


MUSIC & MEDIA

Europe's Radio-Active Newsweekly

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COLUMBIA Sony Music

Winning Combination With EMI



Flemish singer Dana Winner, who released the multiplatinum albums *Mijn Paradijs* and *Regen Van Geluk* with EMI Records Belgium, has signed a new six album deal with EMI. Pictured seated (l-r) are manager Jos Eerdeken, Dana Winner, EMI Belgium MD Dirk De Clippeleir. Standing (l-r) are business affairs manager EMI Belgium Dick Van Vliet, A&R/product manager EMI Belgium Guus Fluit, and Winner's producer Wilfried Van Baelen.

Indie Formats Favourites In London's Radio Race

by Jonathan Heasman

LONDON - An alternative music format is thought to be the most likely victor among the 25 applicants which have applied for what the Radio Authority says will be the last London-wide FM radio licence.

Indie-rock pioneers Xfm, narrowly pipped by Virgin Radio in the Authority's last London licence awards in 1994, start as favourites for



Chris Evans (left) and actor Michael Caine—among the backers of 'The Edge' application

the new licence—particularly as it now enjoys the backing of a major radio group in the shape of CLT UK Radio.

Xfm programme director Sammy Jacob is confident that one of the bids submitted by alternative music stations will win the licence. "I think what [the applications] have shown is that not only do we see the demand for this type of format, but so do a lot of others. It is a complete vindication of everything we have been saying for the past five years. Others have done their research and come to the same conclusions. Progressive, guitar-based music is what this country is famous for."

Xfm's stiffest competition is likely to come from Festival Radio, which, backed by Lon-

don listings magazine *Time Out* and dance station Kiss 100FM, is proposing a slightly broader, more dance-friendly alternative music format than Xfm's indie rock. "Xfm is based on a model of US college radio alternative rock—we think we reflect better what's going on in London," says Festival Radio director Daniel Nathan. "It's also important that this format does not become music radio for train spotters—we believe we can provide the best speech and entertainment programming to complement the music."

A surprise latecomer in the "cutting edge" music field is an application from The Edge, backed by a consortium which includes Ginger Productions.

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NUMBER ONE

European Hit Radio
FUGEES

Killing Me Softly
(Ruffhouse/Columbia)

Eurochart Hot 100 Singles
FUGEES

Killing Me Softly
(Ruffhouse/Columbia)

European Top 100 Albums
METALLICA

Load
(Vertigo)

New UK Showcase To Open In '98

This story was written by Jeff Clark-Meads, European editor of *Billboard*

LONDON - The British record industry is on course for a new US\$23 million showcase.

The National Centre for Popular Music is set to open in the city of Sheffield at the beginning of 1998. The 45,000 square foot centre will use the latest technology to educate and inform visitors about all aspects of music and the social context of different genres.

The project has already secured the equivalent of US\$2.5million from the UK government's Arts Council and nearly US\$3million from the European Union's Regional

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Italian Gov't Forges New Media Law

by Mark Dezzani

ROME - Italy is to have a new single independent authority to regulate TV, radio and telecommunications.

The plans for the new regulatory body were outlined by minister of posts & telecommunications, Antonio Maccanico, last week and are expected to be approved by Prime Minister Romano Prodi's centre-left government by July 12. The

as yet un-named authority will have the same wide ranging powers as the US Federal Communications Commission (FCC) and a similar structure to France's Conseil Superior Audiovisuel (CSA).

In an attempt to get the new authority approved by parliament and the senate by August, Maccanico will present two sets of proposals to the cabinet. One is a comprehensive new media

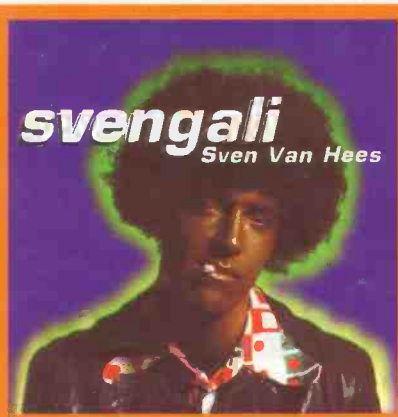
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Enrique's Latin Magic

AMSTERDAM - Enrique Iglesias (21), Julio's eldest, has developed a musical career without even letting his father know. His self-titled debut album sold 1.5 million copies and the first single *Si Tu Te Vas* broke records in the Billboard Hot Latin Tracks chart. MCA have signed him for everywhere outside Latin America, Spain and Portugal.

Two different language versions of his album have been released all over Europe, and Enrique is currently doing extensive promotion for his personal brand of intelligent pop.

see page 10



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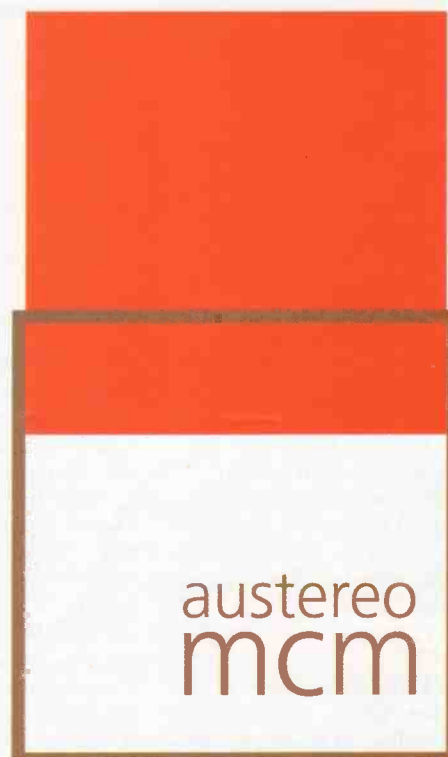
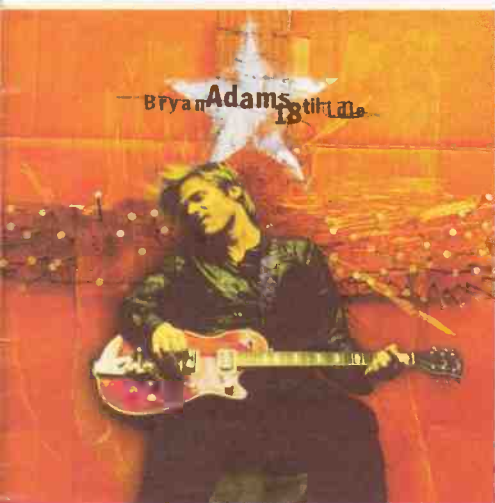
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Europe Can Do Better

Between The Lines



by Machgiel Bakker

"The first winners of the new record industry honour Platinum Europe have been announced, with 60 of the 95 qualifying albums coming from European acts."

This was one of the first things I read in Music & Media upon returning from my holiday. Wow! Can it be true? 60 artists? But of course, this huge number includes the UK with the likes of Blur, Oasis and so on. Although this magazine campaigned hard for the British to acknowledge that they're part of Europe too, sometimes even I slip into the old island mentality of seeing Europe as that

region across the channel.

So how many of the awards are actually for artists coming from the Continent? Well, after a close count it boils down to 21. Of these, eight are strictly national sales phenomena (Francis Cabrel, Pur, etc.) and the remaining 12 are true Border Breakers (Pausini, Zucchero, Ramazzotti, Rednex, 2 Unlimited etc.).

As I remarked earlier this year (February 17) the chances for mainland originated music to make crossborder impact within the European region are not just hampered by the traditional strength of Anglo-American material, but now equally by the growth of homegrown music. With national repertoire, often delivered in the native language, enjoying such an unprecedented boom, there is less space for material from abroad (and that includes Europe).

So what the Platinum Europe award primarily celebrates is the ability of UK music to travel on the continent (which won't surprise anyone), and the fact that Europeans like their Celine Dions, Mariah Careys or Madonnas (no shock either). Surely what it doesn't highlight is the increased acceptance of mainland European repertoire across the region, although many believe that to be the case.

Obviously, that's not IFPI's fault. The awards just reflect the facts and the numbers. It is a great accomplishment that the European record business has taken collective steps to put Europe on a par with the US. And although it's encouraging that Europe takes more than 60% of all the qualifying albums, it's less promising that only 13% of the total number are by continental European artists with proven crossborder platinum success. Surely we can do better than that.

Bulletin Board

Industry highlights this week

■ FRANCE

First Allocations Of DAB

The French broadcasting authority CSA has announced the first tender for allocations of terrestrial DAB services.

A group of three blocks of frequencies will be offered to radio operators. Each block will regroup up to five different programmes. CSA says it will use the tender system "to allocate as fairly as possible a resource which remains scarce." All the main french radio groups have DAB projects and it is likely that demand will exceed supply. CSA has assured the stations that there will be a fair split between private and public operators.

■ GERMANY

New Daily ISDN Service

The Berlin-based syndicator On Air Syndication is offering the

first German daily ISDN service for interviews and news covering the entertainment scene worldwide. The Entertainment Report is the direct link to the world of entertainment and includes daily interviews, sound bites, complete scripts with news, transcriptions and translations.

■ INTERNATIONAL

MTV Picks Alexandra Palace For Awards Show

MTV Europe has confirmed Alexandra Palace near Muswell Hill, North London, as the venue for this year's music awards. Now housing a skating rink, the Palace provided the stage for the UK's first public service TV broadcast in 1936. MTV will be decorating the awards show as a time travel through the history of TV and the Awards will take place on November 14.

Doors Open In The Former Soviet Union

by Emmanuel Legrand

PARIS - The re-election of Boris Yeltsin in the CIS, opens the door for a multitude of media opportunities in the former Soviet Union.

Georges Polinski, operator of Moscow-based private radio group Europa Plus is backing this belief whole-heartedly. "The result of the elections clearly shows that the Russian population has chosen to go forward and put an end to the communist era," comments Polinski, whose network, along with all the main media outlets, was openly in favour of Yeltsin.

Speaking to Music & Media from Saint Petersburg, Polinski agrees that publicly supporting Yeltsin on-air was "a risk", but one worth taking. He explains, "A victory by Gennadi Ziuganov [who said he would take total

control of the media] would have been a blow to the development of a free private media sector." Adds Polinski, "I think that the main media outlets will remain independent from all political forces, but not from the power of money. We are about to experience a drastic restructuring in the media field."

Europa Plus will greatly benefit from this new environment. Created in 1990 as a local station in Moscow, the group recently celebrated its sixth anniversary between the two rounds of the elections. It was the first private radio station established by foreign operators. Owned by Europa Plus France, the group is a joint venture between radio group Europe 1 Communications, Polinski and other investors.

Polinski is certain that the new political situation will

enable Europa Plus to strengthen its development strategy. To ensure this, the investment fund Framlington has taken a 10% stake in the Russian company Europa Plus Zao. "This shows that we have become a financially attractive company with a lot of potential," comments Polinski. The arrival of Framlington will open the door to a future floatation on the stock market.

The group is diversifying with the launch of a new gold format, Radio Retro, which broadcasts Russian music from the 1930's to the 1970's, targeting the over-45's. The group also has interests in a multimedia company Algosoft and through Mayak Plus, is the exclusive advertising sales representative for public station Mayak.

Call For Swedish Statistics

by Keith Foster

STOCKHOLM - The Swedish industrial and political establishment is beginning to realise the music industry's potential for export revenue, but a lack of conclusive figures is hampering the process.

A recent national Export Council conference "Exports of Tomorrow", attended by top businessmen and the Prime Minister, was impressed by the momentum of pop's export drive.

However, one major problem is the lack of figures detailing exactly how much revenue music is bringing in to Sweden. Estimates vary wildly. Stuart Ward of Export Music Sweden says, "One student at the Stockholm School of Economics put the figure at SKr 13 billion (app. US\$ 1.7 billion). A financial magazine estimated somewhere around SKr 1 billion. My guess is somewhere in-between," he says. Export Music Sweden has commissioned a thorough study, which will be finished in the late autumn.

What is clear is that pop music is one of the country's success stories. Nonetheless, while major international acts like Ace of Base and Roxette are well-documented, Sweden has produced a wave of acts that sell well in various foreign markets in the last few years, such as The Cardigans, Jennifer Brown and Whale. It is the cumulative effect of these sales that has to be included.

Chage & Aska Have 'One Voice'



Japanese stars Chage & Aska hosted a spectacular party to launch *One Voice*, EMI Premiere's covers compilation of their songs. Over 400 guests enjoyed a semi-acoustic performance by the duo, backed by their band and a string section, before dining on Japanese food in London's elegant Cafe Royal. Chage & Aska's catalogue has sold over 15 million albums, and more than 600,000 tickets were sold to the pair's most recent Japanese tour.

New 'Intellectual' Board For RAI

by Mark Dezzani

ROME - Following two months of political debate between Italy's new centre left government and opposition parties, the country's public service broadcaster RAI finally got a new board of governors on July 8, and for the first time women make up the majority.

Following these executive appointments, an announcement on the selection of new programme directors for RAI TV & radio is expected by the end of this month.

Government proposals on a new method of selecting RAI's board, including a smaller more compact executive body of three members, were defeated in par-

liament last week. Thus the old selection procedure was used rather than delay the appointments any longer. The previous board resigned en-masse prior to last April's general election.

The Presidents of Parliament and the Senate nominated film director Lilibian Cavani; publisher Fiorenza Mursia; business specialist Federica Olivares; university lecturer Michele Scudiero and writer Enzo Siciliano who is tipped to become RAI's new president.

The board's first mission will be to appoint a new director general from within the RAI who, in turn, is expected to appoint new channel controllers for RAI's 3 TV and radio networks.

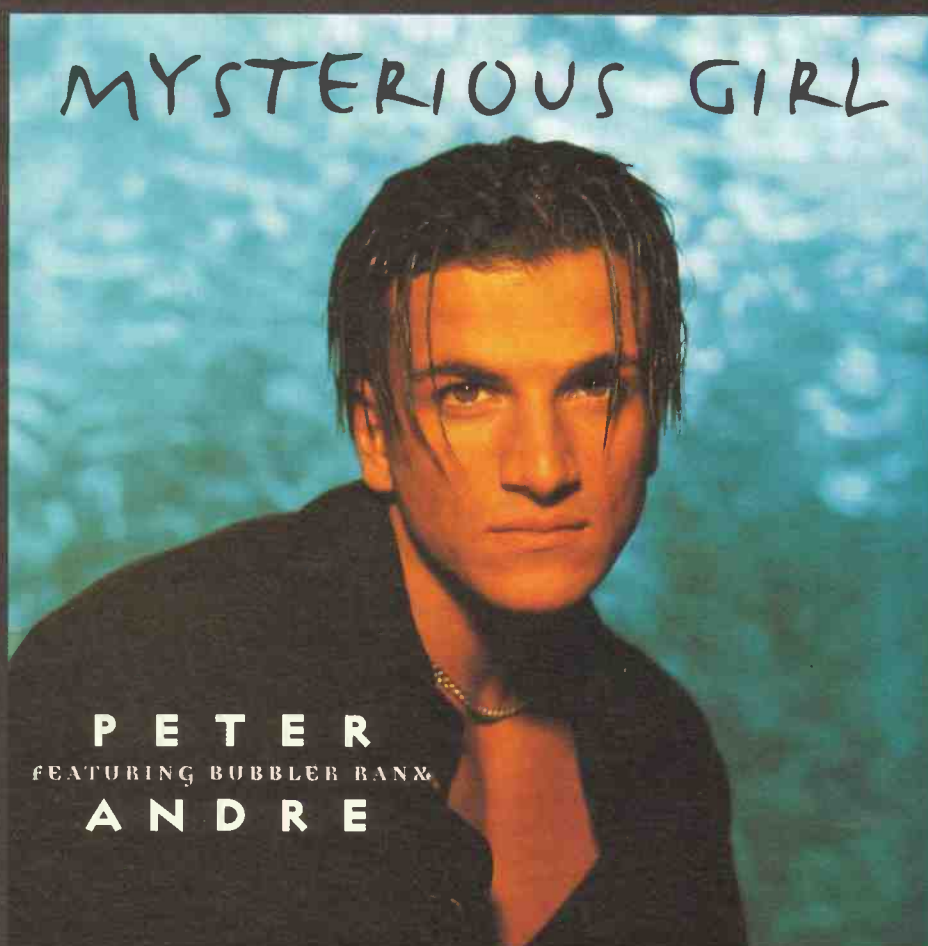
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THE SMASH HIT SOUND OF SUMMER '96



Bulletin Board

Industry highlights this week

INTERNATIONAL

CLT, UFA Seal Merger

Three months after their declaration of intent, Bertelsmann and Audiofina sealed the merger between UFA and CLT on July 5 in Luxembourg. The contracts were signed on Bertelsmann's side by chairman Michael Dornemann and CFO Siegfried Luther. Audiofina was represented by president Jean-Pierre de Launoit and administrator Didier Bellens. CLT-UFA will be based in Luxembourg and is headed by a four man executive committee formed by Dornemann, Bellens, Rémy Sautter (CLT) and Rolf Schmidt-Holz (UFA). Schmidt-Holz is CEO for the German speaking countries while Sautter has been appointed CEO for all other European countries. The merger has still to be approved by the EC.

UNITED KINGDOM

Three Tenors Visit Major

Prime Minister John Major invited the Three Tenors to a private gathering at his official residence. The meeting was the day before the classical superstars' Wembley Stadium concert, billed as the last ever UK performance.

Radio Festival Kicks Off

The Radio Academy's 1996 Radio Festival takes place in Birmingham this week (15-17 July). Highlights include the results of exclusive research commissioned by the Academy concerning the future desires and tastes of radio listeners, to be presented by BBC head of strategy and development (and future Talk Radio general manager) Paul Robinson. Discussion topics during the festival will include the future of AM broadcasting, radio's role as a musical "patron", radio on the Internet, the "rights and wrongs" of sports coverage, and the role of radio journalism in the multimedia age. There will also be sessions on global radio partnerships, the "localness" of local radio, cross-media ownership, and the future of audience measurement. The keynote address will be given by BBC chairman Sir Christopher Bland.

Broadcast Bill Approved

The House of Commons has approved government-backed amendments to the Broadcasting Bill which will allow commercial radio companies to own more than one station on the same waveband in a single area, and also will permit local newspapers to own one AM or

FM radio station in an area, irrespective of the newspaper company's share of newspaper circulation in that market. The changes have been widely criticised by many independent commercial radio operators, who fear being swallowed up by larger radio groups or local newspapers (see Music & Media, May 11). Some commentators have also expressed concerns about the future level of pluralism in areas where a single media owner could now dominate.

New Stations For Kingston, Yorkshire Dales

The Radio Authority has announced the winners of its two latest local radio licences. Yorkshire Dales Radio (YDR) will broadcast a mixture of MOR music and speech to the Dales area of North Yorkshire, including the town of Skipton. Meanwhile, Palace FM/Kingston has won the South-West London licence, and will broadcast a full-service format with 40% speech and music which (in different dayparts) will include current chart hits, gold, new country, MOR, light classical and indie rock.

DENMARK

KODA's 95% Success

KODA, the body which administers authors' rights for Danish and foreign composers, writers and music publishers in Denmark claims to have one of the lowest administration cost percentages in the world. 1995 was a record year for KODA as the organisation was able to distribute 95% of amounts collected to the rights-owners. The administration costs are thus 5%, the lowest cost percentage in KODA's 70 year history.

SPAIN

Ferrari Declines Daily News Show Offer

New director of Radio Nacional de Espana (RNE), part of RTVE, Javier Gonzalez Ferrari, has rejected an offer made by former RTVE director general Jordi Garcia Candau to present a daily news programme. Garcia Candau, in turn, has already rejected an offer to be RNE correspondent in Rome. Ferrari has made it clear that news programmes will be RNE's "flagship" in the new programme format, scheduled to come into effect on September 2. He has already signed up two leading journalists from private radio—Alejo Garcia from Cadena Iberica, and Manuel Antonio Rico from Onda Cero Radio.

Sony's Saint George Goes Forth In France

by Emmanuel Legrand

PARIS - Sony Music France is expanding with the launch of Saint George, a new international label which will focus on 'new music' such as world music, new age, concept albums and film scores.

The decision follows the success of acts such as Deep Forest which sold 2.5 million units worldwide and earned a Grammy award for best world music album in 1996. Other successes include Dan Ar Braz, Hector Zazou's *Music from the Cold Seas* and Laima Gyourmé.

The new label will be managed by former Columbia A&R/local marketing director Frédéric Rebet, who will also develop publishing activities. Rebet comes highly recommended by president of Sony Music Europe, Paul Russell, who describes Rebet as, "very knowledgeable about and highly successful in conceptual music which continues to grow in popularity, and in its breadth of artists. [...] It is

therefore appropriate that he has been asked to coordinate the efforts of Sony Music Europe in this increasingly important repertoire area."

Rebet stresses that Saint George will be developing projects "that don't fit in the regular pop formats". Some artists currently on Columbia will be relocated to Saint George, including the duo Deep Forest, guitarist Dan Ar Braz, celtic band Stone Age and singer Abed Azrié from Iraq. In addition, Rebet will be developing new projects such as an album by Wes, a new artist from the Cameroons, and a new recording by Philippe Edel who wrote the score of Peter Brook's "Mahabarata".

Rebet says the attraction of this music is that it "has an international potential from the start" and is not limited to one genre or style. "With Deep Forest, we have proved we can overcome the difficulties linked with marketing such music."

"There is a growing market for music that requires a differ-

ent artistic and marketing approach." Says Rebet, "With this music, you can't rely on classic marketing schemes. Radio stations hardly play it, and you have to find a way to bring it to the public, which in turn, forces us to be more creative."

Moving Chairs

ITALY: **Cerolamo Caccia Dominioni** has been reappointed president of Italian record industry trade body FIMI by the shareholders' meeting.

FRANCE: Columbia France A&R director **Didier Varrod** adds the marketing of local repertoire to his duties following the appointment of **Frédéric Rebet** as GM of the new Saint George label (see story on this page).

BELGIUM: **Annemie Van Winkel**, producer with Radio 1 is promoted to station manager at Radio 1, following Frans Ieven who became programme director BRTN Radio 1 in May.

Isabelle Baele, promotion manager with Studio Brussels, steps up to become the BRTN's communication manager.

Flemish commercial TV station VTM has decided to offer former programming director, **Guido Depraetere**, the post of operational manager of the station's broadcast activities.

UNITED KINGDOM: 100.7 Heart FM/Birmingham presenter **Nick Piercey** has quit his afternoon drive show. Piercey, has been with Heart since its launch.

Also in the Midlands, long-serving Leicester Sound presenter **Kenny Hague** is leaving the station, to be replaced by former Kiss 102/Manchester jock **Gary Burton**. At Kiss 102, drivetime presenter **Gri- anne Landowski** moves into Burton's breakfast slot, while her drivetime show being filled by 18 year-old newcomer **Paul Webster**.

Red Rose Radio/Preston sales director **Mel Booth** has been appointed managing director of fellow Emap station Viking Radio/Hull. **Peter Britton** has been appointed consultant director for the PRS board. Britton is the former head of copyright in the Department of Trade and Industry and his appointment was announced by PRS chairman Andrew Potter.

Bon Jovi Prefer Milk

by Christian Lorenz

HAMBURG - Bon Jovi are to be supported by a local newcomer on their current German tour. The US rockers' management entrusted the search for a support act for Bon Jovi's German open airs to EHR chain Radio Energy and TV channel RTL2.

Newcomer act Milch Auf Ex is the lucky winner out of 600 contestants. Bon Jovi's label Mercury sees potential in the band and signed them after their first live gigs. "Bon Jovi's original plan was to select a different band for each of the seven tour dates," says Mercury press manager Vanessa Maas.

"But they were so taken with Milch's German language fun-punk that they decided to take them on for the whole tour. We were impressed by the demo tape and the first live performance did the rest."

Milch apparently escaped the attention of A&R scouts as they only recently formed as a band. "Three of the four band members are complete green-horns," reveals Maas. "Only bass man Andreas Becker has a past as a professional musician. He toured with Peter Maffay."

Mercury plans to release Milch's debut single by September. An album is scheduled for early next year.



Shooting the breeze backstage with Milch and Bon Jovi are Mercury MD Dietmar Glodde (standing 4th from left) and Jon Bon-jovi (2nd from right).



RTVE Plans For Future

by Howell Llewellyn

MADRID - New director general of Radio Television Espanola (RTVE), Monica Ridruejo, is to present a draft plan for the future of public radio and television to RTVE's board of directors on July 29.

On the same day, she will also deliver a report on the company's economic situation, known to be heavily debt-ridden, alongside a draft budget for 1997. Ridruejo has given little away beyond saying that 1997 will be "a year of transition" while suggesting that additional non-public sources of funding must be found.

Ridruejo launched her first parliamentary appearance with a fierce attack on her predecessor Jordi Garcia Candau, whom she accused of "grave irregularities". Garcia Candau responded by accusing Ridruejo of telling "falsehoods" in a "clear manoeuvre of distraction to win time and divert attention from the list of blunders committed since she landed at RTVE."

The sacking of several top TV journalists and certain controversial executive appointments have been described by socialist and communist appointees as "politically motivated purges" directed by the conservative Popular Party's secretary of

state for communication Miguel Angel Rodriguez.

Ridruejo had accused Candau of financial ineptitude at the loss-making RTVE, and alleged that she had discovered an additional treasury deficit or "financial hole" of Pta96 billion (app. US\$760 million), in addition to a 1996 budget over-spending of Pta7 billion.

Ridruejo gave no details of specific changes in the make-up of RTVE, but said "stable financing and economic balance" will be the key to the company's future.

Commercial Radio's New Ad Service

by Jonathan Heasman

LONDON - The UK's commercial radio sector has launched its own advertising clearance body which will be able to approve scripts for radio commercials at short notice and at times outside usual office hours.

The Radio Advertising Clearance Centre (RACC), which will be financed by contributions from all commercial stations, will vet the scripts of all national advertisements and "special category" local commercials to ensure they comply with the Radio Authority's advertising code. These functions were previously performed by the Broadcast Advertising Clearance Centre, which also dealt with TV commercials.

The RACC will operate an out-of-hours service for scripts that require emergency clearance during the evening or at the weekends, and it has also set up a Radio Copy Helpline to answer radio advertising queries from those involved in the production and transmission of radio ads.

Yvonne Kintoff, a former advertising regulation officer at the Radio Authority and who has been appointed advertising clearance manager at the new body, says, "The RACC will be tailor made to the needs of commercial radio. Our overall goal is to get radio advertisements on air swiftly but, most importantly, within the [Radio Authority] Code rules."

Commercial Radio Companies Association chief executive Paul Brown adds, "The RACC represents a further sign of radio's maturity as the UK's fastest-growing medium. Now commercial radio has its own, medium-specific advertising clearance body which underlines its growing importance as an advertising medium."

Dialogue

Face To Face With Europe's Newsmakers

Antenne Düsseldorf editor in chief Stefan Felten and head of music Fritz Wunderlich.

Antenne Düsseldorf's Cyberflight, transmitted July 5-7, is the first German realtime Internet audio broadcast.

Q: How does Cyberflight fit into a local radio programme?

Wunderlich: Cyberflight is a documentary on the influential electronic music scene in Düsseldorf. The music was selected by prominent local studio guests like ex-Kraftwerk member Michael Rother and Der Plan co-founder Kurt Dahlke. It's a topic which interests music lovers worldwide but still has strong local connotations.

Q: Did you get any feedback from your cyber audience?

Felten: We received interesting reports on audio signal quality. Listeners with a 14.400 Baud modem reported extremely poor audio reception. A 28.800 Baud modem frequency band-width is apparently still too small for music broadcasts. Listeners who were hooked up via an ISDN line received Cyberflight in AM-quality. Our most distant Internet listener actually reported from Santo Domingo.

Q: What did Compuserve gain from Cyberflight?

Felten: Compuserve wins experience in dealing with real time audio transmissions. They are very interested in

audio transmissions. Apparently a real audio server is currently under construction at Compuserve's site in Munich.

Q: What did it cost to broadcast Cyberflight via Internet?

Felten: We used two ISDN lines to transmit the stereo signal to Compuserve's real audio server in Seattle. That cost us DM180 (app. US\$118) for each one hour programme. Tests cost another DM100.

Q: Do you plan further Internet activities?

Felten: We already have a site on the net which provides information on programmes and our staff. We aim to provide a local news update twice daily in the near future. Station and listener charts are another option. But regular audio broadcasts are not a realistic option at present.

Q: Will radio on the Internet ultimately replace FM stations?

Felten: No, radio on the Internet will exist parallel to terrestrial radio as a value added service. I believe that the possibility to download original quotes is one of the strongest points of radio on the net. It will ultimately become a very useful tool for the press archives of companies and government offices.

Interviewed by Christian Lorenz



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Radio's Winning Ways

What are the magic ingredients for a successful on-air contest? Is it possible to buy ratings success by "bribing" listeners with big-money give-aways? Music & Media looks at some successful radio competitions—and the thinking behind them—in Denmark, Holland and Germany.

COPENHAGEN'S Radio Uptown believes that creativity is the key to on-air contests. Says programme director Flemming Beck, "The competition has to be fun. And you need to have a truly great prize—something that you can't buy. We don't want to simply give away CDs and videos."

Uptown has enjoyed a string of successes with unique and sometimes off-beat contests. For example, it recently held a contest in conjunction with the promoters of a Bryan Adams concert in Copenhagen. "We asked listeners to come into the station and show us their collection of Bryan Adams memorabilia," explains Beck. "A large number of his fans turned up with their souvenirs. The winner was a girl who had 100 different items in her collection."

Another innovative contest staged by Uptown was its May Day contest last year. "We asked listeners to call in and give us the name of a friend and the friend's employer,"

recalls Beck. "Then we called the employer and offered to pay them one day's wages if they were prepared to give the person concerned the day off. When they agreed, we made a recording of the boss's voice. We would then call the person in the morning, maybe wake them up, and they could hear their boss's voice on the radio saying, 'Hi, this is... [the boss]. You don't have to come in to work today.' The contest was a real stunner, both for the winner and for the station."

Participation

Beck believes that any on-air radio competition needs to involve not just the caller but the rest of the audience as well. "We're trying to move towards a policy of fewer, but more sensational competitions," he says. "Sometimes we come up with a concept and approach our sales department so that they can find a sponsor for it. Other times we are contacted by a major advertiser who wants to do something special, and we work together to develop an idea."

"Contests may or may not affect ratings, but they definitely have a good effect on station image," Beck concludes. "We want people to talk about the contest, about the prize. In that way, we can turn non-listeners into listeners."

In a radio landscape featuring increased competition from the com-

mercial sector, Dutch EHR pubcaster Radio 3 FM still manages to stay market leader—but only just. Competitions with ever bigger prizes are a handy tool with which to try and stop the station's ratings slide, and Radio 3 production manager Jan Steeman acknowledges the potential on-air competitions have in attracting (and keeping) listeners. "Such contests are just as important for this station as premiering new

instance, a recent "Mariah Carey Week" (which offered albums, concert tickets and finally a "meet and greet" with the artist herself) was scheduled into the station's daily "beat the intro" competition. Steeman says his buzz words for radio competitions are interactivity and interest. "But, yeah, a good prize does help a lot."

According to Erwin Linnebach, MD of Radio PSR/Leipzig, on-air competi-



Radio Salü/Saarbrücken head of promotions Harald Gehrung (left) with promotions assistant Ulla Lupprian (right).

records," he observes. "We want to create an awareness with the people out there that these are the kind of things they can expect from us."

Exceptional Prize

A "Bon Jovi Volkswagen" was one of the biggest prizes given away recently by the station, in a competition designed to promote Bon Jovi's concerts in Holland. "That was an exceptional prize, one which was made possible because the band's European tour was sponsored by a car manufacturer."

Most on-air competitions on Radio 3 FM follow a similar pattern, whereby winners on the first four days of the working week meet in a grand final on Friday. Related to the promotion of new albums or tours, these contests are often set up in conjunction with the record companies, who donate most of the prizes. All competitions, however, are designed to fit in with the station's regular programme features. For

tions have to be both easy to understand and easy to participate in. "Don't make complicated rules—as many people as possible should be able to instantly take part."

Linnebach nominates PSR's "DM100.000 For DM10" contest as an example. The station announced that it would select one specific DM10 note's serial number at random, and

exchange it for DM100.000. "Everybody has a DM10 note in their pocket. It's the sort of thing people can check instantly and therefore become interested in the game."

But Linnebach argues the sheer amount of prize money is no guarantee of a competition's popularity. "For maximum participation, it should relate to listeners' emotions."



Erwin Linnebach

RADIO PSR
Sachsen sendet selbst



DE JONGSTE ZENDER VAN NEDERLAND RADIO 3



Jan Steeman

The main prize was a completely furnished house worth DM 0.5 million (app. US\$328,000). PSR registered some 976,000 entries for the competition—which equals roughly one quarter of the state's entire population!

"Contests may or may not affect ratings, but they definitely have a good effect on station image"
Flemming Beck, Radio Uptown

The "Dream House" contest was specifically designed to increase the time listeners stay tuned to PSR. Every hour between 06:00 and 18:00 the station played a track previously publicised as a "key song" for the competition. To enter the prize draw, listeners had to listen out for five of these "key songs" and write their correct time of broadcast onto a postcard.

However, Radio Salü/Saarbrücken head of promotions Harald Gehrung doesn't think much of games which force listeners to stay glued to the radio all day. "The part of your audience which does not have the time or opportunity to follow the programme for more than an hour or two will feel disappointed," he says.

Gehrung believes it's more important to use competitions to boost weak hourly figures than to increase overall ratings, so the EHR station usually features games which are over within the hour. "We have on-air competitions to boost audience figures during specific hours. To achieve that we determine first who actually turns on the radio during that hour. Then we design the game around them."

When listeners began to complain about not being allowed to listen to the radio during office hours, Salü launched a campaign aimed directly at workplace listeners. "We asked workers to fax us the usual time the radio is switched on in their office," relates Gehrung. "Every day we picked out a specific company and, at the time the company claimed their radio was normally switched on, the DJ would read

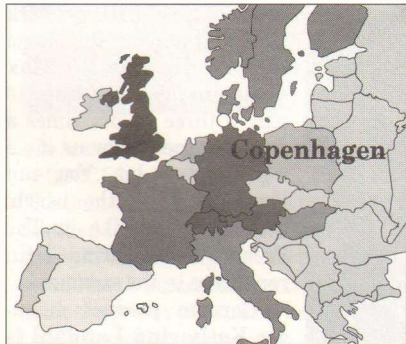
Continued on page 9



Copenhagen's 'Tower Of Babel'

by Charles Ferro

■ CITY PROFILE



Copenhagen is a great town for radio. There is something for every listening taste. Imagine jumping into your car—the top down, sun shining. You switch on the radio and your favorite song is on: turn the volume up a bit, and you're cruising.

But after a few blocks the signal fades, your favourite song pops, crackles, and then disappears altogether. You can listen to whatever you want in the Danish capital, but in many cases only within a very limited radius. That's just one of the problems the city's commercial radio operators have to contend with.

Pubcaster Danmarks Radio doesn't suffer from such reception difficulties, as its three main stations enjoy country-wide blanket coverage. "Radio in Copenhagen means three things—Danmarks Radio, Danmarks Radio, and Danmarks Radio," observes Radio ABC/Jutland managing director, Stig Hartvig Nielsen, who also publishes a directory of stations in the country. "90% of all listeners in Copenhagen tune in to Danmarks Radio," he notes, referring to AIM statistics produced for the pubcaster. "There's a colossal difference between Copenhagen and places like Jutland, where some local stations have a 35-40% share."

Too Much Radio?

Big city radio may need to cater for a variety of tastes, but many observers think that Copenhagen simply has too much of it, especially in view of the fact that there are only around 1.5 million residents living in the metropolitan area. "There are too many stations," admits

Radio Uptown programme director Flemming Beck. "They haven't taken that extra step to divide the market, so there's not a big difference between the top four [Uptown, Danmarks Radio, Voice, Københavns Radio]. I could imagine a situation where The Voice would be a dance station, Uptown adult contemporary, and there would also be a rock and a soul station in the city. It would give clearer definition and make it easier to sell commercials. But Denmark is not really used to such clear formatting."

Observes The Voice programme director Eik Frederiksen, "Getting a licence is far too easy for those who want to broadcast for a few hours per week, but it's impossible to get a license to broadcast for enough hours to run a station properly. The problem is that there are only two formatted radio stations in Copenhagen—us and Uptown. As long as the others don't have a clear identity, they will never develop, and there's really no indication of the direction in which they are headed. Uptown is adult contemporary and we're EHR. You know what you're getting with both. Listeners can place the stations, but so many others cannot be placed in such categories."

Stunted Growth

The reason the airwaves are cluttered with so many weak signals lies in legislation. Commercial broadcasting is still in its infancy in Denmark, and the broadcasting laws have stunted the growth of commercial radio.

Legislation in the mid-'80s broke Danmarks Radio's monopoly, while at the same time foreign signals were being beamed into Denmark via satellite. The spirit of the law aims to preserve local Danish radio, but the emphasis remains on the "local." Legislators wanted to be able to give grass roots groups a voice, but in trying to please everybody they have displeased a lot of people, especially frustrated commercial radio operators.

Amendments to the broadcasting laws expected later this year will extend the broadcasting power of local FM stations to 160 watts from 30, but this will



not extend transmission radius significantly. "I hope it will help a little bit," says Beck. "In theory, we will be able to broadcast in stereo to a seven km radius instead of just five. But what I would really like to see a system something like the stations in Sweden have. Then we would be able to cover all of Copenhagen."

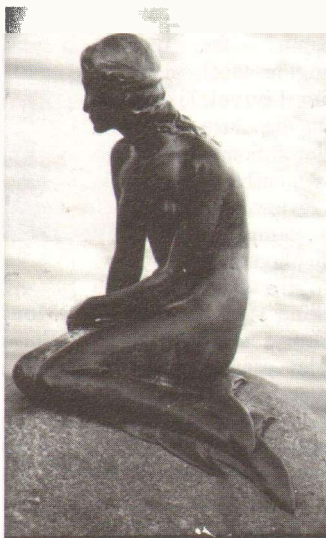
The Danish Ministry of Culture was supposed to have instructed the telecom authority to draw up a plan for increas-

"It's a big problem in establishing formats," says Steen Sødergreen, vice-chairman of the commercial television and radio organisation KOMM. "A station attempts to create a profile, but then another station which shares the frequency can come on and broadcast the exact opposite. These were among the things we asked the politicians to consider, but they didn't. To be able to pay wages and taxes we need a proper working foundation."

In addition to Denmark Radio's frequencies, there are around 20 frequencies used by Copenhagen's 75 commercial and community stations. Simple mathematics indicates that there are nearly four stations per frequency, although major players in the city have more than one frequency. Some frequencies are shared by six or seven different broadcasters.

"Not many listeners are interested in that," says Nielsen, who illustrates the case with the example of the 90.4 FM frequency in the city. This is currently shared by Danmarks Erhvervsradio (business and finance news), Christiania Radio (broadcast from the '60s-style "free-state" within the city, and featuring alternative music and speech), Københavns Naerradio (a Christian station), Øens Piradio (children's radio) and an Arabic station, Den Grønne Kanal. At different times on this single frequency, therefore, you would be able to learn about Islam or Christianity, catch a few heavy metal tunes or find out if your shares have gone up. And if they have gone down, maybe a children's programme will cheer you up!

Copenhagen may be wonderful in many ways, but its broadcasting laws have created a true Tower of Babel.



Stig Hartvig Nielsen

ing stations' broadcasting power. So far, it has not made any progress, because it claims it has not received clear information from the Ministry. The radio operators are becoming increasingly frustrated by the situation, and at least one station (outside Copenhagen) has jumped the gun and boosted its power, although the head of this station expects to get a visit from the police at any moment.

Frequency Sharing

A further problem for the stations in Copenhagen is that a number of them are forced to share the same frequency.

Radio's Winning Ways

Continued from page 8

out a code word. If the company answered the phone with the correct codeword later on in the show, they won a free brunch buffet for the whole office."

Both Gehrung and PSR's Linnebach agree that off-air support is essential to the success of on-air competitions. "Print media campaigns [promoting a competition] are a good instrument to win new listeners," claims Gehrung.

Linnebach adds, "Billboards are a good medium to reach drivers who are not listening to your station at that particular moment."

Radio competitions which receive off-air publicity and advertising are also more likely to attract big commercial sponsors. Salü has just finished a competition which promoted the launch of a new attraction at the US holiday park Universal Studios in Florida. Terminator 2 in 3-D was the basis for "T2", a competition set-up jointly by Salü, Universal Studios, McDonalds and Iceland

Air. "Universal was promoting the launch of the 3-D Terminator on TV and in print campaigns," says Gehrung. "Entry forms for the contest were available at all McDonalds branches in Saarland, and McDonalds also had special in-store decoration to promote it."

In return for publicity, powerful sponsors can help radio stations offer desirable prizes. "A really attractive prize always contains an exclusive element you can't buy for money," explains Gehrung. "T2 winners went on an eight day vacation in Florida, but the real

attraction was an exclusive VIP tour through Universal Studios. No queuing up, and no hassle."

For Gehrung, listeners are key opinion-makers, and their experiences as a competition winner can influence friends and work colleagues alike. "Every winner has to feel special—always offer more than you have promised as a prize. Little extras will keep winners happy and bind them closer to the station."

By Charles Ferro, Robert Tilli and Christian Lorenz



Enrique Iglesias Casts His Magic Spell

by Thessa Mooij

AMSTERDAM - During his stint at a Miami college, Enrique Iglesias started writing songs and performing in secret. He wanted to develop his musical talent far away from the high profile media buzz surrounding his father, Julio. He sent his demo tapes around, signed 'Enrique'. Straight after the Fonovisa release of his self-titled album and its first single *Si Tu Te Vas*, the 21-year old found himself on a roller-coaster ride, selling over 1.5 million albums in Latin America. MCA signed him for the world outside of Latin America, Portugal and Spain. Iglesias' vocal and songwriting qualities are both romantic and intelligent at the same time, a combination which should win Europeans of all ages over in no time.

When he walked onstage at a festival in Croatia, to perform for thousands of people who had never heard of him, it only took him a couple of minutes to get the crowd all excited. According to MCA Italy marketing manager **Marco Zischka**, "in person, he is quite shy, but on stage he transfers something and gets the audience involved. It's some sort of magic, which only a few artists have. That was my final confirmation that he has the potential to become an international super star. His looks, his talent and determination will enable him to reach a lasting success in the years to come. Singing in four languages will help him achieve international success."

MCA director of international marketing **Kate Farmer** received early

commitment from all territories after the signing last April. A large part of the buzz around Iglesias stems from his 9 weeks stint at number 1 of Billboard's Hot Latin Tracks chart. "We want to build the European story on the Latin American success," says Farmer. "For me, as a marketing person, it's exciting to realise that everybody wants him and works hard on setting up excellent campaigns." Iglesias recorded a Portuguese version of his album. France and the Benelux will work with the original Spanish version of the album, while the rest of Europe decided to go with the new version, which has six Italian tracks. "We left it up to the territories. Once the fan base is built up, we can always switch albums."

The Paris-based RTL and NRJ networks put *Si Tu Te Vas* on their playlists straight away, which Farmer cites as being "quite an unusual response for France." According to label manager **Sophie Louvet**, "the French media are usually very slow. Sometimes it takes six months to get airplay or a review. But RTL and our campaign partner NRJ are playing it twice a day and it's growing. We're including every kind of format in our radio promotion. Enrique has an appeal to young and older people. He has a

very strong image: he will do more than provide a romantic summer hit. Ultimately, we intend to sell one million copies."



ACE network RTL head of music **Monique Le Marcis** is one of Enrique's early fans. "I have followed him since he was doing so well in the

Billboard chart. I asked someone who went to the Bahamas to get me a copy of the album and I was really surprised by it. We decided to put *Si Tu Te Vas* on the air immediately after its release. We have to settle him with the single and then he has to come back to win over the French public." At press time, EHR network NRJ was playing the single twice a day, but VP **Max Guazzini** is expecting to play it three to four times a day very soon. "For us it's a big summer hit. You can listen to it on the beach; everybody will like it. The French like hearing latin repertoire in the summer."

German product manager **Katharina Landahl** is definitely thinking beyond the summer of 1996. "His potential is much bigger than just a romantic summer hit. He is a great songwriter with a very good voice and fantastic looks. I guess fans of his father could buy the album too, but we are aiming at the teeny fans, including the ones who are not buying Eros Ramazzotti anymore because he got too rock oriented. As we want the single to chart and reach the single buying audience, we will concentrate more on EHR. But our radio promotion team will be supported by the Splendido company in dealing with ACE stations."

Belgian Blunk From New Blue Blot Line Up

by Marc Maes



BRUSSELS - "With this new, self-titled album, Blue Blot takes the funk out of the "blunk," says Klepto Management's **Wilfried Brits**, when asked to describe the sound of the *Blue Blot* album (Klepto Records/EMI). The band was founded

almost ten years ago and soon made its way by offering a quite unique musical blend of rock, blues and funk: "blunk" was born. With the new album, released in Belgium in June, the band embarks on a national summer festival tour with international plans for the fall.

The group, fronted by the late Luke Walter jr., first reached a broader audience with the 1991 album *Bridge To Your Heart* (BMG). The album sold over 30,000 copies, and its title-track, produced by Vaya Con Dios' Dani Klein was the perfect introduction of "blunk". In 1992, Blue Blot released *Where Do You Go*, followed by the much acclaimed double *Blue Blot Live*, capturing the band's finest moments on stage. A further career step included their collaboration with Tony Joe White at the famous Muscle Shoals Sound studios in Alabama.

While BMG Ariola set the marks for the band's adventure abroad with the *September* compilation, singer Luke Walter jr. became seriously ill, leading the cancellation of all international plans. The singer left the band last year. Former American Gypsy leadsinger Steve Clisby joined the band both as singer and co-producer.

The album *Blue Blot* was released under a new deal with EMI Music Publishing and EMI Records. EMI Music Publishing Belgium GM **Guy van Handenhove** was actively involved in the production. "Whereas EMI Records take on distribution and promotion, we teamed up with Klepto to co-finance the recording of the album. In order to create international pre-release awareness, we presented Blue Blot at the global EMI Music Publishing MD meeting in June and we plan to do an extensive mailing to both our international partners and radio stations."

Although Blue Blot already established themselves in Belgium, Luxembourg and parts of Germany, Van Handenhove admits that the new album is pretty much like starting from scratch.

The same idea is partially echoed by the band's manager **Wilfried Brits**. "I strongly believe that the band's live shows will convince the audience of Blue Blot's fresh approach, although a frontman like Luke Walter jr. is hard to replace. But when the band will play abroad, it all comes down to the music the band plays today. And Blue Blot has become more funkier than ever - we're aiming for a younger audience with a

more danceable sound." Brits says that the international fall release of the album will be backed by a concert tour. "The band's international career is a priority, and the current deal with EMI allows us to have maximum collaboration," he adds.

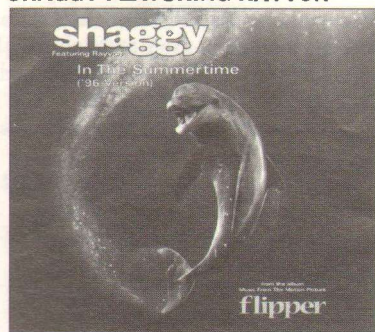
EMI A&R and product manager **Guus Fluit** says that, in order to minimise consumer confusion, the company was on a difficult mission. "We backed the album release with a radio campaign on BRTN's Radio 1, Radio Donna and Studio Brussel. The single *So Lonely* enjoys national radio support, with both RTBF's Fréquence Wallonie and AC/EHR formatted BRTN Radio 2 providing airplay." RTBF Radio 21 DJ **Marc Ysaye** says he's "happy that the band managed to survive after Luke Walter jr. left." According to Ysaye, who put both single and album on his daily morning show playlist, "Wilfried Brits surely played a strong role in this. The new black singer sounds somewhat like Luke, meaning that Luke has always sounded black... Despite Luke's legacy as former Blue Blot singer, I'm convinced that the band's live appearances will make the audience follow Blue Blot in future."



Singles

Single Of The Week

SHAGGY FEATURING RAYVON



In The Summertime '96 Version - Track Factory/MCA **ehr/d**
 PRODUCERS: R. Livingston, S. Pizzonia
 This gem from the "Flipper" OST is destined to become this summer's greatest hit. The original has already proved its timelessness, but the ragga dubs, the groovy percussion and reggae bass lines makes this version irresistible. Having a good time was never so easy.

ALISHA'S ATTIC

I Am, I Feel - Mercury **ehr/r/a**
 PRODUCER: Dave Stewart
 You'd better watch your back with these two singing sisters from Essex. Their girlish voices sound charmingly amateurish at first, but there's a rebellious power in them. This first mid-tempo pop single may sound poppy, but there are lots of wayward guitars and sound effects. This single makes them sound a little too much like Alanis Morissette, but other preview tracks (*Irrestable U Are, I Won't Miss You*) show they have their own slightly freakish style.

ANN-LOUISE

Tell Me Why - Back Beat/Mega **ehr/ace/r**
 PRODUCERS: S. Kengen, Ann-Louise
 The husky, sexy voice of this Danish newcomer is not poured in a dance mould, but stars in an up-beat track. The syncopated beat and the acoustic guitar are a perfect vehicle for Ann-Louise's vocals. Like the Swedish Sophie Zelmani, she falls into the soulful singer/songwriter category.

PATO BANTON & THE REGGAE REVOLUTION

Groovin' - IRS/EMI **ehr/d**
 PRODUCERS: Beatmasters
 The *Picnic Single* mix of this Young Rascals cover is a blend of reggae, ragga, hip hop, soul and easy listening. Of course, the first two dominate, but the cool breezy vibraphones add a corny touch, while the background vocals croon in true '60s R&B style.

DEUS

Theme From Turnpike - Island **a**
 PRODUCER: Eric Drew Feldman
 Layered on a top heavy jungle beat and some pretty intense Tibetan sounding horns, is the crazed parlando of main man Tom Barman, a surf guitar and a Mingus sample. This mix is no far-fetched Captain Beefheart imitation, but a genuinely disconcerting, uncomfortable composition.

JUSTINE EARP

Ooo-La-La-La - Dance Street **ehr/d**
 PRODUCER: not listed
 Cashing in the Fugees hit *Fu-Gee-La*, this version doesn't go back to the Teena Marie original, but even mentions the Fugees. But the fast, infectious dance beats and indestructible melodies make this an excellent summer hit nonetheless.

FARGETTA

The Beat Of Green - Dance Factory/EMI **ehr/d**
 PRODUCERS: P. Rossini, M. Fargetta
 In an atypical move (for Italian producers) Fargetta is embracing rap, ragga and soul sounds. It starts out with a hip hop riff, wah wah effects and soulful background vocals, but the bulk of the track is dominated by a fast dance beat and simple melodies.

K'S CHOICE

Iron Flower - Double T/Sony **r/a/ehr**
 PRODUCER: Jean Blaute
 Their last single from the *Paradise In Me* album is another testimony to the Belgians' star potential. This mid-tempo rock track with its wailing guitars and emotional vocals is slightly reminiscent of Natalie Merchant or Dolores O'Riordan. The acoustic version of *Mr. Freeze*, where Sarah Bettens' voice breaks slightly is spine chilling.

MERZY

Hole In My Soul - Iceberg **r/ehr**
 PRODUCERS: T. Hansen, M. Scibb
 Danish rock veterans slow down for a mid-tempo singalong anthem. Embellished with a rootsy slide and acoustic guitars, this track has an incredibly catchy chorus à la Fools Garden.

METALLICA

Hero Of The Day - Metallica/Vertigo/Mercury **r/a/m/ehr**
 PRODUCERS: Bob Rock, Metallica
 On this second single from the *Load* album, Metallica slow down, but we're not talking about the proverbial metal ballad here. This is a midtempo rock track with a remarkable bass line and vocal melody in the verses, while the voltage is cranked up for the choruses and break. The originality of this track, which even has some excellent harmonies, proves once again they're one of the best rock bands in the world.

SPICE

Wannabee - Virgin **ehr**
 PRODUCER: Stannard & Rowe
 Rap has never sounded so charming. The radio edit of this single starts with a sassy rap and a fat bass line, but after a couple of seconds *Wannabee* turns out to be a pure pop track with a sugar-sweet chorus, R&B harmonies and energetic synth arrangements.

SUEDE

Trash - Nude/Sony **ehr/a/r**
 PRODUCER: Ed Buller
 From the upcoming album *Coming Up*, this first single will not surprise Suede fans. They haven't lost their camp, dramatic touch (piped strings!), distorted guitars and strong melodies. Great summer record.

Albums

CELTAS CORTOS

En Estos Dias Inciertos - East West **r/a/w/ace**
 PRODUCERS: E. Muñoz, C. Cortos
 Folk rock doesn't quite cover the enormous wealth of styles and instruments employed by the Valladolid sextet. With every album track they transform. Sometimes even within one song, such as *Irelandalusi*. In radio terms, this makes them quite a schizophrenic bunch. *Legion De Mudos* is great garage rock with Celtic pipes, while the title track is an up-tempo ACE track with latin rhythms and cheerful horns. *Cucarachas* is a funky track with more pipes, an organ and a jazzy flute. The key to Celtas Cortos is their rhythm section, which makes everything groove, no matter how weird the rest gets.

COCO AND THE BEAN

Killing Time - Mantra/Beggars Banquet **ehr/ace/d**
 PRODUCERS: Coco And The Bean
 Don't expect up-tempo beats and catchy hooks from *Fah. FC*'s radio edit. This slow, laidback exercise in cool sounds like a cross between *Move Closer* and *Let's Stay Together*. *Chee-C Funka* gives Money Mark a run for his money, while the sparse *Shan Dancer* is stripped down to a slowed down break beat and an ambient melody. Either way, the message of this six track EP is 'relax: don't worry be happy' without emitting senseless dance riffs or summertime gimmicks.

ICE MC

Dreadatour - Club Zone/Polydor **ehr/d**
 PRODUCERS: various
 Ice MC's dub style combines very well with both happy hardcore (the Masterboy produced tracks on this album), more subdued trip hoppy tracks (*The Vibe*) and loud, fast jungle (*Music For Money*). He even takes a shot at summer stardom with the reggae flavoured *In The Sun*, featuring female vocals and his own raps. Needless to say this album is filled to the brim with EHR smash hits.

NAS

It Was Written - Columbia **d/ehr**
 PRODUCERS: Nas, Steve Stoute, Trackmasters
 New School hip hop delves into a wealth of pre-existing material (*Sweet Dreams* transforms into *Street Dreams*) and self-created musical loops. Nas bases his tracks on sweet melodies and lush arrangements, but there are always the tough documentary descriptions of urban street life and the repetitive riffs, which suggest inescapability. Most "radio-friendly" are the current single *If I Ruled The World*, *Silent Murder* with its steel drums and the Spanish guitar driven *The Message*, but there is actually nothing friendly about Nas, whose game is explicit, reality drama.

TAFKAP

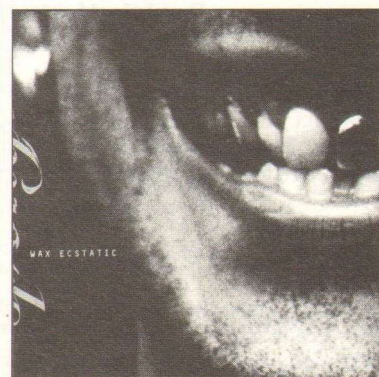
Chaos And Disorder - Warner **r/ace**
 PRODUCER: Tafkap
 With all the self-created commotion surrounding Tafkap, you would think we're

dealing with a supersensitive hermit genius. It's easy to forget he makes highly enjoyable music. This last album for Warner is by no means a jaded attempt to fulfill his legal obligations. Not surprisingly, the two pillars of *Chaos And Disorder* are rock and funk. But it's the fun and looseness that's surprising. The title track with its fast shuffle and fat organ riffs is a delightful funky rock number, which best symbolises the artist's appeal. Tafkap moves from gospel (*Right The Wrong*) to blues (*Zannalee*), while keeping his motto *I Rock, Therefore I Am*. The ACE ballads *Into The Light* and *I Will* with their elaborate arrangements have a spiritual feel. The album ends with in psychedelic chaos with the weird *Had U*.

VARIOUS

Music For Our Mother Ocean - SurfDog/Interscope/MCA **r/a**
 PRODUCERS: various
 A laudable attempt to save the oceans by some of today's most exciting rock acts, who throw their attitudes out the window to don a wet suit. Pearl Jam's *Gremmie Out Of Control* is a hilarious surf cover from 1964 ("Every beach has its clown"), while other contributions are less original: Pennywise's *Surfin' USA*, *Surfin' Bird* (Silverchair) and *Wipeout* (Gary Hoey, Donavon Frankenreiter). The tropical angle is covered by ska-rockers Common Sense, Pato Banton, No Doubt and Sublime. Comic, self-penned highlights are the Beastie Boys lo-fi easy listening fest *Netty's Girl* and Reverend Horton Heat's *I Can't Surf*.

SPONGE



Wax Ecstatic - Columbia **a/r/ehr**
 PRODUCERS: Sponge, Tim Patalan
 Excitement is a rare thing in rock & roll these days. But after the buzz they created with the previous album *Rotting Piñata*, Sponge are kicking ass ferociously, much as MC5 and the Stooges used to. Unlike many other bands, their power doesn't come so much from anger or boredom but a healthy dose of adventurousness (*The Drag Queens Of Memphis*). The guitar derails with psychedelic fury on a regular basis, while the rhythm section sticks to the heavy groove. The up-tempo title track explodes in the infectious chorus (EHR!). *I Am Anastasia* is a little slower, but its pulsating bass and dramatic vocals give it a great sense of energy.

Album Of The Week

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR (European Hit Radio), ACE (Adult Contemporary Europe), R (Rock), D (Dance), C (Country), J (Jazz), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Thessa Mooij, Music & Media, PO Box 9027, 1006 AA Amsterdam, The Netherlands.



Market Place

Pick Of The Week

POCO LOCO



Come Everybody - Pitch Control (Sweden)
 PRODUCER: Robert Uhlmann
 Although armed with a selection of killer remixes, this is essentially a pop tune. It has a strong hook and chorus and should therefore be fine for most dance and EHR programmers as well as club DJ's. Contact **Michel Petré** at tel: (+46) 8.208 030; fax: 8.140 568.

ROBERT CHOJNAKI I...

Sax & Sex - ARA (CD) (Poland)
 PRODUCER: Robert Chojanki/
 Michal Grynuza
 Although most songs encountered can be filed in the AOR or mellow pop category, this singer/saxophone player doesn't shy away from experimentation. A fine example is the opening track *Budzikom Smierc*, which is a lively UB40 flavoured reggae tune, while *Niecierpliw* and the **Bad Company** cover *Feel Like Makin' Love* are polished ballads. His sax playing really shines on the instrumental title track, which has a distinct jazz flavour. Contact **Tomasz Furmanek** at tel: (+48) 22.625 3131; fax: 22.625 5576.

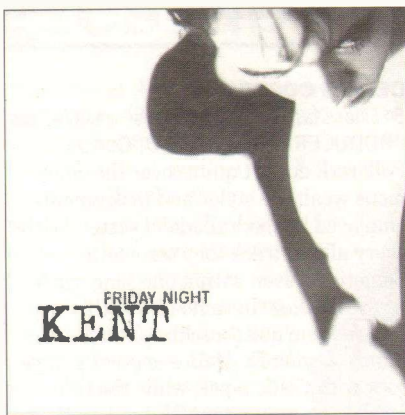
GWEN DICKEY

One Two Many Heartaches - Chase (US/UK)
 PRODUCER: Mark Taylor
 The voice of Rose Royce meets acclaimed remixers **Metro** and **Junior Vasquez** on this soulful 70's flavoured dancetrack. Because the song itself is strong and the different mixes are quite diverse, this track has a broad appeal. Contact **Chantal Andrews** or **Dawn Cato** at tel: (+44) 171.498 0788; fax: 171.498 3755.

G&L PROJECT

1492 Conquest Of Paradise - NMC (Israel)
 PRODUCER: Gal Carmi/Lior Malisdorf
 The fact that this tune is almost universally known makes it hard to ignore in almost any disguise. This basic but accomplished techno version should do well on dancefloors anywhere. Contact **Moshe Morad** at tel: (+972) 3.559 7888; fax: 3.556 8880.

KENT



Friday Night - BME (CD) (Germany)
 PRODUCER: Dietmar Barzen
 Synthesizer-heavy pop for now people is perhaps the best way to describe this band formed around singer and main songwriter **Michael C. Kent**. In fact songs like *Give A Little Piece*, *How Could This Ever Happen* and *Without You* are comparable to the better material by Wet Wet Wet and Fool's Garden. Contact **Dietmar Barzen** at tel: (+49) 221.947 2000; fax: 221.497 2523.

FAITH PILLOW

Run In The Sunshine - VAN (US/Holland)
 PRODUCER: Bill Dickens/Bill Preskill
 Comparisons with Tracy Chapman are inevitable in this case because there are a lot of similarities. This gifted musical exile happens to be a gifted writer and performer however, so she should be able to find her own niche rather sooner than later. Contact **William Highton** at tel: (+31) 70.360 0306; fax: 70.356 3300.

SLOBBERBONE

Crow Pot Pie - Doolittle (CD) (US)
 PRODUCER: Jeff Cole/Slobberbone
 Country meets punk on the debut of this Texas five piece. The result is a loud but melodic cocktail of rockified country. At times the band sounds like a cross between the Jayhawks and the Replacements, both bands with whom they share the ability to write well above average songs. Songs like *Sober Song*, *I Can Tell Your Love Is Waning*, *Little Sister* and *Tilt-A-Whirl* are just a few examples. Contact **Jody Miller** at tel: (+1) 212.431 5227; fax: 212 431 6818.

VARIOUS ARTISTS

Doin' Tha Foot Part 1 - Copasetic (CD) (UK)
 PRODUCER: Various
 Trip-hop, acid jazz, straight funk and R&B are all present on this excellent sample, which is the brainchild of DJ **Martin Madhatter**. *Girlfriend* by **Billy Cobham** (not the famous drummer) represents the soul side, while *Set Me Free* by **Lucy Vandi** takes care of the acid jazz bit and **Funkibonz** provides the trip hop. Contact **Pete Flatt** at tel: (+44) 171727 3458; fax: 171.221 5240.

Dance Grooves

by Maria Jiménez

■ **BLISSFUL APPEAL:** **Sister Bliss'** single *Badman* (**Junk Dog Records**) is popping up on charts across Europe due to its mass appeal and respectably fine production. A conglomeration of house, funk, blues and rock all rolled up into one number, *Badman* covers vibes from the 70s to the 90s. Check the *Being Boiled* mix for a strictly stomping funkyhouse. Tel: (+44) 181 961 5202, fax: 965 3948.

■ **TESTING THE BOUNDARIES:** Set up in conjunction with the club night **Testlab** at **Chemistry** in **Escape**, **Amsterdam**, **Testlab Records** releases the experimental single *Spleen* from **Hangover Square**. The *Basic Bastard* mix, the most accessible, is techno jazz and pulsating rhythms riding smooth and laid back on rolling hip hop beats. This track promises a bright future for the label. Tel: (+31) 20 420 7141, fax: 421 0422.

■ **HARD YET DREAMY TRANCE:** **Das Trix**, the collaboration between **Mike Koglin** and **DJ Trix**, release their new single *An Overwhelming Feeling* (**Red Parrot Records**), a driving techno house track pushing the hard trance sound. A melodic piano and dream-breaks put this track in the reach of the masses. **C/o General Overseas**, Tel: (+44) 171 498 0788, fax: 498 3755.

■ **STORMING HOT & WET:** **Tzant's** *Hot & Wet* (**Logic**) is a stormer of a house track with pumping piano at the helm. The hook is laid on top of the music and doused in echo, and, combined with the anticipation-building drum rolls, takes this track to multiple peaks. Tel: (+44) 171 434 2193, fax: 287 2988.

■ **EXPANDING JUNGLE:** The elements and ingredients of jungle are borderless. *Junglized: Jazzy Funky Drum 'n' Bass* (**Selector**), a new 12 track collection, brings together the quality talents of **Subject 13**, **State Logik**, **DJ Phantasy**, **Adam F** and others, meanwhile showing the range of talent involved in jungle music these days. Thick threads of jazz and funk keep the energy and rhythm flowing over rolling drum 'n' bass. Tel: (+32) 2 640 7914, fax: 648 8369.

■ **CROSSOVER FUNK CREATIVITY:** *Freakyasthan* (**Royal Records/CNR**) from Dutch producer **Sven van Hees** is a deliciously smooth, funky dance track interwoven with Arabic vocals. **Teviski's** remix draws on the tracks flexibility by slowing it down andfunking it up. **Speedy J** meanwhile turns the track into a pulsating bass, wild percussion dub. Van Hees' new album, *Svengali*, is a mix of rhythms, cultures East and West and styles. Tel: (+31) 3060 88300, fax 3060 88302.

Short Takes

Compiled by Raúl Cairo

■ German rappers **Die Fantastische Vier** have founded their own label with manager **Adreas "Bär" Lasker** called **Four Music**. The first release will be the new album by Swiss rappers **Sens Unik**, called *Tribulations*.

■ Contrary to a host of rumours, **East 17** has not been disbanded. The band has just recently recorded a version of **Shai's** *If I Ever Fall In Love*.

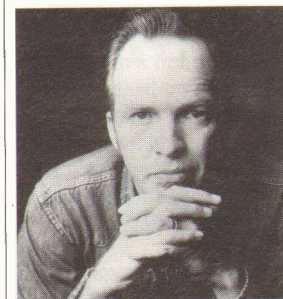
■ The reformed **Journey** is currently in the studio recording their first **Columbia** album in nearly a decade. The producer is **Kevin "Spaceman" Shirley**.

■ Apparently, **Josh Wink** has finally completed work on the **Winx** debut album on **XL**. It is titled *Left Above The Clouds* and the hitsingles *Don't Laugh*, *Hypnotizin'* and *Higher State Of Consciousness* are included as well as 25 other tracks. Due out September 9.

■ On the song *Jamaica Mistaica* from his latest album for **Margaritaville/MCA**, **Banana Wind**, **Jimmy Buffett** details a shooting accident in which he was involved. He was in a plane which was mistaken for a drug smugglers aircraft. Also on board were **Mick Jagger** and Island records founder **Chris Blackwell**.

■ A new single by the **Cardigans**, *Lovefool* will be released July 29 (**Stockholm**). The album *First Band On The Moon* is scheduled for release September 9.

■ **Donovan's** new album, which might be in stores early fall on **American** will be produced by **Rick Rubin**, who has already mixed 11 of the 18 tracks that will be included on the album, which has no title yet but features **Ringo Starr** on drums.



■ **Dave Alvin's** live album *Interstate City* will be released through **HighTone** July 30.
 ■ Jazz pianist **Pim**

Jacobs died July 3. Jacobs was instrumental in popularizing jazz in the Netherlands.

■ *Key West* will be the first single of **John Mellencamp's** forthcoming album *Mr. Happy Go Lucky* (**Mercury**).

■ On July 29, **Suede** will release the first single of its third album *Coming Up* (**Nude**). The track *Pisspot* was originally called *Trash*. It is the bands' first effort with new guitarist **Richard Oakes** and the **Ed Buller** produced set will be in stores September 2.

■ At their only British show this year, **Blur** previewed their fifth album, slated for release early 1997 at Dublin's RDS. Both *Chinese Bombs* and *Song 2* indicate some surprises.

Records mentioned in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except as noted. Please send your samples to Raúl Cairo (regular product) and Maria Jiménez (dance product) at Music & Media, PO Box 9027, 1006 AA Amsterdam, Netherlands.

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

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



week 29 / 96

European Top 100 Albums

this week	last week	no. of weeks	ARTIST TITLE original label	countries charted	this week	last week	no. of weeks	ARTIST TITLE original label	countries charted	this week	last week	no. of weeks	ARTIST TITLE original label	countries charted
1	1	6	Metallica Load - Vertigo ▲	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	34	28	14	Captain Jack The Mission - EMI	A.DK.FIN.D.NL.HUN.CZE	68	RE	6	Radiohead The Bends - Parlophone	B.IRE.NL.UK
2	3	16	Fugees The Score - Columbia ●	A.B.DK.FIN.FD.IRE.I.NL.N.S.CH.UK	35	52	2	Toni Braxton Secrets - Laface	DK.D.NL.E.S.UK	69	64	4	The Eagles The Very Best Of ... - Elektra	IRE.S.UK
3	2	44	Alanis Morissette Jagged Little Pill - Maverick/Sire ▲	A.B.DK.FIN.FD.IRE.I.NL.N.P.S.CH.UK.CZE	36	35	7	Articolo 31 Cosi' Com'E' - Ricordi	I	70	66	7	Eros Ramazzotti Donde Hay Musica - DDD	E
4	4	9	George Michael Older - Virgin ▲2	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	37	69	2	Dog Eat Dog Play Games - The All Blacks/Roadrunner	A.B.FIN.D.NL.CH.CZE	71	50	5	C. Simonetti X-Terror Files - Universo	I
5	5	9	Eros Ramazzotti Dove C'E Musica - DDD ▲	A.B.DK.FIN.FD.I.NL.N.P.S.CH.UK.HUN.CZE	38	33	65	Celine Dion D'Eux - Epic/Columbia ▲4	B.F.NL.CH	72	RE	6	Generation Disco Generation Disco - Ariola	F
6	6	18	Celine Dion Falling Into You - Epic/Columbia ▲2	A.B.DK.FIN.FD.IRE.NL.N.P.E.S.CH.UK.HUN.CZE	39	36	23	Andrea Bocelli Bocelli - Sugar/RTI	B.NL	73	89	2	Gyllene Tider Halmstads Pärlor - Parlophone	S
7	7	5	Robert Miles Dreamland - DBX	A.B.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN.CZE	40	34	37	Mylène Farmer Anamorphosee - Polydor	B.F	74	RE	6	Skunk Anansie Paranoid And Suburtn - One Little Indian	B.DK.NL.S.UK
8	8	6	Bryan Adams 18 Til I Die - A&M	A.B.DK.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	41	NE	6	Joaquin Sabina Yo, Mi, Me Contigo - Ariola	E	75	68	7	Ligabue Buon Compleanno Elvis - WEA	I
9	11	3	Crowded House Recurring Dream - The Very Best Of - Capitol	B.D.IRE.NL.N.CH.UK	42	NE	6	Jeff Wayne Jeff Wayne's The War Of The Worlds - Columbia	UK	76	RE	6	Celine Dion The Colour Of My Love - Epic/Columbia ▲4	D.IRE.NL.S.UK
10	12	14	Tina Turner Wildest Dreams - Parlophone ▲	A.B.DK.FD.IRE.NL.N.E.S.CH.UK.CZE	43	62	2	M-People Bizarre Fruit/Bizarre Fruit II - Deconstruction	IRE.UK	77	98	2	Deep Blue Something Home - Rainmaker/MCA	DK.D.S
11	13	10	Backstreet Boys Backstreet Boys - Jive ●	A.B.DK.FIN.D.NL.S.CH.UK.HUN.CZE	44	40	3	Simply Red Life - East West ▲	D.NL.UK	78	65	16	Vangelis Portraits - Polydor	NL.P.E.HUN.CZE
12	10	11	Cranberries To The Faithful Departed - Island ▲	A.B.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	45	39	5	Otto Live - Polydor	A.D	79	NE	6	Mina Canzoni D'Autore - PDU	I
13	14	40	Oasis (What's The Story) Morning Glory? - Creation ▲4	B.DK.FD.IRE.I.NL.P.E.S.UK.CZE	46	31	8	Soundgarden Down On The Upside - A&M	A.FIN.D.NL.N.P.S.CH	80	51	14	Scooter Our Happy Hardcore - Club Tools	FIN.D.IRE.HUN.CZE
14	9	2	Neil Young & Crazy Horse Broken Arrow - Reprise	A.B.DK.FIN.FD.IRE.NL.N.S.CH.UK	47	41	6	Zucchero Fornaciari Spirito DiVino - Polydor ▲	B.F.I	81	74	8	Marco Borsato Als Geen Ander - Polydor	NL
15	15	16	Mark Knopfler Golden Heart - Vertigo	A.B.D.I.NL.N.E.S.CH.UK.CZE	48	30	41	Mariah Carey Daydream - Columbia ▲2	F.D.IRE.NL	82	47	23	Die Toten Hosen Opium Fürs Volk - East West	D
16	18	5	Michel Polnareff Live At The Roxy - S.M.A.L.L.	B.F	49	48	3	Rosanna Arbelo Lunas Rotas - MCA	E	83	RE	6	Danny Brilliant Havana - WEA	F
17	43	2	Smurfs Smurfs Go Pop! - EMI TV	IRE.UK	50	53	3	Dodgy Free Peace Sweet - A&M	UK	84	76	5	Los Del Rio Macarena - Serdisco	FIN.D.NL.CH.HUN
18	32	10	Ash 1977 - Infectious	FIN.D.IRE.N.S.UK	51	NE	6	Patti Smith Gone Again - Arista	B.D.NL.N.S.CH.UK	85	RE	6	Lighthouse Family Ocean Drive - Wildcard/Polydor	D.IRE.UK
19	24	5	Bon Jovi These Days - Mercury ▲	A.B.D.IRE.NL.S.CH.UK.HUN	52	46	12	Tic Tac Toe Tic Tac Toe - RCA	A.D.CH	86	81	2	Hip Hop Boyz 3 - Record Express	HUN
★★★★★ SALES BREAKER ★★★★★					53	59	20	Soundtrack Trainspotting - EMI	F.IRE.UK	87	NE	6	Gert & Samson Samson Vol.6 - Philips	B
20	77	2	Schlumpfe Alles Banane Vol.3 - EMI	A.D.CH	54	38	22	Corrs Forgiven Not Forgotten - Lava/Atlantic	DK.D.IRE.S	88	45	19	Sting Mercury Falling - A&M	D.NL.S.HUN.CZE
21	17	24	Fool's Garden Dish Of The Day - Intercord	DK.FIN.FD.I.N.E.S.CH.HUN	55	85	2	Massimo Di Cataldo Anime - Epic	I	89	82	6	Azucar Moreno Esclava De Tu Piel - Epic	E
22	21	3	Carrapicho Fiesta De Boi Bumba - RCA	F	56	57	3	Dead Can Dance Spiritchaser - 4AD	B.F.D.NL	90	75	4	K's Choice Paradise In Me - Double T Music	B.F.NL
23	16	16	Take That Greatest Hits 1 - RCA ▲	A.B.DK.D.IRE.NL.E.S.CH.UK	57	58	4	Khadja Nin Sambolera - Vogue	F	91	88	2	Keith Sweat Keith Sweat - Elektra	NL.UK
24	26	6	Mr. President We See The Same Sun - Club Culture/WEA	A.FIN.D.CH.HUN.CZE	58	56	37	Smashing Pumpkins Mellon Collie And The Infinite Sadness - Virgin ▲	B.F.D.IRE.NL.P.E.S	92	73	6	Pur Abenteuerland - Intercord	D
25	37	9	Everything But The Girl Walking Wounded - Virgin	B.D.IRE.E.S.UK	59	42	4	U 96 Heaven - Motor	A.D.NL.S.CH.HUN	93	63	4	Blümchen Herzfrequenz - Control	A.D.CH
26	19	13	Ocean Colour Scene Moseley Shoals - MCA	IRE.UK	60	44	8	Caught In The Act Forever Friends - Zyx	A.D.CH	94	RE	6	Manic Street Preachers Everything Must Go - Epic	IRE.NL.UK
27	22	5	Gloria Estefan Destiny - Epic	A.D.I.NL.P.E.CH.HUN	61	49	7	Lis Sørensen Indtil Dig Igen - Best Of - Mercury	DK	95	RE	6	Adriano Celentano Arrivano Gli Uomini - Clan	I
28	25	6	Ärzte Le Frisur - Metronome	A.D.CH	62	61	6	Ophelie Winter No Soucy - East West	B.F	96	84	6	Biohazard Mata Leao - Warner Brothers	A.D.NL.HUN
29	27	13	Rage Against The Machine Evil Empire - Epic gold	A.B.DK.FIN.FD.NL.N.E.S.CH.CZE	63	71	11	Mark Morrison Return Of The Mack - WEA	A.D.NL.CH.UK	97	NE	6	Kiss You Wanted The Best You Got The Best!! - Mercury	N.S.UK
30	20	3	Beck Odelay - Geffen	B.FIN.FD.IRE.NL.N.S.CH.UK	64	60	35	Queen Made In Heaven - Parlophone ▲5	B.F.D.IRE.NL	98	RE	6	Worlds Apart Everybody - EMI	F
31	23	56	Michael Jackson History - Past Present & Future Book 1 - Epic ▲5	B.DK.FD.NL.S.CH	65	54	4	Kim Larsen Kim Larsen & Kjukken - EMI	DK.N	99	RE	6	Oasis Definitely Maybe - Creation/Sony ▲3	IRE.UK
32	NE	6	Patsy Cline The Very Best Of - MCA	UK	66	67	22	Joan Osborne Relish - Blue Gorilla/Mercury	B.D.NL.N.CH	100	95	7	Irigy Honaljmirigy A Csillagok Haborognak - Zebra	HUN
33	29	9	Scorpions Pure Instinct - East West	FIN.FD.NL.P.CH.HUN.CZE	67	NE	6	E-Rotic The Power Of Sex - Blow Up	A.FIN.D.CH.CZE	A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom. ● = FAST MOVERS RE = NEW ENTRY RE = RE-ENTRY				

***** SALES BREAKER ***** indicates the album registering the biggest increase in chart points.
The European Top 100 Albums is compiled by BPI Communications BV. © BPI Communications BV. All rights reserved. Compiled from the national album sales charts of 17 European territories.
● recognition of pan-European sales of 500,000 units ▲ recognition of sales of 1 million units, with multi-million sellers indicated by a numeral following the symbol.



RADIO BASILISK/Basel G ACE Nick Schulz - Head Of Music Playlist Additions: Angelique Kidjo- Shango...

RADIO EXTRA BERN/Bern G ACE Pierre Barbezat - Head Of Music Playlist Additions: Belinda Carlisle- In Too Deep...

RADIO FOERDERBAND/Berne G ACE Sascha Herzog - Head Of Music Power Play: Diana King- I'll Do It...

RADIO PILATUS 104.9/Luzern G EHR Ralf Tschuppert - Music Dir Philippe Unterschütz - Head Of Music Playlist Additions: Angela Bofill- Soul Of Mine...

RADIO ZZURICH G ACE Michèle Raue - Head Of Music Playlist Additions: Chynna Phillips- I Live F. Rossi- Give...

RADIO ZUERISEE/Rapperswil G ACE Michelle Kramer - Head Of Music Playlist Additions: Angela Bofill- Soul Of Mine...

RADIO LAC/Geneva S EHR Jacky Sanders - Prog Dir Playlist Additions: 2Pac- How Do You Want It...

RADIO 3 III/Mendrisio B EHR Riccardo Pellegrini - Head Of Music Playlist Additions: D'Angelo- Lady...

RADIO 3 III: DISCO/Mendrisio B Dance Jean Luc Zwicker - Prog Dir Playlist Additions: M-Beat/Jamroqual- Know Where...

RADIO FRIBOURG/Fribourg B EHR Thierry Savary - Head Of Music Playlist Additions: Alaska- Bleu Dans L'Amé...

RADIO RHONE/Sion B ACE Joël Perrier - Prog Dir Playlist Additions: Anna Oxa- Spot Chynna Phillips- I Live...

RETE 3/Lugano B ACE/Rock Elena Caresani - Head Of Music Playlist Unchanged

ATLANTIC 252/Dublin P EHR Al Dunne - Prog Contr Playlist Additions: Bizarre Inc.- Surprise...

BBC RADIO 1/London P EHR Trevor Dann - Head Of Production B List: Alanis Morissette- Head Over Feet...

BEACON RADIO/Wolverhampton P EHR Peter Wagstaff - Prog Dir Playlist Additions: Alanis Morissette- Head Over Feet...

CAPITAL FM/London P EHR Richard Park - Group programme director Playlist Additions: Alisha's Attic- I Am I Feel...

KEY 108/Manchester P EHR John Daah - Programme Director Christian Smith - Head Of Music Playlist Additions: Super Furry Animals- Something 4...

CLYDE 1 FM/Glasgow G EHR Alex Dickson - Prog Dir Playlist Additions: 911- Love Sensation Alanis Morissette- Head Over Feet...

COOL FM/Belfast G ACE John Paul Ballantine - HOM Playlist Additions: Ash- Oh Yeah Electronic- Forbidden City...

DOWNTOWN RADIO/Belfast G Gold/EHR John Rosborough - Prog Dir Playlist Additions: F. Rossi- Give... Lush- 500...

FORTH FM/Edinburgh G EHR Jay Crawford - Head Of Music Tom Wilson - Assistant Head Of Music Playlist Additions: Alanis Morissette- Head Over Feet...

INVICTA FM/Whitstable G EHR Sandy Beach - Program Controller Tim Stewart - Head Of Music Playlist Additions: Alison Limerick- Where Love...

RADIO WYVERN/Worcester G ACE Stephanie Denham - Head Of Music Playlist Additions: Brian Kennedy- A Better Eric Clapton- Change...

RED ROSE ROCK FM/ Preston/Blackpool G EHR Mark Matthews - Prog Dir Stuart Baldwin - Head Of Music Playlist Additions: Alisha's Attic- I Am I Feel...

SWANSEA SOUND/SOUND WAVE 96.4/ Swansea S EHR Rob Pendry - Head Of Music Playlist Additions: Alisha's Attic- I Am I Feel...

EUROPE VOICE OF AMERICA/Europe P EHR June Brown - Dir Power Play: Tracy Chapman- Give Me One Reason...

WORLD MUSIC CHARTS EUROPE/Berlin B World Music Johannes Theurer - Coord. copyright MDR/Sputnik/EBU AL Ali Farka Toure...

PROGRAMME SUPPLIERS euro chart hot 100 EUROCHART HOT 100/Europe P EHR AusStereO/MCM Entertainment...

MUSIC TELEVISION MTV EUROPE/London P Music Television Peter Good - Head Of Music Programming Heavy Rotation...

BUZZ BIN Beck- Where's It At Bone Thugs- Tha Crossroad...

FM RADIO NETWORK/Germany G EHR Armin Weis - Prog Dir A List: BL Dietrich- Sexy Eis...

VIVA TV/Cologne P Music Television Michael Kneisel - Prog Dir Power Play: Fugees- Killing Me Softly...

THE BOX/London G Music Television Liz Leskowiak - Dir of Prog Box Tops: Alanis Morissette- Ironic...

NOKIA EUROPE PARADE THE NOKIA EUROPE PARADE Tampere, Finland B EHR Pentti Terävinen A List: Bed/Breakfast- If You...

MUSIC TELEVISION MTV MUSIC TELEVISION Music Television Peter Good - Head Of Music Programming Heavy Rotation...

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THE MUSIC FACTORY/Bussum, Holland B Music Television Erik Kroes - Music Director Power Play: Gary Barlow- Forever...

VIVA TV/Cologne P Music Television Michael Kneisel - Prog Dir Power Play: Fugees- Killing Me Softly...

George Michael- FastLove Hand In Hand- Children Mr. Ed Jumps The Gun- Don't Haha...

THE MUSIC FACTORY/Bussum, Holland B Music Television Erik Kroes - Music Director Power Play: Gary Barlow- Forever...

THE MUSIC FACTORY/Bussum, Holland B Music Television Erik Kroes - Music Director Power Play: Gary Barlow- Forever...

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VIVA TV/Cologne P Music Television Michael Kneisel - Prog Dir Power Play: Fugees- Killing Me Softly...

MCM La Chaîne Musicale MCM/Paris P Music Television Jean-Pierre Millet - Prog Dir Power Play: A. Clayton/L. Mullen- Mission...

MCM/Paris P Music Television Jean-Pierre Millet - Prog Dir Power Play: A. Clayton/L. Mullen- Mission...

MCM/Paris P Music Television Jean-Pierre Millet - Prog Dir Power Play: A. Clayton/L. Mullen- Mission...

MCM/Paris P Music Television Jean-Pierre Millet - Prog Dir Power Play: A. Clayton/L. Mullen- Mission...

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Sherpas revolution the new single from their album Namche Bazaar EMI MUSIC FRANCE



London Radio Race

continued from page 1

Ginger is owned by BBC Radio 1's breakfast show host, Chris Evans. The Edge, whose programme director is former Virgin Radio PD John Revell, says it will target the 15-24 demographic with a personality-driven "new music" station.

If the Radio Authority decides against awarding the licence to an alternative/new music format, many believe that urban contemporary station Choice FM is most likely to succeed. Choice already operates a profitable local station in the Brixton area of South London, but its signal cannot be picked up in the north of the capital. "[In London] we have now got a wom-

en's station, a rock station and an Asian station," says Choice FM MD Patrick Berry. "But where does the black community figure in all this? We have a proven ability to deliver a good service to listeners."

Other applications thought likely to be short-listed for the licence are Saga Radio, pitch-

ing for the "grey" market which it feels is badly underserved by commercial radio in London, and Capital Radio, which wants to transfer its popular AM service Capital Gold to FM. The Radio Authority is expected to announce the winner sometime in November.

The Battle For London

Applicants Name	Radio shareholders	Format
A.I.R 104.9	None	Irish music/talk
Atlantic 104.9 FM	CLT UK Radio	EHR
B104.9	None	Reggae
Buzz FM	None	Childrens
Capital Gold 105	Capital Radio	Gold
Choice FM	Choice FM	Urban contemporary
FM 104.9 The Edge	Ginger Productions	New music
Energy 104.9	NRJ	New music
Eurozone 104.9 FM	European Broadcasting Corp.	European speech/music
Festival Radio	Kiss 100FM	Alternative
G104.9 FM	None	Gay
London Business And Sport Radio	London News Radio	Business news, sport
London Children's Radio	None	Childrens
London Irish Radio	None	Irish music
Nomad 104.9	Independent Radio Group	Alternative
Radio France Internationale	Radio France Internationale	French language
Rockers FM	None	Black music
Rocket FM	Liberty Broadcasting	Rock
Saga Radio	None	MOR, talk
Sakthi Radio Network	None	Tamil/Asian music/talk
Sangeet FM	None	Asian music/talk
Soul 104.0 FM	Unique Broadcasting	Soul
Sunrise Radio	Sunrise Radio	Asian music/talk
Super FM 104.9	None	Asian music/talk
Xfm	CLT UK Radio	Alternative rock

Sheffield Showcase

continued from page 1

Development Fund. An application for the further US\$14.7 million will go before the Arts Council on July 23.

The centre's backers' confidence has been bolstered by a public expression of enthusiasm for the project by Virginia Bottomley, the Secretary of State for National Heritage and the politician to whom the Arts Council reports.

With or without the Arts Council money, the fact that the centre already has more than US\$5million of funding, a site and a building design has somewhat eclipsed plans by the London-based record industry to establish such a project in the British capital.

The most public face of the National Centre project is Tim Strickland, the centre's creative director, a man with a lengthy experience in artist management and other areas of the music business.

Strickland and executive director Stuart Rogers are adamant that the centre will not be "object-based" and say that there are only very limited plans to display memorabilia items.

Rather, they say, the centre will use interactive technology to inform and entertain visitors on subjects such as the history of popular music and the technology of making, recording and broadcasting music.

Strickland says of the cen-

tre, "It will tell the story of popular music in a range of ways. It will be about using technology to tell quite complex stories."

The centre began taking a concrete shape in the spring of 1993 and is projected to have a total cost of US\$23.2 million. It is scheduled to open in January or February 1998, and is expected to attract 400,000 visitors each year. It will be self-financing from admission fees.

The Sheffield centre may be overshadowing plans for a national music centre in London. Rupert Perry, EMI Music Europe president and responsible for overseeing the London project, said at the beginning of the year that plans were taking shape but that there was a long way to go before the first brick would be laid.

In Perry's vision, the London centre would incorporate a museum, a possible 5,000 seat venue, themed restaurants and cafes, retail outlets, rehearsal spaces and recording studios.

Bottomley has already given her approval to the project in a speech to the BPI's annual general meeting (Music & Media, July 13). She said that not only was the centre likely to draw "hundreds of thousands of visitors each year... it will celebrate the success and diversity of popular music around the world in an exciting, educational and entertaining way."

Off The Record

Rumoured This Week...

Castle Goes Hyatt At PopKomm

OTR hears that Castle Communications is shunning the exhibition floor at PopKomm this year. Castle seems to have booked a suite at the Hyatt to expose its artists to a selected crowd. Nothing attracts media people more than a bit of VIP treatment, eh?

Bertelsmann Courts EMI

Bertelsmann chairman Michael Dornemann appears to be getting restless again. OTR hears that the driving force behind the recent UFA/CLT merger continues to meet up with key EMI executives. Is the rumoured Bertelsmann bid for EMI Music closer than we think? Bertelsmann appears determined to become a household name with the EU monopoly commission.

Will Chris Evans Face A Dilemma?

Ginger Productions' bid for a London FM licence (see front page news story) raises the interesting possibility, should the application be successful, of Radio 1 breakfast presenter Chris Evans competing against his own company's station, The Edge. In such a situation, would Evans stick with the national prestige of Radio 1, or transfer his talents to The Edge to ensure its success? OTR feels, however, that he is unlikely to have to make such a difficult choice—the bid from The Edge is thought to be too close to what is already on offer in the London radio market at Virgin, Capital FM and Radio 1, and therefore would not adequately fulfil the Radio Authority's requirement to extend listener choice. Still, the Authority has been known to surprise people before now!

Viva Works On Real Stunner

German music TV station Viva is planning a real stunner of an event for August 16. OTR hears that the annual Comet Awards currently features 23 categories. That's 12 more than last year. Apparently there will be a prize for the radio show of the year as well. Viva has scheduled-in two hours for TV coverage of the Comet ceremony. Hats off to Viva if that behemoth of a show should actually last less than three hours. Check out next week's Music & Media for nominees.

Italian Media Law

continued from page 1

law, the details of which have yet to be revealed. The other has been made simple, featuring just four articles.

Both proposals include four articles outlining the constitution of the telecommunications authority; anti-trust (ownership) limits; a transitory period for the transfer of power to the authority; and the financing of the new body.

A new president for the authority, ex-Constitutional Court judge Francesco Paolo Casavola, has already been nominated by the government. Casavola effectively replaces the existing state media watchdog Giuseppe Santaniello, and will become the new authority's president when it is formed later this year. Casavola will preside over two separate commissions each made up of four members, who have yet to be nominated.

The proposed new anti-trust limits stipulate that no single operator can control more than 30% of the advertising resources for terrestrial, cable or satellite TV; 25% of

revenues in the radio sector or 20% of total resources with combined ownership of radio, TV and publishing interests.

Whilst Italy's 15 national radio networks will immediately come under the jurisdiction of the new authority, the regulatory system for the country's 2,000 local radio stations will be dealt with by next year. Last month Italy's new government renewed a temporary decree extending their existing licences by one year until August 1997.

Sergio Natucci, secretary of Italy's National Radio Networks Association RNA says he has mixed feelings about the proposals. "I am satisfied that national private radio has been recognised as an important resource to be dealt with together with [public service] RAI Radio and national TV. But the speed at which these proposals are being pushed through is a bit worrying."

He adds, "An independent authority with no parliamentary control worries me. I think we need a little more time to develop the parameters of the new jurisdiction."



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Border Breakers

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	16	LOS DEL RIO/MACARENA	(SERDISCO)	SPAIN	86
2	2	8	Robert Miles/Fable	(DBX/Discomagic)	ITALY	76
3	4	22	Fool's Garden/Lemon Tree	(Intercord)	GERMANY	38
4	3	15	Eros Ramazzotti/Più Bella Cosa/La Cosa Mas Bella	(DDD)	ITALY	54
5	5	7	Fool's Garden/Wild Days	(Intercord)	GERMANY	52
6	8	13	Whigfield/Sexy Eyes	(X-Energy)	ITALY	26
7	6	11	Roxette/She Doesn't Live Here Anymore	(EMI)	SWEDEN	23
8	7	15	Scorpions/You And I	(East West)	GERMANY	18
9	>	NE	Jovanotti/Ciao Mamma	(Solaluna)	ITALY	21
10	22	4	Beat System/Fresh	(Blow Up)	GERMANY	13
11	14	8	Mr. President/Coco Jamboo	(WEA)	GERMANY	21
12	>	NE	Inner Circle/Da Bomb	(WEA)	SWEDEN	15
13	13	8	Sophie Zelmani/Always You	(Columbia)	SWEDEN	13
14	9	23	Robert Miles/Children	(DBX/Discomagic)	ITALY	16
15	18	5	Zhi-Vago/Celebrate The Love	(Dance Street)	GERMANY	18
16	15	8	Adriano Celentano/Cosi Come Sei	(Clan)	ITALY	10
17	10	8	Robyn/You Got That Somethin'	(Ricochet)	SWEDEN	12
18	19	2	Sophie Zelmani/You And Him	(Columbia)	SWEDEN	18
19	12	3	Zucchero/Il Volo/My Love/El Vuelo	(Polydor)	ITALY	12
20	11	11	DJ Dado/X-Files	(Zyx)	ITALY	12
21	21	5	Michael Learns To Rock/How Many Hours	(EMI-Medley)	DENMARK	16
22	17	8	Fun Factory/Don't Go Away	(Control)	GERMANY	11
23	16	2	Six Was Nine/Searching For A Soul	(Virgin)	GERMANY	23
24	>	NE	Carrapicho/Tic, Tic Tac	(RCA)	FRANCE	15
25	>	RE	Miguel Bose/L'Autoradio	(WEA)	SPAIN	9

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

CHANNEL CROSSOVERS

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

TW	LW	WOC	Artist/Title	Original Label	TS
1	2	7	EVERYTHING BUT THE GIRL/WRONG(VIRGIN)	(Virgin)	95
2	1	14	George Michael/FastLove	(Virgin)	87
3	7	5	Maxi Priest feat. Shaggy/That Girl	(Virgin)	75
4	3	12	Mark Morrison/Return Of The Mack	(WEA)	69
5	5	7	Adam Clayton & Larry Mullens/Theme From Mission: Impossible	(Mothel/Polydor)	66
6	9	4	Gary Barlow/Forever Love	(RCA)	52
7	4	5	Simply Red/We're In This Together	(East West)	64
8	8	4	Cure/Mint Car	(Fiction/Polydor)	56
9	6	11	Sting/You Still Touch Me	(A&M)	47
10	10	3	Queen/Let Me Live	(Parlophone)	57
11	17	2	Neneh Cherry/Woman	(Virgin)	42
12	13	4	Cranberries/Free To Decide	(Island)	47
13	15	5	Livin' Joy/Don't Stop Movin'	(Underworld/MCA)	31
14	23	3	Gabrielle/Forget About The World	(Go/Beat)	32
15	12	8	Mark Knopfler/Cannibals	(Mercury)	34
16	24	2	Electronic/Forbidden City	(Parlophone)	44
17	18	5	Bob Marley & The Wailers/What Comes Around Goes Around	(Anansi)	28
18	25	2	Oasis/Champagne Supernova	(Creation)	30
19	16	6	Mike Flowers Pops/Light My Fire	(Systematic/London)	34
20	14	8	Gina G/Ooh Aah...Just A Little Bit	(Eternal)	37
21	>	NE	Let Loose/Make It With You	(Mercury)	39
22	11	10	Manic Street Preachers/A Design For Life	(Epic)	30
23	19	12	Pet Shop Boys/Before	(Parlophone)	32
24	20	6	Lighthouse Family/Ocean Drive	(Wild Card)	33
25	22	11	Paul Carrack/How Long	(I.R.S.)	21

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

ATLANTIC CROSSOVERS

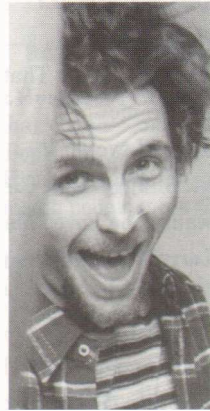
The top-playlisted Non-European records on European radio

TW	LW	WOC	Artist/Title	Original Label	TS
1	2	8	FUGEES/KILLING ME SOFTLY (RUFFHOUSE/COLUMBIA)	(Ruffhouse/Columbia)	123
2	1	11	Bryan Adams/The Only Thing...	(A&M)	102
3	3	13	Alanis Morissette/Ironic	(Maverick/Sire)	87
4	4	11	Celine Dion/Because You Loved Me	(Epic/Columbia)	96
5	5	7	Backstreet Boys/Get Down	(Jive)	79
6	10	6	Toni Braxton/You're Makin' Me High	(LaFace/Arista)	60
7	15	3	Eric Clapton/Change The World	(Reprise)	58
8	8	13	Mariah Carey/Always Be My Baby	(Columbia)	57
9	16	2	Symbol/Dinner With Dolores	(NPG/Warner Brothers)	49
10	11	5	Peter Andre/Mysterious Girl	(Mushroom)	50
11	9	5	Crowded House/Instinct	(Capitol)	60
12	6	11	Gloria Estefan/Reach	(Epic)	63
13	7	7	Metallica/Until It Sleeps	(Vertigo)	55
14	12	16	Tony Rich Project/Nobody Knows	(LaFace/Arista)	45
15	13	15	Deep Blue Something/Breakfast At Tiffany's	(Rainmaker/Interscope)	42
16	22	4	Belinda Carlisle/In Too Deep	(Chrysalis)	42
17	17	5	Bon Jovi/Hey God	(Mercury)	36
18	14	9	3T/24/7	(MJJ)	37
19	19	6	Joan Osborne/St Teresa	(Blue Gorilla/Mercury)	42
20	23	2	OMC/How Bizarre	(Polydor)	28
21	18	18	Michael Jackson/They Don't Care About Us	(Epic)	31
22	20	4	Beck/Where's It At	(Geffen)	27
23	24	4	Linda Perry/Fill Me Up	(Interscope)	28
24	.21	8	Corrs/The Right Time	(Lava/Atlantic)	29
25	>	NE	Tina Arena/Sorrento Moon	(Columbia)	23

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

On The Road

Border Breakers commentary by Machgiel Bakker



Jovanotti

Following the major 20-week chart success of *L'Umbelico Del Monde*, Italian pop rapper Jovanotti maintains his grip on the Border Breakers chart with the release of another song from his current *Lorenzo Raccolta* album, *Ciao Mamma*. The infectious and festive song dates from 1990 and was co-written by Jovanotti and Claudio Cecchetto, the one-time founder of Deejay Network (where the rapper

started his career) and current owner of recently launched Radio Capital Music Network.

Ciao Mamma is getting its best airplay support from the Polish, and a handful of broadcasters in the Benelux, Austria and Germany. Its entry at number 9 marks the second-highest of the year, following Eros Ramazzotti's



Inner Circle

Più Bella Cosa at number 7 in April.

More summer sounds come from Warner Music Sweden-signed Inner Circle. Their Stonebridge-produced *Da Bomb* is a

catchy slice of reggae-pop that's bound for bigger things. Since the installment of Music & Media's formatted airplay charts, the Jamaican band has enjoyed three other hits: 1992's *Sweat (Alatalalong)*, *Rock With You*, the year after and 1994's cover of the Joe South classic, *Games People Play*.

Will Europe experience a renewed



Carrapicho

"Lambada" dance craze? The French and the Belgians have already fallen for the charms of Carrapicho's *Tic, Tic Tac*, a luring and swaying Brazilian poppy dance song that could take European radio by storm. Taken from

the *Fiesta de Boi Bumba* album, named after the Brazilian "Boi" festivals that feature the "Bumbas" drum rhythms, the song is currently playlisted by stations in Belgium, France, Switzerland and Poland. Signed to RCA in France, the band is currently number 2 with their single and album in the nation's sales chart and top 50 in Belgium.

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

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

All three charts are non-format specific. "Country Of Signing" is not necessarily an indication of where the artist comes from but, more significantly, where he/she is signed. An increasing number of national artists are signed to "foreign" labels and M&M aims to acknowledge the crossover impact of such deals.



Nas

Lauryn Hill (Fugees)

Trackmasters

Dr. Dre

Mobb Deep

To To (Todeci)

L.C.S.

D.J. Premier

Cormega

Foxy Brown

A.3.

it was written

Nas ... is here

COLUMBIA