Plug pulled on digital music service DMX

by Mike McGeever

LONDON — Pan-European satellite music service DMX has ceased operations after mounting debts forced it into receivership.

The service stopped broadcasting earlier this month when satellite owners pulled the plug on DMX for non-payment of charges for satellite time, according to sources.

Liquidators for the U.K.-based company will be appointed shortly after a meeting of its creditors, scheduled for the week ending July 25, say accountancy firm Coopers and Lybrand, which is acting as “adviser” to DMX.

A statement on the company’s future will be issued when liquidators have been appointed. DMX could resurface—continued on page 20

Radio’s Prodigy ‘problem’

by Dominic Pride

International Music Editor, Billboard

LONDON — What can a poor music programmer do when confronted by the latest album from the act which exemplifies “the spirit of the times” with a selection of hard-edged grunge-toned dance tracks but offers no single or new video?

That was the situation facing Europe’s music TV and radio programmers with the June 30 launch of The Prodigy’s album The Fat Of The Land.

Some took innovative steps in programming some of the album’s tracks, whereas others simply ignored it. Whether with or without radio’s help, the album subsequently reached the number one spot in 16 different European countries, as well as hitting top spot on Music & Media’s European Top 100 Albums chart.

The harsh, aggressive sound of the album reflects the band’s eschewing of the “dance” tag with which they have been saddled. Architect of the Prodigy sound, the band’s producer and key songwriter Liam Howlett, says the group were there to promote a BBC TV “rockumentary” charting the history of the U.K. network which launched in September 1967. The show will be scheduled later this year and is produced by Tina Jenkins and Tony Moss.

BBC Radio 1 presenters past and present, including Tony Blackburn (top left) and John Peel (bottom right) reunited outside All Souls Church in central London to re-create a famous pic from 30 years ago (top right). The group were there to promote a BBC TV “rockumentary” charting the history of the U.K. network which launched in September 1967.

Music nets leading the way in French market

by Rémi Bouton

PARIS — Radio listening in France reached its highest level this decade during the second quarter of 1997, with the medium’s total reach extending to 81.1 percent of the adult population.

An increase in audience had been expected because of coverage of the French general election during May, but not to the extent shown by the official Médiamétrie figures.

However, while that logic suggests that the quarter should have benefited the news-oriented stations, the paradox is that the main beneficiaries of radio’s overall increase in audience have been the national music networks.

Altogether, music stations’ audience share rose to 35.2 percent (up 3.3 percent on the same period last year). Stations which benefited the most from the surge in audience are: gold network RFM, RTL2 (AC/gold), Skyrock (CHR), Europe 2 (AC), and Fun Radio (CHS).

RFM has reached a 3.8 percent share nationally (up from 2.5 percent a year ago) and has gained over 600,000 listeners in a year. It is a dramatic turnaround for a station which was close to collapsing two years ago—its switch of formats at that time from AC to gold appears to have paid handsome dividends.

Skyrock continues its upward trend, reaching another record share of 6.3 percent and gaining 650,000 listeners in a year. During that time, Skyrock has narrowed the gap with CHR rival Fun Radio, and moved ahead of both Europe 2 and Nostalgie. The performer—continued on page 20

Meredith Brooks v Bitch

THE WORLDWIDE SMASH HIT SINGLE FROM THE ALBUM "BLURRING THE EDGES".

#2 IN THE US SINGLES CHART. TOP 10 ON THE EUROPEAN RADIO. TOP 50 "BUZZ BIN" AT MTV NORTH & CENTRAL "BREAKOUT" AT MTV UK.
The Family: The Notorious B.I.G., Faith Evans, 112, Mase, Carl Thomas, The Lox and Black Rob

FEATURES THE MASSIVE HIT
“I’LL BE MISSING YOU”

AND THE DOUBLE PLATINUM
“CAN’T NOBODY HOLD ME DOWN”

Sean “Puffy” Combs, AKA Puff Daddy, successful entrepreneur and producer, ...

is now a hot new artist

“As a producer I made people happy, but now as an artist I can look right into the audience’s eyes and see their happiness.”

- Puff Daddy
Prodigy odds-on for Mercury Prize

by Christian Lorenz

LONDON — The Prodigy's The Fat Of The Land is the hot tip for this year's Mercury Music Prize for the best U.K./Irish album of the year.

Set up to "celebrate the diversity and creativity of British music," the words of Mercury Music Prize director David Wilkinson, the award is now in its sixth year. The 1997 award attracted a record number of 155 entries by British and Irish artists, ten of which were nominated for the shortlist by a panel chaired by music journalist Simon Frith.

According to U.K. bookmakers William Hill, the odds are 2:1 for The Prodigy (XL Recordings) to take home the coveted prize at the official ceremony on August 28. The Spice Girls' Spice (Virgin) and Radiohead's O.K. Computer (Parlophone) follow, both at 3:1.

Other nominations include Suede's September 1996 release Coming Up (Nude/Sony), The Chemical Brothers' Dig Your Own Hole (Virgin) and Roni Size & Reprazent's New Forms (Talkin' Loud/Mercury).

Reprazents' New Forms, which Frith describes as "a breakthrough for drum 'n' bass."

A compilation CD featuring tracks from all the nominated albums will be released by EMI U.K. on August 11. This year's winner will be announced at the Album Of The Year show on August 28. The event will be broadcast live by BBC television and public CHR station BBC Radio 1.

The Mercury Music Prize is sponsored by telecommunications company Cable & Wireless, and is supported by the British Phonographic Industry (BPI) and the British Association Of Record Dealers (BARD).

Virgin/Capital deal approved

by Mike McGeever

LONDON — Capital Radio has cleared the first hurdle in its proposed acquisition of Richard Branson's rock broadcaster, Virgin Radio.

U.K. regulator the Radio Authority (RA) has given tentative approval to the £64.7 million ($106m) deal following a public interest test. The exercise determined that the plurality of ownership and the diversity of services in the London radio market would not be adversely affected by Capital owning two FM services (95.8 Capital FM and 105.8 FM) and one AM service (1546 AM Capital Gold) in the same market. Capital's purchase of Virgin also includes the latter's national AM station.

The regulator will not give final approval of the acquisition until the government's Office of Fair Trading (OFT) completes its own investigation into the competition implications of the proposed deal. A ruling from the OFT is expected in early August.

As a condition of the OFT's approval of the acquisition, Virgin's London FM service will have its Promise of Performance (POP) amended to reduce the amount of alternative rock and "related music" in its output to 20 percent from its current 30 percent.

The alteration of Virgin's POP was made by the Radio Authority to ensure diversity in the output of London commercial stations in light of the alternative music station XFM's launch, which is set for September 1.

Explains RA chief executive Tony Stoller: "The 1996 Broadcasting Act empowers the authority to amend POPs when there is a takeover in order to get the POP to accurately reflect the current output of the station."

He adds, "What we are trying to ensure, in this case, is that a station can't move from its present format into an overwhelmingly alternative rock format. It is not aimed to clearly support or protect any individual company, but XFM is a good example of a company which has [applied and won] a licence on a particular set of assumptions."

Spain's new music TV channel set for launch

by Howell Llewellyn

MADRID — Pre-launch test transmissions of Spain's first domestically-produced music TV channel have begun.

Musica took to the air on July 15 at a special pre-launch event, attended by David Bowie. The channel will officially launch in September and is expected to fill the current gap perceived as existing in the relationship between the Spanish music industry and the media. It is owned by digital TV platform Canal Satelite Digital (CSD), and will be broadcast as part of that company's digital TV package via satellite.

The channel's programming is being put together by CSD's owner Sogecable and its commercial radio network Cadena SER, which operates four of the five most popular music networks in the country—Les 40 Principales (CHR), domestic music stations Cadena DIAL and Radiolé, and AC/gold outlet M-80. The director of Musica will be Jose Ramon Jauregui, music director at pay TV channel Canal Pluss. A press spokesperson for the new channel, Enrique Garcia, says Musica "will be a kind of MTV in Spanish, based on the official sales chart and the charts compiled each week by Les 40 Principales."

CSD director general Jaume Ferrus says, "The most important thing about Musica is that it has been created to promote Spanish music and is specifically oriented to the tastes of young Spaniards. That is the essential difference between it and other, more global, music channels."

Sony Music Spain chairman Claudio Condé and BMG-Ariola chairman José Maria Cámara both agree on the importance of the imminent launch of Musica. Condé comments: "Musica was very necessary in Spain's musical panorama, because until now no such music channel existed in the country. This now places us in line with what is happening in most of the rest of Europe."

BMG's Camara adds: "One of the most important problems which has obstructed the development of new local and international artists in Spain in the past few years has been the lack of a TV music channel comparable to those which exist in other countries."

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**NRJ preparing to join billionaires club**

*Rémi Bouton*

PARIS — Radio group NRJ is predict- ing annual revenues in excess of FFr1 billion ($114.4 million) for the first time in the company's history, although its international division is still losing money.

The projection is for the Paris- based radio group's 96-97 financial year, which ends on September 30. During the first half of the year, NRJ posted consolidated revenues of FFr495.9 million (an increase of 17.9 percent on the previous year's financial figure) with profits reaching FFr57.6 million (up 33.1 percent).

Speaking at a July 10 presentation of the company's interim results, NRJ managing director Alain Weill said that, in France, business from sales and management of NRJ Régie had grown substan- tially, whereas owning and managing sales houses were stagnant in revenue terms. "Along with [market-leading full-ser- vice station] RTL, NRJ is now part of all the major media plans," he claimed.

But if the radio group's operations in France are highly profitable, the same cannot be said of its interna- tional ventures, which lost the compa- ny a total of FFr 25 million during the interim period. Weill says that the sit- uation is improving, and he forecasts that NRJ's international operations will break even by the end of the next fiscal year. "We have trimmed down our expenses and our turnover is growing," he noted.

In Germany, only two of the 15 fre- quencies used by NRJ's Energy net- work are profitable, but Weill said the signs were encouraging. "Our two old- est operations, in Berlin and Munich, are now posting 20 percent profits," he revealed, suggesting that the other local German stations will eventually follow this trend.

According to Weill, the German radio market has strong potential because its share of advertising expenditure on radio is still rather low (4.8 percent compared to seven percent in France). "In the long run," said the NRJ managing director, "the results of Energy in Germany should exceed those of NRJ in France."

In Sweden, NRJ oper- ates 21 frequencies, but is still losing money. The Swedish Energy station has been restructured (Music & Media, July 5) in order to adapt to the mar- ket's highly competitive situation. "We have reported that revenues there are cur- rently up by 23 percent."

Following a move into Finland last year, NRJ is planning to resume expansion into the rest of Scandinavia shortly, with the acquisi- tion of shares in local stations in Oslo and Copenhagen. "This could happen quite rapidly," suggested Weill.

In Switzerland, where NRJ has stations covering the Geneva and Lausanne areas, interim profits reached Ffr 2.8 million, while the

Belgium NRJ operations should be profitable by the end of the company's financial year.

A Paris-based financial analyst who attended the NRJ presentation says the presentation answered some questions of the finan- cial community had been wondering about.

Comments the analyst, "They have achieved some really good performances, with a 33 percent growth of their net profits, in line with what was anticipated. The results in France were quite impressive, with a significant growth in advertising revenues when the over- all radio ad market remained flat."

However, the analyst adds, "Most people were anticipating a reduction in losses linked to NRJ's international pro- jects during the first semester; it wasn't the case. Luckily, its activity in France is bullish enough to compensate for disappoint- ing international performances."

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**Cuban musician ban angers Spanish labels**

*Howell Llewellyn*

**MADRID** — Spanish music executives planning to attend this September's MIDEM Latino music fair in Miami have reacted with dismay to news that MIDEM has had to ban Cuban resident artists from attending the event.

One leading label owner with an imprint in Cuba, Ricardo Fernandez of Electrode Discos, said he has been advised by a senior MIDEM official not to attend with his artist catalogue, and says he may now travel to Miami because he fears for his own safety.

"This is a blunder of such importance that there are bound to be serious consequences," claims Teddy Bautista, executive president of the Spanish authors' and publishers' society SGAE, whose 41,000 members include 400 leading Cuban musicians.

The ban was announced via a letter to the SGAE from MIDEM artistic director Bernard Batzen, who con- firmed it this month in comments to the Fort Lauderdale Sun-Sentinel newspa- per in Florida.

Bautista wrote that MIDEM could not programme any Cuban resident artists following "instructions" from Miami Beach city hall. The letter referred to the U.S. "Blacklist" of part of the Cuban "exile" population [in Miami] which oblige MIDEM to exercise "extreme prudence...expressly to avoid hostile reactions...against artists from Cuba and those that hold Cuban passports."

"What kind of MIDEM Latino will this be without Cuban resident artists who are among the very best musicians in the world, and widely recognised as such?" asks an angry Fernandez.

He continues, "Cuban athletes com- peted at the Atlanta Olympics. When that became impos- sible, I'm scared of physical reprisals.

"I know there is great interest in the U.S. for Cuban music. Now I am scared of physical reprisals."

Comments SGAE's Bautista, "We were told last May not to take anybody from Cuba itself. What can we do? If SGAE does not attend, it's a loss for MIDEM, for us, and for music." Suggesting that MIDEM could consider holding future Latino events in Puerto Rico or even Havana, Bautista contends that the ban on Cuban artists will make this year's MIDEM Latino "incomplete and impoverished."

No MIDEM executive was available for comment on the ban at presstime, but Batzen has been quoted in the Fort Lauderdale Sun-Sentinel as saying, "This is a political problem, and it's too bad that art and politics are mixed. But we are not here to change the world or rela- tions between Cuba and the U.S. It's a shame we can't, but it's a fact."
New awards rock Norway

by Kai Roger Ottesen

OSLO — Norwegian rock is to receive greater recognition in its home country with the launch of an annual awards show exclusively dedicated to the genre.

The new awards (which will generally be restricted to guitar-based rock) are scheduled to be broadcast on commercial TV station TV2 in December. Norway's only current music awards show—the 25-year-old Spellemannprisen awards—has been subject to much debate within the Norwegian industry for some time because of its concentration on the more traditional jazz, classical and folk genres rather than more modern musical forms such as rock, pop and dance.

The future of the Spellemannprisen awards is currently being discussed by international labels' body IFPI, local independent labels' body FONO and public broadcaster NRK, although because of summer vacations no date has yet been set for a further meeting.

While IFPI wants the awards to take a more commercial direction towards pop and rock, FONO wants the awards to maintain the musical width they have traditionally represented.

The new rock awards (yet to be officially named) are the brainchild of rock journalists Tor Milde, Tom Skjekleseter and Lars Uleth, and it is proposed that the winners will be judged by a panel of specialist rock writers. In an interview with Norwegian news bureau NTB, Skjekleseter commented that "a critics'-based award will have more width and more power [compared to the Spellemannprisen awards]." There are currently only five "judges" (nominated each year by IFPI and FONO) on the Spellemannprisen awards jury.

HAMBURG — The German government has responded to an increase in the amount of extreme right-wing music on the domestic market by banning a number of albums featuring neo-Nazi lyrics.

Federal minister for youth Claudia Nolte is leading the government's realised offensive against right-wing bands. She cites Zillertaler Tuerkenjager (Turk Hunters) as a "particularly aggressive" example of this type of act.

Nolte comments, "Extreme right-wing groups incite racial hatred on their CDs, encouraging anti-foreigner campaigns and even murder." Her ministry has applied to the Federal Office for the Examination of Publications Endangering Young People for a Zillertaler Tuerkenjager CD to be banned. "Neo-Nazi music often paves the way for racial hatred and violence. This is why we must ban this music and prevent it from being generally accessible," says Nolte. "Anyone disseminating such music will be liable to criminal prosecution."

Although the German government has always taken a hard line with neo-Nazi bands, the genre has continued to flourish. Indeed, it has received a significant boost in recent times through the reunification of Germany and the advent of information exchanging over the Internet.

A further new factor is that, according to the federal government, publications and recordings with criminal contents are currently being imported to Germany from abroad. Danish label NS Records was recently exposed by German authorities as an exporter of "neo-rock" (Music & Media, July 19).

The government has sought to counter these developments by a series of prohibition orders. Nolte reports that a total of 130 extreme right-wing groups were banned between 1991 and 1996. In addition, 230 criminal investigations were initiated against extreme right-wing skinhead bands during that time.

Nolte says neo-Nazi concerts and the distribution and sale of records, magazines and fan articles have been on the increase, reflecting a change in the structure of the neo-Nazi scene, a process accelerated by the prohibition of neo-Nazi associations at the beginning of the '90s.

Although the Federal Constitutional Protection Bureau noted in 1996 that the extreme right-wing rock scene is characterised "by an aversion to fixed structures," the government now says it is evident that well-known neo-Nazis and members of the extreme right-wing have already moved to organising, producing and distributing extreme right-wing recordings, magazines and fan articles.

Although research has showed that few of the new night-time listeners are tuning into the station during the daytime. "We haven't gained much in audience," Sanders admits, "but in terms of image and profile, it is a very interesting exercise which will be continued until at least Christmas."

DENMARK
EMI-Medley snaps up CMC
EMI Music's Danish affiliate, EMI-Medley, has acquired CMC International AS, the holding company behind the CMC Group. As one of Denmark's leading indie labels, EMI executives feel CMC's catalogue expertise will mesh well with the major's more front-line attack. CMC has three main divisions—the CMC label, the Home Entertainment division (for low-price CDs, as well as CD-ROM and electronic-game products) and the newly refurbished PUK recording studios. CMC was attractive to EMI-Medley because of its success with middle-of-the-road compilation albums; it bucked conventional wisdom when it bought rights to the music of artists such as John Denver, Kenny Rogers and Stasy Quatro, but has been highly successful with them. The company also has a solid repertoire of Dansk Pop, a type of schlager music released on the Harlekin label, and is home to Shu-bi-dua, a pop group that has been consistently made the Top 10 Danish album chart over the last 25 years.
Billboard

Taken collectively, independent record labels and distributors have replaced WEA as the leading U.S. album distributor, according to Music & Media's sister publication Billboard. Based on data supplied by Soundscan covering the first six months of 1997 (and compared with the same period in 1996) indices took a 18.8 percent share of the U.S. album market, down from 20.5 percent the previous year. But WEA's 22.8 percent fall to 18.7 percent (down 22.8 percent) means the indices have nudged ahead of WEA. However, WEA remains the largest individual distributor company.

Universal has jumped to third place in the rankings with a 13.3 percent market share (up from 8.4 percent), followed by PolyGram's PGD at 12.1 percent (down from 13.6 percent) and Sony Music at 12.7 percent (down from 14.8 percent). Next come EMI's EMD on 12.5 percent (up from 9.5 percent) and BMG on 11 percent (up from 10.4 percent). The U.S. singles market share-by-distributor rankings were dominated by BMG (29.7 percent), followed by PolyGram's PGD at 16.4 percent, and BMG (21.5 percent) means the indices has nudged ahead of WEA. However, WEA remains the largest individual distributor company.

La Lettre du Disque (France), July 8

La Repubblica

The caravan of Italian DJs and dance fans to Berlin's Love Parade is recorded by Dino d'Arcangelo in an article for the Italian national daily La Repubblica. Portraying a post-modern, techno-style Woodstock, he writes, "They arrived in their thousands from every part of Italy using every means of travelling—ravers, home boys, art directors, PRs and above all DJs." However, one of Riccione's best known club DJs—Andrea Cirillo from the Cocorico club—initially found it difficult to get into the spirit of peace and love. "Arriving from Ibiza to do some live mixing, the people from Banzai Records on whose float his club was performing told him 'Achtung! Only cassettes.'" The problem was solved when the club's art director found another float with turntables, and hopped wagon after another.

La Repubblica (Italy), July 13

Forbes

U.S. business magazine Forbes has unveiled its list of the world's richest people for 1997 in its July 28 issue. Unsurprisingly, Microsoft chairman Bill Gates still tops the list, with assets worth $36.4 billion (almost double the previous year's figure). Personalities with assets in the media or music business making the Forbes list include Michael Jackson's partner in entertainment ventures, Prince Alwaleed Bin Talal Alsaud (ranked 13th at $11 billion); Canadian media and real estate mogul Kenneth Thomson (16, $11 billion); Metromedia chairman John Kluge (25, $7.2 billion); Italian media-magnate Silvio Berlusconi (64, $4.9 billion); FNAC (French retail chain) owner François Pinault (82, $3.6 billion); Viacom chairman Sumner Redstone (87, $3.4 billion); Seagram chairman and Universal owner Edgar Bronfman (89, $3.3 billion); the German Kirch family (109, $2.8 billion); News Corp. chief executive Rupert Murdoch (111, $2.8 billion); Universal's mogul Ted Turner (157, $2.1 billion); and David Geffen (170th, $1.9 billion).

Forbes (U.S.), July 28

Spanish stations oppose 'soccer law' payments

by Howell Llewellyn

MADRID — The Spanish Commercial Radio Association (AERC) plans to appeal against a new broadcasting law which—for the first time—will mean stations having to pay to report live from football matches. The so-called "soccer law" was rushed through parliament by the centre-right Popular Party government as part of a package of legislation relating to digital TV.

However, an AERC statement claims that live broadcasts from soccer matches "are covered by the constitutional right to information, as radio is a medium that does not reproduce images, and is therefore absolutely different to television."

The AERC's newly-elected chairman, Cadena SER director general Augusto Delkader, says his organisation will lodge an appeal to the country's constitutional tribunal on the first occasion that a commercial radio network is charged for transmitting a match report. The decision was taken at the trade body's annual general assembly in Madrid on July 9.

On learning of the AERC's decision, the Popular Party's telecommunications spokesman who presented the bill to parliament—deputy Fernando Fernandez de Troncazon—described the organisation's proposed appeal against the legislation as "ridiculous, ill-intentioned and polluting."
Evropa 2 tackling new challenges

by Michele Legge

French-financed Evropa 2 entered the Czech radio market as the country's first private broadcaster in 1990 and quickly established pre-eminence. Seven years and a number of format changes later, the network is facing up to a number of challenges by adopting a new "trendy, dynamic" format.

For a while, it looked as though Evropa 2 was destined to lead the Czech radio market. Bankrolled by powerful French-based media corporation Europe 1 Communication Group, Evropa 2 secured the first private broadcaster's licence in the Czech Republic in 1990, and a year later had laid the foundations for what has become the nation's largest private radio network.

By the end of 1997, Evropa 2's slice had shrunk to just 3.7 percent of the nation's radio pie at 4.1 percent. Although another station had hooked up to the network, Evropa 2's slice had shrunk to 3.7 percent.

The latest and most drastic change occurred in January this year, at the same time that Roman Ondrášek, the station's popular 51-year-old morning show host, took the helm at the music department, replacing veteran head of music Josef Vilák.

New beginnings

"The Evropa 2 of three years ago is now dead," Ondrášek declares. "The format has changed from AC to Hot AC. Our market research showed that Evropa 2 listeners had aged, and switched to other radio stations. So we had to change our programming in order to reach new, younger listeners."

Ondrášek says his toughest challenge is balancing the musical tastes of city dwellers with those in living in towns and villages. "It's a never-ending struggle," he says, noting that the musical tastes of most Czechs living in the regions run to either folk/country or hard rock. "In the last 40 years," Ondrášek claims, "that's all they've listened to, so it's difficult now to change their tastes."

Ondrášek says he bases his current approach to playlisting on the results of a listener survey commissioned by the station. A sample audience was given 10-second song bites, and had to indicate whether they liked them or not.

That resulted in a playlist at Evropa 2 which breaks down to approximately 70 percent hits from the '90s, around 10 percent songs which charted in the late '80s, and 5 percent hits generated between 1980 and 1984. What Ondrášek describes as "golden oldies" make up around 3 percent of the total songs list.

Radio and retail

Petr Cap, head of promotion at BMG Ariola in Prague, says that the changes in Evropa 2's format since January this year are very visible. "(The station) is now more trendy, more dynamic, there are more contests," he says.

"Maybe," Cap adds, "aggressive is the key word."

Evropa 2 has also been utilising a variety of marketing tools in its latest quest to draw in listeners. One example of that comes in the form of the stickers declaring "Tip froln Evropa 2" which shout from the top left-hand corner of selected CDs in local music shops. The station logo appears on selected products in conjunction with on-air campaigns.

Under pressure

Michel Fleischmann, general director of Evropa 2 and sister station Frekvence 1 (a national full service network), concedes Evropa 2 has taken many listeners from Evropa 2. "In 1995 and 1996, Evropa 2 earned enough to cover operation costs. But there is no profit.

However, Fleischmann claims the station's financial viability is being shaken by a slumping Czech economy. "Declining GDP, currency fluctuations and rising prices are having a run-off effect into an already-foiled radio market," he says.

Putting Fleischmann's latter statement into context, there are more than 80 radio stations in the Czech Republic, broadcasting to a population of almost 10.5 million people, a ratio roughly comparable to the number available in the much more mature U.K. market.

Fleischmann also suggests that unanticipated competition from rival station Radio Nova Alpha was a primary source of marketplace woes. When launched, national commercial broadcaster Radio Alpha was intended to be a competitor for Frekvence 1.

However, late in 1996, the American-owned commercial Czech TV station Nova gained a foothold in the radio market after it invested in Radio Alpha. Despite licence restrictions, its in-depth news coverage was dropped, and wall-to-wall music and plugs from TV Nova luminaries were introduced. Czech broadcast authorities then took the legal power to bring the station back into its intended realm of news and talk broadcasting.

"Instead of competing with someone who is developing in the same way as we are," Fleischmann argues, "we have stepped into competition, with a radio station which received a nationwide licence for a different purpose than it is actually being used for."

Zelenka, however, says he is not sure that Nova Alpha has actually taken many listeners from Evropa 2. "I think Radio Nova Alpha injured Frekvence 1 more than Evropa 2," he says. "Generally speaking, it took some older listeners from Evropa 2, and more younger Frekvence 1 listeners."

Summing up, Zelenka suggests that Frekvence 1 could be facing even bigger problems than Evropa 2 in the Czech market, because it supports a more expensive, talk format. "They really have big problems," he claims. "I think the whole network complex is too big for this small market."

"Evropa 2 is now more trendy, more dynamic... aggressive is the key word"

—Petr Cap, BMG Ariola
Local radio: Last to go?

by Rémi Bouton

With over 100 radio stations broadcasting in the Paris metropolitan area, the capital offers the most eclectic choice of programming to listeners in France. It is also France's biggest radio market, accounting for around 20 percent of the country's population. Yet, paradoxically, stations catering solely for the capital are struggling to survive. On the eve of the publication of the official Médiamétrie ratings survey for the city during the second quarter of 1997, M&M looks at "la vie Parisienne" on-air.

Tuning into the FM band in Paris is akin to hearing a condensed version of the entire country's radio diversity. No fewer than 100 stations broadcast to Paris and its suburbs (with over 10 million inhabitants).

That makes the capital the most crowded radio market in France and, arguably, one of the most competitive in Europe. Paris is not only the home of many independent local stations—of both the commercial and non-profit making "community" variety—it is also the headquarters of all the main national FM networks and full-service stations.

This very special situation owes a lot to the French tradition of centralisation. The dominant feeling in any business in France—let alone media—is that if you aren't in Paris, you don't exist. "Nowhere else in France is there such a competitive situation," confirms Arnaud de Saint-Roman, head of the radio department at official ratings organisation Médiamétrie. The latest national figures from Médiamétrie are published this week, with those for Paris available seven days after those.

Jammin' in the jams

Parisians are even bigger radio consumers than the French as a whole. According to Médiamétrie, 84.4 percent of the city's inhabitants listen to the radio at least once a week, compared with a national average of 80.9 percent. "Parisians tune in very extensively to the radio, mainly because there is a wide range of stations—and also because they tend to spend a lot of time in traffic jams," says de Saint-Roman.

However, despite (or perhaps because of) the large number of broadcasters on the dial, few local stations in Paris have managed to build a strong following. Most Parisians tune into the national networks. The last Médiamétrie ratings for the city showed only one local station—dance outfit Voltage FM—in the city's top ten. Ironically, Voltage itself is also now trying to go national.

But while they may not score highly in the ratings, local broadcasters certainly contribute to the colour and diversity of the Parisian radio scene. Paris is a veritable mosaic of different cultures, races and religions—some sociologists even call them "tribes"—and this is certainly reflected on the city's radio dial.

But it hasn't always been that way. Before 1981, as elsewhere in France, Paris was only able to offer the listener a handful of public stations on the FM band, while the so-called "radios périphériques" (i.e. the full-service stations RTL and Europe 1) were confined to the AM band.

Consequently, between 1977 and 1981, the empty FM band became a haven for pirate stations. What we know today as the all-powerful radio group NRJ started broadcasting illegally from the bathroom of a Parisian apartment at this time. Like NRJ's founder Jean-Paul Baudecroux, a whole new generation of would-be broadcasters graduated from the Paris school of pirate broadcasting.

Surviving the maelstrom

The end of the airwaves monopoly in 1981 was the incentive the pirates needed to become legitimate. But it didn't happen at once, and for a couple of years, the Paris FM band seemed a massive maelstrom of sound, with signals overlapping and stations disregarding official power restrictions.

Most of Paris' current crop of non-profit-making "community" stations can trace their origins back to this period. Licences in this category were in most cases allocated to religious groups (the Catholic Radio Notre Dame; the Muslim/Judaic Judaiques FM); ethnic communities (the Portuguese/North African Beur FM; the Jewish Radio Shalom and RCG); or, political (the anarchical Radio Libertaire, the right-wing Radio Courtoisie).

The undisputed leader in Paris for some time has been national full-service broadcaster RTL, which is also France's market-leader with over two million daily listeners. "The more competition there is, the more listeners we gain," claims RTL's communications manager Jean-Marc Vérain, "and nowhere else in France is there such a high level of competition as Paris."

Immediately behind RTL in the ratings are a trio of broadcasters which all have strong reputations for news programming—the all-news France Info, news/talk Europe 1 and full-service France Inter. The average Parisian's thirst for the most up-to-date information is reflected in the fact that public news station France Info's highest reach figure is recorded in the capital.

Pascal Delannoy, managing director of the station, says that France Info's "rolling news" format is complementary to that of the music-only networks. Our success also comes from the fact that we don't have any [direct] competitors. He adds that France Info "is a truly urban station and Paris is 'the' city. That said, the only station really missing in Paris is a real Parisian station."

'Real' radio—a new concept?

Until very recently, Paris didn't have any "real" radio aimed specifically at the city at all. A few attempts have been made in the past, but with limited success. The closest that Paris has got to a city station today is the rebranded 95.2.

Launched last year after the failure of Radio Tour Eiffel (a station backed by the municipality of Paris that failed to attract listeners), 95.2's programming concentrates on traffic information, weather forecasts, entertainment news (mainly cinema) and sport (largely football). "We want to help Parisians by providing traffic and cultural information," says 95.2 managing director Eric Baptiste. "We are also aiming to create a city identity closely connected to football, and in particular Parisian club PSG."

"It's a relatively new concept in Europe," continues Baptiste, whose goal at 95.2 is to achieve a one percent reach in the Médiamétrie ratings by the end of 1997. The station needs a 2-2.5 percent reach to break-even. "In Paris," continues Baptiste, "there is a huge diversity of stations but at the end of the day..."
Listeners have a limited choice, because many stations offer similar programming, especially the national AC and AC/gold networks. Other examples of Paris-only stations—generally with a reach of 1-2 percent according to Médiamétrie, include rock-formatted Oui FM (recently purchased by the U.K's Virgin Media Group), Radio Montmartre (MOR), Radio Latina (Latin music), Radio Classique (classical), Media Tropical (West Indian music), and Chante France (domestic music).

Multi-cultural Nova

One local station which exemplifies the multi-cultural nature of Paris is Radio Nova, which has consistently been at the cutting edge of the main musical trends in France during the past decade. Originally created as a spin-off from the now-defunct cultural/style magazine Actuel, Nova demonstrated the musical versatility of the team behind Actuel's founder Jean-François Bizot. Nova was the first station in Paris to embrace world music, and, among other styles. "Nova is the home of the new music, of the trend-setters," boasts programme director Michael Gentile. Gentile adds, "Nova has always been a station where cultures are mixed, and where musical styles are blended, from techno to world music. We cover a wide spectrum, with an obvious 'black' feel. But we are in a constant state of evolution. In a way, we are a truly anti-format station."

Radio Nova is part of the Nova Press group which produces jingles, radio and TV programmes. However, Radio Nova has always preferred to confine itself to Paris rather than create another national network. Indeed, Gentile says he would rather look at establishing a station in some of the other main European cities. "Paris is a major European metropolis," he notes, "and we are convinced that Nova's sister stations could develop in other cosmopolitan cities such as Brussels, Rome or Berlin."

Another category of broadcasters on the air in Paris is that of thematic music stations, most of which are commercial outfits. Their programming is not Parisian per se, but experience has shown that the national stations in this category simply could not exist without the large Paris market. According to Bruno Delport, the outgoing managing and programming director of rock station Oui FM, "To have a commercial viability, stations must reach a minimum ratings figure of two percent." Around 20 radio stations on the Paris dial more or less qualify for this figure, although few of them are local services. A techno theme FG is one of the few local niche music stations which has succeeded in making a profit. Originally, it was set up to cater for the gay community in Paris, but it has since taken a broader approach, embracing the culture of the techno generation, and switching from community to commercial status. To date, FG is the first—and only—all-techno format in France. "FG is the only new format that has emerged in Paris during the past 5 years," claims FG's managing director Henri Maurel. "Paris is a very static [radio] market, and only specialised niche formats can really work."

Maurel says that despite only having a one percent audience reach, FG is still a profitable operation, with an annual turnover of FFr 4.3 million ($754,000). "We reach a very attractive target audience of advertisers, and the station has built a strong image," says Maurel, who has plans to set up similar stations in other French cities where techno has a large following, such as Bordeaux and Toulouse.

As a former head of programming at a local radio station in Lyon, Liberty is able to compare the situation faced by local stations in Paris to that faced by local radio in other cities. "Paris is the most difficult market in France," he says, "but with our Parisian station, we have managed to make an impact."

He adds, "We work a lot on local promotion. We are competing with the networks, so building local hooks is our strong point. What makes a difference is not so much the music programming but more the local tie-ins and promotional campaigns."

--Jean-Marc Véran, RTL

"Nowhere else in France is there such a high level of competition as Paris"

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--Jean-Marc Véran, RTL

"Nowhere else in France is there such a high level of competition as Paris"
Dance Grooves

by Gary Smith

FREIBANK'S RIGHTEOUS APPROACH

Kiff SM, the dance label of Hamburg-based music publisher Freibank continues to turn out innovative records which extend the boundaries of dance music. The first release on the label was Dromed, an album by Drome (a.k.a. Bernd Friedmann) which mixes lush ambience and stark, industrial soundscapes. Two new Kiff SM albums breaking into uncharted musical territory are Greenpiece's Northern Herbalism and Weekend by Kreidler. They are ground-breaking because they combine junglist moments with soft techno and flashes of an organic indie-rock sound, a mixture that is at times bizarre and sometimes brilliant. More recently, the label has issued two EPs, Fechtein by Kreidler and Arms Inside by The Righteous Men. Once again, both records go where few have gone before. Kreidler have left the sound of their debut album behind, opting for a more minimalist approach. The result is a kind of "hillbilly techno" which makes up for its sparseness with warmth and humour. Arms Inside is altogether more standard; dense triphop that makes good use of a U2 sample and that, at times, really rocks.

Contact: Scott Robertson, tel (+44) 131 654 1888; fax (+44) 4031 3437

A DAM BIG SUMMER HIT?

Felicitad's Dam Dam Deo (EMI France) could be on the way to become one of this season's holiday club hits. Currently charting in France and Belgium and serviced to the Spanish coastal resorts, Dam Dam Deo is a jolly singalong with a samba/house groove—and its own dance routine. Nothing new perhaps, but the vocal arrangements touch on gospel with a multi-layered approach which strengthens an already infectious melody.

Contact: Sophie Cayre, tel (+33) 1 4629 2074; fax (+33) 1 4629 2170

ANOTHER CUCKOO HEARD

Allegedly due to demand at their gigs Steppin' Out sub label Cuckoo Land have finally released a track which Outer Rhythm have been performing live for two years. The Passage moves along at a gabber-ish 158 bpm but musically has nothing to do with its hardcore cousin. This is all lush strings, big piano and memorable melody line—imagine Joe Jackson set to a dance beat. Meanwhile labelmates Red Rhythm have covered Tears For Fears' Shout. The cover is not supposed to be deadly serious, although a 147 bpm rhythm does somewhat cramp the vocals.

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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.

Radio embraces 'the next Alanis'

"The track is so strong, it almost went [on air] automatically," says EMI International marketing manager Toby Holdsworth. Admitting that EMI International "has done nothing special to push the single," Holdsworth believes that the fast development of Bitch is "possibly based on U.S. chart shows. In some territories [Bitch] was already aired before I had even heard the track."

Jim Sampson, PD at public CHR station Bayern 3 in Munich, Germany, fears the track could burn out immediately, if not playlisted with caution. "Currently, we don't play it before two in the afternoon," Sampson reports.

Comparisons with last year's runaway success of Maverick-signed Canadian singer Morissette have been made already. "I would say this is more rock though," says Corné Klijn, music programmer and DJ at Dutch public CHR station Radio 3FM. "Alanis only rocked on You Ought To Know. Her follow-up singles were pure pop. Bitch has got more balls." Klijn recalls the instant effect of the single on Radio 3FM staff. "We unanimously decided to add Bitch on the spot, with 16 plays per week."

BRIT Radio Donna/Brussels head of music Marc Deschuyter says "this track could explode like No Doubt's Don't Speak. Because Brooks is a new name on the scene we didn't initially place Bitch in our powerplay rotation, but we quickly upped it to A-rotation. For Top 40 radio, this material is more commercial than most of Morissette's tracks which are kind of alternative. The appeal of Bitch almost verges on Bryan Adams' biggest songs."

Holdsworth suggests Blurring The Edges is "two or three more singles deep." In the last week of July, Brooks will play promotional visits to both the UK and Germany. Further European showcases are scheduled for September.

Carlinhos' way

by Emmanuel Legrand

Carlinhos Brown is a gifted singer, a versatile composer and a talented percussionist, but it's taken him over 15 years to decide it's time to fly solo.

Brown comments: "If I had recorded an album ten years ago I wouldn't be here today. I would have been local folklore... and record companies would have treated me like another disposable artist. I needed time to mature and control my destiny."

Brown played with and composed for countless Brazilian musicians including Caetano Veloso, Gal Costa and Sergio Mendes. He was part of percussion group Timbalada, and contributed to albums such as Bill Laswell's Bahia Black and Sepultrura's Roots.

Brown's solo debut Alfagamabetizado (Delabel/Virgin) is produced by Wally Badarou and Arto Lindsay. It was released last year but is only now starting to make significant inroads in territories such as France or Germany. The whole album is driven by some of the most powerful percussion sounds ever recorded, but in a typically Brazilian way, rhythm never takes over melody.

Brown is signed to EMI Brazil for South America and Virgin France's sub-label Delabel for the rest of the world. "If I hadn't met the people from Delabel, I don't think I would have made a solo album," says Brown. "The problem with Brazilian record companies," he says, "is that they are far more colonised than the Brazilian people themselves."

Currently touring Europe with a gig planned on July 27 during the WOMAD festival in Reading in the U.K., Brown's new single A Namorando is starting to take off in some European territories. The song will receive a promotional boost at the end of July, when it will be released across Europe as part of the Speed 2 movie soundtrack.
Sizing up the newest face of drum ‘n’ bass

by Gary Smith

Drum ‘n’ bass has a new high profile exponent with the major label release of New Forms (Talkin’ Loud/Mercury), the debut album of British producer-collective Represent with Roni Size.

Barely a month after its international release on June 23, the album has been short-listed for this year’s Mercury Music Prize as the best U.K. album of the year, alongside such names as Radiohead, Prodigy and Suede. Represent, which features veterans Size and DJ Krust plus newcomers DJ Die and Suv, will bring the album on the road this summer. One of their key dates will be an appearance at Cologne’s Kultur Factory—its summer festival programme, accompanying its music industry trade fair Popkomm—on August 15, three weeks after the German release of New Forms on July 28.

Reactions to the album have been positive enough across a number of important territories that it now seems possible that the album could outsell Goldie’s Timeless—to date, the biggest selling jungle long player. Just as fellow Bristol act Massive Attack became mainstream ambassadors for trip-hop, it seems as though Size and Represent could be about to establish drum ‘n’ bass in Europe’s pop charts.

Size says he feels Represent’s European tour could be a key factor in breaking the album: “We’ve put together a real band and we deliver a full-on live experience.” A recent warm-up gig at London’s Jazz Cafe featured a drummer and a bass player to add a gritty live element to Represent’s own brand of drum and bass. “Hopefully it will help people who haven’t been into drum ‘n’ bass to understand where we’re coming from,” Size comments.

One potential problem for the album—at radio at least—could be the varied stylistic references which make it difficult to classify New Forms as a whole; even jungle fans find the style hard to pin down. Few tracks fit current drum and bass stereotypes such as hardstep or jazzy jungle. Size, however, enjoys the variety—and his iconoclastic image. “A lot of people have commented that we don’t sound like anyone else, but I feel that’s an advantage. At least we stand out from the crowd.”

Germany’s fastest growing chart station, Eins Live in Cologne, is playing several different tracks from New Forms and has featured Size in interviews and playing a selection from the album in the studio. Various other German stations, including KISS FM/Berlin, Radio Fritz/Potsdam and SWF 3/Baden Baden have all made the record album of the week. Across the border in Holland, public CHR station Radio 3FM is also being very supportive.

Continental European music TV has reacted less enthusiastically so far. German station Viva relegated the video of Share The Fall to nighttime rotation, and Dutch music channel The Music Factory did not add the video at all, claiming that they only play ‘commercial house’. However, Orbit ‘TV, serving Southern Europe and the Middle East has been playing the video 25 times per week.

Other European territories have also shown real enthusiasm for the Represent sound. MTV and Sveriges Radio have been airing various tracks while Swiss print and broadcast media, including DBS 3 and Radio LORA, probably inspired by the group’s Montreux Festival appearance, have also been positive.

New Forms had a slow start in Southern Europe, except for Spain, which has reacted strongly. Size’s appearance at the huge Doctor Music festival in mid-July could well be a make-or-break time for sales as the market for drum ‘n’ bass in Spain is still in its infancy. MTV North has had the video of Share The Fall on Buzzbin and the broadcaster’s Central and Eastern European operations have also been on the case. The group are on tour through the summer/early autumn, the album is now out in Asia.

Meanwhile, Size continues his hyperactive lifestyle. “Apart from the tour, I’m trying to fit in work for Full Circle [his own Bristol-based label], some new re-mixes [En Vague were recent clients], and my obligations to Talkin’ Loud.”

Marketplace

by Thessa Mooij

Y FRONT

PATCHWORK OF A HAPPIER PLACE

Abraham/Boucherie (France)
Producer: Y-Front
Paris-based label Boucherie is pushing out all stops for its first international promotion. Y-Front, whose energetic brand of industrial techno could be about to start attracting recognition in the U.S. Boucherie hopes to interest partners in Germany, Austria and Switzerland at the August 14-17 trade fair Popkomm in Cologne and US labels at the CMJ conference.

Contact: Stan Hintzy at Boucherie, phone (+33) 1 4452 9416, fax (+33) 1 4452 9416

KASIE SHARP

PULLING THE STRINGS

Undiscovered (U.K.)
Producer: not listed
The label that brought you Livin’ Joy is now launching the recording career of 26 year old singer/songwriter Kasie Sharp. The soul-influenced Sharp has been singing and acting since she attended Manchester Drama College, and cites Michael Jackson and Aretha Franklin as her main influences. The mid-tempo beats are pure house, but her soulful vocals add weight to the track. Radio should love this, while the remixes offer club potential. The Kamasutra Dub could breathe through many an afterparty chillout session. Licensing and distribution are available worldwide, outside the U.K.

Contact: Angelo Bernardo at Undiscovered, fax (44) 181 741 7589

ALMA ZUMA

AUDORON

Diriocio (US)
Producer: not listed
Mixing Sly Stone style trippiness with a tight rhythm section, this Florida quintet certainly know how to lay down a groove. Tracks like Fried Chicken and De La Seiva are dripping with juicy Southern funk. However, the Jacksonville quintet has another, quieter side. A trippy mellowness permeates some of the album’s slower tracks, which are closer to Latin jazz (The City) and rock (Washing). Alma Zuma are currently putting together a U.K. and Australian tour—licensing and distribution are available worldwide.

Contact: John or Daryl, phone/fax (+1) 904 783 3680

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<td>I'll Be Missing You</td>
<td>R. Kelly</td>
<td>A.B.F.D.N.S.C.H.G.</td>
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<td>I Believe I Can Fly</td>
<td>R. Kelly</td>
<td>A.B.F.D.N.S.C.H.G.</td>
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<td>The End Is The Beginning Is The End</td>
<td>Snoop Dogg</td>
<td>F.B./N.L.E.S.C.</td>
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<td>5</td>
<td>Piece Of My Heart</td>
<td>Shaggy feat. Marshali</td>
<td>B.N.</td>
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<td>I Don't Want To</td>
<td>Tonio Braxton</td>
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<td>Just A Girl</td>
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<td>Coco Jambo</td>
<td>Mr. President</td>
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<td>Something's Going On</td>
<td>Todd Terry</td>
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<td>You're Not Alone</td>
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<td>X-Ray (Follow Me)</td>
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<td>Luie</td>
<td>Pascal Obispo</td>
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<td>Alone</td>
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<td>Children Need A Helping Hand</td>
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<td>A Change Would Do You Good</td>
<td>Sheryl Crow</td>
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<td>Poetic Lovers</td>
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<td>Men In Black</td>
<td>Will Smith</td>
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<td>Get Ready To Bounce</td>
<td>Brooklyn Bounce</td>
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<td>Gotham City</td>
<td>R. Kelly</td>
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<td>Should I Leave</td>
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<td>Un, Dos, Tres...</td>
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<td>Bittersweet Symphony</td>
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<td>Beachball</td>
<td>Nalin &amp; Kane</td>
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<td>We Trying To Stay Alive</td>
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<td>You Might Need Somebody</td>
<td>Shola Ama</td>
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<td>Mama</td>
<td>Snoop Dogg</td>
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<td>The Colour</td>
<td>The Cardigans</td>
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<td>Milk Incorporated</td>
<td>Hot Tracks</td>
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<td>Scooby Snacks</td>
<td>Im Not In Love</td>
<td>T.N.</td>
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<td>33</td>
<td>Ms. Jackson</td>
<td>DJ Maxim</td>
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<td>34</td>
<td>I Wanna Be The Only One</td>
<td>By</td>
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<td>35</td>
<td>Ave Maria</td>
<td>Bob Marley</td>
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<td>36</td>
<td>I'm Not In Love</td>
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<td>37</td>
<td>Missing You</td>
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<td>By</td>
<td>T.N.</td>
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<td>47</td>
<td>I Love You, I Love You</td>
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**Eurochart Hot 100® Singles**

©Billboard Music Group
### European Top 100 Albums

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Based on the national sales charts from 13 European markets. Information supplied by ChartTrack Ltd. (UK), Full chartservice by Media Control Group (Germany), GMRK-France (France), Studios (Netherlands), Martin De Louhi, Allmusic.de (Italy), Stichting Mega Top 100 (Netherlands), Stichting Ploegvinding (Belgium), EPG (Spain), GMRK (France), PPM (Poland), Music Business Research (Ireland), JG News, APEX MPM/Spotify/Apple, VRT (Belgium), Stichting Ploegvinding (Netherlands), OFZ (Poland), APF (Germany), Austria Top 30 (Austria). Full chartservice by Media Control Group (Germany).
with the album currently charting at number outside Sweden, where he enjoys star status. Right Way takes up the theme set by Floating York. His last three albums Floating (1995), On records which show one man's signature on all. numbers 11 and 12, he makes it clear that he is not just another pop star, but a true artist with a message. His music is a blend of rock and roll with the addition of hip-hop beats and electronic sound effects. The Pickles pair both played in rock bands before teaming up to form Supercharge. R&B singer and keyboard player for the band, alongside guitar and vocals

Please send review copies, information and artist

THE RIGHT WAY is reminiscent of the days when cre-a-tive

ACADEMY, HANSON

RETURN OF THE MACK BITCH

Jewel

T.J.O. WERE U GONNA FIND ME

RETURN OF THE MACK

1.

JULY 26, 1997

1.

RETURN OF THE MACK

Jews

T.J.O. WERE U GONNA FIND ME

RETURN OF THE MACK

JULY 26, 1997

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RETURN OF THE MACK

JULY 26, 1997

1.
Most Added are songs which received the greatest number of "Power Play" additions during the week. In the case of a tie, songs are listed alphabetically by artist.

**Station Reports**

Each week, station reports include all new additions to the playlist. Some reports 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.

**GERMANY**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Country</th>
<th>Genre</th>
<th>Format</th>
<th>Frequency</th>
<th>On-Air Personality</th>
<th>Music Director</th>
<th>Program Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>RSRB</td>
<td>Bremen</td>
<td>Germany</td>
<td>Rock</td>
<td>Rock</td>
<td>94.7</td>
<td>Jens von Falkenhausen</td>
<td>Jacek Kowalski</td>
<td>Thomas Nett</td>
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<tr>
<td>KISS NORD</td>
<td>Hamburg</td>
<td>Germany</td>
<td>Rock</td>
<td>Rock</td>
<td>96.3</td>
<td>Markus Stein</td>
<td>Marc Zandt</td>
<td>Michael Schröder</td>
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<tr>
<td>RTL 2</td>
<td>Munich</td>
<td>Germany</td>
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<td>Pop</td>
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<td>Martin Siegert</td>
<td>Dietmar Barenbruch</td>
<td>Peter Geschke</td>
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<td>BIII</td>
<td>Berlin</td>
<td>Germany</td>
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<td>Pop</td>
<td>92.5</td>
<td>Tobias Schulz</td>
<td>Oliver Schütte</td>
<td>André Schubert</td>
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<td>RSL</td>
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<td>Oliver Kienzler</td>
<td>Benjamin Würtenberger</td>
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<td>Pop</td>
<td>Pop</td>
<td>92.7</td>
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<td>Oliver Kienzler</td>
<td>Benjamin Würtenberger</td>
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**UNITED KINGDOM**

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<th>Frequency</th>
<th>On-Air Personality</th>
<th>Music Director</th>
<th>Program Director</th>
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<tr>
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<td>United Kingdom</td>
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<td>Rock</td>
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<td>James Holmes</td>
<td>Richard Herring</td>
<td>Nick Dunning</td>
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<td>Manchester</td>
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<td>Rock</td>
<td>Rock</td>
<td>95.8</td>
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<td>Federico Pinna</td>
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<td>Baptiste Bouyer</td>
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<td>97.3</td>
<td>Virginie Guilhaume</td>
<td>Stéphane Robert</td>
<td>Baptiste Bouyer</td>
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**GENERAL NOTES**

1. **Monday Morning Report**: Marks the day when the most recent station reports are received.
2. **Most Added**: Indicates the songs that were added to the playlist with the greatest number of Power Play additions.
3. **Playlist Additions**: Lists the songs that were added to the playlist, along with their respective station names and countries.
4. **Song Format**: Indicates the music format of each station, which can be rock, pop, or any other genre.
5. **On-Air Personality**: Lists the names of the on-air personalities associated with each station.
6. **Music Director**: The person responsible for curating the music playlist at each station.
7. **Program Director**: The person responsible for overseeing the programming and overall direction of the station.

**Additional Information**

- **Spotify**: Links to the Spotify page of each station, allowing listeners to stream their music easily.
- **Twitter**: Follows the station's Twitter account for updates and information.
- **Facebook**: Provides access to the station's Facebook page, where listeners can connect and engage with the station.

**Originality**

Originally taken from his most recent studio album, this track has been given a new lease of life by several remixes on the Amazon and Robin soundtrack. The song is a very well-crafted ballad, and at the Nether-lands leading station, AC output is far less R&B, even when I first saw the clip I was just blown away and when I contacted the record company (Zomba) they handed me a copy of the song so as not to be afraid that I'd change my mind if I found out it was "Ricky." Van Maaren adds: "I was really afraid of many of his previous efforts, and shows that he's been able to broaden his potential audience a great deal without altering his traditional fan base."
Man of the moment Smith has been successful as both a musician and an actor. This track is the theme song to the hugely successful sci-fi movie in which he also stars. It was Patrik Rushen’s Forget Me Not as a foundation upon which Smith builds his raps in an instantly appealing way.
This hatch ballad is already a massive success in the native
girlie U.S., and initial reaction to the track from radio
programmers—most notably in the U.S.—has been very promising. Taken
from the duo’s second album, All Day All Night, the song boasts a strong hook, which
enhances it as a potential hit. A strong R&B flavour should
ensure that the core audience won’t be feeling too left out.
Alex Jones-Doney notes that, “the fact that R.
Kelly wrote and produced the song didn’t hurt either.”

Michael Jackson: History

DANCE

CHR

Scatman John- Let It Go

Manbreak- Ready

George- Love Me All The Way

Duncan Sheik- She Runs Away

Corduroy- The Joker Is Wad

Michael Jackson- History

Smoke City- An Gorgeous

Felicidad- Dam Dam Deo

Atmosphere. Wyrzucenie

Michael Jackson- History

Tytus Wojnowicz- Takie Lame Om

Chris Norman. Baby I Miss

Jaroalaw- Pelnia Szczescia

Paul Young- Ball & Chain

Meaner. Smycz

Jaroalaw. Prima Szczesma

Janson. Jedno Slowo

Scatman John- Let It Go

Meanest- Smycz

Grass Show- 1962

Chris Norman. Baby I Miss

to this girlie

RODS

EDM

Eugenio.. Banachowicz - ROM

EDM

Telco. The Man With The Background

Porn King. Amour ,C’Mon,

Scatman John. Let It Go

Jungle Brothers- Brain

Chris Norman. Baby I Miss
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New voice for U.K. music business

by Jeff Clark-Meads
International News Editor, Billboard

LONDON — The U.K.'s music industry has been given a new voice at the heart of government.

Britain's Labour administration has established a taskforce to help maximise the potential of a range of creative businesses—and the loudest voice in it will be that of the music business.

Within Group, founded by Richard Branson and highly-respected indie sector graduate Alan McGee (the man behind Oasis) has seats on the seven-person body, the British film, fashion and book publishing industries each have one representative.

The taskforce has been established by Chris Smith, the man who became heritage secretary at the Department of National Heritage after Labour's May 1 election victory. The department was renamed the Department for Culture, Media and Sport (DCMS) on July 14, to reflect the forward-looking new attitude which, according to Smith, the Labour government wants to bring to these aspects of British life.

In tandem with the name change, DCMS announced that it will now be the spenders, not the spenders, government department for the music industry. The music sector has previously been overseen by the Department of Trade and Industry (DTI).

John Deacon, director general of the British Phonographic Industry, says Smith is committed to backing the record business's claim for equal social and commercial stature alongside other British industries. "Chris Smith has gone out of his way to say to us that he really does believe the new department will be good for the cultural industries and the cultural economies," says Deacon. "He's very committed to emphasising that the cultural industries are big business."

Smith says in a letter to Deacon, "I am delighted that the music industries are being given their own department, as they already represent one of the most vibrant and successful elements in the nation's cultural life."

Smith also says, in a statement, that his new taskforce will provide co-ordination between government departments in promoting the creative industries, will "boost the generation of wealth and employment" in the sector, and "increase creative activity and excellence in the U.K."

French music nets lead the way

French music nets lead the way continued from page 1

ahead of its sister public network, the all-news France Info.

Full-service station RTL remained stable with a 17.3 percent share, and continued to lead all other stations with an increase of 700,000 listeners in a year. RTL's vice-president/programmes Philippe Laboro points out that it is the station's best second quarter result in five years.

At RTL's former arch rival, Europe 1, the change in format from full-service to news/talk implemented last September seems to have halted its decline in audience, but has not proved to be strong enough to attract new listeners. Similarly, the changes in programming at AC/gold network Nostalgie has seen its audience losses stabilised.

Radio's Prodigy 'problem'

Despite being held off the number one slot in the French album chart by Andrea Bocelli, some broadcasters there have been fanatical about the new Prodigy tracks. CHR network Skyrock, a long-time supporter of the band, had a three-day exclusivity on the album two weeks before its launch, but rival CHR net Fun Radio taped the first track to be aired and re-broadcast it a few minutes later.

In Spain, the main supporter was CHR network Los 40 Principales, which has entirely devoted several editions of its specialist techno show Calambre Tenco to the Prodigy.

In the Netherlands, the band's music is being warmly embraced by teenage viewers of cable TV station TV1 Music Factory, where head of music Erik Kroes is desperately waiting for a new video from the band.

"Since the release of Firestarter, it's been cool to say you're a Prodigy fan," he says. "It makes it easier to programme Breathe, which would normally have been considered too hard. You can't deny the great image the Prodigy have built up with youngsters. There's simply no way around them."

In Denmark—in contrast to commercial outlets such as Radio Viborg—public CHR station P3 is airing the Prodigy's music. "We play it often, because they hit the spirit of the times," says Niels Strange Sorensen, of P3's music coordination department.

However, German radio stations stayed clear in droves. At Radio Schleswig-Holstein in Kiel, head of music Stephan Hamppe observes: "People are being forced to buy the CD because radio stations are hardly playing the songs."

XL's decision not to provide a new single has not met with universal approval from all its licencees, according to Carri Sukias, marketing Dieter von Plessen distributor SMD. "If we had a new single out now, I'm sure we could finally break radio," Sukias says.

"Instead, they're re-promoting Breathe to local stations".

Radio's Prodigy 'problem' continued from page 1

Assistant in preparing this story by: Charles Ferro, Howard Lecellier, Ps Tidholm, Wolfgang Spahr, Cicile Tesseyre and Robert Tilli.
**European Radio Top 50**

**Week 30/97**

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<td>Skunk Anansie/Brazen</td>
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**Short Takes**

**NEW GIRLS ON THE BLOCK**

London Records-signed All Saints are the first post-Spice Girls girl group to hit the shelves and billboards around the U.K. Banking on a mix of street cred and R&B, the 'Saints—Melanie Blatt, Shaznay T. Lewis and sisters Nicole and Natalie Appleton—will deliver their debut single I Know Where It's At to the U.K. market on Monday, August 18. The rest of Europe has to wait until August 25 for the single, which combines a singalong melody with a smooth funk flavour.

**SNEAKER PIMPS REPACKAGED**

The Sneaker Pimps, the U.K. band which introduced a rock'n'roll edge to trip-hop with their 1996 debut album Becoming X (Clean Up Records) look set for a career boost. After popular U.S. producer and house DJ Armand van Helden remixed Spin Sugar into a nine minute garage house hymn earlier this year, Clean Up will re-release Becoming X with a new cover and different mixes on July 28. Three songs have been replaced by brand new re-mixes, namely 6 Underground (Nelle Hooper), Spin Sugar (Mark Stent) and Postmodern Slazer (Jim Abbiss), which will also be released on August 18 as a single.

**U.K.'S EXCLUSIVE TRIBE**

U.S. hip-hop act A Tribe Called Quest will release its new four-track E.P. the dom in the U.K. only, according to their label Jive. Scheduled for release on August 11, The Jam includes Same Old Thing from the soundtrack to Men In Black and an exclusive track, Motor Groz At Midnight. The other songs, The Jam and Get A Hold, are taken from their 1996 album Beats, Rhymes & Life.

**TALKING TURKEY IN BELFAST**

Belfast-based independent label Shuttered recently signed Northern Irish rockers The Buck Turkeys for a world-wide, five album deal. Proceeds from the Turkeys' debut single Lay Down Your Arms—scheduled for release this week—will be donated to the U.S. charity Project Children. Founded in 1979, Project Children arranges summer holidays with U.S. families for children living in areas affected by sectarian violence in Northern Ireland.

**IN THE STUDIO**

The Rolling Stones are putting finishing touches to their new album for Virgin Records, which is scheduled to be released on August 18. However, plans for an U.S. tour between September and November are temporarily "on hold" and a number of meetings are being held at Virgin, which hopes to announce further details next week. On a completely different planet, drum'n' bass figurehead Goldie plans to follow up his 1995 debut, Timeless, with a new album for FFRR/London on October 15. And finally, Austrian re-mix wizards Kruder & Dorfmeister have their long-anticipated debut album in the pipeline for Vienna-based label G-Spot. The album is scheduled for the end of July.
### Off the Record

**Edited by Christian Lorenz**

In an impromptu meeting with Spanish journalists this week, Fernando Lopez-Amor, director general of public broadcaster Radio Televisión Española (RTVE), did his best to stem rumours of serious differences between himself and Radio Nacional de España (RNE) director Javier González Fernández. Lopez-Amor was making a lightning visit to the RTVE-run press centre at the NATO summit in Madrid, when he was asked about "intense rumours about your differences." Lopez-Amor stopped and expressed his support for "all RTVE professionals, and more concrete for Señor Ferrari."

Sting has signed a world-wide sub-publishing deal with EMI Music Publishing (EMP), effective July 16. EMP will administer Sting's back catalogue of nearly 20 years and future material. Pictured with Sting are EMP U.K. MD and senior VP international acquisitions Peter Reichardt (left) and manager Miles Copeland.

French sources tell OTR that soft-drinks company Orangina is considering legal action against public broadcasting corporation Radio France, which launched new station Le Mouv' in June, targeting young listeners. Orangina apparently registered that name for its in-house corporate magazine, and claims Radio France used it without authorisation.

**Border Breakers**

Mainland European records breaking out of their country of signing

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**UNITED KINGDOM**

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**SCANDINAVIA**

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**HUNGARY**

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

**ITALY**

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**Major Market Airplay**

The most aired songs in Europe's leading radio markets

**VW**This Week, **W**=Call Week, **WOC**=Weeks On Chart, **TS**=Total Stations

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**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:

**AmericanRadioHistory.Com**

**76310439**

**Thank you!**
meredith brooks
blurring the edges

THE NEW ALBUM FEATURING THE WORLDWIDE HIT SINGLE "BITCH"
RELEASED 21.7.97 • CD • MC
Music Tech '97

Exploiting the Commercial Opportunities for the Music Industry in the Digital Age

Venue - MINISTRY OF SOUND, LONDON
21-22 OCTOBER 1997

★ Technology for Rights Protection
★ Developments in Digital Audio Delivery
★ Promoting Music and Artists in Cyberspace
★ Forecasting the Potential of On-Line Music Sales
★ Creating and Marketing Music in the Digital Age

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E-mail: music@iqpcmail.co.uk

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Website: http://www.iqpc.co.uk
EXPLOITING THE COMMERCIAL OPPORTUNITIES FOR THE MUSIC INDUSTRY IN THE DIGITAL AGE

New media developments and emerging technologies are acting as a vital catalyst in the creation of successful music and entertainment products for the 21st century. The internet, with its instant global audience, has now reached the status of a mass medium, and artists, record labels and music channels have all seized the creative and commercial opportunities it offers. Web sites with audio features, on-line chats with artists, and internet broadcasts of live performances are becoming increasingly popular with music fans, and with the close match between the characteristics of net users and regular record buyers, the potential of the web as an effective promotional tool is being embraced by the whole industry.

With the continuing exponential growth in internet usage, the digital distribution of music and on-line sales promises rich rewards, although this exciting new territory needs careful navigation. For an industry already hit by the effects of price cutting at retail level the potential of cyberspace to generate profit is key. But what technical and legal issues need to be resolved to ensure the commercial success of on-line music, and who will be poised to capture the biggest slice of this lucrative new market? MUSIC TECH ‘97 gives music industry executives a unique opportunity to analyse and debate the impact of technological developments and how music, artists and trade related on-line activities will shape the future of the music market. If you want to make the most of your internet presence and capitalise on the expected on-line boom in music consumerism, make sure you join the rest of the industry at MUSIC TECH ‘97.

WHO WILL YOU MEET AT MUSIC TECH ‘97?

Senior level executives from all sectors of the music industry, including record companies, music publishers, distributors and retailers, as well as advertisers, radio stations, and software companies.

- New Media and Internet
- Multimedia
- New Technology
- Creative Development
- Business Development
- Marketing
- Sales
- On-line Programming
- Electronic Marketing
- Interactive Media
- Interactive Music
- Audio Development
- Web Design
- Content Technology
- Push Technology
- Advertising
- Digital Distribution
- On-line Music Retail
- Multimedia Development
- Radio
- Club Promotions
- Live Events
- Artist Development
- Music Production
- Media Relations
- IT
- Technical Research

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E-mail: music@iqpcmail.co.uk
Day One - Tuesday 21st October 1997

8.45 COFFEE AND REGISTRATION

9.15 WELCOME ADDRESS
Mark Rodol
Managing Director
MINISTRY OF SOUND

9.20 CHAIR'S INTRODUCTION AND OPENING ADDRESS
- Developments in the merging of music and multimedia.
- Implications for music in the digital age.
Anna Dever
APPLE COMPUTER, INC.
Anna Dever is District Manager at Apple Computer, Inc. for the Northwest Development District in the States, specialising in the publishing, entertaining and new media markets.

9.30 TECHNOLOGY FOR RIGHTS PROTECTION
- Technology and Legislation
- Technology and Piracy
- Industry Projects - MUSE
- Applications to CD, DVD, On-line
Paul Jessop
Director of Technology
INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY

10.00 PROTECTING THE MUSIC INDUSTRY IN THE DIGITAL AGE
- Danger areas in cyberspace.
  - Growth of unofficial websites for recording artists.
  - Pirate digital jukeboxes.
- Unauthorized distribution of music copyrights - the legal position.
- Problems of detection and prevention.
- Possible options for regulation.
Sara John
Legal Consultant to the
BRITISH PHONOGRAPHIC INDUSTRY

10.30 REFRESHMENTS

11.00 DIGITAL AUDIO DELIVERY
- Secure on-line distribution of music over cable networks.
- Copyright management.
- The results of the Paris Music experiment.
- New developments.
- Live demonstration of Paris Music.
François Xavier Nuttall
Chief Executive
EURODAT
http://www.eurodat.com


11.30 FINANCING ART IN THE DIGITAL AGE
- Why it important that artists get paid for their audio on-line.
- A demonstration of a virtual pressing plant.
- The world's first approved internet audio server.
- How to build and structure a company.
- How and where to get investment.
- The Securities Finance Act.
- Maintaining control of your company and keeping it focused.
Ricky Adar
Managing Director
CERBERUS

12.00 QUESTIONS AND DISCUSSION

12.30 LUNCH

2.00 BENEFITING FROM THE INTERNET AS A PROMOTIONAL TOOL.
The Internet has been with us in a pretty big way for around three years in this country. In spite of the hype, this amazing marketing and sales tool remains completely undervalued by the music industry it serves. This is supreme irony, considering music and the internet are a match made in heaven.

Historically the US has an e-mail culture some ten years older than Europe's. As a result the increased general level of awareness of what the internet can do means that record companies in the States spend in the region of ten times of that spent in Europe on comparable product. Record companies here will only fully exploit the internet when they bite the bullet and allocate realistic budgets to what is shaping up to be both the future of sales and marketing.

- Why spend £50k when you can spend £2?
- It looks great but what does it do?
- Exploit The Web's Strengths, It's Not TV or a Hi-Fi!
- Your Web site doesn't just have to be a financial blackhole.
- Developing revenue streams other than direct sales.
- Keeping the fans happy. (This is probably what the web does best.
  Think 'community' not isolated anoraks).
- Using the site for chats, interviews, press briefings and mailing lists.

Tony Martin
Managing Director
MUSIC NETWORK

2.40 ITS NOT THE INFORMATION HIGHWAY THAT'S INTERESTING... IT'S THE INFORMATION SUBWAY.
Presentation by
HYPERSONIQUE

Hypersonique are artists Bluefoot and Riphead. They experiment in all types of media, photography, print, film, TV and sound, and have worked with Future Sound of London, Guy called Gerald and Shades of Rhythm amongst others. Hypersonique have performed live and via ISDN across Europe and the Far East, have completed commercial commissions for MTV, Philips, Holstein Pils and Vladivar, and are producing animation sequences for the feature film Lost in Space.

3.00 GET A GRIP!

Amazing scenarios are being developed on the basis of new technology, particularly within the music industry. New media gurus are expounding fabulous theories such as:
- how record companies and retailers may become entirely obsolete by virtue of the direct interface between producer/musician and consumer.
- the absence of record company and retailer as filters will lead to a huge proliferation of product.
- Push technology means that increasingly targeted marketing can minimise economic wastage, and above the line marketing within the music industry will die.

Taking a reality check
- The importance of new media ..... the fundamentals of human nature.
- The role of BRANDS and new média.
- Marketing music in the digital age.

Sanjay Nazerali
Senior Vice President, Marketing
MTV NETWORKS EUROPE

4.20 QUESTIONS AND DISCUSSIONS

4.50 CHAIR'S CLOSING REMARKS

5.00 DRINKS

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E-mail: music@iqpcmail.co.uk
**Day Two - Wednesday 22nd October 1997**

**8.45 REFRESHMENTS**

**9.15 CHAIR'S RECAP AND INTRODUCTION TO DAY TWO**

**9.30 GROWTH AND FUTURE OF INTERACTIVE PRODUCTS**

- What new forms of entertainment will emerge over the next five years?
- How will this expand the market?
- What will they offer the consumer?
- How will it affect the shape of the record industry?

*Simon Scott*
Marketing Director
AMXdigital

AMXdigital have pioneered the use of interactive technologies in the music industry. They broadcast several concerts live on the internet including Phoenix, Oasis and Pulp, and released several enhanced CDs including Smaller, Suede, Mike Oldfield and Boyzone.

**10.00 GENERATIVE MUSIC - MUSIC FOR THE 'IMAGINATION AGE'**

The generative Koan music system is opening up new horizons for music-making. The Koan system can be used to create live, real-time music in genres from ambient right through to dance. The Koan system can give performances that are different each time, based on artists' settings of over 200 musical variables. At the core of Koan Music lies the control of the sound palette, the music rules, any 'seed' patterns and the interrelationship between the various components in the Koan piece.

*Brian Eno*, major music pioneer and producer, is working with SSEYO Koan technology and last year released the seminal "Generative Music 1". Jamuud of Loop Guru recently released "Niskala", another Koan Music title.

- Artists, technologists and systems - the new terrain.
- Will 'inclusive' new technology allow us all to compose music?
- Using generative music to enhance the interactive experience.
- Music for the self-publishing internet generation.
- Soundcards and soundsystems - important factors.
- Applications for generative music.
- Impact on the music industry.

*Tim Cole*
Managing Director and Co-Founder
SSEYO Ltd
http://www.sseyo.com

**10.30 REFRESHMENTS**

**11.00 RADIO STATIONS AND THE INTERNET**

**Case Study - Capital Radio's Digital Community**

Capital Radio is the largest radio company in the UK and its flagship 95.8 capital FM in London is the largest in Europe

*Douglas McCallum*, Head of New Media at Capital Radio will present the sites which Music Week awarded "Best Music Website" explaining with real-time examples how Capital are integrating radio, TV and web content and promotion to deliver entertainment products incorporating text, graphics, animation, streaming audio and video on demand and programmed chat using powerful databases presented through dynamic HTML.

*Douglas McCallum*
Head of New Media
Capital Radio

**11.30 LIVE BROADCASTS ON THE INTERNET**

- Webcasting - how it's done.
- What will the user see and hear?
- The value of webcasts - costs and benefits.
- Reliability and safety - can anyone else take over your transmission?
- Who's broadcasting on the internet, and why?
- What's on the horizon?

*Jason Wilburn*
Internet Marketing Manager
BBC Radio 1

**12.00 QUESTIONS AND DISCUSSIONS**

**12.30 LUNCH**

**2.00 DVD AUDIO – THE NEXT GENERATION CD**

- What DVD can offer - more quality and multi-channel sound.
- The PC and Video links.
- Where we are on standards.
- Will more content mean more business?

*Tim Frost*
Editor

**DVD and FUTURE CD**

Tim Frost is a freelance journalist/consultant and editor of DVD and Future CD. The European-based DVD & FCD is the only monthly International newsletter covering the emerging optical disc technologies. It especially highlights the latest DVD-Audio, DVD-Video and DVD-ROM issues as they break on either side of the Atlantic.

**MUSIC RETAIL**
Retail trends - How will consumers be purchasing music in the future?

**2.30 THE GROWTH OF ON-LINE MUSIC SALES**

- Investing in the internet - opening an on-line store.
- Creating business - tapping the market.
- Targeting buyers and marketing.
- Directing music surfers to a site.
- On-line customer care - creating the ultimate shopping experience.
- Collecting customer feedback - building a profile of the internet shopper.
- Confidence in electronic payment systems.
- Opportunities in the development of DVDs.

*David Windsor Clive*
Chairman
THE INTERNET MUSIC SHOP
http://www.musicshop.co.uk

**3.00 QUESTIONS AND DISCUSSIONS**

**3.30 REFRESHMENTS**

**3.50 ON-LINE RETAILING SOLUTIONS FOR PRACTICAL PROBLEMS**

- Identifying what customers want.
- Consumer trends.
- Cultural differences between music buyers in the States, UK, Security issues.
- Strategic placing of on-line services.
- What will the effects of on-line shopping be on pricing policy?
- Adding features to link physical/virtual retail outlets.

*Mike Farrace*
Vice-President of Publishing and Electronic Marketing
Tower Records

*Eoin McGloughlin*
On-line Services Director
TOWER RECORDS

**4.15 QUESTIONS AND DISCUSSIONS**

**4.45 CHAIR'S CLOSING REMARKS**

**5.00 CLOSE OF CONFERENCE**

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Reserve your place today on FREEPHONE 0500 821 057(UK) or +44 (0) 171 691 9191 (international)
E-mail: music@iqpcmail.co.uk

AmericanRadioHistory.com
SEMINARS Thursday 23rd OCTOBER 1997

MUSIC AND ITS PRESENCE AND ROLE ON THE INTERNET
9.30 a.m. - 12.30 p.m.

SEMINAR LEADERS
Paul Gill
Project Manager
GOOD TECHNOLOGY

You know that the internet is a valuable tool for your business, and are keen to harness the potential of the latest new technologies. But what role will the internet play in the future creation, promotion and distribution and sale of music, and how effective will your website be compared to other packaged media? If you are preparing to launch yourself or your product on the Net, want to develop your existing internet presence or enhance your understanding of web technology, design and usage, then this highly practical, hands-on seminar brought to you by award winning web development company Good Technology, will give you valuable insights into how music and the internet will be interacting in the future.

Introduction: What do we mean by music on the Internet?

1. The different forms music can take on the Net.
2. What resources are available on the Net for utilising music?
3. What benefits can the viewer reap from music on the Net?
4. What benefits can organisations reap from utilising music on the Net?
5. Future technologies and possibilities.

Good Technology was set up in 1994 and as such was one of the first UK companies to provide specialist services in the production and maintenance of Web sites. The company works exclusively in this field as the Internet is a unique medium. Clients include Whitbread, Rover, Levi’s, Bank of Ireland, TSB/Lloyds, Research International, Travel Inn, Lombard Group, PPP Healthcare, the British School of Motororing, PolyGram, EMI Music, deconstruction, artists such as The Orb, Kylie Minogue and Blur and last summer the highly successful Euro '96 official site, developed with Microsoft. The company is also developing the KFM Website. Specialists working on Web sites for FMCG companies, Good Technology also deal extensively with record companies and individual bands, where sites are constantly updated with new information and emphasis is on the management of the changing content of the site rather than its actual design and creation. Good Technology is the only UK based company to be sponsored by Sun Microsystems US and are part owned by CIA, a worldwide independent media buyer and strategy consultant.

Good Technology, The Pall Mall Cottage, 124-8 Barlby Road, London W10 6BL.
http://www.goodtech.co.uk.
Mail to: info@goodtech.co.uk
Tel: +44 (0) 171 565 0022 Fax: +44 (0) 171 565 0020

THE NUTS AND BOLTS OF DEVELOPING A MUSIC WEBSITE
1.30 p.m. - 4.30 p.m.

SEMINAR LEADER
Tony Martin
MD
Music Network Ltd

In a climate where there is still a lot of bandwagon jumping, how can you be sure that the company you recruit to look after your internet resources is the right one? There can be massive differences in what is charged and what’s on offer. In this workshop we’ll try to navigate you through the following points.

1. Beware the invisibles! So much of what makes a good web site is the technology that underpins it, but this technology is often invisible.
2. Design and functionality. The best functionality is useless without a user interface that caters for all levels of user knowledge. Don’t let the techies near your design! Effective technology doesn’t mean it will be usable, but equally effective design will be meaningless without that technology.
3. Commerce. Designing the best interfaces to sell from. Also looking at how orders are processed and transactions made.
4. In-House or Out-Source? Do you really want to dedicate staff and equipment resources to web production? Your in-house team will never stay up to speed with all the new areas of web development without you throwing huge resources at them. Good web sites designed by an outside agency can still be up-dated in-house with little or no technical knowledge, if they are designed right.
5. Content. Exploit the web’s strengths. Don’t just rehash content from brochures or ad campaigns. Don’t waste your money.

Music Network specialise in creating cutting edge Web Sites for the music industry. With sites for record labels, individual artists, publishers, radio stations and lawyers as well as on-line listings of clubs and movies, Music Network is emerging as leader in this dynamic niche market. Music Network’s output is a marriage of visual dynamism and speed of delivery, all underpinned by a huge R&D resource at WebMedia, its parent company. As a result of its association with the music industry, one of the most image conscious industries on the planet, the output of Music Network has evolved into a hybrid of lifestyle magazine and techno savvy graphics. This plus instinctive navigation and an array of functionality means Music Network can help you commercially exploit the Internet to the fullest extent.

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The Best Web Design
http://www.music-network.com
tony@music-network.com Phone/fax +44 (0)161 228 3217

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