swing beat elements, which give the track and its remixes a rootsy R&B feel.

### SCOOTER

*Hyper Hyper* - Club Tools

PRODUCER: The Loop

In the wake of massive successes by DJs-turned-performers such as Marusha, Sven Väth, Westbam and Jam & Spoon, a new star is born. Produced by a highly successful remixer collective, all ingredients are present to emulate the success of the aforementioned.

### SPHINXX

*Chains Of Love* - WEA

PRODUCER: Meyer-Thurn/Strobel

Formerly known as Charade, this female duo has altered its name because of a considerable change of course musically. From poppy pastures they have moved into the dance arena with this track reminiscent of the Human League's *Don't You Want Me*.

## ALBUMS

### THE BELLAMY BROTHERS

*Nobody's Perfect* - Jupiter

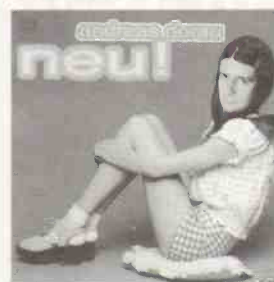
PRODUCER: Ralph Siegel

Now armed with a German record deal, the brothers, whose first claim to fame was *Let Your Love Flow* from 1976, prove that they are still good at this particular brand of countrified pop. Especially the ACE and country format has plenty of songs to choose from. Songs like *On A Summer night, She Don't Know That She's Perfect* and *Hemingway Highway* are just a few examples.

### ANDREAS DORAU

*Neu!* - Motor

PRODUCER: Various



This new album by former *Neue Deutsche Welle* "diva" marks a move into dance territory. Unlike most con-

temporaries, he prefers slow beats and sparse arrangements. Also remarkable is the presence in the front of the mix of the vocals. Some of the songs included here could very well become novelty hits such as *Das Telefon Sagt Du* and *Stoned Faces Don't Lie*.

### HELLOWEEN

*Master Of The Rings* - Castle Communications

PRODUCER: Tommy Hansen/Helloween

Armed with a new deal, one of Germany's leading metal bands returns armed to the teeth. This set is without a doubt their best since *The Keeper Of The Seven Keys* part I & II. Subtle symphonic elements add a great deal of colour without lowering the energy and intensity levels. The ballad *In The Middle Of A Heartbeat* could break at EHR given a fair chance. Of course tracks like *Sole Survivor*, *Why?* and *Perfect Gentleman* are excellent metal pleasers.

### NIKKO & THE PASSION FRUIT

*Bird In A Cage* - Polydor

PRODUCER: Nikko/Passion Fruit

The preceding single—*Annie Howe*—was a tasty bite of pop. In retrospect it served as a perfect summary of the album, which is loaded with tunes which border on the eccentric but never lose their pop sensibility. As a result songs like *Antigone In Red*, *Bird In A Cage* and *Heavy Traffic* are potential singles.

### PARADOCS

*Spics* - WEA

PRODUCER: Moses Schneider

Persistence paid off for this young band, who earned quite a reputation live thanks to incessant touring. The cheerful ditty *She*, which is just released as a single, is probably the most accessible from the collection, but the other tracks, most notably the opening *Don't Need You Anymore* and *High Above* are of interest for anyone into the Charlatans and Blur. With a full length coming up next year it will be interesting to see where they're headed.

# The Way Ahead In East Germany's Competitive Market

**E**ast Germany's first wave of private stations, such as Radio PSR/Leipzig, Radio SAW/Magdeburg and Radio Brocken/Halle, are now edging ever closer to competitor public stations, namely MDR 1 and MDR Life, which for years have enjoyed a monopoly in the former DDR.

by Miranda Watson

The last ratings for the new Bundesländer, the EMA Ost conducted by Infratest, showed many privates made huge leaps in listeners, ever since this year's MA results which came out in June. But while some stations are celebrating their right choice in format and programming, others are suffering. East Germany has rapidly become one of the unified country's most competitive radio markets, almost on a par with the "cannibalistic" levels of competition in the Berlin/Brandenburg market. As more stations are licensed, so more fall into trouble.

Antenne Sachsen has not made the audience ratings it requires and is said to be in financial trouble; programme changes are soon to be implemented. Meanwhile, new hopefuls, statewide ACE format BB Radio/Potsdam and EHR web Energy Sachsen, both failed to make any real impact in the EMA Ost ratings.

The first private station to launch in the new Bundesländer, ACE format Radio PSR in Saxony, is now the market leader after just two years on air with 248,000 listeners per average hour (EMA Ost). MD Erwin Linnenbach is very happy with PSR's progress and the growth of private radio in east Germany.



Erwin Linnenbach

"The MA and EMA this year confirm that the dual radio system [public and private] has worked here almost immediately. In just two years, and in one year for some stations, the privates have established themselves and in some cases, like SAW and Brocken in Sachsen Anhalt, overtaken the publics. It took four to five years for stations in west Germany to get to this stage. I see great potential ahead for private radio."

## Overpopulation

But there are also big problems ahead, as Linnenbach explains. "The media authority in Saxony has acted irresponsibly and without regard to the economic situation here, licensing too many stations too quickly. As a result, PSR now has three competitors all offering similar ACE formats. Now one of these, Antenne Sachsen, is falling into difficulties. It has also meant that we didn't manage to overtake MDR here in Sachsen, lagging 19,000 listeners per hour behind them instead. It's all because we don't have complementary programmes in Sachsen. In Sachsen-Anhalt, the system works much better. There are two privates, Radio Brocken targeting older listeners, and Radio SAW targeting younger ones. As a result both are doing well and have overtaken MDR. I foresee a

similar healthy situation emerging in the other Länder such as Mecklenburg-Vorpommern where at present there is only private. As long as complementary programmes are licensed, the stations will flourish."

ACE format Radio SAW was the biggest winner in the EMA, almost doubling in listeners since the MA to 221,000. Says PD Thomas Schnell, "The market in East Germany was totally in the hands of the publics until the second half of '92 when PSR, Brocken and SAW launched. We all had a lot of catching up to do, as the publics had a big advantage at first. Now, two years later, we are overtaking the publics." Schnell says the secret to the success of his station lies in format changes implemented earlier this year from a soft to pure ACE format.

Schnell says the dramatic rise in listeners for private stations will not continue, however, "I think the cake has been divided now. I don't think privates can expect to win more than 5-10% more listeners. Only newcomers will manage to nibble away at the cake, or if satellite publics like MDR Sputnik decide to come onto antenna as well. The golden years of pioneer West German privates like RSH and NRW won't come to us, East German stations can only win by being extremely careful with their money and running tight, low budget radio."

Schnell adds that the east German advertising sales houses also help, as they allow the "strong stations to carry the weaker ones."

## Bloody Battlefield

ACE format Antenne Thüringen MD Carlos Mack expects to see some casualties in the near future. "I think private broadcasters will still grow, but not always at the expense of the publics. I think in Saxony we will see a 'market cleaning,' with some stations going under, as the market has become so saturated. Other stations will have to rethink their programming strategy. The real problem in the east German radio market though is Berlin/Brandenburg. It's a mess. I don't think that BB Radio will ever make 100,000 listeners. Meanwhile I hear that R.S.2 [ACE format Berlin private station] is to close and then the frequency will be offered out again. It won't get any better."

Mack doesn't believe low budget radio

is the way forward for struggling stations. "Cheap programmes don't always work, especially here in east Germany. You have situations like in Saxony where MDR Life Saxony attracts over 1/2 million listeners a day, the biggest station in east Germany and it has no real competition. Where the privates can strive to get better figures than the publics is to keep to the regions, localise and regionalise. MDR Life can't really do this as it is covering three states—Saxony, Saxon-Anhalt and Thüringen. This is why, overall, MDR Life is in fact losing listeners."

Radio Brocken PD Steffan Müller says that Brocken's steady listener gains with its national music/ACE mix format show that private radio has decidedly changed the radioscope. "In a relatively short time, east German privates have managed to catch up with the publics. The EMA Ost figures give a bit of a false picture of MDR's dominance—the ratings fail to show that MDR 1 is in reality three programmes (i.e. in three states) marketed as one. Likewise, you have MDR Life which is the only station to be broadcast over three states on one frequency."

It's a different story when you look at MDR's performance in single states, however, says Müller. "In Sachsen Anhalt where Radio Brocken is situated, MDR 1 Sachsen Anhalt used to have a 50% marketshare one-and-a-half years ago—now it has dropped to 30."

Müller says we will see private stations continue to grow over the next two years, but he also expects to see some privates going under due to increased competition. "The Halle/Leipzig area is the most competitive in east Germany after Berlin/Brandenburg with over 16 programmes serving 1.5 million people. Eight of these are east German privates. This already crowded market is leading to fierce competition and soon some stations will fall into difficulties. Only those with plenty of advertising revenue will survive." Müller says the competitive marketplace is leading to an increasingly international-oriented radioscope, with stations running "more cost-effective, more efficient and low budget radio."

## A Flooded Market

Soft ACE format Antenne Sachsen in the competitive Saxony market is already running into problems and programme changes are expected imminently to try and boost the floundering station's ratings. With the strong possibility of another local frequency being allocated in Saxony, PD Norbert Seuss blames the media authorities in east Germany for licensing too many stations for the market to support. "More stations simply cannot be established here. We are trying every means to try and stop the media authority licensing more stations. The media authorities here have false ideas and tell us how more programmes can only be a plus for the listeners, but they forget that all these have to be paid for. They are trying to initiate ideas here which work fine with public but not private stations. More money is slowly being freed for consumer spending in east Germany, but advertising budgets are not going to increase dramatically in the near future. If new programmes are introduced, there just won't be the money to support them."

Seuss says the EMA ratings have not helped his station's fortunes as they fail to show the real increase in listeners of Antenne Sachsen since its format change back in February. The EMA Ost research began just two months after, insufficient time, says Seuss, to show a big increase in listeners since the MA results (conducted before the format change).

EHR format Energy Saxony, owned by French radio operator NRJ, notched up 36,000 listeners in the EMA Ost, failing to reach its target of 50,000. PD Arno Küster says one of the reasons for this is that the EMA Ost does not show the whole picture. "The problem is that Energy Saxony is not a statewide station like the other privates—we can only be heard in the towns of Dresden, Chemnitz and Leipzig. The EMA Ost figures show listenership for the whole state."

Küster is concerned at the prospect of another competitor entering the Saxony radio market. "If the new station targets the over 50 age bracket then we're okay, but if a programme is licensed which competes with us, we'll have real problems, and so will the other privates here in Saxony. In my view there should be a stop on new programmes being licensed for so many years, to give the ones already existing the chance to get off the ground. The same is happening here as in Berlin, it seems that no one has learned from the mistakes made in the west."



## Top East German Stations (average listeners per hour in thousands)

| Station (format)           | MA '94 | EMA Ost '94 | % chg. |
|----------------------------|--------|-------------|--------|
| MDR1* (national)           | 1,000  | 1,100       | +10.0% |
| MDR Life* (ACE)            | 480    | 515         | +7.3%  |
| Antenne Brandenburg* (MOR) | 270    | 308         | +14.0% |
| Radio PSR (ACE)            | 190    | 248         | +30.5% |
| Radio Brocken (national)   | 180    | 233         | +29.4% |
| Radio SAW (ACE)            | 120    | 221         | +84.2% |
| Antenne MV (NA)            | 130    | 169         | +30.0% |
| Antenne Thüringen (ACE)    | 90     | 136         | +51.0% |
| Antenne Sachsen (ACE)      | 40     | 51          | +27.5% |
| Energy Saxony (EHR/Rock)   | n/a    | 36          | -      |
| BB Radio (ACE)             | n/a    | 32          | -      |

\* = public station  
Source: EMA Ost

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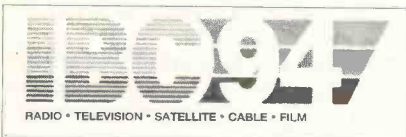
# IBC Opens Arms To Wider Audience, Less Technical

by Mary Weller

Broadcasting is a changing industry and the station which turns its back on new technology and trends misses out. But what is a station supposed to do to prepare for DAB, how "automised" should it become and what does all of this easy-to-use radio equipment mean for a station's engineer?

These questions and more will form the basis of papers, panel discussions and workshops at the International Broadcasting Convention IBC in Amsterdam on September 16-20. With over 350 exhibitors planning to attend the convention this year, the annual event is a sell-out success.

Amsterdam's RAI venue was selected again this year for the convention, mainly because of its easy access, large convention halls and local positioning.



"The IBC has grown a great deal since the last show due to a quickly changing industry," says spokesperson **Tony Lawes**. "This includes a number of first-time exhibitors from the multi media wave." Lawes admits that such shows can become overwhelmingly large; for this reason, the IBC has targeted exhibition areas this year so that audio equipment is concentrated into one area.

If one thing separates this year's conference from previous years, Lawes would probably point to a change in focus from technological to other sides of the broadcasting business. "The technical industry is taking on a new role in broadcasting. The equipment almost runs itself nowadays. As a result, IBC doesn't focus on technical operations but on the creative side of broadcasting."

## "No Jargon" Panels

Although it may sound rather backward this technology convention is striving to be anything but too technical. With automation taking over a number of radio studios, those operating the equipment aren't engineers with years of technological experience.

"We have deliberately chosen more political topics for the panels this year," says panel chairman **John Tucker**. "In addition, the panels are organised so that the audience will make the debate. Panel members aren't encouraged to take over the discussion; they are allowed only four minutes per person to introduce themselves and their fields of interest. Further they are there as experts to answer questions."

Tucker, an engineer consultant for 17 years who started off in radio, adds that to further serve the audience, IBC will audio record all panels and a summary of the panels can be found in the following edition of the IBC daily newsletter for the duration of the convention.

Organisations to be presented in the panels include the EBU, the BBC and the Canadian Broadcasting Committee.

The panel chairman also shares the name of the IBC John Tucker Award which will be handed over to someone who, in the eyes of

the board, has made a significant contribution to broadcasting. The annual award, now in its 10th year, includes a prize of UK£5,000.

## On The Floor

But the heart of IBC, of course, is to be found on the main floor of the venue, as hundreds of companies from all corners of the globe display their products.

Such a large event is obviously a perfect time to introduce new products as well, which a large number of audio manufacturers are planning. France-based **Digigram**, for example, will be attending IBC for the first time this year to introduce its latest version of the Xtrack post-production station, with increased storage and fast audio editing. Says Digigram's sales assistant **Christelle Berger**, "We usually have a stand at another trade fair, but this new updated version of Xtrack has a lot of potential and we are actively promoting it. We understood that a lot of our clients will be at IBC this year, and didn't want to miss out on the opportunity."

Telecom services from across Europe are also taking advantage of the show to entice customers Europe-wide. Aside from the Dutch and German telecommunication companies, **British Telecom** (BT)'s Broadcast and Satellite Services division can't be missed at the IBC; just look for the Satellite News Gathering (SNG) truck in the outside broadcast area. The truck contains a KU-band satellite earth station terminal. BT will also be giving live demonstrations of its remote switching service, which enables broadcasters to control their own network switches for the sharing of audio material.



Tucker

## IBC Radio-Related Panels

Cable/Satellite/  
Terrestrial And VOD  
*The Survival Debate*

The Battle For World  
Standards  
*Should It Be Left To  
Industry?*

Tapeless Recording  
*Hard Disc Rules - OK?*

DAB - Technology Looking For A  
Market?  
*When Will It Start And  
Who Will Pay For It?*

The Broadcast Engineer -  
An Endangered Species?  
*Is There A Future For  
Chief Engineers?*

Do We Need An FCC  
In Europe?  
*Does Deregulation Need  
Regulating?*

## Coming To The IBC In Amsterdam

Once again the unstoppable exhibition monster rolls into downtown Amsterdam. Among the hundreds of TV and radio equipment manufacturers from around the world we highlight a handful of European companies who will be showing the following radio-related products:

**Studer:** Making the trip over from Germany this year is the Random Access Production Workstation Dyaxis II, equipped with the new MultiMix Software Version 2.0. Ranging from four to 48 channels, the station is fully modular and can be used for wide variety of applications. Studer claims some 300 workstations are already in use throughout Europe. In addition to Dyaxis II, Studer will be displaying its MultiDesk Hardware Remote Controller.

**AKG:** In addition to their new WMS900 range of UHF radio microphones and accessories used recently by Rod Stewart and Peter Gabriel on their world tours, AKG will be showing: the Handy Mic, a three in one radio mic; lavalier, hand-held and boundary and the new large diaphragm condenser mic, the C3000, aimed at presenter/newsroom operations.

**Vamos:** Dutch-based Vamos will have an entire line-up to be seen at the show, with the Digicorder in the spotlight. Digicorder offers portable tapeless recording, editing and communications for the reporter on the move. The "Digi" in the name promises digital communication via ISDN lines and, weighing only 2.5 kg, allows for non-hassle reporting. Also sharing the name of Vamos is: the Audio Express, allowing for real-time digital audio transmission via ISDN lines; News Collector, which automatically collects and indexes digital audio, among other hardware products.



**Audio Processing Technology:** As well as the standard SDM100 ISDN codec. Audio Processing Technology (APT) will be showing Pro-Link, a combined DSM100 codec and six-channel I-MUX. The DRT128 reporter terminal features a single mic input and monitoring and is capable of 7.5MHz stereo of 15kHz mono over a single ISDN2 port. APT's ACE100PC and Mac computer expansion cards offer audio recording with 4:1 digital compression. Also featured will be the X-Console digital audio editing software package.

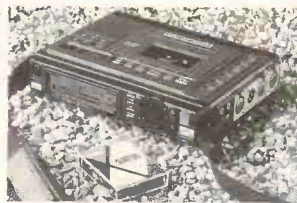
**HHB Communications Ltd:** This English company is set to display its PortaDAT range of professional DAT recorders, Panasonic SV3700 and 4100 studio DAT recorders. These machines are designed to meet the various demands of all location sound recording applications. Also to be seen are the CEDAR range of audio restoration products including the AZ-1 azimuth corrector and the Bit Box DAT to CD-R track information transfer unit.



**German Telecom:** ISDN and Satellite News Gathering (SNG) will be in the spotlight this year at the German Telecom booth at the IBC. Audio ISDN, now available nationwide in Germany, is made available in that country according to the MUSICAM or the ASPEC system. The Telecom company also offers compact and economical systems for audio transmissions through SNG, either through a receiving station on your premises or the Telecom's own earth station, where the signal is then sent through ISDN lines.

**Audix Broadcast:** Audix will debut the DTX digital telephone phone-in system with on-air user interface and the new ABS series consoles aimed at smaller stations. Audix will also feature their ARM monitor panels, now with up to 24-way input.

**Eela Audio:** To be seen at this year's IBC is the S24 Reportophone Plus, the upgraded version of the S20. Reportophone Plus is a lightweight, portable ISDN coder-decoder with an internal Terminal adapter, designed to get news/information to the studio with minimum effort and maximum quality. Eela will also be displaying the S440 and S340 on-air production consoles along with the hard disk system for these consoles.



**Vortex Communications Ltd:** London-based Vortex Communications is taking advantage of the IBC show to debut its VX-3000 digital audio converter module, made according to AES/EBU standards.

**Digital Audio Research:** DAR should have a happening stand this year with the introduction of the new "gold" version of their successful SoundStation eight or 16-track audio production workstation, with hard and optical disk recording, editing and playback. The new edition to the family will be surrounded by its older brothers: the Sigma Plus, featuring segment-based processing, and the Delta Plus, the low-cost, four, eight or 16-channel unit.

SINGLES

THE BADLOVES

*Lost* - Mushroom R/A/EHR  
 PRODUCER: The Badloves/Doug Roberts  
 Folk rock music with a Stones edge to it used to be a speciality exclusive to Hothouse Flowers. Not any more—this song has an *I'm Sorry*-like instant hummability.

BLUR

*Parklife* - Food A/EHR/R  
 PRODUCER: Stephen Street  
 Old men on the park bench will have to move over a little bit to make room for these punky brats commenting on life around the pool. It's as nurturing for the ducks as it is for you.

NAOMI CAMPBELL

*Love And Tears* - Epic EHR/A/D/ACE  
 PRODUCER: Tim Simenon/Gavin Friday  
 What a shame for the sceptics! Super model Campbell excels in another industry, and definitely not with fast-food dance stuff. Slow as it is, it's upgraded by Oriental mysticism.

D:REAM

*Blame It On Me* - Magnet EHR/D  
 PRODUCER: Tom Frederikse  
 While George Michael spends all his time in court, Peter Cunnah takes his chance to fill the gap in the market. Here he's like a young Joel singing the "River Of D:Reams."

CELINE DION

*Think Twice* - Columbia ACE/EHR  
 PRODUCER: Christopher Neil  
 Andy Hill and Peter Sinfield didn't think twice when writing chapter II to *The Power Of Love*, which Dion interprets like a female Aaron Neville.

EAST 17



*Steam* - London EHR/D  
 PRODUCER: Richard Stannard  
 Street cred they've always had, more than all their competitors combined, but even with a Carter USM remix to their account, it's a proven fact that these lads have grown up.

TERRI HALL

*Forever* - Anxious EHR/ACE/A  
 PRODUCER: Ian Brodie  
 It can't be coincidence. "Special Fun Boy" Hall and Dave Stewart, his former buddy in Vegas, present first-time solo outings simultaneously, both of 24-carat pop calibre.

JADE

*5-4-3-2 (Yo! Time Is Up)* - Giant D/EHR/ACE  
 PRODUCER: Mark C. Rooney/Mark Morales  
 Countdown to ecstasy starts here. The climax is reached when this "fonkee" new jill swing trio gets to number one on the urban format.

JAMIROQUAI

*Space Cowboy* - Sony Soho Square D/EHR/ACE  
 PRODUCER: Jamiroquai  
 Will the "cap-ophile" neo soul brother be wearing a Stetson for this one? More laid-back—or spacy?—than before, he'll be rocketed into the unknown, yet-to-be-explored universum of ACE. It's ideal radio music for Riviera Radio/Monaco head of music Rob Harrison. "We want to stay with the times without putting off the older listeners. They might recognise a bit of '70s Stevie Wonder in Jamiroquai, while he's considered as 'cool' by the young demo anyway."

LIAM NEESON

*Coney Island* - Polydor ACE/A  
 PRODUCER: Van Morrison  
 Best known as the main character out of "Schindler's List," Neeson here recites Van Morrison's musical poetry with an Irish heartbeat as his contribution to the *No Prima Donna* album.

R.E.M.

*What's The Frequency, Kenneth?* - Warner Brothers R/A/EHR  
 PRODUCER: Scott Litt/R.E.M.  
 Are they losing their religion? Radically breaking with the tradition of their last semi-acoustic CDs, R.E.M. give a first taste of the "heavy Monster sound" of the new one.

SNAP FEAT. SUMMER

*Welcome To Tomorrow (Are You Ready?)* - Logic  
 PRODUCER: Snap  
 Does this title track to the new album reveal a new direction for the project that helped to define Euro dance? Gone are the heavy beats and the male rapper, but a female singer is still there. Studio One Broadcasting/Reggio Calabria (Italy) MD/PD Nuccio De Benedetto is already snapping his fingers to it. "It totally lives up to our slogan 'solo buona musica' (only good music). The combination of the rhythm and melodic vocals does it. Judging from all the feedback we've had after only one week, it's going to be the smash for the autumn."

TERRORVISION

*Pretend Best Friend* - Total Vegas R/A/EHR  
 PRODUCER: Gil Norton  
 Schizophrenia rears its ugly two heads on this curious stomper. First there's the kind of rocking rap like Aerosmith's Steven Tyler, and then there's a sweet jazzy interlude too.

TOAD THE WET SPROCKET

*Something's Always Wrong* - Columbia R/A/EHR  
 PRODUCER: Gavin MacKillop  
 While R.E.M., the godfathers of guitar-driven pop, are returning to an almost rehearsal room hardness, the Toads are further striving for perfection with a crystal clear pop song.

THE WONDERSTUFF

*Unbearable* - Far Out/Polydor R/A/EHR  
 PRODUCER: Pat Collier  
 Just a reminder to tell you how good they were, it's unbearable! With his fresh short haircut, Miles Hunt—the frontman of the disbanded folk rockers—is now an MTV VJ.

YELLO

*How How* - Mercury EHR/D/A  
 PRODUCER: Boris Blank/Dieter Meier  
 "Papa Oom Mow Mow!" The Swiss synth-eccentrics are skiing downhill to '50s rock 'n' roll with honking baritone saxes. As a bonus they give dance DJs 10 remixes and a 50-sample tool box!

ALBUMS

THE 3 TENORS

*In Concert 1994* - Teldec ACE  
 PRODUCER: Tibor Rudas  
 Can there really be anybody out there who has escaped all the hype surrounding the release of this CD? Recorded live at the end of this year's World Cup Finals, it's a rousing and uplifting rendition of some of opera's best-loved music—including Pavarotti's signature tune "Nessun Dorma" plus Verdi's "La Donna E Mobile" from "Rigoletto" and "Libiamo Ne' Lieti Calici" from his "La Traviata" opera. But there's plenty to keep non-opera buffs happy too, with the 3 Tenors giving a completely different tint to classic mainstream hits like *My Way*, *Singing In The Rain*, *America* and *Brazil*.

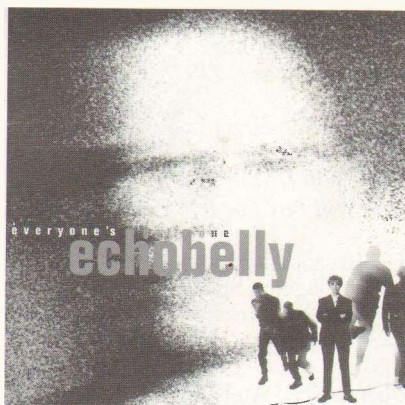
ATOMIC SWING

*Bossanova Swap Meet* - Sonet R/A/EHR  
 PRODUCER: Patrik Sventelius  
 When all the atoms of rock 'n' roll are in the right order it's still unbeatable as demonstrated by last year's debut CD *A Car Crash In The Blue*. Still joyriding with a car in reverse, these swinging Swedes encounter the best moments of 70's rock. Unlike Primal Scream, the British competitors in the race back in time, they don't take gigantic detours via dance to reach their goal. Suddenly the car stops for a special hitch hiker, ex-Ronettes singer Ronnie Spector who hardly takes a back seat. *So In Need Of Change* is a wonderful "conversation" with groovy singer Niclas Frisk who sits confidently behind the wheel. Mr. Kravitz if you see a Volvo in your rearview mirror, you've been overtaken on Retro Highway.

JOE COCKER

*Have A Little Faith In Me* - Capitol ACE/EHR/R  
 PRODUCER: Chris Lord-Alge/Roger Davies  
 A songwriter's best recognition of talent—beyond all kinds of awards—is the moment that Joe Cocker records a song out of his or her publishing back catalogue. John Hiatt gets the "Cocker prize 1994" for having written the title track, as originally featured on his masterpiece *Bring The Family* from 1987. The ballad's potential has been noticed before when Memphis soul man Delbert McClinton added it to his repertoire. The fact that Cocker and swamp rocker Tony Joe White share the same manager, Roger Davies, explains the presence of lazy tune *Let The Healing Begin*. With the two singles so far, the depth of the album is adequately ascertained.

ECHOBELLY



*Everyone's Got One* - Fauve A/R  
 PRODUCER: Simon Vinestock

Navel staring is over. Seattle has shaken the UK scene awake mercilessly. Front madam Sonya Aurora Madan doesn't need to look down at her bellybutton; she can look everybody straight in the eye, even when she's suffering from a *Bellyache*. In turn, that's 10 times better than the usual self pity. This lot dares to echo a noise like in the good old days of punk with a '90s punch. Predecessors such as Siouxsie and Polly Styrene can only watch with approval. And you? You just air *Insomniac*.

OTIS GRAND

*Nothing Else Matters...* - Sequel/Castle R/ACE  
 PRODUCER: Otis Grand  
 British blues? Whatever happened to the once indestructible institution? Luckily you don't have to wait for Mike Vernon's new Code Blue label to fully establish. Here's Otis Grand. A name like that should be synonymous with "great singer." Well, that part is designated to guests like Sugar Ray, Curtis Salgado and Kim Wilson. That leaves Grand's hands free to play the guitar on big band or Stax soul-infused material. With so many Roomful Of Blues-related people on the set, including a part of the horn section, it can't be anything but a sultry blues album.

TERMINATOR X & THE GODFATHERS OF THREAT

*Super Bad* - RAL D/A/EHR  
 PRODUCER: Terminator X/C. Ryder/L. Smith/C. Chase  
 His "surname" proves that X is a dedicated follower of the ideas of black activist Malcolm X. Trained revolutionary as he is in the ranks of Public Enemy, attacking all facets of American society is his second nature. Even if that means he bites the hand that feeds him, he won't back off. Might that be a (white?) label executive exploiting black rappers, he's impersonating on *Money Promo*? "Hip hop is black gold, is ghetto steel." What follows after that intermezzo is the extremely commercial track *It All Comes Down To Money* featuring fellow rapper Whodini. So full of contradictions, which are probably what make him interesting.

TESLA

*Bust A Nut* - Geffen R  
 PRODUCER: Terry Thomas  
 Some bands stand the test of time by remaining close to the blue print of their chosen genre, here defined by 70s bands Led Zeppelin (*Shine Away*) and Aerosmith (*Mama's Fool*)—good music played loud. Comparisons to those two bands are unavoidable and in Tesla's case never derogatory. Songs that are as easily performed acoustically as electrically wrapped in vintage '70s wall-to-wall musical tapestries, purvey but one message: Good Music Should Be Played Loud. Command your listeners to turn up the volume.

URBAN HEROES

*Inner Dream* - B&B R/EHR  
 PRODUCER: Hans Weekhout  
 No more heroes anymore? Ask the Dutch! The "rock plague from the Hague" is breaking out again after years of hibernation to compete once more with Amsterdam's rockers. Their home town will never be "Beat City" like back in the '60s, but at least they're trying heroically with songs in the same spirit as fellow citizens the Golden Earring. The single *In The Name Of Love* and *What A Crazy World* deserve to be written in gold in the Municipal songbook on the same page as the Earring's *When The Lady Smiles*.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Robbert Tilli/Machgiel Bakker, Music & Media, PO Box 9027, 1006 AA Amsterdam, Holland.

## Marketing The Music

## Dave Stewart Releases The Pressure With Solo Debut

## UNITED KINGDOM

by Robbert Tilli

What did **Dave Stewart** and former Specials singer **Terry Hall** say to each other after the failure of their **Vegas** project? "Viva Las Vegas! Let's get out of it," probably. Both have returned now with their first solo outing in a long recording career.

Stewart takes revenge on himself in such a majestic way, that everything he did in his post-Eurythmics days (e.g. the **Spiritual Cowboys**) is pardoned without reservation. *Greetings From The Gutter* is the apt title of his solo album, which marks a new episode in his life, heralded by the first single *Heart Of Stone*. It is pop as pop can be. With grandmaster Bowie he shares the knack of teasing

his listeners by bordering on the deliberate irritation of radio commercials. That not only betrays his genius, but makes his songs linger on much longer.

Talking about Bowie, the album comes across like *Hunky Dory Vol. 2*. Far from a slavish copy of that '70s classic, it is mainly a restoration of the album as a collection of songs and not just one single with an album written around it. "Mr. Stewart meets Mr. Jones" on *Chelsea Lovers* and *St. Valentine's Day*, songs in the tradition of *Changes* and *Drive In Saturday*. Furthermore it contains some "brutally commercial" tracks such as *Tragedy* and



*Jealousy*.

The fact that it is a solo album is crucial for **East West** head of international **Ian Grenfell**. "Vegas and the Cowboys were mainly collaborations, which he never really fronted. That was a transition period. Fortunately the people still know who he is, as he was prominently featured in all Eurythmics videos. But it wouldn't be a Stewart album if this wasn't also a collaboration, made with the help of **Lou Reed**, **Mick Jagger**, **Carly Simon** and **Bootsy Collins**."

The single, co-written with neo soul diva **Shara Nelson**, is Grenfell's main marketing

instrument. "*Heart Of Stone* is shaping up for a big hit in Europe. Ironically, it's easier to work this single for us at the international side than for those at the UK company. That's because the UK singles chart is much 'younger' and 'quicker' than its continental counterparts, where more 'mature' product has a longer life."

Last but not least, there's the striking ARTwork as designed by British enfant terrible **Damien Hirst**. The sculpture of gas bottles in a glass tank symbolises the constant pressure an artist is under. Is Stewart heavily pressurised by his record label? Not if you ask Grenfell. "He's as much under pressure from himself as anybody else. Don't forget he was in a band which was the most successful in the UK in the '80s."

## Oasis Is No Mirage Of The British Hope And Glory

## UNITED KINGDOM

by Robbert Tilli

Land of hope and glory where are thy bands? While the British media constantly hype another whiny alternative outlet, prejudiced continentals shrug their shoulders each time, lost in the desert of UK indie bands. Is this a mirage, or is **Oasis**, five boisterous lads with charming flowerpot hairdos, for real? With the single *Live Forever*, which deserves it to be labeled "masterpiece," the hope is there, now let's wait for the glory.



sions at this stage, as we're still in the starting blocks. Our strategy is not to force the issue that Oasis is doing well in the UK. It's always difficult to translate that internationally. So many bands before have tried this, and their longevity has been put to question. The European situation is almost weary of British bands, because of their predictability."

The indisputable top quality of the three "retro pop" singles selected so far is breaking the European ice. Passion and fun, the traditional cornerstones of British songwriting, will always be recognised, any place, any time. The French are still working *Supersonic*, basically a clever quote from the riff out of **Neil Young's** *Rocking In The Free World*, while in Spain *Shakermaker* is still hot. All the rest sticks with the key track *Live Forever*. The fourth single *Cigarettes & Alcohol*—elegant-

ly wasted like anything from **T-Rex**—will be a pan-European release in October.

Fowler considers the band's unique mentality as another important factor in the crossover process. "For a young band they've got a very mature attitude towards their work schedule. They're not only sensible, they get things done too. Their agenda is fully booked until February. Such long-term planning is crucial in this day and age. Having broken ground with various pre-release showcases on the European mainland, they'll return in November for a proper tour."

**Primal Scream** did it, now it's Oasis turn. It can't be coincidence they are another **Creation**-signed band confidently crossing the Channel. Agrees **Creation** director **Dick Green**, "It all comes down to picking the right bands. Also, through the backing of Sony's distribution we have become much stronger internationally. Still a lot of our bands are limited to the alternative market,

Oasis seems to be *the* universal band. Certainly there's an element of the 'right band at the right time', but even then it's astonishing to see that they're immediately happening abroad too. Here in the UK it has been a rare case of a perfect campaign. Since their demo of *Columbia* got playlisted on **BBC Radio 1** in December, they've grown naturally with each single release."

- Signed to **Creation**.
- Management: **Ignition/London**.
- New album: *Definitely Maybe* released on August 29. At presstime it is a new entry at number 14 in Sweden.
- New single: *Live Forever* released on August 8; currently, it is charted in Ireland (number 20) and the UK where it has peaked at number 10.
- Producer: **Oasis/Mark Coyle/Owen Morris**.

## Pharao Reaches The Top Of The Euro Dance Pyramid

## GERMANY

by Robbert Tilli

The Pyramid of Euro dance hits gets higher everyday. Mainly due to Swedish and German engineers, the construction is safe and sound. Despite the anti-Euro sceptics' warnings about instability, the first cracks in the system are yet to be noticed. And German dance project **Pharao's** dance single *I Show You Secrets* only further intensifies the mystery of the genre's unbreakable chain of almost identical hits.

To prove the opponents wrong; Pharao is distinct. Okay, there is the inevitable line-up of the female singer (**Kyra Pharao**) and the male American rapper (**Deon Blue**, ex-**Splash**). But the "Egyptian" concept of "mysterious" music and gold-plated artwork makes the difference.

If there is one place where there is a great understanding of the Euro dance market, then it is at Sony's **Dance Pool** label, home of **Culture Beat** and **Jam & Spoon**. Variation is the spice of life for product manager **Markus Ehinger**, who is ready to reveal the secrets of survival on a flooded market. "On

the one hand it's getting harder to create a hit single, as everybody's doing the same thing now. On the other hand, it's simpler since we're now working on a fully established style.

"You don't meet any resistance anymore, apart from German radio of course which basically hates everything that's young until it becomes a top 10 hit. Then it gets 150 plays a week. The limited edition golden sleeve is a marketing gimmick to grab the attention of both club and radio DJs. Once one listens to it, one will spot the difference, even the most aversive radio person. The trance element and the softer vocals are absolutely new, while the rapper is still rather edgy."

First there was the song, then there was the concept. "Everything fell in the right place," remembers manager **Thomas Wagner**, together with producer duo **DJ Stevie Steve** and **Alexander Hawking** masterminding the project. "My partners had the song. Half Indian/half German singer **Kyra Pharao** had the right voice, and her name within the context of this mysteriously sounding music plus its lyrical message

evoked images of the old Egypt. We've taken this idea to the extreme with an Egyptian road show, featuring a mummy on keyboards, a slave driver on drums and a sarcophagi as stage prop! I must say [video outlet] **Viva** was very supportive in staging the band in such an ambience too."

Calm and collected like a sphinx, producer **Hawking** enjoys his major breakthrough after 11 years in business. "It's not a lucky shot. You have to make a big series of mistakes, before you get this far. We're now on the verge of an American release too [on **Columbia**]."

Concludes **Ehinger**, "It's great to see that German product is now an export article. The Americans are speaking of a 'German sound,' or better still of a 'Frankfurt sound.' By implementing variation, we hope to retain our newly obtained position."

- Signed to **Sony Dance Pool**.
- Management: **Wagner & Partner/Munich**
- New album: as yet untitled, to be released in October.
- New single: *I Show You Secrets* released

on June 6; currently, it is at number 6 in Germany.

- Recorded at: **Next Generation/Munich**.

## SHORT TAKES

- The man who sang about the *Pocket Of A Clown*, will now be a joker himself. Country star **Dwight Yoakam** is set to star as a rodeo clown in "Half A Dog's Life."
- The announcements concerning possible posthumous **Nirvana** releases change per week. The current state of the upcoming album is not a double CD, but an **MTV Unplugged** one, tentatively scheduled for November.
- **Phil Collins** and **Björk** are about to record an *Unplugged* show for **MTV Europe** on a secret London location this month.
- **XLI** and *Homo Sapien*, both early '80s solo albums by **Buzzcocks** mainstay **Pete Shelley** on **United Artists** will be re-released on **Grapevine**.

Marketing The Music: Artists featured have achieved Top 15 chart status in their country of origin.



# EUROCHART HOT 100 SINGLES

| THIS WEEK<br>LAST WEEK<br>WKS on CHART | ARTIST<br>TITLE - ORIGINAL LABEL (PUBLISHER)   | COUNTRIES CHARTED               | THIS WEEK<br>LAST WEEK<br>WKS on CHART | ARTIST<br>TITLE - ORIGINAL LABEL (PUBLISHER)  | COUNTRIES CHARTED | THIS WEEK<br>LAST WEEK<br>WKS on CHART | ARTIST<br>TITLE - ORIGINAL LABEL (PUBLISHER)   | COUNTRIES CHARTED |
|--|--|---------------------------------|--|---|-------------------|--|--|-------------------|
| 1                                      | 17 Love Is All Around<br>Wet Wet Wet - Precious Organization (PolyGram)                                  | A.B.DK.SF.FD.IRE.NL.N.S.CH.UK   | 34                                     | 26 8 Find Me (Odyssey To Anyoona)<br>Jam & Spoon - Dance Pool (Allstar/Subliminal/Get Into Magic) | B.DK.SF.FD.I.CH   | 68                                     | 69 18 Riverdance<br>Bill Whelan - Mother (PolyGram)  | IRE               |
| 2                                      | 2 13 7 Seconds<br>Yousou N'Dour feat. Neneh Cherry - Columbia (EMI/Pratik)                               | A.B.DK.SF.FD.IRE.I.NL.N.S.CH.UK | 35                                     | 25 5 What's Up<br>DJ Miko - Dig It (Famous/WC)  | IRE.UK            | 69                                     | 71 4 Johnny Techno Ska<br>Paco Pil - Max Music (Max Music)   | E                 |
| 3                                      | 3 13 I Swear<br>All-4-One - Blitzz/Atlantic (MCA)  | A.B.DK.SF.FD.IRE.NL.N.S.CH.UK   | 36                                     | 33 4 Black Hole Sun<br>Soundgarden - A&M (MCA)  | B.DK.D.IRE.S.UK   | 70                                     | 68 9 Leave Them Alone<br>Twenty 4 Seven - CNR Music (TBM/BMG 2 P(jecters)                              | A.SF.D.E          |
| 4                                      | 5 16 Eins, Zwei, Polizei<br>Mo-Do - plaStika (Camaleonte)  | A.B.FD.I.NL.E.CH                | 37                                     | 41 8 Feel The Heat Of The Night<br>Masterboy - Polydor (Michaelsen/Warner Chappell)               | A.D.CH            | 71                                     | 46 4 Someone To Love<br>Sean Maguire - Parlophone (Famous/WC/EMI)                                      | UK                |
| 5                                      | 6 15 Swamp Thing<br>The Grid - deConstruction (M62/BMG)  | A.B.DK.SF.FD.IRE.NL.N.S.CH.UK   | 38                                     | 49 14 Acid Folk<br>Perplexer - Motor (Upright/Lina Music)   | A.DK.D.CH         | 72                                     | 51 4 So Good<br>Eternal - EMI (EMI)  | IRE.UK            |
| ☆☆☆☆☆ SALES BREAKER ☆☆☆☆☆              |  |                                 | 39                                     | 56 11 Yesterday, When I Was Mad<br>Pet Shop Boys - Parlophone (EMI/Cage)                          | DK.UK             | 73                                     | 56 2 Liar<br>Rollins Band - Imago (BMG)  | NL.UK             |
| 6                                      | 15 32 The Rhythm Of The Night<br>Corona - DWA (Extravaganza)   | A.DK.FD.IRE.I.CH.UK             | 40                                     | 36 5 In The Middle Of The Night<br>Magic Affair - Electrola (Nosferatu)                           | A.D.NL.S          | 74                                     | 67 2 Dreamer<br>Livin' Joy - Undiscovered/MCA (MCA)  | UK                |
| 7                                      | 7 8 Regulate<br>Warren G. & Nate Dogg - Death Row/Interscope (Suge/Warren G)                             | B.DK.D.IRE.NL.S.CH.UK           | 41                                     | 56 11 Sweet Dreams<br>La Bouche - Far Music (Warner Chappell)                                     | FD.I              | 75                                     | 78 11 It Takes Me Away<br>Marusha - Low Spirit/Urban (Low Spirit/BMG)                                  | A.D.CH            |
| 8                                      | 4 15 Baby I Love Your Way<br>Big Mountain - Giant (Rondor)   | A.B.DK.FD.NL.E.S.CH             | 42                                     | 56 11 Incredible<br>M-Beat feat. General Levy - Renk (Westbury/Arts/EMI)                          | UK                | 76                                     | 56 2 Everything's Cool?<br>Pop Will Eat Itself - Infectious (BMG)                                      | UK                |
| 9                                      | 5 16 Confide In Me<br>Kylie Minogue - deConstruction (BMG/MCA)   | B.IRE.UK                        | 43                                     | 50 11 Go On Move<br>Reel 2 Reel feat. The Mad Stuntman - Positiva (Strictly Rhythm/Mega Platinum) | B.SF.FD.S.CH      | 77                                     | 89 3 Unity Mix No. 4<br>Unity Mixers - Indisc (Mediatronic/Disket)                                     | B.CH              |
| 10                                     | 16 2 I'll Make Love To You<br>Boyz II Men - Motown (Sony/ECAF)   | B.DK.IRE.NL.S.CH.UK             | 44                                     | 38 5 Right Beside You<br>Sophie B.Hawkins - Columbia (EMI/Night Rainbow/Broken Plate)             | D.UK              | 78                                     | 52 8 Let's Get Ready To Rhumble<br>P.J. & Duncan - XSrhythm/Telstar (Graham)                           | IRE.UK            |
| 11                                     | 11 16 No Good (Start The Dance)<br>The Prodigy - XL (EMI)  | A.B.DK.D.NL.N.S.CH              | 45                                     | 63 4 Love Song<br>Mark 'Oh - Urban/Motor (How's That/Amati)                                       | D                 | 79                                     | 80 6 Omen III<br>Magic Affair - Electrola (Nosferatu)  | F                 |
| 12                                     | 8 7 Compliments On Your Kiss<br>Red Dragon with Bryan & Tony Gold - Mango (Ixtat)                        | IRE.UK                          | 46                                     | 45 12 The Power Of Love<br>Celine Dion - Epic/Columbia (EMI)                                      | F                 | 80                                     | 47 21 Sweets For My Sweet<br>C.J. Lewis - Black Market/MCA (Carlin)                                    | FD.CH             |
| 13                                     | 9 10 (Meet) The Flintstones<br>BC-52's - MCA (EMI)   | A.B.DK.D.IRE.I.NL.E.S.CH.UK     | 47                                     | 30 13 Summer In The City<br>Joe Cocker - Capitol (Hudson Bay)                                     | B.FD.CH           | 81                                     | 86 2 Save My Soul<br>Decadance - Metrovynyl (EAMS)   | A                 |
| 14                                     | 13 12 Everybody<br>D.J. BoBo - Fresh (Fresh/EAMS)  | D.NL.CH                         | 48                                     | 37 2 Parklife<br>Blur - Food (MCA)  | IRE.UK            | 82                                     | 95 2 Know By Now<br>Robert Palmer - EMI (Mulino)   | UK                |
| 15                                     | 14 19 Inside<br>Stiltskin - White Water/Virgin (Water)   | A.B.DK.FD.I.S.CH                | 49                                     | 39 7 Trouble<br>Shampoo - Food (Island)   | IRE.NL.UK         | 83                                     | 74 4 Do It<br>Tony Di-Bart - Cleveland City Blues (Cleveland City/Peermusic/EMI)                       | B.IRE.UK          |
| 16                                     | 19 3 Cotton Eye Joe<br>Rednex - Jive (Zomba)   | B.NL.S                          | 50                                     | 32 18 No More (I Can't Stand It)<br>Maxx - Blow Up (Maximum Music)                                | B.FIRE.UK         | 84                                     | 97 7 Hemelsblauw<br>Will Tura - Topkapi (Kluver)   | B                 |
| 17                                     | 27 9 Mangez-Moi!<br>Billy Ze Kick Et Les Gamins En Folie - Shaman (PolyGram)                             | B.F                             | 51                                     | 42 14 You Don't Love Me (No, No, No)<br>Dawn Penn - Big Beat/Atlantic (Warner Chappell)           | A.B.FD.I.CH       | 85                                     | 85 2 Papadoo<br>La Famille - Une Musique (Distance Productions)  | F                 |
| 18                                     | 10 12 Crazy For You<br>Let Loose - Mercury (Warner Chappell)   | IRE.UK                          | 52                                     | 40 10 Can You Feel The Love Tonight<br>Elton John - Mercury (Campbell Connelly)                   | B.DK.D.IRE.I.NL.S | 86                                     | 96 2 Sugar Sugar<br>Duke Baysee - Bell/Arista (Warner Chappell)  | IRE.UK            |
| 19                                     | 21 10 Everybody Gonfi Gon<br>Two Cowboys - ffreedom (3 Beat/Peer Music)                                  | A.DK.SF.IRE.NL.S.CH.UK          | 53                                     | 53 4 Do You Wanna Get Funky<br>C&C Music Factory - Columbia (Screen Gems/EMI/Nice N Smooth)       | B.SF.FD.S.UK      | 87                                     | 87 2 Blame It On Me<br>D:Ream - Magnet (EMI)   | UK                |
| 20                                     | 17 31 I Like To Move It<br>Reel 2 Reel feat. The Mad Stuntman - Positiva (Strictly Rhythm/Mega Platinum) | FE                              | 54                                     | 43 17 I Can See Clearly Now<br>Jimmy Cliff - Chaos/Columbia (Rondor)                              | B.F               | 88                                     | 81 22 Loser<br>Beck - Geffen/MCA (BMG/Nothin' Fluxin')   | FD.S              |
| 21                                     | 12 30 Without You<br>Mariah Carey - Columbia (Apple)   | B.DK.FD.S.CH                    | 55                                     | 29 4 Eighteen Strings<br>Tinman - ffr (EMI)   | IRE.UK            | 89                                     | 99 2 Life In The Streets<br>Prince Ital Joe & Marky Mark - East West (WC/BMG/Petersongs/AC Music)      | SF.D              |
| 22                                     | 22 19 Think About The Way<br>Ice MC - DWA (Extravaganza)   | B.DK.FD.IRE.I.NL.E.S            | 56                                     | 70 5 The Summer Is Magic<br>Playahitty - Wicked & Wild (Not Listed)                               | DK.FI.CH          | 90                                     | 94 5 Loops & Ting-Remixes<br>Jens - Max Music (Alster Musik)   | E                 |
| 23                                     | 20 21 Mmm Mmm Mmm Mmm<br>Crash Test Dummies - Arista (Island)  | A.B.DK.D.N.S.CH                 | 57                                     | 65 6 Veni, Vidi, Vici<br>Imperio - Echo (EAMS)  | A                 | 91                                     | 72 6 The Rhythm Is Magic<br>Marie Claire D'Ubaldo - Polydor (Hit & Run Music/Warner Chappell)          | I                 |
| 24                                     | 23 11 Games People Play<br>Inner Circle - WEA (BMG)  | A.B.DK.D.IRE.NL.S.CH.UK         | 58                                     | 58 5 Somewhere Over The Rainbow<br>Marusha - Low Spirit/Urban (EMI)                               | NL.E.CH           | 92                                     | 87 2 Pretend Best Friend<br>Terrorvision - Total Vegas (Warner Chappell)                               | UK                |
| 25                                     | 18 9 Searching<br>China Black - Wild Card (Windswept Pacific)  | IRE.UK                          | 59                                     | 88 3 Öppna Din Dörr<br>Tommy Nilsson - Alpha (BMG)  | S                 | 93                                     | 60 4 Live Forever<br>Oasis - Creation/Sony (Sony)  | IRE.UK            |
| 26                                     | 39 7 I Show You Secrets<br>Pharao - Dance Pool (Copyright Control)                                       | A.SF.D.CH                       | 60                                     | 66 2 Stay (I Missed You)<br>Lisa Loeb & Nine Stories - RCA (Furious Rose)                         | D.IRE.UK          | 94                                     | 54 4 När Vi Gräver Guld I USA<br>Glenmark/Eriksson/Strömstedt - Metronome (Magaluf/Blue Coble/Nixongs) | S                 |
| 27                                     | 28 7 La Cucumarcha<br>TNN - Dance Street (I & Ear Music/Discoton)  | B.D.NL                          | 61                                     | 61 5 Run Away<br>M.C. Sar & The Real McCoy - Hansa (Maximum Music)                                | A.D.S.CH          | 95                                     | 93 10 Love Ain't Here Anymore<br>Take That - RCA (EMI)   | DK.D.IRE.UK       |
| 28                                     | 24 13 Shine<br>Aswad - Bubblin' (Island/Gang Forward/Hit & Run)  | A.B.FD.IRE.NL.S.UK              | 62                                     | 56 2 Unbearable<br>The Wonder Stuff - Polydor (PolyGram)  | UK                | 96                                     | 83 3 Feel What You Want<br>Kristine W - Cheeky (Champion)  | B.NL              |
| 29                                     | 34 12 Black Betty<br>Ram Jam - Versailles (Folkways Music)   | B.F                             | 63                                     | 44 17 The Real Thing<br>2 Unlimited - Byte (MCA)  | B.F.CH            | 97                                     | 76 23 The Most Beautiful Girl In The World<br>The Symbol - NPG (Controversy)                           | DK.FD             |
| 30                                     | 31 12 Dreams (Will Come Alive)<br>2 Brothers On The 4th Floor - Lowland (Warner Basart)                  | B.DK.SF.D.I.NL.S                | 64                                     | 55 21 Jessie<br>Joshua Kadison - SBK (Joshuasongs/Seymour Glass/EMI)                              | A.DK.D.CH         | 98                                     | 85 6 Bööri Bööri Vogts<br>Stefan Raab & Die Bekloppten - Edel (Seegang Music/Roof Groove Music)        | D                 |
| 31                                     | 48 3 LettGo<br>Prince - Warner Brothers (Controversy)  | A.B.DK.D.IRE.NL.CH.UK           | 65                                     | 56 2 Dreams<br>Quench - NN'B (Copyright Control)  | F                 | 99                                     | 85 6 Girls And Boys<br>Blur - Food (MCA)   | F                 |
| 32                                     | 57 2 Welcome To Tomorrow<br>Snap - Logic (Hanseatic/WC)  | B.DK.SF.D.I.NL.CH               | 66                                     | 59 12 Away From Home<br>Dr. Alban - Cheiron (Dr. Songs - Cheiron Songs)                           | A.DK.D.E.CH       | 100                                    | 85 6 Inside Out/Down That Road<br>Shara Nelson - Cooltempo (WC/MCA)                                    | UK                |
| 33                                     | 62 4 Saturday Night<br>Whigfield - Ginger Music (Sony)   | B.DK.D.IRE.CH                   | 67                                     | 56 2 Atomic (Remix)<br>Blondie - Chrysalis (Chrysalis)  | UK                |  |  |                   |

A = Austria, B = Belgium, DK = Denmark, SF = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.  
 ○ = FAST MOVERS    ➡ = NEW ENTRY    ➡ = RE-ENTRY


# EUROPEAN TOP 100 ALBUMS

week 38/94

| THIS WEEK<br>LAST WEEK<br>WKS on CHART | ARTIST<br>TITLE - ORIGINAL LABEL   | COUNTRIES CHARTED                  | THIS WEEK<br>LAST WEEK<br>WKS on CHART | ARTIST<br>TITLE - ORIGINAL LABEL  | COUNTRIES CHARTED     | THIS WEEK<br>LAST WEEK<br>WKS on CHART | ARTIST<br>TITLE - ORIGINAL LABEL   | COUNTRIES CHARTED |
|--|--|------------------------------------|--|---|-----------------------|--|--|-------------------|
| 1                                      | 1 9 <b>Wet Wet Wet</b><br>End Of Part One - Their Greatest Hits - <i>Precious Organization</i> | A.B.DK.SFFD.IRE.NL.N.S.CH.UK       | 34                                     | 23 6 <b>Bryan Adams</b><br>Live! Live! Live! - <i>A&amp;M</i>   | A.B.FD.NL.S.CH        | 68                                     | 61 8 <b>Dinosaur Jr</b><br>Without A Sound - <i>Blanco Y Negro</i>                           | IRE.S.UK          |
| 2                                      | 5 23 <b>Pink Floyd</b><br>The Division Bell - <i>EMI</i> ▲                                     | A.B.DK.FD.IRE.I.NL.N.E.S.CH.UK     | 35                                     | 28 41 <b>Bryan Adams</b><br>So Far, So Good - <i>A&amp;M</i> ▲3   | B.DK.D.IRE.NL.E.CH.UK | 69                                     | 53 9 <b>Therapy?</b><br>Troublegum - <i>A&amp;M</i>  | B.FD.IRE.NL.S     |
| 3                                      | 4 51 <b>Mariah Carey</b><br>Music Box - <i>Columbia</i> ▲5                                     | A.B.DK.SFFD.IRE.I.NL.N.E.S.CH.UK   | 36                                     | 36 10 <b>Billy Ze Kick Et Les Gamins En Folie</b><br>Billy Ze Kick Et Les Gamins En Folie - <i>Shaman</i> | F                     | 70                                     | 71 17 <b>Züri West</b><br>Züri West - <i>Weltrekords</i>                                     | CH                |
| 4                                      | 3 8 <b>Rolling Stones</b><br>Voodoo Lounge - <i>Virgin</i>                                     | A.B.DK.SFFD.IRE.I.NL.N.E.S.CH.UK   | 37                                     | 35 6 <b>Warren G</b><br>Regulate...G Funk Era - <i>Violator</i>   | DK.D.NL.S.UK          | 71                                     | 63 15 <b>Alain Souchon</b><br>C'Est Déjà Ça - <i>Virgin</i>                                  | F                 |
| 5                                      | 2 3 <b>Prince</b><br>Come - <i>Warner Brothers</i>   | A.B.DK.SFFD.IRE.I.NL.N.P.E.S.CH.UK | 38                                     | 41 16 <b>Ana Belen &amp; Victor Manuel</b><br>Mucho Mas Que Dos - <i>Ariola</i>                           | E                     | 72                                     | 70 15 <b>MC Solaar</b><br>Prose Combat - <i>Polydor</i>                                      | B.F               |
| 6                                      | ➔ <b>Carreras/Domingo/Pavarotti/Mehta</b><br>Three Tenors - <i>Teldec</i>                      | A.B.DK.SFFD.IRE.I.NL.N.P.E.UK      | 39                                     | 29 15 <b>Beastie Boys</b><br>Ill Communication - <i>Capitol</i>   | A.DK.D.IRE.NL.S.CH.UK | 73                                     | 75 11 <b>Joaquin Sabina</b><br>Esta Boca Es Mia - <i>Ariola</i>                              | E                 |
| 7                                      | 8 3 <b>Neil Young</b><br>Sleeps With Angels - <i>Reprise</i>                                   | A.B.DK.SFFD.IRE.I.NL.N.E.S.CH.UK   | 40                                     | 77 2 <b>Zillertaler Schürzenjäger</b><br>Glory-Hallelujah - <i>Tyrolis</i>                                | A.D                   | 74                                     | 60 3 <b>Harry Connick Jr.</b><br>She - <i>Columbia</i>                                       | F.UK              |
| 8                                      | 7 9 <b>Gipsy Kings</b><br>Greatest Hits - <i>Columbia</i>                                      | A.B.DK.D.IRE.I.NL.E.CH.UK          | 41                                     | ➔ <b>Renato Zero</b><br>L'Imperfetto - <i>Fonopoli</i>  | I                     | 75                                     | 64 6 <b>James Levine &amp; June Anderson</b><br>Carmina Burana - <i>Deutsche Grammophone</i> | F                 |
| 9                                      | 6 19 <b>Crash Test Dummies</b><br>God Shuffled His Feet - <i>Arista</i> ▲                      | A.B.DK.SFFD.IRE.NL.N.P.E.S.CH.UK   | 42                                     | 37 12 <b>Herbert Von Karajan</b><br>Les Plus Beaux Adagios - <i>Deutsche Grammophone</i>                  | E                     | 76                                     | 73 21 <b>Nirvana</b><br>In Utero - <i>Geffen/MCA</i>   | DK.F.IRE.NL.UK    |
| 10                                     | ➔ <b>Oasis</b><br>Definitely Maybe - <i>Creation/Sony</i>                                      | IRE.S.UK                           | 43                                     | 31 15 <b>Seal</b><br>Seal II - <i>ZTT</i>   | DK.D.IRE.NL.S.CH.UK   | 77                                     | 69 8 <b>Billy Joel</b><br>Greatest Hits Vol.1 & 2 - <i>Columbia</i>                          | DK.N              |
| 11                                     | 9 9 <b>The Prodigy</b><br>Music For The Jilted Generation - <i>XL</i>                          | A.B.DK.SFFD.IRE.NL.S.CH.UK         | 44                                     | 30 6 <b>Inner Circle</b><br>Reggae Dancer - <i>WEA</i>  | A.DK.SFFD.NL.S.CH     | 78                                     | 61 3 <b>Johnny Cash</b><br>The Man In Black - <i>Columbia</i>                                | IRE.UK            |
| 12                                     | ➔ <b>Westernhagen</b><br>Affentheater - <i>WEA</i>   | D                                  | 45                                     | 25 5 <b>Eternal</b><br>Always & Forever - <i>EMI</i>  | UK                    | 79                                     | 42 2 <b>Echobelly</b><br>Everyone's Got One - <i>Fauve/Rhythm King</i>                       | UK                |
| 13                                     | 13 85 <b>Ace Of Base</b><br>Happy Nation - <i>Mega/Metronome</i> ▲2                            | B.FD.NL.PE                         | 46                                     | 49 2 <b>Status Quo</b><br>Thirsty Work - <i>Polydor</i>   | DK.NL.S.CH.UK         | 80                                     | 66 13 <b>Stone Temple Pilots</b><br>Purple - <i>Atlantic</i>                                 | A.DK.SFFD.NL.S.CH |
| 14                                     | ➔ <b>Peter Gabriel</b><br>Secret World Live - <i>Realworld/Virgin</i>                          | B.FD.IRE.I.NL.S.UK                 | 47                                     | 21 8 <b>Brand New Heavies</b><br>Brother Sister - <i>ffrr</i>   | NL.UK                 | 81                                     | 76 7 <b>Celine Dion</b><br>The Colour Of My Love - <i>Epic/Columbia</i>                      | F                 |
| 15                                     | 17 8 <b>All-4-One</b><br>All-4-One - <i>Blitz/Atlantic</i>                                     | A.DK.D.NL.S.CH                     | 48                                     | 33 9 <b>Whitesnake</b><br>Greatest Hits - <i>EMI</i>  | SFFD.CH.UK            | 82                                     | 84 4 <b>Ruth Jacott</b><br>Hou Me Vast - <i>Dino</i>   | NL                |
| 16                                     | 12 5 <b>Soundtrack - The Crow</b><br>The Crow - <i>Atlantic</i>                                | A.B.FD.IRE.CH                      | 49                                     | 27 6 <b>Juan Luis Guerra</b><br>Fogaraté - <i>Karen/BMG</i>   | NL.E                  | 83                                     | 74 37 <b>Ace Of Base</b><br>Happy Nation U.S. Version - <i>Mega/Metronome</i> ▲              | IRE.S.UK          |
| 17                                     | 20 12 <b>Yousou N'Dour</b><br>The Guide (Wommat) - <i>Columbia</i>                             | A.B.SFFD.I.NL.P.CH                 | 50                                     | 38 27 <b>Laura Pausini</b><br>Laura - <i>CGD</i>  | B.SF.I.NL.CH          | 84                                     | ➔ <b>Bodycount</b><br>Born Dead - <i>Virgin</i>  | D                 |
| 18                                     | 11 70 <b>Aerosmith</b><br>Get A Grip - <i>Geffen/MCA</i>                                       | A.B.DK.D.IRE.NL.PE.CH.UK           | 51                                     | 47 2 <b>Hanne Boel</b><br>Misty Paradise - <i>EMI-Medley</i>  | DK.N                  | 85                                     | 62 4 <b>Soundtrack - The Flintstones</b><br>The Flintstones - <i>MCA</i>                     | A.DK.D.NL         |
| 19                                     | 14 15 <b>Francis Cabrel</b><br>Samedi Soir Sur La Terre - <i>Columbia</i> ●                    | B.F                                | 52                                     | 26 20 <b>Joshua Kadison</b><br>Painted Desert Serenade - <i>SBK</i>                                       | A.DK.D.NL.CH          | 86                                     | 87 33 <b>Cranberries</b><br>Everybody Else Is Doing It, So Why Can't We - <i>Island</i>      | IRE.UK            |
| 20                                     | 22 26 <b>Soundgarden</b><br>Superunknown - <i>A&amp;M</i>                                      | B.DK.SFFD.IRE.NL.S.UK              | 53                                     | 39 45 <b>Take That</b><br>Everything Changes - <i>RCA</i> ▲2  | D.IRE.NL.CH.UK        | 87                                     | 79 37 <b>Enigma</b><br>The Cross Of Changes - <i>Virgin</i> ●                                | DK.IRE.NL.E.UK    |
| 21                                     | 10 2 <b>Cyndi Lauper</b><br>Twelve Deadly Cyns...And Then Some - <i>Epic</i>                   | B.DK.IRE.UK                        | 54                                     | 46 6 <b>Big Mountain</b><br>Unity - <i>Giant</i>  | A.SFFD.NL.E.CH        | 88                                     | 67 53 <b>Pur</b><br>Seiltänzertraum - <i>Intercord</i>                                       | D                 |
| 22                                     | 15 9 <b>The Eagles</b><br>The Very Best Of... - <i>Elektra</i>                                 | B.DK.SFFD.IRE.I.NL.E.CH.UK         | 55                                     | 51 21 <b>Nirvana</b><br>Nevermind - <i>DGC/MCA</i> ●  | DK.F.IRE.NL.S.UK      | 89                                     | ➔ <b>Counting Crows</b><br>August & Everything After - <i>Geffen/MCA</i>                     | D.E.UK            |
| 23                                     | 18 21 <b>Roxette</b><br>Crash! Boom! Bang! - <i>EMI</i> ▲                                      | A.B.DK.SFFD.NL.E.S.CH              | 56                                     | 83 2 <b>Randy Crawford</b><br>The Very Best Of... - <i>Dinor</i>  | IRE.UK                | 90                                     | 92 2 <b>Red Hot Chili Peppers</b><br>Blood Sugar Sex Magik - <i>Warner Brothers</i>          | DK.F.IRE.UK       |
| 24                                     | 19 13 <b>2 Unlimited</b><br>Real Things - <i>Byte</i>  | A.B.SFFD.NL.E.CH                   | 57                                     | 55 18 <b>Nordman</b><br>Nordman - <i>Sonet</i>  | S                     | 91                                     | ➔ <b>Helloween</b><br>Master Of The Rings - <i>Raw Power</i>                                 | SFFD.S            |
| ☆☆☆☆☆ SALES BREAKER ☆☆☆☆☆              |  |                                    | 58                                     | 56 2 <b>Patent Ochsner</b><br>Gmüess - <i>Ariola</i>  | CH                    | 92                                     | 68 16 <b>Magic Affair</b><br>Omen - The Story Continues - <i>Electrola</i>                   | A.D.CH            |
| 25                                     | 45 19 <b>Blur</b><br>Parklife - <i>Food</i>  | IRE.UK                             | 59                                     | 59 5 <b>Gun</b><br>Swagger - <i>A&amp;M</i>   | DK.SFFD.S.CH.UK       | 93                                     | ➔ <b>Adriano Celentano</b><br>Quel Punto - <i>Clan</i>                                       | I                 |
| 26                                     | 16 16 <b>Julio Iglesias</b><br>Crazy - <i>Columbia</i>   | NL.N.E.UK                          | 60                                     | 43 13 <b>Marusha</b><br>Raveland - <i>Low Spirit/Urban</i>  | SFFD.NL.CH            | 94                                     | ➔ <b>Pink Floyd</b><br>The Dark Side Of The Moon - <i>EMI</i>                                | D                 |
| 27                                     | 40 13 <b>Laura Pausini</b><br>Laura Pausini - <i>CGD</i> ●                                     | B.NL.E                             | 61                                     | 48 27 <b>Lisa Ekdahl</b><br>Lisa Ekdahl - <i>EMI</i>  | DK.N.S                | 95                                     | 81 11 <b>Mocedades</b><br>Antologia - <i>Epic</i>  | E                 |
| 28                                     | 24 2 <b>Public Enemy</b><br>Muse Sick-N-Hour Mess Age - <i>Def Jam/Island</i>                  | DK.SFFD.IRE.NL.S.CH.UK             | 62                                     | 54 5 <b>Jimi Hendrix</b><br>Woodstock - <i>Polydor</i>  | B.SFFD.NL.CH          | 96                                     | ➔ <b>Pink Floyd</b><br>Wish You Were Here - <i>EMI</i>                                       | DK.D              |
| 29                                     | 32 13 <b>Rage Against The Machine</b><br>Rage Against The Machine - <i>Epic</i> ●              | B.DK.FD.IRE.NL.S                   | 63                                     | 44 5 <b>Chaka Demus &amp; Pliers</b><br>Tease Me - <i>Mango</i>   | F                     | 97                                     | 96 2 <b>Gloria Estefan</b><br>Mi Tierra - <i>Epic</i> ▲                                      | E                 |
| 30                                     | ➔ <b>Manic Street Preachers</b><br>The Holy Bible - <i>Epic</i>                                | IRE.UK                             | 64                                     | 57 3 <b>Jovanotti</b><br>Lorenzo 1994 - <i>Soleluna/Mercury</i>   | D.I                   | 98                                     | 85 2 <b>Paul Personne</b><br>Reve Sideral D'Un Naif Ideal - <i>Polydor</i>                   | F                 |
| 31                                     | ➔ <b>Elvis Presley</b><br>The Essential Collection - <i>RCA</i>                                | IRE.UK                             | 65                                     | ➔ <b>Joe Cocker</b><br>Have A Little Faith - <i>Capitol</i>   | B.D.CH                | 99                                     | 100 32 <b>Soundtrack - Philadelphia</b><br>Philadelphia - <i>Epic Soundtrax</i> ▲            | F.D.P             |
| 32                                     | 50 2 <b>Bad Religion</b><br>Stranger Than Fiction - <i>Dragnet</i>                             | DK.SFFD.S                          | 66                                     | ➔ <b>Masterboy</b><br>Different Dreams - <i>Polydor</i>   | D.CH                  | 100                                    | 94 4 <b>Veronique Sanson</b><br>Zenith '93 - <i>WEA</i>                                      | F                 |
| 33                                     | 34 7 <b>Carreras/Domingo/Pavarotti/Mehta</b><br>In Concert - <i>Decca</i>                      | B.DK.FD.NL.UK                      | 67                                     | 80 15 <b>Patrick Bruel</b><br>Bruel - <i>RCA</i>  | F                     |  |  |                   |

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### Panel discussions:

|          |       |   |
|----------|-------|---|
| Friday   | 12.30 | The radio landscape after the licensing battle      |
| Friday   | 16.00 | Relation Radio & Record companies                   |
| Saturday | 10.00 | Present methods of radio research in Poland         |
| Saturday | 14.00 | New copyright law - Radio                           |
| Saturday | 16.00 | How to present your station to advertising agencies |

### Technical presentations:

|          |       |   |
|----------|-------|---|
| Friday   | 15.00 | Sony Broadcast & Professional ( <i>Digital Radio applications</i> ) |
| Friday   | 16.00 | ESS - Polsound ( <i>Production-console: Yamaha Promix 01</i> )      |
| Saturday | 12.00 | On-Air Digital ( <i>Station automation</i> )                        |
| Saturday | 13.00 | Audiofan ( <i>Radio Data Systems</i> )                              |

### Exhibitors:

|   |                            |
|---|----------------------------|
| Audiofan (Poland)                                     | Equipment                  |
| ESS - Polsound (Poland)                               | Equipment                  |
| JWL (Poland)  | Software                   |
| Magnetic Media (Poland)                               | Equipment                  |
| Music & Media (The Netherlands)                       | Trade publication          |
| On Air Digital & On Air Syndication (Germany)         | Equipment & Syndication    |
| RCS (France)  | Software                   |
| Satcom (Poland)                                       | Transmitters               |
| Sony Broadcast & Professional Europe (United Kingdom) | Equipment                  |
| Sound-Pol (Poland)                                    | Music library & Production |
| Studio Dave (Poland)                                  | Equipment                  |
| Top Format (The Netherlands)                          | Jingles & Music libraries  |
| Voice Of America (United States)                      | Programme supply           |
| ZEP (Poland)  | Equipment                  |

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## DAB

(continued from page 1)

comments from the public inquiry phase which ended in August. The European Telecommunications Standards Institute (ETSI) is expected to set the European standard for DAB in December, and digital radio can then technically be launched across Europe.

DAB's only existing competitor at the moment is In-Band-On-Channel (IBOC), currently in its trial period in the US. This system's strength lies in the fact that it works with frequencies currently in use. However, IBOC officials admit that this system of digital radio has a much lower range of information and interference-free reception is not guaranteed. Moreover, due to the current frequency allocation in Central Europe, a frequency reorganisation is unavoidable. This almost assures DAB's acceptance throughout Europe as the radio digital standard.

### Financial Setbacks

The industry as a whole seems positive that DAB will become a standard form of broadcasting and, according to DAB manufacturers such as Telefunken Sendertechnik in Germany, the technological side of the project seems to be going strong and on schedule. DAB is not without problems, however, funding being the principle one for a number of stations.

German pubcaster organisation ARD, for one, has announced that it would not consider participation in the DAB project until 1997 due to a lack of funds. Aware of the importance of the public stations, the German DAB forum has decided to wait until this time to launch in Germany.

Foeke de Wolf, chairman of the Dutch DAB group, believes that ARD's decision will effect the launch date for the whole of Europe. "The launch date for DAB is dependent on when manufacturers are willing to put the receivers on the market, and that obviously won't happen until the largest markets are fully behind the launch, Germany being one of them. Even if it weren't for ARD, it would have been very unlikely that DAB would have been launched in 1995. We're

now going around saying we'll be launching in 1997, but we'll have to see if that will happen."

ARD's decision is unsurprising in the light of the costs of the latest DAB transmitters. According to Eureka 147 project manager Werner Kohnert, estimates on the cost of covering all Germany, for example, range from DM200 million to DM400 million. Some even set this as high as DM800 million.

Receivers aren't cheap either; the first versions sported a price tag of DM30,000, although Kohnert adds that this price will be "significantly reduced" when the next generation of receivers are released as they will be produced in bulk.

"Although DAB can save a station a lot of money in the long run [as a DAB block holds up to six programmes], the first stages of the process only cost money," explains Sveriges Radio MD Ove Joanson. "There is no profit to make, of course, as no one has receivers, and testing is very expensive."

The cost of DAB is one reason why Sweden doesn't have its own DAB forum, says Joanson. "It's not that we aren't interested, but Sweden only has one national broadcaster, and the commercial stations, which only started broadcasting a year ago, have poor economic prospects; their concern is surviving until tomorrow. At this stage of development, DAB only costs a station money, and that's a luxury they can't afford."

In an attempt to ease the pressure of financial problems, the UK's Radio Authority has suggested that the government offers price incentives to stations incorporating DAB at the earliest possible stage (M&M, August 13).

UK DAB forum secretary Ian Dixon adds, "The publics, who aren't commercially oriented, will obviously be the stations most active in testing. A commercial body wouldn't want to spend money until it can get immediate return."

### Legislative Complications

Although costs are a disincentive to start active testing, one of the biggest hinderances to privates in the UK is legislative red tape, says Dixon.

"Most of the private stations are very interested in DAB, but are

running into problems under the current legislation. DAB's broadband system [up to six programmes are broadcast on one block] introduced another complication: the grouping of stations. All current regulations are written for a broadcaster on a one-to-one basis. With DAB, several stations now have to get together and form a body. This complication is one of the main issues the UK DAB forum has been looking at."

Dixon adds that for the publics, this "grouping" isn't a problem as, in the case of the BBC, most pubcasters will most likely have an entire multiplex to themselves. "In this sense the current regulations are still valid because the BBC can react in exactly the same way as before DAB."

The UK privates are currently involved in discussions and the Radio Authority is very active in making the necessary adjustments to current legislation.

Germany DAB Plattform press officer Andreas Fischer says that although there is some negotiating to do before services can be launched, few difficulties are expected and it's only a matter of time before DAB is up and running in his country. Developments in legislation are currently being made on both regional and national levels to cover both telecommunication services and the national broadcasting structure. "All of these parties involved will have to sit down and figure out which problems fall under which level and work from there. Of course, we don't yet know all of the complications DAB will bring with it. During field tests

which start in Germany this year [some 5,000 receivers will be sold to the public for testing] we expect to encounter new problems. I believe these can be pressed out as we test."

### Finding Frequencies

One of the largest tasks facing governments now is finding frequencies for DAB. In Germany, for example, plans are being made to use the L-Band and television channel 12 for DAB. There are still problems surrounding Channel 12, however, as it causes interference for neighbouring countries. Fischer refused to estimate how long this process may take.

Similar problems with finding frequencies are now being experienced throughout Europe except in the UK, where the Department of Trade and Industry has already allocated a part of Band III to DAB.

Switzerland's DAB Plattform executive Ernest Schwarz claims his country is some way behind the German forum due to several problems. Although he declined to elaborate, both financial and "political" matters were cited as problems.

### Securing Public Support

The confidence DAB has gained throughout the industry has so far managed to overrule any doubts surrounding its popularity with listeners. However, Holland's De Wolf warns against making any assumptions concerning DAB's popularity. He believes that an attractive variety of programmes will have to become available before digital radio is worth invest-

ing in as a consumer.

However, as manufacturer Telefunken Sendertechnik engineer Wolfgang Jeremias points out, a vicious circle has developed between broadcasters and consumers, similar to that facing other new technology, such as the DCC and MiniDisc.

"Some broadcasters are waiting to see what the others are doing, creating the typical chicken and egg problem. No receivers means no need for transmission, but no transmission means no need for buying receivers."

This in turn influences commercial hardware manufacturers such as Philips, who don't wish to jump the gun in producing more receivers than demand requires.

Sveriges Radio's Joanson, whose station plans to offer digital broadcasting as a service in 1996, says the solution to this problem is radio taking the first step. "There is always a small portion of the audience who want to have the latest technology has to offer," he says. "Maybe we will be ahead of the manufacturers, and if that is the case, that's our bad luck. The fact is, though, that if there isn't anything in the air to pick up, no one is going to buy a receiver."

UK's Dixon refutes this argument. "DAB has certain advantages which make it very tempting for the user. The main players [in local DAB forums] have conducted research in their area, and results must have been positive, otherwise they wouldn't have joined the forum. If there was no enthusiasm about the future of DAB, it wouldn't have come as far as it is today."

## DAB Forums In Europe

To date, five countries have already set up an official forum for DAB, these being Germany, England, France, Holland and Switzerland. The German forum was the first and served as a blueprint for the others. Composed of companies and organisational bodies interested in the progress of DAB, these forums were created to introduce DAB technology and to manage national complications linked to the launch of DAB, taking into account the national situation. Although Scandinavia does not yet have a forum, a Nordic DAB group has been set up, its members concerned with the technical side of digital radio.

### Germany

Group Name: DAB-Plattform b.V.  
Established in: 1991  
First testings: 1992  
Estimated launch date: 1997  
Selected Members: over 50 members, including APR, CLT Multi Media, Deutsche Bundespost Telekom, Telefunken Sendertechnik  
Extra Comments: Germany will begin pilot tests in the summer of 1995. These tests are conducted by selling 3,000-5,000 receivers to the public who receive the signals and test the technical problems and acceptance of the system.

### United Kingdom

Group Name: DAB Forum  
Established in: 1993.  
First testings: 1993  
Estimated DAB launch date: 1995  
Selected Members: BBC, Department Of Trade and Industry (DTI), Radio Authority and majority of private stations  
Extra Comments: The UK forum was begun by the DTI and members aren't expected to pay fees. BBC was a founding member of Eureka 147 in the mid-'80s. The DTI announced that frequencies formerly used for defence purposes will now be opened for digital radio. A plenary meeting is planned for September 12 to bring a wider audience up to date on developments.

### France

Group Name: Le Club DAB  
Established in: 1991  
First testings: 1986  
Estimated DAB launch date: 1996-7  
Selected Members: Over 25 members, including CSA, TDF, Radio France and a majority of privates

### Switzerland

Group Name: DAB-Plattform Schweiz  
Established in: 1993  
First testings: 1994  
Estimated launch date: unknown  
Selected Members: Swiss Telecom, SRG

### The Netherlands

Group Name: DAB Overleg  
Established in: 1992  
First testings: 1990  
Estimated DAB launch date: 1997 or later  
Selected Members: NOZEMA, ROOS, NOB, NOS, Philips, RTL  
Extra Comments: Holland is currently testing three different signals countrywide. The government, which has backed DAB all along, will soon be joining the forum. Commercial stations are becoming more interested in the project and are beginning to join the forum.

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## OFF THE RECORD

**HIGH-TECH ADVERTISING HITS THE HIGH STREET:** OTR hears that Heart FM, the regional independent station for the West Midlands which started broadcasting on September 6, is the first station in the UK to use interactive electronic posters sights. The system, licensed for the UK by Unique Broadcasting, enables song-by-song details of the station's programme to be flashed up on a spread board in town for the benefit of drivers not yet tuned in. The station, which operates under the motto "We've got your music at heart," launched at 07.00 with Simply Red's *Something Got Me Started* and *There's a New Kid In Town* by The Eagles. Just how much of a traffic problem the signs will cause as motorists slow down to see what's on remains to be seen.

**BLAME IT ON ALL THE WEATHER:** Many Italian broadcasters were plagued by the elements at the end of August. All of southern Italy's TV and radio stations fell silent for several hours when power lines delivering energy from the north were blown down by storms, totally cutting off electricity to the region which relies on imported energy. Several days later, many stations in the north were forced off-air by violent tornadoes which swept through the region, bringing down many transmission towers and seriously damaging antennas.

**THERE IS NO FUN IN LOVIN' FUN:** M&M hears that there has been growing tension at French EHR Fun between the Lovin' Fun presenter Difool and Fun programme director Hervé Lemaire.

### CLT/M40

(continued from page 1)

CLT's application for M40. However, the CSA has warned that its decision could be reverted if the French Competition Council considers CLT to be in an overdominant position.

The Council investigation was called upon by NRJ president Jean-Paul Baudecroux, who complained that if authorised, CLT's acquisition of M40 would give CLT some 42% of the total French radio audience, and pose a threat to a balanced radio landscape in France.

### Dig It

(continued from page 1)

when a team strikes upon what it believes is a potential hit.

Dig It is one of several Italian companies to have evolved from distribution into dance production before expanding into mainstream pop and rock. The company's international business manager Giuliano Saglia says DJ Miko's story is evidence of the success of Dig It's "open door" policy to new ideas and talent and its swift response to promising projects.

"When DJ Miko came to us with the demo of his dance version of *What's Up* we immediately knew it was good and teamed him up with producer Mauro Farina of the Factory Team," says Saglia.

Farina is already well-known in

Japan for his Euro-beat hi-energy productions and is now working with the British dance label More Protein on a remix of Amos' hit *Only Saw Today* and the follow-up *Sweet Music*.

Initially a top 10 success in Italy a year ago, DJ Miko's version of *What's Up* charted in Sweden, Spain, Finland and the US. "It has now re-exploded," says Saglia. "Following breakthrough in the UK, the record is now poised to chart throughout Europe and is enjoying massive success in South America. DJ Miko and his British vocalist Louise Gard have been on the road for 70 days promoting the record in the US. They recently appeared on BBC TV's *Top of the Pops* and performed two nights in Manchester, and are now taking off for South America."

By releasing DJ Miko on its

# 'Sheriff Of The Airwaves' Shot Down In Corruption Scandal

## ITALY

by Mark Dezzani

A leading official from Turin's regional regulatory body CCTT has been questioned by magistrates and placed under house arrest following allegations of corruption.

The scandal centres around accusations that Biagio Del Monaco favoured radio stations operated by his friends and acquaintances when temporary two-year concessions were handed out earlier this year.

The owner of the city's MG Radio station Donato Musto told authorities that De Monaco had backed rival station Radio Chivasso International when assessing which of Turin's webs should be relicensed and which should be closed down.

Musto produced a tape of a conversation between the CCTT official and Radio Chivasso's owner as evidence to back up his claims.

MG Radio and Radio Chivasso, on adjacent frequencies just 200KHz apart, have been at odds over mutual interference for some years. The new frequency plan implemented last February was intended to eliminate co-channel interference by closing down stations which had failed to comply with the 1990 Mammi Bill and

spreading out the remaining stations.

MG Radio was ordered to close down on the grounds that it had started operating after the bill's August 1990 introduction date. The station is continuing to broadcast while its appeal is being considered.

De Monaco is widely referred to as Turin's "sheriff of the airwaves," but has repeatedly said he prefers to call himself local radio's Robin Hood—protecting small stations from pirates, cowboys and powerful interest groups. "I am the victim of a conspiracy," he says, adding "they want me out because I have been treading on too many toes."

Del Monaco has told investigators that he never had any private economic interests of his own and that he is intent on rooting out the stations which have failed to comply with the law but are still broadcasting. These stations, he says, have been allowed to continue because many of his colleagues have "turned a blind eye to the situation."

Vittorio de Giorgio, Turin's representative from the local radio association ANTI, comments, "The chaos continues despite 75 stations in the region being ordered to close down. I am not accusing Del Mona-

co personally, but the regional CCTT regulatory body has overstepped its authority by imposing a new frequency plan ahead of the government's own recommended time-table. In many cases they acted in an arbitrary way, favouring some stations against others whilst many of the smaller stations have been squashed between more powerful ones. We have presented our own case to the magistrates because we want to get to the bottom of this."

Turin investigating magistrate Enrica Gabetta released Del Monaco from prison custody after questioning, recommending house arrest pending a decision on whether to proceed with charges.

## UK Ownership Rules

(continued from page 1)

a minority shareholder in Trans World, went to court to ask the judge to overturn the authority's decision. Mr. Justice Schiemann declined to do so, ruling that the authority had behaved properly and within the terms of the Broadcasting Act. However, the judge added that the act probably needed clearer definition.

Now, in the light of the judge's decision, other undisclosed groups have applied to the authority to pursue a similar course to EMAP.

The authority is, however, reluctant to grant its approval without knowing what might be contained in any new legislation. On that basis, a top-level delegation from the authority is due to meet with Stephen Dorrell, Secretary of State for National Heritage, later this month to seek his guidance.

Dorrell and his ministerial colleagues have been looking at radio ownership rules throughout this year, though the EMAP case is a new factor in their deliberations.

In January, Dorrell's predecessor, Peter Brooke, announced a review of the rules with the strong intimation that he felt it was appropriate to relax the regulations that prevent newspaper groups owning no more than 20% of radio stations (M&M, January 15).

After extensive consultation with the radio and media industries, a report on the issue was delivered to ministers during the summer. Asked whether this and the EMAP factor will result in new law, a spokesman for the Department of national Heritage says, "You'll have to wait for the Queen's Speech."

New parliaments are always opened with the queen delivering her government's legislative timetable for the coming term; this speech will be made in November.

Meanwhile, a source within the Radio Authority says, "We're not too bothered about the cross-media ownership - that's for the government to decide. But, because the judge said the act needed clarification, we need to seek guidance on how we proceed."

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### "EVEN COWGIRLS GET THE BLUES" Go To Radio

This seven piece Berliner horde is the finest purveyor around today of what can loosely be described as country with a punk edge. This translates in largely uptempo material consisting of originals and covers of either country standards or songs that can be modified to country. Their reworking of the *Bangles'* *Manic Monday* is a fine example of the latter, just as their version of *Nancy Sinatra's These Boots Are Made For Walking*. The *Johnny Cash* standard *Ring Of Fire* is excellent because it is substantially different from the original without being disrespectful. The song supplied to radio though is *Lee Hazlewood's* classic *Sugartown*. This version has plenty of crossover appeal: it sounds familiar enough to work well on both ACE and oldie stations, while it has enough edge and a subtle but weird twist to appeal to rock and alternative programmers looking for something mellow, without straining format restrictions.









Stars . . . . & Stripes.

# Crash Test Dummies

Austria Gold  
 Denmark Gold  
 Finland Gold  
 Germany Platinum  
 Ireland Platinum  
 Netherlands Gold  
 Norway Platinum  
 Portugal Silver



Sweden Platinum  
 Switzerland Gold  
 U.K. Gold  
 Australia Gold  
 New Zealand Gold  
 South Africa Gold  
 Canada Platinum  
 U.S.A. Platinum

## Autumn Tour Dates

### October

WEDNESDAY 19TH ABERDEEN CAPITOL  
 THURSDAY 20TH DUBLIN STADIUM  
 FRIDAY 21ST BELFAST ULSTER HALL  
 SUNDAY 23RD NOTTINGHAM ROCK CITY  
 MONDAY 24TH NEWCASTLE CITY HALL  
 WEDNESDAY 26TH LONDON ROYAL ALBERT HALL  
 FRIDAY 28TH BRIGHTON CENTRE  
 SATURDAY 29TH CARDIFF UNIVERSITY  
 SUNDAY 30TH BRISTOL COLSTON HALL

### November

TUESDAY 1ST GLASGOW BARROWLANDS  
 WEDNESDAY 2ND MANCHESTER APOLLO  
 THURSDAY 3RD YORK BARBICAN

### November

FRIDAY 4TH WOLVERHAMPTON WULFRUN  
 SUNDAY 6TH COPENHAGEN FALKONER  
 MONDAY 7TH LUND MEJERIE  
 TUESDAY 8TH OSLO SENTRUM  
 THURSDAY 10TH GOTHENBURG RONDO  
 FRIDAY 11TH STOCKHOLM ANNEXET  
 SUNDAY 13TH BREMEN ALADIN  
 MONDAY 14TH UTRECHT MUZIEKCENTRUM VREDENBURG  
 TUESDAY 15TH ANTWERP OONENGEN ELISABETH ZAAL  
 THURSDAY 17TH HAMBURG GROSSE FREIHEIT  
 FRIDAY 18TH BERLIN HUXLEYS  
 SATURDAY 19TH LEIPZIG KULTURZEIT  
 MONDAY 21ST KASSEL STADTHALLE BAUNATAL  
 TUESDAY 22ND BIELEFELD STADTHALLE

### November

WEDNESDAY 23RD KOLN E-WERK  
 THURSDAY 24TH MANNHEIM MUSENSAAL  
 SATURDAY 26TH FRANKFURT ALTE OPER  
 SUNDAY 27TH STUTTGART LONGHORN  
 MONDAY 28TH ERLANGEN STADTHALLE  
 WEDNESDAY 30TH BARCELONA ZELESTE

### December

THURSDAY 1ST MADRID PALIO CLUB  
 FRIDAY 2ND MAVRESA MEMPHIS 2  
 SUNDAY 4TH MILAN ROLLING STONE  
 MONDAY 5TH FIRENZE AUDITORIUM  
 TUESDAY 6TH CESENA VIDIA CLUB  
 WEDNESDAY 7TH ZURICH SCHUTZENHAUS  
 ALBISQUETLI



the new single

## God Shuffled His Feet

from the album  
 'God Shuffled His Feet'

