EU awaits details of 'UniGram' merger

by Music & Media and Billboard staff reporters

LONDON — The EU's competition authority is awaiting delivery of details of the proposed merger of PolyGram and Universal's operations under the Seagram umbrella. If fair trade watchdogs feel the combined record company which would result— it would be the world's biggest— has too much power, they can delay the deal or block it completely within the European Union.

The anticipated merger follows last week's announcement of Seagram's acquisition of PolyGram for $10.6 billion. The European Commission's competition department, DG4, has not yet received the papers detailing the nature of the link between PolyGram and Universal, says department spokesman Stefan Rating.

Once the relevant documentation is lodged, DG4 has one month to examine the nature of the deal. The department may then take a further four months to investigate the implications of the agreement if it feels such attention is warranted, Rating says.

Asked what factors attract DG4's interest, Rating replies, 'Market share is one concern, but it is only one indication of market power. What we are really concerned about is whether a company has enough power in the market to continue to set prices at the level it wants to."

Relaxing after a showcase at Sony Music's U.K. offices recently is Italian Dance Pool artist Alexia, with (pictured l-r): Guy Bruez (VP, Dance Pool, Sony Music Europe); Alexia; Michael Ellis, VP, A&R of Crave Records, which has signed Alexia for the U.S. market; and Lynn Costgrave (VP Dance Pool, Sony Music U.K.).
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Commission OKs Flanders networks

by Mar Marcas

BRUSSELS — Flanders' new radio decree, permitting extensive networking among commercial stations in northern Belgium, now seems certain to become law.

The regulation was approved by the all-party Flemish Media Commission on May 20. It has still to be voted on by the Flemish parliament, but no significant changes are expected. The vote is scheduled to take place before the summer recess.

In addition to legalising networking and allowing commercial stations access to Flanders' cable TV network for the first time, the decree will permit a limited number of high-power "conurbation" stations in major urban areas. These will be able to have much higher powered transmitters (and hence a greater coverage area) than the notoriously low-powered signals which commercial stations are currently permitted.

Brussels, Ghent and Antwerp will each receive two conurbation frequencies. However, these stations will have to carry at least nine hours of locally-originated programming per day, as opposed to the four hours which will now be permitted for all other commercial stations.

The decree has been designed to fit in with the new Flemish frequency plan recently drawn up by media minister Eric Van Rompuy, (M&M, April 25) which will reduce the total number of Flanders from around 300 to 200. On July 1, Van Rompuy will formally launch the Hoog Commissariat voor de Media, Flanders' brand new media regulator which will, as one of its first tasks, allocate the reduced number of frequencies among the existing commercial radio operators.

"This approval [of the radio decree] is a big leap forward," comments André Heteyryck, managing director of CHRT station Hit FM and vice-president of Flemish local radio federation VFLR, "because networking and collaboration will now be official. I am very happy with the decision, although commercial radio is still being squeezed together in a very narrow frequency band."

Heteyryck confirms that he will now press ahead with his FM Limburg network, grouping 12 stations with nine hours of centrally-produced programmes, including the peak-time morning and evening drivetime shows.

"The limitation [on networking] placed on the new conurbation stations will mean the strength of each network will be based on its affiliations," predicts Heteyryck.

U.K. rock band Redwood, currently in the process of recording their second album for the Almo Sounds label, received a boost when they performed acoustic sessions in front of presenters and other staff at their weekly planning meeting. Pictured (1-r) are: Hallam FM's Trevor Jordan (producer); Scottie McClone (presenter); Colette Saxton (producer); Chris Straw (head of music); and Redwood's Chris, Alistair, Angus and Rob. In the front row (l-r) are Hallam presenters Daryl Denham, Emma Scott and Jeff Cooper.

U.K. digital radio report calls for unity

by Emmanuel Legrand

LONDON — Digital radio will only be endorsed by consumers when broadcasters, retailers and manufacturers join forces to make this new broadcasting technology happen at a mass market level.

That's the main conclusion of a study conducted by U.K. research agency Resource (Marketing Research) Limited, which specialises in researching the business technology and consumer electronics sectors, on behalf of American firm U.S. Digital Radio.

Entitled "The Size, Structure and Trends in the Emerging DAB Market," the study, which was carried out in the U.K. market, forecasts that in 1998, cumulative sales of digital radio sets in Britain will have reached some five million units, with early adopters being the specialist in-car audio market, (starting, as soon as this year), home hi-fi enthusiasts (by late 1999) and the mass-produced factory-fit car market (in the year 2000).

The report's findings can also be applied to other European countries, according to radio professionals. "Today, all the conditions are here to make digital radio a success," says Roland Faure, former member of French broadcasting authority the CSA and president/founder of France's Club DAB, which brings together broadcasters, telecom-operators and manufacturers. "It's only a question of how much consumers will have to pay for the receivers and how long they'll have to wait for their delivery."

At prices below the important psychological barrier of FFr.3,000 ($555), digital radio is dependent on falling digital radio chip prices and the proliferation of quality digital radio services from broadcasters. "Manufacturers need to reduce the price of digital radios, which are controlled by the cost and availability of digital chips," he says.

"The broadcasters are also seen as the key to driving the market by the variety of programmes they introduce, putting out dual analogue/digital broadcasts to demonstrate the differences, offering specialisation and more choice, perhaps using advertising revenues to subsidise the high cost of digital radios in the early days."

According to a recent Radio France study, consumers would be ready to pay $500 over the price of analogue equipment to enjoy CD-quality sound on the radio. "Will manufacturers sell equipment at attractive prices? I don't know at this stage," admits Faure, who points out that RDS (Radio Data System) receivers only started to sell when they were offered at prices below the important psychological barrier of FFr.3,000 ($555).

The Resource survey reveals that digital radio's potential visual/text transmission capabilities are seen as "potential advantages" but not "premium" assets. "People listen to radio mainly as a background medium," notes Bacon. Therefore, he argues, the commercial data capability enable a new stream of subscriber data services to be introduced," but it will not drive the growth of the medium.
LICENCE PROBE LAUNCHED IN GALICIA

by Howell Llewellyn

MADRID — Spain's opposition socialist party has lodged a formal complaint with Galicia's public prosecutor's office over alleged irregularities concerning the award of 41 new FM radio licences in the region.

The awards were made by Galicia's (centre-right) Popular Party-controlled regional government on March 5, making Galicia the first of Spain's 17 regions to award its allocation of the country's 350 new FM licences.

The Galician awards caused a major political storm at the time they were announced (M&M, March 21), as they appeared to favour pro-Popular Party interests such as the Catholic church-owned Cadena COPE and the local radio group Radio Voz. The pro-socialist Cadena SER, Spain's largest radio group, won no licences at all.

A document handed to the prosecutor's office by the socialist deputy secretary general in Galicia, Miguel Cortizo, alleges that not only were the bulk of the licences awarded to pro-Popular Party broadcasters, but that many of the winning applicant groups had been told in advance that they had been successful, contrary to the regulations on licence awards drawn down by central government.

Cortizo also notes in his document that COPE's ACCHR station Cadena 100 started broadcasting on four of its new frequencies within hours of the awards being made public, via an 8 kw transmitter on a nearby hill. The regulations state that no licence-winner can begin broadcasting until any appeals against the awards have been received, and until the new station has presented a satisfactory technical plan outlining its proposed transmission arrangements.

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NAÏVE RECEIVES BANKERS' BACKING

by Rémi Bouton

PARIS — Former Virgin France chairman Patrick Zelnik's recently-launched company, Naïve, has brought in a new partner from the financial sector to help fund its acquisitions and further development.

Merchant bankers Edouard Stern have taken a 10 percent stake in the business, for an undisclosed sum. Naïve, which intends to move into entertainment sector as a whole in addition to the record business, was founded at the end of 1997 by Zelnik and Eric Tong Cuong, president of ad agency Euro RSCG.

"This new financing will help us in the day-to-day activities and the development of Naïve," explains Zelnik. "It will also support the acquisition of outside catalogues and/or a distribution company."

According to a source close to Naïve, the company is poised to announce the acquisition of a French indie record company and distributor within "a couple of weeks."

Sources suggest Auvidis, one of France's leading indie labels and distributors, specialising in classical music, world music, soundtracks and children's music, is Zelnik's first choice. However, neither Zelnik nor Auvidis chief executive Louis Bricard would comment on the matter at time of going to press.

In addition to the new Edouard Stern capital, Sony Music executive Frédéric Rebet has become a partner in Zelnik's new company, as has former PolyGram France chairman Gilles Païre.

The first Naïve releases are due out in September, and will include the soundtrack to the new French film Tobky Eysa.
THE MAVERICKS

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RETURNING FOR THEIR SECOND SELL-OUT TOUR OF EUROPE AUTUMN '98
No ‘twin’ for Radio 3FM?

by Robbert Tili

AMSTERDAM — The possibility of Dutch public CHR station Radio 3FM giving birth to an alternative “twin sister” appears to be receding.

The consensus which emerged at a symposium staged by public broadcasting organisation VPRO on May 15 at Amsterdam’s Paradiso venue was that there are not enough terrestrial frequencies for such a station to be viable on a national basis. In addition, it appears that most Dutch politicians are unlikely to support the venture.

VPRO is one of a number of public broadcasting organisations which provide programming for Radio 3FM, mainly in the evenings and at weekends. The broadcaster called for a discussion on 3FM’s future following orders from station management that VPRO’s programming on 3FM should become more mainstream and adhere more closely to 3FM’s main playlist, which is drawn up by the station’s central music desk.

As a result of these moves, VPRO has been campaigning in recent months for a “purple sound” or “alternative” 3FM between May 16-20, via live audio on its Internet site.

The symposium featured a number of lively discussion panels, which included politicians from three of the Netherlands’ main political parties.

Paul Luijten, a representative of the right-wing VVD party in the Dutch parliament’s upper chamber, supported VPRO’s call to re-format 3FM: “If it [3FM] won’t adjust its [current] format, we might as well close the station down— in our eyes, it’s merely a copy of commercial outlets.” Marjet van Zuijlen, a member of parliament for the socialists’ PvdA party, also warned that “a purely alternative sound should never try to compete with commercial stations.”

Luijten added that, if the VVD had its way, at least two of the Netherlands’ five national public stations would be auctioned off to the private sector in the year 2000. Both the PvdA and the VVD parties are members of the Netherlands’ “purple coalition” which is expected to continue in office following the results of the country’s general election last month.

Gerard Walhof, in-chief of VPRO’s output at 3FM, told M&K after the conference that: “The threat to close down the station proves that VPRO’s very individual style is the only way to programme public radio if it is to be distinguished from commercial radio.”

Finnish start for Universal

by Antti Isokangas

HELSINKI — The Universal Music Group will commence operations in Finland on July 1, with its first releases expected in August.

Universal is the last of the multi-national start-ups to launch a subsidiary in the territory—until now, MCA/Universal products have been released through a licensing deal with RMG Finland. Anne Laaksonen has been named managing director of the new company. She was formerly an executive at EMI, co-owner of independent label Reel Art and most recently, owner of FR company Promotion House. Most of the other key positions will be announced in June.

News of the launch has surprised the local industry, especially as MCA/Universal’s R&B and country-based releases have not generally fared well in the territory. But Laaksonen points out: “Two of last year’s biggest sellers, No Doubt and Aqua, are both Universal acts. Interscope and Geffen have many rock acts that sell well in Finland. And besides Aqua, we have plenty of other promising Scandinavian acts.”

Universal plans to sign and market local talent. “What is definitely in our eyes, is that we are unlikely to support the venture.” Universal’s announcement of its Finnish plans came in the same week that its parent company Seagram sealed its acquisition of PolyGram, which already has a local office operating in Finland.

NEW IRISH LICENCE UP FOR GRABS

DUBLIN — Irish radio regulator the IRTC has placed newspaper advertisements inviting expressions of interest in a “special interest” commercial radio service for Dublin. The two main current commercial radio services in Dublin—FM104 and 98FM—operate CHR and AC/gold formats respectively.

Says IRTC chief executive Michael O’Keeffe: “The expressions of interest process is designed to travel for ideas on the type of services that people might be interested in running.” Submissions received will be examined by the Commission in June.

MOVING CHAIRS

HILVERSUM — Erik Vink has been appointed general manager at the Belgian arm of Warner Music Benelux, effective September 1. Vink’s track record includes similar positions at Arcade Music and his current role at Polydor Holland.

LONDON — Leslie Golding (pictured) is moving to the newly-created position of brand manager, Top of the Pops (TOTP) at BBC Music. Golding, who was previously business development manager at the UK public broadcaster’s Worldwide Music division, will be responsible for the overall marketing and commercial exploitation of the long-running TV programme’s brand-name around the world.
Finn whistles in with solo set

by Sally Stratton

An old saying in the record industry goes "if the doormen at the BBC can whistle it, it's a hit." However, in the case of Neil Finn, former voice of Australian pop band Crowded House, the doormen are Spanish.

Try Whistling This (Parlophone), Finn's first solo album since Crowded House split in 1996, is due out on June 15, and Spain is the first European territory to react. As soon as the first single She Will Have Her Way went to radio in mid-May, Spain's Cadena 40 Principales put it on maximum rotation, playing it eight times a day.

"It sounds like the Beatles," says Cadena 40's Javier Pons. "It sounds like many things that our older listeners like to hear. It's just in the middle between CHR and AC, so it's good for me." He adds: "The curious thing is that when Crowded House were together, they didn't have too much success in Spain but the moment they broke up and EMI launched the double album of greatest hits, the people of Spain thought 'oh, that song is Crowded House' and they bought the album. Because of that it's very important for our listeners to know that [Finn] was the voice of Crowded House."

"In Europe we feel there's a lot be said for you know more Neil Finn songs than you think you do," says Parlophone's international marketing manager Carrie Spacey-Foote. "Here's this guy who's written all these wonderful songs and has played in the markets on numerous occasions and yet people still don't put his face and name together with the songs they've heard on the radio."

For his part, Finn says he doesn't consider it vital that radio programmers and record buyers make the Crowded House connection. "Radio on one hand is creating hits," says Finn "but on the other hand the public's kicking them up the backsides every now and again and saying 'we really like this and you guys haven't played it yet.' Then they get on the defensive and jump on it. So I don't think there's any point in using them as a benchmark for whether your work's good or not."

He adds: "I think this record stands on its own whether you were into Crowded House or not. In fact it's already very pleasing to find some people who say they weren't into my old stuff that are actually enjoying this record."

In the U.S., where Finn is signed to Parlophone, there is initial emphasis on "triple-A" radio stations, although the album will also be serviced to college radio. In Europe, the label is aiming, as Spacey-Foote puts it, for "the most and the best" airplay possible. "Our promotion teams are treating She Will Have Her Way as a top priority single at radio."

In the past, Parlophone has had a measure of success with Crowded House in Holland, Belgium, Scandinavia and Germany but outside the U.K. and Australasia, Spain is the group's strongest international territory with a triple platinum certification for the 1996 compilation.

With former Parlophone U.K. A&R director Keith Wozencroft freshly promoted to MD of the label (Music & Media, May 30), Finn has a strong ally at the top of the company. Indeed, it was Wozencroft who suggested that Finn called in Radiohead producer Nigel Godrich to mix a couple of album tracks, including first U.S. single Sinner.

Over the next two weeks Finn is performing acoustic showcases in the U.K., Italy Spain, Holland, Belgium, Germany and Norway with radio and press promotion scheduled around those performances.

Kulay importing a new Filippino vibe

by Geoff Burpee

After years of European acts taking dance music to South East Asia with great success, Philippines trio Kulay are looking to be the first Asian dance act to reverse that trend.

Kulay are signed to Sony Music's Dance Pool division, who are introducing the group in the U.K. before launching them in other European territories. The band's first showcase outside Asia took place in London on May 29 in support of their June 29 release of their debut album, VibeStation, on Incredible, the U.K. Dance Pool imprint headed by former Ministry Of Sound label manager Lyn Cowgrove.

Kulay were originally signed by Sony Philippines managing director Wally Chamsay, who describes them as "a major priority." Shortly after Kulay began to break through in the local market, Chamsay started pushing the band towards international attention.

Their 17-track debut set, honed by extensive live performances before demanding Manila crowds, combines two of the Philippines' greatest passions: relentless dance beats and funky, soulful vocals. Kulay mastermind DJ Boom Dayupay credits his musical education to his past experience as a club DJ in Canada, but says it took the free and easy spirit of the Manila scene to find the atmosphere that spawned VibeStation.

"The radio here plays newer, fiercer stuff than in North America," says Dayupay. "In Canada, you get stuck in a certain vibe because that's what's around you all the time. Operating in a niche market on the other hand gives you the confidence that you can do anything."

While Dayupay provides the raps, the album's vocals come courtesy of local singer Radha Cuadrado and Canadian fashion model Jeannie Moss.

"Asia is such a ballad style market," says Cuadrado. "I was trained classically, but personally I'm into Aretha Franklin, Otis Redding and R&B. When I met Boom, he was way ahead of the music scene here and he taught me how to sing the R&B way."
World music acts rallying under Chieftains banner

by Nigel Williamson

The Chieftains' long career as Ireland's best loved traditional group enters a new phase this month with the launch of their own label.

As yet, however, the new imprint is shrouded in a degree of enforced anonymity. It will be distributed and marketed world-wide by BMG Music Entertainment, and was to have been named Unisphere. However, that name has had to be scrapped after a legal row with EMI's world music label Hemisphere.

Whatever its eventual identity, the new imprint will release Chieftains-records by label and sign new bands mostly—but not exclusively—in the world music genre. The more mainstream of the Chieftains' own output will continue to be released on BMG's RCA Victor label.

A new name will have to be found swiftly, however, as the first project on the new label, an album titled Fire In The Kitchen, is due out on June 16. It features the Chieftains playing together with musicians from the Cape Breton region of Canada. An album by Finnish band Vartina, titled Vihma, is scheduled to follow in August.

The launch of the label heralds the busiest period ever in The Chieftains long and prolific career. Band leader Paddy Maloney says the band plan to release no less than four new albums over the coming months, including Tears Of Stone, a long-awaited album of collaborations with some of the world's leading female singers.

The album will feature Joni Mitchell, Sheryl Crow, Montserrat Caballe, Sinead O'Connor, Joan Osborne and the Irish sibling band The Corrs. "We've just finished a track with Sheryl," says Maloney, "and the only song left to record is the one with Joni. We hope to do that as soon a she finishes her current tour with Van Morrison and Bob Dylan." Tears Of Stone will appear on RCA Victor.

This summer, The Chieftains will fly to Rome to record Christmas From The Vatican with the Vatican choir, due as soon a she finishes her current tour in the bar of Matt's pub in Wesport, county Mayo. If that doesn't keep him happy, nothing will."

Dance grooves

by Gary Smith

MOUSSE GETS JUICED UP

After years spent as an admired but under-selling artist, constantly overshadowed by his reputation as a producer and re-mixer, Germany's Mousse T. seems to have found a formula that accommodates both his musical ambition and the chance of chart success on a track which has already picked up airplay in Italy (M&M, May 9). Horny '98 by Mousse T. vs. Hot'n'Juicy (Peppermint Jam/Edel) the music is tough and sexy with a tight disco beat, screeching horns and an appropriately smouldering vocal. The shadow of Gloria Gaynor looms very, very large over this tune but that's no bad thing...

CROSSING THE WATER

Big beat was always a crossover hybrid. The radio edit of 'The Fathers Of Sound's fabulous Water, the first release on the Renaissance label, takes the crunchy-beat ethic one stage further. A storming groove, a stellar vocal performance from Sharon May Lynn, laid-back instrumentation and a highly memorable tune all adds up to one of the best crossover tracks of the year. The generally more house-based remixes, especially the Parks & Wilson H2O Mix, are also right on the money.

TEMPETING FARE

At a mere 19 years old, DJ Stealth is providing hope for the future health of dance music with his debut album Temptation (Bullion/U.K.). The consummate skill displayed across a handful of genres, the tightness of the arrangements and the confident manipulation of both rhythms and tunes alike are indication of a prodigious, adaptable talent. The big news is that while this is club music by definition, it is also intelligent and easy on the ear. A parallel career in film music would seem to be more than justified for Stealth.

FAMILIAR FACE

Considering the veritable blizzard of remixes David Morales has been involved in, you could be forgiven for not having noticed that it's nearly two years since he released a solo record. Needing U, by David Morales presents The Face, is his first release since The Boss (Strictly Rhythm/U.S.) and has rapidly won respect and airplay from the likes of Pete Tong and Danny Rampling for its seductive piano melody and a truly awesome arrangements.

Released in the U.S. on Definity, the track is being handled in Europe by Azuli Records, a London-based house label which has recently enjoyed an impressive string of hits, including Bambougie's Make A Little Love, Spank's Da Menace, Mosin' On by Debbby Pender and Indo's R U Sleeping. "Our last six singles have all been picked up by majors," says Azuli MD Dave Piccioni "but this time we wanted to do it ourselves."

Piccioni's strategy is to work the track through the clubs alongside heavy press and radio promotion, and he accepts that Needing U is a "grower" rather than an instant hit. "We want it to cross over at its own pace," he adds.

Deals have already been struck for most European territories but not, significantly, in Germany or the Benelux countries. "This is potentially a huge Ibiza/summer tune," says Piccioni, "so we don't mind waiting until people start returning from their holidays before we tie everything up."

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o Roger de Lluria 45 -3º -2, 08009 Barcelona, Spain.
The 1998 World Cup football tournament is being billed as the biggest international media event in the history of sport. The music industry has responded by producing a massive array of tie-in records, some with official sanction and some simply riding the soccer bandwagon. All follow a pattern which has become increasingly sophisticated and mainstream since the early days of "novelty" football records in the '60s. Paul Sexton examines the music teams and tactics for World Cup 1998.

Not only is it the Cup that cheers, it's the Cup that sells records. The link between soccer and pop music is nothing new, but as the pre-match excitement builds towards the 1998 World Cup kick-off in France on June 10, football fever is in full flow at retail and radio as never before. The array of official and unofficial tie-in records, promotions and campaigns outnumber even the record 32-country line-up in the France '98 finals, and the cash tills of Europe are already in full jangle.

This year's international football festival heralds a new sophistication in the accompanying music marketplace. Companies are seizing the chance not only to score a few easy goals with tie-in hit singles, but to generate serious revenue by launching album projects around the event. In at least two cases, well-known British artists will have the next phases of their careers locked into France '98. It wasn't always this way, of course. It's almost unthinkable now that when England registered its solitary World Cup triumph in 1966, the official record (anyone remember World Cup Willie?) didn't make the charts at all. Then again, the performer was an artist whose commercial heyday had been almost a decade earlier, skiffle king Lonnie Donegan. It wasn't until 1970, when Pye Records secured the dubious honour of recording such previously undiscovered English vocal talents as Gordon Banks and Nobby Stiles (goalkeeper and defender respectively in the winning 1966 England team), that an international soccer tie-in record scaled the charts, as Back Home hit No.1 in the U.K. for the England World Cup Squad.

Pye also got England's "brave boys" into the top five of the domestic album chart with the optimistically titled The World Beaters Sing The World Beaters. New sophistication Throughout the '70s and '80s, local and national team songs were de rigueur, perpetrated by the players themselves, and football-crazy popsters (Rod Stewart for Scotland, for example) seized the opportunity for a little glory by association. All that changed in 1990, as football began its rise from social stigma to multi-billion-pound lifestyle accessory, and credible artists began to appear on a new phenomenon: soccer records you didn't have to be a soccer fan to want to buy. That trend was exemplified by the U.K. No.1, New Order's World In Motion (Factory), which featured the England football squad on vocals alongside the internationally successful act.

Nowadays, "the two cultures have never been closer together," says Rick Blaskey, who as managing director of the Music & Media Partnership has had a prominent role in marrying music and sporting events. Blaskey is also co-executive producer, with Sony Music Europe senior VP Richard Ogden, of Sony's FIFA-endorsed album of the event, Allez! Ola! Oé! (M&M, April 11).

"This does seem to be the zenith of football being enmeshed in all of popular culture"
Justin Currie, Del Amitri

Blaskey acknowledges that the sheer volume of World Cup tie-in records is greater than for any previous event, but believes there is a place for them all. "It just means we've got to make great records," he says, adding that he and Sony are hopeful of worldwide sales of 1.5 million copies of Allez! Ola! Oé! before the tournament even begins. In a recent interview, Ogden emphasised Sony's wider ambitions for the album. "It is not a gimmick record about football. What we tried to do was create singles

Continues over
MUSIC AND FOOTBALL

which would enhance the artists' careers and be suitable for inclusion on their own albums, as well as compiling them on one album to accompany the World Cup."

Rendez-Vous '98 will also be featured on Football
or official song of the Cameroon team is going to be the follow-up to his pan-European hit single Alane," and that "Jean-Michel Jarre's collaboration with U.K. dance act Apollo 440 on Rendez-Vous '98 will also be featured on his upcoming remix album, Odyssey Through 02."

Although the World Cup tournament stages its final match on July 12, Ogden insists "the story does not end on July 12. We are confident that the individual singles on Allez! Ola! Olé! will draw attention to the artists' other material, and we will continue to work a number of tracks in one form or another during the second half of the year."

Cup winner already

In chart terms, this year's World Cup winner already has a winner. Ricky Martin's Tristar/Columbia release La Copa de la Vida (The Cup Of Life), the official song of the event includes instrumentation from all 32 countries taking part in the finals, is released domestically on June 8, followed by the album on June 29.

Retailers score too

Retailers are welcoming the plethora of football-related product as a way of attracting new customers. "The people who buy them, a lot of them won't normally come into our kind of stores," says Simon Dornan, local marketing manager for Virgin Records. "There's a novelty attached there. I think we like them. He adds that in the U.K., strong-selling recent singles by English F.A. Cup winners Arsenal and losing finalists Newcastle United, have paved the way for next month's retail activity. June will see a plethora of football-related recordings targeting British consumers, including One On One (Air), a series of interviews CDs featuring players from England's Premier League—not the current England squad among them—endorsed and presented by England team coach Glenn Hoddle and his Northern Ireland counterpart Lawrie McMenemy.

A much-publicised battle to win the Football Association's vote for the official England team song was won by England United, comprising Echo and the Bunnymen frontman Ian McCulloch, Tommy Scott of Space, Simon Fowler of Ocean Colour Scene and the Spice Girls. Their On Top Of The World is released by London on June 1, but has stiff competition from, among others, Chumbawamba, the Lightning Seeds' updated Three Lions (once again co-written and co-sung by TV comedians David Baddiel and Frank Skinner) and Fat Les, whose Vindaloo is co-written by satirist Keith Allen, the man who co-penned World In Motion. "People have said to me 'There haven't been many England World Cup songs,'" smiles McCulloch, "and I've said to them 'Yeah, well, England haven't been in that many World Cups.' Referring to his contribution, and the history of questionable club songs in the past, he adds, 'It's not the Eurovision Song Contest. We haven't

"Allez! Ola! Olé! is not a gimmick record about football. We tried to create singles which would enhance the artists' careers" Richard Ogden, Sony Music Europe

Ricky Martin

Ogden adds that "Wes I Love Football (official song of the Cameroon team) is going to be the follow-up to his pan-European hit single Alane," and that "Jean-Michel Jarre's collaboration with U.K. dance act Apollo 440 on Rendez-Vous '98 will also be featured on his upcoming remix album, Odyssey Through 02."

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august release
been secretly trying to cobble together a Nice One Cyril."

The latter, for non-
cognoscente of English football
trivia, was definitely one of the "old school" of football
songs, being a 1973 paean to
Cyril Knowles, a Tottenham
Hotspur player, sung ter-
race-chant style by "The
Cockrell Chorus," which
made the U.K. Top 20.

It certainly
looks like being a
close match
between the
England United
track and the
revamped
Three Lions (Epic). The lat-
ter song has become a
crowd staple at
England's international
games since its initial
release for the Euro '96
tournament; according to
Skinner, "Hearing Three
Lions being sung by fans
at [England's national sta-
dium] Wembley was the
best moment of my life."

The Lightning Seeds'
Ian Broudie adds: "We
had such a great time at
Euro '96, it felt like
everybody else had a
good time too, so it wasn't too
hard to convince us to do a
new version."

TV enters the competition
Then there's the contest-within-a-con-
test of the theme songs which have
been chosen by television companies
for their World Cup coverage.

Their built-in, month-long expos-
sure is highly prized, as conclusively
proved in 1990 by the BBC's use of
Luciano Pavarotti's Nessun
Dorma for the 1990 tourna-
ment, which not only became
a U.K. smash hit for Decca
but is widely credited with
boosting the modern interest
in operatic music.

In the U.K., the battle of the
themes is also a battle
between classic and modern.
On public broadcaster the
BBC, the stirring melody
which will be burned into the
public brain is Pavane, the
classical anthem by 19th cen-
tury French composer
Gabriel Fauré. To allow build
demand to build in the U.K.,
the track will not be released
as a single (on Telstar)
until June 22, some 12
days after the tourna-
ment begins.

Commercial channel
ITV's theme, mean-
while, will be yet
another track from the
Allez! Ola! Oli! album,
Jean Michel Jarre's
Rendez-Vous '98 with
Apollo Four Forty.

Telstar also has
what could turn out to be
the top terrace
chant of the tourna-
ment. For
England fans
at least — the
above-men-
tioned Fat Les
Vindaloo, out in
the U.K. on
June 8 via
artist Damien
Hirst's Turtle
Neck imprint.

Telstar market-
ing director
Adam Hollywood
jokes that the label is "covering
all bases" with the contrasting
releases, adding that
international deals for both
are currently in negotia-
tion and that
Hirst, who
designed the
eight sleeve and
appears on the
Fat Les record
with Allen and
Blurr's Alex
James, will be closely
involved in its promotion.

Del Amitri's
eternal optimist
Justin Currie says he is hoping not
only for a hit song, but for a surprise
1-0 win for Scotland in the tourna-
ment's opening game against Brazil
on June 10. Either way, by the time of
the final in Paris on July 12, the
World Cup will have produced some
famous musical victories.

Additional reporting by
Christian Lenz and
Tom Ferguson

World Cup '98: on air
The essential ingredients for
the biggest World
Cup competition ever include: 32
national teams;
2.5 million spectators; 33 days of competition; 10 host cities; 750 hotels;
12,000 members of the media; 800 vol-
unteer chauffeurs; 10 official villages
covering an area of 80,000 square
metres; 125,000 people received in the
official villages; 1.5 tonnes of equip-
ment/luggage per team; 750 vehicles
devoted to the World Cup partici-
pants; 2 million drinks sold in stadi-
ums... and its own radio station.

The World Cup '98 tournament will
have an around-the-clock, all football
station—98 Radio France, the brain-
child of public broadcaster of Radio
France president Michel Boyon and
managing director Gilbert Denoyan,
in collaboration with the World Cup
organising committee (CFO). Radio
France is CFO's radio partner for the
1998 Football World Cup.

98 Radio France will broadcast on
France Inter's longwave frequency
(1852 m) and will cover France as well
as some neighbouring countries. It will
kicked off on June 8, 1998 and will broad-
cast throughout the whole competition,
ending on July 13.

Editor-in-chief Jacques Vendroux,
who is also sports editor for full-service
public station France Inter, says the
programming will consist mostly of
game coverage; it will also offer fans
information, services and entertain-
ment connected with the event.

The programme includes: broad-
casts of all 64 games; services to sup-
supporters, in several languages; profiles
of the cities and regions where the
matches are taking place, and of the
participating countries; football discus-
sions with well-known personalities.

Nine former French international
footballers will contribute to the pro-
grame: Dominique Battenay, Pat-
rick Battiston, Maxime
Bosi, Jean-Francois
Domergue, Alain Gir-
esse, Eric Pecout,
Dominique
Rocheteau, Jean
Tigana and
Marius Tresor.

Previous World Cup winners: Luciano Pavarotti and Pablo Casals.
LINING UP THE NATIONAL SELECTIONS

Although the U.K. has probably the longest tradition of football-related music releases, and this year attention is firmly focused on France, other European territories are kicking off their own World Cup musical projects, as M&M correspondents report.

Belgium

The biggest Belgian album project in a packed schedule of football-related releases is the official five-CD series, the Diabolix Collection, released by BMG with tracks chosen by past and present members of the Belgian national team, the "Red Devils.

BMG special marketing product manager Monique Van Moer explains: "The idea came when the licensing partner of the Belgian Football Association, the BMC, wanted to link music to football. We decided to ask the Belgian players of five world championships (1982-1998) to pick out their favourite tracks, resulting in five CDs, sold either individual or in a limited "football box" edition." The eclectic compilation series features acts as diverse as Lisa Stansfield, Republica, Faithless and Khaled.

The release is backed by advertising campaigns on the Radio Contact Flemish and French networks (who have exclusivity during May), Bel RTL, the VRT's Radio Donna and Radio 1.

"But this is only the first phase of 32 football-related releases," continues Van Moer, "as we build the series towards the Euro 2000 championship in Belgium and Holland."

Magic Productions managing director Luk Vanderschelden explains the commercial thinking behind his company's PolyGram-distributed double album, Donna's Club Français, featuring all-time French language hits from acts such as Richard Anthony, Worlds Apart and Alliage. "The problem with being given the task to put together an album is that sales drop when they're out of competition. That's why we opted for a fully fledged project that will stand as a good compilation CD throughout the summer. The compilation, released in collaboration with VRT's Radio Donna, has a May 27 release date and will be supported by advertising on VRT TV and Radio Donna.

"This sense of our priorities," says Radio Donna producer Jan Van Hoorickx, "and we will gradually build promotion for the album. We will also benefit from the last 20 tickets for the June 13 Belgium/Holland game as a prize, and Donna's Club Français will be both album of the day and album of the week."

CNR Music is marketing two albums, plus a single of the national football anthem, Schatteman & Couvreur's Number One (Alera/CNR), to coincide with the World Championships. CNR Music special marketing director Jean Bossiers notes: "The duo Schatteman & Couvreur will perform Number One live at all qualifying games, and I'm convinced it will boost sales of their current album, Voice To Voice."

Of the two albums, World Cup Songs (CNR) is a compilation featuring popular "stadium atmosphere" songs. The album will be played at the 9,000-seater Forest National venue, where all of the Belgian national team's games will be televised on giant screens. Football Classics (HKSH) is a selection of 15 classical versions of popular football anthems such as We Are The Champions and You'll Never Walk Alone, performed by the classical orchestra I Novecento.

Marc Moes

Denmark

Sony Denmark's hot football number for the world cup in Hot Legs, performed by the classical orchestra I Novecento.

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<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>Original Label</th>
<th>Countries charted</th>
<th>Sales Movers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vasco Rossi - Casami Per Me - EMI</td>
<td></td>
<td></td>
<td>1</td>
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<tr>
<td>Splice Girls - Best Sound/BMG Ricordi</td>
<td></td>
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<td>1</td>
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<tr>
<td>Janet Jackson - The Velvet Rope - Virgin</td>
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<td>1</td>
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<tr>
<td>Zazie - Made In Love - Virgin</td>
<td></td>
<td></td>
<td>1</td>
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<tr>
<td>Massaive Attack - Big Willy Style - Columbia</td>
<td></td>
<td></td>
<td>1</td>
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<tr>
<td>Celine Dion - Let's Talk About Love - Epic/Columbia</td>
<td></td>
<td></td>
<td>1</td>
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<tr>
<td>Modern Talking - Back For Good - House</td>
<td></td>
<td></td>
<td>1</td>
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<tr>
<td>Savage Garden - Savage Garden - Columbia</td>
<td></td>
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<td>1</td>
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<tr>
<td>Lighthouses Family - Postcards From Heaven - Wildcard - Polydor</td>
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<td>1</td>
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<tr>
<td>Aquaduct - Unusual - Universal Records</td>
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<tr>
<td>Harbert Grönemeyer - Bleibt Andere And Menschen</td>
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<tr>
<td>The Corrs - Talk On Corners - 143/Laus/Atlantic</td>
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<tr>
<td>All Saints - All Saints - London</td>
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<td>1</td>
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<tr>
<td>Eros Ramazotti - Eros - WEA</td>
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<tr>
<td>Nick Cave &amp; The Bad Seeds - The War - En/England</td>
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<tr>
<td>Catatonia - International Velvet - Blancon Y Negro</td>
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<tr>
<td>Frank Sinatra - My Way - The Best Of Vol 1 - Bepin</td>
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<tr>
<td>Ricky Martin - Voce/Voce - Tristar/Columbia</td>
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<tr>
<td>Erica Clapton - Pilgrim - Bepin</td>
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<tr>
<td>Nana - Father - Motor</td>
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<tr>
<td>Jeff Buckley - Sketches For My Sweetheart The Drunk - Columbia</td>
<td></td>
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<td>1</td>
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<tr>
<td>Falco - Out Of The Dark (Into The Light) - EM</td>
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<tr>
<td>Magic - Metricomyl/EAMS</td>
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<tr>
<td>Andrea Bocelli - Aria - The Opera Album - Sugar - Philips</td>
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<td>Louise Attique - Louise Attique - Tresna/Sony</td>
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<tr>
<td>Pascall Obiso - Live 86 - EMI</td>
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<tr>
<td>Natalie Imbruglia - Left Of The Middle - RCA</td>
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<tr>
<td>The Verve - Urban Hymns - Hot/Virgin</td>
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<tr>
<td>Era - Mercury</td>
<td></td>
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<tr>
<td>Mina &amp; Adriano Celentano - Mina &amp; Adriano Celentano - RTI</td>
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<tr>
<td>Tori Amos - From The Choirgirl Hotel - East West</td>
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<tr>
<td>Supreme N.T.M. - Epic - Epic</td>
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**SALES BREAKERS**
<table>
<thead>
<tr>
<th>SONGS</th>
<th>ARTISTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;My All&quot;</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>&quot;Back For Good&quot;</td>
<td>Modern Talking</td>
</tr>
<tr>
<td>&quot;Ana, Jose, Nacho&quot;</td>
<td>Mecano</td>
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<tr>
<td>&quot;Ray Of Light&quot;</td>
<td>Madonna</td>
</tr>
<tr>
<td>&quot;Hotter Than You&quot;</td>
<td>Madonna</td>
</tr>
<tr>
<td>&quot;Need&quot;</td>
<td>Hanne Boel</td>
</tr>
<tr>
<td>&quot;Mas&quot;</td>
<td>Alejandro Sanz</td>
</tr>
<tr>
<td>&quot;TOTP Summer '98&quot;</td>
<td>Various Artists</td>
</tr>
<tr>
<td>&quot;Magic&quot;</td>
<td>D.J. BoBo</td>
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<tr>
<td>&quot;Stand By Me&quot;</td>
<td>Die Arzte</td>
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<tr>
<td>&quot;I'll Say Goodbye&quot;</td>
<td>Total Touch</td>
</tr>
<tr>
<td>&quot;There's No Right Or Wrong&quot;</td>
<td>Various Artists</td>
</tr>
<tr>
<td>&quot;Love You More&quot;</td>
<td>K-Ci &amp; Jojo</td>
</tr>
<tr>
<td>&quot;You're My Heart...&quot;</td>
<td>Modern Talking</td>
</tr>
<tr>
<td>&quot;Version 2.0&quot;</td>
<td>Garbage</td>
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<tr>
<td>&quot;Wait For You&quot;</td>
<td>Celine Dion</td>
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<tr>
<td>&quot;It's Tricky&quot;</td>
<td>Run DMC Vs. Jason Nevins</td>
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<tr>
<td>&quot;Children Of Bodom&quot;</td>
<td>Children Of Bodom</td>
</tr>
<tr>
<td>&quot;From The Choirgirl Hotel&quot;</td>
<td>Tori Amos</td>
</tr>
<tr>
<td>&quot;Stranded&quot;</td>
<td>Lutricia McNeal</td>
</tr>
<tr>
<td>&quot;Save The Day&quot;</td>
<td>Hit'N'Ride</td>
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<tr>
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<td>Madonna</td>
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<tr>
<td>&quot;Amarillo&quot;</td>
<td>Various Artists</td>
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<tr>
<td>&quot;Pink&quot;</td>
<td>The Corrs</td>
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<tr>
<td>&quot;Angels&quot;</td>
<td>Robbie Williams</td>
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<tr>
<td>&quot;Barcelona&quot;</td>
<td>J. Balvin &amp; Willy William</td>
</tr>
<tr>
<td>&quot;Carried Away&quot;</td>
<td>Faith Evans &amp; Puff Daddy</td>
</tr>
</tbody>
</table>

This table is a summary of national sales charts for various countries, listing singles and albums. Each row includes the song title, artist, and record label. The data reflects the popularity of music across different regions.
It's time to talk summer records. The man who's undoubtedly written more songs associated with summer than anybody else—Christian Wilson, the heart and soul of the Beach Boys—is back with his first solo album since 1995's two releases I Just Wasn't Made For These Times and Orange Crate Art (with Van Dyke Parks). Imagination captures Wilson in prime form. The first single, Your Imagination, was serviced to radio exclusively through the Internet, and European fans can download the track free of charge from Giant's website (www.Giantrecords.com) until June 23, the commercial release date of the single. Meanwhile, EMI plans to release a brand-new Beach Boys Greatest Hits compilation on June 29. It's good to see that Wilson can still turn out crisp, fresh pop records.

**Eagles**
**The Good Will Out**

_Hut/Virgin International release date: June 8

No summer is complete without that one rock album which gets constant play in the car, with the windows—or roof—down. It sounds as though Embrace, one of the most exciting current U.K. bands, are in a good position to have this summer's biggest rock album. Blessed with a very distinctive sound, a younger, hungrier, cross between The Verve bands, are in. a good position to have this summer's biggest rock album. Blessed with a very distinctive sound, Embrace, one of the most exciting current U.K. bands, are in. a good position to have this summer's biggest rock album. Blessed with a very distinctive sound, Embrace, one of the most exciting current U.K. bands, are in. a good position to have this summer's biggest rock album. Blessed with a very distinctive sound, Embrace, one of the most exciting current U.K. bands, are in. a good position to have this summer's biggest rock album. Blessed with a very distinctive sound, Embrace, one of the most exciting current U.K. bands, are in. a good position to have this summer's biggest rock album. Blessed with a very distinctive sound, Embrace, one of the most exciting current U.K. bands, are in.
Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by title.

Station Reports include all new additions to the playlist. Some reports will also include "Power Play," which receive special emphasis during the week. All Power Play songs are played, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must receive the highest number of playlist additions during the week. Most Added songs are those which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by title.

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Italia: Radio Dimensione Suono

Format: CHR
Service area: Regional (Bavaria)
Playlist Meeting: Thursday PM
Group/owner: Emap Radio

Playlist additions

<table>
<thead>
<tr>
<th>Group/owner: Radio Dimensione Suono</th>
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<tbody>
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</tr>
<tr>
<td>Group/owner: Emap Radio</td>
<td>Playlist Meeting: Thursday PM</td>
</tr>
</tbody>
</table>

Germaamy: Bayern 3

Format: Hot AC
Service area: Regional (Bavaria)
Playlist Meeting: Tuesday 11:00
Group/owner: Public broadcaster

Playlist additions

Norway

Format: Hits
Service area: Regional (Bavaria)
Playlist Meeting: Tuesday 11:00
Group/owner: Public broadcaster

Playlist additions

United Kingdom: Kiss 100 FM

Format: Dance
Service area: London
Playlist Meeting: Thursday PM
Group/owner: Emapi Radio

Playlist additions

United Kingdom: Essex FM

Format: Hot AC
Service area: Essex county
Playlist Meeting: Tuesday 14:00
Group/owner: Essex Radio Group/DMG

Playlist additions

THE TUESDAYS: It's Up To You Polydog
Producer: Ole Evenrud
Publishers: Beast Or Angel/Tutt And Bobe

**airborne**

The five Norwegian girls who make up the TUESDAYS look like being the next major Scandinavian export. They’re certainly making their mark outside their home territory in a most convincing manner with this refreshing, well-produced, midtempo rocker, which is the first single to be taken from their self-titled debut album. Tom Petersen, music director at German public AC network WDR 2, which covers the German state of North Rhine-Westphalia from its Cologne headquarters, is among the song’s early supporters. He describes It's Up To You as “a nice and pleasant song, which also happens to sound very good. In general, this type of material is tailor-made for our station, so—although it's not exactly groundbreaking—we can still fit it into all dayparts without having any real reservations,” Petersen continues: “Because we feature a lot of spoken word in our programming, there sometimes happens that records which are scheduled do not, in the end, pick up the number of plays which they were originally supposed to have had, but I can confirm that It's Up To You has been played by us five to seven times in each of the last couple of weeks.”
AIRPLAY

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GREECE
KISS FM Melomaniacs
Greek Tom Tom
Macedonia
Athens

SMALLER CITIES

AMERICAN RADIO HISTORY

www.voanews.org/airplay

AmericanRadioHistory.Com

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E-mail: voasat@usa.gov
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Airplay

Talk radio
by programming editor Mike McGeever

Love it or loathe it, the World Cup is looming. Normal life in most European countries (as well as other parts of the globe) will come to a standstill as the eyes of a continent’s football fans are glued en masse to TV sets from June 10 until July 12.

Radio broadcasters across the continent are understandably anxious about how to counter the possible audience falloff during those weeks—particularly during a time when there will be crucial ratings sweeps taking place in many markets.

There are, of course, various ways of tackling the issue. At London dance station Kiss 100, for example, it will be a case of striking a balance between “business as usual” and “if you can’t beat ‘em: join ‘em,” according to programme director Mark Matthews.

“When the matches are on, those who want to watch the games will watch them,” he says. “We wouldn’t gain anything by doing something differently to try to compete with that. However, the World Cup will dominate people’s conversations for the month, and we will reflect that from the fans’ point of view.”

He adds, “Nothing will change musically on Kiss. We can’t play the World Cup anthems—anyway, we really wouldn’t want to.”

According to M&M correspondents, for various reasons—including the aforementioned ratings sweeps—European broadcasters (many of whom normally hardly give football any coverage) have jumped on the World Cup bandwagon with a dizzying number of promotions. Those include ticket giveaways, as well as making special playlists for the World Cup singles, at the expense of other tracks. That’s one example of how radio is facing up to the World Cup challenge.

But believe it, or not, there are people out there who really do give a damn about the tournament. Radio has to strike a balance between keeping listeners and fans afoot of the matches as well as providing a haven for those who wish to escape the World Cup. There is even a chance of picking up new listeners—away as well as in Europe, in the U.K. Classic FM is to provide “football free zones” in some of its programming.

That approach is likely to be mirrored by other broadcasters across Europe, as the sizeable number of viewers will be less than those who expect the prospect of a month’s solid football on TV turn elsewhere for amusement.

Rather than viewing the World Cup as a threat to their listeners’ figures, surely music programmers should be looking at the coming festival of football as a challenge to attract new listeners—to, in effect, a new audience, hungry for entertainment? If radio can attract them, of course, the second challenge, will be holding on to those listeners—which may be when we find out just how “sexy” this revised medium really is...

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Reaching over 10 million listeners

Eurochart 100

Eurochart Radio Show 23/98

Each week, some 10 million European listeners tune in to listen to the two hour Eurochart singles countdown show, based on Music & Media's Eurochart 100.

Supplied in a kit form (with records, script and sound bites) and syndicated by London-based company Unique Broadcasting, the Eurochart is a chart countdown, with behind the songs stories, artist interviews, gossip, tips, new entries, hits to happen and the album of the week.

Content of the Eurochart 100 show this week:

- Inteview: Bus Stop, Gomez, Natalia Imbruglia
- Hits to Happen: Lighthouse Family, Lalabell In Space, We're The People, Propellerhead, Hollywood (On Wall Of Sound), Natalia Imbruglia, Wishing I Was There (RCA)
- Album of the Week: Gomez/Bring It On (Mute/Virgin)

Stations interested in the show should contact:
Pasquale Grisieno or Olivier Semenn of Unique Broadcasting
Tel: (+44) 0171 402 1011; Fax: (+44) 0171 723 6132.

Each week, MMB brings you the latest from market leaders and taste-makers at radio across Europe — the Power Players.

Spain: Cadena 40 Principales

Format: CHR
Service area: National
Playlist Meeting: Monday 10:30
Group/Owner: Cadena 40 Principales

Playlist additions

- Mecano/Sexual-Stereo (n/a)
- U2/Train (n/a)
- Ricky Martin/La Bomba (n/a)
- Des'ree/Life (n/a)
- Dyla/100 Voces Al Dia (n/a)
- David Pala/Guitarra (n/a)
- Mayka Santos/As Voces (n/a)
- Smashing Pumpkins/Avia Adore (n/a)
- Los Umbrales/No Tengo Dinero (n/a)
- Catallana/Road Rage (n/a)

United Kingdom: Atlantic 251

Format: CHR
Service area: National
Playlist Meeting: Wednesday AM
Group/Owner: Cadena 40 Principales

Playlist additions

- Fatboy Slim/Roofkicker Skank (7)
- Econoline Crush/All That You Are (3-2)
- Miami/Angel On Fire (2-3)
- Marchoeba/Blindfold (2-3)
- Tanita Tikaram/Stop Listening (2-3)
- Toastie/People's People (2-3)

Turkey: Number One FM

Format: CHR
Service area: National
Playlist Meeting: Friday 10:30
Group/Owner: The Media Group, Kasap & RADS

Playlist additions

- Catalonya/Road Rage (10-10)
- Celine Dion/To Love You More (10-20)
- Chris Rea/Sweet Summer Day (10-20)
- Lighthouse Family/Lost in Space (10-20)
- Marcy Playground/Sex & Candy (10-20)
- N.Y.C.C./Fight For Your Right (n/a)

AmericanRadioHistory.Com
Van Miert has established a reputation as the view of the head of DG4, Competi
tion. "Van Miert has become the 'Rambo' of the Commission," says one
deal. "Van Miert has become the free-market principal, and, on May
trial and cultural importance of the pay-TV sector involving German com-
pany Kirch, Luxembourg media group
low Commissioners.

`Rambo' of the Commission," says one
his career has been a rollercoaster ride
the record business establishment.
Doves Cry, 1999, Purple Rain, and Kiss Be Your Lover in 1979, and spawned a
material,

Another factor in the decision will be the view of the head of DG4, Com-
mits its competitors.
to conduct its business independent of
market to impose prices on its com-

Another senior PolyGram officer
says Levy's role is the key question.
"He is the only one who can answer it.
"I think the

"We could also investigate if the
...[NPG]-and relative obscurity. With-
combination.

Prince still holds power
Pierre Weiller. He expects, however, the acquisition of Arista Records, and that
The artist's other releases since 1995's The Gold Experience (NPG) and says he would be disappointed if we can't sell
the '80s, took a dramatic turn in 1994 when The Artist declared himself a "slave" to Warner Brothers and broke publicly with his label and the record business establishment.

"What began as a model career with the U.S. Billboard No.1 single I Wanna Be Your Lover in 1979, and spawned a string of worldwide hits such as When Does Cry, 1990, Purple Rain, and Kiss throughout the '90s, took a dramatic turn in 1994 When The Artist declared himself a "slave" to Warner Brothers and broke publicly with his label and the record business establishment.

"Branded as a maverick ever since,
international operations, respec-
tively. "It was nice to meet the new
owner," says one senior executive of the latter session, "or, at least, a re-
presentation of the new owner. It was a
very positive kind of a meeting, although we didn't get any news-

According to Southgate, the figure is now around £750 million. The EMi chairman says that during this financial year, he expects EMi to spend a similar amount to last year—some £180 million—on further acquisitions of "labels, catal-
logue, anything that moves." Southgate denies rumours that the company has been in talks with PolyGram Music president Roger Ames about the possible sale of Lon-
don Records, in which Ames has a financial stake. Southgate confirms that restruc-
turing of the company's European operations is now complete, but that further job cuts will happen. But when the A&R focus is to switch to domestic artists. He warns that in Asia generally, "we're not going to make money this year. We might break even."

On May 27, the company announced profits before tax and expected sales growth of 5.8 percent during the fiscal year, twice IFPI's estimate

For the Record

CNR Music International (a divisi-
on the 'Arcade Music Company') has a deal with Zomba International (M&M, May 23), for
Scandinavia, Benelux, eastern Europe.
France, Germany, Austria, Switzerland, Greece and Cyprus.

Prince is one of the 'last mythical' artists on a label in serious financial straits.
**On the air**  
M&M's weekly airplay analysis column

As you can read elsewhere in this week's issue, many of the continent's record labels are currently sporting football colours in anticipation of the imminent arrival of the World Cup. As yet, however, that enthusiasm has still to cross over onto the European Radio Top 50. Ricky Martin's official World Cup theme song *La Copa De La Vida* (Tristar/Columbia) is currently the only football-themed track on display, at number 45 (after peaking at number 30 in May). But just below the 50, *Carnaval De Paris* by Dario G. (Eternal/Warner) is climbing. Outside its British homeland, this well-constructed instrumental is reaping plays in such widespread regions as Portugal, Turkey, Slovenia and Finland.

The fact that it's an instrumental probably gives *Carnaval De Paris* more appeal than other competing football records, and its video, complete with flags and painted kids, is also very distinctive. Erik Kross, music director at Dutch national music television station *The Music Factory*, has made the song a "powerplay" pick. "It's an exceptional video, which makes me happy. I don't see the football link that clearly—for me, it's the multicultural link that counts." TMF is not planning any special programming during the event. Kross adds: "At the moment, the football craze hasn't got to me, it's the multicultural link that counts." TMF is the most charted country on the table, with 98 stations, and its total—with 98 stations, 150 points—stands at 100.

Further down the list, at 40 we welcome *Ava Adore* by Smashing Pumpkins (Hut/Virgin), currently a favourite at the more leftfield stations across Germany, Denmark and Italy. The fact that it's an instrumental probably gives Smashing Pumpkins its highest chart position, at 17. No. 40, *I Get Lonely* by Janet Jackson, is a good example of the song's crossover potential thanks to the popularity of the video for the song. But at 43, *Life By Dess'ree* (Sony S2) comes in at 44 with their funky alternative track *Drinkin' In L.A.* (Capitol), which has serious crossover potential thanks to the popularity of the video for the song.

**Top of the Week**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Addrs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simply Red/Say You Love Me</td>
<td>(East West)</td>
<td>133</td>
<td>3</td>
</tr>
<tr>
<td>Madonna/Ray Of Light</td>
<td>(Maverick)</td>
<td>119</td>
<td>3</td>
</tr>
<tr>
<td>Ace Of Base/Is A Flower</td>
<td>(Mega/Polydor)</td>
<td>100</td>
<td>3</td>
</tr>
<tr>
<td>All Saints/Under The Bridge</td>
<td>(London)</td>
<td>98</td>
<td>3</td>
</tr>
<tr>
<td>Savage Garden/Madly Deeply</td>
<td>(Columbia)</td>
<td>75</td>
<td>0</td>
</tr>
<tr>
<td>Natalie Imbruglia/Wishing I Was There</td>
<td>(RCA)</td>
<td>88</td>
<td>26</td>
</tr>
<tr>
<td>The Tapper feat. Maya/Feel It</td>
<td>(Time/Vertigo)</td>
<td>82</td>
<td>5</td>
</tr>
<tr>
<td>Eagle-Eye Cherry/Save Tonight</td>
<td>(Stadium/Polydor)</td>
<td>73</td>
<td>8</td>
</tr>
<tr>
<td>Boyzone/All That I Need</td>
<td>(Polydor)</td>
<td>61</td>
<td>1</td>
</tr>
<tr>
<td>Billie Myers/Kiss The Rain</td>
<td>(Universal)</td>
<td>64</td>
<td>3</td>
</tr>
<tr>
<td>Garbage/Push It</td>
<td>(Mushroom)</td>
<td>74</td>
<td>5</td>
</tr>
<tr>
<td>Lutricia McNeal/Stranded</td>
<td>(Silkemark/CNR)</td>
<td>73</td>
<td>5</td>
</tr>
<tr>
<td>Lighthouse Family/High</td>
<td>(Wild Card/Polydor)</td>
<td>58</td>
<td>2</td>
</tr>
<tr>
<td>K-Cl &amp; JoJo/All My Life</td>
<td>(MCA)</td>
<td>73</td>
<td>5</td>
</tr>
<tr>
<td>Lenny Kravitz/If You Can't Say No</td>
<td>(Virgin)</td>
<td>67</td>
<td>5</td>
</tr>
<tr>
<td>Sash/La Primavera</td>
<td>(X-It)</td>
<td>58</td>
<td>0</td>
</tr>
<tr>
<td>Ultra Nate/Found A Cure</td>
<td>(A&amp;M)</td>
<td>61</td>
<td>2</td>
</tr>
<tr>
<td>Mousse T vs. Hot 'N Juicy/Horny '98</td>
<td>(Peppermint Jam/Epic)</td>
<td>53</td>
<td>16</td>
</tr>
<tr>
<td>Aqua/Turn Back Time</td>
<td>(Universal)</td>
<td>59</td>
<td>11</td>
</tr>
<tr>
<td>Cleopatra/Life Ain't Easy</td>
<td>(WEA)</td>
<td>58</td>
<td>7</td>
</tr>
<tr>
<td>Gloria Estefan/Heaven's What I Feel/Corazon Prohibido</td>
<td>(Epic)</td>
<td>64</td>
<td>24</td>
</tr>
<tr>
<td>Dakota Moon/Another Day Goes By</td>
<td>(Elektra)</td>
<td>57</td>
<td>6</td>
</tr>
<tr>
<td>Janet Jackson/I Get Lonely</td>
<td>(Virgin)</td>
<td>54</td>
<td>1</td>
</tr>
<tr>
<td>Mariah Carey/My All</td>
<td>(Columbia)</td>
<td>56</td>
<td>7</td>
</tr>
<tr>
<td>Thunder/Stroh/Ooh La La</td>
<td>(Warner Brothers)</td>
<td>54</td>
<td>19</td>
</tr>
<tr>
<td>Shania Twain/You're Still The One</td>
<td>(Mercury)</td>
<td>46</td>
<td>0</td>
</tr>
<tr>
<td>Madonna/Frozen</td>
<td>(Maverick)</td>
<td>41</td>
<td>0</td>
</tr>
<tr>
<td>Massive Attack/Throwdrop</td>
<td>(Circa/Virgin)</td>
<td>50</td>
<td>2</td>
</tr>
<tr>
<td>Alexia/Gimme Love</td>
<td>(DWA/Dance Pool)</td>
<td>44</td>
<td>5</td>
</tr>
<tr>
<td>The Corrs/Dreams</td>
<td>(Lava/Atlantic)</td>
<td>52</td>
<td>17</td>
</tr>
<tr>
<td>Spice Girls/Stop</td>
<td>(Virgin)</td>
<td>44</td>
<td>1</td>
</tr>
<tr>
<td>Natalie Imbruglia/Big Mistake</td>
<td>(RCA)</td>
<td>46</td>
<td>0</td>
</tr>
<tr>
<td>Eric Clapton/My Father's Eyes</td>
<td>(Reprise)</td>
<td>29</td>
<td>0</td>
</tr>
<tr>
<td>Cornershop/Brimful Of Asha</td>
<td>(Wijja)</td>
<td>42</td>
<td>0</td>
</tr>
<tr>
<td>M-People/Angel Street</td>
<td>(M People/BMG)</td>
<td>47</td>
<td>1</td>
</tr>
<tr>
<td>Modern Talking/You're My Heart... (Lava/Atlantic)</td>
<td>(Hansa/BMG)</td>
<td>47</td>
<td>0</td>
</tr>
<tr>
<td>Marcy Playground/SEX &amp; Candy</td>
<td>(Capitol)</td>
<td>40</td>
<td>9</td>
</tr>
<tr>
<td>Imaani/Where Are You</td>
<td>(EMI)</td>
<td>56</td>
<td>10</td>
</tr>
<tr>
<td>Robbie Williams/Let Me Entertain You</td>
<td>(Chrysalis)</td>
<td>47</td>
<td>1</td>
</tr>
<tr>
<td>Smashing Pumpkins/Ava Adore</td>
<td>(Hut/Virgin)</td>
<td>39</td>
<td>19</td>
</tr>
<tr>
<td>Celine Dion/My Heart Will Go On</td>
<td>(Epic/Columbia)</td>
<td>42</td>
<td>0</td>
</tr>
<tr>
<td>4 The Cause/Stand By Me</td>
<td>(RCA)</td>
<td>41</td>
<td>8</td>
</tr>
<tr>
<td>Dess'ree/Life</td>
<td>(Sony S2)</td>
<td>35</td>
<td>15</td>
</tr>
<tr>
<td>Bran Van 3000/Drinking In L.A.</td>
<td>(Capitol)</td>
<td>34</td>
<td>7</td>
</tr>
<tr>
<td>Ricky Martin/La Copa De La Vida</td>
<td>(Tristar/Columbia)</td>
<td>41</td>
<td>1</td>
</tr>
<tr>
<td>All Saints/Never Ever</td>
<td>(London)</td>
<td>20</td>
<td>0</td>
</tr>
<tr>
<td>Wyclef Jean/Gone Till November</td>
<td>(Ruffhouse/Columbia)</td>
<td>37</td>
<td>3</td>
</tr>
<tr>
<td>The Corrs/What Can I Do</td>
<td>(Lava/Atlantic)</td>
<td>53</td>
<td>2</td>
</tr>
<tr>
<td>Eros Ramazzotti/Terra Promesa</td>
<td>(DDD)</td>
<td>28</td>
<td>7</td>
</tr>
<tr>
<td>Elton John/If The River Can Bend</td>
<td>(Rocket)</td>
<td>38</td>
<td>10</td>
</tr>
</tbody>
</table>

*NE*: New entry  
*TW*: This Week  
*LW*: Last Week  
*TS*: Total Stations  
*

The European Radio Top 50 chart is based on a weighted scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week. A song must score points on its on-air performance for a minimum of eight consecutive weeks. The European Radio Top 50 is compiled by Music Media Intelligence, a service of IMI. 

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### Off the record

Edited by Christian Lorenz

French labels organisation SNEP is due to present itself to French MPs for the first time on June 3, during an afternoon of panels dealing with legal protection in the digital age. The sessions will take place at the National Assembly and will feature SNEP and Sony Music France president Paul-René Albertini, PolyGram Disques president Pascal Negre, Virgin France president Emmanuel de Bourdel and the chief executives from indie labels Auvidis and XIII bis Records—respectively, Louis Brieard and Gilles Bressand. The sessions will be chaired by former minister of communications André Santini.

BMG Music Publishing U.K. MD Paul Curran has signed Natalie Imbruglia co-writer Colin Campese to an exclusive worldwide publishing deal. With Campese on board, BMG Music now represents all three writers of Imbruglia’s current Eurochart hit Wishing I Was There (RCA)–Campese, Imbruglia and former Cure member Phil Thornalley.

Belgium’s best selling recording artist Helmut Lotti has severed his ties with RCA in Belgium and the Netherlands to join PolyGram. The step-over is part of a deal signed between Lotti’s management company Piet Roelen Productions and PolyGram Belgium on Friday, May 29, in Brussels. Lotti is on the verge of a major break-through in the Netherlands and in Germany, where he is signed to EMI.

FREDERIC COURTINE, station manager of Bordeaux-based local full-service station Wit FM, will now be calling the shots. He is the former chief of PolyGram. The step-over is part of a deal signed between Lotti’s management company Piet Roelen Productions and PolyGram Belgium on Friday, May 29, in Brussels. Lotti is on the verge of a major break-through in the Netherlands and in Germany, where he is signed to EMI.

KATIE CONROY has been appointed EMI International senior vp international marketing, effective July 1. She will be responsible for all international marketing activities for EMI/Columbia U.K. as well as for key artists from other European EMI affiliates. Promotional campaigns for Virgin America and Capitol acts outside North America will also become part of Conroy’s brief. Conroy replaces Mitch Clark, who has left the label to manage EMI act the Pet Shop Boys.

Jeremy Pearce announced that the London-based label has returned to the dance music business. Schmidt has recently been appointed md of Booya Music, the Hamburg-based company of German producers Toni Cottura and Bülent Aris whose acts include Nana, Pappar Bear and Jondestown.

### Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>12</td>
<td>ACE OF BASE/LIFE IS A FLOWER</td>
<td>(MEGA/POLYDOR)</td>
<td>DENMARK</td>
<td>80</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>13</td>
<td>Eagle-Eye Cherry/Save Tonight</td>
<td>(Superstudio/Polydor)</td>
<td>SWEDEN</td>
<td>75</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>10</td>
<td>The Tamperer feat. Maya/Feel It</td>
<td>(Time/Jive)</td>
<td>ITALY</td>
<td>82</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>5</td>
<td>Lucia Tricatu McNeal/Stranded</td>
<td>(Silijemark/CNR)</td>
<td>SWEDEN</td>
<td>50</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>7</td>
<td>Aqua/Turn Back Time</td>
<td>(Universal)</td>
<td>DENMARK</td>
<td>53</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>13</td>
<td>Sash/La Primavera</td>
<td>(X-IT)</td>
<td>GERMANY</td>
<td>42</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
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<td>Mousse T vs. Hot 'N' Juicy/Horny '98</td>
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### Forthcoming Special Supplements in Music & Media

- **Soundtracks**
- **30 Years of Radio Jingles**
- **IFPI Platinum Europe Awards**

For details call: Claudia Engel
Tel: (+44) 171 323 6686 or call your local representative

---

**Forthcoming Special Supplements in Music & Media**

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**Edited by Christian Lorenz**
### Major Market Airplay

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### AIRPLAY

Data compiled by M&M on the basis of playlist reports, using a weighted-scoring system, based on audience size.
the brand new album from
Gloria Estefan - 1st June 1998
includes the singles
'Heaven's What I Feel' and 'Oye'