Italian stations face royalties demands

by Mark Dezzani

MILAN — Enzo Mazza, secretary general of Italian music industry association FIMI, has confirmed that a new public company will be launched on January 11, 1999 with the purpose of collecting and distributing performing rights payments.

The decision to form the new company was first announced by FIMI at its June 30 annual general meeting (M&M July 11). It will be owned directly by the country’s participating major and independent record labels. "The new body’s shares will be available to any European record company," says Mazza.

He acknowledges that neither FIMI, nor Italy’s independent labels continued on page 29

LISTENERS DROP AT BBC RADIO 1

by Mike McGeever

LONDON — National U.K. CHR network BBC Radio 1’s haemorrhage of listeners continued on the second quarter of 1998, according to RAJAR/RSI listening figures released at press time.

Overall, weekly listening to R1 was down 363,000 listeners to about 9.4 million. Compared to the previous quarter, R1 lost 264,000 listeners during the 06:30-09:30 slot; its breakfast audience for the period was just shy of 4.4m listeners.

However, the second quarter was more encouraging for commercial radio, which took its highest ever total share of listening audience—51.1 percent of the market. continued on page 29

GERMAN YOUTH TARGETED

by Ed Meza

Berlin — AC/oldies/full service broadcaster FR 1 in the city of Freiburg, and new AC station Sky Radio/Baden-Baden are planning joint development of a youth-oriented station, aimed at a 12-21 year-old demographic.

In September, Sky Radio (unrelated to the Murdoch empire) and FR 1 will launch a youth-oriented pilot programme on Friday and Saturday evenings. According to Christian Frietech, Sky’s general manager, while the stations will broadcast joint programmes continued on page 29

WEA SEeks a million MARIAS

by Christian Lorenz

HAMBURG — Radio Maria may be getting a mixed reception from German stations, but WEA still expects a million record buyers to tune in...

Warner Music’s German affiliate WEA is predicting that Radio Maria, the new album from Marius Müller-Westernhagen, will be one of its biggest releases this year when it hits stores on August 17. The label expects to sell over one million copies of Radio Maria before we continued on page 29
alisha's attic

the incidentals

THE EVOCATIVE FIRST SINGLE FROM THE FORTHCOMING ALBUM 'ILLUMINA'
So after EMI and "UniGram," things are moving at BMG.

Last week's announcement that Strauss Zelnick would add the rest of the world to his current U.S. responsibilities within BMG Entertainment - outranking current BMG International CEO Rudi Gassner in the BMG hierarchy - marks more than just a bloodless "palace coup."

Gassner, who previously had a direct line of reporting to BMG Entertainment chairman Michael Dornemann, now reports to Zelnick - who himself reports to Dornemann. The word from BMG HQ in New York is that "nothing will change at the international level," and Gassner, who recently renewed his contract, will operate on the same playing field as he's been used to.

The key question will be how Zelnick and Gassner together take BMG into the 21st century. The level of understanding between them will be crucial for the company's future; what's behind these changes is the future shape of BMG.

By appointing an American to run its global music operations, BMG's German parent Bertelsmann clearly shows where its priorities lie. Behind the decision is Bertelsmann's response to the Universal/PolyGram situation and the fight for the top market position.

VL4 looks to Flanders

by Mark Moses

BRUSSELS - The Belgian division of U.K.-based commercial TV station VLT4-SBS is eyeing the Flemish radio market.

VLT4-SBS has gone on air with a week of trial broadcasts on the 1071 KHz AM frequency, circumventing Flemish media minister Van Rompuy's contention that the FM dial is overcrowded. The move follows liberalisation of radio regulation in a recent Flemish political agreement. We want to go ahead. We are taking into account the need to be No.1 in the businesses it's in. With the music business, where it ranks fourth, BMG has to look at several options for growth.

Two schools of ideas are dominant among observers. One is that, because the music industry is becoming a no-growth business, Bertelsmann will be tempted to sell its music division to concentrate on areas where it can either more than double its revenues or where it is more dominant (TV, press, publishing, multimedia).

The other is that, because it's so eager to become No.1, Bertelsmann will do whatever's required to get there, be it by acquisition or by strategic partnerships. In recent months, it has shown that when conditions require, it can move either way. Bertelsmann has proved it can put big money on the table when needed (Random House) or surrender exclusive control for a bigger slice of the cake, as when they merged their audiovisual division UFA with media group CLT.

Rumour in New York has it that Bertelsmann might be tempted to float its music division - so installing an American chief executive to court Wall Street makes sense. It might also be worth bearing in mind that, when asked in M&M recently whether BMG was interested in acquiring EMI, Gassner's answer was: "No, because we would have to go public immediately." But what if BMG went public first...

So some observers even go so far as to suggest that Bertelsmann could well link with Sony or Warner to merge their music divisions under a single roof, with the additional benefits of saving control. Or, if it happens, would be a true revolution in the industry - potentially the bloodiest yet.

Niche channels for MTV Europe

LONDON - One year after launching a major localisation of its channels, MTV Networks Europe (MTVNE) is to extend niche broadcasting, writes Emmanuel Legrand.

In 1999, the company, which already operates MTV, VH-1 and M2 in Europe, will launch three new music channels, whose musical output will reflect specific niches such as dance, indie rock and "pure" pop music. A project coordinator is expected to be appointed soon, under the supervision of MTVN's president and chief executive Brent Hansen.

The MTV branded channels, as yet unnamed, will be supported by advertising and subscription, with music video-based content and special emphasis on graphics. It is almost certain VJs will present some programmes. A company spokesperson says the choice of formats is based on "research into digital platforms are looking for and on opportunities for these genres to have appeal in their own right."

The channels will be broadcast from London to satellite and cable operators. Hansen says distribution deals are "solidly in place." Initially, the channels will launch on BskyB's U.K./Ireland digital satellite platform, due to debut by the end of 1998. According to MTV, distribution of the channels will not be limited to the UK and Ireland; "MTV is looking anywhere in Europe where we can see proper distribution."

Commenting Hansen in a statement: "The channels will complement MTV, VH-1 and M2, in which they will concentrate entirely on specific music genres and be scheduled in a competitive fashion to MTV, VH-1 and M2. From 1999, MTV will be providing a total of six music channels, covering all aspects of music programming."
Half-year figures put Dion on top

by Terry Heath

London — Celine Dion was the outstanding singles and albums artist for Europe’s charts during the first six months of 1998. The Sony singer’s two albums—Let’s Talk About Love and Falling Into You (Sony/Columbia)—and singles—The Reason and My Heart Will Go On (Epic/Columbia)—contributing to her clean sweep of top singles and albums artist honours for the first half of the year, although Dion yielded to James Horner and Madonna in the second quarter’s top album artists chart.

According to statistics compiled by the N&M Eurochart Hot 100 Singles and European Top 100 Albums listings, the main European success story was Denmark’s Aqua, whose debut album Aquapop propelled them to fourth slot in the first quarter’s evening slots, similarly-formatted cable station Kink FM—owned by Dutch broadcast group Veronica—is hoping for a major audience boost.

Q: Does Kink FM now have an opportunity to fill a gap in the Dutch radio market?
A: The changes at Radio 3FM make it a Dutch radio market, but the success of [soft AC station] Sky Radio. We publish our playlists via the evening slots, similarly-formatted cable station Kink FM—owned by Dutch broadcast group Veronica—with live music and alternative videos.

Q: Kink FM played continuous music for quite a while, but new presenters are back during the evening hours. Can’t alternative radio live without presenters?
A: We believe in the alternative format, but you’ve got to have the right tools to do it. That’s an enormous handicap. We will also launch a Kink FM late night television magazine programme in October on Veronica TV, with live music and alternative videos.

Q: Don’t poor listener figures at [London’s alternative rock station] Xfm demonstrate that this format simply doesn’t work in Europe?
A: We think you must find the right balance. People like continuous music programming during the day, as shown by the success of [soft AC station] Sky Radio. We publish our playlists via Veronica teletext and alternative music. In September, we will extend our live programming with specialist shows, such as ska and hip hop.

Edel to float for international growth

by Wolfgang Spahr

Hamburg — Leading German independent production/distribution company edel music AG will be floating 30 percent of its capital on the Frankfurter Börse stock exchange market before the end of the year.

Speaking at a press conference in Hamburg, edel founder, chief executive and current sole shareholder Michael Haentjes confirmed his company’s plans to proceed with the flotation to finance domestic and international expansion. Haentjes plans to boost his company’s international market share—currently estimated at 0.5 percent in the countries where edel is active—to its same level as on the German market—3 percent.

Haentjes plans to achieve this goal by setting up new licensing and distribution deals, developing its roster of international artists, entering new distribution channels such as the Internet and getting involved in areas such as TV production which offer potential synergies with the music business.

Haentjes projects revenues of over $138.9 million for 1998, up from $114.5m in 1997, with a profit rate over 10 percent. The company performed well in the first half of the year, with revenues and earnings well up,” said Haentjes. It remains unclear at this stage how much the company will be valued at.

Created 12 years ago as a mail-order soundtracks company in Germany, edel now has operations in the U.K., France, Italy, Scandinavia and in the USA and employs 446 people worldwide. Its roster includes acts such as Aaron Carter, Blümchen, Scooter and Jennifer Paige, whose single Crush is a Top 10 hit in the U.S.A.
France to study 'price-fixing' 
by Remi Bouton

PARIS - In response to a call from French independent labels' organisation UPPFi, Finance Minister Dominique Strauss-Kahn and Culture Minister Catherine Trautmann have jointly signed a letter of intent which calls for an in-depth study on the feasibility—and consequences—of a fixed-pricing policy on recorded music.

The question of a fixed price on records imposed by labels as opposed to the current regime where retailers can set any price they want, providing the record does not sell below its wholesale price plus taxes—was formally presented by UPPFi at the beginning of the summer. It is seen as a measure to help small retailers restore their margins.

Although Trautmann may have been sympathetic to the issue, she still had to convince her finance colleague, Dominique Chavigny, adviser to the Culture Minister on music issues, says: "This is an important step forward because, even if Mrs. Trautmann was already convinced [of the need for the measure] for cultural reasons, the finance minister has finally agreed to work with us. This mission, conducted by both ministries, has used to mattin the Polish station to analogue, etc); defining consumer perceptions over the distribution of "cultural" products and reviewing the state of musical output for the past five years, especially of new talent. The report will also examine the effects of fixed prices on retail and labels in the context of European trans-shipment regulations and the development of on-line distribution. A source close to the Culture ministry insists: "The Ministry of Finance will never accept the idea of a fixed price; it would be very difficult to defend in the current EU context." However, the source adds that Trautmann has not ruled out being able to convince her colleague "to see the need for the move, French labels' body SNEP—which includes the majors—is divided on the issue." SNEP general manager Hervé Roy, says: "The problem is that experienced professionals have different ideas on this question." It is understood that PolyGram and Sony Music, who jointly account for close to 60 percent of the French market, are against the measure but others have not yet agreed on the need to ease concentration in the market.

According to an industry source: "As the industry is really divided about the pricing question, setting a minimum margin could be the consensus solution." Roy says SNEP has commissioned a marketing study on pricing from research company Ernst & Young; it will be unveiled "in a couple of weeks."
The syndication of radio programming in Europe is a growing market, as players in an allegedly talent-starved industry seek competitive edge in an increasingly service-rich environment. Europe initially took its lead from the more experienced U.S. market, but realisation that U.S. parameters do not translate directly to the European market soon led to the development of a sophisticated home industry. Terry Heath talks to companies from both sides of the Atlantic about the current state of syndication in Europe, and how the market is likely to develop in the next few years.

One important reason why radio syndication exists, according to U.K. syndicator Wise Buddah's managing director Stephen Mulholland, "is to provide to radio stations that they could not feasibly make themselves." He adds: "In my view that boils down to three key assets: talent, formats and events. Or to view it another way, content, content and content."

In a radio market as culturally diverse—and as multilingual—as Europe, the precise tailoring of content to station requirements is the paramount skill. It's also a skill in which—until recently—European practitioners would have claimed an edge over their U.S. competitors. So, does a "them and us" attitude still linger?

Marina Riester, General Manager of Berlin-based On Air Syndication which serves radio stations throughout Europe, says: "I think most U.S. companies still have a hard time understanding the European markets. In many cases, you still feel the attitude 'what works here (in the U.S.) works everywhere.'"

Language, Riester insists, is an important factor. "Many U.S. companies think it is no problem for European radio stations to air an English language programme," she says. Whilst this may be true for some European outlets, "for most it definitively isn't. Stations want their own language—in some countries and parts of Europe even their own specific dialect—on the air."

Different perceptions
Riester also identifies a fundamental difference in audience perception between the U.S. and Europe. "Syndication," she says, "is a normal word in everybody's language (in the U.S.). People on the street know what a syndicated programme is, it's mentioned on air, and it's known that a specific chart show, for example, is aired on 'x' number of stations. European radio stations tend to keep up the illusion that every single part of their programme is produced in house, by their own producers, with their own hosts."

However, Riester acknowledges: "Some U.S. companies with more insight into the European markets have started to do joint ventures or cooperate in other ways with European syndicators. 'That way, they are able to combine their strengths—good programing and promotion ideas, access to a variety of sources, long experience in the business—with the strengths of the European companies—deep understanding of their local markets, the ability to adapt to language and culture, the ability to judge what's important for European countries and what isn't.'"

On Air Syndication itself has a history of co-production with U.S.-based companies, and currently works with ABC Radio International on the daily news service, The Entertainment Report, in which ABC delivers the U.S. content and gives access to big American events such as the Oscars and the Grammies, On Air.

"The careful balance of sheer power of content and ability to deliver optimally is rapidly becoming more important"
Pascal Grierson, Unique Broadcasting
supplies European content and language versions, and both maintain contacts with radio stations around the world.

**Working together?**

Pascal Grierson of Unique Broadcasting agrees that: "The Europeans are accepting the Americans as pure practitioners now, as opposed to the preachers they have been labelled as in the past. "European broadcasters," he adds, "will continue to benefit considerably from the constantly changing U.S. market, although European markets are starting to change at a faster rate." Unique, says Grierson, "has always championed merging extensive home grown European experience with U.S. know-how," and cites Unique's International Entertainment News Service which uses U.K. and U.S. resources to provide "an all encompassing resource for stations."

It would be pointless, he adds, to compete with U.S. company Radio Express reinforces the cooperative, market-specific, attitude. "Radio Express is like the United Nations. We speak many languages, travel extensively, have lived outside the U.S. for long periods of time." Success, DiMatteo contends, comes from an "ability to relate on personal and business levels," adding that "good radio ideas work anywhere the market conditions allow them to." Those conditions, he agrees, may necessitate programming being translated and co-produced in local languages and styles.

**Current needs**

The question arises: can specific syndicators needs be identified in such a diverse marketplace as Europe? "The separate European markets are pretty different if you go into detail," says On-Air's Riester, "but of course, all stations need good, fresh programming and promotion ideas. "Programming is the basic need, although more and more stations play more and more music and less special programming, the latter being what syndicators can deliver best. The more developed and competitive a market gets," Riester adds, "the more important it becomes to generate new promotion ideas. Promotions—like programming—can be syndicated very effectively as regards the basic idea, the infrastructure and the costs."

Current needs, according to Riester, include "special programming such as concerts, chart shows, magazine-type shows, features, but also 'raw material' stations can use for their own production, such as interviews, clips, and so on."

Importantly, Riester says, "For most of the markets and most of the stations—except some very big private networks and some public stations—the programmes have to be financed, that is, pre-sponsored. Most of the stations can't or don't want to afford to pay for syndicated programming any more. "Syndicators have to bring sponsors or barrier clients, which can be difficult on a country-by-country basis, but gets even more difficult on a European level, because the big potential clients mostly aren't organised at a European level."

**Syndicators who rely completely on U.S. 'canned' music shows run into roadblocks in Europe**

Dan Forth, SW Networks

"U.S. syndicators who rely completely on U.S. 'canned' music shows run into roadblocks in Europe."

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Brand promotion

“European radio stations face increasing competition,” declares Wise Buddah’s Stephen Mulholland.

“Entrained public broadcasters are on the run, and commercial players face audience cannibalisation, so anything which provides an edge and an opportunity around which to promote on air, is key.” He cites live events and access to key talent, “around which a wall of exclusivity can be built. In a sense, we are trying to provide clients with an opportunity to share in the brand values of, say, the (U.K. industry show) Brit Awards.”

Unique’s Grierson agrees “the emphasis is on ‘live’ events and exclusives,” but, he warns: “The quality of the audio we provide must be equal to the standardisation of programming, and will be in the ascendant.”

Mulholland concurs, saying: “The challenges go far deeper than language. It’s a quasi-cultural challenge, of getting under the skin of a particular territory, and understanding intuitively what makes it tick.”

“Another challenge,” he adds, “is in versioning” product and developing a production style that is likely to have appeal across many frontiers. There are many requests for station-specific versions, versions in English, versions without a host, versions as kits of parts.

Those demands can be met to a large extent by the use of digital technology, believes Mulholland, and Wise Buddah is one of the companies which has seen substantial investment in technology as the way forward. Going all-digital in its production suites “will make multiple versioning much easier in the future, to the very highest quality.”

Digital technology also figures largely in Unique’s planning. “As a company based in the U.K.,” says Grierson, “Unique is already active in the research and development of programming that will cater for the emergence of DAB (Digital Audio Broadcasting) in Europe. However,” he adds, “each market operates at a different pace. A lot of markets still don’t have ISDN, for instance, and DAB is not even on the agenda yet.”

This, believes Grierson, “will make the standardisation of programming opportunities (with its resulting cost-efficiency for all) quite challenging.”

Niche opportunities

If language is identified as the stumbling-block to many syndication projects, there are still niche opportunities which rely on programming with a minimal language element.

For example, London-based club Ministry of Sound, now branded and developed as an international “culture movement,” works with production company Somethin’ Else to produce a radio package which can be broadcast anywhere in the world with minimal customisation.

The package is based on recordings of internationally known DJs (in the club sense of music mixes) playing at the club being made available to radio stations. “The fact that there is no presenter and the show doesn’t rely on language,” says Ministry of Sound spokesperson Bryony Richardson, “means that it’s able to cross international borders. There is always a captive young audience, and it doesn’t make any difference if it, broadcast in China, Russia or wherever.”

However, such opportunities rely on a perceived international culture—such as “club culture”—and a music genre which evokes it non-verbally.

Future potential

Asked whether there is still scope for development of the European market, most syndicators agree that there is plenty of room to expand.

“Buddah is one of the companies which are to move it forward significantly.”

“The challenges are far deeper than language,” says Grierson, “because a talent puddle, means stations will be part of it,” he adds, “rather than clinging to a faded and jaded 50s mentality.”

DAI’s implications are “massive,” he asserts, “particularly in territories where competition and consolidation are already entrenched. The prospect of an increased number of services, and a talent pool which looks more like a talent puddle, means stations will rely on syndicating their own product and talent to their own networks or part-networks. Syndicators who can exploit these increased opportunities for ever-scarcer talent, whilst having an eye on the multimedia possibilities, will be in the ascendancy.”

The prospects for drawing in larger advertisers and sponsors with the advent of digital technology also look bright, according to Unique’s Grierson. “Multi-national brands will start to take a keener interest in what remains one of the most cost-effective communications media, especially with the advent of DAB. Programming which incorporates interactivity with the Internet also represents enormous potential,” he continues.

“The development of pan-European sponsorship within the syndication business is a vital aspect of the industry if we are to move it forward significantly.”

On Air Syndication

“European radio stations tend to keep up the illusion that every single part of their programme is produced in house, by their own producers, with their own hosts.”

Marina Riester, On Air Syndication
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**Dance grooves**

by Gary Smith

**RESURRECTION SHUFFLE**

A dreamy, spaced-out tune with a pop arrangement, Callia's Eurobeat-driven 'Play With The Voice' (Dream Beat/Italy), has been around since 1994, when it was remixed by Paul Van Dyk. The new versions of the track now include two radio edits, of which Dutch DJ Joost van Bellen's is the most air-wave-friendly. The combination of Callia's extraordinary voice, a well-paced arrangement plus a clutch of strong club mixes (the Phil Pudliner Extension is excellent) make this a potential crossover smash.

**SAYER IT AIN'T SO**

Trying to add something new to the definitive '70s disco vibe of Leo Sayer's 'You Make Me Feel Like Dancing' sounds like a recipe for disaster. However, the version by Groove Corporation (The Brothers and the Lass) is respectfully leaving large chunks of the original intact. A bass-heavy production and a light-hearted rap sit pleasantly enough alongside the original. A second chart appearance perhaps?

**HAVE FUN WITH YOUR BODY**

A furiously busy baseline, laidback piano and dramatic string sweeps on Body Work's 'Work Your Body' (Special Music/Germany) plus a cute chorus just about qualifies this track as popdance. Strictly speaking a genuine 'fun' record, 'Work Your Body' bumps and grinds like a winner and is guaranteed to put a smile on the most jaded of faces.

**TRUE STORY OF DRUM 'N' BASS**

While the new wisdom dictates that drum'n'bass is dead, reduced to a supporting role in ice-cream commercials and sports programmes links, the truth is that—in the right hands—the form still has much to offer. Such is the case with DJ Krust whose 'True Stories/Cold War' (Talkin' Loud/U.K.) features lite-industrial texture, some jazz-noodling and a mean and moody chord sequence. That may not seem like a particularly attractive proposition, but the result is pleasingly intelligent, satisfying stuff.

**BLISS MARKS MORRIS' RETURN**

London-based DJ/Producer Mixmaster Morris, contemporary musicologist and longstanding champion of all that's on or around the cutting edge, is about to release his first album for Ninja Tune following a long spell with ambient/experimental imprint Rising High. The appropriately titled 'It's Tomorrow'—an August 24 single, Nepalese Bliss—was inspired by Christian Lorenz (Talkin' Loud/U.K.) features lite-industrial texture, some jazz-noodling and a mean and moody chord sequence. That may not seem like a particularly attractive proposition, but the result is pleasingly intelligent, satisfying stuff.

**PARTISAN GROUP RISING**

by Christian Lorenz

Six months after its first release, London-based indie label Partisan has a string of album projects in the pipeline—and a potential Top 40 hit up its sleeve.

Following a joint venture with One Little Indian Records last November (Music & Media, January 31), Partisan has a busy release schedule lined up for this autumn, including a label compilation of output from DJ Pulse's influential Creative Wax imprint on September 1, a Banaczech EP—the first taste of their upcoming album—on October 12 and Foul Play Production's single 'Risk' on November 16. 'Risk', the label's first full vocal tune, features the powerful R&B voice of Shereen on a strong R&B tune which will also be available in a special radio edit.

'Like most of our artists [Foul Play] are local kids from a [housing] estate, down with the latest trends and serious about their music,' says Partisan's Gavin Newman, who was recently appointed to the post of A&R director, following the departure of Simon/Colebrooke. The act are currently working on a full-length Foul Play album, which will lead a series of album releases early next year by artists such as Deep Blue—a.k.a. Partisan art director Sean O'Keeffe—Banaczech and Total Science.

In Europe, drum'n'bass is slowly taking hold in Switzerland, 'especially on the snowboarding scene,' Germany and Italy, according to Newman. 'Artists outside the U.K can now compete in creativity and production standards with the scene here,' he adds.

**Cyrius: a star is born?**

by Céline Tessyrey

The urge to trace back his Latin roots led French singer Cyrius to Cuba—a journey into music which lasted 18 months, documented in the 12 songs of his debut album 'La Banda de Santiago', a bonus EP on the album. Born of Spanish parents in the Algerian town of Tlemcen, Cyrius Martinez grew up in the Parisian suburb of Argenteuil. Having been brought up to the sounds of Latin music, Cyrius wanted to trace his family's favourite Cuban tunes from the 1940s's back to Santiago de Cuba, and to breathe new life into the songs. In Santiago, Cyrius hooked up with local artists such as El Cuartero Patricio, El Septeto Turquino, acclaimed vocal group El Orfeon and La Banda, the town's eminent brass band. After returning to Paris in the autumn of 1997, he teamed up with long-standing friend Philippe Eidel and with the Orchestre National de Jazz colloquially known as Cuarteto Coral, who contributed some of the arrangements.

Writing most of his French lyrics himself, Cyrius called in French author Boris Bergman to pen the text for his first single 'La Banda de Santiago', an adaptation of Maria Teresa Vera's classic habanera 'Viente Años' from the 1940s. Although 'La Banda' is Cyrius' recording debut, his infatuation with music goes back a long way. He is an established composer for the theatre stage, having worked with directors such as Ariane Mouchkine and Peter Brook.

The album and 'La Banda de Santiago' have received a warm welcome from AF stations RTL, France Inter, and FIP. Cyrius is currently on tour in France.
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Altered states: radio's road forward?

Pressure is building for a reform of public and commercial radio in Germany—a country where each federal state has its own regulatory authority, and for historical reasons truly national networks remain underdeveloped. Ed Meza reviews the present state of radio in Germany, its importance to the music industry, and the priorities facing those who must now respond to demands for greater nationwide broadcasting opportunities.

German radio is on the verge of significant change, according to industry practitioners and observers. Growing competition and rapid technological innovation are forcing the pace of discussion about commercial and public radio, and insiders are betting that a reform of the country's broadcasting laws will come soon.

At present, Germany's radio landscape—with its array of state-wide, regional and local commercial and public stations throughout the country—appears fractured and confusing. Like many things in Germany, it has its roots in the country's past history. Joseph Goebbels' state-sanctioned use of German radio for political propaganda during Nazi rule resulted in a post-1945 federal law prohibiting radio broadcasting on a national level, to ensure that such abuse would not occur again.

Ten independent regional public broadcasters around the country provide local coverage, as well as supplying programming to national broadcasters. In contrast, during these state broadcasters. Other "national" broadcasters such as Deutsche Welle and Deutschland Radio have individual agreements with each federal state. Commercial broadcasting, which began in the 1980s, is controlled by separate radio regulators in each state.

More freedom?

Competition between public and commercial broadcasters has been growing steadily in recent times.

Calls for public broadcasters to merge have recently sparked demands from commercial stations for the freedom to move across state borders. Government support of technological innovation, particularly DAB, has also angered commercial broadcasters, who say they cannot compete with the comparatively bottomless coffers of the public broadcasters, who augment their income from radio and television licences with advertising revenue.

The disparity in the size and wealth of the country's regional public broadcasters has led many in the industry to call for more mergers, in order to save money and increase efficiency.

Most of Germany's public broadcasters represent regions comprising more than one state. MDR, for example, covers Saxony, Saxony-Anhalt and Thuringia. Smaller public broadcasters such as SF/P—which covers the youth-oriented programming to national broadband, local coverage, as well as supply-broadcasters around the country programming matters. To date, however, SFB has resisted calls for a merger with public station ORB in neighboring Brandenburg.

As Munich-based media consultant Akos Vida points out: "If mergers between public broadcasters take place, which is increasingly likely, commercial broadcasters will demand the right to form interstate networks." In the face of growing competition, commercial broadcasters have lashed out at public broadcasters, accusing them of gaming radio and TV fees and advertising revenue to directly compete with commercial stations.

DAB investment

For commercial stations, competition with public broadcasters doesn't simply end with programming matters. According to media consultant Vida, the country's politicians have been pushing DAB technology on behalf of German electronics companies. While the technology is far too expensive for commercial broadcasters to invest in, most of the well-financed public broadcasters have started DAB pilot projects around the country with the blessing of local government.

"The government is really behind DAB technology. They want to get a technological edge over the Japanese. But there's very little information about Digital Broadcasting among the public; most people don't even know what DAB is," says Vida. Indeed, representatives of commercial broadcasting in Germany have said they will not invest in DAB technology without government subsidies.

Indie labels benefit

In recent years, public broadcasters in Germany have also been developing very popular youth-oriented stations such as NDR's N-Joy, SFB and ORB's joint station Radio Fritz and WDR's Eins Live.

Commercial broadcasters, meanwhile, have shied away from this kind of music. Instead, they do not seek to create an economically viable audience. As a result, the public broadcasters have become the main outlet for the country's small, independent labels.

Raik Hözle, who manages the Schlager-free independent label Kitty-Yo with partner Patrick Wagner, says stations such as Radio Eins in Berlin and Eins Live in Cologne (North Rhine-Westphalia) have been instrumental in getting the label's records on the air. "Our music is quite varied, but it doesn't necessarily have mass appeal and it would therefore be difficult to get it played on most commercial stations," says Hözle.

"You can't act anything from trip-hop and drum'n' bass to jazzy electronic sounds and alternative rock—material mostly confined to evening programming on the public broadcasters," he adds. Hözle says that airplay has helped spark an interest in German-language music.

"Three years ago people would say: 'German music is for Germans,'" says Kitty-Yo's Ralf Krowas. "But now you can hear it on the radio. We play these local artists, but from regular listeners. Although it isn't an independent station, we benefit from listeners who tune in to our indie music shows, and not just from music geeks or other artists, but from regular listeners.

"There is a lot of good talent in Berlin. We play these local artists because they are good. We wouldn't play the music if it were shit."

While Radio Eins is free and foremost a pop/rock station, the broadcaster's wide range of programming content not only gives programmers and announcers a diverse selection, but also offers record companies an opportunity to play lots of records you would never hear on commercial broadcasters, says Radszuhn.

"Most AC commercial music in town have a playlist of about 400 titles, where we have 5,000 songs in rotation. That's a big difference."

Restricted by formats?

While Annette Rost from EMI Electrola's promotion department disagrees that Radio Eins' range of programming is impressively broad, she points out that many public broadcasters today are as format-bound as their commercial rivals.

Nevertheless, Rost insists that both public and commercial radio have very significant roles to play for record companies: radio reaches a much wider audience than music TV channels.

Despite the narrowness of some formats, Radio Eins says the radio landscape in Germany remains quite diverse.

"There are stations just for about every kind of music in Germany, whether it's dance, hip-hop, pop, Schlager or jazz. There was even one station totally devoted to electronic music, but they eventually had to change their programming. It's naturally easier for format-compatible titles to get into the charts than the music played on niche broadcasters."

Airplay deals

Among commercial broadcasters, AC and schlager/solders are the predominant formats in Germany.

Regardless of whether they are serving top 40 tastes or specialist audiences, most stations in Germany pay "subscriptions" to major labels for example, Berlin-Brandenburg's state-wide schlager broadcaster Spreeradio has contracts with Polydor, EMI Electrola and BMG Ariola, and the station's playlist is mostly made up of fare from those three labels.

Spreeradio music director Christina Krowas says the deal benefits the station because it gives Spreeradio exclusive interview rights to artists, and they regularly receive the latest releases from the record companies. "New schlager artists also benefit because debut releases are also included in our subscription, so they end up getting regular play."

Despite competition from SFB's Schlager station Berlin 88.8, Spreeradio benefited from a general lack of traditional German pop and easy listening fare in the city when it went on air three years ago, according to Krowas. "Berlin is the most competitive radio market in the country. This pie has now really been sliced up. Our biggest challenge has been that we filled a niche with German-language music," she says.

Spreeradio 105.5
German hip hop: it's in the

German hip hop has had its ups and downs since it went "overground" in the early '90s, but 1998 has been widely hailed as the year when the genre finally broke through.

Dominated for a long time by "fun" lyrics and pop-oriented production, the genre is now more mature, and boasts a wide range of exponents, from street-credible German-language acts like Freundeskreis, to English language chart-oriented projects with export potential such as NYCC.

"Until six or seven months ago, there weren't many German hip hop records on the market which would have fitted our format," says Frank Nordmann, head of music at Berlin-based urban/black music station Jam FM. "A lot of the material lacked lyrical content—with nonsense/fun lyrics dominating the scene—and production quality. Now the situation has changed completely."

Growing up in public

Long established acts such as Stuttgart's Die Fantastischen Vier have now offer "excellent lyrics with a real message, and production which easily keeps up with U.S. standards," according to Nordmann.

"There has been an influx of acts who are deeply rooted in credibility: Freundeskreis [signed to Die Fantastischen Vier's own label Four Music] for instance, which have changed the acone for the better."

Several acts who launched their careers with "fun rap" records have switched to serious lyrics. "Take Bürger Lars Dietrich," adds Nordmann. "The most recent single, Ein Ganzes Jahr (East West), is the first track by Dietrich we ever put on our playlist, because it has lyrics with a deeper meaning."

That comment begs the question of whether lyrics need to say something meaningful if German language rap is to be successful. For dedicated hip hop fans, the answer seems to be a resounding "yes."

Available via cable in most German states, Jam FM is the best established black music station in the country, with an hourly reach of 60,000 listeners, according to Nordmann. The station has two target groups, 16-22 year old hip hop fans and 25-38 year old R&B connoisseurs.

A typical representative of that first group would be what Nordmann describes as a "lifestyle-oriented, very trendy conscious individual; at the younger end of that group, our listeners prefer German language material."

Whatever his/her language preference, for that listener, "a song has to be spotted in terms of production and lyrics," Nordmann concludes.

Fast track for chart hits

That "content plus quality" discussion is not as academic as it may at first sound.

Fun rap certainly gave the local scene its first major exposure, but consumer tastes have changed since. With U.S. hip hop and R&B acts exercising a firm hold on the German singles and album charts, local artists are having to cater for a more sophisticated audience than in the past.

Another—possibly faster—route to pop stardom is to aim for the growing gap between hip hop and R&B on one side, and contemporary dance music on the other. German teenagers love the tough, streetwise style of U.S. acts, but they also like to dance, and their preferred rhythms are faster than those provided by U.S. producers. Local producers are increasingly combining hip hop elements with straight 4/4 beats and English lyrics into new styles such as "hip house" and "street pop."

Hamburg-based break dance crew New York City Connection (NYCC) were the first German rap act to score a Top 25 hit abroad in April—and in the tough U.K. market at that—with their cover of the Beastie Boys' Fight For Your Right (To Party). Their sound could be classed as hip house: a straight 4/4 beat, rap and a bit of rock guitar, not unlike U.S. DJ Jason Nevins' hit re-make of Run DMC's It's Like That.

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EPic MD Jörg Hacker, who first picked up It's Like That for the German market, believes the hip house sound of classic hip hop rhymes over contemporary house beats has real album potential. "Jason has started a whole new trend," explains Hacker. "Hip hop is widely perceived as a very cool genre, but nobody in a [German] mainstream club can dance to it."

With standard dance tracks in Europe being faster than their U.S. counterparts, Hacker believes that "you need more than 120 bpm [beats per minute] to appeal to the club audience over here."

Jochen Rausch, music director at German CHR broadcaster Eins Live in Cologne, also notes: "Two-thirds of the 60 titles in our weekly playlist are rap or hip hop tracks. Sometimes, that's almost a bit too much..." Hip house à la Nevins, he feels, stands out from the crowd, because it's "halfway between hip hop and dance."

Pick and mix

NYCC—Phil (22), Domenic (20) and Chris (16)—are true children of the media age, with their iconoclastic mix of black/white, European/American, rock/rap cultures.

Nowhere is this more obvious than in their choice of covers on their debut album Greatest Hits, released on June 8 in the G/S/A region, where AC/DC's Highway To Hell and Queen's We Will Rock You sit comfortably next to LL Cool J's I Need Love.

Nevins and NYCC have established hip house as a genre on the market, and since then, German producers have been perfecting the art of blending the imagery of U.S. hip hop artists with four-to-the-floor rhythms and catchy choruses. A generation of young German rappers is now finding that the tough, streetwise style of U.S. acts, but they also like to dance, and their preferred rhythms are faster than those provided by U.S. producers. Local producers are increasingly combining hip hop elements with straight 4/4 beats and English lyrics into new styles such as "hip house" and "street pop."

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Künzels Tunnel Vision looks sharp

Meet the next big thing... If skateboarding is as much “Old Skool” as hip hop, then nobody packs as much of both scenes into his music as Kiel-based newcomer Barry Kunzel. His English language debut, Tunnel Vision—on German indie Yo Mama Records—buzzes with the adrenaline and edge of skateboarding on sun-baked tarmac, and is jam-packed with samples and references to classic soul and hip hop grooves. Released on July 6, Tunnel Vision swims musically between breakbeats and Jonathan Richman, between electronica and Beck. Its an australiana mixture which “does not fit the current Zeitgeist, yet might become the next big thing just because of its misfit character,” suggests Yo Mama head of marketing Marcel Ewald. German retail chain WOM took straight away to the odd new kid on the block, and wants to sponsor a Kunzel tour this autumn. According to Ewald. For its part, the label is presenting Kunzel at Popkomm, where he plays on August 15 along with German hip hop stars Fettes Brot and Fiinf Sterne De Luxe. Young Kunzel, barely 19, has the potential to become a true European superstar.

Kunzel's Tunnel Vision looks sharp

alone. Produced by Büllent Aria and Toni Cottura-the team behind street pop forerunner Echo Award-winning rapper Nana, the single also established Kunzel as a star in Australia (gold with 35,000 units sold) and New Zealand (platinum, with 15,000 units sold).

In March, When The Rain Begins To Fall, Papa Bear's cover of Germaine Jackson and Pia Zadora's 1984 hit, made the Top 30 of M&M's Eurochart Hot 100. The album What's My Name, released on May 25, features both hits and spent seven weeks in the German Top 100 album charts.

Another German artist with the potential to become a true European player is Young Deenay. Barely 19, the accomplish rapper had a Top 5 hit in Germany with Walk On By—not the Bacharach standard—which has sold nearly 550,000 singles to date. Deenay's parents emigrated from Mali to Germany and she speaks fluent Bambara (the dialect of the Dogon tribe) and French as well as German and English.

With her natural rhyming skills, it seems as if Deenay could easily rap in any of those languages and come up with a hit. Her debut album, Birth (WEA—released on May 25), contains tracks such as Je Vlens D'Afrique which surely pointing towards a potential international career. The music is high quality, smooth R&B with European-style—i.e. faster—beats, and is written and produced by German producer Michael B. and Pomez di Lorenzo, who previously launched German-language rap act Der Wolf into the charts.

Is R&B next?

With German hip hop product enjoying this unprecedented success, the stage could be set for the curtain to rise on a new German style—R&B.

Among those who are heralding the arrival of just such a genre are producers Moses Pelham and Thomas Hofmann in Frankfurt, whose 3P label's artist roster includes the likes of Sabrina Setlur and Xavier Naidoo. Setlur is one of Germany's most successful female solo artists, and Naidoo is being widely tipped for stardom ahead of the release of his album debut Nicht Von Dieser Welt (Epic), due August 4.

Despite those signs, however, "German soul" is still in its embryonic stages, says Nordmann. "Soul music and R&B," he insists, "are linked to very specific musical and lyrical patterns in our heads, and as long as these patterns are around, German language 'soul' will sound more like schlager than R&B!"

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Sony Music Germany

The Artist

COLUMBIA

DIE FANTASTISCHEN VIER
New album soon

BRIXX
Debut album soon

FREUNDESKREIS
New album soon

SPEZIALITZ
G.B.Z -oholika Sept '98

BADESALZ
Wie Mutter und Tochter

PLASTIK
Volle Packung

CULTURE BEAT
Metamorphosis

Sony Music Media Leading in TV Compilations

KUSCHELROCK
Volume 11

KUSCHELKLASSIK
Volume 2

MOMENTI ITALIANI
Volume 3
lionel richie time
the new single and title track of the album

'98 European Tour

2/11 Rotterdam, AHoy
4/11 Frankfurt, FESTHALLE
5/11 Hamburg, SPORThalle
6/11 Berlin, ICC
9/11 Oslo, SPEKTRUM
10/11 Copenhagen, FORUM
13/11 London, WEMBLEY ARENA
14/11 London, WEMBLEY ARENA
17/11 Birmingham, NEC
20/11 Brussels, FOREST NATIONAL
24/11 Cologne, NEW ARENA
25/11 Munich, OLYMPIAHALLE
26/11 Zurich, HALLENSTADiUM
28/11 Manchester, NYNEX ARENA
30/11 Newcastle, TELEWEST ARENA
1/12 Glasgow, S.E.C.C.
3/12 Paris, BERCY
4/12 Amneville, GALAXIE
6/12 Marseille, LE DOME
7/12 Lyon, TONY GARNIER
8/12 Toulouse, ZENITH
11/12 Rome, PALAeUR*
12/12 Florence, PALASPORT*
14/12 Milan, FORUM*
15/12 Wels, BOSCHHALLE
16/12 Vienna, STADTHALLE

* On sale September 1st

### Eurochart Hot 100® Singles

**Title** | **Artist** | **Countries charted** | **Original label/publisher** |
---|---|---|---|
**34** | **Freak Me** | **Anita Nilles - Norrköpings IF (Efulse/Warner/Chappell)** |
**35** | **Bye Bye** | **Mister - S.M.A.L.L. (BMG)** |
**36** | **You're The One That I Want** | **John Travolta & Olivia Newton-John - PolyGram (Warner)** |
**37** | **Because We Want To** | **Billeie - Innocent (Virgin)** |
**38** | **Intergalactic** | **Baby Delicious - Rough Trade (BMG)** |
**39** | **Carnivalera** | **Havana Del Sol - Island (Not Listed)** |
**40** | **I Can't Help Myself** | **Lazarus - London (PolyGram)** |
**41** | **High Time** | **Lighthouse Family - Polydor / Wildcard (PolyGram)** |
**42** | **Stranded** | **Loverland - Sire/Jive (EMI)** |
**43** | **Music Sounds Better With You** | **53rd Street - Virgin (PolyGram)** |
**44** | **Amor A La Mexicana** | **Thalia - Virgin (Not Listed)** |
**45** | **Be Careful** | **Sparkle feat. R. Kelly - Joe (Zomba)** |
**46** | **I'm Still Waiting** | **Salsa feat. Young Denegue - WEA (BMG)** |
**47** | **Belle** | **Daniel Vado - Prome / Sony (Not Listed)** |
**48** | **Ein Schwein Namens Manfred** | **Die Arzte - Hot Action / Motor (URLhub)** |
**49** | **De Bestemming** | **Maren Borstato - Polydor (Not Listed)** |
**50** | **Kung Fu Fighting** | **Rip Star feat. Carl de Wild - W. Records Germany** |
**51** | **Up And Down** | **Vanguard / Front - Virgin (EMI)** |
**52** | **Laura Non CF** | **Nek - WEA (Don't Worry / Sugar Music)** |
**53** | **Angels Crying** | **Tom England - E-Type (Stockholm)** |
**54** | **My Oh My** | **Antras - Universal (MCA)** |
**55** | **All About The Money** | **Mega / Columbia (Not Listed)** |
**56** | **How Do I Live** | **LeAnn Rimes - Curb / Hit Label / London (EMI)** |
**57** | **Looking For Love** | **Karen Ramires - Buena / Loose / Manifesto (Sony ATV)** |
**58** | **Cafe Del Mar '98** | **Energy 82 / Hong Choons (Babash / Firebrand)** |
**59** | **Teardrops** | **Levitation / Fresh (Zomba)** |
**60** | **Eligis** | **Gigi 13 - BRR / Media (Not Listed)** |
**61** | **Calculta** | **Dr Bombastic - WEA (Not Listed)** |
**62** | **This Is How We Party** | **S.O.A.P. - Sony / EMI (Copyright Control)** |
**63** | **Formulas** | **DVJ Angaben - Danielsh (EMI)** |
**64** | **The Music I Like** | **Alexia - DNA / Dance Pool (Not Listed)** |
**65** | **Dance The Night Away** | **The Mavericks - MCA (EMI)** |
**66** | **Niet Van Os Geweest** | **Aidas & De Matnick - Columbia (Not Listed)** |
**67** | **Money** | **Charles B. - Literature (EMI)** |
**68** | **Burning** | **Baby Bumps - Delicious (Euflo / BMG)** |
**69** | **Feel It** | **The Tempest Feat. Maja - Jive / Time / Be-Sieged / WEA (Warner)** |
**70** | **Pure Morning** | **Plazero - Hot / Virgin (Famous)** |
**71** | **Strange Love** | **Catatonia - Blanco Y Negro (Sony ATV)** |
**72** | **Happy People** | **Mr. President - WEA (Hoxtonta / Warner Chappell)** |
**73** | **Three Lions '98** | **Cuba / Arizona - Lightening Seeds - Epic (Various)** |
**74** | **Deep Menace** | **D/Menace - Inferno (EMI)** |
**75** | **Love Parade 1998** | **Dr. Motte & West & Low Spirit / RCA (BMG)** |
**76** | **With This Ring Let Me Go** | **Motella & Phil Ray - Time (Not Listed)** |
**77** | **I Know Enough (I Don't Get Enough)** | **Thousand Ganders - Mercury (Ranger & Sound Free)** |
**78** | **Turn Back Time** | **Aqua - Universal (MCA)** |
**79** | **Let The Music Heal Your Soul** | **Irish All Stars - Edel (Polygram / Warner Chappell)** |
**80** | **Charanga** | **Cubensis - Same (Not Listed)** |
**81** | **Mas Que Nada** | **Echobast / EWEA (Polyroom)** |
**82** | **Turn It Up (Remix) / Fire It Up** | **Bista Rhymes - Elektra (WMA / Warner Chappell)** |
**83** | **Water Verve** | **Mark With The Echeks - Cold Tools (Silver Discs / EMI)** |
**84** | **We Are The Champions** | **Queen - Parlophone (Queen EMI)** |
**85** | **Diva** | **Dani International - CNA / Dance Pool (Sony ATV)** |
**86** | **Pouquoi?** | **Sandy Valentino - 323 Records (Sony / Not Listed)** |
**87** | **Cruel Summer** | **Ace Of Base - Mega / Polydor (Mega)** |
**88** | **Out Of The Dark (Into The Light)** | **Falco - EMI (EMI)** |
**89** | **Kiss The Girl** | **Peter Andre - Mushroom (Wait Disney / Wonderland)** |
**90** | **Surfin' USA** | **Ashley Carter - Edsel (Good Tunes)** |
**91** | **La Ola Tout Le Monde Se Love** | **Jones / Poda (Scorpion)** |
**92** | **Sommer Och Sol** | **Markulin - CNR (Not Listed)** |
**93** | **Last Thing On My Mind** | **Steps - Jive / BMG (All Boys / A Busch / Warner Chappell)** |
**94** | **Rapunzel** | **Daniela Mercuri - Columbia (Not Listed)** |
**95** | **El Niño** | **Agneli & Nelson - Tretxavagana (Not Listed)** |
**96** | **Free** | **Baron Pepper - S.A.I.F.A.M. (Not Listed)** |
**97** | **Lola** | **Allan Tho - EM (Not Listed)** |
**98** | **You Make Me Feel Like Dancing** | **Grease Generation feat. Lulo Seyd - Trenden (Original EMI)** |
**99** | **Casanova** | **Ultimate - Wild Card (Mercury EMI)** |
**100** | **Vill Ha Dig** | **Drums & The Records - CNR (Not Listed)**
## European Top 100 Albums

**Week 33 / 98**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>countries charted</th>
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<td><strong>1</strong> 1 1</td>
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<td>Modern Talking</td>
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<td>Celine Dion</td>
<td>A.K.R.</td>
<td>UK, US</td>
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<td>Soundtrack</td>
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<td>UK, US</td>
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<td>Eagle-Eye Cherry</td>
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<td>The Corrs</td>
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<td>A.K.R.</td>
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**SALES BREAKER***** indicates the album registering the biggest increase in chart points.

**IFPI Platinum Europe certification for sales of t million units, with multi-platinum titles indicated by a number in the symbol.***

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<td>3</td>
<td>Pras Michel feat. Mysa &amp; Nya</td>
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<td>Last In Space</td>
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<td>Eagle-Eye Cherry</td>
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<td>Dave Aude</td>
<td>Yeah!</td>
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<td>sam</td>
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<td>Celine Dion</td>
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<td>Corazon Partio Remezclas</td>
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<td>No Me Sabes Quien Soy</td>
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<td>Alicia Keys</td>
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<td>G.K. &amp; Jojo</td>
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Distant Dreams

International release date: September 7

"Singer from Trinidad teams up with Italian production team and scores European airplay hit with cover of a sad song by Everything But The Girl." That's the Karen Ramirez story in a nutshell. The Souled Out-produced Looking For Love is still among the most added records on European playlists; originally scheduled to hit June in Distant Dreams is finally being released on the back of a single. Looking For Love is Ramirez' first hit, after a failed attempt with Troubled Girl in March. It's a dream come true for London-born, Caribbean-raised, Ramirez, who recorded Distant Dreams last summer in a studio in Naples. "It wasn't so in-your-face as London," says Ramirez. "Everybody was so cool and laid back." Working with an Italian cast not only captured a kind of languid, Latin vibe—it also kept Ramirez' smooth R&B vocals in a pop context. However, unlike many of her U.S. peers and fellow U.K. artists, Ramirez packs quite a punch when it comes to the choruses on show here.

Karen Ramirez

**Eurochart A/Indexes**

**Hot 100 singles**

All About Me

1. La Copa De La Vida

2. La Ola Tú Tú Me Lou Me Love

3. La Tristeza De Lo Que Pasa

4. Last Thing On My Mind

5. Laura Not Cri

6. Le Lou Mauvaise Taille

7. Love

8. Love

9. Love

10. Love

**Eurovision**

**Hot 100 Albums**

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00
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.
OUT NOW!
"WHO'S WHO IN A&R IN GERMANY 1998"

MONTHLY SPECIAL ISSUE

This page includes:
- Contact addresses of all active music production companies in Germany
- Names of all A&R Managers
- Names of the corresponding domestic artists and/or labels

This reference brochure is updated semi-annually (January/July) available for a total price of €42.

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80638 Munich
Tel.: 089-157 32 50
Fax: 089-157 50 36

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Hall 13.1 Stand C 043

\[\text{AmericanRadioHistory.Com} \]
**Kiss 100FM Sample hour July 4th 14:00-15:00**

**Blackstreet**

**Notorious B.I.G.**

**Bob Sinclair**

**Ramsey & Fen**

**J helisa**

**AIRPLAY**

which pin our colours-our hit predictions.”

become very familiar to our audience. They’re the mast on

`Kiss Priority" list,” he explains. "It’s our way of picking up

(new recurrents are no more than two years old), Matthews and

are each at the peak of their fields, whether it be R&B,

they act as an A&R team. “We have a roster of DJs who

music they play. “We programme our music through

great to have a resource of people with vast knowledge of

involved, which is important for a station like Kiss. It’s

about, and we give everything a listen before eventually

it usually takes a day and a half.

playlist meeting, you’d better pack

station

new music, according to the programmer. “The new

Music programming: new music (50 per cent), recurrent (50 per cent)
Reaching over 10 million listeners
Eurochart hot 33/98

Eurochart radio

Each week, some 10 million European listener tune in to listen to the two hour Eurochart singles countdown show, based on Music & Media's Eurochart Hot 50. Supplied in a kit format 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, criss-interviews, gossip, tips, new entries, hits to happen and the album of the week.

Content of the Eurochart Hot 30 show this week:

**Interviews:** Luisa McNeal, Robbie Williams, B+ / Bloom

**Hit to Happen:** Manic Street Preachers If You Tolerate This...

**Album of the Week:** Lutricia McNeal/My Side Of Town (Silent/Chris/Wilkat)

**Malcolm Yearwood of Radio 1**: "If you want to know what's happening in the chart, you can find out by listening to this show."
This year, the songs from the movies are providing the soundtrack for Europe's summer. The movie/single connection cuts two ways: the songs can take advantage of the huge publicity spent on movies and, on the other hand, pressers can plug the film's title on-air. This week, Aerosmith's 'I Don't Want To Miss A Thing' (Columbia) from the disaster movie "Armageddon" hits number 10 on the European Radio Top 50 at number 10, due to support in Scandinavia, Poland and the G/S/A countries.

Meanwhile, two other monster hits from the "Godzilla" soundtrack are rampaging through the charts. In number 10, due to support in Scandinavia, Poland, Denmark, Switzerland, the U.K. and Germany. At 26, Jamiroquai's 'Deeper Underground' (Sony S2), is starting to receive airplay outside the band's homeland. This year, the songs from the movies are providing the soundtrack for Europe's summer. The movie/single connection cuts two ways: the songs can take advantage of the huge publicity spent on movies and, on the other hand, pressers can plug the film's title on-air. This week, Aerosmith's 'I Don't Want To Miss A Thing' (Columbia) from the disaster movie "Armageddon" hits number 10 on the European Radio Top 50 at number 10, due to support in Scandinavia, Poland and the G/S/A countries.

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To spice up his chart show (on the internet at www.networkcharted.de), Gorlich adds interviews and a DJ mix to it. He explains: "To bring in a bit of a progressive element in a mainstream chart show, we ask well-known German DJs to produce an exclusive six minute mix for us. And I perform a lot of the interviews myself."

Meanwhile, at the top of the European Radio Top 50, Des'ree holds on to the No.1 for the sixth week with 'Life' (Sony S2). As with last week, we have to look towards the lower regions of the chart for the new entries.

The highest, at 44, is Lenny Kravitz's 'Belong To You' (Virgin), thanks to a promising start in Spain, Italy and Switzerland. At 47, Italian dance artist Neja (M&M July 4) appears with 'Restless' on Milan-based indie New Music. Outside Italy, Restless is receiving airplay in nine other countries—particularly in Denmark.

The latter country and the U.K. are also picking up on Ultra Nate's disco-flavoured 'New Kind Of Medicine' (A&M), now at 48. Just behind that, 'Question Of Faith' (Wild Card/Polydor) marks a new entry for The Lighthouse Family at 49. The Lighthouse Family's entry on the Eurotops was due to believers in Poland, Denmark, Spain and Switzerland. It's just above their own song 'High' (Wild Card/Polydor), still clinging to a Top 50 place after 33 weeks, having peaked at number 7 back in March.

Finally, bubbling under this week are Boyzone's 'No Matter What' (Polydor), Sheryl Crow's 'My Favourite Mistake' (A&M), Madonna's Substitute For Love (Maverick/Sire), Gloria Estefan's 'Oye (Epic)', and Eagle-Eye Cherry's 'Fallin' In Love Again' (Superstudio/Polydor).
Historic Italian label switches to Warner

by Mark Dezzani

Milan — Warner Music Italy has acquired a 90 percent stake in Italy's historic Nuova Fonit Cetra (NFC) label and music publishing company. The move comes from EMI Music Italy, the other front-runner among 20 initial contenders to buy the company from national public broadcaster Rai. The deal, signed a year after NFC was put on the market, was rubber-stamped by Rai's board of governors on July 23, and confirmed in a statement issued by WMI on August 4.

The deal has been more than a million titles, is a rich archive of important Italian classical, light pop and opera, including rare recordings of Maria Callas, Beniamino Gigli, Elisabetta Schwarmkopf, Giuseppe Di Stefano, Katia Ricciarelli, Carlo Bergonzi and Arturo Benedetti Michelangeli. It includes complete operas (mainly Italian) produced in the '50s by Rai and Fonit Cetra, many of which were first recordings of the pieces and became reference works for future performances and recordings.

WMI president Gerolamo Caccia Dominioni said in a statement he was an integral part of the deal. "WMI assisted by accountante KPMG Corporate Finance during negotiations. "The agreement," he added, "represents the basis for an effective re-launch of Fonit Cetra trademark and a re-evaluation of its catalogue, which has an historic value in the Italian record and music publishing industry."

A Rai statement says that, in addition to retaining 10 percent of the company, Rai will keep rights to the themes/soundtracks of its own TV/radio productions. One of the five Rai governors, Gianpietro Gamaleri, abstained from giving his approval to the sale, reflecting concern in some quarters that another historic Italian-owned catalogue was being acquired by a multinational company.

As a 10 percent shareholder, Rai will want to feature the artist and his music by maintaining a separate entity within the Warner Music Italy group.

Meanwhile, beleaguered alternative music station Xfm/London offered new and independent musicians a encourag- ing figures. About 110,000 new listeners found Xfm in the second quarter, bringing its total audience to 329,000.

Italian royalties demands

association AFI, have had the infrastructure for efficient collection, resulting in a negligible amount of rights revenue from Italy's broadcasters. "Even now," says Mazza, "up to 90 percent of broadcasters in Italy, including several major outlets, are not paying performing rights." FIMI and AFI, until now responsible for collection, have faced widespread refusal from most radio and TV stations in Italy to pay for the first time. Italy's authors' rights collection society, SIAE, recently won a series of legal battles making it a criminal offence to refuse royalty payment.

Italy's anti-trust authority, L'Autorità per l'Antitrust, has been investigating the broadcasting industry for several years.

Radio 1 ratings drop

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Virgin Radio owner breakfast show presenter Chris Evans continues to grow his national audience, despite a slight dip in London for its 14-market-wide FM presence. Evans gathered 112,000 new listeners to his slot, bringing the total to nearly 2 million.

In a reversal of breakfast time listening in London, (M&M, May 16), several stations sharply declined during the second quarter, with the exception of AC station Heart 106.2, which added 34,000 listeners. All London market leader BBC Radio FM, breakfast host Chris Tarrant lost 224,000 listeners, roughly the same amount he added during the first quarter.

Based on weekly audience reach, overall listening to most national stations dropped during April-June. None of the BBC's three national music networks showed any increase, although national commercial station Classic FM showed a slight increase.

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Eastern Europe helps boost turnover

by Christian Lorenz

Munich — BMG Entertainment GSA/Eastern Europe announced a record turnover of DM347 million ($195m) for its 1998 business year ending June 30—a 10 percent increase on the previous year.

BMG's core business in the GSA region, which includes BMG companies in Poland, Hungary, the Czech Republic and Turkey as well as various licensees in other territories—contributed DM43m in turnover.

BMG's Eastern European activities were integrated into Munich-based BMG Entertainment GSA on January 15 (M&M, January 24), after the departure of former BMG VP of Eastern Europe Arnold Bahlmann to CLT-UFA as president and CEO.

Compared to the 1996/97 business year, BMG's turnover in Eastern Europe increased by 14 percent, according to the company. BMG Entertainment GSA/EE president Thomas Stein notes in a statement that: "The success of independent industry in many Eastern European countries is still in an early stage of development." He adds that "the persistence and the right team" will pay off in the long run.

Meanwhile, BMG Ariola Munich, a division of BMG Entertainment GSA/EE, has promoted deputy MD Jan Bohn to the position of MD. Bohn replaces Matthias Frietsch, who left the company in April to set up his own business.

German stations target youth

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German stations target youth

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moming in these slots, they will also offer station-specific local information.

The proposed new youth station would broadcast in the same region as Sky Radio, which covers the cities of Baden-Baden and Karlsruhe. Although Fritsch says a "mixed popularity of music—hip hop, drum'n'bas, techno and trip-hop—the programming will, he emphasises, be strictly youth-oriented fare, aimed at developing an "underground" feel. Fritsch adds that the programming will also depend a lot on listener participation and requests, and will include current chart hits to offset the underground image.

FR1 and Sky Radio are hoping to secure for the new station some of the 20 or so FM frequencies newly released by the merger of public broadcasters SWF and SDR in the neighbouring states of Baden-Württemberg and Rhineland-Palatinate. While Baden-Württemberg radio regulator LPR says it will be a few months before any decisions are made, Fritsch is optimistic about getting the new broadcaster off the ground.

For independent labels such as Hamburg's Yo Mama Records, the new station has a clear attraction. "A station with a specialised format like this is always of interest to us," says Yo Mama's Katja Uecker. "It's important for us to work with programmers who are into our music."

"Commercial success is of course important," he adds, "but it is also great that commercial stations provide a forum for young artists without solely concentrating on chart hits."
For the record

As German public broadcasters SWF and SDR tie up their merger, some 20 redundant FM frequencies have been relinquished—and OTR hears they will be divided among existing broadcasters in the states of Baden-Wuerttemberg and Rheinland-Palatinate. The frequencies cover areas in and around Mannheim, Karlsruhe, Heilbronn, Stuttgart and Ulm, reaching some five million listeners. A spokesperson for Baden-Wuerttemberg radio regulator LfK says broadcasters will not have to apply for the available frequencies, but should automatically receive those in or near their broadcasting areas.

And still in Germany, BMG Germany's DM50 million ($82m) video business has been brought into the CLT-UFA fold. For the past five years, Munich-based BMG Video was part of BMG Entertainment GSA/EE, with BMG Video MD Tania Reichtert-Facilides reporting directly to BMG GSA/EE president Thomas Stein. From this month on, she will report to Heinz Lehmann, MD of CLT-UFA's movie rights division CLT-UFA International in Gutersloh.

Staying on a BMG theme, on August 15, BMG Entertainment GSA/EE is staging a 10-hour concert at Cologne's Ringfest street carnival during the Popkomm. Among the 25 acts confirmed to play are local acts No Mercy and 4 The Cause, the Netherlands' Anouk and U.K boy band Five. The entire concert will be transmitted live on the Internet.

In Denmark, cable/satellite-distributed national commercial AC broadcaster Radio 2—currently owned by Glenn Lau Rentiis—is said to be about to ink a deal with a foreign investor. It's not known whether Copenhagen CHR station Radio Uptown, also owned by Rentiis, will feature in the deal. Radio 2 is expected to be fully revamped once the deal is finalised.

It seems French national full-service station RMC, recently sold off to Sud Communications, will no longer have a Paris base, except for an office for a few journalists; all RMC's programming, including music and news, will be managed from Monaco. Until the privatisation, the station's management was commuting between Paris and Monaco.

The prospect of consumer, radio and retail saturation is apparently causing a few flickers of anxiety among some Sony Music executives viewing the flow of Celine Dion product scheduled for the coming months. In addition to her album Let's Talk About Love—still a steady seller—there's a Christmas album (in English), a new studio album (in French), and Dion's also featured in the Divas Live album, scheduled for an October release, based on a TV show in which she shares the stage with Mariah Carey, Aretha Franklin, Gloria Estefan, Shania Twain and Carole King.

Une Musique, the music affiliate of French commercial TV channel TF1, is reportedly about to sign a worldwide licensing/distribution deal with a major company for its project Nomads, one of this season's successes in the French charts.

London dance station, Kiss 100 FM has cancelled its concert stage at this year's Notting Hill Carnival, citing delays and not granting confirmation of site availability from local authorities. Kiss has had the same site at the U.K.'s largest street carnival for the past six years.

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UNITED KINGDOM

1. BRANDY & MONICA/THE TRUTH/IF THIS IS IT (ATLANTIC) 25
2. ...the Top 40... compiled by M&M on the basis of playlist reports, using a weighted -scoring system, based on audience size.

1. BRANDY & MONICA/THE BOY IS MINE (ATLANTIC) 35
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FRANCE

1. DESPEREELLE
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SCANDINAVIA

1. MARCO BORSATTO/DE BESTEMMING
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THE NETHERLANDS

1. DESCENDERS
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ITALY

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SPAIN

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POLAND

1. RINGO STARR/LOLA'S CHINA
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HUNGARY

1. UNIVERSE A NAPA UREA
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