

Music & Media

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Europe's rights societies entering the digital era

by Rémi Bouton

PARIS — The international copyright community is taking a major step into the digital age with the introduction of a standard identity code and a global data exchange network.

Over 200 copyright experts and representatives of authors rights societies from 50 countries gathered in Paris on April 21-23 agreed to move ahead with plans to launch a global digital identification standard for all creative works (ISWC). This digital ID will function as a "fingerprint" for each intellectual work and will facilitate the identification of these works world-wide.

In addition, participants in the symposium organised by international authors' body CISAC and European sister organisation BIEM decided to



speed up the development of an international data exchange network, dubbed WorksNet, which will make use of the Internet.

In combination, these two digital systems, under the banner of the Common Information System (CIS) offer a

"qualitative leap [and], take into account the increasing globalisation of music exploitation," according to Dr. Reinhold Kreile, president of the CISAC executive bureau and president of Germany's authors rights society, Gema.

The CIS is intended to provide rights societies with an efficient tool for performance tracking and for royalty payments. Experts believe it will allow rights societies to exchange

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SWF, SDR build German giant

by Robert Lyng

STUTTGART — German public broadcasters SWF and SDR have agreed to merge their television and radio operations into a new entity, called SWR, effective October 1 1998.

The merger will create Germany's largest ever regional CHR station, to be called SWR3, which will be able for the first time to compete with the dominating AC and national music formats at the top of the ratings table.

With an estimated annual budget of DM 1.7 billion (\$ 1 million) and 4,200 employees, SWR will become the second largest player in Germany's public broadcasting system ARD, only

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Time To Say Goodbye by Sarah Brightman and Andrea Bocelli is a real record-breaker. The single has sold 2.7 million units in Germany to date and is currently among the top three sellers in Austria and Switzerland. Pictured celebrating the duet's five-times platinum (500,000 units) status in Germany (back row, from left): East West senior product manager Rita Flugge-Tim; Brightman; Bocelli; former East West MD Jurgen Otterstein; LSO conductor Paul Bateman; publisher Elio Gariboldi; arranger Barry Marshall; Warner Music president central Europe Gerd Gebhardt and Warner Music Austria head of marketing Manfred Wodara. Front row (from left): East West head of artist marketing Marcus Friedheim; producer Frank Peterson and East West head of promotion Boris Rugosch.

Unique pacts with austereo

by Emmanuel LeGrand

LONDON — A new major player has emerged on the European radio production and syndication market.

In a deal covering three continents, U.K.-based Unique Broadcasting and Australian company austereo mcm entertainment europe have agreed to a geographical split of their businesses.

From now on, Unique will take over all of austereo mcm's business in Europe, while the latter will handle Unique's products in Australia and South East Asia. In addition, both companies have agreed to invest in new products, which could work "in both sectors of the globe."

Both parties point out that the deal, which has been under discussion since

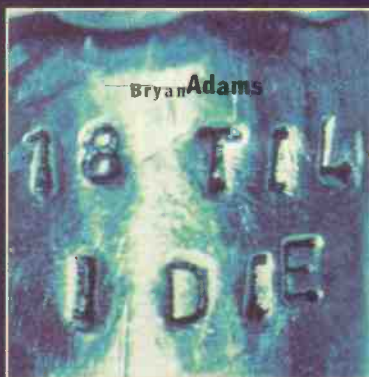
continued on page 28

NUMBER ONE

European Radio Top 50
LISA STANSFIELD
The Real Thing
(Arista)

Eurochart Hot 100 Singles
R. KELLY
I Believe I Can Fly
(Jive)

European Top 100 Albums
DEPECHE MODE
Ultra
(Mute)



Bryan Adams

THE NEW SINGLE

TAKEN FROM THE ALBUM

18 Titled

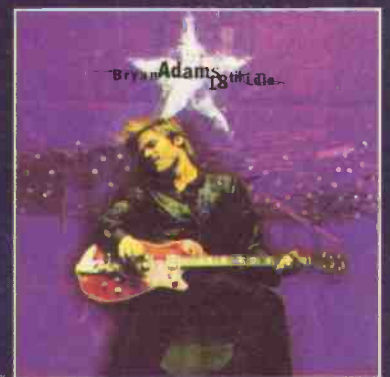
also includes THE HIT DUET

'I FINALLY FOUND SOMEONE'

PLUS 'THE ONLY THING THAT LOOKS GOOD ON ME IS YOU'

'HAVE YOU EVER REALLY LOVED A WOMAN?'

'STAR' & 'LETS MAKE A NIGHT TO REMEMBER'





SECADA

With over 10 million albums sold worldwide, Grammy Award winner **Jon Secada** returns with his new album featuring the first single and video

"Too Late, Too Soon"

Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc.

Album Producers: Jon Secada, Miguel Morejan and Emilio Estefan Jr. for Estefan Enterprises; Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc. Management: Emilio Estefan Jr. for Estefan Enterprises.

<http://www.emirecords.com> © 1997 SBK Records

ALBUM STREET DATE: APRIL 28



BMG fights to keep Tic Tac Toe brand

by Wolfgang Spahr

HAMBURG — German female rap trio Tic Tac Toe can keep their name—at least for the moment.

The group received an unexpected publicity boost when a court order banned them and their label BMG Ariola Hamburg from using the name five days before the release of a new album which had clocked up advance orders of 300,000 copies in Germany at that stage.

With record sales to date of some \$30 million and a debut album which shipped 900,000 units, Tic Tac Toe has become a brand name in the German music market since it first appeared on the scene in November 1996.

On 16 April, three working days before the scheduled release date for the new album *Klappe, Die 2te* on 21 April, BMG Ariola Hamburg was hit by an

interim injunction in the regional court of the state of Hamburg, forbidding the label to use the name Tic Tac Toe.

Hamburg-based media agency Tic Tac Toe Medienservice had initially come to an agreement with BMG regarding the use of the name, but subsequently filed the case, claiming that it had sustained considerable damage to its reputation following negative press coverage of the group.

On April 18, however, the court revoked the injunction after BMG Ariola Hamburg managing director Eckhart Gundel and his lawyers supplied evidence that BMG had bought the rights to the name Tic Tac Toe in March 1996 from Munich-based TV production company Giochi, which had registered the name for a game show in 1992—two years before the agency acquired its copyrights in 1994.



The April 18 ruling allows BMG to continue using the name Tic Tac Toe until the court reaches a final decision in the case.

Gundel comments: "In order to minimise the damage caused by the injunction, we produced a special edition of the album—without the name Tic Tac Toe—to reach the shops in time. We will supply retailers with the album in its original form as soon as our production

facilities allow this."

The majority of German record retailers appear to see the court case as positive promotion for the rap trio. In a statement, World Of Music (WOM) MD Wolfgang Orthmayr, whose chain is a major force in the market and which provides sales data for MTV Germany's charts show, declared solidarity with the band and dismissed the injunction as based on, "Envy and ill-feeling."

Whether that extra publicity has been reflected in actual sales remains unclear, since accurate figures for *Klappe, Die 2te* were not available at time of going to press.

In the meanwhile, BMG itself has initiated legal proceedings against the Tic Tac Toe media agency, seeking damages and a court order preventing the agency from using the name in the future.

French sales slide goes on

by Rémi Bouton

PARIS — There's still no sign of recovery in the French music market.

Sales in France continued to slip during the first quarter of 1997; the drop in sales is affecting mostly local repertoire and classical music.

The French record industry's turnover fell 1.6 percent to Ffr 1.58 billion (\$277 million) compared to Ffr 1.6 billion during the first quarter of 1996, according to local record industry body SNEP. Total unit sales for all formats dropped 3.1 percent to 33 million.

Local repertoire and classical music have been more affected by the decline than international pop/rock repertoire. Sales of French repertoire dropped 3.8 percent in value, although its overall share is still exceeding that of international repertoire, at 52.5 percent of the total sales, down from 54.4 percent.

The share of classical music fell to 7 percent of total sales during the first quarter, compared to 8.2 percent during the same period of 1996 and 9.1

percent in 1995.

The first quarter results seem to confirm that the growth in sales of the CD format is no longer driving the industry. CD album sales actually fell to 21.8 million during the period, 1.2 million units lower than in the first three months of 1996. Altogether, SNEP estimates that this lack of CD and cassette sales resulted in a loss of revenue to the industry of some Ffr 70 million. Sales of CD singles increased by 20.4 percent to 7.7 million.

According to SNEP economist Jean-Yves Mirski, the record market is suffering from the on-going poor state of the French economy. "People fear for their future, for their jobs, and tend to spend less," notes Mirski.

Yves Bigot, general manager of Mercury France, suspects that "a lack of exciting new releases targeted at a young audience," is at least partially to blame for the disappointing results. "We need to find ways to get young people back into the record stores," says Bigot, "and one way is to deliver music that will attract consumers' attention."



Polish rock band O.N.A. took home two awards from this year's domestic music industry Fryderik Awards. O.N.A. were voted Best Band and their album *Bzzz* (Sony) won the Best Rock Album award. George Michael's *Older* (Virgin) was selected as Best International Album. Pictured here are O.N.A. singer Agnieszka Chylinska (right), Sony Music Poland managing director Margaret Maliszewska (centre) and singer Renata Przemyk, who won the Fryderik award for Best Poetic Song with *Andergrant*.

GWR gets RA ownership approval

by Mike McGeever

LONDON — U.K. radio group GWR is back within the boundaries of current broadcasting ownership law.

Based on a points system, U.K. law prohibits a company from owning more than 15 percent of the commercial radio operations in the country. GWR's acquisition of national commercial station, Classic FM, at the start of this year pushed the group above the ownership points ceiling allowed by the 1996 Broadcasting Act.

Subsequently, the authority afforded GWR a period of grace until April 7

to come in line with the legislation by letting go some of its holdings. The group proceeded to sell four of its AM licences, the Classic Gold outlets in Gloucester, Peterborough, Northants and Worcester.

GWR also significantly reduced its holdings in London News Radio, Stray FM/Harrowgate and Minster FM/York, bringing its interests in these stations to a level which at which the group is not attributed ownership points.

Despite these moves, GWR was, technically, above the ownership points limit at the time of the Radio Authority's April 7 deadline. However,

the awarding of two new commercial licences for Merseyside on April 10 increased the number of overall points in the system. GWR was therefore back in line with the regulations.

A statement on the issue was issued by the Radio Authority (RA) on 18 April (following a RA meeting on April 10). The statement says: "The authority reached its decision after examining GWR's disposals, to establish that the company no longer controls the licences or owns the shares of the companies it chose to divest its interests in order to come within [ownership] rules."



Ireland's No.1 Female Singer *Hot Press*

Ireland's No.1 Most Promising Artist *Hot Press*

'Care About You' Single Of The Week *Music and Media*

THE DEBUT ALBUM RELEASED 05 . 05 . 97

EMI

U M E
RECORDS



German signed U.S. boy band 'N Sync (BMG-Ariola) have picked up their second gold single award in Germany. After clocking up sales of 330,000 units with their debut single, *I Want You Back*, in January, the band's second single *Tearin' Up My Heart* went gold (250,000 units) on March 27, barely six weeks after its release. It has already shifted 320,000 copies. The boys will release a third single, the Toni Cottura-penned *Here We Go* on 5 May and their debut album will follow on 26 May.

Italia Radio widens programming policy

by Mark Dezzani

ROME — Italia Radio, the national network formerly owned by Italy's Democratic Party Of The Left (PDS) is expanding its coverage after an injection of new capital from independent shareholders.

Italia Radio opened new offices and studios in the centre of Rome at the beginning of April. The news/talk network became independent from the PDS party, the largest party in Italy's centre-left government coalition, through a management buy-out last year, saving it from possible bankruptcy.

The station is now 50 percent owned by 10 individuals and 50 percent by magazine publishers, Rosabella, which is expected to take a majority stake shortly.

A rapid expansion is underway through the acquisition of frequencies from local and regional stations, Italia Radio's signal currently reaches 33 percent of the Italian population, equivalent to a potential reach of 20 million listeners.

Italia Radio is funded by a combination of spot advertising and listener

subscriptions. The network currently has 5,000 subscribers each paying a minimum of 100,000 lire (\$60) annually. The station has just begun subscribing to the Audiradio survey, but estimate their existing audience base to range between 600-700,000 listeners.

Italia Radio Managing Director Romeo Ripanti says that a new programme schedule, coinciding with the move to new premises is aimed at attracting a wider audience for the station. "We no longer follow one particular political or editorial line," says Ripanti. "Whilst trying not to lose traditional listeners, we are working very hard on our programming to attract new listeners."

Some 20 percent of the station's programming is dedicated to music. In addition to interspersing talk shows with an eclectic music selection, specialist music shows cover Jazz and Classical. A nightly show, *Effetto Notte* (Night Effect), showcases alternative music. It is presented by the network's music directors Alessandro Mannozi and Roberto Sasso, both ex-presenters of RAI Radio's established night show, *Stereonotte* (Stereo Night).

news bites

GERMANY

Echo awards seek sponsors

The German Phonographic Academy, organisers of the annual German music industry Echo Awards, have appointed Augsburg-based company Paradise Music to look for sponsors for the event. The company aims to develop a package of openings for interested sponsors for both Echo and the Academy's classical music awards, Echo Klassik. Both events are currently financed by Germany's major record companies. With a TV audience of 4.35 million watching the highlights of Echo '97 via public TV channel ZDF on March 8, the awards show has become attractive for sponsors outside the music industry.

HOLLAND

Radio 3FM halts ratings slide

Public CHR station Radio 3FM is showing first signs of recovery after over two years of falling audience figures. According to market share figures for the period February-March, published by ratings institute Intomart, Radio 3FM has bounced back to 13.8 percent from a record low at 13.1 percent in January-February. Dutch market leader Sky Radio and the country's third largest station Radio Noordzee remain unchanged at 14.7 percent and 8.9 percent market share respectively. It is still too early to determine if Radio 3FM's January programme reform will win the station new listeners in the long run.

The Box launches in Utrecht

Music television channel The Box is now available on cable in the city of Utrecht. It launched in the city on

April 18. In May, the channel is scheduled to launch in Holland's largest city Rotterdam. Already on cable in Amsterdam, the station then only needs to gain access to the cable net in The Hague to cover all of the densely populated, affluent Randstad area in Holland.

SPAIN

Weekly TV exposure for pop

A second new music programme called *Extra Schhh...!* has been launched on Spanish TV, following the re-launch of Compact Disc on private station TV 5 earlier this month, further underlining a new sense of optimism in the music industry. Presented by former pop star Nacho Garcia Vega, the programme was launched on Monday, April 21, on public station La 2 as a 25-minute weekly culture show for young people based around music. Vega's first guests were veteran band Los Secretos. Scottish group Wet Wet Wet are scheduled for the second programme on 28 April. The show's director is Carolina López, who has moved from MTV Latino.

Radio 5 opens newsroom

Radio Nacional de España (RNE) all-news network Radio 5 Todo Noticias has stopped transmitting RNE's Radio 1 news broadcasts to produce its own news programmes. Since April 21, Radio 5 has been broadcasting international news bulletins every 15 minutes and a 10-minute block of local news every hour. Radio 5 director Pedro Roncal contrasts the new service with the "centralised" versions offered by the BBC or France Info. "Radio 5 broadcasts the greatest amount of local and territorial information on radio, and it acts as a connecting element between cities and different regions."

internet in-site

Kiss FM Helsinki

<http://www.kiss.fi/>

Welcome on board the Starship K.I.S.S., courtesy of Helsinki's Kiss FM. The "interplanetary" theme is carried throughout this very extensive and well-designed site, as a graphical interface invites visitors to click on what look like shopfronts in a futuristic, multi-level mall.

Aimed squarely at listeners, the extensive station information manages to include some business pages along with sites about personalities and programming. All of this is augmented by zones devoted to sports, news, films, concert tours and a wide variety of other lifestyle activities. Advertising appears on most pages, besides having its own dedicated area. Technical requirements are surprisingly low, although it obviously can be slow to load.

Chris Marlowe



we love hanson!

Dion, Fugees scoop World Music Awards

by Mark Dezzani

MONTE CARLO — Celine Dion and Fugees were the major beneficiaries at the ninth annual World Music Awards, held on Thursday April 18 at the Principality of Monaco's Sporting Club in Monte Carlo.

Fugees picked up five awards, at the show, whilst Dion walked off with three, including one as the world's overall best-selling artist in 1996.

The awards collected by Columbia signed rap/hip-hop outfit Fugees were: World's Overall Best Selling Group; Pop Group; R&B Artists/Group; Rap Artists/Group and American Recording Artists/Group. Their live set was preceded by Roberta Flack performing her version of *Killing Me Softly*, the song which

launched the Fugees' career when it became a global best-seller last year.

Epic recording artist Celine Dion came away with three awards: World's Overall Best Selling Artist; World's Best Selling Pop Artist and Best Selling Canadian recording artist.

After presenting Dion with her prize as the World's Overall Best Selling Artist, IFPI Chairman David Fine addressed the international problem of music piracy. "The World Music Awards are an excellent showcase for the music industry, which is facing new challenges," he commented, "but there remains an old problem. If piracy is allowed to take control, [the music industry] will lose the ability to invest in new challenges and talent."

The Bee Gees and Lionel Richie

both received lifetime achievement awards for their contributions to the international music.

Apart from those two special honours, the rest of the World Music Awards are based on record sales, as supplied by industry federation IFPI, except for the Spain and Italy categories which are supplied by domestic trade magazines Showpress and Music E Dischi respectively.

Despite a last minute cancellation by Michael Jackson and the absence of major winners Alanis Morissette, Oasis and the Spice Girls, this year's World Music Awards ceremony was well attended by major artists.

The show, which was presented by Princess Stephanie of Monaco, Jon Bon Jovi and actress Halle Berry, will be

broadcast in the U.S.A. on TV network ABC at prime time on June 2. In the U.K., the awards show will be broadcast on May 5 by commercial network ITV. In Italy, the organisers have switched broadcasters, from RAI's prime-network RAIUNO, who previously aired the awards, to private network Rete 4.

According to the organisers, last year's World Music Awards attracted an estimated audience of 900 million TV viewers world-wide. Executive producer Gary L. Pudney, who works on the show together with John Martinotti and Melissa Corken, says, "The World Music Awards provide an opportunity for artists from many different territories to be seen around the world, especially in the US where many non-local acts find it hard to get exposure."



Swiss guitar-pop trio Lovebugs recently signed with German label BMG Ariola Hamburg; an album of their '60s-oriented pop is due in September. Pictured after inking the deal (left to right): BMG Hamburg lawyer Wolfram Herrmann; band manager Eric Kramer; BMG Hamburg junior product managers Jörn Grimmer and Imke Müller; BMG Hamburg MD Eckhart Gundel, and BMG Hamburg head of A&R Axel Alexander, together with the Lovebugs (seated) Simon, Sebastian and Adrian.

New Spanish treaty on DAB

by Howell Llewellyn

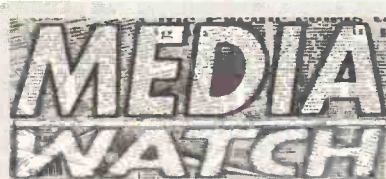
MADRID — The introduction of Digital Audio Broadcasting (DAB) in Spain is to speed up following the inking of a co-operation treaty between the government and major radio networks.

Spanish development minister Rafael Arias Salgado has signed the treaty with several networks and radio bodies, including state-owned television company Retevisión, public broadcaster Radio Television Espanola (RTVE), the Catalan Radio and Television Corporation, the Spanish Association of Commercial Radio (AERC), Radio Popular, Cadena

SER, Cadena Iberica, Voz de Galicia Radio and Onda Cero Radio.

As a result of the new pact, a working group will be formed to promote activities related to digital radio and look into developing and manufacturing digital radio equipment in Spain. The group will encourage the recording of digital radio programmes and investigate the creation of a nationwide technical plan for the introduction of digital radio.

AERC president Raul Domingo comments: "This is not a business venture, but an initiative similar to that of other European countries to compile data on the prospects for digital radio in Spain."



Variety

Making a mark in the business of pop/rock is proving tougher than anticipated for Disney. The entertainment group's music imprint Hollywood Records has lost its president Bob Pfeifer, who "abruptly left his post after nearly four years at the label," reports the Hollywood-based daily entertainment trade publication. Executive vice-president Richard Leher will run the label in the interim, reporting to Walt Disney Studios chairman Joe Roth. According to Variety, Arista Records executive VP/general manager Roy Lott and Virgin Records president Phil Quartararo, have been suggested to fill the vacant post.

Variety (U.S.A.), April 17

L.A. Times

PolyGram's costly attempt to gain a foothold in the Hollywood community is scrutinised in a company profile published by the Los Angeles-based daily. "PolyGram CEO Alain Lévy has brought PolyGram, currently the largest music company in the world, to a precipice in the volatile movie business," write Claudia Eller and Chuck Philips, referring to PolyGram's avowed intent to invest over one billion dollars in Hollywood in the next 18-24 months. "The move could either thrust PolyGram into the top ranks of entertainment companies or leave it in the cold with

substantial losses," predict the authors. Lévy himself comments: "We are more optimistic about the movie market than we are about the music market."

L.A. Times (U.S.A.), April 4

Financial Times

What's in an average day in the job of a record company executive? Alice Rawsthorn followed Island Records U.K. managing director Marc Marot during a whole day for the U.K. financial daily. Marot, who deals with acts like Pulp, Tricky and PJ Harvey, is profiled as "the only U.K. record company head who would be fired if he signed the Spice Girls." In the article, Marot describes himself as a "happily married" man who doesn't take drugs, and admits to owning "only one piece of music business silliness"—a Porsche.

Financial Times (U.K.), April 17

Libération

On April 14, the French music community assembled for the last concert in the "old" L'Olympia—the venue where several generations of artists, from Edith Piaf and Jacques Brel to Johnny Hallyday and Patricia Kaas, have performed. In a profile published by the French daily, 64-years-old Jean-Michel Boris, who has run the legendary 2,000-seater Paris music-hall since its founder Bruno Coquatrix died in 1979, says it is very "moving" for him to see the building torn apart. Boris notes that the venue urgently required renovation; it is scheduled to re-open within six months.

Libération (France), April 19

new band are
'best in world' shocker!

French ratings show more NRJ growth

by Emmanuel Legrand

PARIS — NRJ has strengthened its position as France's second most popular national radio station, and is moving ever-closer to its year-end audience target of a 12 percent reach.

During the past year, the CHR network has seen a 0.8 percent increase in reach to 11.7 percent, according to official ratings organisation Médiamétrie.

This narrows the gap with full-service broadcaster RTL, which continued to dominate French radio landscape during the first quarter of 1997 with a reach of 18 percent. Based on Médiamétrie's "listened yesterday" telephone survey, NRJ is reaching 5.5 million adults daily—an increase of 406,000 listeners in a year.

However, NRJ's management prefers to "remain humble," in the words of programme director Christophe Sabot. "On the one hand," he says, "this growth follows a traditionally bad year-end figure, so we're simply back to our [normal] level," he notes. "But, if you take a closer look at the figures, this growth comes in a much more

complex environment with increasing competition. Most of our competitors have improved their [geographical] coverage, whereas NRJ's coverage has remained more or less the same."

Public broadcaster France Inter occupies third place in the ratings table with an 11 percent reach (up 0.3 percent on the previous, two-month, survey period covering November-December). However, this figure is still well down on the 11.5 percent recorded during the same period last year—changes in programming made last September by the station's new management appear to have had mixed results.

CHR network Skyrock has consolidated its position with a reach of 5.9 percent, while CHR rivals Fun Radio can at last see some light at the end of the tunnel after a disappointing run of figures, with a 0.5 percent increase in reach compared with November-December.

Europe 1, the former full-service operator which changed its format to news/talk last September, has slipped again to an 8.6 percent reach, following a brief resurgence in November-December, when it climbed to 9.1 percent.

AC networks Europe 2 and Chérie FM have both lost ground compared to November-December, while Nostalgie's audience remains stable at 4.8 percent, despite recent programming changes.

The stations making the greatest gains in this ratings sweep are gold network RFM (which has jumped to a 3.3 percent reach from 2.6 percent in

the same period last year) and soft AC RTL2, which stood at below 2 percent a year ago and is now chalking up a 3 percent reach.

All-news France Info seems to have put an end to its downward spiral, gaining 0.2 percent on a year ago at 10.7 percent, and gaining 0.6 percent compared to the November-December sweep.

Top French Stations

Station (Format)	Jan-Mar '97	Nov-Dec '96	Jan-Mar '96
RTL (Full-service)	18.0	18.3	17.6
NRJ (CHR)	11.7	10.8	10.9
France Inter (Full-service)	11.0	10.7	11.5
France Info (News)	10.7	10.1	10.5
Europe 1 (News/talk)	8.6	9.1	9.5
Fun Radio (CHR)	6.3	5.8	7.1
Skyrock (CHR)	5.9	5.8	5.3
Europe 2 (AC)	5.5	5.6	5.5
Nostalgie (AC/gold)	4.8	4.8	5.0
RMC (Full-service)	3.6	4.1	3.6
Cherie FM (Soft AC)	3.5	4.1	3.9
RFM (Gold)	3.3	3.1	2.6
RTL2 (Soft AC)	3.0	2.3	N/A

All figures refer to % reach (1% is equal to 467,630 listeners over 15)

Source: Médiamétrie

Radio boosted by curb on TV?

by Mark Dezzani

ROME — Italy's post and telecommunications minister Antonio Maccanico is proposing to increase the radio industry's advertising revenues by restricting the amount of money companies that can be spent on television campaigns.

The proposal will form part of a new Italian media bill. The first part of the bill must be passed by parliament and senate before a government deadline of May 31. Speaking at a radio industry convention in Rome on April 14 organised by the Einaudi Foundation, Maccanico said, "[The proposal] should send more advertising revenue to the radio industry than to newspapers."

Addressing the problems of Italy's overcrowded FM band, Maccanico also promised that a new frequency plan would be ready by January 31 1998. "A more orderly frequency spectrum will provide better reception quality," he predicted. Reception in Italy at present suffers "from excessive crowding and therefore interference," according to the minister.



Past, present and future: Rondor's hits old and new

Rondor Music (U.K.) president Ralph Simon has several reasons to be cheerful this week, having just concluded a brace of deals which connect his company with a chain of hits reaching back to the early days of rock'n'roll and with a group of young men aiming to provide Rondor with a string of successes in the future. Simon is pictured above left with Mike Stoller (right), celebrating the inking of a new contract which gives Rondor Music European publishing rights to one of the most respected pop/R&B catalogues of all time, namely that owned by Lieber & Stoller.

The 47-year partnership between Stoller and Jerry Lieber has seen them write such recognised classics as *Stand By Me*, *Spanish Harlem* and *Jailhouse Rock*; in addition, they have acquired a number of other pop standards, including *River Deep*, *Mountain High* and *The Boy From New York City*. Bringing Rondor's operations bang up to date, the company has also signed a worldwide publishing deal with Australian pop act Human Nature. The hotly-tipped Columbia Australia-signed act are pictured above right during their current U.K. promotional trip with Simon (centre).

watch out planet pop!

Rossi opts for radio route to hit the road

by Mark Dezzani

Italian rocker Vasco Rossi is relying on radio's "revolutionary" status to promote his latest European tour.

Says Rossi, "Radio has been an integral part of the revolution in youth culture which has taken place in Italy in the past 20 years." Many would argue that the artist's self-penned songs have also been an integral part of that youth revolution.

Rossi is feted as a stage performer, and the current European tour, which began in Brussels April 24, will give the populace of Luxembourg, Germany, Austria, Slovenia, Switzerland, and the Netherlands a chance to sample the Rossi live experience between now and May 19.

The tour is promoting last year's Italian release, the album *Nessun Pericolo...Per Te (No Danger...For You)* on EMI Music, which sold 700,000 copies domestically. It is Rossi's first professional excursion outside of Italy since his tour to promote his album *Gli Spari Sopra (They Shoot Above)* 3 years ago.

Rossi's career took off in 1983 after his appearance at the televised Sanremo Song Festival with what is regarded as a youth anthem, *Vita Spericolata (A Daring Life)*. The song epitomises Rossi's reflections in many of his songs about the more rebellious aspects of youth culture. "The song encompassed everything that I wanted to say in many years of songwriting, it is an anthem for a life lived by heroes," says Rossi.

However his blend of rock and lyrics which confront life head-on was not always appreciated by more conservative TV industry insiders—especially in the wake of negative press about his fast-lane lifestyle—and he stopped using TV as a medium.

"Music is used by TV shows here in Italy as a side-show in inane variety and talk programmes and is not treated seriously. I will only go on TV now if I can play live and the music on the programme is treated properly," he says.

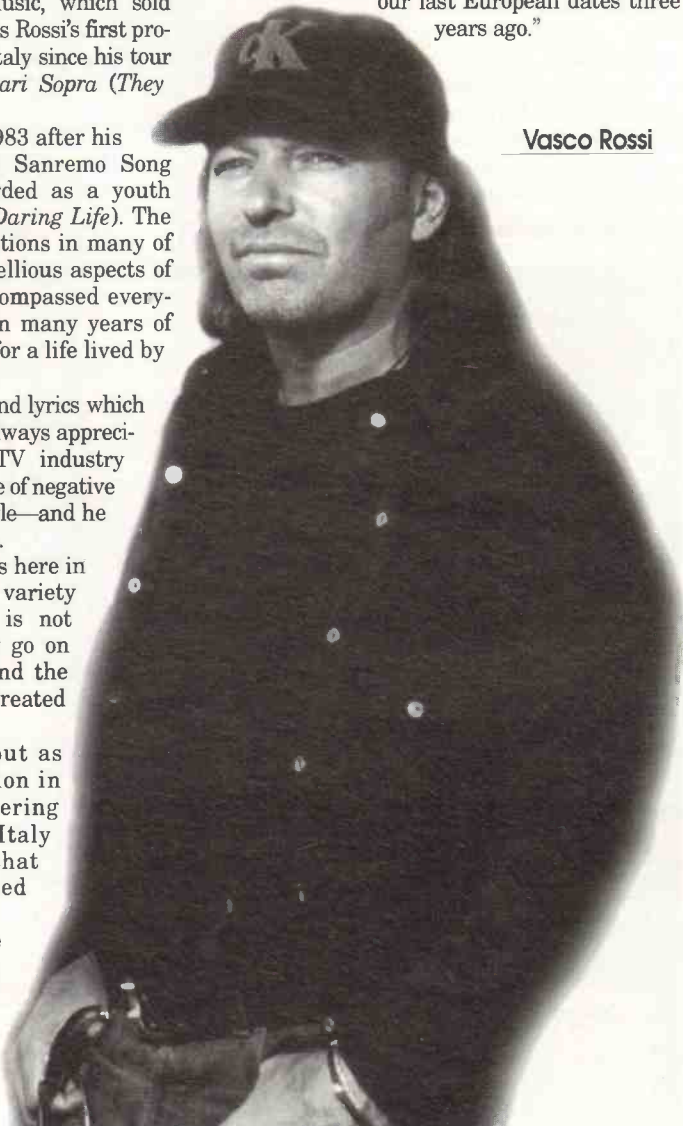
Rossi, indeed, started out as a DJ on his own local station in Bologna during the pioneering days of private radio in Italy back in 1976. He says that radio is still his preferred medium, after live shows.

"The advent of private radio really opened the way for international music to arrive in Italy, and for new local talent to get exposure," says Rossi. He adds: "Even if national networks here in

Italy are now quite safe in their music selection, there is a world of difference between now and before private radio existed. Before that the state-run channels would even boycott what are now considered mainstream domestic artists."

Rossi is renowned in Italy for his live shows, and last year's Italian tour to promote the new album filled stadiums across the country. Rossi also supported the Rolling Stones in Italy in 1993. This time he is going back to his roots to renew his contacts with a European audience and playing smaller dates in clubs, dance-halls and sports halls.

"The last album represented a new musical maturity, and something really new for Italian rock," claims Rossi. He concludes, "We have a great band, and I'm really looking forward to feeling the heat again that we felt from the fans on our last European dates three years ago."



Vasco Rossi

Dance grooves

by Gary Smith

GOLDEN TOUCH FOR DJ QUICKSILVER

When, at the beginning of last December, north German stations N-Joy, Energy and Eins Live started heavy rotation of DJ Quicksilver's third single, the double A-side *I Have A Dream/Bellissima (Dos Or Die)*, no-one was more surprised than the artist himself.

Says Quicksilver: "I never expected that. As soon as the record was released, stations in North and East Germany went with it." At the same time, dancefloor action put the single at the top of the D.D.C. (Deutsche Dance Chart) for 10 weeks, so the record was benefiting from playlist and club plays at the same time. The resulting sales have been as surprising to Quicksilver as were the heavy radio rotations—700,000 copies sold so far (430,000 of those in Germany), a top 5 in the U.K. on Positiva, top 5 on two separate occasions in Spain plus chart entries in Scandinavia, and the Benelux countries, where Holland's Radio 538 has been a big supporter.

This may have been a surprise to the artist but, in the light of previous records, it was fairly predictable. Quicksilver's first single, *Bingo Bongo*, was a pan-European club hit which crossed-over to No. 32 in the German singles chart. The follow-up, *Boing*, was a club hit towards the end of 1996 after a sample clearance problem involving Kraftwerk. Right now, that record is picking-up airplay in Spain, Austria and Denmark. Meanwhile, latest single *Free* went straight to the top of the D.D.C. last week and looks likely to be visiting a chart and/or playlist near you very soon.

Contact: Andreas Schneider, tel (+49) 2151 816 300; fax (+49) 2151 816 323

FROM BEYOND THE RAVE

Epidemic by Exit EEE (No Respect), one of last year's bigger crossover hits in Germany, has been re-released with three new versions. While the *No Respect* and *Daddy Cool* mixes bounce along, standout is the *Future Breeze Mix*. Imagine a slowed down 2 Unlimited, without the rapper but with loads of acid noises and a tribal rhythm—new Eurobeat!

Contact: Ramon Zenker, tel (+49) 2150 911 933; fax (+49) 2150 911 935

MORE THAN A DEODORANT?

Impulse have been trumpeted as the new Kraftwerk, a tag that gives them much to live up to. Judging from their debut release, *One-Six-Four-One-Seven (Studio K7)*, they certainly are masters of texture, genteel melody and minimalist beats with a train obsession. But anyone looking for a new *Trans-Europe Express* might find their approach rather too contemporary. Where Kraftwerk would ride on big, warm neo-classical tunes, Impulse are much more a product of late '90s dance culture. A cool and controlled classic of its time.

Contact: Horst Wiedenmuller, tel (+49) 30 201 2196; fax (+49) 30 204 4456

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/. Roger de Lluria 45 -3° -2, 08009 Barcelona, Spain.

could just be the
'best single in the world'!

Marketplace

SYMBIOSE

SYMBIOSE

Global Beat (U.S.)

Producer: Steve Boyer

World music in its purest form is not what Global Beat is all about. The label prefers mixing ethnic elements with a '90s seasoning. Symbiose's three vocalists met in Paris, where they were performing classical music, U.S. gospel and music from their native Zaire and Antilles. Their debut album, recorded in New York's Power Station studio, is an especially soulful mix of R&B vocals, African rhythms and sophisticated western arrangements. This symbiosis works well without sounding contrived. Licensing/distribution is available outside the U.S. and China. Worldwide co-publishing for Global Beat has already been picked up by Warner/Chappell.

Contact: Laurence Singer at Global Beat, phone (+1) 212 262 0004; fax (+1) 212 262 4169



AVA BARBER

ALL TIME GOSPEL FAVORITES

Comstock (U.S.)

Producer: Steve Mathews

It may be easy to mock gospel, but the music is closer to today's hits than you might think. Ava Barber is a country singer with a long track record; she had a top 20 hit with *Bucket To The South* on the Billboard Country singles chart in 1978 and had a regular slot on the U.S. TV shows of Lawrence Welk from 1974-1982. The Tennessee native mixes country tearjerkers and honky tonk sassiness with more subdued poppy material. Yet she has enough soul to pull off numbers like *Operator* or the trusty old *Amazing Grace* with considerable energy. Licensing and distribution are available outside the U.S.

Contact: Frank Fara at Comstock, phone (+1) 602 951 3115; fax (+1) 602 951 3074; e-mail Fara@comstock-records.com

SYNAULIA

MUSIC FROM ANCIENT ROME

VOL. 1: WIND INSTRUMENTS

Amiata Records (Italy)

Producer: Matteo Silva

This ambitious project is the result of twenty years of scientific research. That doesn't make Synaulia's attempts to recreate Rome's music uninspiring for lay people. The focus on flutes with melancholic minor tunings and climactic drums is actually quite moving. When subdued choral vocals and unorthodox percussion effects are added, the mood becomes a little eerie. Licensing and distribution is available outside the U.K., France, GAS, Benelux, Italy, Greece, Slovenia, U.S., Canada, Japan and Australia.

Contact: Philippe Dell'Aiera at Amiata Records, fax (+39) 564 950693; e-mail amiata.records@agora.stm.it

THE URN

THE URN

Silvox (Netherlands)

Producers: Caspar Falke and The Urn

The Urn possess a lyricism rarely found in Dutch bands. Vocalist Rini van Willigen is obviously inspired by the drama of early heavy metal bands, while guitarist Willem van der Wall knows when to lash out and when to lay back with his subtle slide-guitar playing. The Urn are snugly lodged in between rock, blues and metal, garnishing their sound with catchy melodies and heart-felt lyrics. The country-ish *Eyes On The Road* in particular grabs you by the throat. Licensing and distribution is available outside the Benelux.

Contact: Rita Keuper at Silvox, phone (+31) 315683959; fax 315 68 1173

Records featured in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except where noted. Please send your samples to Thessa Mooij, P.O. Box 59115, 1040 KC Amsterdam, The Netherlands. Fax (+31) 20 682 0614. When submitting material for this column, please indicate for which territories licensing is still available.

Soulful Gadd wants his success 'the right way'

by Ken Neptune

The release of his latest album, *The Right Way*, marks Swedish singer/songwriter's Eric Gadd's debut on his own Strawberry Music label.

After a string of successful albums released through Warner Music Sweden—*Do You Believe In Gadd?* (1991), *On Display* (1993) and *Floating* (1995), the thirty-one year old artist opted to strike out on his own, a decision which has proved prudent.

The album (Gadd's sixth) went directly to the number one spot on the Swedish sales chart at the end of February where it remained for two weeks before being temporarily bumped to the number two position by U2. It regained the throne two weeks later.

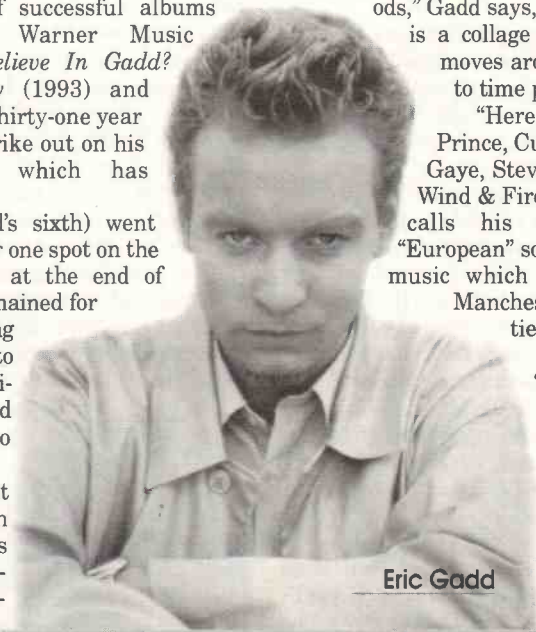
Long an exponent of soul and R&B in Sweden, Gadd cites among his early influences local disc jock-

eys, who played the likes of Cameo, the Ohio Players, Delegation and Earth, Wind & Fire when he was growing up.

"My previous albums showed the subconscious effect of specific groups and time periods," Gadd says, "while *The Right Way* is a collage of other albums and moves around from time period to time period.

"Here, I was looking into Prince, Curtis Mayfield, Marvin Gaye, Stevie Wonder and Earth, Wind & Fire," explains Gadd. He calls his music "Nordic" or "European" soul and likens it to the music which was coming out of Manchester in the late seventies and early eighties.

"Melody," he says, "is one of the features of my music but I don't want the rhythmic side to suffer. Rhythm and melody must be equal...this is almost religious to me."



Eric Gadd

debut

Seigmen dust off Machinery

by Kai Roger Ottesen

Attention radio programmers with an ear for the bright melodies of the '80s, and a gap in their playlists for adventurous music...

Norwegian alternative rock band Seigmen, signed to Sony Music Norway, has covered *P-Machinery*, the 1985 single by seminal German electronic band Propaganda. The song is featured on the 5-track EP, *Opera For The Crying Machinery*, being released by Epic/U.K. on April 21. An international rollout for the band is also being planned.

Guitarist and bassist Kim Ljung says, "Our sound will be more influenced by our relationship with music from the '80s, which

was a misunderstood and forgotten era," mentioning artists like Propaganda and Depeche Mode as major influences.

Seigmen play dark, mysterious, and uncompromising rock, with thoughtful lyrics and an attention to detail; confident, authoritative vocals float on top of intricate instrumentation.

"One thing we are trying to avoid on the new album," Ljung suggests, "is to fall into the same bag as Nine Inch Nails, Marilyn Manson and other American rock bands in 1997. Too many bands are doing that."

Seigmen are currently in London recording an album at Britannia Row studios, and have played a string of five live dates in the city. The album is expected in September.

Seigmen



Hopefuls eye Eurovision as chart springboard

by Fred Bronson

The real prize at the 1996 Eurovision Song Contest wasn't the bronze and stone trophy presented to Irish songwriter Brendan Graham for penning Eimear Quinn's *The Voice*.

No, the true triumph came in the shape of the commercial success enjoyed by the song that came seventh out of 23 on the night (later revised to eighth position), Gina G's

Ooh Aah...Just A Little Bit. The song went to No. 1 in the U.K., attained top 10 status in many European countries, and peaked at number 12 on Billboard's Hot 100, making it the most successful British Eurovision entry of all time on the U.S. chart.

The 25 countries competing in the 42nd Eurovision Song Contest, to be held in Dublin on May 3, will all be going for the trophy, but many of the artists will also be going for commercial success and a launch into international stardom, much like the one that propelled Abba onto the world stage in 1974.

Three of the songs in competition this year have, in fact, already charted in their native countries. Swedish male trio Blond have fared best, peaking at number 5 with the pop-oriented *Bara Honskar Mig* (in English-language *As Long As She Loves Me*) on the BMG-distributed Rival label. It stands at number 7 on this week's Swedish singles chart.

Perhaps inspired by the U.K.'s 1995 rap song entry, *Love City Groove* by the group of the same name, Denmark is sending *Stemmen I Mit Liv* (*The Voice In My Life*) by Kølrig Kaj to Dublin. The hip-hop number—about a man who falls in love with the operator on Directory Enquiries—has already peaked at number 7 in the Danish chart, and this week holds at number 9.

In Germany, where it's rare for a home-grown Eurovision entry to chart, female vocal-

ist Bianca Shomburg has already appeared in the bottom portion of the top 100 with *Zeit (Time)*, released on BMG's Ariola imprint.

Other countries are waiting to release their Eurovision songs. Representing the U.K. is the best-known name in the 1997 contest, Katrina and the Waves (*Walking On Sunshine* was an international hit in 1985). The American-born Katrina will sing *Love Shine A Light*, to be released in Britain on April 28 by Eternal/WEA.

Hungary is sending a boy band, V.I.P., to Dublin. *Miert Kell, Hogy Elmenj? (Why Do You Need To Go?)* will be included on the quartet's debut album, scheduled for release on BMG's Ariola label. Marcos Llunas, representing Spain with *Sin Rencour (There Shall Be No Rancour)*, is a PolyGram artist.

In the Netherlands, five-member female group Mrs Einstein is recording a number of previous Eurovision songs to accompany their entry, *Niemand Heeft Nog Tijd (No One Has The Time)* on their Columbia album, *Mrs Einstein Goes Europe*, scheduled for release on May 5.

But are any of those entries destined to win? At the official RTE website, the leader board of the online poll shows Ireland out in front with *Mysterious Woman* by Ritz recording artist Marc Roberts, followed closely by the Greek entry, *Horepse (Dance)*, by Marianna Zorba.

At Alan Stuart's euroActive website, the overwhelming favorite is Italy, with a commanding lead for

Fiumi Di Parole (Rivers Of Words) by Jalisce. Malta is runner-up with *Let Me Fly*, sung by TV presenter Debbie Scerri, and Cyprus is in third position with a duet from brother and sister Andreas and Hara Constantinou, *Mana Mou (Motherland)*.

History is on Ireland's side, with four wins out of the last five contests. The only other countries to win since 1991 are Norway and Sweden, and they came second and third last year.

Wagering on Ireland or Scandinavia might be a safe bet, then, but only if you think the world is ready for Norway's flower-powered throwback to the '60s, Tor Endresen's *San Francisco*, released in Norwegian and English, by Arcade.

● Fred Bronson is Billboard's Chart Beat columnist



Blond



Bianca Shomburg



Katrina And The Waves

Album spotlight

by Dominic Pride

SECRET GARDEN WHITE STONES

Mercury Norway/PolyGram

European Release dates: from April 25

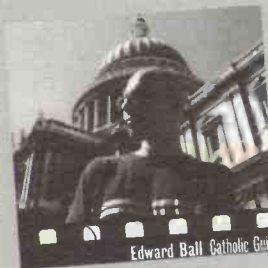
This Norwegian/Irish duo's second album nestles comfortably into the current vogue for gentle, meditative Celtic music. Led by Fionnuala Sherry on violin and Rolf Lovland on piano and keyboards, it was recorded in Ireland with the RTE concert Orchestra and A&R-ed from Norway. Although the album is out already in the latter country, releases are planned this spring and summer through Mercury companies, starting with Ireland on April 25. The day after, they appear live on the Pat Kelly Show. Greece and Turkey follow, with promo visits May 8-10, and Poland at the end of May. Release dates for Sweden, the Netherlands and Belgium are being negotiated, and a slot in Poland's Sopot festival August 22-24 is confirmed. The first single, the (relatively) up-tempo *Forever*, is being packaged with bonus tracks from the act's first album, *Songs From A Secret Garden*, which PolyGram says has sold more than 200,000 copies in Europe.



ED BALL CATHOLIC GUILT

Creation/3mv/Vital (U.K.), Sony SINE (Continental Europe)

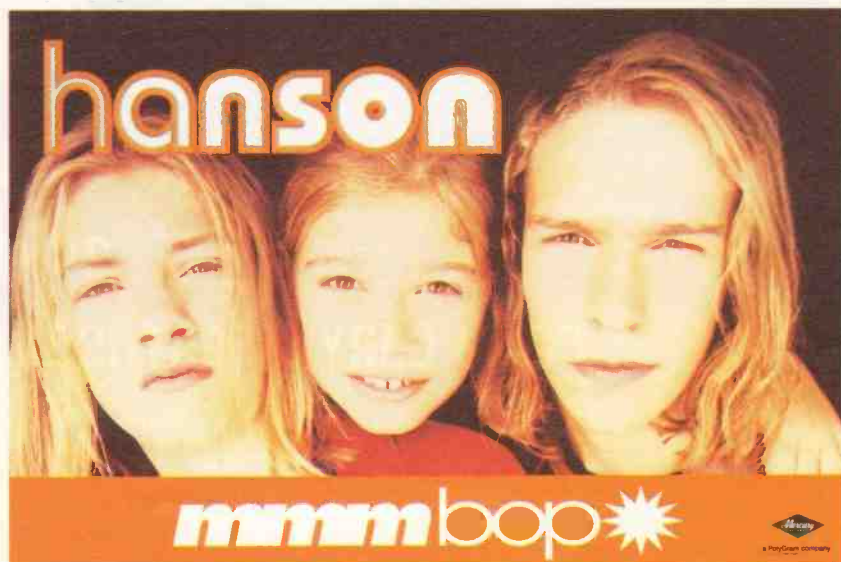
European release date: May 5



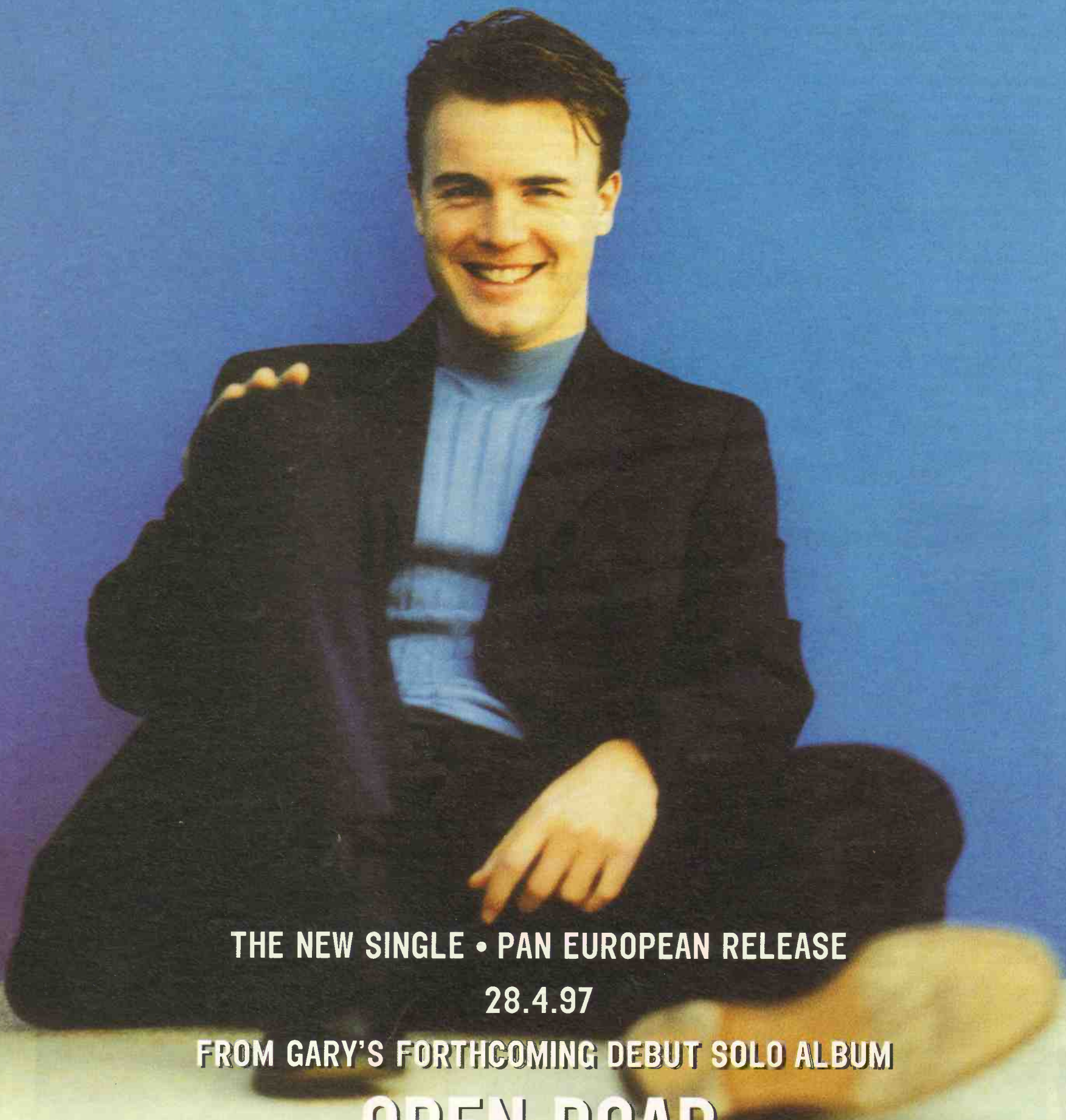
Edward Ball Catholic Guilt

North London singer/songwriter Ball has been one of the unsung heroes of Creation's success. With this second album and a commitment to release through Sony companies in Europe, this may be the time for his observant and melodic musings to find a wider public. Ball will be touring Europe in the first two months of June as support to The Beautiful South: dates are booked in Germany, Belgium, Netherlands and Switzerland, and Ball will also be doing press and promo while on tour. A single, *The Mill Hill Self Hate Club*, is re-released on April 21 and is already at radio in the U.K., with adds at London's Capital Radio and GLR. As well as a good showing in the British press, Ball has done interviews with French and German magazines including Spex and Les Inrockuptibles. Creation has made a video for the single, featuring Creation Boss Alan McGee and several Boo Radleys.

Please send review copies, information and artist photographs for consideration as Album Spotlight entries to: Dominic Pride, Music Editor, Music & Media, 23 Ridgmount Street, London, WC1E 7AH, U.K.



GARY BARLOW LOVE WONT WAIT



THE NEW SINGLE • PAN EUROPEAN RELEASE

28.4.97

FROM GARY'S FORTHCOMING DEBUT SOLO ALBUM

OPEN ROAD



New attitudes to new music in the north?

Scandinavian radio—and particularly its relatively new commercial sector—has often been accused by record company of not providing enough opportunities for new music. In the first part of our six-page Scandinavian spotlight, Music & Media correspondents Keith Foster, Charles Ferro, Antti Isokangas and Claire Weston investigate current radio attitudes in Sweden, Denmark, Finland and Norway.

Sweden: increasingly open
“They don’t play new artists.”
“They’re too conservative.” “We’re disappointed.”

For the first few years after commercial radio was introduced to Sweden in 1993, those were the most frequent complaints from the country’s record industry. Instead of bringing more variety to Sweden’s airwaves, the new stations were fighting each other with tried and tested AC formats.

However, Anders Hjelmtoorp, managing director of Virgin Sweden and a noted critic of radio conservatism, says there are signs of increasing openness towards new acts.

“I think in general things are getting better,” he observes. “For one thing, we have more niche stations, like Power 106 [soul/dance] and Bandit [rock] in Stockholm. They’re very open to new acts in their own particular genres. Then there’s NRJ [CHR], who aren’t afraid to be daring.”

Hjelmtoorp believes record companies themselves have to take some of the responsibility for a lack of debutants on radio. “Maybe some labels have simply released too many artists,” he suggests. “There’s been something of a sign-and-release frenzy here, and many of the new releases just aren’t good enough.”

As one of the few non-AC commercial outfits in Sweden, CHR network NRJ is often named in the context of playing new music. However, programme controller Erik Landt doesn’t see breaking new talent as an obliga-

tion for his station.

“Our main responsibility is to get higher ratings, whether that means playing new acts or not,” he says. “Having said that, I think we’ve been pretty successful at playing unfamiliar names. We don’t play songs because of the name on the cover, we want to know if the song is any good.”

The programmer continues, “I listen to the songs, along with my music schedulers. If we like it we’ll play it, then after a while we research it, test listener reaction and so on. That’s our policy.”

Landt is optimistic about the future relationship between commercial radio and the record companies. “The labels have got to know us better,” he notes. “They’re starting to understand how commercial radio works. Basically, we’re growing up together.”

However, when it comes to breaking new acts, it’s still public station P3 which leads the way in Sweden. Indeed, head of Music Pia Kalischer admits that the station can sometimes drop songs too quickly.

Kalischer, who recently topped a poll of Swedish music industry executives as the most important person in radio, comments, “We realise that the situation [with commercial radio] has given us a certain responsibility, which we’re quite happy to accept. We break acts all the time, and we stick with quality. We were playing top acts like The Cardigans and Popsicle long

before they were big.”

P3 declines to carry out any music research, and the weekly playlist is decided at a meeting of music producers. However, Tracks, one of the station’s longest-running programmes, functions as a de facto test of listener taste. The programme plays 20 singles (initially selected by producer/presenter Kaj Kindvall) which are then voted on by the listeners.

The massive phone-in response and Kindvall’s ability to pick winners have made Tracks a crucial window of opportunity for new acts. Virgin Sweden’s Anders Hjelmtoorp admits “there’s an unofficial club in the record industry—the ‘taping Tracks club.’ Executives always listen, or get their secretaries to tape the show. Tracks breaks almost everything.”

P3 has taken a step further by following Tracks with a new show called Demo, which plays the best of unsigned artists’ demo tapes. Kalischer says the idea of the show is for radio to support new acts, and “not just the record companies.”

When record companies are looking for support for a new act, they still usually go to P3. North of No South Records (NONS) is a young, small, independent company which has already uncovered some interesting new bands, such as Komeda, Ray Wonder and Cloudberry Jam. Promoter Jesper Lundqvist says he spends around half his time dealing with P3, and he doesn’t have a high opinion of the commercial networks.

“Our acts aren’t so mainstream, and networks like NRJ would never play new music like this. Apart from P3, I send releases to the larger community and student stations—to people who are interested, quite simply. The commercial stations should dare to be more ‘niched.’ Everybody would win from that in the end.”

That approach is even being copied by some of the larger labels. Anders Hjelmtoorp reveals that Virgin currently have two acts, tracks from whom have been released purely to student and other voluntary stations. “I have a dream that one day one of them will be able to say ‘We broke that record,’” he says. “Just like the student station which broke Roxette in the States.”

Denmark: the youth vote

In Denmark, as in Sweden, it is the public sector “youth” station (also called P3) which remains the main purveyor of new music.

“We view it as our duty, as a public service station, to play new music,” says Palle Aarslev, the former P3 programme director who now heads up the whole of Danmarks Radio’s programming. P3 both plays new music

Nils Heldal



and provides live airtime for upcoming names through such events as Eurospotting or the Venue Festival. “We don’t just ‘do radio,’ we go and create activities,” says Aarslev.

Label executives agree, however, that most stations in Denmark today are receptive to new music. “If you take a single for a Danish act, they’ll definitely listen, and we get attention for local signings,” confirms PolyGram marketing director Michael Dawids.

“We view it as our duty, as a public service station, to play new music”

— Palle Aarslev, Danmarks Radio

“But,” he adds, “the radio situation in Denmark is very mainstream, so some projects are hard to get played. Commercial stations have to operate on weak signals, reaching a small area, so they have to please everybody. In other countries there is more segmentation; different stations for different kinds of music. The most progressive station here is the public broadcaster.”

BMG Ariola exploitation manager Mikkel Bagger says that Danish stations do not play as much new music as he would like, but he suggests that “part of the reason might be that because of Gramex [performing rights body], it’s too costly for some stations to play Danish artists.” He adds, “We have to produce records that they [radio] cannot say ‘no’ to.”

Finland: respect at last?

As Finland’s economy recovers from the recession of the early ‘90s, the country’s 50-plus radio stations continue to attract a growing number of listeners.

New stations are once again start-

Pia Kalischer



“There’s been something of a sign-and-release frenzy—many of the new releases just aren’t good enough”

— Anders Hjelmtoorp, Virgin Sweden

ing up, and 1997 will see the start of the country's first national commercial station, Suomen Uutisradio. The news/talk outfit is expected to finally turn Finnish commercial radio into a mature, respectable medium, and should attract new advertising revenues into the radio business.

But despite all this excitement, the Finnish radio business is also highly confused at present. Commercial radio stations are experimenting with tighter formats, and are trying to figure out how to reach well-defined target audiences in a country with tiny markets and a population of just five million.

The country's two music-based public broadcasters—rock-leaning CHR station Radiomafia and Radio Suomi (which targets mature listeners and concentrates on Finnish-language music)—are now tightening both budgets and playlists, and cutting down on specialist shows.

Many in the music business are accusing the public broadcasters of deserting their original mission to

“These days it’s really hard to get something completely new played on the radio”

— Susanna Lassila, Warner Music Finland

support new music and styles with specialist output.

As individual DJs have less and less freedom to play their personal favourites, record companies are finding it harder to get new acts and styles onto the airwaves. “These days it’s really hard to get something completely new played on the radio,”

remarks Warner Music Finland promotion manager Susanna Lassila. “Sometimes I don’t even understand the criteria. Some stations seem to have strange ideas about what constitutes a hit.”

But, according to Radiomafia station director Jukka Haarma, the station is just as open to new music as it ever was. “We continue to playlist new music, especially new Finnish acts,” he says.

“What the playlist does is make sure those records actually get played,” he suggests. “We are more listener-orientated than we used to be. But we don’t test new records, and by trusting our gut instincts we are much faster to play new hits than the commercial stations.”

Norway: no new acts?

Across the border in Norway, critics say the country’s radio stations are, on the whole, reluctant to support new talent.

There are, however, a few exceptions: notably the Norwegian Broadcasting Corporation’s P3 and Oslo-based commercial station Radio TANGO.

Says RCA/BMG Norway head of A&R Truels Brodtkorb, “My hope for the future is that Norwegian radio stations will, for once, try to play an act that is not already a major hit in Norway, Europe or the US.”

P3 music director Nils Heldal says that his station feels responsible for seeking out and promoting new tal-

ents, wherever these acts may come from and whether or not they are already signed up with a label. Consequently, P3 will not hesitate to put new acts straight on to the daytime playlists.

“We also take demo tapes from unknown acts, press CDs and put them directly on to the A-list if we think their music is good,” says Heldal. “Recently for instance, we played the demo of a new Norwegian act called Magenta, and he landed a deal with [record label] MD soon after.”

“We always try to give the public something they want, something they didn’t know they wanted and something they hate,” claims Heldal. He concludes, “If we always gave people what they want, they would find us predictable and boring. We owe it to them to keep on opening up new horizons.”



Jukka Haarma

“My hope for the future is that Norwegian radio will, for once, play an act that is not already a major hit...”

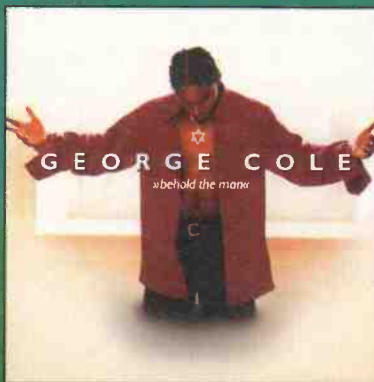
—Truels Brodtkorb, RCA/BMG Norway



ZIFA
»The Last Dog«

The album »The Last Dog« is a colourful mix of African and European music. Popmelodies with African rhythm. The album includes the hitsingle »Dusted«

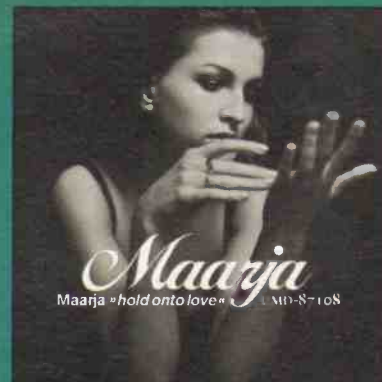
UMD-87068



GEORGE COLE
»Behold The Man«

George Cole is one of Sweden’s most talented black singers/songwriters. The album »Behold The Man« includes the hitsingles »Check Me« and »Dope«

UMD-87085



MAARJA
»Hold Onto Love«

Maarja is one of the most popular artists in Estonia. Maarja will represent Estonia in the Eurovision Song Contest.

UMD-87108

Zifa • George Cole • Maarja



Sweden bares its soul

by Keith Foster

Although it may not be easy to persuade customers at your average German or Japanese nightclub of the fact, Swedish music is not all about 100+ bpm Europop or thin, pale-faced indie guitar bands... Increasingly, the music being danced to in Sweden is soul, R&B and hip-hop.

Sweden has become a country where a swingbeat is as natural as a smörgåsbord, and hip-hop has long overtaken tennis as the focus of teenage ambition. The change in a music market where only 10 years ago the very idea of "Viking soul" would have been laughable is little short of amazing.

A look at the many of the major new names in the Swedish charts this decade tells the story: Titiyo, Neneh Cherry, Eric Gadd, Robyn, Jennifer Brown, Infinite Mass, Latin

Kings, Just D, Lisa Nilsson, Stakka Bo—all with a strong leaning towards black American styles of music. Even dyed-in-the-wool pop performers like Orup and Mauro Scocco have introduced ever stronger elements of soul into their music.

One major player in this development has been Mats Nileskär, long-time presenter of public CHR station P3's popular night-time show Soul Corner (now abbreviated to simply Soul).

As a teenager in the late '70s, Nileskär fought to get radio station bosses to play soul, and his programmes through the '80s had a formative effect on today's artists. Nileskär nominates a single released by Gothenburg band Stonefunkers in 1988 as the first real Swedish soul hit, and says it snowballed from there.

"Back in the '70s, commercial music was viewed with contempt by radio, but I kept on at them like a maniac," he says. "They gave me a programme in 1978 because they knew no better, and I was different because I took the music—black music—seriously. I carried long interviews with names like Curtis Mayfield, James Brown and Barry White. I played hip-hop back in 1979, and by

the mid-'80s it made up half of my show. Now I'm playing drum 'n' bass, looking to the future."

The missed generation

An artist's musical style is often based around the music they listened to when they were young, and Mats Nileskär believes the boom in soul since 1990 is partly due to what he calls a "missed generation."

"The radio scene in the '70s meant that artists like Curtis Mayfield and

Marvin Gaye weren't getting airplay," he explains. "Then, in the mid-'80s, young people here began to discover that music, and a few years later it just burst out."

Many of the top names within the Swedish soul scene collaborate on the Blacknuss Allstars project—a loose combination of some 16 musicians whose 1996 album, *Allstars*, won a Swedish Grammy in the Best Modern Dance category. The album encompasses a whole range of styles, from the funky cover of *Last Night A DJ Saved My Life* to rap, through smooth soul and something approaching jazz.

Bass player and co-producer of Blacknuss, Christian Falk, says the soul scene in Sweden is growing, with plenty of talented musicians involved. His one complaint is a certain lack of experimentation. "Much of it sounds the same," he says. "People are just out to sell records."

Stockholm is, in world terms, not much more than a big village, and not surprisingly, this means most of the city's soul community know one another. "In one way, there is some kind of a family feeling, which makes for a nice atmosphere," says Falk. "On the other

hand it can be boring. Maybe it's too nice, which isn't so good for the music."

The new contenders

While the "soul mafia," as they've been called, opt for a cool, sophisticated sound, the last couple of years have seen a new, rougher-edged hip-hop generation arise, mostly from some of Stockholm's poorer suburbs.

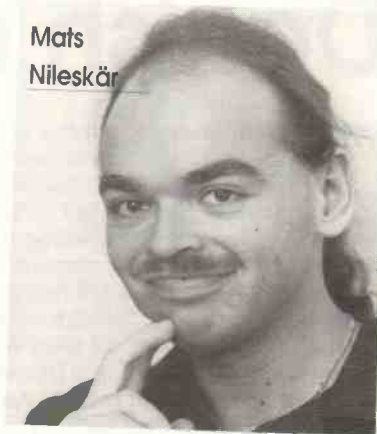
Infinite Mass were the first band to give Swedish hip-hop a real face, while the Latin Kings tell stories of life at the harsh end of society in an ironic, sharply-accented style. Many more acts are set to follow.

Titiyo, sister of Neneh Cherry and one of the first soul artists to make it big in Sweden, says the generational issue is the crucial reason for dance music's explosion in her country.

"For a start," she claims, "many of the artists come from very mixed cultures, after their parents came to Sweden to live. They've concentrated on music, they're very aware of trends, and they've grown up with R&B and hip-hop. It's not just in the big cities either—you go to a rap gig in a smaller town like Sundsvall [on the northern coast] and it'll be packed."

Titiyo identifies a distinct difference between acts with a very American influence, like Robyn and Infinite Mass, and others such as herself and the 1996 sensation Dilba, who blend in other styles. The search among writers and reviewers for a key to the "Swedish sound" goes on, but with such a variety of acts, it is probably doomed to failure.

Mats Nileskär



Christian Falk says the disparities between Swedish and American soul/R&B are hard to define. "It's not in what sort of effects or mixing desk you're using. It's more in the attitude. I live on the south side of Stockholm. It's not Brooklyn, and we don't want to pretend it is. You can't manufacture that feeling. We do it our way."

Shape of things to come

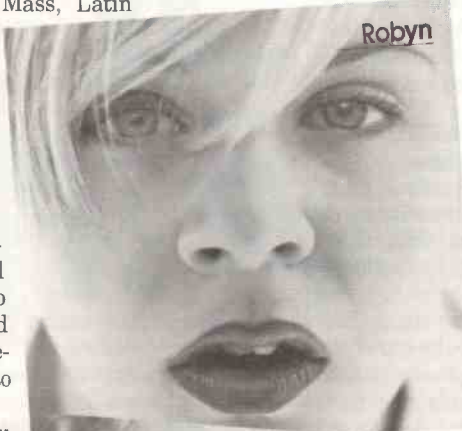
So what is next to come from the lively Swedish dance scene?

Mats Nileskär says soul-influenced hip-hop is on the verge of big things in Sweden.

"That's what the kids relate to right now," he says. "There's a strong east coast feel to it." He names acts such as One Eye Red and Stockholm as high-calibre material to watch out for.

Other names worthy of mention include Absent Minded, Lisa Lindebergh and Stephen Simmonds. Now that Sweden's soul has been bared, it's unlikely to go back into hiding.

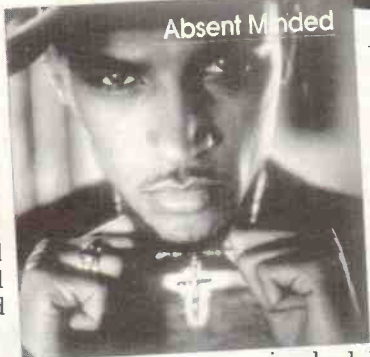
● Swedish soul star Eric Gadd is featured in this week's Artists and Music section, on page 10.



Robyn

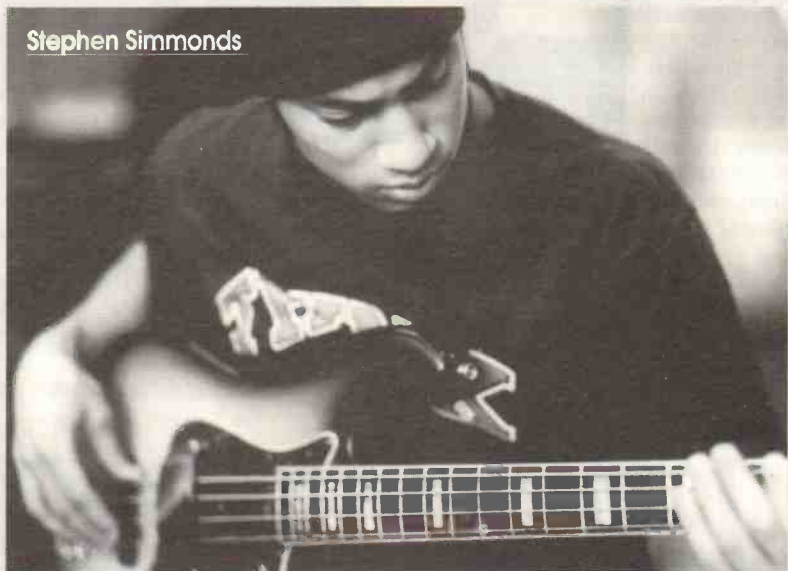


Titiyo



Absent Minded

Stephen Simmonds



Simmonds made his solo recording debut this year, with the single *Tears Never Dry* and the album *Alone*, released last month on the Superstudio Orange label (Diesel Music). *Tears Never Dry* is a dramatic R&B number with divine strings and the excellent Lisa Nilsson, a major Swedish star in her own right, adding superb vocals. Simmonds himself displays a voice which Swedish radio guru Mats Nileskär compares to Donny Hathaway. If he can maintain the

quality of this first release, he's destined for great things.

HOT

NEW TALENT

Danish delight in Eastern promise

by Charles Ferro

Danish music is making deep inroads into export markets around the world, particularly in Japan and the Far East. Industry executives have attempted to explain the success by citing a long tradition of melodious Scandinavian folk music, but what it really boils down to is hard work promoting catchy songs.

Records (Denmark) marketing director Michael Dawids, "We formed a local division around a year ago and now have our first signings, and there seems to be a lot of attention from [PolyGram] headquarters. People have realised that they can make a lot of money in areas other than the U.S. or U.K."

Dawids says that Scandinavian countries in general, and Denmark and Sweden in particular, focus mainly on songs, as opposed to the U.K. and other areas that may put emphasis on trends or image.

"If you look at Ace of Base, it's trend-oriented, but they've had great songs," he remarks. "I do think that we've got better at improving artwork, images, videos, covers—and at realising the importance of this. Companies appear

willing to invest more money in each project, based upon international ambitions."

BMG Ariola exploitation manager Mikkel Bagger agrees that the "peripherals" are also important. Thomas Helmig has been BMG's big international seller, and his latest release, *Groovy Day* is testing the water in new markets.

"The title number is a catchy, good

pop sound, a door-opener," says Bagger. "The problem with some albums has been that all the songs are good, but none stand out. *Groovy Day* stands out particularly. Plus the styling, the colours on the [album] cover are more distinctive. It's worked."

Helmig has sold well in a number of European countries, including Germany, and BMG will also promote him in Japan where some of his previous work has had success. "Many countries look to Germany [as opposed to the U.S./U.K.], because Germany is a good indicator of hits," Bagger says.

Tip of the Iceberg?

Sista Sista is a girl band, featuring five young ladies aged between 10 and 18, who have had great success with their debut single, *We Like To Dance (Na Na Na)*.

Iceberg Records, which has placed the girls at the top of its priority list, has licensed the act to BMG/RCA Germany for world-wide territories excluding Scandinavia, in a deal similar to its arrangement for Scatman John. Sista Sista have clearly spent a lot of time and energy practising their dance routines, and have performed their dance/pop music at a number of venues, including a six-day tour with 3T in Germany.

Universal Music has experienced a major success with Aqua (Music & Media April 12), a dance act who earlier this year saw two of their singles in the top 10 of the Danish chart at the same time—the first time this has happened in Denmark for around 20 years. Aqua feature a cutting-edge female vocalist with universal appeal, backed by intricate instrumentation—a mix perfect for export

markets, where it is the voice and music rather than lyrics that count.

"The whole of Asia is flipping over Scandinavian Music," says Universal marketing manager Niclas Anker. "But we're a relatively small company, so we are taking one thing at a time."

Aqua has penetrated a number of European markets, along with Canada, Mexico, New Zealand and parts of the Far East. Universal has big plans for the band, and another female-singer group, YouKnowWho, in the latter region. "Japanese companies are really focused," says Anker. "They're great to work with."

Far East focus

Danish labels, in general, seem to see the Far East as a main focal point for their activities.

"The Far East and Japan are

Danish label EMI-Medley is a successful example of how a record company can find new markets: around half of its profits come from selling its acts abroad, according to the company.

Michael Ritto, president and regional director of EMI Music, Scandinavia & Finland, explains: "Around 20 years ago it [Danish music] was all sung in Danish, but then it all changed in the '80s. Acts like D.A.D and Hanne Boel were not trying to translate their records for international tastes as had been done previously; they were written in English from the start. Then, we started getting very serious about exporting Danish music."

Five years ago, the company achieved immense success with Michael Learns to Rock (MLTR). "They are by far the

biggest [Danish] group in Southeast Asia," says Ritto. A MLTR greatest hits package went on the market last October, and has sold nearly two million units in the region, according to Ritto.

Female duo Me & My are another example of EMI-Medley's export success: they've hit the big time in more than a dozen countries, selling 1.4 million units of their debut album in Japan, making them the largest international sellers in that market.

Breaking borders

EMI's success appears to have woken up other Danish labels to the fact that there is a big market outside the Danish—and European—borders. Says PolyGram

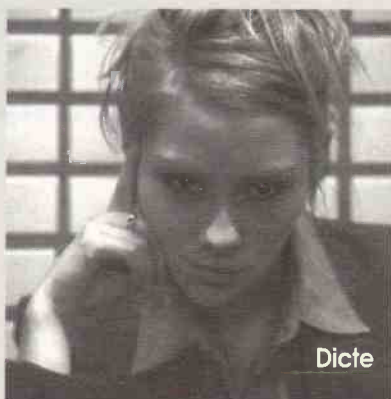


HOT

NEW TALENT

Dicte

Dicte has spent the last three years, with the aid of a state grant, creating new music. The result is her new album, *Voodoo Vibe*, which she produced together with Stephen Hague. Her haunting voice and mix of instrumentals convey the ambiguity of a modern world contained in the depth of her lyrics. Sony



Music/Pladecompagniet has released Dicte's album in a few European markets, and will work on additional penetration. Dicte made her first live appearance in two years at the Eurospotting '96 festival, where she stunned the audience with her own brand of non-conformity.

Yellowbellies

In a world of increasingly synthesized music, Yellowbellies dare to play music with just guitars, bass and percussion. Riffs and rhythm provide a platform for frontman Soren Esben, whose powerful voice certainly makes female ears perk up. Last year the group cut a

four track demo CD which got quite a bit of airplay. PolyGram heard it, and signed them later in the year. Yellowbellies' debut album, *Air Mail*, has just been released.



Domestic acts on the rise in Norway

by Claire Weston

After a long spell during which international music triumphed at the expense of local productions, Norwegians are rediscovering music in their own language. Simultaneously, the Norwegian charts are becoming increasingly diverse, with home-grown alternative rock and dance increasingly sitting alongside the country's more traditional rock bands.

There's been a wind-change in Norwegian popular music so far this year," says Warner Music A&R Manager Tor Erik Hermansen. "More than 40 percent of the albums sold this year have been Norwegian, in a wide variety of music styles."

There is certainly no single style of music which dominates Norway today, although mainstream guitar-based pop/rock acts like Postgiroygget, DDE and Rene Andersen do share some common elements. The Norwegian sales charts show a wide range of musical genres, such as rap, R&B and crossovers from underground house and techno finding an audience.

Hermansen adds, "Several acts have reached high chart positions with music that's traditionally been viewed as 'narrow' [in its appeal]. With Kare & The Cavemen's instrumental '70s soundtrack-vibe, and the experimental rock of Motorpsycho both entering high in the singles top 10 recently, there is definitely a growing interest in Norwegian music, especially among the 20-something audience."

The new alternatives

Examples of the new Norwegian "alternatives" include the Warner-signed Cane, whose music has been inspired by bands such as Sneaker Pimps and Depeche Mode. Cane, who feature strong female vocals, have just released a debut-album, *Unable*, on Warner.

This act, which might have had a fairly narrow appeal in the past, could easily cross over to mainstream in today's Norwegian musical environment. Warner is also putting together a mix-CD with Norway's leading house/techno mixmaster, DJ AbStract after his first album made Norway's top 30 album chart last year.

At Arcade Music, two fresh new talents are emerging this year: Shortcut and Warlocks. Shortcut performs hip-hop-based pop/dance music, inspired by his upbringing in a musical family

and from listening to U.S. hip-hop. Three singles have now been released from his album, *Straight Physical*. The third, *Do You Really Want to Hurt Me?*, is a cover of the old Culture Club hit.

Warlocks, who are licensed from Tee Production (a Norwegian label dedicated to R&B and rap music) perform hard-core hip hop, inspired by their experiences of growing up on the east side of Oslo, where they are part of the Norwegian hip hop/graffiti/ breakdance society. The group's second album *Top Notch* (which will be released in early March by Arcade Music), is considered promising.

Another important artist in Norway at the moment is Unni Wilhelmsen. After receiving two recent Grammy awards from her debut album, much is expected of her recently-released second album. Her sound is quite MOR, with simple, acoustic guitar-based songs and stripped-down production.

'Real' acts and images

Despite the increase in popularity of alternative music strands, the more established AC guitar-based pop/rock acts such as Postgiroygget and DDE maintain a solid fan base in Norway, and these more mainstream artists still dominate the charts.

According to Warners' Hermansen, Norwegian pop is still more closely related to rock than the type of pop acts which originate from the likes of Sweden, the U.K. and the U.S.

Norwegians like their artists to seem "real," and even though both the Spice Girls and Toni Braxton may have had No. 1 hits in Norway recently, Norwegian record buyers still have a problem in accepting "manufactured" pop acts when they come from their own country.

If a popular domestic band does have an image, it is often in the style of revival/novelty-based acts such as Kare & The Cavemen and Penthouse Playboys, or the band-next-door-look cultivated by Postgiroygget and DDE.

"There is definitely a growing interest in Norwegian music, especially among the 20-something audience"

—Tor Erik Hermansen, Warner Music

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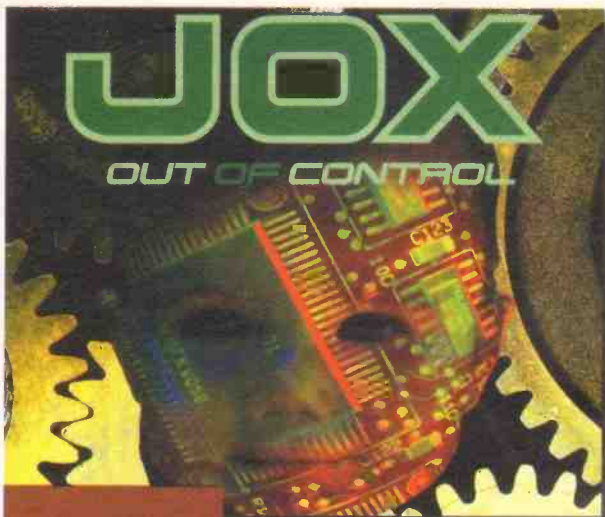
Los Umbrellos
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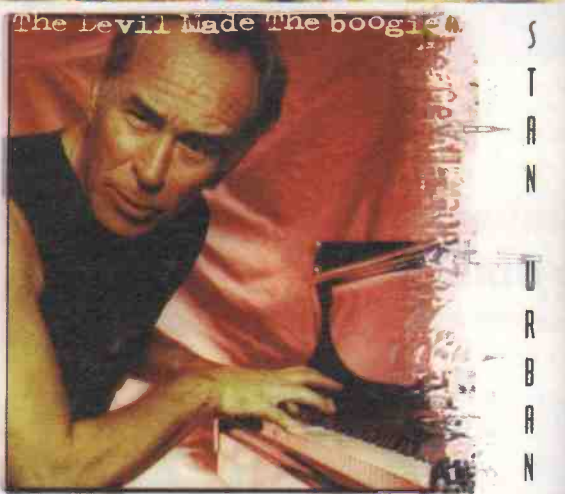
Scandinavian Dance Chart 25 (NE)
 Scandinavian Prime Cuts Chart 3 (4)
 Swedish Dance Chart 21 (33)
 Norwegian Dance Chart 25 (RE)
 Danish Dance Chart (hitpick) 16 (NE)
 Danish Prime Cuts Chart 2 (2)

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Pioneering techno undergrounders Cellblock X are back on the block with "On & On", a solid club pounder with a whacked out, adrenalin rush of a rap hook underpinned by an insistent acid sequence. Did I hear someone say crossover? You betcha. Danish and deafening. So new it's not even promoed yet.



STAN URBAN "The Devil Made The Boogie"

Classic 12-bar boogie piano, a vocal attack like Jerry Lee Lewis and bone-crunching dance beats from ex-pat Scotsman Stan Urban make for one of the year's most original dance records. No wonder it debuted on the Danish Dance Chart at Number 16 first week out of the box.

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M & M

Finns finding their 'feelgood factor'

by Antti Isokangas

Hampered by the small size of its domestic market, Finland has struggled to produce exportable music. But a new feeling of optimism about the country's ability to compete in the global music market seems to be in the air.

Virtually everyone working in the Finnish music industry has always known only too well that its domestic acts have never enjoyed kind of global success of their neighbours, the Swedes. In fact, no Finnish act has come close to a full-scale international breakthrough.

The music industry here has always had explanations for that lack of success. They include the tiny home market and its continued reliance on Finnish-language product, a low CD penetration level, and the lack of professional managers in the country.

One thing has changed, however. After years of feeling sorry for themselves, Finnish musicians and music industry people are now growing confident about Finnish music's ability to perform in the global marketplace.

"Our attitude is probably different and new, because we haven't frustrated ourselves yet by touring Finland for twenty years," says Kimmo Valtanen from the Supperheads. Their new album, *Lunch* (Warner Music), combines Nirvana-ish guitars with simple pop hooks. "For us, it's completely natural to start looking into potential foreign markets, such as Japan," explains Valtanen.

During the past few years, Finland's burgeoning dance-pop scene has produced active export efforts. Such acts as Movetron, Waldo and Sound Of R.E.L.S. have, however, had limited success in converting their popularity on the home front into international sales.

Another big push has been behind the EMI guitar-pop act 4R, whose 1996 album *Mood* was released across Europe, but to a very low sales response. At the same time, many smaller and more individual acts have been relatively successful. Such left-field rock bands

as 22-Pistepirkko, Waltari and Amorphis are cult acts across Europe.

Apocalyptica, a classically trained cello quartet, have shifted more than 100,000 copies of their rock/classical hybrid, *Apocalyptica Plays Metallica By Four Cellos*. Perhaps the most surprising new Finnish success stories are the lo-fi keyboard king Jimi Tenor and the minimalist techno group Panasonic. Both are bona fide cult stars in the U.K.—without receiving help from any major label.

"Finnish major labels have no real interest in breaking their acts abroad," claims record producer Kristian Maukonen. But perhaps Finnish major labels are learning what kind of acts actually have a chance of international success.

BMG Finland, for example, has taken the slow route in introducing its star act Aikakone (Time Machine) to the world. The group's first two albums of slick radio pop [*Tähtikaaren Taa* and *Toiseen Maailmaan*] have already gone triple (120,000) and double-platinum (80,000) in Finland, but the band are steadily working with their record company and publisher to find the right way to launch themselves.

"Our first instinct was to polish everything up as much as we can, but that's not necessarily the right way," admits BMG Finland A&R manager Asko Kallonen. "What seems terribly Finnish and clumsy to us might actually be fresh and unpretentious to somebody else."

Veteran manager Seppo Vesterinen—who has worked with 22 Pistepirkko and seminal 1980's glam-rock band Hanoi Rocks—agrees. "Finland is never going to start new trends, and by trying to follow trends we'll only look stupid. We should concentrate on doing what sets us apart from everybody else."

HOT NEW TALENT Janita may be just 18 years old, but she's already a veteran of the Finnish pop scene. Signed to the Reel art label when she was 13, Janita became an instant success in 1993 with her strong, surprisingly adult, voice and well-produced pop-soul. Her debut album *Oma Planeetta* (*My Own Planet*) went gold and won Janita a best newcomer award at the Finnish music industry's annual Emma ceremony. The success continued in 1994 with the more jazz-influenced second album *Sävyjä* (*Shades*). Disillusioned with singing in her native tongue, Janita relocated last year to New York with producer/writer Tomi Sachary to work on her English-language debut. The result is *Believer*, a polished, beautifully sung collection of soul and R&B, released in Finland by Warner on April 14. The album features songs written by Gerry De Veaux, who has previously worked with Lenny Kravitz and Kylie Minogue.



Janita

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this week	last week	no. of wks	TITLE	ARTIST	original label (publisher)	countries	charted	this week	last week	no. of wks	TITLE	ARTIST	original label (publisher)	countries	charted	this week	last week	no. of wks	TITLE	ARTIST	original label (publisher)	countries	charted
			☆☆☆☆ SALES BREAKER ☆☆☆☆					34	39	7	Should I Leave	David Charvet - RCA (Saxo)		F	68	24	3	Richard III	Supergrass - Parlophone (EMI)			IRE	UK
1	1	11	I Believe I Can Fly	R. Kelly - Jive (Zomba)	A.B.D.K.F.D.IRE.NL.N.S.CH.UK			35	20	19	2 Become 1	Spice Girls - Virgin (Windswept Pacific/PolyGram)		B.F.NL.CH	69	NE		Ain't That Just The Way	Lutricia McNeal - CNR (MCA)			NL	
2	2	21	Don't Speak	No Doubt - Trauma/Interscope (Warner Chappell/MCA)	A.B.D.K.F.D.IRE.I.NL.N.S.CH.UK			36	21	2	The Saint	Orbital - ffr/London (EMI)		IRE.UK	70	NE		Don't Leave Me	Blackstreet - Interscope (Zomba/EMI)			D.NL.UK	
3	4	14	Let A Boy Cry	Gala - Do It Yourself (Scorpio)		B.F.I.NL.CH		37	35	7	The Theme (Of Progressive Attack)	Brooklyn Bounce - Edel (Warner Chappell/Rondor)		F.D.CH	71	66	14	Toujours Là Pour Toi	2 Be 3 - EMI (BMG)			B.F	
4	5	8	Warum?	Tic Tac Toe - RCA (Glück)		A.D.CH		38	47	16	Say What You Want	Texas - Mercury (EMI)		B.D.K.F.NL.N.E.CH	72	68	9	Vänner	Together - Mercury (Not Listed)			S	
5	6	21	Time To Say Goodbye	Sarah Brightman & Andrea Bocelli - East West (Sugar)		A.F.D.NL.S.CH		39	45	3	Fired Up!	Funky Green Dogs - Twisted (Murk)		B.IRE.UK	73	61	32	Aicha	Khaled - Barclay (JRG/EMI Virgin Publ. France)			B.D.CH	
6	3	15	Encore Une Fois	Sash! - Byte Blue (MCA/Copyright Control)		A.B.D.K.FIN.FD.IRE.NL.N.S.CH.UK		40	NE		Blood On The Dance Floor	Michael Jackson - Epic (Warner Chappell/Zomba/Donril)		D.NL.UK	74	NE		Engel	Rammstein - Motor (BMG)			D	
7	12	16	I Have A Dream/Bellissima	DJ Quicksilver - Dos Or Die (Lina)		A.FIN.D.IRE.I.NL.N.S.CH.UK		41	37	6	Quand J'Ai Peur De Tout	Patricia Kaas - Columbia (Not Listed)		F.CH	75	NE		Stairway To Heaven	G'S Incorporated - EMI (Warner Chappell)			A.F.D.CH	
8	9	16	Don't Let Go (Love)	En Vogue - East West America (Rondor/WC)		A.B.D.K.F.D.IRE.NL.N.S.CH.UK		42	NE		You Showed Me	Lightning Seeds - Epic (Not Listed)		UK	76	69	9	You'll Be Mine (Party Time)	Gloria Estefan - Epic (EMI)			F	
9	7	8	Who Do You Think You Are/Mama	Spice Girls - Virgin (Windswept Pacific/19/BMG/PolyGram)		A.B.D.K.FIN.D.IRE.I.NL.N.S.CH.UK		43	50	3	Le Feu Ça Brule	Top Boys - M6 Int. (Not Listed)		F	77	NE		Lovefool	The Cardigans - Stockholm (PolyGram)			D.UK	
10	14	7	(Un, Dos, Tres) Maria	Ricky Martin - Tristar/Columbia (Not Listed)		B.F		44	NE		Reverence	Faithless - Cheeky (Champion/BMG/Warner Chappell)		IRE.UK	78	40	3	Sometimes	Brand New Heavies - ffr/London (London/Sony ATV)			UK	
11	8	27	Un-Break My Heart	Toni Braxton - LaFace/Arista (EMI)		A.B.D.K.F.D.I.NL.N.E.S.CH		45	44	15	Da Funk	Daft Punk - Virgin (Zomba)		B.F.IRE.I.NL.S	79	65	6	De Regenboog	Frans Bauer & Marianne Weber - That's Entertainment (Not Listed)			NL	
12	13	15	>Abort, Retry, Fail? - Your Woman	White Town - Brilliant!/Chrysalis (EMI)		A.B.D.K.F.D.I.NL.E.S.CH		46	30	15	So Strung Out	C-Block - Warner Brothers (BMG)		A.D.CH	80	NE		Blond	Reinhard Fendrich - BMG (Not Listed)			A	
13	10	3	It's No Good	Depeche Mode - Mute (EMI)		B.D.K.FIN.FD.IRE.I.NL.N.E.S.CH.UK		47	63	2	Secret Garden	Bruce Springsteen - Columbia (Bruce Springsteen/Zomba)		IRE.NL.UK	81	51	19	Step By Step	Whitney Houston - Arista (La Lennox/BMG)			A.F.D.NL.CH	
14	11	18	Don't Cry For Me Argentina	Madonna - Warner Brothers (Evita/MCA)		B.F.D.NL.S.CH		48	49	2	My Love For You	Blackwood - A&D (A&D)		I	82	73	3	Hard To Say I'm Sorry	Az Yet featuring Peter Cetera - LaFace/Arista (Warner Chappell)			D.NL	
15	NE		Old Before I Die	Robbie Williams - Chrysalis (Warner Chappell/PolyGram/EMI)		A.D.IRE.NL.UK		49	32	4	Gotta Be You	3T - MJJ/Epic (Cheiron/Mega/BMG)		F.D.NL.UK	83	NE		I'll Be Your Friend	Robert Owens - Perfecto (Westbury/EMI/CC)			IRE.UK	
16	16	11	Con Te Partiro	Andrea Bocelli - Sugar/Polydor (Double Marpot)		F		50	60	22	Bailando	Paradisio - Dance Development (PolyGram)		F.S	84	92	2	Hedonism (Just Because You Feel Good)	Skunk Anansie - One Little Indian (Chrysalis)			D.NL.S	
17	NE		Around The World	Daft Punk - Virgin (Zomba)		FIN.FIRE.I.UK		51	53	7	La Taille De Ton Amour	Jane Fostin - Ariola (Grandington/Art & Rhythm Inc)		F	85	NE		Sensational	Michelle Gayle - 1st Avenue/RCA (1st Avenue/Rondor)			UK	
18	18	6	Du Liebst Mich Nicht	Sabrina Setlur - Epic (PolyGram)		A.D.CH		52	36	21	I Need You	3T - MJJ/Epic (Island/MCA/CC)		B.F.D.CH	86	NE		Wanted Dead Or Alive	Snoop Doggy Dogg & 2PAC - Def Jam (MCA)			UK	
19	17	9	Alone	Bee Gees - Polydor (Gibb Bros/BMG)		A.B.F.D.IRE.NL.S.CH		53	27	12	Flash	B.B.E. - Labels (Emmanuel Top Editions)		B.FIN.FIRE.S.CH.UK	87	38	4	D.I.S.C.O.	N-Trance - All Around The World (PolyGram/EMI/AATW)			FIN.IRE.UK	
20	29	3	Fire	Scooter - Edel (Warner Chappell)		A.FIN.D.S.CH		54	57	3	La Dance D'Helene	Meli Melo & Miss Helene - Versailles (Not Listed)		F	88	84	13	Aucune Fille Au Monde	G-Squad - Ariola (Scorpio)			F	
21	NE		Staring At The Sun	U2 - Island (Blue Mountain)		FIN.IRE.I.NL.N.UK		55	77	24	Partir Un Jour	2 Be 3 - EMI (Not Listed)		B.F	89	NE		Crazy You	G.U.N. - A&M (Rondor)			UK	
22	25	11	Ain't Talkin' 'Bout Dub	Apollo Four Forty - Stealth Sonic/Epic (Warner Chappell)		A.B.D.K.FIN.D.NL.N.S.CH		56	54	2	Ik Zing Dit Lied Voor Jou Alleen	Jantje Smit - Mercury (Not Listed)		NL	90	93	2	Donne	2 Be 3 - EMI (Not Listed)			F	
23	15	3	Song 2	Blur - Food/Parlophone (MCA)		IRE.S.UK		57	42	5	Block Rockin' Beats	The Chemical Brothers - Virgin (MCA/Zomba)		FIN.IRE.N.S.UK	91	NE		Smile	Supernaturals - Food/Parlophone (EMI)			UK	
24	22	17	When I Die	No Mercy - MCI/Arista (Glück/IQ)		A.B.D.NL.CH		58	NE		Dead Man Walking	David Bowie - RCA (Tintoretto/Exploded View)		UK	92	72	26	One & One	Robert Miles feat. Maria Naylor - DBX (Hit & Run/EMI)			F.S	
25	19	10	Tearing Up My Heart	'N Sync - Ariola (BMG)		A.D.NL.CH		59	56	7	From Disco To Disco	Whirlpool Productions - Motor (Motor)		I	93	74	7	I'm Sorry	Dilba - Metronome (Not Listed)			S	
26	23	11	Hit 'Em High (The Monstars Anthem)	B Real/B Rhymes/Coolio/L.L Cool J/Method Man - Atlantic/East West (Various)		B.F.D.IRE.NL.N.S.CH.UK		60	NE		Vivo Per Lei - Ich Lebe Für Sie	Andrea Bocelli & Judy Weiss - Sugar/Polydor (Sugar)		A.D.CH	94	48	2	Groovebird	Natural Born Grooves - Positiva (Not Listed)			IRE.UK	
27	41	5	Lucy	Alliage - Bax Dance (Bax Dance)		F		61	NE		Do You Wanna Be My Baby?	Gessle - Fundamental (Gessle Music)		S	95	NE		Lazy	Suede - Nude (PolyGram)			DK.FIN.IRE.S.UK	
28	28	13	Remember Me	The Blue Boy - Pharm (EMI)		B.D.K.FIN.D.IRE.NL.N.S.UK		62	NE		Ameno	Era - Mercury (Not Listed)		F	96	NE		Hit	Wannadies - Indolent/RCA (Copyright Control)			UK	
29	34	3	Please Don't Go	No Mercy - MCI/Arista (FMP)		A.D.CH.UK		63	33	3	Underwater Love	Smoke City - Jive (Zomba/EMI)		D.IRE.UK	97	96	2	Ready To Go	Republica - Deconstruction (Notting Hill/Warner Chappell/BMG)			D.NL.S.CH	
30	46	2	You Might Need Somebody	Shola Ama - WEA (EMI)		UK		64	58	2	Lonely	Nana - Motor (Warner Chappell)		D	98	87	6	Remind Me	Tribal Jam - EMI (Not Listed)			F	
31	26	9	Anywhere For You	Backstreet Boys - Jive (BMG)		A.B.D.K.D.IRE.NL.N.S.CH		65	83	7	Oh Shit - Frau Schmidt	Der Wolf - Mercury (Click/BMG)		A.D.CH	99	79	14	Pony	Ginuwine - 550 Music/Epic (Various)			F.D.CH	
32	NE		Nur Geträumt	Blümchen - Edel (Not Listed)		A.D.CH		66	43	7	Fell In Love With An Alien	The Kelly Family - Kel-Life/EMI (Kelfam)		A.D.NL	100	59	15	I Finally Found Someone	Barbra Streisand & Bryan Adams - A&M (Sony ATV/Badams/Zomba)			B.FIRE	
33	52	2	Ready Or Not	The Course - CNR (Sony)		UK		67	75	3	2 The Night	La Fuertezza - Now Music Int. (CC)		I	A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.								

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week 18 / 97

European Top 100 Albums

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this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted	this week	last week	no. of wks	ARTIST TITLE original label	countries charted
			☆☆☆☆ SALES BREAKER ☆☆☆☆	KKK SALES BREAKER KKK										
1	15	2	Depeche Mode Ultra - Mute	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.CH.UK.CZE	34	25	33	Jamiroquai Travelling Without Moving - Sony S2	B.F.D.IRE.NL.E.UK.CZE	68	72	4	Beautiful South Blue Is The Colour - Go! Discs	B.IRE.UK
2	1	25	Spice Girls Spice - Virgin	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.CZE	35	51	4	Sabrina Setlur Die Neue S-Klasse - Epic	A.D.CH	69	50	22	Khaled Sahra - Barclay	B.F.D.CH
3	3	13	Andrea Bocelli Romanza - Sugar / Polydor	A.B.FIN.F.D.I.NL.S.CH	36	27	5	IAM L'Ecole Du Micro D'Argent - Delabel	F	70	68	15	Ella Baila Sola Ella Baila Sola - Hispavox	E
4	5	3	The Chemical Brothers Dig Your Own Hole - Virgin	B.DK.FIN.F.D.GRE.IRE.I.NL.N.E.S.CH.UK	37	38	8	Bee Gees The Very Best Of The Bee Gees - Polydor	D.IRE.UK.CZE	71	60	5	Der Wolf Dans Album - Mercury	A.D.CH
5	2	8	U2 Pop - Island	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.CZE	38	35	3	Smurfarna Smurfhits 2 - CNR	S	72	76	2	Alliage Alliage - Bax Dance	F
6	6	19	No Doubt Tragic Kingdom - Trauma / Interscope	A.B.DK.FIN.F.D.GRE.IRE.NL.N.P.E.S.CH.UK.CZE	39	33	8	Eric Gadd The Right Way - Metronome	DK.S	73	82	50	George Michael Older - Virgin	GRE.IRE.NL.UK.CZE
7	4	7	Bee Gees Still Waters - Polydor	A.B.DK.F.D.GRE.IRE.NL.N.P.E.S.CH.UK.CZE	40	37	21	Zucchero Fornaciari The Best Of Zucchero - Greatest Hits - Polydor	B.D.I.NL.CH	74	69	4	Doc Gyneco Première Consultation - Virgin	F
8	13	5	Soundtrack Romeo + Juliet - Capitol	A.DK.FIN.F.D.GRE.IRE.NL.N.E.S.CH.UK	41	44	14	Daft Punk Homework - Virgin	B.F.D.GRE.IRE.NL.S.UK	75	91	8	Kula Shaker K - Columbia	GRE.IRE.UK
9	12	8	Soundtrack Space Jam - Atlantic / East West	A.B.DK.D.IRE.NL.N.E.S.CH.UK	42	NE		Mary J. Blige Share My World - Uptown / MCA	D.NL.UK	76	90	2	Captain Jack Operation Dance - EMI	A.FIN.D.NL.CZE
10	7	5	Supertramp Some Things Never Change - EMI	A.B.F.D.GRE.NL.N.P.E.CH	43	39	7	Nick Cave & The Bad Seeds The Boatman's Call - Mute	A.B.D.GRE.IRE.NL.N.P.S.CH.CZE	77	73	2	Shu-Bi-Dua Shu-Bi-Dua 16 - CMC	DK
11	8	21	Andrea Bocelli Bocelli - Sugar / Polydor	A.D.NL.CH	44	28	5	Nek Gli Amici E Tutto Il Resto - WEA	I	78	74	2	Willie Crafoord Samma Typ Av Annorlunda Saker - Telegram	S
12	11	4	Lisa Stansfield Lisa Stansfield - Arista	A.B.DK.F.D.GRE.IRE.I.NL.E.S.CH.UK	45	41	12	The Offspring Inxay On The Hombre - Epitaph ; Columbia	A.B.FIN.D.NL.N.P.E.CH.CZE	79	70	15	Litfiba Mondi Sommersi - CGD	I
13	9	6	Aerosmith Nine Lives - Columbia	A.B.DK.FIN.F.D.I.NL.N.E.S.CH.UK.CZE	46	32	3	Julien Clerc Julien - Virgin	B.F	80	NE		Miossec Baiser - PIAS	F
14	10	43	Toni Braxton Secrets - LaFace / Arista	A.B.DK.FIN.D.IRE.I.NL.N.P.E.S.CH.UK.CZE	47	RE		Laura Pausini La Cose Che Vivi - CGD	E.S	81	RE		Soundtrack Shine - Philips	F.D.GRE.IRE.CH
15	20	26	No Mercy My Promise - MCI / Arista	A.D.NL.CH	48	43	15	3T Brotherhood - MJJ / Epic	B.F.NL	82	NE		Spagna Indivisibili - Columbia	I
16	17	23	Tic Tac Toe Tic Tac Toe - RCA	A.D.CH	49	63	3	Soundtrack The English Patient - Fantasy	B.F.D.GRE.NL.E	83	71	2	Ruth Jacott Hartslag - Dino	NL
17	65	2	Cast Mother Nature Calls - Polydor	IRE.UK	50	52	12	2 Be 3 Partir Un Jour - EMI	B.F	84	RE		Fugees The Score - Ruffhouse / Columbia	IRE.E.S.UK
18	16	5	Patricia Kaas Dans Ma Chair - Columbia	B.FIN.F.D.NL.CH	51	31	7	Van Morrison The Healing Game - Exile / Polydor	D.GRE.IRE.NL.N.E.S.CH	85	86	34	Wolfgang Petry Alles - Hansa	D.CH
19	19	51	Backstreet Boys Backstreet Boys - Jive	A.B.DK.D.GRE.IRE.NL.P.E.S.CH	52	40	5	Machine Head The More Things Change... - Roadrunner	A.B.FIN.D.NL.S.UK	86	79	3	Ricky Martin A Medio Vivir - Tristar / Columbia	FIN.FE
20	22	12	Texas White On Blonde - Mercury	A.B.DK.FIRE.NL.N.E.S.CH.UK	53	67	2	Barbra Streisand A Collection - Greatest Hits...And More - Columbia	N	87	66	8	Warren G Take A Look Over Your Shoulder - Def Jam	F.D.CH
21	21	9	Jean Michel Jarre Oxygène 7-13 - Dreyfus / Epic	A.B.F.D.GRE.NL.N.P.E.S.CH	54	45	9	Soraya On Nights Like This - Mercury	D	88	47	8	Dilba Dilba - Metronome	S
22	23	6	Era Ameno - Mercury	F.CH	55	49	6	Camela Corazon Indomable - Producciones	E	89	RE		Bush Razorblade Suitcase - Trauma / Interscope	D.IRE.PUK
23	24	6	Pino Daniele Dimmi Cosa Succede Sulla Terra - CGD	I	56	54	85	Alanis Morissette Jagged Little Pill - Maverick / Reprise	D.IRE.UK.CZE	90	96	2	Rosanna Arbelo Lunas Rotas - MCA	E
24	18	2	INXS Elegantly Wasted - Mercury	A.B.DK.F.D.NL.N.S.CH.UK	57	64	50	Eros Ramazzotti Dove C'E Musica - DDD	A.D.CH	91	83	7	Fury In The Slaughterhouse Brilliant Thieves - SPV	D
25	14	14	Soundtrack Evita - Warner Brothers	A.B.DK.F.D.GRE.IRE.NL.N.P.S.CH.CZE	58	42	5	Erykah Badu Baduizm - Kedar	NL.UK	92	53	8	Smurfene Smurfhits 2 - CNR	N
26	NE		Supergrass In It For The Money - Parlophone	F.UK	59	57	8	Patty Pravo Bye Bye Patty - Epic	I	93	RE		Suede Coming Up - Nude / Sony	DK.IRE.S
27	36	14	Skunk Anansie Stoosh - One Little Indian	A.FIN.D.I.NL.N.S.UK	60	59	14	Marco Borsato De Waarheid - Polydor	B.NL	94	93	9	Schürzenjäger Homo Erectus - Ariola	A.D.CH
28	30	59	Celine Dion Falling Into You - Epic / Columbia	B.F.D.GRE.IRE.NL.P.E.S.CZE	61	NE		Frans Bauer & Marianne Weber Het Duetalbum - That's Entertainment	NL	95	78	2	Rowwen Hèze Water, Lucht & Liefde - CNR	NL
29	29	11	Blur Blur - Food / Parlophone	A.B.DK.D.GRE.IRE.N.E.S.CH.UK	62	48	9	Live Secret Samadhi - Radioactive	A.B.D.NL.N.S.CH	96	RE		Manic Street Preachers Everything Must Go - Epic	IRE.UK
30	34	11	Jovanotti Lorenzo 1997 - L'Albero - Soleluna / Mercury	I.CH	63	61	3	Aqua Aquarium - MCA	DK	97	88	3	Cake Fashion Nugget - Capricorn	F.D.GRE.NL
31	NE		The Charlatans Tellin' Stories - Beggars Banquet	GRE.UK	64	58	13	Pascal Obispo Superflu - Epic	F	98	NE		Apulanta Kölme - Levy	FIN
32	26	3	Wet Wet Wet 10 - Precious Organisation / Mercury	D.GRE.IRE.NL.UK	65	56	17	Andre Rieu Strauss & Co. - Mercury	D	99	94	6	Reef Glow - Sony S2	IRE.UK
33	NE		Sacred Spirit 2 Culture Clash - Virgin	D.GRE.NL.E.UK	66	55	25	The Kelly Family Almost Heaven - Kel-Life / EMI	D.GRE.NL.P.CH	100	RE		Mansun Attack Of The Grey Lantern - Parlophone	UK
					67	62	7	Apollo Four Forty Electro Glide In Blue - Stealth Sonic / Epic	A.FIN.D.GRE.NL.CH.CZE					

***** SALES BREAKER ***** indicates the album registering the biggest increase in chart points.
 1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.
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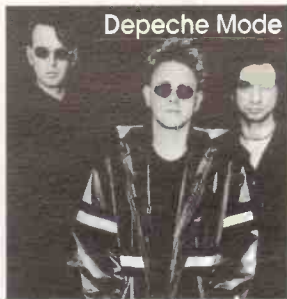
Breakin' & Entering

A weekly Eurochart analysis by Bob Macdonald

The downside of being No.1 is that there's only one direction to move in—but apparently nobody's told R. Kelly or Depeche Mode, whose chart-topping single and album are also the fastest breaking records on the Music & Media charts.

With their ninth studio album *Ultra* (Mute), Depeche Mode vault from number 15 to the summit of the European Top 100 Albums chart, and in the process collect this week's Sales Breaker accolade, awarded to the album registering the biggest increase in chart points.

Like their '80s contemporaries U2, the band's first new album for four years has got off to a fast start across Europe, suggesting that the long wait has not diminished their fanbase. *Ultra* has a top 5 placing in a dozen countries, including No.1 in Germany and number 2 in France. The previous Depeche Mode studio release, *Songs Of Faith And Devotion*, reached No.1 on the European chart in April 1993.



Meanwhile R. Kelly tightens his grip on the Eurochart Hot 100 Singles list, as *I Believe I Can Fly* (Jive) logs its second week at No.1 and earns the Sales Breaker award, an impressive feat for an incumbent chart-topper. The single adds No.1 positions in Ireland and Switzerland to its existing status in the U.K., and flies from 11 to 3 in Austria.

Although the *Space Jam* smash is Kelly's first Eurochart No.1 as an artist, it still has some way to go before becoming his most successful song—Kelly

wrote and co-produced *You Are Not Alone* for Michael Jackson, which reigned for six weeks in 1995.

The next couple of weeks will see the two stars engaged in competition rather than co-operation, with Jackson's new single *Blood On The Dance Floor* (Epic) poised for a mighty leap from its current debut position of number 40.

The latest singer to benefit from the pen of R. Kelly is Toni Braxton, whose *I Don't Want To* will soon be released as the follow-up to the Diane Warren-penned *Un-Break My Heart*, which finally falls out of the top 10 this week.

Entering the top 10 of the album chart for the first time, the success of the *Romeo + Juliet* soundtrack (Capitol) is having a spin-off effect on the careers of two Swedish bands. The Cardigans' *Lovefool* (Stockholm/Polydor) originally reached number 50 on the Eurochart last October, but this week re-enters at 77; the track looks set to reap the benefits of its soundtrack exposure and its huge radio success in the U.S. Their compatriots the Wannadies, whose earlier single, *You & Me Song*, is featured in *Romeo + Juliet*, enter at 96 with *Hit* (Indolent/RCA). Sweden also accounts for the new entry at number 61—*Do You Wanna Be My Baby?* by Gessle (Fundamental/EMI)—a solo outing by Per Gessle of Roxette.

New cover versions entering the Eurochart include the Lightning Seeds' *You Showed Me* (Epic) at 42, an early Byrds album track, subsequently a hit for the Turtles and Salt-N-Pepa and, yes, that new entry at 75 for G's Incorporated (EMI) is *that Stairway To Heaven*.

Eurochart A/Z Indexes

Hot 100 singles			
2 Become 1	35	La Taille De Ton Amour	51
2 The Night	67	Lazy	95
Abort, Retry, Fail? - Your Woman	12	Le Feu Ca Brule	43
Aïcha	73	Let A Boy Cry	3
Ain't Talkin' 'Bout Dub	22	Lonely	64
Ain't That Just The Way	69	Lovefool	77
All Around The World	17	Lucy	27
Alone	19	My Love For You	48
Ameno	62	Nur Geträumt	32
Anywhere For You	31	Oh Shit - Frau Schmidt	65
Aucune Fille Au Monde	88	Old Before I Die	15
Bailando	50	One & One	92
Block Rockin' Beats	57	Partir Un Jour	55
Blond	80	Please Don't Go	29
Blood On The Dance Floor	40	Pony	99
Con Te Partiro	16	Quand J'AI Peur De Tout	41
Crazy You	89	Ready Or Not	33
D.I.S.C.O.	87	Ready To Go	97
Da Funk	45	Remember Me	28
De Regenboog	79	Remind Me	98
Dead Man Walking	58	Reverence	44
Do You Wanna Be My Baby?	61	Richard III	68
Don't Cry For Me Argentina	14	Say What You Want	38
Don't Leave Me	70	Secret Garden	47
Don't Let Go (Love)	8	Sensational	85
Don't Speak	2	Should I Leave	34
Donne	90	Smile	91
Du Liebst Mich Nicht	18	So Strung Out	46
Encore Une Fois	6	Sometimes	78
Engel	74	Song 2	23
Fell In Love With An Alien	66	Stairway To Heaven	75
Fire	20	Staring At The Sun	21
Fired Up!	39	Step By Step	81
Flash	53	Tearing Up My Heart	25
From Disco To Disco	59	The Saint	36
Gotta Be You	49	The Theme (Of Progressive Attack)	37
Groovebird	94	Time To Say Goodbye	5
Hard To Say I'm Sorry	82	Toujours Là Pour Toi	71
Hedonism	84	Un-Break My Heart	11
Hit	96	(Un, Dos, Tres) Maria	10
Hit 'Em High (The Monstars Anthem)	26	Underwater Love	63
I Believe I Can Fly	1	Vänner	72
I Finally Found Someone	100	Vivo Per Lei - Ich Lebe Für Sie	60
I Have A Dream/Bellissima	7	Wanted Dead Or Alive	86
I Need You	52	Warum?	4
I'll Be Your Friend	83	When I Die	24
I'm Sorry	93	Who Do You Think You Are/Mama	9
Ik Zing Dit Lied Voor Jou Alleen	56	You Might Need Somebody	30
It's No Good	13	You Showed Me	42
La Danse D'Helene	54	You'll Be Mine (Party Time)	76

Billboard

TOP 20 US SINGLES

TOP 20 US ALBUMS

MAY 3, 1997

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	HYPNOTIZE	THE NOTORIOUS B.I.G.
2	1	CAN'T NOBODY HOLD ME DOWN	PUFF DADDY FEAT. MASE
3	3	YOU WERE MEANT FOR ME	JEWEL
4	4	FOR YOU I WILL (FROM "SPACE JAM")	MONICA
5	6	I WANT YOU	SAVAGE GARDEN
6	5	WANNABE	SPICE GIRLS
7	8	RETURN OF THE MACK	MARK MORRISON
8	9	HARD TO SAY I'M SORRY	AZ YET FEAT. PETER CETERA
9	10	WHERE HAVE ALL THE COWBOYS GONE?	PAULA COLE
10	5	MY BABY DADDY	B-ROCK & THE BIZZ
11	7	ALL BY MYSELF	CELINE DION
12	11	I'LL BE	FOXY BROWN FEAT JAY-Z
13	13	EVERY TIME I CLOSE MY EYES	BABYFACE
14	12	UN-BREAK MY HEART	TONI BRAXTON
15	18	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME
16	-	MMMBOP	HANSON
17	14	IN MY BED	DRU HILL
18	16	EVERYDAY IS A WINDING ROAD	SHERYL CROW
19	20	BARELY BREATHING	DUNCAN SHEIK
20	-	CUPID	112

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LIFE AFTER DEATH	THE NOTORIOUS B.I.G.
2	2	SPICE	SPICE GIRLS
3	3	SPACE JAM	SOUNDTRACK
4	5	BRINGING DOWN THE HORSE	THE WALLFLOWERS
5	-	ULTRA	DEPECHE MODE
6	4	FALLING INTO YOU	CELINE DION
7	6	PIECES OF YOU	JEWEL
8	8	BADUIZM	ERYKAH BADU
9	10	ANOTHER LEVEL	BLACKSTREET
10	7	SELENA	SOUNDTRACK
11	11	TRAGIC KINGDOM	NO DOUBT
12	9	UNCHAINED MELODY/THE EARLY YEARS	LEANN RIMES
13	13	POP	U2
14	12	NINE LIVES	AEROSMITH
15	17	BLUE	LEANN RIMES
16	-	LOVE JONES: THE MUSIC	SOUNDTRACK
17	-	SUBLIME	SUBLIME
18	18	SECRETS	TONI BRAXTON
19	19	ULTIMATE DANCE PARTY 1997	VARIOUS ARTISTS
20	5	THE UNTOUCHABLE	SCARFACE

Records with greatest sales and/or airplay gains. © 1997, Billboard/BPI Communications.

Top 100 albums

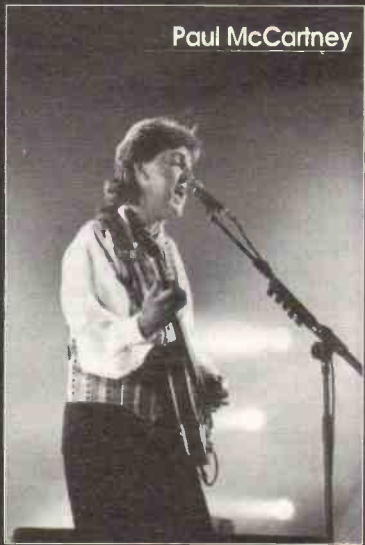
2 Be 3	50	Manic Street Preachers	96
3T	48	Mansun	100
Aerosmith	13	Marco Borsato	60
Alanis Morissette	56	Mary J. Blige	42
Alliage	72	Miossec	80
Andre Rieu	65	Nek	44
Andrea Bocelli	3	Nick Cave & The Bad Seeds	43
Andrea Bocelli	11	No Doubt	6
Apollo Four Forty	67	No Mercy	15
Apulanta	98	Pascal Obispo	64
Aqua	63	Patricia Kaas	18
Backstreet Boys	19	Patty Pravo	59
Barbra Streisand	53	Pino Daniele	23
Beautiful South	68	Reef	99
Bee Gees	7	Ricky Martin	86
Bee Gees	37	Rosanna Arbelo	90
Blur	29	Rowwen Hæze	95
Bush	89	Ruth Jacott	83
Cake	97	Sabrina Setlur	35
Camela	55	Sacred Spirit 2	33
Captain Jack	76	Schürzenjäger	94
Cast	17	Shu-Bi-Dua	77
Celine Dion	28	Skunk Anansie	27
Daft Punk	41	Smurfarna	38
Depeche Mode	1	Smurfene	92
Der Wolf	71	Soraya	54
Dilba	88	Soundtrack - Evita	25
Doc Gyneco	74	Soundtrack - Romeo + Juliet	8
Ella Baila Sola	70	Soundtrack - Shine	81
Era	22	Soundtrack - Space Jam	9
Eric Gadd	39	Soundtrack - The English Patient	9
Eros Ramazzotti	57	Spagna	82
Erykah Badu	58	Spice Girls	2
Frans Bauer & Marianne Weber	61	Suede	93
Fugees	84	Supergass	26
Fury In The Slaughterhouse	91	Supertramp	10
George Michael	73	Texas	20
IAM	36	The Charlatans	31
INXS	34	The Chemical Brothers	4
Jamiroquai	24	The Kelly Family	66
Jean Michel Jarre	21	The Offspring	45
Jovanotti	30	Tic Tac Toe	16
Julien Clerc	46	Toni Braxton	14
Khaled	69	U2	5
Kula Shaker	75	Van Morrison	51
Laura Pausini	47	Warren G	87
Lisa Stansfield	12	Wet Wet Wet	32
Litfiba	79	Willie Crafoord	78
Live	62	Wolfgang Petry	85
Machine Head	52	Zuchero Fornaciari	40

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Most added



Paul McCartney	Young Boy (Parlophone) 30
Gessle	Do You Wanna Be My Baby? (EMI) 19
Gary Barlow	Love Won't Wait (RCA) 18
George Michael	Star People (Virgin) 14
Michael Jackson	Blood On The Dancefloor (Epic) 13
Richard Marx	Until I Find You Again (Capitol) 13
Blur	Song 2 (Food) 12
Robbie Williams	Old Before I Die (Chrysalis) 11
Backstreet Boys	Anywhere For You (Jive) 10
Depeche Mode	It's No Good (Mute) 10
U2	Staring At The Sun (Island) 9
Bryan Adams	18 Til I Die (A&M) 8
Brand New Heavies	New Heavies/Sometimes (ffrr) 8
Monaco	What Do You Want From Me (Polydor) 8
Prefab Sprout	A Prisoner Of The Past (Columbia) 8



Paul McCartney

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

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs, which receive special emphasis during the week. All Power Play songs are printed, whether they are reported for the first time or not. Some lists include featured new albums, as indicated by the abbreviation "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), Gold (G), Silver (S) and Bronze (B). All playlists must be received by Monday at 13.00 h. CET.

GERMANY

RADIO FFH/Frankfurt P
CHR
Ralf Blasberg - Head Of Music
Playlist Additions:
Caught In The Act-Do It
D. Amintati- I Want You Back
Spice Girls- Who Do You Think

HIT RADIO N 1/Nuremberg G
Dance
Stefan Meixner - Prog Dir
Eranie Funderbunk - Music Editor
Power Play:
Blue Boy- Remember Me
Playlist Additions:
Depeche Mode- It's No Good
Sabrina Setlur- Du Liebst Mich Nicht

HUNDERT 6/Berlin G
AC
Rainer Gruhn - Music Dir
Playlist Additions:
Babyface- Close My Eyes
Cardigans- Lovefool
Fresh N Funky- Fresh N Funky
Paul McCartney- Young Boy
Savage Garden- I Want You

OK MAGIC 95/Hamburg G
AC
Cetin Yaman - Prog Dir/HOM
Playlist Additions:
Boyzone- Isn't It A Wonder
Wet Wet Wet- If I Never See

ORB/FRITZ/Potadam G
CHR
Bernad Albrecht, Frank Menzel,
Jens Mollé - Producers
Playlist Additions:
AKA SWIFT- Light In Me
Baby Fox- Rain
Bush- Greedy Fly
Cribb 199- Party Out
DJ Quicksilver- Free
Monaco- What Do You Want
Ralley- Zelten
Three 'N One- Sin City

**ORB/FRITZ/FRITZ ROADSHOW/
Potadam G**
CHR/Rock
Bern Albrecht, Frank Menzel,
Jens Mollé - Producers
Playlist Additions:

Blind Passengers- Jesus Christ
Blue Boy- Remember Me
Bush- Greedy Fly
Caught In The Act-Do It
Chemical Brothers- Black Rockin' Beats
DJ Quicksilver- Free
Freundeskreis- Leg Dein Ohr
Three 'N One- Sin City

RADIO ARABELLA/Munich G
National Music
Matthias Friedrich - Prog Dir
Playlist Additions:
Drafti Deutscher- Das Ist Er
Leonard- Wo Liebe Lebt
Maria Bonelli- Mit Dir Kam
Michael Morgan- Nimm Mein Herz
Uta Bresnan- Mitten Ins Herz

RADIO FFN/Hannover G
CHR
Rainer M. Cobanis - Prog Dir
Antje Schmidt - Head Of Music
Power Play:
Annika- The Reddest Rose
Playlist Additions:
Chris Rea- Only To Fly
Dune- Somebody
George Michael- Star People

RADIO REGENBOGEN/Mannheim G
CHR/Gold
Martin Schwebel - Music Dir
Power Play:
Gary Barlow- Love Won't Wait
Playlist Additions:
Brand New Heavies- Sometimes
Depeche Mode- It's No Good
Gina G- Fresh
Marcel Romanoff- I'd Love You
Nana- Lonely
Vertigo- Oxi-gène

RADIO SALÜ/Saarbrücken G
AC/CHR
Brigitte Barthel - Prog Dir
Playlist Additions:
Boyzone- Isn't It A Wonder
Gary Barlow- Love Won't Wait
Nana- Lonely
Quad City DJ's- Space Jam
Sean- The Sound Of The Ear
Soundlovers- People

SDR 1/Stuttgart G
CHR

Hans Thomas - Producer
Playlist Additions:
Chris Rea- Only To Fly
AL INXS

UNITED KINGDOM

96.4FM-BRMB/Birmingham P
CHR
Russ Evans - Head Of Music
Playlist Additions:
Ant & Dec- Falling
Eels- Susan's House
Gun- Crazy You
Human Nature- I Wish
Mary J. Blige- Love Is All
Maxwell- Ascension
No Mercy- Please Don't Go
Nuyorican Soul- It's Alright I Feel It
Olive- You're Not Alone
Paul Young- I Wish
Suede- Lazy

ATLANTIC 252/Dublin P
CHR
Al Dunne - Prog Contr
Power Play:
Michelle Gayle- Sensational
Playlist Additions:
Blur- Song 2
Dionne Farris- Hopeless
DJ Quicksilver- Bellissima
Duran Duran- Out Of
Kavana- M.F.E.O.
Michael Jackson- Blood
Richie Stephens- Come Give
Seahorses- Love Is The Law
Shola Ama- You Might Need Somebody

BBC RADIO 1/London P
CHR
Jeff Smith - Head Of Music Policy
B List:
AD Mary J. Blige- Love Is All
Olive- You're Not Alone
Toni Braxton- I Don't Want To
C List Addition
Ant & Dec- Falling
CJ Bolland- Prophet
Gary Barlow- Love Won't Wait
Grace- Hand
Hurricanes #1- Step
Space Brothers- Shine
White Town- Undressed

KEY 103/Manchester P
CHR
John Dash - Programme Director

Christian Smith - Head Of Music
Playlist Additions:
Blackstreet- Don't Leave
Brownstone- 5 Miles To Empty
Course- Ready
Edward Ball- The Mill Hill
Embrace- Blind
Gary Barlow- Love Won't Wait
Mary J. Blige- Love Is All
Michael Jackson- Blood
Paul Young- I Wish
Republica- Drop Dead
Robert Owens- I'll Be Your Friend
Sean- Fireworks
Silversun- Golden Skin
Tin Tin Out- Dance With Me

METRO FM/Newcastle P
CHR
Sean Marley Programme Controller
Luis Clark - Head Of Music
Playlist Additions:
911- Bodysakin'
Alibi- You Got It
Brand New Heavies- Sometimes
Grace- Hand
La's- There She Goes
Lorraine Cato- Mighty Love
Prefab Sprout- Prisoner Of
Shola Ama- You Might Need Somebody

VIRGIN RADIO/London P
AC/Rock
Ian Grace - Programme Director
Trevor White - Head Of Music
Playlist Additions:
Depeche Mode- It's No Good
Mundy- To U I Bestow
Paul McCartney- Young Boy
Republica- Drop Dead
Supernaturals- Smile

CLYDE 1 FM/Glasgow G
CHR
Ross Macfadgen - Head Of Music
Playlist Additions:
Grace- Hand
Ophelie Winter- Living In Me
Republica- Drop Dead
Toni Braxton- I Don't Want To

DOWNTOWN RADIO/Belfast G
CHR/Gold
John Rosborough - Prog Dir
Playlist Additions:
Edward Ball- The Mill Hill
Katrina And The Waves- Love Shine

Lemonheads- The Outdoor Type
Nanci Griffith- Everything Is Coming
Prefab Sprout- Prisoner Of
Robbie Williams- Old Before I Die

FORTH FM/Edinburgh G
CHR
Tom Wilson - Music Co-ordinator
Playlist Additions:
911- Bodysakin'
Gary Barlow- Love Won't Wait
Heaven 17- We Blame Love
La's- There She Goes
Ophelie Winter- Living In Me
Paul Young- I Wish
Seahorses- Love Is The Law

GALAXY 101 FM/Bristol G
Dance/CHR
Simon Dennis - Program Controller
Playlist Additions:
Chyna- How I Feel
Daft Punk- Around The World
Dionne Farris- Hopeless
Roberts/Dante- Never Knew
Mary J. Blige- Love Is All
Notorious B.I.G.- Hypnotize
Ophelie Winter- Living In Me
Personelle- Rebound
Tin Tin Out- Dance With Me

HALLAM FM/Sheffield G
CHR
Dave Shearer - Program Controller
Chris Straw - Head Of Music
Playlist Additions:
Backstreet- Don't Leave
Cardigans- Lovefool
Damage- Wonderful Tonight
Gary Barlow- Love Won't Wait
Jamiroquai- Alright
Mansun- Taxlax
Michael Jackson- Blood
Olive- You're Not Alone
Ophelie Winter- Living In Me
Sandy B- Make The World
Seahorses- Love Is The Law
Serial Diva- Gotta Love For You

Q 102.9 FM/Londonderry S
CHR
Trevor Thomas - Head Of Music
Playlist Additions:
911- Bodysakin'
Cardigans- Lovefool
Dru Hill- In My Bed
Goodfellaz- Sugar Honey
Gun- Crazy You
James- Tomorrow
Katrina And The Waves- Love Shine
Lightning Seeds- You Showed Me
Luce Drayton- To Be Loved
Olive- You're Not Alone
Personelle- Rebound
Prefab Sprout- Prisoner Of
Zhané- Request Line

SOUND WAVE 96.4/Swansea S
CHR
Rob Pendry - Head Of Music
Playlist Additions:
Alibi- You Got It
Blackstreet- Don't Leave
Cardigans- Lovefool
Damage- Wonderful Tonight
Kim Carnes- Bette Davis Eyes
Mundy- To U I Bestow
Red 5- I Love You...STOP!
Robert Owens- I'll Be Your Friend
Seahorses- Love Is The Law
Secret Not- Lose Her Now
Serial Diva- Gotta Love For You
Supernaturals- Smile
Warren G- Smokin' Me Out

FRANCE

FUN RADIO/Paris P
CHR
Benoit Sillard - GM
Carl Watts - Head Of Programming
Playlist Additions:
Blur- Song 2
Rembrandts- I'll Be There
Spice Girls- Mama

NRJ NETWORK/Paris P
CHR
Max Guazzini - Dir
Playlist Additions:
Alexia- Number
Blue Boy- Remember Me
Era- Ameno
George Michael- Star People
R.H.C.- I Believe
Ysa Ferrer- Mes Réves

RTL/Paris P
AC
Alain Tibolla - Head Of Prog
Playlist Additions:
Celine Dion- J'attendais
Jamiroquai- Alright
Michelle Delpech- Le Roi De Rien
Spice Girls- Mama

SKYROCK NETWORK/Paris P
CHR
Laurent Bounceau - Prog Dir
Playlist Additions:
Expression Directe- La Verte
Khaled- Le Jour Viendra
Sabe- Des Durs De Bus

Ultimate Seduction- Ultimate Seduction

RIVIERA RADIO/Monte Carlo G
AC
David Fortune - Head Of Music
Playlist Additions:
Cast- Free Me
Gabrielle- People May Come
Michelle Gayle- Sensational
Texas- Halo

ISABELLE FM/Tocane Saint Apre B
CHR
Patrick Lapeyronnie - Prog Dir
Playlist Additions:
Eternal- Don't You Love Me
Gina G- Fresh
Paranoida- Come All Over Me
Ricky Martin- Maria

**ANTENNA DELLO STRETTO/
Messina S**
CHR
Filippo Pedeli - DJ
Power Play:
Bob Marley- Fallin'
Ligabue- Il Giorno
Playlist Additions:
Babyface/Wonder- How Come How Long
Blackwood- My Love
Ghetto People- Fever
Keith Sweat- Nobody
Maria Montell- Di Da Di
Paul McCartney- Young Boy
Prefab Sprout- Prisoner Of
Sinead O'Connor- Gospel
Soultans- Every Little Move
Suede- Lazy

**RADIO MESSINA I SPECIAL/
Messina S**
CHR
Alfredo Reni - Head Of Music
Playlist Additions:
Bryan Adams- 18 Til I Die
Jon Secada- Too Late, Too Soon
Jovanotti- Questa
Ligabue- Il Giorno
Spagna- Indivisibili

RADIO SOUND STEREO/Ferrara S
CHR
Sandro Alberghini - Prog-Dir
Power Play:
Marina Rei- Primavera
Spice Girls- Who Do You Think
U2- Staring At The Sun
Playlist Additions:
Chocotea- Cachete Pechito
Foo Fighters- Monkey Wrench
Gary Christian- Still Come Back To Me
Luigi Schiavone- Non Voglio
Michael Jackson- Blood
Paola & Chiara- Bella
PFM- Il Cavallo
Roberto Vecchioni- Bandolero
Savage Garden- I Want You
Shakira- Estoy Aqui
Stefano Zarfati- Mani Nuove
Supergrass- Richard III
Syria- L'Angelo

RADIO ENERGIE/Reggio Calabria B
CHR
Carlo Taranto - Music Director
Playlist Additions:
Crystal Waters- Say
Depeche Mode- It's No Good
Marina Rei- Primavera
Robbie Williams- Old Before I Die

SPAIN

**CADENA 40 PRINCIPALES/
Madrid P**
CHR
Luis Merino - MD/Head Of Music
Sandro d'Angeli - Prog Dir
Power Play:
U2- Disceothèque
Playlist Additions:
Amber- This Is
Apollo 440- Ain't Talkin'
George Michael- Star People
Luis Miguel- Todo Por Su Amor
Pedro Guerra- No Todo Lo Contario
Richard Marx- Until You

CADENA DIAL/Madrid P
National Music
Francisco Herrera Sanchez -
Head Of Music
Power Play:
J. Perro- La Noche
Playlist Additions:
A. Bano/R. Power- Arenas Blanca
Amparo Sandino- Camino
Diego Vasallo- Los Ojos Mojados
Edu- Si Disparas Tu
El Barrio- Flor De Canela
Emmanuel Ortega- Tema De Amor
Francisco- Hoy Me He
Gritos De Guerra- Arrinconame
Joe Luciano- Amarrá Tehan
Mercedes Ferrer- El Arbol De
N. Pastori- Entre Dos Puertos
Revolver- Esta Noche Tengo
Skank- Garota Nacional

M-80/Madrid G
AC/CHR
Javier Pons - Music/Prog Mgr
Playlist Additions:
Boz Scaggs- Down The Drain
Eternal- Don't You Love Me
Girasoules- Te Parece Bonito
James- She's A Star
Jewel- You Were Meant For Me
Paul McCartney- Young Boy

HOLLAND

NPS KORT EN KIJN/Hilversum P
CHR
Tom Blomberg - DJ/Producer
Corné Klijn - DJ/Producer
Power Play:
No Doubt- Just A Girl
Playlist Additions:
Bloodhound Gang- Fire Water
Chemical Brothers- Black Rockin' Beats
Flamman/Abbraxas- I'll Be Your
Kndoe- Rock The Balls
Monica- For You I Will
Slacker- Scared
Total Touch- Standing Strong Together
U2- Staring At The Sun

AL Mary J. Blige

RADIO 3/Hilversum P
CHR
Paul van der Lugt - Coord
Power Play:

airborne

MONICA
FOR YOU I WILL

Rowdy/Atlantic/
Warner Sunset
Producer: David Foster
Publisher: Realsongs

Amidst the current deluge of classy R&B ballads it has become increasingly difficult to come up with something that really stand out. With this track, written by Diane Warren, Monica has already taken the U.S. by storm and she could very well achieve the same in Europe. According to Invicta FM/Whitstable head of music Tim Stewart, this has to be the cream of the crop. "It suits our programming very well and the public response has been quite good so far," he says, adding, "I think this lady is likely to be as successful over here as in the U.S." He notes that "the release of the single fits in neatly with the release of the 'Space Jam' movie and soundtrack as it is featured on both."

PLAYING LOUD



STATION REPORTS

E.Bartosiewicz - Jenny Gessle - Do You Wanna Rancid Sauce - Televizor
Playlist Additions:
 2TM23 - Marana Tha
 Backstreet Boys - Anywhere For You
 Blur - Song 2
 Gun - Crazy You
 Lightning Seeds - You Showed Me
 Paul McCartney - Young Boy
 Richard Marx - Until You
 Strangelove - She's Everywhere
 Symbol - Somebody's Somebody
 Tuff E Nuff - Mortadella Attack

RADIO MERKURY/Poznan G AC
Ryszard Gloger - Head Of Music
Power Play:
 Anna Maria Jopek - Ale Jestem
 Paul McCartney - Young Boy
Playlist Additions:
 Backstreet Boys - Anywhere For You
 De Su - Era Wodnika
 Edyta Geppert - Poeci
 Gessle - Do You Wanna
 Human Nature - You Got It
 Makoma - Clapping Song
 Michael Jackson - Blood

RADIO OLSZTYN/Olsztyn G CHR/Rock
Jacek Hopfer - Head Of Music
Power Play:
 Paul McCartney - Young Boy
Playlist Additions:
 Back To Nature - Tuna Ye
 Blur - Song 2
 Cotton Cat - Zloty Kurz
 David Bowie - Dead Man
 Gessle - Do You Wanna
 Hav Ran - Hej Janicku
 Izabella Trojanowska - Nareszcie
 Laura Pausini - Le Cose Che Vivi
 Mafia - Noc Za Sciana
 Makoma - Clapping Song
 OMC - Right On
 Richard Marx - Until You
 Strangelove - She's Everywhere
 Tom Petty - Walls

RADIO PLUS/Gdansk G AC
Piotr Felgentreu - Head Of Music
Power Play:
 Paul McCartney - Young Boy
Playlist Additions:
 Depeche Mode - It's No Good
 E.Bartosiewicz - Jenny
 Erykah Badu - On & On
 Gessle - Do You Wanna
 Toni Braxton - I Don't Want To

RADIO "S7"/Poznan S CHR
Pawel Czaplinski - Head Of Music
Power Play:
 Boyzone - Isn't It A Wonder
 Depeche Mode - It's No Good
 Strangelove - She's Everywhere
Playlist Additions:
 Braxtons - The Boss
 Bruce Springsteen - Secret Garden
 E.Bartosiewicz - Jenny
 Funky Diamonds - You Want Me
 Fun Lovin' Criminals - King Of NY
 Jennifer Rush - Credo
 Mafia - Noc Za Sciana
 Tiamat - Only In My Tears
 Tic Tac Toe - Warum
 Whitney Houston - I Believe

RADIO 4 U: DANCE/Warsaw S Dances
Bogdan Fabianski - DJ/Prod.
Playlist Additions:
 Bounty Killer/Fugees - Hip Hopera
 E-Sensual - Say Oups
 Kabuki - Coconut
 Magic Affair - Break These Chains
 S-J - Fever
 Short Cut - Do You
 Tiggy - Ring-A-Ling

RADIO AS/Szczecin S CHR
Tomasz Zaklukiewicz - Head Of Music
Power Play:
 Gessle - Do You Wanna
Playlist Additions:
 After 7 - Sara Smile
 B.B.E. - Flash
 Backstreet Boys - Anywhere For You
 Blur - Song 2
 Laura Pausini - Le Cose Che Vivi
 Mafia - Noc Za Sciana
 Paul McCartney - Young Boy
 Richard Marx - Until You
 Strangelove - She's Everywhere
 Tom Petty - Walls

RADIO BIALYSTOK/Bialystok S CHR
Tomek Wolski - Head Of Music
Power Play:
 Paul McCartney - Young Boy
Playlist Additions:
 Boyzone - Isn't It A Wonder
 Carter Twins - Twelfth Of Never
 Cotton Cat - Zloty Kurz
 De Su - Era Wodnika
 Free - Wishing
 Hav Ran - Hej Janicku

Izabella Trojanowska - Nareszcie Jennifer Rush - Credo Mafia - Noc Za Sciana Total Touch - Somebody Else's Lover

RADIO ESKA NORD/Gdynia S AC
Piotr Patzer - Head Of Music
Power Play:
 Paul McCartney - Young Boy
Playlist Additions:
 Backstreet Boys - Anywhere For You
 Damage - Love Guaranteed
 E.Bartosiewicz - Jenny
 Erykah Badu - On & On
 Gary Barlow - Love Won't Wait
 Gessle - Do You Wanna
 Ginuwine - Tell Me Do U Wanna
 Peggy Scott-Adams - Bill
 Symbol - Somebody's Somebody
 Tony Toni Toné - Thinking Of You

RADIO PULS/Gliwice S AC
Darek Kapturski - Head Of Music
Power Play:
 George Michael - Star People
 Paul McCartney - Young Boy
Playlist Additions:
 Streisand/Summer - It's Enough
 Edyta Geppert - Poeci
 E.Bartosiewicz - Jenny
 Erykah Badu - On & On
 Khadja Nin - Wale
 Natalia Kukulaka - Daleki Brzeg
 Richard Marx - Until You

RADIO RYTM/Lublin S CHR/Rock
Krzysztof Zesa - Head Of Music
Power Play:
 Mafia - Noc Za Sciana
 Paul McCartney - Young Boy
Playlist Additions:
 Backstreet Boys - Anywhere For You
 Carter - Twins - Twelfth Of Never
 Depeche Mode - It's No Good
 E.Bartosiewicz - Jenny
 Gessle - Do You Wanna
 Marcel Romanoff - TD Love You
 Richard Marx - Until You
 Ryszard Rynkowski - Wznie Serce
 Total Touch - Somebody Else's Lover

RADIO "P"/Inowroclaw B CHR
Wojciech Deluga - Producer
Power Play:
 Gessle - Do You Wanna
 Mafia - Noc Za Sciana
 Paul McCartney - Young Boy
Playlist Additions:
 Backstreet Boys - Anywhere For You
 Blur - Song 2
 David Bowie - Dead Man
 E.Bartosiewicz - Jenny
 Erykah Badu - On & On
 Richard Marx - Until You
 Snoop Doggy Dog 2 Pac - Wanted Dead
 Strangelove - She's Everywhere
 Symbol - Somebody's Somebody

RADIO GRA/Torun B CHR
Krzysztof Komenda - Head Of Music
Power Play:
 E.Bartosiewicz - Jenny
Playlist Additions:
 Carter Twins - Twelfth Of Never
 David Bowie - Dead Man
 Erykah Badu - On & On
 George Michael - Star People
 Gessle - Do You Wanna
 Hanson - MMM Bop
 Paul McCartney - Young Boy
 Richard Marx - Until You
 Symbol - Somebody's Somebody
AL Depeche Mode

RADIO LELIWA/Tarnobrzeg B Hot AC
Rafal Freyer - Head Of Music
Iwona Kutyna - Music Coordinator
Playlist Additions:
 Mafia - Noc Za Sciana
 OMC - Right On
 Richard Marx - Until You

RADIO TORUN/Torun BC HR
Pawel Pensko - Head Of Music
Power Play:
 Mafia - Noc Za Sciana
Playlist Additions:
 Backstreet Boys - Anywhere For You
 Edyta Geppert - Poeci
 E.Bartosiewicz - Jenny
 Gessle - Do You Wanna
 Paul McCartney - Young Boy
 Richard Marx - Until You

TURKEY
RADIO NUMBER ONE FM/Istanbul P CHR
Emre Yinter - Prog Dir
Power Play:
 Bee Gees - Alone
 Eternal - Don't You Love Me
 Gala - Let A Boy Cry
 Gina G - Fresh

airborne
PUFF JOHNSON
FOREVER MORE
 Work/Columbia/Sony Music
 Producer:
 Narada Michael Walde
 Publishers: WB Music/Grati-
 tude Sky/Who Dat/Ensign

This slow, sweet single by well-established U.S. soul star Johnson was written and produced by the prolific Walden. Holland's most popular station, Sky 100.7 FM—a DJ-free AC terrestrial outlet—programmed Johnson's previous single, *Over And Over* back in November, something which helped make her a household name for the format. "In the wake of the massive success of *Over And Over*, it makes perfect sense to pro-

gramme this delightful ballad," states programmer Vranz Van Maaren. "Although it's not as surprising as *Over And Over*, we considered this track quite suitable for our station, so we decided to programme it. Apparently, Johnson can do no wrong with our listeners because they started ringing us in droves as soon as they heard it," concludes Van Maaren. Both singles are taken from Johnson's debut album, *Miracle*.

Kenny G - Havana
Lisa Stansfield - The Real Thing
Spice Girls - Who Do You Think
Power Play:
 Michael Jackson - Blood
Playlist Additions:
 Gary Barlow - Love Won't Wait
 Lightning Seeds - Sugar Coated
 Orbital - The Saint
 Paul McCartney - Young Boy

GREECE
JERONIMO GROOVY/Marousi, Athens G
CHR/Dance/Rock
Dimis Contourousis - Head Of Music
Playlist Additions:
 DJ Quicksilver - I Have A Dream
 Ricky Martin - Maria
 Sound Lovers - People

KISS 90.9 FM/Athens G CHR/Dance
Michael Tsoussopoulos - Prog Dir

Power Play:
 Michael Jackson - Blood
Playlist Additions:
 Gary Barlow - Love Won't Wait
 Lightning Seeds - Sugar Coated
 Orbital - The Saint
 Paul McCartney - Young Boy

GREEK RADIO CORFU/Corfu B CHR
Spyros Hytiris - Head Of Music
Playlist Additions:
 Big Soul - Hippy Hippy Shake
 Dugdy - One Of Those Rivers
 Neil Young - Scattered
 Patti Smith - Summer Cannibals
 Suicidal Flowers - Bite The Hand

HUNGARY
RADIO DANUBIUS/Budapest P CHR
Laszlo Bertok - Music Dir
Playlist Additions:
 Charlie - Az Othon Valami Mas

Jewel - You Were Meant For Me
Kispal Es Borz - Csinnaba
Spice Girls - Who Do You Think
RADIO BRIDGE/Budapest G AC
Orsolya Megeryi - Head Of Music
Playlist Unchanged

CZECH REPUBLIC
RADIO JOURNAL/Prague P News/AC
Rene Halicka - Head Of Music
Playlist Additions:
 Braxtons - The Boss
 G.C. Pump - Ma Te Rada

RTL RADIO CITY 93.7/Prague G CHR
Karel Oubrecht - Prog Mgr
David Beck - Head Of Music
Playlist Additions:
 Gessle - Do You Wanna
 R. Kelly - I Believe
 Robbie Williams - Old Before I Die

airborne
SAVAGE GARDEN
I WANT YOU
 Columbia/Sony Music
 Producers: Charles Fisher
 Publishers: Roughcut/EMI

Already a successful singles and albums act in both their native Australia and the U.S., these antipodians with attitude could very well emulate their success down under elsewhere. Nick Schulz, music director Radio Basilisk in Basel, Switzerland, is absolutely convinced that this song will go a long way. "It is the kind of irresistible pop ditty which made Roxette famous in recent years, and therefore sounds familiar although nobody has heard of this band until recently."

Schulz notes that: "Over the past months, we have hardened the sound of our station considerably and also tightened up our playlist. We felt we had to do so because of increased competition mainly from across the border in both Germany and France". Schulz concludes that "it's no mean feat to make this kind of impact as a new artist, because it has become increasingly difficult for new and/or unknown artists to be playlisted by mainstream radio."

HUSH

airborne



PAUL MCCARTNEY
Young Boy
Parlophone/EMI
Producer:
Paul McCartney
Publisher: MPL

This is the first single from McCartney's *Flaming Pie* album, due out May 5. Jeff Van Gelder, head of music at Germany's AC network Radio NRW, which covers the middle-German state of North Rhine-Westphalia, says, "Although it is an excellent AC track, I am not quite sure whether it is going to do that well in the face of both a lot of national product, which

has been doing very well across the board, and international artists such as Michael Jackson and George Michael who have got new work out now." Van Gelder concedes, however that, "We have put it into power rotation immediately because it suits our format very well and besides, I expect the album to sell quite well because it appeals strongly to the over-30's."

U2- Staring At The Sun
Zluty Pes- Trava

RADIO DRAGON/Karlovy Vary S
CHR
Zdenek Pachovsky - Music Manager
Playlist Additions:
Brand New Heavies- Sometimes
Crystal Waters- Say
Lucie- Pabyby
Madonna- Another Suitcase
Monaco- What Do You Want

RADIO FM PLUS/Pilsen S
AC
Jan Hanousek - Head Of Music
Playlist Additions:
Jamiroquai- Alright
No Doubt- Just A Girl
Robbie Williams- Old Before I Die

RADIO NOVA ALFA/Prague S
AC
Dusan Kotora - Head Of Music
Playlist Additions:
Gessle- Do You Wanna
N-Trance- D.I.S.C.O.

RADIO PROFIL/Pardubice S
AC
Michal Holy - Head Of Music
Power Play:
Gary Barlow- Love Won't Wait
Playlist Additions:
Boyzone- Isn't It A Wonder
Toni Braxton- I Don't Want To

RADIO TRIANGL/Jablonec B
AC/CHR
Ludek Pyloun - Music Manager
Power Play:
Future Breeze- Keep The Fire
Lisa Stansfield- The Real Thing
Yello- To The Sea
Spice Girls- Who Do You Think
Playlist Additions:
Eros Ramazzotti- Dove CE Musica
Gary Barlow- Love Won't Wait
General Base- On & On
Michael Jackson- Blood
No Mercy- Please Don't Go

SLOVAKIA

TOP RADIO/Kosice S
AC
Oto Tache - Prog Dir
Playlist Additions:
Brand New Heavies- Sometimes
Jonny Lang- Lie To Me
Made 2 Mate- Sexy Lady

SLOVENIA

RADIO CITY MARIBOR/Maribor S
CHR
Sandi Krizanic - Head Of Music
Playlist Additions:
Duncan Sheik- Barely Breathing
George Michael- Star People
Gina G- Fresh
Intrigue- Stay Another Day
Michael Jackson- Blood

STUDIO D/Novo Mesto S
CHR
R

asto Bozic - DJ/Producer
Playlist Additions:
Alisha's Attie- Indestructible
Amen- Passion
Der Wolf- Oh Shit-Frau Schmidt
Dionne Farris- Hopeless
E-40- Things
Jean-Michel Jarre- Oxygene 8
Mark Morrison- Mean N' Groan
Souvlaki- Inferno
U2- Staring At The Sun
Verve Pipe- The Freshmen

UKRAINE

PROSTO RADLO/Kiev/Odesa S
CHR
Artem Voznyuk - GM
Andry Dmynsky - Prog Dir
Playlist Additions:
Chemical Brothers- Black Rock'n' Beats
Gary Barlow- Love Won't Wait
Robbie Williams- Old Before I Die
Spice Girls- Who Do You Think

LUXEMBOURG

ELDORADIO/Luxembourg S
CHR
Luc Nelsen - Head Of Music
Playlist Additions:
ST- Gotta Be You
Eros Ramazzotti- Dove CE Musica

GALA

Let A Boy Cry
Gina G- Fresh
Monaco- What Do You Want
Quid City DJ's- Space Jam
Robbie Williams- Old Before I Die
Soundlovers- People
Spice Girls- Who Do You Think

LITHUANIA

RADIO M-L/Vilnius G
CHR
Donatas Buccelis - Prog Dir
Power Play:
Jamiroquai- Alright
Playlist Additions:
ST- Gotta Be You
Bryan Adams- 18 Til I Die
Kavana- M.F.E.O.
Shola Ama- You Might Need Somebody
Suede- Lazy

RADIOCENTRAS/Vilnius S

CHR
Alvaras Gelzinis - Head Of Music
Power Play:
George Michael- Star People
Playlist Additions:
Brand New Heavies- Sometimes
Bruce Springsteen- Secret Garden
Bryan Adams- 18 Til I Die
Kavana- M.F.E.O.
MC Lyte- Keep On Keepin' On
No Mercy- Please Don't Go
Seal- Fly Like
Wallflowers- One Headlight

LATVIA

RADIO RIGAI 106.2/Riga B
CHR
Eric Niedra - Prog Dir
Power Play:
Depeche Mode- It's No Good
INXS- Elegantly Wasted
Madonna- Another Suitcase
Robbie Williams- Old Before I Die
Texas- Halo
U2- Staring At The Sun
Playlist Additions:
Gun- Crazy You
Paul McCartney- Young Boy
Pretenders- Goin' Back
Shola Ama- You Might Need Somebody
Supernaturals- Smile
Wang Chung- Space Junk

ESTONIA

RAADIO 2/Tallinn G
CHR
Immo Mikheloon - Head Of Music
Playlist Additions:
Dallas- Your New Girlfriend
Dee- Feeling
Maarja- Hold On To Love
Robbie Williams- Old Before I Die
Soultans- Every Little Move
Texas- Halo

Ultima Thule- Mangulusti
RADIO KUKU/Tallinn G
Rock/AC
Jaan Riikoja - Head Of Music
Playlist Additions:
Blur- Song 2
Mansun- Taxloss
Mark Knopfler- Rüdiger
Primal Scream- Kowaleki
AL- Van Morrison

PROGRAMME SUPPLIERS

RFI MUSIQUE/Paris P
CHR
Alain Rossi - Music Programmer
Eric Francaix - Music Programmer
A List:
AD Amro Diab- Nour El Ain
Arthur H- Le Baron Noir
Bab Djan- Mbemba
Bruno- Amoureux
Charlelie Couture- Valse Vague
Daara-J- Mbeguel
Daft Punk- Around The World
De Palmas- Mary Jane
Eros Ramazzotti- Dove CE Musica
Jean Guidoni- Le Malbonheur
Jean-Louis Aubert- Le Jour
Khaled- Le Jour Viendra
Laurent Garnier- Kallit
Louis Chedid- Bourreaux
Luka- Je Ne Pars Pas Sans Toi
Nacho Cano- Vivos Siempre Juntos
Native- Dans Ce Monde
Beau/Mille- Dil Ky Doya
Pascal Obispo- Lucie
Pejo Serbielle- Guitarras Juilee
Pierre Akendengue- Puave Akhugue
Tania Maria- Chuleta
Thomas Fersen- La Papillon
Veronique Riviere- Dans Les Bras
Vincent Baguian- Les Vides D'Amsterdam
White Town- Your Woman

FM RADIO NETWORK/Germany G
CHR
Armin Weis - Prog Dir
Power Play:
Hümchen- Nur Getraunt
Zhané- Request Line

A List:
'N Sync- Tearing Up My Heart
Backstreet Boys- Anywhere For You
Cucumber Men- Schlagartig
Der Wolf- Oh Shit-Frau Schmidt
Fresh 'N Funky- Fresh 'N Funky
Funky Diamonds- You Want Me
Gina G- Fresh
Grooveminister- Alles Wird Gut
Lisa Stansfield- The Real Thing
Michael Jackson- Blood
No Doubt- Just A Girl
Robbie Williams- Old Before I Die
Sabrina Setur- Du Licht Mich Nicht
Saah- Encore Une
Skunk Anansie- Hedonism
Tie Tac Toe- Warum
U2- Staring At The Sun
White Town- Your Woman
Wish- Sundrops
A List:
AD Depeche Mode- It's No Good

THE NOKIA EUROHIT PARADE/
Tampere, Finland B
CHR
Pentti Terävinäinen
A List:
Ann-Louise- Stay
Count Basic- Moving In
Da Flava- Do That
Ella Baila Sola- Cuando
Janita- Ready
Jammine- Te Amare
Lapinlahden Linnut- XL Mihiiä
No Mercy- Please Don't Go
Shamaani Duo- Hunka Lunka
Silver Don- Salama Ya Salama

MUSIC TELEVISION

MTV EUROPE/London P
Music Television
Peter Good - Controller Music
Programming MTV Networks
A List:
Blackstreet- Don't Leave
Blue Boy- Remember Me
Blur- Song 2
Brand New Heavies- Sometimes
Chemical Brothers- Black Rock'n' Beats
Daft Punk- Around The World
Erykah Badu- On & On
Gary Barlow- Love Won't Wait

Goodfella- Sugar Honey
Gus Gus- Believe
Lisa Stansfield- The Real Thing
Michael Jackson- Blood
Notorious BIG- Hypnotize
NTM- Affirmative Action
Offspring- Gone Away
Puff Daddy- Can't Nobody Hold
Supergrass- Richard III
U2- Staring At The Sun
Wileo- Outtaste
New Videos
David Bowie- Dead Man
Depeche Mode- It's No Good
Foo Fighters- Monkey Wrench
Hal/Anderson- Extremis
Mary J. Blige- Love Is All
Robbie Williams- Old Before I Die
Smoke City- Underwater

MTV/Central Region P
Music Television
Andreas Heinicke - Head Of Music
A List:
AD AKA SWIPT- Light In Me
Bryan Adams- 18 Til I Die
Foxy Brown- I'll Be
Kula Shaker- Hush

MTV/Southern Region P
Music Television
Clive Evan - Head Of Music
A List:
AD Jovanotti- Questa
Litfiba- Goccia A Goccia

MTV/Northern Region P
Music Television
Hans Hagman - Head Of Music
A List:
AD George Michael- Star People
Primal Scream- Kowaleki
Shola Ama- You Might Need Somebody
Wannadies- Hit

VH-1/London P
Music Television
Mark Hagen - Head Of Program-
ming & Acq
Heavy Rotation
Beautiful South- Blackbird
Bee Gees- Alone
Lisa Stansfield- The Real Thing
Madonna- Another Suitcase
Seal- Fly Like
Symbol- The Holy River
Wet Wet Wet- If I Never See

Active Rotation
Erykah Badu- On & On
Bternal- Don't You Love Me
Lewis Taylor- Bittersweet
Medium Rotation
Brian Kennedy- Message
Bacharach/Costello- God Give
Kim Richey- I Know
Texas- Halo
U2- Staring At The Sun
New Recurrent
ABC- Stranger Things
Bruce Springsteen- Secret Garden
Sheryl Crow- Hard Stands
Tracy Chapman- Give Me One Reason
Whitney Houston- I Believe

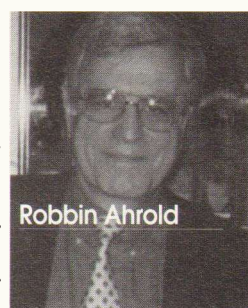
THE BOX/London G
Music Television
Liz Laskowski - Dir of Prog
Box Tops
911- Bodyshakin'
Az Yet- Hard To Say
Backstreet Boys- Quiet Playing
Blackstreet- Don't Leave
Course- Ready
Daft Punk- Around The World
Damage- Love Guaranteed
Damage- Wonderful Tonight
DJ Supreme- Tha Wildstyle
Gina G- Fresh
Mr. President- Coco Jamboo
No Doubt- Don't Speak
Notorious BIG- Hypnotize
Peter Andre- Mysterious Girl
R. Kelly- I Believe
Robbie Williams- Old Before I Die
Spice Girls- Mama
Spice Girls- 2 Become 1
Spice Girls- Who Do You Think
Toni Braxton- Un-Break My Heart
Breakin' Out Of The Box
Funk- Song 2
Dru Hill- In My Bed
Frankie Oliver- Give Her
Kavana- M.F.E.O.
KRS-One- Step Into A World
Scotter- Fire

New Videos
Blacknuss- Dinah
Edward Ball- The Mill Hill
Foxy Brown- I'll Be
Hanson- MMM Bop
Jewel- Who Will Save
Monica- For You I Will
Nonchalant- Until The Day
Phat 'N Funky- Let's Groove
Silverun- Golden Skin
Spellbound- Heaven

CISAC

continued from page 1

information more thoroughly and rapidly. It is expected to speed up the distribution of royalties on a worldwide basis. "In fact, the harmonisation of our systems will represent substantial economies," says BMI VP of corporate relations Robbin Ahrold.



Robbin Ahrold

"Our goal," says Kreile, "is to ensure administration of the rights of authors all around the world, even in the coming digital age, on the basis of intensive international co-operation."

Kreile explains that the main aims of the CIS are: simplification and standardisation of the identification of right holders, works, contracts, recordings, audio carriers and audio-visual productions; standardisation of data interchanged between the various societies; establishment of an infrastructure to facilitate the interchange of data in electronic form; and the formation of an integrated information pool.

According to Dominique Yon, information systems coordinator for CISAC, the WorksNet on music should be operational during the summer of 1997. Yon says the system has "made rapid advances in the music sector [compared to other fields] because most of the authors' societies are already structured for it."

Godfrey Rust of U.K. authors rights society MCPS says he believes the CIS will help societies in the identification of works, which is becoming increasingly complex. "Let's reflect just a moment on the nature of our difficulties," says Rust. "As of last week, the MCPS had identified 128 different songs called *Baby Baby*. In 1988, there were just 70. That's a growth rate approaching 10 percent a year. This is a big *Baby Baby* boom. With so many in the nursery, who could confidently say, 'Yes sir, that's my *Baby Baby*'?"

Rust adds, "There are 2-3 million works registered in each of the respective authors society's data bases and for each song, there is an average of 1.8 writers and 1.3 publishers. With the CIS, we will capture this data as close to the source as possible, do it once and do it right."

A 14-member CIS steering committee has been set up, with representatives from Canada, Denmark, Finland, France, Germany, Italy, Japan, Netherlands, Norway, Spain, Switzerland, Sweden, U.K., and the U.S.A. The next CIS symposium will take place within 18 months, in early 1999.

Meanwhile, authors rights societies will have to find common grounds with the record companies, which have their own ISRC identification number. CISAC members contend that ISRC and ISWC are, "not competing with, but rather complementing each other."

A data base will be created which will link both codes. "This way, it will be possible to immediately identify all the rights owners when a song is played on a digital radio station, for example," says Yon.

Another issue societies will have to tackle are the effects of this new digital system on the workload of rights societies. In France, Sacem's Claude Gaillard says 60 people work currently in Paris in the documentation department, but less will be needed in the future. "There will be important gains in productivity," says Gaillard. "Throughout the world, hundreds of jobs will be freed for other tasks."

The general consensus on the digital issue contrasts with the bitter rows which have dominated the relationships between European authors rights societies during the past months.

Participants at the symposium pointed out that, on major issues, societies could still present a united front. "It was obvious that there was a necessity for rights societies to agree on a standardisation, otherwise, there wouldn't be any future in the management of rights," says MCPS' Rust. "We have put on hold our conflicts in order to move forward on this essential issue."

This buoyant mood was confirmed by Claude Gaillard, deputy director of French society Sacem, who said, "The fact that, despite the recent conflicts, the momentum behind the CIS has been going on is proof—if it was needed—of the motivation of all the partners on this issue."

To our readers

Each week, music programmers now have the opportunity to comment in Airborne on the new tracks they have added to their playlist. Radio stations' programmers across Europe who are interested in talking about the music they are playing should contact Raúl Cairo at Music & Media in London on (+44) 0171 323 66 86.

SDR/SWF *continued from page 1*

surpassed by Cologne-based WDR with a budget of DM 2.2 billion and 4,600 staff. SWR3 will fuse Germany's largest CHR station, SWF3 in Baden-Baden, with Stuttgart-based SDR3, forming a new key player in the radio market.

According to 1996 ratings published by Medienanalyse last June, SWF3 can claim 560,000 listeners per average hour and SDR3 has 250,000 listeners. The current number three station in the country, national music channel MDR1 in Leipzig has 800,000 listeners per hour and AC formatted commercial broadcaster Radio NRW in Oberhausen reaches 830,000 listeners per hour.

SWR3 will be based in Baden-Baden under the auspice of present SWF3 programme director Hans-Peter Stockinger. Programming details of the new station, which serves the states of Rheinland-Pfalz and Baden-Württemberg, were not available at time of going to press.

It is expected that the main programming for the stations will be produced and broadcast from Baden-Baden, with regional windows for the northern parts of Baden-Württemberg coming from SWR3 facilities in Stuttgart, headed by present SDR3 director Hans-Peter Archner.

In a joint statement, Archner and Stockinger say, "Not only should old programmes [of SWF3 and SDR3] be dropped or combined, but an attempt must be made to create something new [with SWR3]."

At present, SWF and SDR also operate their own news/talk, cultural and national music channels. Under the SWR umbrella, news/talk formatted SWR1 will be based in Stuttgart, cultural channel SWR2 in Baden-Baden and national music channel SWR4 in Mainz. As a result, Mainz will gain 117 jobs and Baden-Baden will lose 15. Stuttgart comes away worst, with 102 positions to be axed.

The merger comes after two years of negotiations headed by SWF director-general Peter Voss and SDR director-general Hermann Fünfgeld. At press time, there was no indication of who is likely to take the helm at SWR.

U.K. chart 'in crisis,' says radio

by Mike McGeever

LONDON — Radio programmers see the current U.K. "official" CIN singles chart as being "in crisis."

In addition, the British music radio community is finding the chart less and less useful as a programming tool because of the dizzying speed at which tracks enter and fall out of the charts.

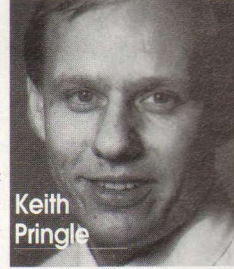
At the Radio Academy Music Radio Conference in London on April 17, Sony Music U.K. chairman and CEO, Paul Burger called in his keynote speech for airplay data to be added to the chart to slow it down (*Music & Media*, April 26).

The problems which contribute to the chart's volatility, according to Burger, include: discounting and free stock from record companies at retail level, record company release policies and radio's approach to playlisting new entries.

During "Fixing The Charts," an afternoon session of the conference, programmers called for changes to be implemented—sooner rather than later—to reduce the "fast burn" of new entries.

"Everbody here from the radio side

thinks the charts are in crisis," contended Chrysalis Radio group programme Keith Pringle. "The chart doesn't work and it doesn't mean anything. The charts are not helping either [music or radio] industry," he told the 230-plus delegates from the radio and music industries.



Keith Pringle

"In the late '80s," Pringle asserted, "if a single went in at number 50 and you weren't playing it, you crapped yourself because you missed something. Now a song goes in at No. 1 and you don't even care if you listen to it—it's a mess."

Emap Radio group programme director Paul Kavanagh told the conference, "I stopped feeling the charts were a good gauge of music about five years ago, when we were testing some songs that were in the charts and people weren't reacting very well to them. The charts don't seem to have the same pulling power."

However, during the panel discussion, Catharine Pusey, chart director of CIN, claimed that according to research

carried out for the conference, adding airplay to the chart would hinder the progress of a significant number of singles entering the Top 40.

According to Pusey, a chart formulated over four weeks in March, based half on airplay data and half on sales, showed that only 36 releases would have entered the chart, compared to 52 in the current all sales chart.

"As a personal view," she told delegates, "the only chart there should be is a sales-based chart. The answer to making it a more useful chart is combination of looking at how a record is marketed and looking at the number of releases."

Clarification

Sony Music U.K. chairman and CEO Paul Burger wishes to point out that during his speech at Music Conference 1997, his comments on "investing more in the industry" were not a call for increased airplay royalties to be given to collecting body Phonographic Performance Limited. In fact, in light of commercial radio's increase in advertising revenue, he suggested that radio industry should "invest in more original programming" and personalities to "make our airwaves sound a bit more exciting."

Pop propels PolyGram

LONDON — Unaudited first quarter results for the PolyGram group show a strong music division pushing the group's net sales by 8.4 percent to Hfl2,204 million (\$1,191 million), despite weak film business over the period 1 January to 31 March.

Net sales of PolyGram's music division improved by 9.4 percent to Hfl1,911 million (\$1,033 million), generating an income from operations of Hfl251 million (\$136 million), up 19 percent on the same quarter last year. Released on March 3, four weeks before the end of the first quarter, U2's *Pop* was PolyGram's best-selling album during the period with sales of nearly 5 million units worldwide.

Other strong releases contributing to the first quarter results are the Bee

Gees' *Still Water*, Warren G's *Take A Look Over Your Shoulder* and Texas' *White On Blonde*. Continental European repertoire saw strong sales from artists such as Italian tenor Andrea Bocelli and Dutch MOR singer Marco Borsato.

In his letter to the shareholders, PolyGram president Alain Levy states that PolyGram music sales in Europe increased 9 percent, aided by strong performances in Germany and Italy.

Sales in the North American region grew by 12 percent. Asian sales fell 5 percent, due mainly to the Japanese market, where PolyGram decided to further reduce the share of third party distributed product. At the same time, strong results in Brazil and Mexico drove music sales in the rest of the world up 27 percent.

Unique/austereo

continued from page 1

the beginning of the year, involves no take-over, merger or acquisition, but is a "global co-production agreement."

The agreement with the largest radio syndication operation outside the U.S.A., lifts Unique into radio syndication's premier league in Europe, according to its CEO Simon Cole. "We couldn't get there by organic growth," he admits.

As of the first week of June, all of austereo mcm's business will be transferred to Unique's London offices. Unique is reviewing its manpower requirements.

austereo mcm MD Tony McGinn emphasises there will be no disruption of service, and that both companies "fit really well [together]." The deal builds on complementary strengths and will save on fixed costs, allowing the companies to "co-produce bigger projects together and get more out of it," according to McGinn.

"It's a very timely alliance," comments Cole. "We are putting together a jigsaw where each player is an expert in its own market. By uniting our strengths, we can get access to each of these markets at a greater speed."

Cole says both companies will have a stronger profile in their respective regions. "We were trying to create a programme catalogue in Europe and this deal brings in additional properties that we can substantially build from," he notes. He adds that he considers austereo mcm's Eurochart Hot 100 show, based on Music & Media's singles sales chart, currently broadcast in nine European territories, and x-fools, a breakfast show currently on 24 commercial stations in the U.K., both have "strong growth potential in Europe."

McGinn will relocate to austereo mcm's headquarters in Melbourne in July, where he will be involved in the development of the company's international TV business.

New twist for Virgin's Story as Grace returns

by Mike McGeever

LONDON — Virgin Radio programme director Mark Story has been replaced by Ian Grace, a former programming consultant to the Richard Branson-owned national AOR broadcaster, effective from April 21.

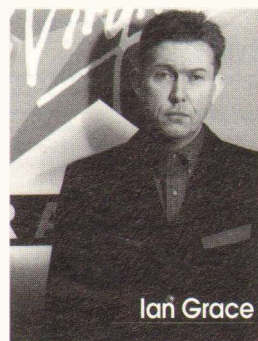
Grace will be Virgin's fifth programme director in the station's four year history. He was retained as consultant by Virgin for around two years, until Story's arrival in the summer of 1995. Most recently, Grace has been working as a consultant for Sydney, Australia, stations 2CH and 2GB, positioned eight and ninth in a market of 11 stations, according to the latest available ratings there.

Story, Virgin's longest serving programme director at 20 months, has

been offered a "senior position" in the station and has been given two weeks to consider it while on holiday.

Commenting on his programming plans, Grace says, "We need to loosen up the the policy and take more risks by trying new things and being less conservative in the music styles and presentation. I'm looking for more life and spirit." He adds, "This is not a statement on the past at Virgin, it is about its future."

Do Grace's plans include the reintroduction of AC and CHR tracks to the output? "Obviously, the station was set up as AOR," comments Grace.



Ian Grace

"The licence agreement [with the Radio Authority] allows us some room to move within those boundaries. We will explore those avenues."

Other than saying that he was "proud of Virgin Radio's accomplishments" during his time as programme director, Story would not comment further on the change, citing legal reasons.

Initial reaction to the change from record companies was guarded. "Virgin Radio has finally found its niche. It should have been given more time to settle," says Sony Music U.K. vice president of communications, Gary Farrow. He adds, "Any [music policy] changes would be hard to swallow for the record industry."

week 18/97

European Radio Top 50

©Billboard Music Group

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	9	LISA STANSFIELD/THE REAL THING	(ARISTA)	125	1
2	2	3	Michael Jackson/Blood On The Dancefloor	(Epic)	99	13
3	6	5	U2/Staring At The Sun	(Island)	105	9
4	4	8	INXS/Elegantly Wasted	(Mercury)	96	0
5	9	4	Depeche Mode/It's No Good	(Mute)	91	10
6	3	13	White Town/Your Woman	(Brilliant/Chrysalis)	83	1
7	5	11	Bee Gees/Alone	(Polydor)	89	2
8	7	9	Wet Wet Wet/If I Never See You Again	(Precious/Mercury)	86	1
9	8	8	Spice Girls/Mama	(Virgin)	83	3
10	14	7	Spice Girls/Who Do You Think You Are	(Virgin)	80	5
11	15	12	R. Kelly/I Believe I Can Fly	(Jive)	67	1
12	16	4	Robbie Williams/Old Before I Die	(Chrysalis)	71	11
13	10	15	No Doubt/Don't Speak	(Trauma/Interscope)	61	0
14	12	15	En Vogue/Don't Let Go	(East West)	64	0
15	11	8	Eternal/Don't You Love Me	(EMI)	84	2
16	19	9	Blue Boy/Remember Me	(Guidance)	57	4
17	28	3	George Michael/Star People	(Virgin)	52	14
18	30	3	Gary Barlow/Love Won't Wait	(RCA)	55	18
19	18	7	Supertramp/You Win, I Lose 	(EMI)	65	0
20	17	8	Pet Shop Boys/A Red Letter Day	(Parlophone)	74	1
21	13	10	Aerosmith/Falling In Love (Is Hard On The Knees)	(Columbia)	67	1
22	41	2	Paul McCartney/Young Boy	(Parlophone)	58	30
23	22	5	Brand New Heavies/Sometimes	(ffrr)	53	8
24	20	9	Sash/Encore Une Fois 	(Byte Blue)	55	0
25	24	3	Jamiroquai/Alright	(Sony S2)	44	5
26	26	11	Apollo 440/Ain't Talkin' About Dub	(Sony S2)	45	1
27	23	6	Boyzone/Isn't It A Wonder	(Polydor)	62	6
28	29	6	Monaco/What Do You Want From Me	(Polydor)	59	8
29	21	15	Texas/Say What You Want	(Mercury)	48	0
30	43	2	Blur/Song 2	(Food)	39	12
31	31	7	Gina G/Fresh	(Eternal/WEA)	55	7
32	25	12	Skunk Anansie/Hedonism (Just Because You Feel Good)	(One Little Indian)	41	0
33	27	8	Backstreet Boys/Anywhere For You	(Jive)	57	10
34	33	14	Seal/Fly Like An Eagle	(ZTT/WEA)	45	2
35	>	RE	Toni Braxton/I Don't Want To	(LaFace)	39	5
36	37	3	Jon Secada/Too Late, Too Soon	(SBK)	38	5
37	34	6	Sheryl Crow/Hard To Make A Stand	(A&M)	44	2
38	32	12	Mark Owen/Clementine	(RCA)	37	0
39	36	6	'N Sync/Tearing Up My Heart 	(Ariola)	41	1
40	>	NE	Orbital/The Saint	(ffrr)	28	4
41	48	2	Bryan Adams/18 Til I Die	(A&M)	35	8
42	>	NE	Eros Ramazzotti/Dove C'E Musica 	(DDD)	38	6
43	47	4	Soultans/Every Little Move 	(Coconut/Ariola)	43	4
44	>	RE	Cardigans/Lovefool 	(Trampolene/Stockholm)	25	4
45	45	6	Whitney Houston/I Believe In You And Me	(Arista)	48	1
46	>	NE	Prefab Sprout/A Prisoner Of The Past	(Columbia)	24	8
47	44	3	Chemical Brothers/Block Rockin' Beats	(Virgin)	26	7
48	>	NE	Daft Punk/Around The World 	(Virgin)	24	3
49	>	NE	DJ Quicksilver/Bellissima 	(Dos Or Die)	25	3
50	>	NE	Texas/Halo	(Mercury)	29	6


The European Radio Top 50 chart is based on a weighted-scoring system.

Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts.

Stations are weighted by market size and by the number of hours per week.

TW = This Week, LW = Last Week, NE = New Entry, TS = Total Stations

Indicates singles which previously featured in the Border Breakers chart

 Highest new entry

 Greatest chart points gainer

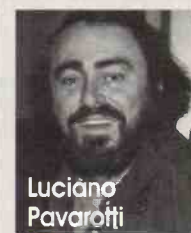
Short Takes

edited by Dominic Pride

DOCTORING THE DOC

While most record companies frown on producers downloading material from the Internet and passing it off as their own, that's exactly what EMI U.K.'s dance label Positiva is planning to do. It's taking samples collected by one of their artists, Baby Doc, which are used in his techno track *La Batteria*, and putting them on the dance culture website "dancesite.com" and inviting producers and remixers to do their best with them. Creator of the best track will win the entire Positiva back catalog and could end up featuring on Baby Doc's next release.

HOW DO THEY DO THAT?



Luciano Pavarotti

April 30 is "Konigninnedag" or Queen's Day in the Netherlands, a time when the entire country celebrates the Queen's birthday with gusto. It's not unusual for the whole nation to wake up and wonder what's going on. This year, however, visitors to Luciano Pavarotti's

special concert at the Amsterdam Arena may be blinking in the daylight as to how a CD of the Queen's Day performance is already on sale. PolyGram Classics and Jazz will, however, have assembled the record from existing studio material and present it as a memento of the occasion on May 1. A combined CD-ROM and CD-single, *The Incredible Pavarotti* went on sale April 14, the first such project for a classical artist, says the company. The concert will be broadcast live by FilmNet, and Dutch broadcaster TROS will produce a TV and radio show for May 18 and 19.

BIRDIES IN THE HOUSE

Still in the Netherlands but on a different tip, we're beginning to wonder if the gabber craze has gone too far. One of the latest to be covered in the furiously fast manic turbo-house style peculiar to the Dutch dance scene is The Birdie Dance, which, according to local sources, sold six million copies in that market alone on its original release. Gabber Geert's *Vogeltjesdans* is already gaining airplay rather than club play according to Carolina Guilini, managing director of Game Records, Geert's Belgian label. What next?

TALKING TELEPHONE NUMBERS

If the name of your album is also your telephone number, you're asking for trouble. The latest album by Glasgow's finest rockers, G.U.N. bears the title *0141 632 6326*, which—funnily enough—gets you through to a G.U.N. information line, allowing callers to hear and leave messages from the band, hear album snippets and find out about a "secret" gig. However, A&M reckons the line has been "hijacked by sex pests" leaving obscene messages on the line and has alerted the press to the fact. Independent "experts" we consulted, however, say the messages bear all the hallmarks of the creators of professional telephone sex lines. Either way the band seem already guaranteed the attention of a nation's pubescent males.




Gun

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	8	SUPERTRAMP/YOU WIN, I LOSE	(EMI)	FRANCE	60
2	2	13	Sash!/Encore Une Fois	(Byte Blue)	BELGIUM	46
3	3	3	Cardigans/Lovefool	(Trampoline/Stockholm)	SWEDEN	25
4	4	5	Eros Ramazzotti/Dove C'E Musica	(DDD)	ITALY	35
5	5	6	DJ Quicksilver/Bellissima	(Dos Or Die)	GERMANY	24
6	7	4	Daft Punk/Around The World	(Virgin)	FRANCE	21
7	6	11	Gala/Let A Boy Cry	(Do It Yourself)	ITALY	22
8	8	5	Soultans/Every Little Move	(Coconut/Ariola)	GERMANY	32
9	9	9	Kelly Family/Fell In Love With An Alien	(Kel-Life)	GERMANY	22
10	>	NE	Gessle/Do You Wanna Be My Baby?	(EMI)	SWEDEN	28
11	11	13	Daft Punk/Da Funk	(Virgin)	FRANCE	14
12	15	2	Course/Ready Or Not	(Lowland)	HOLLAND	12
13	10	12	B.B.E./Flash	(Triangle)	FRANCE	18
14	12	19	No Mercy/When I Die	(MCI/Arista)	GERMANY	13
15	16	8	Patricia Kaas/Quand J'Ai Peur De Tout	(Columbia)	FRANCE	19
16	18	5	No Mercy/Please Don't Go	(MCI/Arista)	GERMANY	20
17	14	2	Red 5/I Love You...STOP!	(House Nation/Dance Street)	GERMANY	12
18	19	10	Whirlpool Productions/From Disco To Disco	(Motor)	GERMANY	11
19	21	22	Gala/Freed From Desire	(Do It Yourself)	ITALY	12
20	20	5	Lutricia McNeal/Ain't That Just The Way	(Metronome/WEA)	SWEDEN	10
21	24	2	Total Touch/Somebody Else's Lover	(RCA)	HOLLAND	16
22	25	13	Jean-Michel Jarre/Oxygène 8	(Dreyfus/Epic)	FRANCE	13
23	>	RE	Future Breeze/Why Don't You Dance With Me	(Motor)	GERMANY	11
24	>	RE	Ophelie Winter/Living In Me	(East West)	FRANCE	7
25	22	29	Robert Miles/One & One	(DBX/Discomagic)	ITALY	9

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.

Off the record

edited by Christian Lorenz

The **International Federation of the Phonographic Industry (IFPI)** has run into unexpected opposition during its current anti-piracy crusade. OTR hears that a group of Italian MPs has put forward a parliamentary question on IFPI's commitment to support the Italian industry in its fight against local pirates. The politicians apparently perceive the IFPI campaign as a "scandalous intrusion" into their country's affairs and have expressed the opinion that the U.K. has an at least comparable bootleg problem.

As expected, **Paul Weller** has signed to **Island Records**—however, when his two-album agreement expires, Weller will link up once again with **Andy Macdonald**—founder of **Go! Discs**, Weller's former label—at Macdonald's new company, **Indepiente**, with whom he has inked a new long-term deal. Macdonald departed Go! Discs when it was acquired by **PolyGram** at the beginning of this year, at which time it ceased to be a stand-alone label. Island, according to a statement is now "Weller's preferred label within the PolyGram group." Weller's first album under the Island deal is due this summer, and Indepiente has been commissioned by PolyGram to work in a marketing consultant capacity on the release.

A study commissioned by the **International Managers Forum (IMF)** due to be presented on April 29 during London Music Week reveals that no less than 59 percent of artist managers have no qualifications related to the job. The study also discovered that only 2 percent of managers have received any formal written training. OTR hears that, unhappy with the semi-amateur image of the profession, the association is hoping to "confront" the issue in conjunction with the government **Department for Education and Employment**.

Bruno Delpont, general manager of Paris-based rock station **Oui FM**, is expected to step down in a couple of weeks time. No reason has been given to OTR, but Delpont is becoming increasingly involved in artist management, and is currently managing Columbia-recording guitarist **Louis Bertignac**, formerly a member of rock band **Telephone**. No replacement for has been announced yet.

BBC Radio One launched its own Internet site on April 22. However, it still seems to be having some teething troubles. Our local 'net surfers tell OTR that news pages cannot be accessed and that some song samples are advertised but not available. OTR hears, however, from crafty users who have accessed a secret worksite which apparently serves as a blueprint for the 'public' R1 site, that it's set to become quite spectacular once glitches are ironed out.

Emap Radio group programme director **Paul Kavanagh** is recuperating at home after suffering a heart attack on April 18 and emergency surgery to remove a blood clot. His office tells OTR Kavanagh is, "doing very well, and his spirits are high."

The **Spanish Commercial Radio Association (AERC)** has asked for police protection for stations in the politically troubled Basque country and neighbouring Navarra region following a recent spate of attacks on studios by hooded men who demand to read pro-Basque independence statements on the air.



This chart tracks the bordercrossing movement of product. The Border Breakers chart ranks the 25 most successful Continental European records making airplay impact outside their country of signing (airplay achieved in the original country is excluded from the calculations).

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MUSIC & MEGA

Denmark, Sweden, Norway, Finland & Germany

MAY 3, 1997
VOLUME 14, ISSUE 18

X-numbers of Gold & Platinum



Ace Of Base: on the move

After the quiet success of their second album *The Bridge*, AOB is in the studio preparing album number three.....

LEILA K....Europe's real dance diva

Her first record placed her no. 2 behind Whitney as Female Artist of the Year in '93. Her latest record *Manic Panic* has sold very well in Scandinavia. Soon out on Warner in GAS.....

HERBIE----IT'S GOTTA BE YOU..

Herbie has written and co-written a string of hits - *QUIT PLAYING GAMES WITH MY HEART, WE'VE GOT IT GOIN ON'* to name just a few...His next hit *GREEN*, Herbie's solo track is up for grabs

YAKI DA.....Big in the Far East, Russia and Canada .

...Now busy in Gothenburg recording their second record with *JOHN BALLARD AND CREW*, at Tuff studio the launching pad for AOB

BLACHMAN ..meets AL AGAMI AND REMEE... L.P. FOUR

CORNERS OF COOL... The Star Wars of *ACID JAZZ*..... intense to put it mildly.....



New Acts In The Pipeline

By Martha Noble

Stockholm - Oslo - Helsinki Copenhagen and Hamburg - Mega Records prepares to release an onslaught of international records.

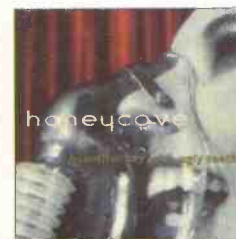
After a dark and cold Scandinavian winter, music will fill the long-awaited summer air. Dances are already being treated to the warm sounds of *Lovebites*. Lead singer *Solveig Sandnes* delivers crisp emotional hair raising pop tracks written by the band. The L.P. is packed with radio hits.



It should not be long before this act is spotted by the rest of the music industry as they clearly have the same international potential as their neighbors *The Cardigans*. Speaking of Sweden, to the east of Copenhagen out of Malmö reigns *Ba Ba Loo*. A power trio with a twist of Nashville. Their

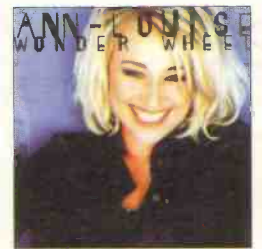
debut album slated for release at the end of the summer is destined to put southern Sweden on the music map. Fronted by possibly the best female guitarist in Europe singer-songwriter *Lotte Wenglen* should gain immediate recognition.

Stockholm, already famous for output has done it again. *Honeycave*, a band being chased globally, will most likely lead the pack this spring as their newly recorded album entitled *Come Now* is so solid that it is difficult to pick the singles. Lead singer *Marie Enzell* not only writes the tunes she also plays violin backed by a very talented group. Keep your eyes open for their first single *Beautiful Boy With Ugly Teeth*.



Also out of Stockholm comes the fresh sound of *Yeska*. A sensual and seductive singer with a stripped-down *Sade* sound, she delivered 90 minutes of demo

material that did not even ask to be turned off. The tracks currently under production sound so good that we ask ourselves why wait?.



Ann-Louise with her debut album *Wonder Wheel* has been power played on national radio. With catchy pop tracks including contributions from *Per Gessle* from *Roxette*. New to Mega Records after 8 albums the mystical and acclaimed 9th record from *Di Leva* is already being hailed as his best effort yet. The album *I Am You* is filled with radio material and consists of quality pop melodies with meaningful and positive lyrics. All of the above mentioned acts fall into mainstream radio formats yet each is clearly displaying its personal charm and appeal. The focus has been on pursuing the best sound and productions that suit each style.

Düreforsög.. between the *Residents* and *Primus* - powerful raw and awesome.....
Savage Rose...double platinum in Denmark and gold in Norway; **Midnight Choir** from Norway; **Stella Getz**...**DJ Malin**..**Bus 75**, **The Latin Kings**, **Stone Funkers** and **Fidget** from Sweden..... From Germany **Dan** and **Chico y Chico** .And a few other surprises on the way.

MEGA RECORDS proudly representing **TOMMY BOY**.....**SPACE**.....**THE BLUE BOY**.....**QKUMBA ZOO**.....**ROSIE GAINES**...**CLOCK**...**JIMMY SOMMERVILLE** **SKEE-LO**....and **MANY MORE**...

new album

**BLACHMAN MEETS
AL AGAMI AND REMEE**
FOUR CORNERS OF COOL



Silver Whists

Naimee Coleman

The Debut Album



jon bon jovi

midnight in chelsea

the new solo single

Written & Produced by Jon Bon Jovi & Dave Stewart



From the forthcoming album:
"Destination Anywhere"


a PolyGram company

