**M&M chart toppers this week**

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<thead>
<tr>
<th>Chart</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>Music</td>
<td>Céline Dion</td>
<td>My Heart Will Go On</td>
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<tr>
<td>Media</td>
<td>Various Artists</td>
<td>Titanic OST</td>
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<tr>
<td>Media</td>
<td>Madonna</td>
<td>Frozen</td>
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**European Radio Top 50**

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<th>Artist</th>
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<tr>
<td>Madonna</td>
<td>France</td>
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**Inside M&M this week**

**RADIO AND RESEARCH**

New techniques and technology are changing the face of radio research in Europe and the U.S. M&M looks at some of the latest developments in a four-page special feature. Pages 6-9

**SPICED UP AND CLOSE**

Close II You

Epic's Dutch all-girl quintet Close II You are breaking out of their homeland via CHR and AC stations with their own take on the Spice Girls' blueprint. Page 10

**CLT-UFA SELLS UP IN U.K.**

European media giant CLT-UFA is entertaining offers to sell most of its U.K. radio interests—including controlling shares of Talk Radio, Atlantic 252 and London's RTL Country 1035 AM. Page 4

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**Blackwell: the return of the Islander**

**by Nigel Williamson**

LONDON — Island Records founder and former chairman Chris Blackwell is returning to the music business.

July 6 will see the first releases on Blackwell's new label, Palm Pictures. Blackwell, who founded Island in Kingston, Jamaica in 1959, severed his connection with the label following a boardroom dispute with PolyGram (who bought the company in 1989) last November. Contractual stipulations had prevented Blackwell from launching a new label until this summer—during the interim the company has been trading under the name IslandLife.

During his time at PolyGram, Blackwell attempted to develop a wider entertainment group called Island Pictures, and the name of the new company clearly does not limit its activities to records.

Palm Pictures, headquartered in London, will launch with a trio of albums featuring new recordings by Jamaican guitarist Ernest Ranglin (who also featured on the very first album Island released on Island, almost 40 years ago), Senegalese artist Baaba Maal and veteran Jamaican reggae producers Sly Dunbar and Robbie Shakespeare. Maal's first album since 1994, Nomad Soul, will feature guest producers Howie B and Simon Emmerson (of Afro-Celt Sound System).

The new label is staffed mainly by long-time Blackwell associates who have moved from Island's former world music imprint Mango. First appointments include Palm Pictures label manager Suzette Newman, A&R manager Jumbo Vanrenen and house producer Trevor Wyatt.

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**Absent Sanz dominates awards**

**by Howell Llewellyn**

MADRID — Alejandro Sanz, Spain's sales sensation of the past few months, swept the board at Spain's second Premios de la Musica awards, winning all five categories he was nominated in.

The singer picked up accolades at the April 16 ceremony for best pop composer, pop artist, song (Corazon Partio), video, and album (Mas).

Unfortunately for the audience watching the four-hour ceremony live on commercial TV station Tele Cinco, or listening on the rock-based Cadena 100 network, Sanz himself was on tour in Argentina. There was not even a token video message of thanks from the singer.

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**R2 boss Moir asks for more**

**by Mike McGeever**

LONDON — “Take us seriously.” That was the clear message from Jim Moir, controller of national public MOR—but increasingly AC-leaning—station BBC Radio 2 to the U.K. record industry at the annual Radio Academy Music Radio Conference in London on continued on page 20

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**Kiss FM/London founder Gordon McNamee, this year's recipient of the Radio Academy/M&M Award for Outstanding Contribution to Music Radio, presented after the Music Radio Conference (see above).**

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Gain and pain: Swedish music market on rise, Germany stalled

by Wolfgang Spahr & Keith Foster

HAMBURG/STOCKHOLM — Latest statistics reveal contrasting fortunes for the German and Swedish music industries.

Figures released by Germany's Federal Association of the Phonographic Industry (BPW) for the whole of 1997 show a meagre growth of only 1.6 percent in value — to $2.728 billion-compared to 1996. Meanwhile, record sales in Sweden for the first quarter of 1998 rose by 17 percent compared with the same period last year, indicating that the gloom of 1998 has now been lifted; the market may be set for its best year since the "boom" of 1995.

BPW president Thomas Stein claims that the new figures mean Germany has consolidated its position as the world's third-largest record market, after the U.S. and Japan, but admits that "although unit sales were up, there's no indication that the fact that inflation-adjusted revenues were stagnant." BPW member companies shipped a total of 49.4 million singles in 1997, up 1.9 percent on the total for the previous year, with the maxi-format CD continuing to gain in importance. Albums in all formats racked up unit sales for 218.8 million, equivalent to a 1.7 percent increase, underpinned by CD shipments, which were up by 3.5 percent to 191 million units.

The good news for the German industry was that on the whole the single chart in 1997 was more domestic productions. National repertoire accounted for 45.2 percent of chart entries, up from 43.7 percent the previous year's already high level of 42.1 percent. In Sweden, figures show that CD album sales reached 4.6 million units in the first three months of 1998, 20,000 up on the previous year and close to 1995's record of 4.66 million. Sales of CD singles made the most impressive leap, almost doubling to 1.05 million units.

The Swedish industry is putting the upward trend down to quality of product and pricing, and to new seasonal attitudes. "Conventionally, this period (January-March) had been a time for taking stock and getting ready for the summer," says Virgin Sweden managing director Anders Hjelmtorp. "Everybody had spent all their TV advertising budget in the run-up to Christmas, and there was nothing left for the first quarter. Then one company had a big winter campaign for a Simon & Garfunkel release which did really well." Hjelmtorp says aggressive advertising and pricing have combined to produce more sales of singles from the album.

Q: Will the album be deleted after August? A: No, it will continue to be available in the shops as long as there is demand for it. Hot Action has a licensing deal with [PolyGram's] Motor Music. PolyGram will continue to distribute Die Arzte's output on Hot Action. I still know a lot of people at PolyGram and Motor who will deal with Die Arzte (Spallmann was MD of EMI Germany's joint MD of EMI, had left to pursue his own projects after 12 years with the company. Quirini had previously shared the post with Burtz.)

Q: Why do you want to stop when the label's first release has been an instant hit? A: At Hot Action was meant to be a temporary label from day one. Die Arzte asked me if I wanted to run a label as an outlet for the material on this particular album. We have had great fun putting the campaign together, but I have quite a bit on my plate without running a label. I am also involved in a club called Stavne and own a specialist vinyl shop in Cologne.

Q: What made Manner a hit for Die Arzte? A: No way! We have a marketing plan in place which runs until the end of the year. Next on the list is the band's 13th album, which is simply called '13' and due out on May 25. After that, we plan to work a couple of more singles from the album.

Staff cuts at EMI Electrola

by Wolfgang Spahr

HAMBURG — EMI Electrola is shedding at least 50 of its 470-strong staff in a reorganisation of its operations.

Sources say the job losses at EMI's Cologne-based German affiliate are across the board, including approximately 10 from sales and 13 from marketing. "Around a dozen" employees will take early retirement, according to the sources.

As part of the shake-up, the major's marketing operations will be restructured as two divisions: artist marketing (to look after EMI Electrola's exclusive artists) under Peter Burtz, managing director of EMI Electrola's EMI division; and strategic marketing (to focus on joint venture activities, including co-productions and TV promotions), under Roman Rybnikar. The latter, currently managing director of the affiliate's Electrola division, gains additional responsibility for the company's joint ventures and media relations.

Last week, it was confirmed that Marco Quirini, EMI Electrola's joint MD of EMI, had left to pursue his own projects after 12 years with the company. Quirini had previously shared the post with Burtz.

Siri Stavenes
**CLT-UFA: Talk, Atlantic for sale**

by Mike McGeever

**LONDON** — Following several weeks of radio industry speculation and "no comment" from company management, CLT-UFA, the company has confirmed that it is entertaining offers to sell most of its U.K. radio interests.

The group's U.K. portfolio includes controlling shares of national news station Talk Radio, Eire-based CHR station Dublin 98 (part of the U.K.), and London's RTL Country 1038 AM. It also has a 15 percent stake in London's alternative rock station Xfm.

All of CLT's interests—except for its shares in Xfm—are for sale as a package or individually, according to sources who have requested a proposal. The portfolio issued by merchant bankers, Lehman Brothers, on behalf of CLT's Luxembourg head office.

The BLM has specified its problems in a detailed explanation from the regulatory body the IRTC.

**Regulator raps ‘malicious’ Energy**

by Ed Meza

**BERLIN** — Bavarian radio regulator the BLM has said it will take Energy Munich’s morning show off the air unless its presenters stop making comments which it calls "malicious and discriminatory."

After monitoring the CHR station's Bendel & Co morning show off the air unless its presenters stop making comments which it calls "malicious and discriminatory."

Budapest — Hungary's Juventus Radio has been named as the best international radio station at the recent National Association of Broadcasters (NAB) annual convention in Las Vegas. The award is designed to honour stations that show exceptional leadership in advancing the broadcasting industry and service to the community. "We are very, very proud of what the staff have done together," says Juventus station manager Mike Lonke. In particular, the CHR station was praised for the amount of charity and volunteer work employees have undertaken in Hungary since U.S.-based Metromedia purchased the station in 1994.

British Music Rights acquire Manners

**LONDON** — U.K. publishers and composers umbrella body British Music Rights has appointed Richard Manners as its board of directors. Manners is managing director of PolyGram/Island Music. Since joining Island Records’ arm Blue Mountain Music in 1984, Manners has signed publishing deals for such acts as James, Bryan Adams and Eric Clapton.

Now there aren't enough memories on my car radio for me to remember the name of all the stations."

CTO, in response, has issued a denial of the BLM's criticism.

The BLM has warned the NRJ-owned CHR station about the content of its morning show.
Love in the air for Sony, Contact

by Marc Moes

BRUSSELS — Belgium's CHR Radio Contact network has teamed up with Sony Music to launch a new Sunday night show called Knuffelrock, based on Sony's popular series of romantic compilation albums bearing the same name.

The weekly two-hour love show (22.00-00.00) will feature "the music and the atmosphere" of the Sony compilations. "We have, Sony Music's official authorisation to use the name and to officially associate our network with the albums," says Danny De Bruyn, network manager of the Flemish Radio Contact stations.

"What we have done here is license the Knuffelrock trade mark to Radio Contact in return for substantial extra exposure," explains Sony Music Belgium managing director Koen Van Bockstal. "With sales approaching the 100,000 units mark for each volume, Knuffelrock is a proven success, so it's therefore interesting for a radio station to be associated with it."

Although the precise details of the Knuffelrock collaboration have yet to be worked out, Van Bockstal reveals that it is likely to include Radio Contact's logo appearing on the album covers, and details of the network's programmes on the CD inlay card. There is also likely to be joint advertising campaigns and competitions.

At present, the collaboration is limited to the Flemish Radio Contact stations, but Van Bockstal doesn't rule out a similar link-up with Contact stations and Sony's Rock Mantine compilations in a Dutch-language Belgian market.

The Sony-endorsed show is, one of a number of changes at the Belgian network, including new jingles, new presenters, new programmes and a reduction in the number of advertising blocks per hour. The new presenters at the station include Flemish singers Yasmine and Geena Lisa, and TV personality Veronique De Kock.

Arcade launches affiliate in Denmark

by Charles Ferro

COPENHAGEN — The Netherlands' Arcade Music Group has opened a wholly-owned affiliate company in Denmark.

Cai Leitner, managing director of the new Arcade Music Company Denmark, says: "Arcade wants to gain a firm foothold in the Danish market for signing and marketing local acts, the promotion and marketing of international acts, as well as to maintain the successful marketing of compilation records." The new affiliate company will encompasses both the compilation albums unit Arcade TV and the artist-orientated CNR label.

The move is in keeping with Arcade's ambition to further strengthen its presence in Scandinavia — the label is also reportedly in the final stages of establishing an office in Finland and is developing a publishing operation in the Nordic region, although no details are confirmed as yet.

The Norwegian veteran executive Leitner was previously senior vice-president at Mega Scandinavia's head office in Denmark, and has previously held management positions with the Danish affiliates of indie labels Sonet and Edel.

"We're basically already in operation (as a company)," says Leitner, "but right now the main activities are interviewing potential staff and looking for office space in Copenhagen. I hope to be up and running at full operational speed in a short period of time."

Arcade's repertoire in Denmark is currently handled via a licensing deal with Mega Records in Denmark. Arcade recently pulled out of negotiations with Mega Scandinavia about distributing Arcade's repertoire in Norway and Sweden, where Arcade already has offices.

Dave Matthews Band - PROFILE

In just under eight years this five-member band from Charlottesville, Virginia has developed into one of America's most established rock bands and fastest selling live ticket. Early on DMB were prompted by their growing regional fan base to record a live album. "Remember Two Things" was released in November 1991 and the band signed to RCA Records. The following spring saw the release of "Recently" a live EP. Both CD's were released through their independent Bama Rags label run from their home office in Charlottesville. Years later the two records were picked up by BMG Distribution and current sales are 750,000 collectively.

DMB's first major label album on RCA "Under The Table And Dreaming" was praised by Rolling Stone magazine as "one of the most ambitious releases of '94." The release also inaugurated the band's first collaboration with legendary producer Steve Lillywhite. A force with artists such as U2, Peter Gabriel and XTC, Lillywhite understood the band's creative vision and was able to blend DMB's individual talents. The public responded by buying five million albums and the music industry nominated them for two Grammys. DMB successfully widened their already loyal fan base. April 1996 saw the release of their second RCA album "Crash" which debuted at #2 on the Billboard Top 200 Albums chart 100 weeks since its release. In 1992 also produced by Lillywhite, "Crash" features the US hit and Grammy nominated "Crash Into Me" a flowing ballad about "Much To Say" the Grammy award-winning Best Rock Performance by a Duo or Group song. "Crash Into Me" - the video - established their footing at MTV in America. Its stunning visuals captivated a whole new audience through MTV's ardent exposure. MTV also produced and aired "Dave Matthews Band - A Capitol Fourth". The hour-long special program featured the band performing live in New Orleans.

A testament to their notoriety and success as performers has been the release of their double CD "Live At Red Rocks 8-15-95". To reward their loyal concert-goers, the band decided to create a series of quality recordings of their live shows to be sold at a low price (under $20.00 US). Their tours consistently sell out, and the band have always and continue to encourage their fans to tape their shows. Through word-of-mouth only, no advertising or promotion, the first week's sales surpassed 103,250 units and entered at #3 on the Billboard Top 200 Albums Chart. "Live At Red Rocks 8-15-95" is currently at 760,000 units sold in the US, well on its way to 2x platinum as a double CD set.

The songs on "Before These Crowded Streets" are not a departure from their trademark sound, but are elevated subtly through guest artists and back-up vocalists. Again with producer Lillywhite at the helm, Matthews' poignant lyrics inspire the stellar backing band captured on this latest CD. The first radio single "Don't Drink The Water" is a stinging vignette about the plight of inner city people. Noted bluegrass banjo player Bela Fleck contributes on this song and throughout the album as does Alain Morissette who sings on "Don't Drink The Water" and is featured on the dust "Spool". "Don't Drink The Water" will also be the first video from the new album. Another track "Stay (Wasting Time)", upbeat in both tone and sentiment features female backing vocalists. "Crash" is a sophisticated ballad in the vein of "Crash Into Me" and showcases a lover's longing beautifully.

The band starts their US tour in May and tickets are moving fast. Over $8,000 tickets were sold in 50 minutes in the greater Chicago area. Two dates mark DMB's return to Red Rocks in Denver and both shows sold out in 75 minutes. Foxboro Stadium (48,000 capacity) in Boston sold out in 2 hours and Giant's Stadium (53,734 capacity) in New York sold out in 2 1/2 hours. Support acts for Boston and New York are Beck and Ben Folds Five. Dave Matthews Band plans to tour throughout Europe this summer and autumn.
Minute by minute: researching radio towards the year 2000

If the future of European radio is digital, then the future of radio research promises undreamed-of detail for programmers, advertisers and policymakers as minute-by-minute listening information comes closer to reality with sophisticated electronic monitoring systems. But, asks Terry Heath, does this much detail frighten programmers, and can it ever replace the traditional diary and telephone interview techniques?

Commercial radio in Europe usually takes a lead from the maturer market experiences of the United States. But digital radio is a special case.

Thom Mocarsky, president of U.S.-based radio research organisation Arbitron observes: "The U.S. is a mature market, locked into a methodology and committed to investment in systems and infrastructure, which is a drag on the adoption of new technology.

This goes for research as well as broadcasting techniques, suggests Mocarsky. "Europe has the opportunity to leapfrog all that, and advances such as electronic measurement (of radio listening) can happen much sooner in Europe," Mocarsky asserts.

Arbitron has 35 years' research experience in the United States, and is one of a number of companies making a concerted effort to expand into European radio with a mix of traditional and cutting-edge research techniques.

Electronic measurement, according to Mocarsky, will be able to provide precise, minute-by-minute monitoring of listening habits which cannot be achieved through diary and telephone techniques. "Electronic measurement is more sensitive. It will test our age-old assumptions about research, and give us more insight into whether those assumptions have been correct."

However, Mocarsky does not predict a radical shift in the basic understanding of listening patterns established by traditional research techniques. "It won't reveal much change in overall radio listening or in relative station shares," he believes. "But it will give more detail about listening habits." This will have repercussions both for programmers and for advertising sales departments.

Programming precision

"If you know your morning presenter's spiel turns listeners off, what would you do? If you can measure precisely which tracks keep listeners tuned, and which cause them to tune out, how would it affect your programming decisions?"

These are the questions, according to Mocarsky, which electronic measurement methods will ultimately pose for radio programmers. This degree of sensitivity is a double-edged weapon for programmers, all of whom would claim their job involves creativity as well as interpretation of audience research data.

Paul Kavanagh, programme director of major radio group Emap Radio, which owns local commercial stations across the U.K., is consoled about the subject. "One side of me says 'no' to the idea of reacting too quickly to this sort of information," Kavanagh, who points out that radio programming is about more than instant verdicts.

"A lot of new music is not popular at first," he insists. "The bad side [of detailed audience information] is that it could create bland radio, with the same songs played everywhere. It's like cars—research into aerodynamics has made them all look the same, and that has taken a lot of the distinctive character away from different brands and reduced consumers' choice."

"But," Kavanagh adds, "it will help us to tune up our radio stations, and at the end of the day programmers' creativity will win through. We just have to be careful not to use any kind of research as a complete system. It is to assist creativity, not replace it."

The prospect of proving to individual presenters that their talk is a turn-off appeals strongly to Kavanagh, however. "Mostly, we [programmers] don't need to be told if a presenter is not saying the right sorts of things. But if precise feedback can help us help them to see this, and help them engage their audience better, that would be really useful."

Advertising benefits

For radio sales houses, electronic measurement also has both its benefits and its challenges. For example, proof of performance is important to advertisers, particularly in an international context where proof that their advertising has run on large numbers of stations scattered across Europe has previously been difficult to come by. "In the U.S. in the '60s, non-running of commercials caused a big scandal," claims Mocarsky.

Now, some 30 years on, Europe is going through its commercial radio development period with more sophisticated technology on its side. As Jay S. Guyther, Arbitron's vice president, international business development, points out: "The proliferation of new commercial licences in Europe, and the hugely expanded choice offered by digital radio, means that old research methods are increasingly unable to cope on their own."

The future, Guyther assesses, is one of "a mixed methodology, including established panels, diary systems and telephone techniques."

Timescales and costs

Guyther predicts that "by 2001, there will be an electronic system commercially ready."

However, limiting factors on its wide adoption include cost, and the unknown rate of future consumer take-up of digital radio receivers in Europe. "It is probable that radio alone will not be able to afford this technology," says Guyther. "There will have to be co-operation between terrestrial TV, satellite, cable... all electronic media."

Emap's Kavanagh declares: "Electronic measurement has the potential to replace other research methods, but that is at least 10 years away, and nobody knows how fast [digital radio] will take off."

Kavanagh points out, however, that "there are still 21 million radio sets sold each year in the U.K. alone."

"That means it's an ongoing market, and more likely to encourage digital upgrading when new receivers are being bought. Provided," he adds, "that they are retailing at a reasonable price."

Out on its own

Guyther sums up: "The commercial radio industry in Europe is developing so fast, it has taken around eight years to get where the U.S. industry did in 35 years."

"It's an exciting time. We've learned from the American experience, and we don't have to re-invent the wheel or make the same mistakes."

However, pioneering digital technology still appears to have fallen to Europe by default, and Europe is where the lead will now come from. Kavanagh concludes: "It will be nice to have the U.S. follow us, for a change."

"At the end of the day, programmers' creativity will win through."
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The concept of "Visual Transfer" (VT), in which sound alone can recall an associated visual image, is already known to the advertising industry. But new, detailed findings about the ability of radio to induce VT by playing the soundtracks of previously aired TV commercials, could result in major advertisers diverting more of their budget into commercial radio in the future, writes Terry Heath.

Because it is possible to re-create a particular image by using a certain sound, advertisers can generate the matching pictures in the minds of listeners by playing only the sound of a TV commercial on the radio. That is the simple premise, says Ruben D. Marks, research manager of Dutch market research organisation The Audience Profile Company, on which his company decided to undertake new research on Visual Transfer (VT), in association with advertising agency Initiative Media and Dutch national commercial CHR station Radio 538.

"VT offers the possibility," Marks continues, "of expanding or—complementing—a television commercial campaign on the radio. Since the costs for a radio advertisement are a fraction of those for TV, the importance of VT to the medium of radio is very clear to advertisers."

Marks points out that earlier basic research had already established that "an average of 72 percent of all people experience a Visual Transfer when they hear just the sound of a TV commercial. "However," he adds, "we still didn't know when that transfer actually takes place, or, more importantly, under what circumstances it can happen. Lack of this detailed knowledge meant we still couldn't use VT in the most optimal way."

Away from the numbers
Hence the new research protocol, increasing the number of advertising clips from just 3-5 known commercials used in earlier research to 26, adding previously unknown commercials to the mix, and using a telephone-based sample of 1,577 listeners.

"Because of this high number of respondents," says Marks, "a deeper analysis was possible and a higher number of defining factors could be identified." The research also took into account ancillary factors such as ingrained attitudes to TV and radio, and the respondents' overall attitude to advertising.

Having screened out cases of "related transfer," (where respondents had visual recall, but from another television commercial by the same advertiser), and those of "created transfer" (in which respondents made up their own visual images unrelated to the advertisement or the product), there was an average of just 51 percent "real visual transfer," compared to the 72 percent discovered in earlier research.

The lower score is probably, says Marks, attributable to "the introduction of previously unknown advertisements, compared to earlier research which used established commercials." But, continues Marks, "when a selection of the top five best-known commercials was played, significantly, 72.6 percent of all respondents experienced VT."

The type of product being advertised appears not to have a direct influence on the effectiveness of VT. More important, according to Marks, are three factors which were most often—although not totally consistently—present in the most successful achievement of VT.

Tell me a story
Firstly, the content of the advertising was important. The highest incidence of VT occurred "when a story was told," says Marks. "The average occurrence was 61 percent, in cases where a storyline formed the basis of the advertisement."

A voice-over also appears to be a good technique to induce VT, scoring an above-average 55 percent occurrence.

Surprisingly, the use of music did not necessarily lead to a higher incidence of VT. "On the contrary," says
Marks, "the use of classic songs leads to the poor VT figure of just 34 percent."

Relating the sound closely to the visual images (for example, a commercial featuring a cow mooing and showing the animal being milked, scored 57 percent VT when the soundtrack was played on radio) is also a boost to VT.

Characteristics of listeners
Secondly, respondents' personal profiles were an important factor.

"There is a strong connection between age and the percentage of VT occurrence," states Marks. "The younger the respondents, the higher the VT; 13-29-year-olds scored 65.8 percent, compared to 36 percent for the 50+ age group."

Education also seems a factor, Marks claims. "Those with a lower educational level scored less (44 percent) than those with an average or higher level," says Marks, adding: "Occupation is also important. The unemployed scored an average of 44 percent lower than those in work."

Those who watch TV more days each week, or spend more time overall watching, scored significantly higher VT, but "notably," according to Marks, "time spent listening to the radio had no effect on the occurrence of VT."

Media planning
Thirdly, media planning significantly affects the VT outcome.

"Most important here is the amount of Gross Rating Points (the number of viewers based on TV ratings figures) which have been bought on TV. The more the GRPs increase, the higher the incidence of VT," says Marks.

"During media planning," Marks concludes, "the advertiser must fully realise what the target group is, and what sort of personal characteristics this group exhibits."

"Most importantly, knowing when VT occurs, and making use of it, will give commercial radio a higher advertising profile and bring benefits to advertisers in terms of value for money broadcasting time."

Clearly, the relatively low cost of radio advertising may tempt more major advertisers—some of whom have not previously considered radio as a viable option—towards the medium if there is quantifiable research evidence that their campaigns can score something approaching TV effectiveness at radio prices.

Exciting the advertisers
Andrew Ingram, account planning director at the U.K.'s Radio Advertising Bureau, which markets commercial radio as a medium to major advertisers, says VT is already an established factor in national advertisers' armoury, and any further research on the process could be valuable.

"Advertisers are excited by getting additional impact on a cheaper medium," says Ingram. "It's been called 'virtual TV,' and is becoming recognised as a sensible way of using radio, rather than just a cheap alternative to TV."

"More research will help radio," Ingram continues. "It builds confidence and creates the impression of a finely judged, sophisticated extension to multi-media campaigns by major advertisers. Diet Coke, for example, have shown that a strong sound property [in TV advertising] can be used effectively in other contexts."

"The old saying, 'Hear a sound, see a picture,' can be modified to 'Hear a sound, have an advertising experience.'"
Dance Grooves

by Gary Smith

burning in Paris

The first single from the compilation Paris Is Sleeping, Respect Is Burning (Labels/France), Catalan FC's Respect Is Burning, is an interesting stylistic collision. With its squaky clean, disco-funk groove, a bright, zesty production and a catchy vocal refrain, the track is clearly aiming for the crossover market. The combination of a strong tune and a tight radio edit could well make it happen.

Essential Reference Material

Prior to the crossover success of tracks such as Crispy Bacon, Laurent Garnier was established as a programmer of minimal but inventively funky techno and the 16 tracks on the compilation CD Early Works (Arcade) provide a comprehensive snapshot of his work during 1991-4. Classics such as Acid Eiffel and Wake Up sit alongside some of his better synth-based pieces. Jeffrey has been given the Morley treatment, as has Steve Reich's 17 minute composition for a string orchestra, The Miserere. As current in the music, hence the change of direction.

andreas Parker. "Andrea loves rhythms," he comments. "I picked up some of her approach."

Andreas Parker describes the premiere agreement with Epic as "a special birthday gift on de Wild's show."

The band's third single, Somebody, entered

powerplay rotation in the last week of March at Radio 538, with 75 plays a week "Close II Your's mainstream potential shows in their airplay on both extremes of the Dutch radio spectrum," claims Epic Holland GM Gerard Rutte. "From leftfield public (CHR station) Radio 3FM to the more conservative [soft AC-formatted] Sky Radio, they are on [every playlist]."

Boel's Need is for Internet action

by Charles Ferro

Dutch label EMI-Medley has become the first label to follow the lead of Virgin Records U.K. and its interactive promotion strategy for the release of Massive Attack's current album Mezzanine. EMI-Medley is now taking a similar course for Need, the latest album by Danish MOR singer Hanne Boel.

Prior to the April 30 release date of Need, the label will make all its tracks available—at full length—to radio via the Internet. "We'll be releasing a track a day—10 in all—up to the April 30 release date," says Boel's personal assistant Peter Sorensen, who also handles promotions at Boel's Downbeat label, a recently launched joint venture with EMI-Medley.

To spice up the radio promotion for Need, EMI-Medley decided to service stations through the internet rather than with regular singles. "We put a single edit of the track Don't Tell Me How on the 'net," says Sorensen. The audio file is protected against downloads to limit its distribution to radio stations. "We provided radio programmers with the necessary password and 65 stations downloaded the track for airplay."

The decision to promote Need with a track-by-track countdown on the Internet was instigated by Boel, who was keen to find novel ways of promoting her work to radio instead of adhering to the standard singles-based approach. "One regrettable thing about radio is that stations often find one hit [on an album] and stick with it," she explains. "It's the same with me; when I buy a record, I'll play a song or two and do not really listen to the whole album. By releasing one track at a time, we hope that people will be able to sit down and listen to all the tracks."

Since making their mark with last summer's debut single Nice & Nasty (Epic), Close II You have broken into playlists at CHR and AC formatted stations. Ruud de Wild, star presenter at CHR station Radio 538—he has 558's daily breakfast show—is one of the Netherlands' most popular radio DJs, and was an early believer in the act.

The April 24 release date of Close II You's debut album, Closein, coincided with de Wild's birthday and the album was scheduled to be premiered exclusively on Radio 538. The station's music programmer, Niels Hoogland, describes the premiere agreement with Epic as "vital ammunition" for his station. The girls were to come to 538's studios to sing a selection of album tracks as "a special birthday gift on de Wild's show."

The first single from the compilation Paris Is Sleeping, Respect Is Burning, is an interesting stylistic collision. With its squaky clean, disco-funk groove, a bright, zesty production and a catchy vocal refrain, the track is clearly aiming for the crossover market. The combination of a strong tune and a tight radio edit could well make it happen.

On their first two albums, German electronica act Kreidler touched on an impressive number of sub-genres, all the while succeeding in sounding like an indie band who happen to love synthesizers. Their latest offering, Appearance And The Park, is more on it than Tortoise by a long, long way.

Danish label EMI-Medley has become the first label to follow the lead of Virgin Records U.K. and its interactive promotion strategy for the release of Massive Attack's current album Mezzanine. EMI-Medley is now taking a similar course for Need, the latest album by Danish MOR singer Hanne Boel.

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Boel's Need is pencilled in for the autumn. Each of her previous albums has at least gone platinum in Denmark (over 50,000 albums), six went gold in Sweden (40,000 units), and four passed platinum status (50,000 units) in Norway, where she has been one of the most popular foreign female artists in recent years.

"For the first time, I've worked with only original material," comments Boel. "The songs are written by Ole Hansen, Martin Hall and myself. And it's the first album without [EMI-Medley's creative director] Poul Bruun in the producer's chair. We worked together for 10 years and decided [mutually] it was time I tried something new."

A compilation of Boel's greatest hits, titled Best, will be released almost simultaneously with Need in Norway and Italy. The EMI-Medley's radio promotion plan for it will follow the track-by-track Internet blueprint of Need. Outside Scandinavia, Boel will play on June 16 at the Expo '98 exhibition in Lisbon. "We have high hopes for the Portuguese market," adds Sorensen. International release for Need is pencilled in for the autumn.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Country</th>
<th>Sales Breaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Celine Dion - Epic/Columbia</td>
<td>Don’t Let The Sun Go Down On Me</td>
<td>UK</td>
<td>Yes</td>
</tr>
<tr>
<td>2</td>
<td>Madonna - Sire/Warner Chappell</td>
<td>Like A Virgin</td>
<td>UK</td>
<td>Yes</td>
</tr>
<tr>
<td>3</td>
<td>Phil Collins - Columbia</td>
<td>Easy Lover</td>
<td>UK</td>
<td>No</td>
</tr>
<tr>
<td>4</td>
<td>Janet Jackson - Virgin</td>
<td>What Have You Done For Me Lately?</td>
<td>UK</td>
<td>No</td>
</tr>
<tr>
<td>5</td>
<td>Whitney Houston - Arista</td>
<td>Run To You</td>
<td>UK</td>
<td>No</td>
</tr>
<tr>
<td>6</td>
<td>Michael Jackson - Epic</td>
<td>Beat It</td>
<td>UK</td>
<td>No</td>
</tr>
<tr>
<td>7</td>
<td>C C Catch - Columbia</td>
<td>Shy</td>
<td>UK</td>
<td>No</td>
</tr>
<tr>
<td>8</td>
<td>Seal - EMI</td>
<td>Kiss The Rain</td>
<td>UK</td>
<td>No</td>
</tr>
<tr>
<td>9</td>
<td>George Michael - Sony</td>
<td>FAITH</td>
<td>UK</td>
<td>No</td>
</tr>
</tbody>
</table>

**Eurochart Hot 100® Singles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alphaville</td>
<td>Never Gonna Give You Up</td>
<td>UK</td>
</tr>
<tr>
<td>2</td>
<td>Bon Jovi</td>
<td>Livin’ On A Prayer</td>
<td>UK</td>
</tr>
<tr>
<td>3</td>
<td>Duran Duran</td>
<td>Rio</td>
<td>UK</td>
</tr>
<tr>
<td>4</td>
<td>Lamb</td>
<td>The Love Of My Life</td>
<td>UK</td>
</tr>
<tr>
<td>5</td>
<td>The Human League</td>
<td>Don’t You Want Me</td>
<td>UK</td>
</tr>
<tr>
<td>6</td>
<td>Wham!</td>
<td>Last Christmas</td>
<td>UK</td>
</tr>
<tr>
<td>7</td>
<td>Right Said Red</td>
<td>I Want My Elephant Back</td>
<td>UK</td>
</tr>
<tr>
<td>8</td>
<td>Fine Young Cannibals</td>
<td>My Harem</td>
<td>UK</td>
</tr>
<tr>
<td>9</td>
<td>Depeche Mode</td>
<td>Enjoy The Silence</td>
<td>UK</td>
</tr>
<tr>
<td>10</td>
<td>The Week That Was</td>
<td>The Week That Was</td>
<td>UK</td>
</tr>
</tbody>
</table>

**Week 18/98**

**SALES BREAKER**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alphonse de Castella</td>
<td>Le Mezzo Rêve De La Valse</td>
<td>France</td>
</tr>
<tr>
<td>2</td>
<td>Michel Fugain</td>
<td>La Côte Sauvage</td>
<td>France</td>
</tr>
<tr>
<td>3</td>
<td>Toto</td>
<td>Holding Onста</td>
<td>UK</td>
</tr>
<tr>
<td>4</td>
<td>Bruce Springsteen</td>
<td>Born In The USA</td>
<td>UK</td>
</tr>
<tr>
<td>5</td>
<td>Liberty X</td>
<td>In The Style Of Liberty X</td>
<td>UK</td>
</tr>
<tr>
<td>6</td>
<td>The Sugarcubes</td>
<td>Life Is Golden</td>
<td>UK</td>
</tr>
<tr>
<td>7</td>
<td>Depeche Mode</td>
<td>Enjoy The Silence</td>
<td>UK</td>
</tr>
<tr>
<td>8</td>
<td>Right Said Red</td>
<td>I Want My Elephant Back</td>
<td>UK</td>
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<td>My Harem</td>
<td>UK</td>
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<tr>
<td>10</td>
<td>Depeche Mode</td>
<td>Enjoy The Silence</td>
<td>UK</td>
</tr>
</tbody>
</table>

**Countries**

- AD = Austria
- AT = Austria
- B = Belgium
- D = Denmark
- DK = Denmark
- F = France
- FR = France
- NL = Netherlands
- SE = Sweden
- UK = United Kingdom
- UK = United Kingdom

**Sales Information**

- **SALES BREAKER**: Indicates the single reaching the highest success in a country
- **Charts**: The chart where the song charted
- **Singles**: The chart where the song charted
- **Albums**: The chart where the song charted

**Music & Media**

11 May 1998
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
<th>week 18/98</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soundtrack</td>
<td>Unreleased</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>Let's Talk About Love - Epic/ Columbia</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Madonna</td>
<td>Ray Of Light - Maverick/Sire</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Eric Clapton</td>
<td>Pilgrim - Reprise</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Savage Garden</td>
<td>Parks</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>The Verve</td>
<td>Urban Hymns - Hut</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Andrea Bocelli</td>
<td>Aria - The Opera Album - Sugar/Philips</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Natalie Imbruglia</td>
<td>Left Of The Middle - RCA</td>
<td>AUS</td>
<td>AUS</td>
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<tr>
<td>Eros Ramazzotti</td>
<td>Era - DDD</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Lighthouse Family</td>
<td>Pavilion Days From Heaven - Wildcard/Polydor</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Falco</td>
<td>Out Of The Dark (Into The Light) - EMI</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Backstreet Boys</td>
<td>Backstreet's Back - Jive</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Robbie Williams</td>
<td>Life Thru A Lens - Columbia</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Ricky Martin</td>
<td>Vuelve - Tristar/Columbia</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Pulp</td>
<td>This Is Hardcore - Island</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Era</td>
<td>Era - Mercury</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Spice Girls</td>
<td>Spice World - Virgin/EMI</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Janet Jackson</td>
<td>The Velvet Rope - Virgin</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Will Smith</td>
<td>Big Willie Style - Columbia</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Andrea Bocelli</td>
<td>Romanza - Sugar/Polydor</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Pino Daniele</td>
<td>Testo Nuovo - Cofidis</td>
<td>AUS</td>
<td>AUS</td>
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<tr>
<td>James</td>
<td>Unofficial</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Renato Zero</td>
<td>Amore Dopo Amore - Fonopoli/Epic</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>The Corrs</td>
<td>Talk On Corners - 143 /Laus/Atlantic</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Aaron Carter</td>
<td>A Star Is Born - Epic</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>Come On Over - Mercury</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Wes</td>
<td>Welegen - Saint George/Sony</td>
<td>AUS</td>
<td>AUS</td>
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<tr>
<td>Florence Pagny</td>
<td>Save A Sorrow - Mercury</td>
<td>AUS</td>
<td>AUS</td>
</tr>
<tr>
<td>Louise Attaque</td>
<td>Theme - Sony</td>
<td>AUS</td>
<td>AUS</td>
</tr>
</tbody>
</table>

**SALES BREAKER ****** indicates the album registering the biggest increase in chart points.
SALES

The Bad Seeds

the band's more challenging work in favour of

themselves, The Best Of... showcases some of the

Ballads, to number 3 in Music & Media's Euro-

Cave's striking ballads. However, there's

haps? Selected and sequenced by the Bad Seeds

Cave and his band have knocked at the door of

the original Bad Seed to a mainstream audience.

...MUSIC & MEDIA

MARCH 1996

20

-1

llil

5

4

3

13

16

12

19

10

366

156

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186

180

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186
Playlist Additions:
- AC/CHR
- Berlin C
- Hamburg

Power Play:
Eranie Funderbunk - Music Editor

Dance
HIT RADIO N Inuremberg

DELTA RADIO/Kiel G

CHR
Michael Zimmermann  Music Director
Carsten Moyer- Head Of Music
Karin Maack  Head Of Music

Playlist Additions:
- CHR
- RADIO FFH/Frankfurt

Cated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed in descending order of their Most Added songs. The top 10 songs are listed alphabetically by artist.

Most Added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are added, 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 C.E.T.

GERMANY
RADIO ENERGY/Munich G

Petra Steel - Prog Coord

ROCK FM/Preston/Blackpool G

Rutger L. Ceballos - Prog Dir

RADIO FREE/Deutschland

Stuart Baldwin - Head Of Music

Tony McKenzie - Program Controller

Playlist Meeting: Friday AM

Group/owner: Public broadcaster

France: Fun Radio

Format: CHR

Service area: National

Playlist Meeting: Friday 11:30

Group/owner: RTL

Playlist Additions:
- Lois Andra/In (n/a)
- Nathalie Cardone/Populaire (n/a)
- Tamperella/Feel It (n/a)

Trade Union/Mots (n/a)

Italy: Radio Dimensione Suono

Format: CPR

Service area: National

Playlist Meeting: varius

Group/owner: Radio Dimensione Suono

Playlist Additions:
- Ultifa/Imparabile/28 (n/a)
- Savage Garden/Truly Madly Deeply (28)

Power players

Germany: Eins Live

Format: CHR

Service area: National

Playlist Meeting: Friday AM

Group/owner: WDR

Playlist Additions:
- Airi Kelly (7)
- Van 3000/Drinking In L.A. (7)

Boyzone/All That I Need (7)

Lenny Kravitz/If You Can't Say No (7)

Marcy Playground/Sex & Candy (7)

Mousse 1/Homy '98 (7)

Veronne/Sonne (7)

Xavier Naidoo/20.000 Meilen über (7)

Each week, M&M brings you the latest adds from market leaders and taste-makers at radio across Europe—the Power Players. Figures in brackets are the position number of songs for the current week.

Nam- I Remember The Time (1)

Wyclef Jean- Gone Till November (5)

Petra Steel - Prog Coord

CHR

Brigitte Barthel - Prog Dir

AC/CHR

Nam- I Remember The Time

Lenny Kravitz/If You Can't Say No

Mousse 1/Homy '98

Veronne/Sonne

Xavier Naidoo/20.000 Meilen über

Germany: Eins Live

Format: CHR

Service area: National

Playlist Meeting: Friday AM

Group/owner: WDR

Playlist Additions:
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Boyzone/All That I Need (7)

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Nam- I Remember The Time (1)

Wyclef Jean- Gone Till November (5)
**AIRPLAY**

For a decade and a half now, the U.K. music radio and record industries have met each year under the auspices of the Radio Music Conference Radio Music Radio, where they’ve attempted to hammer out different and exclusive ideas.

Initially, the event was admittedly more toe-to-toe than face-to-face, as representatives of the two industries slammed it out, rowing over airplay royalty payments and related matters.

However, year by year, the event became less of a bickering session and more of a forum for explaining views and stances. Delegates from both sides walked away with a better understanding of what makes each other tick, and how initiatives could be formed for the mutual benefit of broadcasters and labels.

It’s only fair to give those annual conferences credit for fostering a belief—in the U.K. at least—among music programmers and label execs that they are both part of the same industry. It’s about time to seriously consider the idea of a separate, pan-European music conference?

“Why does everybody struggle to create a pan-European music conference and what makes it so difficult?”

Bridled suggested that now is the time for the European radio and record industries to forge new relationships. “The nut to crack is to build on the existing strengths between the two sectors, and tackle the easy issues first, rather than being determined to crack the most difficult ones first.”

The radio and music businesses in most European countries have clearly scored significant achievements during the past few years. Programmers and heads of music have helped labels break borders with incredible artists—Sash, Mauro Picotto, Naughty By Nature, Billie Myers. Many of these acts would not have had such success without the help of the European music radio conference?

Performers have clearly scored significant achievements during the past few years. Many of those acts would not have had such success without the help of the European music radio conference.

**EUROPEAN NETWORKS**

**FRANCE**

**AIRPLAY**

by programming editor Mike McGeever

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**EUROPEAN NETWORKS**

**FRANCE**

′03′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′′″"
It is the kind of spiffy spring hit, with a great rhythmic melody, that has come just at the right time. Sampson elaborates: “We got it supplied last week and decided to play it straight away—and got a lot of positive feedback from listeners. A great help from a professional specialist.”

Although the radio edit is less than three minutes long, which makes it very suitable for programmers’ viewpoint is the fact that the radio edit is less than three minutes long, which makes it very suitable for daytime programming. Of course, available edits are much longer, which is fine for specialist shows but not for daytime. Although you can make your own edit, don’t always come out right, and at the end of the day, one wonders if it is worth the effort.”

**THE TAMPERER FEAT. MAYA FEATUER TIME**

Producers: Faiou Publishers: MJ Joc/Sigg/Wimmer Chappell
Reaching over 10 million listeners

Eurochart hot 100

Eurochart radio show 18/98

Each week, some 10 million European listeners tune in to listen to Music & Media's Eurochart Hot 100. Supplied in a kit form (with records, script and sound bites) and syndicated by London-based company Unique Broadcasting, the Eurochart is a chart countdown, with behind the songs stories, artist interviews, gossips, tips, new entries, hits to happen and the album of the week.

Content of the Eurochart Hit 100 show this week:

- **Interviews:** Cate Tisi, Jamie White (from Tantum), Comeshop
- **Hits to Happen:** Yoko Ono (Till November (Ruthouse/Columbia))

**New Videos:**

- **Break Out:**
  - Janet Jackson- I Get Lonely
  - Madonna- Frozen
  - Mud- Auoune Inquietude
  - Garbage- Push It
  - Passi- Le Monde
  - Billie Myers- Kiss The Rain
  - Hinda Hicks- If You Went
  - Rim DMC- It's Like That
  - Boysone- All That I Need
  - Hanson- Weird
  - Rodrigo Bay- Allegria
  - Sash!- La Primavera
  - Camisra- Let Me
  - Litfiba- Sparami
  - Manteca Grignani- Bahy Revolution
  - Gala- Come Into
  - Delta V- II Mondo Mete
  - Antonella Ruggiero- Amore Lontanissimo
  - Pascal Obispo- Assassin
  - Smash Mouth- Why Can't We
  - Irene Graadi- Primitive
  - Rink= Grignani- Mi Piacershbe Sayers
  - Blackwood -Peace
  - Pascal Grierson or Olivier Semonnay at Unique Broadcasting.

- **Hot Entries:**
  - Britney Spears- I'm A Slave 4 U
  - Pink- Get the Party Started
  - Britney Spears- ...Baby One More Time
  - Janet Jackson- Rhythm Nation 303

**A List:**

- H-Ci & JoJo- All My Life
- VIVA TV/Cologne P

**Buzz Bin:**

- Novy vs. Eniac- Superstar
- Carrie- California Serenade
- Madonna- Frozen
- Ultra Nate- Found A Cure
- Basta Rhymes- Turn It Up
- All Saints- Under
- Mese- Whet You Want
- S.O.A.P- This Is How We Party
- Bryan Adams- I'm Ready
- Billie Myers- Kiss The Rain
- Young Deenay- Waimabe Your lover
- Marcy Playground- Sex & Candy
- Illmatic- Here He Come
- Will Smith- Gettin' Jiggy With It
- Cleopatra- Life Aide Easy
- Thomas D.- Solo
- Savage Carden -Truly Madly Deeply
- Pappa Bear- When The Rain Begins
- Savage Garden -Truly Madly Deeply
- Nana- I Remember The Time
- Ramazzottiff artier- Case Della Vita
- Mellowbag & Freunde.- Tabula Rasa

**Medium Rotation:**

- Breakout Extra
  - MUSE

**Breakout:**

- MUSE

**Breakout Extra:**

- MUSE

**A List:**

- Jorge Cebrian Lopez - Prog Dir

**Medium Rotation:**

- Breakout Extra

**Breakout Extra:**

- MUSE

**A List:**

- Jorge Cebrian Lopez - Prog Dir
The practice of heavily plugging a record before its release date in order to obtain the highest possible first week sales chart position has long been common practice on U.K. radio.

Most records which get early airplay solely in the U.K. don't generally get enough airplay points to reach M&M's European Radio Top 50. However, a study of this week's chart seems to indicate that, nowadays, more record companies are also getting their high profile acts onto mainland European radio as soon as possible.

This week, new entries Under The Bridge by All Saints (London) at number 25 and If You Can't Say No by Lenny Kravitz (Virgin) at 45 are not yet commercially available in single format anywhere in Europe.

All Saints' R&B take on the well known Red Hot Chili Peppers original has picked up early airplay in the U.K., Denmark, Switzerland and Italy; the success of their Never Ever (London), which drops this week to number 17, after 13 weeks in the top 10, has clearly established the U.K. quartet in Europe.

For his part, Lenny Kravitz finds early supporters for his new, trip-hop slanted sound mostly in Italy, Spain, Germany and the Netherlands. However, a study of this week's chart seems to indicate that, nowadays, more record companies have long been common practice on U.K. radio. This week we welcome back two re-entries to the European Radio Top 50. At 45, Bryan Adam's I'm Ready (A&M) is picking up due to new inter-airplay chart-still ahead of its U.K. sales debut. Bryan Adam's fairly new trend in Germany.

Frank Wilkat, head of music at Delta Radio in Kiel, Germany, which only plays rock and pop, has a straightforward explanation for programming Garbage and Lenny Kravitz so early: "We're the one and only [local] station that specializes in rock and pop, so we have to be early to bring something different."

If labels are willing to supply more new material by core artists long before their commercial release, Wilkat says he is happy to play them beforehand, although he adds that he has to warn his listeners every time he does so not to run to the shops too early, as playing pre-releases is a forehand, although he adds that he has to warn them.

Simply Red's song is already number 3 on airplay in Italy, as the Major Market Airplay section shows.

The reappearance of the Fugees' man's man's record seamlessly coincides with the disappearance of its production of Destiny's Child's No, No, No (Columbia), which drops out of the 50 this week. Increased interest from U.K. programmers could well see Jean's single climbing the airplay chart—still ahead of its U.K. sales debut. Which leads us, in time-honoured fashion, back to where we came in.

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Add</th>
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<td>MADONNA/FROZEN</td>
<td>(MAVERICK)</td>
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<td>Spice Girls/Stop</td>
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<td>Savage Garden/Truly Madly Deeply</td>
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<td>Celine Dion/My Heart Will Go On</td>
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<td>Billie Myers/Kiss The Rain</td>
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<td>Natalie Imbruglia/Gigantic Mistake</td>
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<td>PM Dawn feat. Ky-Mani/Gotta Be...Movin' On Up</td>
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<td>54</td>
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<td>Robbie Williams/Let Me Entertain You</td>
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<td>Aqua/My Oh My</td>
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<td>The Tamperer feat. Maya/Feel It</td>
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<td>Boyzone/All That I Need</td>
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<td>K-Ci &amp; JoJo/All My Life</td>
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<td>Corrs/What Can I Do</td>
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<td>Propellerheads feat. Shirley Bassey/History Repeating</td>
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<td>Tin Tin Out/Here's Where The Story Ends</td>
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<td>Aretha Franklin/A Rose Is Still A Rose</td>
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<td>Five/When The Lights Go Out</td>
<td>(RCA)</td>
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<td>43</td>
<td>43</td>
<td>6</td>
<td>Ricky Martin/La Copa De La Vida</td>
<td>(Tristar/Columbia)</td>
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<td>Massive Attack/Teardrop</td>
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<td>45</td>
<td>&gt;</td>
<td>NE</td>
<td>Lenny Kravitz/If You Can't Say No</td>
<td>(Virgin)</td>
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<td>RE</td>
<td>Wyclef Jean/Gone Till November</td>
<td>(Ruffhouse/Columbia)</td>
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<td>Espen Lind/When Susannah Cries</td>
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<td>Bryan Adams/I'm Ready</td>
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<td>911/All I Want Is You</td>
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<td>Richie Sambora/Hard Times Come Easy</td>
<td>(Mercury)</td>
<td>34</td>
<td>1</td>
<td>RE</td>
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</table>

The European Radio Top 50 is based on a weighted scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week. Airplay for the period from May 25 to June 7 is being used to determine this week's chart. Storylines are supplied by weekday and by the number of times per week. CW/ Week 1/ Week 2/Last Week/ NE = New Entry/ TR/Total Stations

* Indicates singles which previously featured in the Border Breakers chart.
French radio hits record levels

PARIS — French radio has started 1998 with record listening figures. According to ratings organisation Médiamétrie, the cumulative audience reach peaked at 82 percent during the January-March sweep, compared to 80.9 percent during the same period last year.

Most radio stations have benefitted from this overall audience growth, although the trend favours adult-orientated stations rather than the CHR networks. The cumulative audience of the five national AC networks (RFM, Europe 2, RTL 2, Chérie FM and Radio Nostalgie) now tops that of France's three CHR networks (NRJ, Fun Radio and Skyrock).

RFM experienced the biggest gain, with a cumulative audience reach of 4.5 percent (up from 3.3 percent last year). The Europe 1-owned station is now level with NRJ's AC network Chérie FM (4.5 percent), which also improved its audience (up 1.0 percent) on a year ago. Spectacular growth in the AC sector was also enjoyed by RTL2.

Another CHR network that regained audience following a dramatic drop (to 10.3 percent) in the last Médiamétrie sweep. It moves up 1.1 percent to 11.4 percent.

Sanz misses awards

LONDON — Warner Music Spain artist, who has sold a record 1.2 million copies of Mis in Spain in the past seven months.

However, Sonsoles Armendariz, head of international at Sanz's management company RLM, insists: "There's nothing strange about this. Alejandro was very happy with the awards. "We were going to try to move the date of the awards."

As we were going to try to move the date of the awards. We even tried to move the date of the awards."

Armendariz, "As we were going to make this connection, we did not have anything recorded in advance."

Other acts winning in more than one category included Virgin's Latino pop group Jarabe de Palo (best new artist), with two awards, and Sony Music's flamenco guitarist Vicente Amigo (best flamenco composer and flamenco artist), with two awards.

The Premios de la Musica awards are organised for Spanish artists (apart from a Latino award, won this year by Argentina's Fito Páez) by authors' and editors' society SGAE and artists' association AIE. Spain's other main music awards, November's Premios Amigos, are organised by IFPI-recognised music industry body AFYVE.

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Additional reporting by Dominic Pride.

\[\text{Additional reporting by Dominic Pride.}\]

French radio hits record levels

PARIS — French radio has started 1998 with record listening figures. According to ratings organisation Médiamétrie, the cumulative audience reach peaked at 82 percent during the January-March sweep, compared to 80.9 percent during the same period last year.

Most radio stations have benefitted from this overall audience growth, although the trend favours adult-orientated stations rather than the CHR networks. The cumulative audience of the five national AC networks (RFM, Europe 2, RTL 2, Chérie FM and Radio Nostalgie) now tops that of France's three CHR networks (NRJ, Fun Radio and Skyrock).

RFM experienced the biggest gain, with a cumulative audience reach of 4.5 percent (up from 3.3 percent last year). The Europe 1-owned station is now level with NRJ's AC network Chérie FM (4.5 percent), which also improved its audience (up 1.0 percent) on a year ago. Spectacular growth in the AC sector was also enjoyed by RTL2.

Another CHR network that regained audience following a dramatic drop (to 10.3 percent) in the last Médiamétrie sweep. It moves up 1.1 percent to 11.4 percent.

Sanz misses awards

LONDON — Warner Music Spain artist, who has sold a record 1.2 million copies of Mis in Spain in the past seven months.

However, Sonsoles Armendariz, head of international at Sanz's management company RLM, insists: "There's nothing strange about this. Alejandro was very happy with the awards. "We were going to try to move the date of the awards."

As we were going to try to move the date of the awards. We even tried to move the date of the awards."

Armendariz, "As we were going to make this connection, we did not have anything recorded in advance."

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3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA.
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10965 Berlin
Germany
Fax: +49-30-54901281

10965 Berlin
## Border Breakers

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>8</td>
<td>SASHI/LA PRIMAVERA</td>
<td>BELGIUM</td>
<td>76</td>
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<tr>
<td>2</td>
<td>2</td>
<td>8</td>
<td>Eagle-Eye Cherry/Save Tonight</td>
<td>SWEDEN</td>
<td>66</td>
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<tr>
<td>3</td>
<td>3</td>
<td>7</td>
<td>Ace Of Base/Life Is A Flower</td>
<td>DENMARK</td>
<td>69</td>
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<tr>
<td>4</td>
<td>4</td>
<td>9</td>
<td>Aqua/My Oh My</td>
<td>DENMARK</td>
<td>51</td>
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<tr>
<td>5</td>
<td>10</td>
<td>5</td>
<td>The Tamperer feat. Maya/Feel It</td>
<td>ITALY</td>
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<tr>
<td>6</td>
<td>5</td>
<td>21</td>
<td>Eros Ramazzotti &amp; Tina Turner/Cose Della Vita</td>
<td>ITALY</td>
<td>28</td>
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<tr>
<td>7</td>
<td>6</td>
<td>14</td>
<td>Anouk/Nobody's Wife</td>
<td>HOLLAND</td>
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<tr>
<td>8</td>
<td>8</td>
<td>22</td>
<td>Espen Lind/When Susannah Cries</td>
<td>NORWAY</td>
<td>30</td>
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<tr>
<td>9</td>
<td>7</td>
<td>23</td>
<td>Robyn/Show Me Love</td>
<td>SWEDEN</td>
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<td>42</td>
<td>Wes/Alane</td>
<td>FRANCE</td>
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<td>7</td>
<td>Solid Harmonie/ Want You To Want Me</td>
<td>HOLLAND</td>
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<td>Alexa/Gimme Love</td>
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<td>11</td>
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<td>Sweetbox/Don't Go Away</td>
<td>GERMANY</td>
<td>21</td>
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<td>14</td>
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<td>6</td>
<td>Novy vs. Eniac/Superstar</td>
<td>GERMANY</td>
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<td>21</td>
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<td>Aqua/Turn Back Time</td>
<td>DENMARK</td>
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<td>Close You/Baby Don't Go</td>
<td>HOLLAND</td>
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<td>17</td>
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<td>4</td>
<td>Los Umbrellos/No Tengo Dinero</td>
<td>ITALY</td>
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<tr>
<td>18</td>
<td>15</td>
<td>21</td>
<td>Sweetbox/Everything's Gonna Be Alright</td>
<td>GERMANY</td>
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<td>19</td>
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<td>Nek/Non Ce</td>
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<td>20</td>
<td>NE</td>
<td>Down Low/Johnny B</td>
<td>GERMANY</td>
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<td>21</td>
<td>18</td>
<td>9</td>
<td>Alexa/Uh La La La</td>
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<td>22</td>
<td>24</td>
<td>2</td>
<td>Modern Talking/You're My Heart, You're My Soul 1998</td>
<td>GERMANY</td>
<td>23</td>
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<tr>
<td>23</td>
<td>NE</td>
<td>K's Choice/Believe</td>
<td>BELGIUM</td>
<td>13</td>
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<tr>
<td>24</td>
<td>19</td>
<td>7</td>
<td>Flip Da Scrip/I Never Told You</td>
<td>GERMANY</td>
<td>10</td>
</tr>
<tr>
<td>25</td>
<td>23</td>
<td>3</td>
<td>Lokua Kanza/Wapi Yo</td>
<td>ITALY</td>
<td>8</td>
</tr>
</tbody>
</table>

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet. * indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

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**For details call:** Claudia Engel  
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**Forthcoming Special Supplements in Music & Media**

- **Soundtracks**
- **Music & the World Cup**
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**Off the record**

Edited by Christian Lorenz

Golden Earring's young protégé Anouk and veteran British vocalist Sir Cliff Richard were to the fore at the Netherlands' annual Edison Awards show, held on April 22 in Hilversum. Rock vocalist Anouk—signed to Dino/BMG—picked up three awards; best female singer, best video and best newcomer. Sir Cliff collected a lifetime achievement award, as did Mercury artist Boudewijn De Groot. Other winners included Polydor's Marco Borsato and RCA's Natalie Imbruglia. Full details and pictures next week.

New figures from Italy's IFPI-recognised industry federation FIMI show the Italian music market registering significant growth for the first time in five years. Total unit shipments (including singles) increased 12 percent to 46.7 million. The value of shipments grew 6.6 percent to L669.8 billion ($372.1 million)... And the French market has continued its upward trend, growing 4.8 percent in value to Fr1.68 billion ($275 million) based on wholesale prices in the first quarter of 1998. Unit sales in units rose by 7.9 percent to 36 million, according to record industry body SNEP.

Javier Pons, head of programming at Spain's leading CHR network Los 40 Principales, is apparently being tempted to introduce a late night "sex" show during the summer. The programme is said to be inspired by French station Fun Radio's Lovin' Radio which has tackled sex issues in an informal way since its launch in 1995... And staying with Spanish radio, Rafael Revert, who departed Los 40 Principales' rival Cadena 100 at the beginning of the year, says he is now "on a sabbatical year" but keeping himself busy "doing things I couldn't do during my years as a broad-caster." Revert says he is involved in the production of music and musicals and trying to improve his golf handicap, but doesn't rule out going back to radio later this year, when new regional licences will be awarded.

OTR hears that French world music label Deedle is in the final stages of negotiations with two companies who are competing for its catalogue, which includes recordings from the French Antilles and North Africa, including rai star Cheb Mami, who is currently licensed to Virgin.

A change this year for the second Amsterdam Dance Event. Artist showcases and parties at the October 22-24 dance music conference will be limited to three venues-Escape, Melkweg and Paradise. Last year, they were spread across the city. The keynote address will be delivered by U.S. house veteran Lil' Louis of French Kiss fame. The deadline for early-bird registrations at the reduced rate of HFl50 ($75) is June 1.

And finally, in a week which has seen much coverage of the EMI/Jim Fifield story across the globe, we're indebted to New Zealand music magazine Rip It Up for informing us in their latest issue that a sum of £12 million has been paid toрест Billing Music Group for informing us in their latest issue that a sum of £12 million has been paid to

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**Music & the World Cup**

Issue no. 22 - cover date 30 May  
Artwork deadline 11 May

**Canadian Music Spotlight**

Issue no. 23 - cover date 6 June  
Artwork deadline 25 May

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**Soundtracks**

Issue no. 21 - cover date 23 May  
Street date 25 May

**Artwork deadline 11 May**

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**Music & the World Cup**

Issue no. 22 - cover date 30 May  
Street date 25 May

**Artwork deadline 25 May**

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**Canadian Music Spotlight**

Issue no. 23 - cover date 6 June  
Street date 2 June

**Artwork deadline 2 May**
**THE NETHERLANDS**

1 1 10 ROMEO/COMING HOME (BLUE SOUL) (Mega/Polydor) (1)
2 2 9 You (Blondie) (Mega/Polydor) (10)
3 3 8 Friends (Mega/Polydor) (1)
4 4 7 The End Of The Road (Mega/Polydor) (1)
5 5 6 Some Kind Of Love (Mega/Polydor) (1)
6 6 5 A Million Miles (Mega/Polydor) (1)
7 7 4 Raw (Mega/Polydor) (1)
8 8 3CLEARLINES (Mega/Polydor) (1)
9 9 2 Kings (Mega/Polydor) (1)
10 10 1 Money For Nothing (Mega/Polydor) (1)

**ITALY**

1 1 20 ALBUSTIGI/L'AMORE (EHE-EMI) (1)
2 2 19 No One But Me (RCA) (1)
3 3 18 The Other Side Of Love (RCA) (1)
4 4 17 Missing You (RCA) (1)
5 5 16 Room At The Top (RCA) (1)
6 6 15 Another Love Story (RCA) (1)
7 7 14 Living In The Shadows (RCA) (1)
8 8 13 Per favore (RCA) (1)
9 9 12 Booze (RCA) (1)
10 10 11 Andiamo (RCA) (1)

**SPAIN**

1 1 15 BONNIE/NO (Mega/Polydor) (1)
2 2 14 Tu (Mega/Polydor) (1)
3 3 13 A Piece Of Love (Mega/Polydor) (1)
4 4 12 Amor (Mega/Polydor) (1)
5 5 11 Don't You Know (Mega/Polydor) (1)
6 6 10 A Cup Of Love (Mega/Polydor) (1)
7 7 9 Love Me Now (Mega/Polydor) (1)
8 8 8 Last Love (Mega/Polydor) (1)
9 9 7 Don't Let Me Down (Mega/Polydor) (1)
10 10 6 Amore (Mega/Polydor) (1)

**POLAND**

1 1 1 VYRZI/DOZIENIE ZDROJÓW (Mega/Polydor) (1)
2 2 2 Dama Zrode (Mega/Polydor) (1)
3 3 3 Dama Zrode (Mega/Polydor) (1)
4 4 4 Dama Zrode (Mega/Polydor) (1)
5 5 5 Dama Zrode (Mega/Polydor) (1)
6 6 6 Dama Zrode (Mega/Polydor) (1)
7 7 7 Dama Zrode (Mega/Polydor) (1)
8 8 8 Dama Zrode (Mega/Polydor) (1)
9 9 9 Dama Zrode (Mega/Polydor) (1)
10 10 10 Dama Zrode (Mega/Polydor) (1)

**HUNGARY**

1 1 10 MADONNA/FROZEN (htar) (1)
2 2 9 Eros & Bibi/Bibi & Tina (htar) (1)
3 3 8 Sinéad O'Connor/Nothing But The Truth (htar) (1)
4 4 7 Garou/Emotion (htar) (1)
5 5 6 Eros & Bibi/Bibi & Tina (htar) (1)
6 6 5 Celine Dion/I'm Alive (htar) (1)
7 7 4 Garou/Emotion (htar) (1)
8 8 3 Eros & Bibi/Bibi & Tina (htar) (1)
9 9 2 Sinéad O'Connor/Nothing But The Truth (htar) (1)
10 10 1 Garou/Emotion (htar) (1)

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

new single

Life is a flower

taken from the forthcoming album

*Flowers*

highest new entry on german radio

now ready for europe