Piracy: the global war continues

by Mark Dezzani

ROME — Expect no respite in the music industry's ongoing world-wide battle against piracy.

On April 14-16, representatives of the international music industry gathered in Rome for the bi-annual board meeting of the International Federation of the Phonographic Industry (IFPI). In the capital of a country considered as one of the main suppliers of pirated products in Europe, it was emphasised that the fight against piracy remains a daily concern for the organisation.

IFPI recognises that increasing pirate CD-production capacity, mainly in South East Asia and Eastern Europe, continues to affect the sales of legitimate product, and that the situation could worsen if global action is not taken.

IFPI director general Nic Garnett says that despite anti-piracy advances made in several countries, including Italy, there is still plenty of ground to cover.

"Piracy is getting worse, and unless we can stop it here, the situation will get worse globally," states Garnett.

The gathering was also the centrepiece of a public awareness campaign, "Three Days Against Piracy," run by the year-old, record industry-sponsored Italian body Federation Against Music Piracy (FPM). Attendees at the IFPI meeting called on the Italian government to give priority to the passage of its new anti-piracy legislation.

IFPI chairman David Fine acknowledged that Italian authorities had made progress in tackling the continued on page 24
PolyGram strengthens European marketing

by Adam White

LONDON - PolyGram Continental Europe is strengthening the regional marketing team based at its London headquarters. The move is designed to enhance its effectiveness with U.S. and U.K. repertoire.

Tim Delaney has been appointed vice-president of international marketing, a new post reporting to division president Rick Dobbs. Irish-born Delaney has been with PolyGram since 1989 and managing director of Mercury Records Australia since 1993; he relocates from Sydney to London next month.

Mike Allen, international marketing vice president at PolyGram's international marketing/operations (IMO) wing in London, will succeed Delaney in Australia.

Dobbs says, "I've felt for some time the need to have a person in the regional office who is responsible for overseeing and coordinating our marketing efforts in Europe for U.S. and U.K. product. someone on our staff not just to work those projects, but also to add a professional, highly skilled marketing approach. Tim is that person in a technical sense, as well as in the record industry sense."

Dobbs adds, "The IMO division has a global responsibility and plays an important scheduling and coordinating role, but we didn't have it as part of PolyGram Continental Europe. Tim's appointment provides that."

Delaney will work alongside PolyGram Continental Europe marketing VP Monica Marin, who oversees repertoire originating from the division's European operating companies. "I'll be a great combination," says Dobbs, "and our individual companies will now benefit from the same quality of expertise and experience brought to international as well as European repertoire."

Delaney, who holds an international marketing degree, worked for Heineken in Australia prior to joining PolyGram. He held sales and repertoire posts there before his promotion to head Mercury. In that post, he is credited with significant sales achievements for releases by the Cranberries, U2, Bon Jovi and Elton John, as well as for domestic repertoire.

Mike Allen will relocate to Australia in June. He follows in the footsteps of such seasoned British music executives as Paul Russell, Rupert Perry, Peter Jamieson and Tim Read, whom postings to Australia provided early career experience as heads of operating companies.

"Mike deserves this chance to run a label," says David Munns, senior vice president of pop marketing at IMO. "He knows better than anyone how a record gets worked around the world, and he's brokered the many arguments between repertoire owners and operating companies."

Allen has served in IMO for the past five years, after transferring the international interests of two U.K. labels, Chrysalis and Charisma. His successor will be appointed by Munns, who concedes that finding that person will be tough. "Mike's as good an international marketing man as I've ever known."

Mixed fortunes for nets in latest Spanish ratings

by Howell Llewellyn

MADRID - The year's first national audience survey by Estudio General de Medios (EGM), covering the period January-March has revealed mixed performances by Spain's music radio networks.

Cadena SER's AC/gold network M-80 and the national domestic-music-only network Radiolé both chalked up record audience figures. M-80—in fourth spot overall—gained 43,000 new listeners to take its daily average to 810,000, while the Madrid-based Radiolé broke through the half-million mark for the first time to record a daily average of 502,000 (an increase of some 28,000).

Radiolé's increases look to have come at the expense of rival domestic music network Onda 10, whose audience slumped by 15,000 to an all-time low of 184,000. Meanwhile the country's leading music network—Cadena SER's CHR station Los 40 Principales—held steady with a daily average of 2.67 million listeners.

Cadena COPE's rock-orientated Cadena 10 also remained steady, holding on to third place in the ratings table with an average daily audience of 1.18 million. The second-placed all-Spanish language Cadena Dial fell by 94,000 to 1.76 million.

Spain's leading two news/talk networks, Cadena SER and Cadena COPE, both lost listeners, while their nearest news/talk rivals, Onda Cero Radio and public broadcaster RNE Radio 1, recovered some of the ground they lost in the last EGM survey covering October-November 1996.

SER, still Spain's most popular station overall, registered an average daily audience of 4.36 million (a drop of 335,000), while COPE shed a marginal 7,000 listeners to stand at 3.28 million. The audience gains for Onda Cero Radio and RNE Radio 1 were 105,000 and 171,000 respectively, with Radio 1's audience hitting a record high this survey of 1.84 million.

The figures reveal that, in total, radio listening is on the increase in Spain—up by 377,000 to a daily average of 20.41 million. This figure represents 60 percent of the country's population over the age of 14.

Aerosmith's marathon promotional tour of Europe to support their Nine Lives album took them to Italy recently, where 600 fans assembled at Milan's Café Atlantique to "get a grip" of the band's hands.

On Music & Media's Eurochart, the album debuted at number three in its week of release, and currently stands at number 9, having charted in 17 European countries.

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Cechetto out at Radio Capital

by Mark Dezzani

MIAMI — Radio Capital founder Claudio Cechetto has quit the network, following the appointment of Pietro Varvello as managing director.

Cechetto’s departure follows Capital’s acquisition in January by Miami-based national station-Radio Italia’s owners, the Espresso media group.

“Claudio was invited to remain as programme director but has decided to pursue his own projects,” explains Varvello, who adds that programming matters at the network are at present being handled by Luca Sacchi and Silvio Santori, formerly Cechetto’s assistants.

Varvello, who is moving into the radio sector from within the Espresso publishing group, is also set to be appointed managing director of Radio DeeJay at the EUR/Rock/Dance/Rock station to take effect in July.

Despite initial statements from the Espresso group that Radio Capital would be changing from its youthful CHR format to an AC music policy (Music & Media, January 18), Varvello says that Radio Capital will continue to target a young audience, while Radio DeeJay’s music policy has become more general in the past year.

Varvello, who is managing Capital’s programming a little at a time, and will be introducing a strong information element—young and aggressive in style—provided by journalists working for our two of our core [publishing] titles (daily newspaper La Repubblica and weekly news magazine Espresso).”

Varvello adds that his role as managing director of both networks will help avoid any programming conflicts between them. “Together, DeeJay and Capital will cover the range of listeners to commercial radio in Italy,” he predicts.

In the first set of programming changes since Cechetto’s departure, ex-Radio Capital presenter Manuela Dorianni has returned from Radio Italia Versa to present the network’s breakfast show. “We have kept on all of the presenters, but we are looking to take on one or two new ones,” reveals Varvello.

INXS Spanish trip not ‘Wasted’

INXS, Jon Secada and Spanish musician Nacho Cano (formerly of Mecano) were the stars of the reborn “El Gran Musical,” which returned to its origins as a live music radio show on Cadena SER’s CHR network Los 40 Principales on April 6, writes Howell Llewellyn.

The show originally debuted in 1993 as a “tricky” experiment in front of a live audience. In 1991 it was decided to confine the show to a studio, but Los 40 has now decided to return the 34-year-old show to its roots in live venues. With free entrance to the 12.00-14:00 concert in a Madrid venue, the “comeback” live show was a great success.

Not surprisingly, the 1997 version of “El Gran Musical” is a little more sophisticated than its predecessors. Says Los 40 director Javier Pons, “We are developing the radio of the 21st century by combining a live programme with concerts, interviews and simultaneous transmissions on Internet.”

Pictured on stage during the concert are INXS members Tim Farriss (left) and Michael Hutchence (right).

BILLBOARD

China is proving to be a tough market for the international music industry to crack, according to a front page story in the international music, video and home entertainment trade publication.

Several companies, including BMG, EMI and Sony, have been testing the world’s most populous market, with the establishment of small units serving as “A&R antennas, promotion centre, and listening posts” according to the publication’s Far East bureau chief, Geof Burpee. “But these companies must recognise restraints on their activities, such as state control on licensing music from outside China and the lack of a developed market within,” writes Burpee. The same issue features an article on changes in the world’s single largest music market—the U.S. According to a study commissioned by the Recording Industry Association of America (RIAA), consumer interest is growing for “rap, gospel, classical, jazz, CDs, singles and non-music stores,” and decreasing for “rock, country, R&B, cassettes, and record stores.”

BILLBOARD (U.S.A.), April 19

THE TIMES

Le Monde

In an interview with the French daily, Jérôme Bellay, general manager Europe, I explains why he decided to appoint former FRANCE Info journalist Michel Goujon as the network’s “deputy director in charge of programmes and talk-shows.”

Goujon replaces programme director Claude Brunet at the French full-service station turned talk-talk network. “The decision to put a journalist in charge of programmes reflects perfectly the evolution of our schedule,” explains Bellay. “In the framework that I am currently building, there are bridges between music and talk of the programmes. Michel Goujon’s mission will be to coordinate the talk-shows...he’ll be a sort of editor-in-chief.”

Le Monde’s new owner, Jérôme Bellay, is said to have been “Hearing this, one can easily imagine that the operating margin of the new deputy director will be rather thin.”

Le Monde (France), April 3

NETHERLANDS

MTV awards for Rotterdam

MTV Europe will stage its fourth annual Music Awards in Rotterdam’s Ahoy Stadium on November 6. The ceremony will take the form of a two-hour TV show broadcast to a potential worldwide audience of one billion, with “performances from eight of the world’s top artists,” according to MTW. U2 and the Spice Girls are already lined up for the event. Brent Hansen, president of MTV Networks Europe, says the Ahoy Stadium, which will accommodate 6,000 people during the awards ceremony, will be “the perfect showcase for the biggest and the brightest event in the European music calendar.”

Previous cities hosting MTV Europe Awards include Berlin, Paris and London.

U.S.

BMG Interactive aims of Europe, Asia

BMG Entertainment’s multi-media arm, BMG Interactive, has made a strategic decision to put less emphasis on the U.S. market and to concentrate future efforts on international markets,” says Strauss Zelnick, president and chief executive officer of BMG Entertainment North America. As a result, Jay Moses, president of BMG Interactive North America has “resigned from the company,” according to a BMG statement. BMG Interactive plans to market “more than two dozen titles over the next year through sales offices throughout Europe and Asia.”
Rosana sweeps board at new Spanish awards

by Howell Llewelyn

MADRID — Rosana, Spain’s music revelation of 1996, emerged as the main winner of the Premios de la Música awards—Spain’s first ever official music industry accolades—on April 10.

Of the 17 awards being presented, the singer/songwriter won three of the six categories she had been nominated in—best new artist, new songwriter, and pop/rock album for Lunas Rotas (Broken Moons). She was completely unknown and had never played live in front of more than 80 people when MCA (now Universal Music) released her debut album last June.

Since then, Lunas Rotas has sold more than 750,000 units in Spain, and has never been out of the top six in the Spanish album charts. The album was recently released in 30 countries, including the U.S. and has already sold 115,000 units outside Spain, according to Universal.

Rosana, who had showcased her album in Italy just 48 hours before the awards ceremony, said “these prizes mean that I’ll sleep a little easier at night. My lifelong maestro is Serrat, and I was more nervous when he received his [honorary] award than when I won mine.”

Organised by the authors’ society SGAE and performing artists association AIE, the Premios de la Música awards (voted for by the 3,500 music-related members of SGAE and the 4,000 members of AIE) received something of a surprise at some of the nominees and winners. There were criticisms that some of the nominations barely corresponded to their categories, that some winners were virtually inactive in 1996, and that the rock genre was conspicuous by its absence from the event.

For example, singer Carlos Cano—who won the traditional folk award—has barely been linked to folk music in his life, while the classical music award went to the Benedictine monks of the Santo Domingo de Silos monastery who enjoyed worldwide success with their Gregorian chants in 1993-94.

Perhaps the greatest surprise was the failure of Los Del Río’s worldwide smash hit single Macarena to win the international award. Oddly for an event which is looking towards the 21st century, the award went to a series of concerts which marked last year’s 50th anniversary of the death of classical music composer Manuel de Falla.

The world’s premier flamenco guitarist, Paco de Lucía—who was without a record release in 1996—won the flamenco artist award at the expense of dynamic teenage newcomer Niña Pastori, although Pastori’s main songwriter Paco Ortega won the flamenco author award.

Top-selling female singer for the past 15 years, Luz, won the pop/rock award, veteran singer/songwriter Joaquín Sabina took the pop/rock author prize, and flamenco-salsa stalwart Ketama won the pop/rock song award for No Estamos Lakos against two Rosana nominations.

A special honorary award for his contribution to music went to another veteran singer/songwriter Joan Manuel Serrat, who said he was more apprehensive about the Barcelona vs Fiorentina football match being played as he received the award than about collecting the honour. “And don’t think this award means early retirement,” joked the 54-year-old. “It will give me more strength to carry on.”

The Premios de la Música are for Spanish musicians only, with the exception of a Latino award, whose first winner was named as Gloria Estefan. Indeed, the principal aim of the new awards is to promote Spanish music abroad. Later this year SGAE and AIE plan to set up Spain’s first Academy of Music, which will from next year organise the award ceremony as an independent body.

SGAE executive president Teddy Bautista said immediately after the ceremony that “it went much better than I expected, and everybody now knows this is a permanent annual event. For the first time ever, the Spanish music industry is saying ‘look, we exist.’”

Event organiser Carlos López, who on May 1 becomes director of BMG Arista Spain, said that the awards ceremony was important to make people see that “there are many musicians who dedicate their lives and efforts to the world of cultural creativity.”

The majors and many indie labels grouped in the IFPI affiliate AFFYVE will have their first music award ceremony in October or November of this year. PolyGram president Paco Bestard, who was the SGAE/AIE representative, said that he welcomed the SGAE/AIE initiative, “although my dream is that eventually we can combine and have one big Spanish music industry award ceremony.”
3,000,000 pieces from one Jewel

'Pieces of You', the debut album from Jewel, has sold more than 3,000,000 units in the US. In April, May, June & July she visits Europe.

Jewel

The single 'You Were Meant For Me' 7567 85463.2
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18 May Sporthalle, Hamburg
20 May Deutschlandhalle, Berlin
21 May Philipshalle, Dusseldorf
23 May Festhalle, Frankfurt
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it’s no secret... it’s unstoppable
Q: Why is Country Radio so popular in Prague? 
A: I believe country music's popularity here comes mostly from a tradition that began during the Communist era of sending almost every child to summer camp. At camp, children sleep in tents, cook food for themselves over a fire, and take turns in guarding the camp boundaries at night. They play games, swim, and make new friends. During the evening children sit around the campfire and someone plays guitar, and sings country and folk tunes. 

The music fits that environment because the [lyrical] contents are about love and adventure, and the [singer's] voice is gentle. For children, the camp is a big adventure. They retain fond memories of their time there, and remember the songs. These songs are therefore associated with one of the best times of their lives, when they experienced peace, quiet, and adventure. And we play those songs on the radio.

Q: What kind of people listen? 
A: Our main target group is the 30 to 49 year-old group, who form 58 percent of our audience, slightly more men listen than women, and almost half earn more than the average monthly income.

Q: What type of country music is played, and how is it selected? 
A: Basically, we play around 60 percent country music from the U.S. Australia and the Czech Republic, 20-25 percent Czech, American and Irish folk music, a little bit of bluegrass and blues, and some Czech [pop] oldies.

We base our [music] selection on market research. The most popular music is Czech country, which consists mostly of American country tunes with lyrics translated into Czech. DJs control the music selection, under the guidance of the programme manager.

There are some unwritten rules concerning the percentages of each musical style.

Q: Does country music have an image problem in Prague? 
A: We had some problems at the start, because the commercial stations in news - and music are planning to take a special initiative by creating an Info -pool staffed with local people for whom country and folk music is really a matter of connecting with the [lyrical] landscape," says Lambertz. 

"At the moment we are broadcasting in Brussels for German-speaking Belgians," says Lambertz, "but in future we want to reach the whole of the German-speaking community with a programme partially compiled from both BRF Radio and the German station." 

The plans for a second BRF station and a new Brussels service are intended to significantly broaden the public broadcaster's audience. But Lambertz is also concerned about the state of commercial radio in East Belgium.

"Today," he says, "we have what I would describe as a healthy relationship between both the public and commercial stations. But it is our aim to help the commercial stations in news-gathering, which is generally the biggest expense for those outlets. We are planning a special initiative by creating an Info-pool staffed with freelance journalists to supply news and information items of general interest to those stations."

Earlier this year the Euroregio Media news agency (serving the Belgian-German-Dutch triangle known as the Maas-Rhein region), was set up. BRF Radio is a founding partner in the Euroregio-based agency, which supplies news and information to radio, TV and the press in Maas-Rhein.

"The radio scene in Eupen is featured in our City Profile on page 12."

A&R revamp in Austria

by Susan L. Schuhmayer

VIENNA — Austrian artists are hoping to receive a boost in their attempts to find international success following a reconfiguration of the A&R divisions of two major record labels.

At EMI Austria, former marketing and promotion director Horst Unterholzner has been appointed A&R and marketing consultant. Meanwhile, at Koch International, A&R coordinator Peter Pansky has launched his own firm, called PreFect Consulting. Pansky will focus on artist development and marketing, and will continue to work for Koch on a freelance basis.

Unterholzner started his career at EMI in 1993 as senior product manager, and quickly moved up through the ranks. But, he says, "my heart was always with music and artists." He convinced EMI that more needed to be done in the A&R sphere, and has now been appointed to head up a new three-person team. "I believe there is some great talent in this country," he says, "but I think there is not enough coaching for young bands and artists."

One of EMI's hottest new acts is Austraian folk music with rock, pop, funk and blues. The band's 1990 debut album went gold in Austria, selling 25,000 copies. Its second album is due out in June. Unterholzner is also currently working with reggae outfit Tim Tim, German-speaking alternative rock band Ruiderg, and comedy artist Alf Poier. He says he is looking for two or three more new artists to sign to the label.

Like Unterholzner, Pansky is focusing on new domestic talent in his new freelance role. Among his best-known signings are pop band Blauatshink (whose new album has almost gone gold in Austria); dance act K2, and Shlomit, a jazz musician who sings in Hebrew. 

But because of Austrian radio's dominance by public broadcaster Osterreichischer Rundfunk (ORF), airplay opportunities for new artists are limited, according to Pansky. "When I discover new artists, I try to license them to other countries," he reveals. "In my opinion, it's the best chance I can give them."

by Marc Mass

EUPEN — The Belgian German-speaking community's media minister Karl-Heinz Lambertz has announced plans to extend the scope of both the public and private sectors of German-language radio in Belgium. The first step will be the creation of a second radio station for the German-language public broadcaster BRF (Belgischer Rundfunk). "The BRF supplies Belgian news in the German language and has therefore become an essential element of the current media landscape," says Lambertz.

He continues, "We are now planning a second BRF channel targeting the Belgian-German-Dutch border area, offering a different format." The second station — yet to be named — will target a specific audience, taking a softer, more music-oriented approach than the current BRF outlet, but it will carry existing BRF news bulletins. The new station, which will have a potential audience of over two million listeners, will be broadcast via cable.

BRF Radio also currently serves the greater Brussels area on an FM frequency, and Lambertz says the BRF is currently seeking partners to create a new German-language station in the capital aimed at the "Euro community" in the city (i.e. those working directly for, or in jobs related to, the EU institutions in Brussels).

"At the moment we are broadcasting in Brussels for German-speaking Belgians," says Lambertz, "but in future we want to reach the whole of the German-speaking community with a programme partially compiled from both BRF Radio and the German station."

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Jackson album lights up Sony convention

by Emmanuel Legrand

LONDON — The presentation by the artist himself of Michael Jackson's new album Blood On The Dance Floor—HIS-\Tory In The Mix was one of the highlights of the Sony Music international A&R and marketing convention held at the end of last month in Marbella.

The European release of Jackson's 13-track album on May 14 coincides with the launch of the HIStory Tour 1997 in Europe. It will visit all the major European cities, starting in Germany on May 31. "We have huge expectations for the album," says Paul Russell, president of Sony Music Entertainment Europe, who believes that both the new album and Jackson's back-catalogue will benefit from the media and marketing blitz which usually surrounds Jackson's live appearances.

"What has been apparent in the past is that, when Michael Jackson does live dates, we see a tremendous uplift in sales, and we expect that to happen as the tour passes through Europe," predicts Russell.

The album features 8 remixes of Jackson's previous hits: Frankie Knuckles' remix of You Are Not Alone, Todd Terry's Stranger In Moscow, Hani's Earth Song, Farley & Heller's Money, David Morales' Scream, Love To Infinity's They Don't Care About Us. There are also five brand new titles—Ghosts, Morphine, Is This Scary!, Superfly Sister and the first single, Blood On The Dance Floor.

Russell says Sony Music plans to sell the remix album alongside the double-CD HIStory, which, according to IFPI, has sold over six million units to date in Europe alone. "We are not trying to sell it as a totally new album, but we'll put emphasis on the new tracks," he explains.

"We will release singles from both HIStory and the remix album," confirms Russell. "I gather that, in the U.K., we'll release four singles before the end of the year and three in the rest of Europe."

The Marbella convention, attended by 120 Sony Music executives from 32 different countries, was the occasion for Sony Music to present Jackson with a special award in recognition of worldwide sales (excluding the U.S.) in excess of 100 million units during his recording career with the company. "It's a staggering figure," acknowledges Russell.

During the three-day meeting, over 25 product presentations took place and 13 acts performed live, setting the agenda for Sony Music companies for the major part of the year. "The presentations essentially focused on the products and the albums which will be released during the coming nine months," says Russell.

Overall, the meeting "concentrated mostly on new artists," according to Russell, and on "the breadth and depth of the repertoire we are able to present. Artists presenting their new albums included Maria Montell from Denmark and Patricia Kaas from France. Curtis Stigers—newly signed to Epic in the U.S.—also made the trip to Spain.

Alan McGee, the founder of U.K. indie label Creation Records, gave delegations a taste of the new Primal Scream album and assured them that there will be an album by Oasis in September, with a first single in mid-June. Other U.K. labels making presentations included the newly-created Independiente, with its first signing Travis taking to the stage.

Russell says the presentations reflected the strength of the company's European repertoire and the fact that more local acts are crossing borders. "We are in a situation where most of the hits from major selling acts come from the U.S. and the U.K. but the reality is that they can come from anywhere these days," he notes.

"There is more competition coming from all the different territories," Russell continues. "The international success of some acts is exceeding everybody's expectations. The problem for us as a record company is to set priorities."

As a London-based record executive with European responsibilities, Russell acknowledges that "language and culture boundaries" still limit the potential of national acts in the continental European countries on the international market, but he makes a clear distinction between "mediam and public resistance."

He elaborates, "The public has a much more expansive attitude than the media does. We cannot accept the media being the arbiter of what the public wants. They have to keep an open mind about what the public likes."

Changes at Country 1035

by Mike McGeever

LONDON — Major changes are underway at London's RTL Country 1035, with both a management reshuffle and a relocation plan underway.

Paul Kerriage, general manager of the CLT U.K. Radio-owned station, left on April 11 to "pursue specific radio interests." He says the split was "very amicable."

Kerriage's departure coincides with the radio station's move from south west London to CLT's Talk Radio studios in central London's Oxford Street. Programme controller Peter Quinn is considering whether to move with the station or leave it, according to a source.

CLT contemplated moving Country 1035 to Talk Radio last year, but the plans were ditched when Country was put up for sale. After considering several offers and options regarding the station, CLT decided to hold on to it. Talk Radio's general manager Paul Robinson will now assume overall control of the station, with operations director David Atkey overseeing the move.

Says Robinson, "By moving the station into the hub of Talk's operations, we will benefit from economies of scale by using the skills and expertise existing at Talk. It makes much more sense and it is more efficient."

Robinson promises Country will remain the country station it is now. "We will not be changing the output, but we may look at how we deliver it, possibly by putting in some automation."

It remains to be decided whether Talk Radio's sales operations will take over responsibility for Country's sales.

Country 1035 turned in one of its best ratings figures in the most recently published RAJAR audience research data. During the fourth quarter of 1996, the broadcaster achieved a 1.4 percent market share, nearly double its figures from the previous quarter.

The station's ratings represent the latest in a series of strategic moves made by CLT as it reviews its position as a local radio player in the U.K.

This huge official site is every bit as happening as the Spice Girls themselves. Frequently updated news, photos, wallpaper, sound files, merchandising and everything that a top-notch fan club could offer are all presented in a bright, clean layout. Visitors with more computing power will find the site more accessible, inducement for Country's sales.

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Eupen: radio at the crossroads

by Marc Maes

The mainly German-speaking Belgian city of Eupen sits in the so-called "Euregio" triangle, surrounded by the borders of Germany, the Netherlands and Luxembourg. Music & Media profiles the radio landscape of a culturally diverse city, whose broadcasters are set to offer listeners more choice in the years to come.

In addition to the much higher profile (and numerically bigger) Flemish and French speaking communities in Belgium, there are around 70,000 Belgians living in the country's German language community.

Squeezed between the Dutch and German borders, the province of Luxembourg and the Belgian city of Liege, the "Deutschsprachigen Gemeinschaft Belgians" ("community of Belgian Germans") is barely known abroad—but it has a full regional government comparable to the country's Flemish and French administrations.

A borderline case

Capital of the German-speaking region in the city of Eupen, with a population of 17,000 inhabitants. Eupen's radio stations, however, serve an area far greater than just the city—the potential crossing Dutch and particularly German audiences are vast, and represent an attractive target.

Engels is aware of the difficulties in trying to please such a broad and diverse audience. As an alternative to the station's "volkstümliche Musik" (schlager music and Bavarian repertoire), he has recently introduced two hours of youth-orientated programming each evening between 20:00 and 22:00.

"The next step," Engels says, "will be the creation of a second BRF service—a commercial type of station which will enable us to cater for more specific audiences."

Radio Contact Eupen, the German language head-station of Belgium's Radio Contact network, claims to have 30 percent of the audience in Eupen, and last year reported an advertising turnover of about Bfr5.5 million ($166,000)—a similar figure to that reported by BRF, which despite its public sector status, also carries advertising.

"We are the mouthpiece of the German-speaking minority in Belgium," claims BRF managing director Hans Engels, "but with a potential (cross-border) audience of over two million, we have the important task of informing them, in the German language, about what is happening in Belgium."

"This area has a lot of potential, and there are real possibilities for growth in the radio market."

—Catherine Servaes, RMB Radio

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Like BRF, Radio Contact Eupen caters for an audience which stretches well beyond the city. The station's signal is also transmitted on the German cable network in Wurselen (a suburb of the German town of Aachen).

Intimate and interactive

Radio Contact Eupen station manager André Frédéric Goebels says the station's strong point in Eupen is its intimate relationship with the audience.

"Interactivity is the key-word here," he says, "and not only with the regional news items. Our studio doors are also constantly open to the public, and the station is represented at numerous events in the city, by either live-broadcasts or through a promotional team."

Goebels says the station's CHR format (designed for a 12-40 age range) is much "edgier" than the Flemish or French Radio Contact stations: there are more UK-based artists and more guitar-based pop on the playlist, which is not as dominated by the network's central playlist as some of Contact's other network affiliates. He points out that part of the Eupen audience is also attracted by the more musically adventurous Cologne-based (CHR) station WDR Eina Live.

The French connection

Broadcasting from the nearby town of Lontzen, rival commercial station Radio Antenna 3 offers Eupen listeners a mix of German schlager music, volksmusik and oldies, designed for a mainly 30-plus audience. The party-

automated station has some eight hours of live programmes during the week and 13 hours at the weekends.

Although it is located close to the German borders, Antenna 3 carries advertising in French as well, which suggests that the station has an audience in the Liege province as well.

Another local commercial outfit, Studio Kelmis, was granted a broadcast-licence in 1986 and features full-service programming with local news and information. Musically, it is diverse, mixing a CHR format with a large amount of gold tracks, and featuring both German and international repertoire.

"Euregio" and priorities

The Belgian German community's media minister Karl-Heinz Lambertz is determined to strengthen the region's radio provision further (see news story on page 9). A second channel for BRF, a state-financed "feeder" newsroom for the commercial stations and the full operation of the all-media "Euregio newsdesk" (based at BRF headquarters in Eupen) are amongst the minister's priorities for the months to come.

"What I appreciate about radio in Eupen," says Lambertz, "whether it be commercial or public, is the awareness of being part of the Euregio—the cross-border effect is playing a major role in the Maas-Rhein territory."

Catherine Servaes, director of sales house RMB Radio, says, "I'm convinced that this area has a lot of potential, and there are real possibilities for growth in the radio market. The only problem is that, at the moment, we don't have any tools to measure the impact of radio in the German speaking community. But the new Radioscan [ratings system] will change that."

Servaes says that BRF (for which RMB handles national advertising sales) has had a status (in the advertising industry) equivalent to that of a local commercial station for some time.

"National advertisers must be taught to think about BRF, and we want to help them," she says. "We are planning to survey the market in detail and make the data available for the advertising agencies, to make them understand what the region is about."

"We are the mouthpiece of the German-speaking minority in Belgium."

—Hans Engels, BRF managing director
M&M's new home for music

This is the second week of Music & Media's new-look Artists & Music pages, which we presented last issue as part of our redesign. We have made several changes, introducing new features which modify and improve on the more familiar elements of the music coverage.

In coming months, we will devote space to alerting radio and music programming professionals to upcoming marketing campaigns. We will also bring you exclusive interviews with European and international acts.

Each week, Music & Media will introduce readers to a new act through our Debut feature. We will highlight upcoming single releases in the Airborne section, which you will now find in the Station Reports pages, and coverage of new albums can be found in the Albums Spotlight.

AIRBORNE This feature will pick up singles that are beginning to break across Europe or in one territory. Airborne will bring you comment from those placing specific songs on their playlists as they are added, as well as offering insights into the reasons a track makes it to the list.

ALBUM SPOTLIGHT We will highlight upcoming releases in Album Spotlight, giving you vital tips on tour dates, TV campaigns, promotional trips and an act's availability to the media. The feature will also highlight cuts from the album which will go to radio in the launch months.

DEBUT Each week, Debut will feature an act putting out their first single or album, or making their first significant live appearance. This underscores our commitment to helping new artists to a wider audience and help music break borders.

DANCE GROOVES We are pleased to welcome back former M&M correspondent Gary Smith, based in Barcelona, as our Dance Grooves editor. Dance Grooves will continue to be the media world's window on the ever-changing world of beats-based music.

MARKETPLACE Based in Amsterdam, Thessa Moon will continue the trend in the Marketplace column. Here you will find music from Europe and the rest of the world which is available for licensing, distribution or publishing.

SHORT TAKES Next to the European Airplay Top 50 you will continue to find news of record company signings and projects coming in the near future. Here too, you will find the latest on what's happening in the world of new media and areas of interest outside the mainstream music programming. We hope you enjoy the new format and we welcome your feedback.

M's 'prisoner' is free

by Paul Sexton

A seven-year absence from recording would set the alarm bells ringing around most artists. Such a gap usually signals the dreaded onset of writer's block and raises marketing men's blood pressure about the act's marketability. In the case of Prefab Sprout, band leader Paddy McAloon was just being too creative to get a record out.

The veteran U.K. act returns to active service with the May 5 European-wide release on Columbia of Andromeda Heights, their first new studio set since the 1982 album which was titled Jordan: The Comeback, now seems ironic.

Several projects have occupied McAloon's time, including 1992's retroactive album A Life Of Surprises, and songwriting projects for Jimmy Nail and Cher, but he only cleared the way for the new release after shelving an ambitious conceptual work, Earth: The Story So Far.

"In July of '95," says McAloon, "I finally gave up the pretense that I was working on my 'History of the World.' It pained me to do so as it was a labelled box, I thought 'God knows how long it's going to be before I get it onto the list."

"When I was writing for Cher, I was trying to draw on a knowledge of her past. A lot of people think she's a rock singer, they don't realise that before, she had a lot of story songs. Gypsy, Tramp & the Jew, me and my brother used to learn to play the guitar on that."

Now firmly back in the Prefab saddle, McAloon says the band will not tour—"we've given up on that"—but he hopes to continue their recorded journey for as long as he's welcome.

"A large part of me has decided it's do or die," he says. "I'm [approaching] 40. How many more years can we make records? I don't know. I'm thinking, if I'm going to make them, it's got to be the way I want."

It's a Man's World album. "It's a lovely idea, you get the thrill of someone else doing the song without any of the responsibilities of making it or promoting it," he laughs. "Tom Dolby [former Prefab Sprout producer] always said to me that he worked so much harder for me than for himself, because he didn't want to let me down."

"When I was writing for Cher, I was trying to make something which I thought she could make."

"When I went to visit her, I felt I had a bond with her, because he didn't want to let me down."

"When I was writing for Cher, I was trying to make something which I thought she could make."

"I've been in the past, where I've given up on that—but he hopes to continue their recorded journey for as long as he's welcome."
Greece is the home for a new generation by Cosmas Decelegas

Greek audiences are voting with their hearts, minds and wallets for a new generation of pop stars who have combined the Hellenic tradition of melody with modern production.

Their rise has been aided by new radio and TV stations and the advent of Greek DJs. Stars such as Stefanos Korkolis and Sakis Rouvas cause mass hysteria at their live performances and receive thousands of letters from their teenage fans.

Multi-platinum albums by Greek stars Keti Garbi and Notis Sfakianakis, have sold 140,000 and 180,000 respectively in Greece.

The MTV generation

When MTV began broadcasting in Greece ten years ago, it fashioned—as in the rest of Europe—new trends.

It inspired a new music scene, consisting of talented musicians and ambitious performers. The falling cost of studio equipment in the '80s allowed them to make more commercial music, which combined local music elements with international production.

As a result of this new sound, the young audience—those who then seemed to be moved exclusively by international pop hits—became more willing to accept local productions, especially as they were created by people of their own age and lifestyle.

The launching of an independent television industry in Greece played a significant part in promoting this new pop scene.

Major networks Mega and Star and Sky in 1993. They, along with local networks, pioneered the notion of melody with modern production.

The Greek repertoire finally broke the halfway mark of 50 percent of international repertoire sales; the domestic repertoire gold 25,000; platinum 60,000 for Platinum, for albums released after the new certificate standards are: domestic repertoire gold 25,000; platinum 60,000 for Platinum, for albums released after the January 1 1997, the new certificate standards are: domestic repertoire gold 25,000; platinum 60,000 for Platinum, for albums released after the January 1 1997, the new certificate standards are: domestic repertoire gold 25,000; platinum 60,000 for Platinum, for albums released after the January 1 1997, the new certificate standards are: domestic repertoire gold 25,000; platinum 60,000 for Platinum, for albums released after the January 1 1997, the new certificate standards are: domestic repertoire gold 25,000; platinum 60,000 for Platinum, for albums released after the January 1 1997, the new certificate standards are: domestic repertoire gold 25,000; platinum 60,000 for Platinum, for albums released after the January 1 1997, the new certificate standards are: domestic repertoire gold 25,000; 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Going Wes: a young man with Deep roots

by Emmanuel Legrand

There are certain cases in music when clearly, less is more...

That's how Frederic Rebet, GM of Sony Music France imprint Saint George, prepared for the launch of the first album by Wes Madiko (or just Wes, as he's known). Rebet's trick was simply letting the music—and the artist—do the talking.

Wes, whose album, Selang, which means "universal consciousness" in Bantu, was produced by Michel Sanchez, one of the members of new music duo Deep Forest. The two met in a record shop in the northern city of Lille, many miles away from Wes' home village in Cameroon.

Sanchez decided to produce and compose for Wes, who was part of the band which played with Deep Forest on their first ever Australian tour in 1996.

Rebet, GM of Sony Music France, says Sanchez added some electronic music, and at a very early stage, played Wes' songs to Rebet, whose label Deep Forest is signed to.

"I immediately loved his voice, which carried a very special spirit," recalls Rebet. The fusion with electronics produced an interesting combination, says Rebet: "It is definitely not a world music album in the sense that some world music purists will not be seduced by it, but I think that's one of the strengths of the album."

Rebet emphasises that his in-house marketing strategy was to count on the genuine enthusiasm people had shown for Wes and his music. He explains, "From the very early stage, I played his music to everybody, in France and also to executives from other Sony Music companies. For the first time since I have worked for Sony Music, I had people spontaneously calling me from all around the world, telling me they liked the music and were interested in working on Wes' album.

Released in France at the end of February, as well as in Australia (because of the Deep Forest tour) Japan and Eastern Europe, the album will be released throughout continental Europe and U.K. between March and May and in the U.S. in June on Sony Music France imprint.

A first single, Ava Aue, has already been released in some territories and the real marketing push will start with the second single, Alavez, which has been picked by French leading TV channel TF1 for their summer song, resulting in a massive promotional blitz. A video has been filmed by renowned French director Philippe Gautier and a Todd Terry remix is already in the can.

"Serious things are starting now," says Rebet. "Wes is all about authenticity and generosity. It's up to us not to spoil him."

Springsteen's Dutch 'Secret'

by Dominic Pride

The copy came back with him, and like his U.S. counterparts, Van Maaren copied it to other broadcasters, and it has made it onto the playlist of public broadcaster Tros.

André van der Heijden, Columbia promotion manager at Sony Music Holland in Hilversum says: "It's due to Frans that this edit is on the radio. Neither the management nor anyone from Columbia has this version."

Columbia has issued the original, but is pleased with the "unauthorised" version on Dutch radio. "We are very happy with it" says van der Heijden. "It's getting 10 times more attention than the original."

Secret Garden entered the Dutch Top 100 at No. 87 this week. One problem, however, is that the radio edit now getting played is not available at retail. Only the original song is on sale, which may be hampering sales: Willem van Hemert, a music buyer at department store Vroom & Dreesman says purchases are coming in "bits and pieces."
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**Gotta Be You**

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**Eurochart Hot 100® Singles**

**Week 17 / 97**

©Billboard Music Group

# MUSIC & MEDIA

APRIL 26, 1997

AmericanRadioHistory.com
## European Top 100 Albums

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<td>Aqua - &quot;Aquaria - MCA&quot;</td>
<td>D.K</td>
<td>Reef - &quot;Green - S2&quot;</td>
<td>D.K.</td>
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</tbody>
</table>

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**Notes:**
- **SALES BREAKER** indicates the album registering the biggest increase in chart points.
- IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
- The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.
### Top National Sellers

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<thead>
<tr>
<th>Country</th>
<th>ALBUMS</th>
<th>SINGLES</th>
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<tbody>
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<td>UNITED KINGDOM</td>
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<td>FRANCE</td>
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<td>ITALY</td>
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<td>SWEDEN</td>
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<td>DENMARK</td>
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<td>NORWAY</td>
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<td>FINLAND</td>
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<td>IRISH</td>
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### Individual Sales

<table>
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<tr>
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The Chemical Brothers

Eurochart A/Z indexes

1. A
2. B
3. C
4. D
5. E
6. F
7. G
8. H
9. I
10. J
11. K
12. L
13. M
14. N
15. O
16. P
17. Q
18. R
19. S
20. T
21. U
22. V
23. W
24. X
25. Y
26. Z

USA Billboard Top 25 Singles

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<tr>
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<th>LW</th>
<th>Artist/Title</th>
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<tr>
<td>1</td>
<td>1</td>
<td>Can't Nobody Hold Me Down - Puff Daddy</td>
<td>Bad Boy</td>
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<td>2</td>
<td>2</td>
<td>- Hypnotize - The Notorious B.G.</td>
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<td>You Were Meant For Me - Jewel</td>
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<td>For You I Will - Moniza</td>
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<td>Wannabe - Spice Girls</td>
<td>(Virgin)</td>
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<td>6</td>
<td>I Want You - Savage Garden</td>
<td>(Columbia)</td>
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<td>All By Myself - Celine Dion</td>
<td>(550 Music)</td>
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<td>Return Of The Mack - Mark Morrison</td>
<td>Atlantic</td>
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<td>Hard To Say I'm Sorry - Az Yet Peter Cetera</td>
<td>(laFace)</td>
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<td>Where Have All The Cowboys Gone? - Paul Cole</td>
<td>(Image)</td>
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<td>I'll Be - Foxy Brown featuring Joy-Z</td>
<td>(Violator)</td>
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<td>Un-Break My Heart - Toni Braxton</td>
<td>(laFace)</td>
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<td>Everyday I Close My Eyes - Babysafe</td>
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<td>In My Bed - Dru Hill</td>
<td>(Island)</td>
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<td>My Baby Daddy - B- Rock &amp; The Bizz</td>
<td>(Tony Mercers)</td>
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<td>Everyday Is A Winding Road - Sheryl Crow</td>
<td>(A&amp;M)</td>
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<td>I Believe I Can Fly - R. Kelly</td>
<td>(Warner Suace)</td>
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<td>I Belong To You - Rome</td>
<td>(RCA)</td>
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<td>Get It Together - 702</td>
<td>(Biv 10)</td>
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<td>Rarely Breathing - Duncan Sheffield</td>
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<td>21</td>
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<td>Cupid - 112</td>
<td>(Bad Boy)</td>
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<td>Big Daddy - Heavy D</td>
<td>(Uptown)</td>
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<td>Secret Garden - Bruce Springer</td>
<td>(Atlantic)</td>
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<td>Don't Let Go (Love) - En Vogue</td>
<td>(East West)</td>
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<tr>
<td>25</td>
<td>25</td>
<td>Your Woman - White Town</td>
<td>(Brilliant!)</td>
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USA Billboard Top 25 Albums

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<th>Label</th>
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<tr>
<td>1</td>
<td>1</td>
<td>The Notorious B.G. - Life After Death</td>
<td>(Bad Boy)</td>
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<td>2</td>
<td>2</td>
<td>Spice Girls - Spice</td>
<td>(Virgin)</td>
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<td>3</td>
<td>3</td>
<td>Soundtrack - Space Jam</td>
<td>(Warner Sunset)</td>
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<td>Celine Dion - Falling Into You</td>
<td>(550 Music)</td>
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<td>The Wallflowers - Bringing Down The Horse</td>
<td>(Interscope)</td>
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<td>6</td>
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<td>Pieces Of You</td>
<td>(Atlantic)</td>
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<td>Soundtrack - Selena</td>
<td>(EMI Latin America)</td>
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<td>Erykah Badu - Baduizm</td>
<td>(Kedar)</td>
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<td>LeAnn Rimes - Unchained Melody</td>
<td>(Curb)</td>
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<td>BLACKstreet - Another Level</td>
<td>(Interscope)</td>
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<td>11</td>
<td>No Doubt - Tragic Kingdom</td>
<td>(Trauma)</td>
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<td>Aerosmith - Nine Lives</td>
<td>(Columbia)</td>
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<td>U2 - Pop</td>
<td>(Island)</td>
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<td>The Chemical Brothers - Dig Your Own Hole</td>
<td>(Artists)</td>
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<td>Scarface - The Unsung Hero</td>
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<td>Big Mike - Still Serious</td>
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<td>LeAnn Rimes - Blue</td>
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<td>18</td>
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<td>Toni Braxton - Secret Base</td>
<td>(laFace)</td>
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<td>Various - Ultimate Dance Party 1997</td>
<td>(Arista)</td>
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<td>Machaveli - The Don Killuminati</td>
<td>(Curb)</td>
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<td>Live - Secret Samadhi</td>
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<td>Sublime - Sublime</td>
<td>(Gasoline Alley)</td>
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<td>Soundtrack - Love Jones - The Music</td>
<td>(Columbia)</td>
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<td>24</td>
<td>Warren G - Take A Look Over Your Shoulder</td>
<td>(G Furt)</td>
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<td>25</td>
<td>25</td>
<td>Crime Boss - Conflicts &amp; Contusion</td>
<td>(Islestreet)</td>
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</table>
Most Added

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 artist.

GERMANY

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 artist.

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, 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 be received by Monday at 13.00 h. CET.

\[ \text{essential! the second hit single from the album 'White On Blonde'} \]
This latest British teenage sensation is taking the U.K. by storm and doing so in a way that is aided by this upmarket track. With a clear nod to MNS's 'The Got A Little Something For You, the track is both slick and muscular. At Virgin V-Dub/England, head of music Pool Fedig remarks: "Bodyshakin' is a fairly good record although he has some doubts about its sales potential. "It fits right in with our AC-CHR Rock genre, but it remains to be seen whether its popularity on radio goes into substantial sales. The outlet is quite good, even when you are in the familiar outfit such as the Backstreet Boys can't expect a relatively short period of time."
Hispanic heart-throb Martín enjoyed major success in the past as a member of boy band, and this time he is showing off in the Latin America music scene. With his unique sound that makes music fans fall in love, he could take a large step towards attaining the same status in other parts of the world. Therefore, producers, songwriters, and producers in particular are advised to check out the highly danceable remixes, because these potential summer smash hits are not even on the charts by Sabot, a great "I believe in the rise of Latin music. I have strong Latin roots—purely on language in the world."

Spain: Programme: Poison Of Power
Producer: Alonso Moreno

Radio Habana Cubana: 15
Marcus Arnold - Head Of Music
Playlist Additions:

Radio Habana Cubana: 23
Carter Twine - Twelve Of Never
Gary Barlow - Love Won't Wait
Project Power

Radio Habana Cubana: 25
Jennifer Rush - Credo
Boyzone - Isn't It A Wonder
Be- Hey - It's A Perfect Day

Radio Habana Cubana: 36
Anton Smedberg - Borinquen
Rydard Rynkowski - Wszystko Serce

Radio Habana Cubana: 45
Mariano Palmero - Head Of Music
Playlist Additions:

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“Once again those Swedes, who have retained their combination of melody and bone-shattering intensity. Bernd Albrecht, a music producer from the rock market ORF/Fritz, says he has no problems with the aforementioned characteristics however. “It fits in real well with our programming, which features a mix of Electronic dance music from leftfield," he explains. “We can cover this variety of styles," he continues, “because we are the only one doing that in this market and therefore we don’t get nerled by something at all by something like this, in fact we get such good feedback from this that we plan to play it all day, including morning drive time.”
**MTV going solo in Italy**
by Marc Dezzani and Jeff Clark-Meads

**APRIL 26, 1997**

**MUSIC & MEDIA 24**

**IFPI calls for global war on piracy**

The IFPI, FIMP, and IFPI Italian group FIMI officials claim that pirate product arrives in Italy from Bulgaria and Romania and from Asia and that the distribution of illicit material through Italy into the rest of the EU remains a problem. Many of Italy's own pirates, they state, are based in the tiny nation of San Marino, an autonomous country situated within Italy's borders.

"It is vital that every effort is made to defeat this scourge, and for the industry and the Italian government to come together to find a solution," noted Fine. New anti-bootlegging legislation in Italy, he said, had led to a series of successful raids on pirates.

"We hope our visit to Rome and the 'Three Days Against Piracy' will demonstrate how seriously the international recording industry takes the problem of piracy," Fine concluded. "It is in everyone's interests that a solution is found and found quickly."

**Add airplay to U.K. chart, says Burger**

Paul Burger

unethical sense we are regularly accused of. But, he added, "Let's hope the charts never disappear, because they are a marketing tool. Every record company is out to gain maximum advantage for its records."

"Unfortunately, we've become too proficient at marketing—yet none of us has really thought through developing great music. We need upfront radio play so that the public knows what it wants to buy. We should add airplay weight into the singles chart in order to slow it down, but more importantly, to represent those records that the public is really listening to."

Burger also suggested reducing the number of tracks on a single release to two. "Let the music speak for itself," he said. "The only way we're going to sort out this mess is by all sitting down together in a common effort to liberate ourselves from the sacred conventions which exist and come up with a totally new chart environment."

Meanwhile, Burger called on programmers—particularly in commercial radio—to be more adventurous. "Overlapping playlists [between stations in the same market] is a problem..."
## European Radio Top 50

**Week 17/97**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
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<tbody>
<tr>
<td>1</td>
<td>LISA STANSFIELD/ THE REAL THING</td>
<td>(ARISTA)</td>
<td>123</td>
<td>3</td>
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<tr>
<td>2</td>
<td>Michael Jackson/ Blood On The Dancefloor</td>
<td>(Epic)</td>
<td>82</td>
<td>32</td>
</tr>
<tr>
<td>3</td>
<td>White Town/ Your Woman</td>
<td>(Brilliant/Chrysalis)</td>
<td>94</td>
<td>0</td>
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<tr>
<td>4</td>
<td>INXS/ Elegantly Wasted</td>
<td>(Mercury)</td>
<td>97</td>
<td>5</td>
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<tr>
<td>5</td>
<td>Bee Gees/ Alone</td>
<td>(Polydor)</td>
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<td>(Arista)</td>
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<td>(Mushroom)</td>
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*The European Radio Top 50 chart is based on a weighted scoring system. Stations are weighted by market size and by the number of hours per week.*

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### Short Takes

**ACES TOGETHER?**

Dark mutterings about the demise of Ace of Base have been hurting around ever since the act's Ulf Ekberg bounded onto the Swedish scene with his new band, Together. The rumors of their death are greatly exaggerated, however, says Glass Cornell, international A&R for Mega Denmark, Ace of Base's label: "We hear them all the time and we just laugh them off." Helping to scout the whispers was an Ace of Base performance of vocalist Jenny Begger's composition Rain in the World Music Awards in Monte Carlo, on April 17. Studio activity will continue in Sweden through the summer, says the label, with an album anticipated in autumn.

**TIME OUT FOR THE 'GARDEN**

One band to have definitely played their last note is Soundgarden. After 12 years, the U.S., grunge veterans have finally hung up their rockin' shoes, although the four band members are reportedly signed individually to A&M and may announce solo projects soon.

**MORE ELVIS IN AUGUST?**

Can you remember what you were doing on 16 August, 1977? If not, maybe RCA will be able to help you out, when they commemorate the 20th anniversary of the death of Elvis, with a 100-song four CD box set of Presley material, titled Elvis Presley Platinum: A Life in Music. The set will include 77 previously unreleased performances, including a 1963 recording of I'll Never Stand in Your Way (taped in Memphis), a version of Bob Dylan's Blowin' in the Wind and a 1977 live performance of My Way.

**CABALLE'S CABALLEROS**

Another RCA project winging its way towards proggamers is the crossover album Friends For Life, a collection of duets with Spanish soprano Montserrat Caballé. As befits the diva, a dazzling array of diverse musicians have been wheeled in to sing along, including: Dutch crooner René Froger, Belgian superstar Helmut Lotti, former Iron Maiden frontman Bruce Dickinson, Swiss metalist Gottfath, Vangels and French evergreen Johnny Hallyday. The pop album is a tribute to Freddie Mercury, who helped to break down the barriers between opera and rock by duetting with Caballé on the ode to Spain's second city, Barcelona. The album is due out internationally on RCA Victor from May 12.

**RETURN OF THE WILDEARTS**

British rock band the Wildeartes are back with a new record deal with Mushroom U.K., almost two years after an "amicable parting of the ways" with EastWest. Though the band attracted a cult following and had a breakthrough with their single, 'I Wanna Go Where The People Go', from the album P.F.U.G., they decided to leave the label. Just for old times' sake, however, they signed the new deal outside the offices of their old label.
## Mainland European records breaking out of their country of signing

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<th>TW</th>
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<td>SUPERTRAMP/You Win, I Lose</td>
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<td>6</td>
<td>688</td>
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<td>688</td>
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<td>(D'os Or Die)</td>
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**Notes:**
- **TW**: This Week, **LW**: Last Week, **WOC**: Weeks On Chart, **TS**: Total Stations.
- **NE**: New Entry, **RE**: Re-Entry.
- **TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry.**

**Week 17/97**

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**26 APRIL 1997**

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**MUSIC & MEDIA**

**Off the record**

Is NRJ planning to set up shop in Latin America? OTR understands that a key executive from the French radio group spent ten days in Mexico at the beginning of April, where he was seen “talking to a lot of people” in the local radio and music industries.

Irreverent German chart-toppers Tic Tac Toe could be forced to change their names. A Hamburg-based media agency of the same name claims that recent negative press coverage about the BMG Ariola-signed female trio (whose hits so far include Kiss My Arse and I Think You're Shit) is jeopardising its business. The agency originally signed an agreement with BMG Ariola in 1995 allowing the group to use its name. However, following press reports beginning (amongst other things) that the band have lied about their ages, the media agency considers its reputation to be at stake.

Former president of Sony Music France, Henri de Bodinat, who joined Club Med as managing director in charge of marketing, has announced his departure after three years on the job, and will leave the company next June, according to reports from France. De Bodinat is rumoured to be interested in taking the presidential seat at Warner Music France, but both De Bodinat and Warner have dismissed that rumour as unfounded.

The UK’s Radio Authority (RA) faced a 50-strong demonstration outside its office in central London last Thursday (17 April). The protesters were complaining about programming on a temporary restricted service licence (RSL) the RA granted to London Persian Radio. The RSL station is now off the air, having come to the end of its legal broadcasting period on April 13. Meanwhile, it is thought that the RA is preparing to take some form of punitive action against the ever-expanding GWR Group. OTR understands that GWR has not complied satisfactorily with the RA’s request that it should sell some of its radio interests in order to comply with current ownership restrictions.

In Italy, OTR hears that plans to re-name Milan-based syndicated radio network Italia Vera as Station 1 have been indefinitely shelved. Also, on ice are proposals to increase the amount of international music on the network to have more live shows instead of automated output. The change of heart follows the recent departures of programming consultant Claudio Astorri and presenter Manuels Doriani, who has moved to Radio Capital (see news story, page 5).

Expect to hear soon an announcement that the current general manager of airplay monitoring company Media Control France, Stephane Barret, is to set up the new Paris offices of his company, which is owned by Chris Wright. Barret will be managing director in charge of marketing, sales, and production company, austereo mcm entertainment, in Europe, is believed to be drastically scaling down its operations. OTR hears that several redundancies are likely.
### UNITED KINGDOM

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<td>2 11 15</td>
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<td>4 9 15 18</td>
<td>Michelle Gayle/’It’s Over’ (RCN)</td>
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<td>5 11 14</td>
<td>NE Brand New Heavies/’Sister’ (EUA)</td>
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<tr>
<td>6 12 16</td>
<td>TW/Sugar Ray/’I Can Fly’ (MCA)</td>
<td>(TNT Records) 13</td>
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<td>6 13 18</td>
<td>NE Depeche Mode/’Not Now’ (Virgin)</td>
<td>(MCA) 18</td>
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<tr>
<td>7 11 16</td>
<td>NE/’Stand Up’ (EUA)</td>
<td>(Sire) 14</td>
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<td>7 13 20</td>
<td>TW/Yo Yo Honey Singh/’Side Effects’</td>
<td>(Kumar Records) 17</td>
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<td>7 14 20</td>
<td>NE ‘You Find Me’ (MCA)</td>
<td>(EMI) 15</td>
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<td>8 11 15</td>
<td>Pet Shop Boys/’Red Letter Day’ (Parlophone)</td>
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<tr>
<td>8 12 17</td>
<td>NE ‘You Know Me’ (MCA)</td>
<td>(EMI) 17</td>
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<td>8 13 19</td>
<td>TW/’Sympathy For My Heart’ (Atlantic)</td>
<td>(EMI) 18</td>
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<tr>
<td>9 11 18</td>
<td>NE ‘You’re My Best Friend’ (MCA)</td>
<td>(Walt Disney) 19</td>
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<tr>
<td>9 12 21</td>
<td>TW/’You’re My Everything’ (EMI)</td>
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<td>10 14 17</td>
<td>NE Depeche Mode/’No Good’ (Virgin)</td>
<td>(PolyGram) 21</td>
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<tr>
<td>10 14 18</td>
<td>NE ‘Take Me Away’ (MCA)</td>
<td>(EMI) 21</td>
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<td>11 17 20</td>
<td>Supertramp/’You Win, I Lose’ (EMI)</td>
<td>(EMI) 22</td>
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<td>11 18 21</td>
<td>NE ‘Don’t Look The Other Way’ (MCA)</td>
<td>(EMI) 22</td>
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<td>11 18 22</td>
<td>NE ‘Diamonds’ (MCA)</td>
<td>(EMI) 23</td>
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<td>12 19 21</td>
<td>TW/’Get The Message’ (EMI)</td>
<td>(EMI) 23</td>
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<td>13 19 21</td>
<td>NE ‘Hang In There’ (EMI)</td>
<td>(EMI) 24</td>
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<td>13 19 22</td>
<td>NE ‘Save Me’ (EMI)</td>
<td>(EMI) 25</td>
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<td>14 18 21</td>
<td>NE ‘One More’</td>
<td>(EMI) 26</td>
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<td>15 17 21</td>
<td>TW/’Sixteen’ (EMI)</td>
<td>(EMI) 27</td>
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<td>15 18 22</td>
<td>NE ‘Lust For Life’ (EMI)</td>
<td>(EMI) 28</td>
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<td>16 18 22</td>
<td>NE ‘Somebody’</td>
<td>(EMI) 29</td>
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<td>17 16 21</td>
<td>NE ‘On The Road’ (EMI)</td>
<td>(EMI) 30</td>
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<tr>
<td>18 18 20</td>
<td>NE ‘One More’ (EMI)</td>
<td>(EMI) 31</td>
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<tr>
<td>19 17 21</td>
<td>NE/’Somebody’</td>
<td>(EMI) 32</td>
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<tr>
<td>20 18 20</td>
<td>NE ‘Lust For Life’ (EMI)</td>
<td>(EMI) 33</td>
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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

### SCANDINAVIA

<table>
<thead>
<tr>
<th>Week 17/97</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Sweden</th>
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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

### BENELUX

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

### ITALY

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

### SPAIN

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

### POLAND

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

### HUNGARY

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<th>Week 17/97</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Hungary</th>
<th>TW</th>
<th>WCW</th>
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</table>

Compiled by the Hungarian Commercial Radio Association on the basis of playlist reports, using a weighted scoring system, based on audience size.

### PLEASE NOTE OUR NEW FAX NUMBER!

The Music & Media charts department now has its own number. From now on, please send all charts and station reports to:

(+44) 631 0439
MICHAEL JACKSON

**Blood On The Dance Floor**

MIXES BY FARLEY & HELLER, REFUGEE CAMP, TONY MORAN.

PLUS 'DANGEROUS' REMIXED BY ROGER SANCHEZ.

TAKEN FROM THE FORTHCOMING ALBUM 'BLOOD ON THE DANCE FLOOR - HISTORY IN THE MIX'

ON TOUR FROM 31st MAY TO SEPTEMBER THROUGHOUT EUROPE