

Music & Media

SEPTEMBER 27, 1997

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The Strangest Thing? George Michael's double A-side is this week's Eurochart Sales Breaker

£3.95
DM11
FFR35
US\$7
Dfl.11.50

Emap withdraws Kiss FM branding from Chrysalis

by Mike McGeever

Kiss LONDON — It started with a Kiss; now Emap Radio says that's as far as it goes for rival U.K. group Chrysalis Radio.

Emap, owner of London dance station Kiss 100 FM, has terminated a franchise deal with Chrysalis for use of the Kiss FM name in order to "control and protect" the brand in the U.K. This follows Chrysalis' £17.5 million (\$28.4m) acquisition of Faze FM Radio (Music & Media, August 16), the opera-

tors of dance music stations Kiss 102/Manchester and Kiss 105/Leeds—the latter a regional broadcaster.

Emap's decision not to let Chrysalis continue with the name on the Manchester and Leeds stations means Kiss 100 FM/London—the original Kiss dance music outlet—will be the sole user of the branding in the U.K.

According to sources, Chrysalis will have to cease using the Kiss branding "very, very shortly," after recently being put on notice. Those same sources add that Chrysalis executives are unhappy

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Europe 1 battles against French regulator CSA

by Rémi Bouton

PARIS — French radio group Europe 1 Communication is locked into a major dispute with broadcasting regulator CSA which could force it to sell one of its national networks.

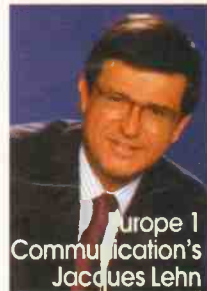
The row has its origins in the French government's "anti-concentration" media ownership regulations, which forbid one single radio group to own stations reaching a cumulative potential audience of 150 million inhabitants.

In June, Filipacchi Media—the owners of CHR network Skyrock—merged with Hachette Filipacchi Presse and became part of the Lagardère Group conglomerate, which already owns the Europe 1 Communication radio group.

The acquisition of Skyrock means

that Lagardère now controls four national networks—Europe 1, Europe 2, RFM and Skyrock—in addition to Paris-based station Chante France and programme supplier AFP Audio. According to the CSA's calculations, stations owned by Lagardère Group now reach over 160 million potential listeners, 10 million more than the current legal ceiling.

On September 10, the CSA issued a statement urging the Lagardère group to "meet with radio regulation requirements." The regulator added that Lagardère had been informed that "in



Europe 1 Communication's Jacques Lehn

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U.S. acts lead MTV nominees

by Christian Lorenz

LONDON — His U.S. profile might be at a relatively low ebb, but MTV Europe viewers have proved that for them, Michael Jackson is still

nowhere near being history.

Jackson, Sean "Puff Daddy" Combs, The Prodigy, Radiohead and the Spice Girls dominate the nominations for the 1997 MTV Europe Music Awards with three nominations apiece. For the first time in the awards' four year history, they have been partly selected by members of the general public.

Only three continental European signings—The Cardigans, Daft Punk and the Backstreet Boys—were among the 55 nominations announced at a press conference at MTV Europe's London studios on September 17. U.S. acts dominate the nominations for Best Male and Best Female Artist, although Europe—and particularly the U.K.—turns the tables when it comes to Best Group.

Half of the 800-strong jury which chose the nominations comprised European music industry professionals, while the other half consisted of a random sample of 16-34 year-olds across Europe.

Four new categories have been added to the awards this year, namely Best

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MCA sued over 'Barbie Girl'

by Charles Ferro

COPENHAGEN — Toy manufacturer Mattel Inc. has filed a trademark infringement and dilution suit in the U.S. against MCA Records and Universal Music & Video Distribution and its affiliates in Denmark, the U.K., and Sweden following the worldwide success of Danish group Aqua's hit *Barbie Girl*.

"We believe that what they've done is exploited our trademarked property," says Mattel spokesperson Sean Fitzgerald

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Global piracy hits new high

LONDON — The growth of CD manufacturing in eastern Europe has helped push worldwide music piracy levels to a new peak.

Figures released on September 18 by the International Federation of the Phonographic Industry (IFPI) show global pirate sales at \$5 billion in 1996. That figure is higher than the total retail value of Germany's legitimate music market—the world's third largest.

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M&M chart toppers this week

Eurochart Hot 100 Singles
PUFF DADDY & FAITH EVANS

FEAT. 112

I'll Be Missing You
(Bad Boy/Arista)

European Top 100 Albums

OASIS

Be Here Now
(Creation/Sony)

European Radio Top 50

WILL SMITH

Men In Black
(Columbia)

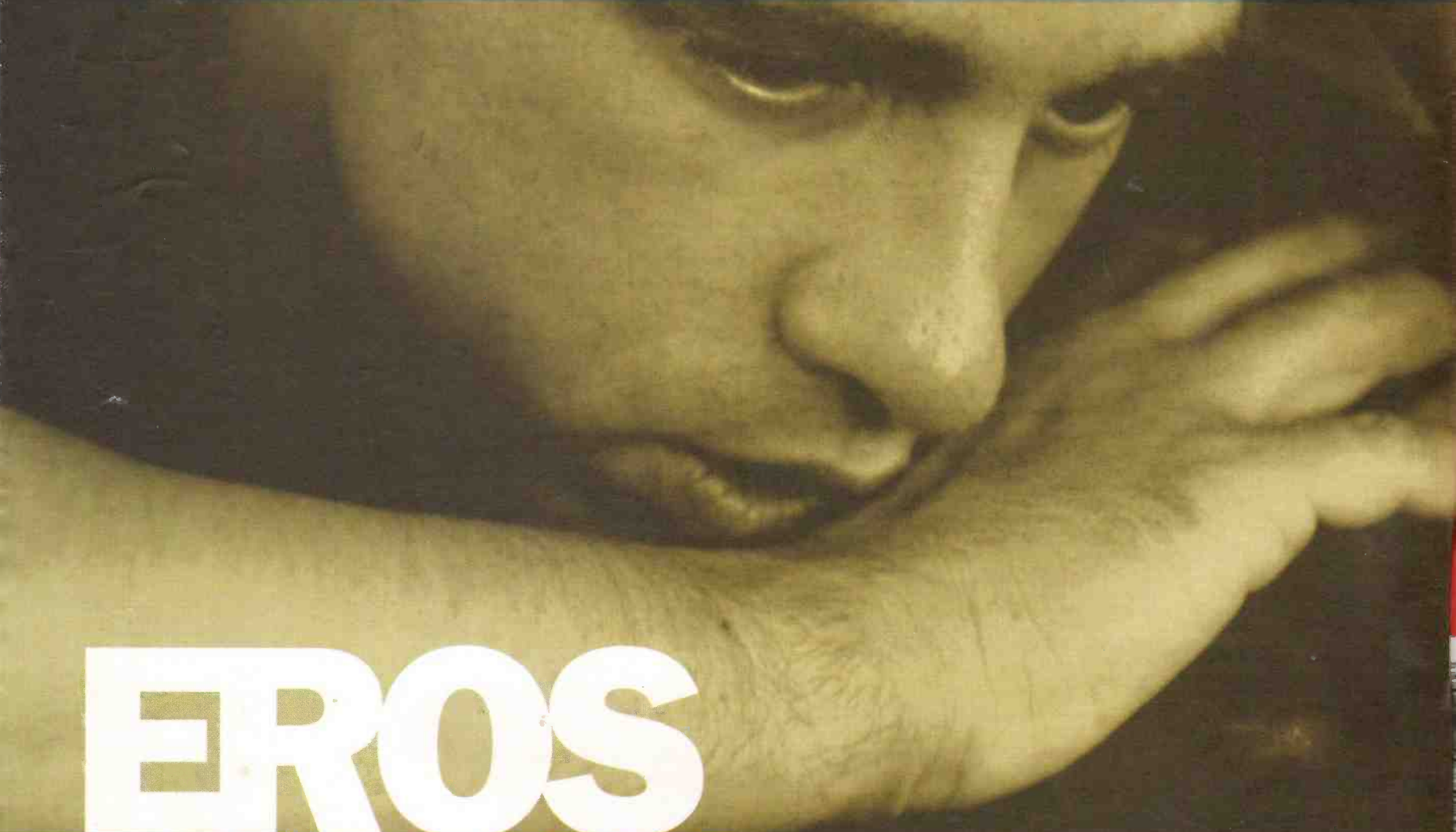
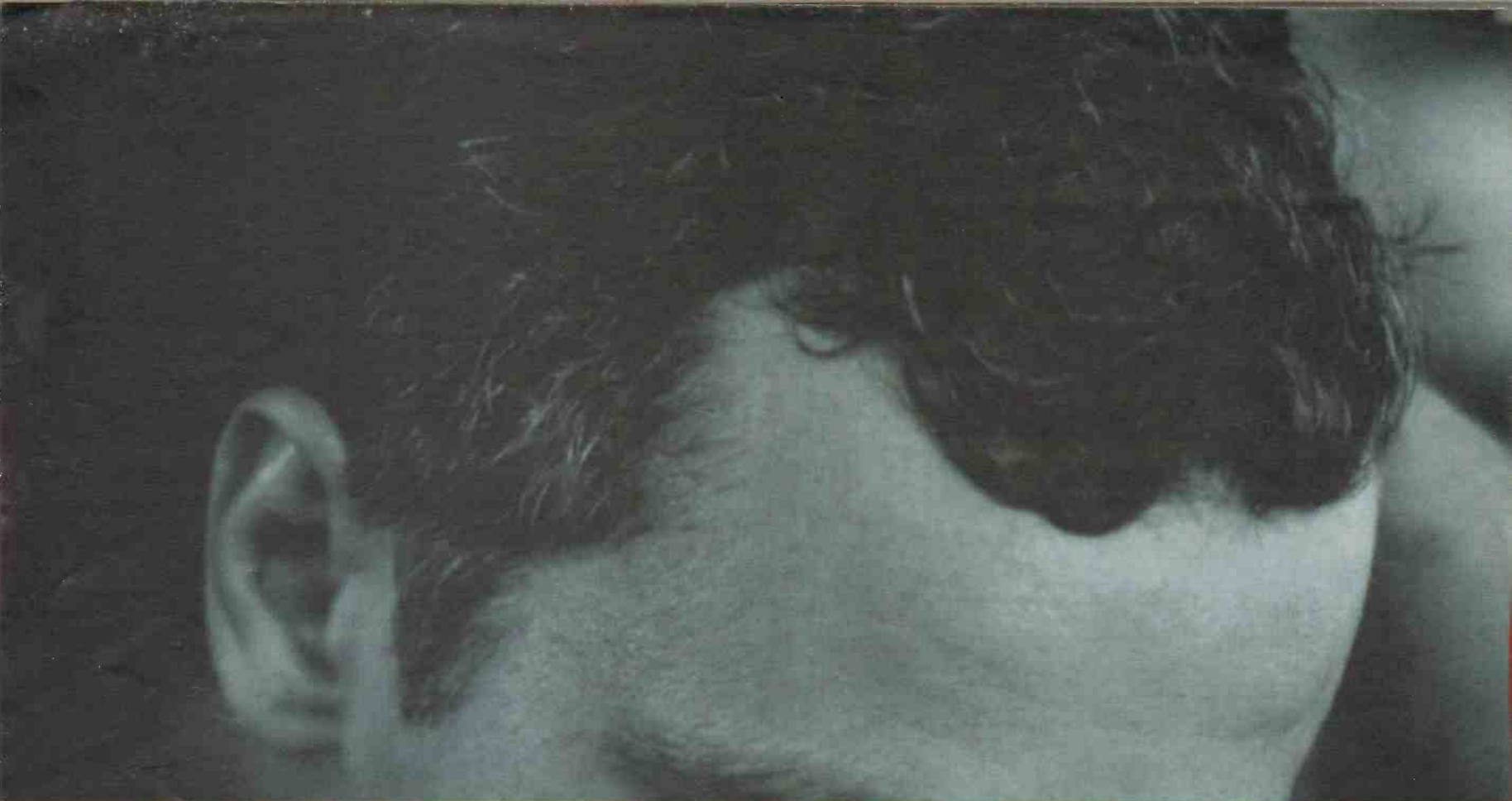


Aqua

new single
"probably"
fool's garden
probably

fool's garden

GO AND ask peggy for
THE PRINCIPAL THING



EROS

RAMAZZOTTI

QUANTO AMORE SEI

THE NEW SINGLE TAKEN FROM THE FORTHCOMING ALBUM •EROS•



Miami swings both ways at 'Midem Latino'

by Philip Sweeney

MIAMI BEACH — Business during the first ever Latin America and Caribbean Music Market ("Midem Latino") held in Miami Beach on September 8-11 proved to be a two-way affair.

Activity at the trade fair was as much about European and North American companies trying to licence and export their music to Latin America as music industry representatives from Latin America trying to licence and export their repertoire within and outside their region.

In his opening keynote speech, Manolo Diaz, president of PolyGram International Latin America, told delegates that the Miami event "should help demonstrate that this region is a good market for international music—and a great source of music for the international market."

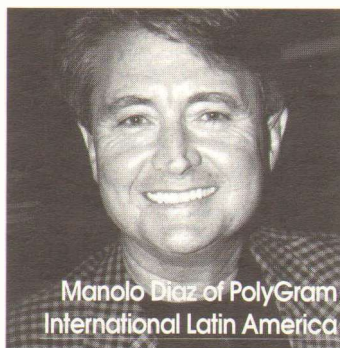
Antonio Moreno, president of the Miami-based label Musical Productions, reported deals in the making with companies from France and Greece for his Latin repertoire,

while Chris Hillman, manager of Slam City Productions, flew back to Barbados with "promising prospects," especially from France and Holland.

New York-based Salsa specialist label RMM has enjoyed increasing licensing proposals from European companies, while Carlos Acosta, international manager of Colombian label Discos Fuentes says his company's exports to Europe have increased by up to 200 percent since the early '90s.

The Music & Media-sponsored panel "Is Latin Music ready to conquer Europe?" reflected the growing interest in Latin music and the thirst for the region's companies to find new opportunities for their products.

During the panel, Carlos Gutierrez, international marketing manager of RMM, which has one of the most extensive catalogues of Latin music, acknowledged that "business with Europe was growing."



Manolo Diaz of PolyGram International Latin America

He said he viewed Europe as "the biggest potential market in the years to come" for Latin music.

"European audiences are looking for a tropical sound," added Jorge Romero Diaz, president of Paris-based touring company Romero Diaz Productions, who considers that live work is a key element in exposing this music.

Adrian Faiers, label manager of

Tumi, urged Latin labels to pay attention to the presentation of their products and find "hooks" to attract attention, giving the example of what the U.K.'s World Circuit label did with Ry Cooder and Cuban musicians.

On a cautious note, Göetz Wöerner president/founder of German label Messidor, invited the audience "not to consider Europe as the U.S. market," pointing out that situations were more complex in Europe with different countries and cultures. Yet, he added, there are more and more windows for this music on European media.

Julian Newby, editor of *Midem News*, contributed to this report.

Bertelsmann, SER in mail order venture

by Howell Llewellyn

MADRID — German-based media group Bertelsmann and the largest Spanish radio group, Cadena SER, are getting together to launch Spain's first major mail-order music club.

The club—Universo Musical—will fill a gap in the Spanish music retailing, and the company claims to be confident of signing up 150,000 members and selling two million CDs over the next three years.

Bertelsmann already runs 10 other such clubs across Europe, with some 1.5 million customers. It hopes to emulate the success of a mail-order book club it already owns in Spain, which last year made pre-tax profits of more than Pta 4 billion (\$26.5 million).

Luis Merino, SER's director of music radio programming, says that the Universo Musical project is a "key initiative" for the Spanish music industry which, although it saw sales rise last year by 5.8 percent to Pta 74 billion (\$151 million), suffered a 1.8 percent drop in unit sales from 52.9 million to 51.9 million. He adds: "Bertelsmann knows this form of selling better than anybody, and the 8.7 million listeners to SER's music networks offer a ready market."

Universo Musical president Manfred Grebe declares: "We aim to invigorate the Spanish music sales market, and we expect to achieve a three percent share of the market with-

in three years."

Universo's Barcelona-based director general Pau Cubells adds that the club is aimed at the 30-50 age group of "people who still listen to music but who live mostly in rural areas and don't have the time to travel to their nearest record outlet."

Outside its bigger towns and cities, Spain is still poorly served by music retailers, and even in many towns the only music outlets are the department stores which have little more than the current Top 40 records on sale.

"Our club, through its free magazine sent to members' homes every two months, will make record buying easier, cheaper and more comfortable," claims Cubells.

Membership and the magazine/catalogue, which will have an initial list of 300 titles (rising to 500 within a year), will be free, although members will be expected to buy at least one CD per magazine in order to continue receiving the catalogue.

Cubells stresses that because the membership campaign is aimed at a mainly rural and small-town public, Universo Musical will not compete with established retail outlets. "On the contrary, we complement them, which is why our success will benefit the entire industry at every level," he says. "The vast majority of our members will be new customers to the music industry."



Gloria and Emilio Estefan (second and third from left), were greeted during Midem Latino by (l-r): Michael Greene (chief executive, National Academy of Recording Arts & Sciences, NARAS); Mauricio Abaroa (executive director, Latin Academy of Recording Arts & Sciences); Rudy Perez (president, NARAS Florida); and Reed Midem Organisation chief executive Xavier Roy.

Photo: Pierre ZonZon

FM challenge makes 538 younger

by Robert Tilli

AMSTERDAM — Commercial CHR station Radio 538 is introducing a more contemporary music policy and fresh presenters in order to pre-empt increased competition on Holland's FM band.

From January 1 next year, national commercial stations HitRadio Veronica, Radio 10 Gold and JazzRadio, will all be broadcasting on terrestrial FM frequencies for the first time. Although Radio 538 will be increasing the extent of its terrestrial FM coverage (at present it only broadcasts on FM in the west of Holland), the move from AM to FM of fellow CHR broadcaster HitRadio Veronica is likely to pose a significant threat to 538's 6.2 percent national audience share.

From October 1, Radio 538 will adopt a new strap-line "The station of a young generation" to reflect a more youthful music policy of current pop and dance

similar to that programmed by Dutch music TV station The Music Factory.

"The cut-off point [for music] will roughly be around 1985," says Radio 538's head of music Bart van Leeuwen, who as part of the presenter changes will no longer present shows at the station. "A few early '80s dance classics will still be acceptable, but don't expect to hear a Byrds record on our station," he adds.

The changes in music policy will primarily affect daytimes (09:00-14:00), and in particular the 09:00-12:00 morning show. Radio 538 managing director Erik de Zwart notes: "In Holland during those hours you can only hear oldies for people at work on whatever station. We're going to fine-tune our programming to cater for our young demographic [in the 13-19 age group] all the time. It's no use talking about separate programmes anymore—the whole station should be one clearly distinguishable programme."

DEAR DEREK,
THANK YOU
FOR SHOWING US ALL
HOW IT SHOULD
BE DONE.

DEREK TAYLOR
1932 - 1997



Full service resumes at Hundert,6

by Ed Meza

BERLIN — Berlin's oldest commercial radio station, Radio Hundert,6—is reverting to the full-service programming formula which put it top of the city's radio ratings when it launched 11 years ago.

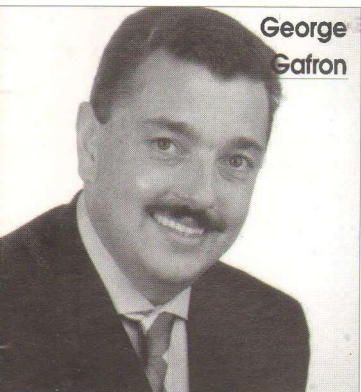
The new format, which replaces the station's music-intensive AC/gold programming, follows Hundert,6's purchase for an undisclosed sum by Thomas Kirch, the son of Munich-based media mogul Leo Kirch. It is the second notable purchase the younger Kirch has made in Berlin—he recently took over ailing commercial TV channel Puls TV.

The new Radio Hundert,6 took the airwaves on September 1 with a format featuring 50 percent talk, news reports and political commentary. The music being played (representing the other 50 percent of the station's output) is more varied than before, with German-language oldies (German music was never played on the previous AC format) and contemporary pop and dance.

Hundert,6 spokesperson Birgit Hackl says the station changed format because "we didn't want to offer cash prizes and cheap gimmicks to compete with the other commercial stations. Radio Hundert,6 paved the way for the 30 other commercial stations now on the air [in Berlin]. We were at the top for eight years and we are set to be there again by focusing on Berlin. We will be broadcasting 12 minutes of news every half-hour, half of which will be strictly Berlin news and information. We are aiming to become the station for Berlin."

Asked whether such a broad music and speech format could compete effectively with Berlin's pop stations, Hackl replies: "Absolutely. Stations' formats are getting narrower and narrower. In a couple of years we'll have digital radio and there will be 100 stations in the city, each playing a very specific format. We think Berliners will want the variety of a station that plays good music and provides informative news and reports about their city."

The former owner of Hundert,6, George Gafron, is staying at the new-look station as managing director. Gafron has had a long relationship with the Kirch family, and is also currently junior partner in the Leo Kirch-controlled German TV broadcaster SAT 1.



George Gafron

NAB shapes up for full Monte

by Mike McGeever

LONDON — The stage is set for an exchange of ideas and experiences between European and U.S. radio broadcasters as the line-up for this year's National Association of Broadcasters' (NAB) European conference takes shape.

The NAB European Radio Operations Conference—organised by the U.S. radio trade body and now in its fifth year—brings together programming, marketing/promotions and management executives. It will be held between November 16-18 at the Hotel Loews in Monte Carlo.

David Mansfield, chief executive of the U.K.'s Capital Radio group, is to be this year's keynote speaker on November 18 with "Leveraging the Radio Brand" as his topic.

The previous day, Lowry Mays, president and CEO of U.S. media company Clear Channel Communications will be quizzed on "The Business of Radio Worldwide" in a "conversational" setting.

The programme for this year's event will be three-part, focusing on programming; marketing/branding and promotions; and executive management. The programming sessions will focus on issues such as on-air personality development, building successful morning shows, syndication and music research.

Music & Media will present two sessions which will examine the aspects of changing formats on the morning of November 17. The panels of all the programming sessions will be made up mostly of European programmers, who will be relating strategies and case studies from their stations.

As broadcasters increase their investments in brand-building and promotional/marketing activity, the sessions devoted to those aspects of radio will explore how to establish brand identity in a market with increasing competition, while preparing for station "imaging" in the millennium. Research executives will examine how broadcasters can use audience research to build brand loyalty, assist in decision making and how to determine the brand preference of the competitions' listeners.

Digital radio will be high on the agenda of the executive management part of the conference, which will



Terri Rabel

address questions about how consumers view the new technology, how they will respond to the emerging media in the market place and what impact digital radio will have on stations' audiences. Another hot issue, radio industry consolidation, will also be the subject of a session.

"The NAB has become aware over the years that there is a valuable exchange of information that can be made between the U.S. and Europe," comments Terri Rabel, NAB's senior vice president of operations and international business development.

"That exchange of information has increased over the past five years. That is why we are committed to this event," she adds. "Clearly it is not a case of us [U.S. broadcasters] coming in and taking over. U.S. broadcasters have benefited from the experiences of broadcasters in other countries, whether it be technical, copyright or legislation issues."

Registration details for the conference are available from the NAB's director of European affairs, Lucy Smith, on (+33) 1 44 18 33 43.



Presenter purge as 'populist' R1 changes

by Howell Llewellyn

MADRID — Public broadcaster RNE's flagship news/talk station Radio 1 has terminated the contracts of several veteran radio stars and brought in a number of new presenters who have made their names on commercial radio.

As a result of the changes, announced on September 15 as part of the station's new programme schedule for '97-'98, there is speculation that RNE is about to compete with the more popular commercial news/talk networks by imitating their "sensationalist" brand of talk programming.

The RNE Intercentre Works Committee has already issued a statement expressing its concern about "new voices of opinion" at the station and its fear that RNE "will fall into the worst type of cheap sensationalism" as a result of the new presenter signings.

The biggest name amongst the new recruits is Carlos Herrera, who is hosting an 08:30-13:00 show called Buenos Dias. Signed from Canal Sur Radio in the southern region of Andalucia, Herrera reflects RNE's new policy when he says: "The difference between public and commercial radio was overcome some time ago. Radio is either good or bad—it's just that one type carries advertising and the other does not."

The former presenter of the Buenos Dias show, Alejo Garcia, has been axed together with several of his regular commentators, including two of Spain's top novelists, Francisco Umbral and

Antonio Gala, who are both known for their sympathies for the now-opposition socialist party. "We have been cleansed from RNE by the [ruling centre-right] Popular Party," claims Umbral.

No fewer than six regular commentators—some with eight years' experience on the show—have been purged from Radio 1's late night programme 24 Horas. Among the

replacements are journalists from the right-wing ABC newspaper.

RNE director Javier Gonzalez Ferrari has stressed Radio 1's "rigour and credibility," while Fernando Lopez-Amor, director general of RNE's parent corporation RTVE, says the new programming is designed to "compete in the radio market with greater guarantees of a good audience."



Sony Music U.K. threw a 10th birthday bash for MTV Europe in London on September 8. Among the MTV and Sony executives attending the party were (back row, l-r): Rob Stringer (Epic U.K. MD); Richard Evans (T&A relations, MTV); Michiel Bakker (MD, MTV & VH-1, U.K. and Northern Europe); Simon Guild (chief operation officer, MTV); Stephen Irvine (head of music and on-air marketing, MTV); Muff Winwood (MD, S2); Bill Roedy (president, international, MTV); Sarah Clayman (international promotions manager, Columbia U.K./Higher Ground); Paul Burger (chairman & CEO, Sony Music Entertainment U.K.); Brent Hansen (president and chief executive, MTV & VH-1); Gary Farrow (VP communications, SME U.K.); Ged Doherty (MD, Columbia U.K.); and Mark Richardson (marketing director, S2). Front row (l-r) are: Jon Fowler (international marketing director, Epic U.K./S2); Stuart Emery (head of TV, Columbia U.K.); Christine Boar (head of programming & production, MTV U.K.); Fleur Sarfaty (controller, talent programming, MTV); Brian Yates (VP international, SME U.K.).

Klassiska Hits shifts to rockier ground

by Keith Foster

STOCKHOLM — 106.7 Klassiska Hits has become the latest Stockholm AC station to re-focus its music policy.

As of September 1, the station has switched its format from a '70s/'80s sound to a rock-based style. It has adopted a new strap-line of "Stockholm's best rock and pop" and is now playing rock-orientated music stretching back to the '60s, designed for a target audience aged between 25 and 49.

With an overall audience share of 4.1 percent in the most recent figures,

Klassiska Hits—which is 75 percent owned by the U.K.'s Daily Mail Group and 25 percent by Swedish media group SBS—will place its emphasis on rock with acts such as Bryan Adams, U2 and Led Zeppelin.

The need to establish a clearer niche in the highly-competitive Stockholm market was the main motive behind the latest change, according to station head Kajsa Medin. "This town is very competitive, very tough. Having a clear identity is very, very important," she says.

"We carried out audience research and focus groups for around four

months," Medin continues, "and the impression was that our identity was a little vague. We also carried out research on our potential audience, and this rock and pop format soon became the obvious direction in which we should move."

Despite the change in music policy, the name Klassiska Hits ("Classic Hits") is to stay—it got a positive reaction in all the audience research—but the station's marketing will now concentrate on its frequency (106.7 FM) as much as its name. There will be a broadly-based advertising campaign through-



Bryan Adams

out the autumn to promote the new format.



Q As public CHR station BBC Radio 1 approaches its 30th birthday on September 30, the modestly sub-titled "World's greatest music magazine" runs a retrospective piece on the DJs who worked at Radio 1 during the '80s and early '90s, prior to Matthew Bannister's controversial change of strategy at the station in 1993. "The strange truth," writes Q, "is that in the '80s the station of the nation was naff, but massively successful, but now it's cool and its audience is returning to bland commercial stations."

Radio 1 DJs, recalls the article's author Phil Sutcliffe, "could often be identified by an orange complexion produced by an over-zealous deployment of instant tanning lotions." But, he continues, "love them or loathe them, a third of the population tuned in regularly to hear the chart sounds of the day and either laugh or scoff at their prattle. Perhaps it was the spirit of the times: the narrow, blinkered intensity of the '80s. Arguably, Radio 1 presented a trivial yet idealised take on the decade of Thatcherism. It was a Radio 1 world in which the male listeners were in 'the car' or 'the office,' the female listeners either 'at home' or 'the office' (if they had a job, they were secretaries, obviously)."

Q (U.K.), October issue

Music & Copyright

On-line retailing is moving forward rapidly, with "several leading record companies and music retailers having recently announced details of their proposed Internet retail activities," according to the Financial Times fortnightly newsletter. U.S. retailers Camelot, WalMart and Tower already have Internet shops, as does Sony

Music. Groups such as Warner, Virgin, HMV and BMG also have projects which involve selling music directly to consumers through the Net, but so far, "all the sites sell goods and post them to customers rather than offering digital delivery, although many allow for digital sampling," reports M&C. "Two sectors which could unexpectedly benefit from the growth of Internet music retailing are the postal services and private delivery firms," predicts the newsletter. "Traditional record clubs, which are already facing declining sales, are likely to suffer further if on-line retailing continues to grow."

Music & Copyright (U.K.), September 10

Rolling Stone

Exit the Smashing Pumpkins, Live and Bush, enter the Backstreet Boys and Robyn. Modern rock may have dominated the programming of CHR/Top 40 stations during the past few years, but the fortnightly U.S. music/lifestyle magazine warns that teen pop is returning to Top 40 radio. "Top 40 has enjoyed its best summer in nearly a decade," writes Eric Boehlert, citing this summer's hits by Hanson, OMC and the Spice Girls. "Only two years ago, modern rock was still riding high and bubblegum was considered commercial poison for Top

40, the format that changes with the tastes of mainstream listeners," notes Boehlert. "But why pop and why now?" asks the magazine. According to radio consultant Jeff Pollack, the surge in pop popularity reflects the mood of the nation. "Consumer optimism is at its highest in decades," says Pollack, who adds: "People want to feel good."

Rolling Stone (U.S.), September 18

La Lettre du Disque

Who are France's record buyers? What are their habits? What kind of sound carriers and musical genres are they looking for? To answer these questions, French music industry body SNEP commissioned a study from research company IFOP, some of the results of which are published in the French weekly newsletter.

According to the study (based on interviews with 2,695 people between the ages of 15 and 49) regular record buyers are young urban people from the middle and upper scale of the economic spectrum. Non-buyers, who represented 25 percent of the interview panel, are mostly over 35 and live in cities of less than 100,000 inhabitants. The most sought after musical genres are: local and international variety (65 percent), and rock/pop (41 percent). The study shows that the less people buy

records, the more likely they are to buy national repertoire.

La Lettre du Disque (France), September 9

MediaWeek

Since the introduction of a new Telecommunications Act in 1996 which lifted limits on how many stations a company could own, U.S. radio has been in an acquisition frenzy, reports the U.S. weekly media trade publication. The move has spawned massive radio groups owning 50 or more stations (not so long ago, the limit was just 14 FM and 14 AM stations for a single company). So far, the number of station owners has dropped by nearly seven percent in just 10 months, with 357 companies now owning radio stations in the U.S. According to Peter Bowman, vice-president of research company BIA Consulting, the consolidation of the radio market has not yet reached its peak—he predicts it will take two or three more years. "We'll have groups consisting of as many as 500 radio stations," he says. Writer Paul Colford claims the consolidation is expected to affect advertising rates as well as programming. "A common view is that it may result in more homogenisation of formats on the dial," according to Colford.

MediaWeek (U.S.), September 8

internet in-site

The official U2 website—launched on June 20 to promote the band's Popmart tour—offers an impressive package: tour diaries, videos, exclusive pictures, live Internet chat sessions with the band and live "webcasts" from U2 concerts. There is also a unique multimedia look at "U2's Dublin," featuring an interactive map of the city, with visits to Windmill Lane recording studios and the "Great Book Of Ireland," which is housed in Dublin Castle. On September 23, U2 manager Paul McGuinness will host a chat session live from the band's Sarajevo concert, and there will also be a webcast of the show.

Menno Visser

U2
<http://u2popmart.msn.com>

CLASSIC *f*M
UK Station Of The Year
1997
Sony Radio Awards



Commended by the jury for
'quality, consistency and creativity'

With a monthly audience of 7.8 million adults*
and highest ever share of listening,
Classic FM is committed to providing the right
environment to reach your customers.

* RAJAR Q2 1997

100 - 102 FM

Pioneer's progress: five years of Classic FM

by Nigel Hunter

On September 7th 1992, Classic FM entered British broadcasting history as the U.K.'s first national commercial radio station. The over-used description "unique" was, for once, entirely appropriate; Classic FM launched itself into uncharted waters with no precedent to guide it, and with a music format untried and previously unknown in U.K. commercial radio. Five years on, Classic FM is firmly established, with ambitious plans for a future which at one time appeared, to say the least, uncertain.

The classic—if not classical—Jerome Kern song *They Didn't Believe Me* may well have crossed the minds of Ralph Bernard and Michael Bukht more than once before—and since—Classic FM went on-air in 1992.

Bernard and former Classic FM programme controller Bukht—now respectively chief executive of GWR Group plc and programme adviser to Classic FM—both worked for GWR Group/Swindon at the time. They devised the formula for the station's national commercial radio licence application during many late-night sessions around Bernard's kitchen table six years ago.

"When we started developing the idea for Classic FM, there were many people who thought it would never come off," admits Bernard. "But I

always believed that we could create an exciting and vibrant classical radio station which listeners and advertisers would support, and I'm delighted we've proved the critics wrong."

True faith

Bernard's faith may have appeared misplaced in the early days. Raising launch funding in the depths of an economic recession was a daunting task, and presentations and information packs aimed at no fewer than 80 institutions failed to produce a penny.

Nevertheless, a consortium was formed—including GWR and the Daily Mail newspaper—which won the attention and confidence of U.K. businessman Sir Peter Michael (now the station's chairman), who invested £2 million. Having secured sufficient funds, Classic FM's application to the

R a d i o Authority, the U.K. regulatory body charged with making the licensing decision, was delivered just three minutes before the deadline.

The rest, as the saying goes, is history. Classic FM launched on September 7th



Ralph Bernard

1992, and rapidly overtook the only station—BBC Radio 3—which could in any way be seen as a direct rival.

Reach and rule

The latest (August 1997) figures from Radio Joint Audience Research (RAJAR), the official U.K. ratings body, show Classic FM with 3.3 percent share—its best to date—of the radio audience and a reach, at 4.7 million listeners, which is three times that achieved by Radio 3.

"There's no room for complacency, however," says Classic FM managing director Murray Dudgeon. "Not only is there an ever-increasing number of radio stations, but there is the whole issue of the current repositioning of the BBC networks, plus competition from other media.

"Our great strength is that we have invested firmly in the development of digital radio. We'll be able to take advantage of all the audio, data and text benefits digital radio will offer clients and listeners alike over the next five years."

Classic quotes

Michael Bukht, a key figure in the conception and development of Classic FM, identifies 1975 as the year when the idea for Classic FM was born. He was programme controller at Capital Radio/London at the time, and was asked by the Royal Commission on Broadcasting to write an outline of how he saw commercial radio developing. Part of his outline suggested a classical music FM channel with a popular touch.

Five years later Bukht, by then programme controller at GWR/Swindon, started formulating an application for such as classical station with his GWR colleague Ralph Bernard.

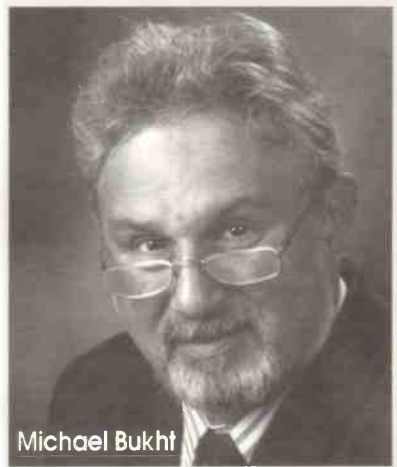
"Radio stations almost everywhere have declined in terms of audience, except us and BBC Radio 5," Bukht points out. "There's a certain virtue in being new and innovative, more flexible than most other channels which are set in their ways. It takes a while for the finance to catch up with a station's success, but we broke even in year two. Classic FM has worked very hard at making listeners feel warm and wanted—that it's their station, not ours."

As for the "dumbing down" charges, Bukht asserts that the channel "plays the world's best classical music by the world's best classical artists," and is broadening the genre's appeal rather than diminishing it. "We can take credit," he says, "for the popularity of Gorecki and Shostakovich, and we've broadcast five or six premieres. We don't have a public cheque book to commission new works like Radio 3."

continued on page 10



Classic presenters (from left): Henry Kelly, Susannah Simons and Mike Read



Michael Bukht

Weather for The Four Seasons

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Classic quotes

continued from page 8

Barry McCann, marketing director of EMI Classics U.K., is a conformed fan of Classic FM. "It's the best thing to happen to U.K. radio for years. Its standard is consistently high and it seems to have been around longer than its five years," McCann enthuses.

"It's provided a major boost in exposing long works to a large audience, and by doing so it challenges the soap opera theory that the public's attention span is no longer than 30 seconds. It's helped our repertoire a lot," he adds. "A recent example is Puccini's *La Rondine*, featuring Roberto Alagna, which is a long and not familiar work, but which has achieved excellent sales."

Edward Perry, managing director of classical label Hyperion Records, also appreciates the effect Classic FM can have on sales, and on public awareness. "People ring in or write to us and say they've heard something they liked and Classic FM has told them it's one

CLASSIC fm

of ours," he comments. "The station played some of an album called *Baroque Christmas Music* by the Seattle Chamber Orchestra, which we had deleted. A woman caller told us in no uncertain terms that we must be mad to delete a record like that. On reflection, we decided to reinstate it, and it did very well."

Paul Gambaccini, one of the U.K.'s best-known broadcasters and possessor of an encyclopaedic knowledge of music across genres from pop to classical, was a founder staff broadcaster with Classic FM, presenting its Countdown classical charts programme before leaving for a brief stint with Radio 3. He says he is delighted with Classic FM's continuing progress.

"My favourite type of media success is one that comes from the public, and Classic FM has achieved far greater success than any pundit predicted," he says. "There's a demand for this type of music presented in this manner, and the station fulfils that demand splendidly."

tastes in different places that must be taken on board. Our Hall of Fame and the Countdown shows are the type which usually travel well, and we have overall skills in-house which can be translated into other markets.

Q: What is Classic FM's playlist policy, and can it be varied beyond the "lollipop" category of perennial favourites?

A: Anna Gregory, our head of music, completes our playlist every week. She watches what's new and looks for links with films. Incidentally, three quarters of our output does not fall into the "lollipop" category. Basically, it comes down to matching the listeners' mood at different times of the day.

Q: How do you envisage the station developing over the next five years, and from where do you hope to recruit additional listeners?

A: If you look at Classic FM in the context of how the radio station market has grown over the last five years it has been immensely successful, with a weekly audience of around five million. We're conducting some major research at the moment, and it's revealed that, potentially, there are 15 million people who are interested in classical music.

We're reaching eight million across an average month, so there's still some way to go. We'll continue to make classical music seem less aloof and frightening, to attract them and also persuade our existing audience to listen for longer.

We've not been aggressive in advertising ourselves so far, and we'll be doing more in marketing terms to boost the station's audience. In commercial terms we are pretty successful, and should be turning in some healthy profit figures this year. Our clients and advertisers are always looking for more ways of reaching our audience than a 30-second spot on air, and we'll be going for sponsored programmes and doing more with the Classic FM Magazine.

The next watershed for the radio industry is DAB [Digital Audio Broadcasting], which is just around the corner, and we're preparing our plans.

Murray Dudgeon, managing director, Classic FM

Managing director Murray Dudgeon joined Classic FM in June 1997 after 18 years in the advertising world with McCann-Erickson and Universal McCann, where he was European media director.

Q: To what do you attribute Classic FM's success over its first five years?

A: The key has been an approach which makes classical music more accessible to a wide audience, finding a sensible entrance point for people who are interested, and easing them in gently without frightening them off. To achieve it has taken a huge amount of hard work in research and formatting.

Q: What's your response to critics who claim the station is "dumbing down" classical music?

A: There are 15,000 tracks in our current music library, covering a wide spectrum of classical music. There are times during the day when we play short pieces and other times when we play complete works, complying largely with the circumstances of the listeners—whether they're preparing to go to work or able to relax and enjoy their listening at length. At weekends we present complete operas.

There is an elite snobbery that says classical music is only for those who know all about it, an exclusive club. Our audience contains 65 percent in the ABC1 category, fairly upmarket people who would not like to be told they're being "dumbed down."

Q: Do you see BBC Radio 3 as a competitor, or as an irrelevance, considering its small listener share?

A: Our audience share is now three times as great as Radio 3, and our reach twice as good. Obviously, we listen to what they're doing, but we don't regard them as our competitor. We have more of an overlap with [BBC] Radio 4. Naturally, if you're a committed listener to the Today programme [on Radio 4] in the morning, you won't want chunks of classical music instead. But you could easily be a Classic FM listener at certain times of the day. We'll be competing

with other radio stations as well as time goes on.

Q: Despite the station's success, classical music appears to be suffering a decline in popularity in the U.K. Can Classic FM do anything to help reverse this?

A: This goes back to the matter of accessibility. If you go to a concert, you'll see rows of musicians all dressed up and the conductor with his back to you. You'll have bought expensive tickets and programme notes and maybe a lukewarm cup of coffee beforehand or during the interval. You're seldom welcomed to the event or addressed at all.

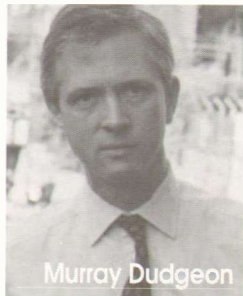
Classical music doesn't help in selling itself in these circumstances, and should be made much more open and less stuffy. Classic FM's Masterclass is in tune with the school curriculum, and an example of what we're trying to do to bring young people in—as is the project with Eltham College to fund a new centre of musical excellence in Britain.

We have done a lot to boost classical music with our Classic FM record label, and we're launching a joint label with BMG next month. Over half of its releases will be new music never issued in this country before.

Q: Classic FM began a South African service on September 1. Are there similar plans for other countries in addition to those where you already have a presence?

A: We have to decide what difference we can bring to these kinds of operations abroad. It's too crude just to say that if it works here, it will work there.

Obviously, if any programme is to be successful, it must reflect what the listeners want, and there are different



Murray Dudgeon

CLASSIC CALENDAR



September 30 1991

Classic is awarded the U.K.'s first independent national radio licence.

September 7 1992

Classic FM launches as the first and only national commercial FM station in the U.K.

January 29 1993

Classic FM's first RAJAR survey reveals that, within four months of launch, the station has achieved a listenership total of 4.2 million, doubling its own pre-launch prediction.

March 18 1993

Susannah Simons' midday show is named Programme of the Year by the Broadcasting Press Guild.

April 26 1993

The station's haul of honours at the Sony Awards includes: U.K. Station of the Year; Gold Award for Nick Bailey's Breakfast Show; the Charles Grove Award from the National Federation of Music Societies for services to music; the Association of British Orchestras Award for contribution to the benefit of orchestral life.

September 1993

Classic FM launches Masterclass, a weekly programme spearheading a major music education initiative.

March 1994

The Classic FM Music Store (now the Music Line) is established to provide listeners with a telephone ordering and direct delivery service for a range of CDs, at prices comparable to retail cost.

April 1994

Classic FM launches its own record label. Sales to date stand at more than 200,000 CDs and cassettes, with Classic FM releases regularly heading the classical charts.

April 31 1994

Classic FM Holland goes on-air.

May 11 1994

Classic FM wins a network of radio broadcast licences in Holland.

May 1994

Classic FM presenter Henry Kelly is named Radio Personality of the Year at the Sony Awards.

June 17 1994

Classic FM acquires a radio broadcast licence in Stockholm, Sweden.

January 1995

Classic FM is named Medium of the Year by Campaign magazine.

February 1995

Classic FM Magazine is launched.

August 1996

Founder shareholder GWR Group plc announces a proposed merger with Classic FM in a deal worth £76.8 million

December 30 1996

GWR Group plc buys Classic FM, and Ralph Bernard, chief executive of GWR, adds chief executive of Classic FM to his responsibilities.

January 21 1997

Murray Dudgeon is appointed managing director of Classic FM.

May 16 1997

The Sony Awards honour Classic FM as U.K. Station of the Year for a second time.

June 30 1997

Michael Bukht retires as programme controller but remains programme advisor. He is succeeded by GWR group programme controller Steve Orchard.

July 1997

Classic FM announces the launch of a new full-price record label in association with BMG International.

September 1 1997

Classic FM launches as a new radio station in Johannesburg, South Africa.

Russell stands by Oasis

by Christian Lorenz

Elton John's royal tribute *Candle In The Wind* may be reigning over the singles charts and radio playlists across Europe, but the Oasis camp and management are looking to shine a light of their own with *Stand By Me*, the second single to be taken from the band's *Be Here Now* album.

Sony Music and the band's management are confident that the track (released through Creation/Sony on September 22) will prove even stronger than its predecessor *D'You Know What I Mean*, a U.K. No.1. But how will the latest record by the 'biggest rock band in the world' be affected by John's *Candle*, the U.K.'s fastest selling single ever with sales of 658,000 copies on the day of its release alone?

According to Marcus Russell, MD at Oasis' London-based management company Ignition, a suspension of *Stand By Me's* release date was never on the agenda. "You just have to sit back and say that's a good thing, that's positive," says Russell. "At the end of the day it shows that music still has that power to bring people together when everyone's feeling very emotional. Everyone should welcome that."

For the first six months with Ignition the band did nothing but tour while Russell worked out a record deal. "Creation always was the label we wanted to be with in England because of their attitude," comments Russell, "but it took a little time to work out a combination internationally that could still include Creation."

The resulting deal saw Oasis on Creation in the U.K., on Epic in North America and for the rest of the world on their own Helter Skelter label, distributed through Sony Music.

"We chose Epic because of the way they developed [U.S.] acts like Pearl Jam and Rage Against The Machine," says Russell. "We were satisfied that they weren't trying to take shortcuts. Epic seemed to be willing to develop a fanbase with a long term view."

Russell agrees with the opinion that touring is an essential part of the mix if acts want to maintain a long term presence in the U.S. market. In addition, he notes that Oasis' music transfers well to the other side of the Atlantic. Russell recalls a gig at Chicago's Aragon Ballroom, where Oasis were greeted by almost the same level of adulation as at home in Manchester. "Now, that really

gets to you," remarks Russell, "if you see the band can travel that far from home and still connect with kids in a completely different country."

This year sees Oasis extending touring activities outside the U.K. and North America to promote *Be Here Now*. "There is a general desire in the band to

get around a bit more on this album," comments Russell. "We have just come back from Norway, where we never played before. Very shortly we'll make decisions to visit some new countries in Europe we've never touched before. They might be short visits only, since a lot of these countries are not huge touring markets."

With *Be Here Now* out in the shops and Oasis on the road, what are Ignition's next priorities for the band? "We've only just worked one track off the album," says Russell "and there are two or three more tracks to come. That certainly will take us into the new year but it is too early to judge how long we will work the album."

In a recent BBC interview, Oasis' songwriter Noel Gallagher described *Be Here Now* as the final album of a trilogy and hinted that the band would venture into new areas in the future. Russell does not rule out a certain "development" in Oasis' output but cautions that too much could be read into Noel's comments.

"If you ask successful bands they look at things in cycles. There certainly hasn't been any conscious decision made by the band or Noel that Oasis will change direction after the third album. But Noel is an incredibly prolific writer and time doesn't stand still."

Dance grooves

by Gary Smith

TALKIN' LOUD ON AIR

Talkin' Loud MD Gilles Peterson is also known as a DJ and co-owner of London's Blue Note Club. Rather fewer people, even within the dance scene, realise that he is also a radio veteran.

"I started in my Mum's back garden when I was 15," says Peterson, "then I graduated to the larger (then) pirate operations like Horizon, Solar and Kiss." By the mid-1980s Peterson was running his own London pirate station, K-Jazz, when he got his big break. "I was offered the post of director at Jazz FM, an amazing opportunity."

Unfortunately, Peterson was sacked—apparently for playing "peace" records during the patriotic frenzy whipped up by the Gulf War. Despite that setback, Peterson is still on the radio with a two-hour weekend show *Worldwide* which is now syndicated to L.A.'s K.C.R.W., Shibuya FM in Tokyo, Radio Nova in Paris, A.K.K. in Istanbul, Couleur 3 in Lausanne and of course London's Kiss 100 FM.

"Our catch phrase is 'joining the dots,' because we play anything from Charlie Parker and Jimi Tenor to Airto Moreira and Paul Weller," says Peterson. The show also features interview/features with guests like Portishead, Photek, Björk and Goldie.

After 42 sequels, the future looks bright for *Worldwide*, with fresh interest coming from stations in Germany and Belgium. Meanwhile, for those who cannot receive the programme, Peterson has just done a mix album for the *Journeys by DJ* series which, barring interviews etc. is, according to him "just like the show."

SUPERGLUE 'PUF' IT UP

Taking the Chemicals' overloaded sound one stage further by employing some rampantly rockist guitar noises and a big, clanking breakbeat plus a sweet melody, *Puf* by Superglue (on Danish label Flex) is an intriguing rock/dance/urban hybrid. In its current long form the track makes an unlikely pop single but it just might have enough groove and raunchiness to follow labelmates Los Umbrellos into the U.S. charts.

OUT ON THE FLOOR

With an approach that combines naive innocence and aggression, Minx come across like an updated 2 Unlimited on *Get Out On This Dancefloor*. From the U.K.'s Utopia label, it's supported by a tech/house-lite rhythm, and relies for its success on its keyboard motif and an oft-repeated exhortation to get on the dance floor.

A SUBJECT FOR TREATMENT?

Black Steele Project, the first of three albums recorded by Subject 13 for Selector/SSR (Belgium), displays a depth and dexterity often lacking in jazz jungle releases. Subject 13's music, which draws on soul, hip-hop and dub with flashes of Weather Report-style jazz-riffing, is essentially a mixture of in-your-face drum 'n' bass and R&B. On *So Much Feel* the group display a knack for classy commercial tunes, while *Eastern Promise* includes a piano solo heavily reminiscent of Joe Sample. On *True Skillz* the emphasis is on groove and atmosphere, while *Just 4 You* is more in the deep soul vein.

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

The Gallagher brothers with Marcus Russell (right)

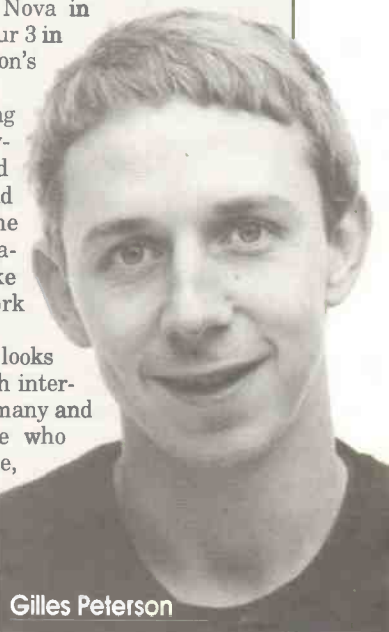


OASIS. ARBY RD. 24/10/96. SHEET 4-1. 25.

Russell supports the current charity projects by U.K. labels but admits: "It is very difficult if you're in the middle of a huge campaign—Oasis have touring commitments until Christmas—to dovetail it with anything else." He adds, "We've got a few ideas about doing something as a tribute—not necessarily on record—but it will be our own thing."

Oasis and Ignition first got together in May 1993, after a Russell client, former Smiths guitarist Johnny Marr, introduced him to the band. "Up to that point they had been writing, rehearsing solidly and gigging locally in Manchester and Liverpool," recalls Russell. "They were in the market for a manager, but nobody was interested."

Russell was impressed by the band's attitude and work ethic and Oasis apparently liked the fact that fellow Mancunian Marr had picked Ignition as his management firm. "The first thing I told them was that it's not important to get a record out but to establish your sound as a live act and feel comfortable with the amount of work involved," says Russell. "It's a hard slog to get established and there are no shortcuts."



Gilles Peterson

Marketplace

by Thessa Mooij

XAM

SLICE OF MY SKY

Fudge Records/Alabianca (Holland)

Producers: Winston G., Max Singor

Formed around front man Singor, XAM offers the kind of raw, melodic rock rarely heard in Holland since the Fatal Flowers broke up a couple of years ago. Max Singor is no stranger to the Dutch music scene: at 13, he won the National Guitar Championship and pursued a career as solo guitarist. More recently, he played lead guitar in rock band Topaz. XAM's debut mini-album displays Max's talents as a singer/songwriter and mixes straight rock with funk influences, echoing Prince and Aerosmith. Available for licensing and distribution outside the Benelux countries.

Contact Barbara de Rooy at Alabianca: phone (+31) 35 6239611; fax (+31) 35 6242344

ROBERT MIRABAL

MIRABAL

Warner Western (USA)

Producer: Michael Wanchic

Few people are more burdened by the clichés thrown at them by history than Native American tribes. Taos (New Mexico) native Robert Mirabal shakes off most of them on this, his second album. As a traditional flutist, he was embraced by anthropologists and New Age music fans alike. On this album, produced by Wanchic (John Mellencamp), Mirabal takes that traditionalism into the realm of carefully crafted rock music via some low-key arrangements. Although WEA/Warner has first right of distribution, the album is currently released in the U.S. only.

Contact Jeff Skillen at Warner Western: phone (+1) 615 742 1392; fax (+1) 615 742 1536

PUTSCH

PUTSCH

Proudly (Holland)

Producer: not listed

This dance album causes instant aural confusion with its rare blend of ambient synthesizers, Ennio Moricone guitars and an intangible overall "weirdness." But where most experiments tend to sacrifice accessibility, Putsch pulls coherence out of each album track. The base is always a pleasant ambient beat, but the toppings vary from Miles Davis-style trumpets, spoken word sequences to cheesy organ bits. The album's first single, *Three Lives Of The Marionette*, is spiced up with a radio-friendly beat (*2nd Life Remix*) and a more underground touch (*Basco Remix*). Licensing and distribution are available worldwide.

Contact JM Kopper at Proudly: phone (+31) 20 6234862; fax (+31) 20 4213811

AL LANCELOTTI

EROTIC JUNGLE

Maxim (USA)

Producers: Al Lancelotti, D. Anthony

MOR artist Lancelotti ventures into steamy territory with his latest single, recently released to US radio. His suggestive lyrics are based on a slow grinding, electronic beat. *Erotic Jungle* might be considered 'risqué' in the US, but on a continent where people are happily singing "I wanna have sex on the beach" all the way up the charts, Lancelotti will raise few eyebrows. However, this single will appeal to late night AC programmers. Licensing is available for Europe.

Contact Susan Pond at Maxim: phone (+1) 505 474 7343; fax (+1) 505 474 7344

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EMI's 'pop poet' says it's only rock'n'roll

by Sally Stratton

One of the remarkable things about performance poet Murray Lachlan Young was that he was not part of EMI U.K. label's presentation during the EMI Records U.K. and Ireland conference Artists & Music in London between September 3-5.

He's also missing from the 2-CD compilation *This Is Your Label* which was handed out to the delegates at the end of the conference.

Maybe EMI felt that Young's profile was already so high in the U.K., the label didn't need to raise it among its own staffers—certainly the striking-looking poet dubbed "Shakespeare on acid" had his fair share of the limelight over the previous three months earlier. His debut album for EMI, *Vice & Verse*, was released in the U.K. on July 21, only weeks after a BBC TV programme claimed that his July 1996 deal with EMI U.K. was worth more than £1million (\$1.7million), a huge sum for a relative unknown on the music scene. It's also unheard of for a poet, even one who had been exposed to a substantial young audience via his "linking" appearances on MTV.

"I got myself performing in all the right places," recalls Young, "so all the right people managed to see what I was doing." He has been writing and performing poetry for six years and admits that he ultimately he just "got very lucky."

Young admits that his recording deal is very lucrative but he points out that it also created adverse media reaction. "[According to some reports] I got four years younger and three million pounds richer in only four days," says Young. "Somebody said I'd been signed for four and a half million pounds!"

Initially, Young came to the attention of the London-based press at a Ronnie Scott's showcase last year, when he was linked to the Almo Sounds label. Subsequently signed to EMI U.K. during the reign of former MD Clive Black, Young suddenly found himself working

with a new A&R and marketing team after Neil Ferris took over from Black in June and re-shuffled the company.

Young is aware that EMI U.K. has taken a commercial risk with him and if he fails now, his critics will see it as 'poetic' justice. "There's definitely a big chance that I will be the sacrificial lamb but if you're involved in the rock'n'roll industry you have to take a rock'n'roll point of view on that [risk]."

He is hopeful that his foray into the world of pop music—Young supported the Pet Shop Boys on their recent U.K. tour—set an example and that spoken poetry will be taken more seriously from now on. "A lot of people are scared by poetry," explains Young, "I aim to provide some sort of access point and give it vibrancy and a contemporary edge. Chances are, somebody will walk through the gate which this project has created and do very well out of it."

Vice & Verse was released internationally on September 22. Young hopes to expand his career beyond the U.K. with strong support from EMI's international department. He plans to go to New York soon, where a second support slot for the Pet Shop Boys and an off-Broadway run are in the pipeline.



Murray Lachlan Young

Elisa: an Italian Alanis?

by Mark Dezzani

debut

In the slipstream of Andrea Bocelli's international success, Milan-based label Sugar Music will launch a second artist with border breaking potential at an international showcase in Milan, September 24.

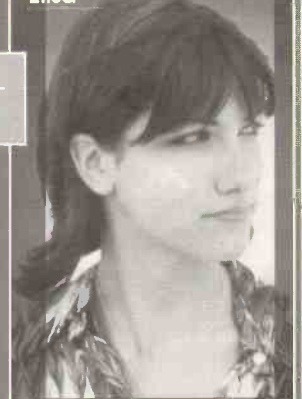
Sugar's new star is 19 year old rock singer Elisa. The 10 songs on her debut album, *Pipes & Flowers*, are selfwritten—particularly remarkable in that all her lyrics are in English, a language she's obviously very comfortable with. "I love poetry and have read the poems of Rudyard Kipling and the lyrics of Jim Morrison since I was very young," says Elisa. She adds, "I have written songs in English since I was 14."

Elisa was born in the Veneto region of north-eastern Italy near the borders with Slovenia and Austria. She suggests that these cross-roads of Europe have left a strong northern and eastern European influence in her music. However, she went to Berkeley, California to record *Pipes & Flowers*. There, she worked with Italian producer

Corrado Rustici whose portfolio includes Zucchero and Whitney Houston. The result is a very international sound which will inevitably draw comparisons with the likes of Alanis Morissette or Meredith Brooks.

The first single from the album, a rock ballad called *Sleeping In Your Hand* was released to Italian radio in June, earning a positive critical response from programmers. *Pipes & Flowers* will be released on Sugar in Italy on September 25. PolyGram—which markets Sugar outside Italy—plans to release the album in continental Europe later this autumn. The U.K. will follow in January.

Elisa





Eurochart Hot 100® Singles

week 39 / 97

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THIS WEEK	LAST WEEK	TITLE	ARTIST	ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	TITLE	ARTIST	ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	THIS WEEK	LAST WEEK	TITLE	ARTIST	ORIGINAL LABEL (PUBLISHER)	COUNTRIES CHARTED	
1	2	I'll Be Missing You	Puff Daddy & Faith Evans feat. 112	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN		34	22	History/Ghosts	Michael Jackson	Epic (Mijac/W-T/EMI/Flyte Tyme/Donril)	B.F.D.NL.S.CH.UK.HUN	68	57	Hedonism (Just Because You Feel Good)	Skunk Anansie	One Little Indian (Chrysalis)	ACH	
2	NE	Something About The Way.../Candle In The Wind 1997	Elton John	A.B.F.D.I.NL.CH.UK		35	44	Meet Her At The Love Parade	Da Hool	Kosmo (Warner Chappell)	D.CH	69	40	Offshore '97	Chicane	Extravaganza (MCA)	IRE.UK	
3	1	Men In Black	Will Smith	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN		36	42	Girls In Love	Grungerman & Forever Sweet	Panic Records (Not Listed)	F	70	43	Balla Balla	Domino	Chaos (Peer Music)	F	
4	4	C U When U Get There	Coolio	Tommy Boy (IQ/Variation)	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN	37	39	Picture Of You	Boyzone	Polydor (PolyGram/19/BMG/Sony ATV/Island)	A.B.D.IRE.NL.S.CH.UK.HUN	71	41	Sunshine	Dr. Motte & Westbam	RCA (BMG/UFA)	A.D.CH	
5	3	Samba De Janeiro	Bellini	Virgin (BMG)	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN	38	46	Elektrobank	The Chemical Brothers	Virgin (MCA)	IRE.UK	72	NE	Turn Me Out	Kathy Brown	MDS (Madlip/Evol/Free/Unlimited Satin/Cutting)	UK	
6	5	Everybody (Backstreet's Back)	Backstreet Boys	Jive (Zomba)	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN	39	36	Kiss You All Over	No Mercy	MCI (BMG)	A.B.D.NL.CH.UK	73	NE	Je Voudrais La Connaitre	Patricia Kaas	Columbia (Not Listed)	B.F	
7	6	(Un, Dos, Tres) Maria	Ricky Martin	Tristar/Columbia (Draco Cornelius/Sony/Mundo Nuevo/Variation)	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN	40	31	When Doves Cry	Ginuwine	550 Music/Epic (Controversy)	D.NL.CH.UK	74	87	Salma Ya Salama	Dalida	Carrere (Not Listed)	F	
8	12	Free	Ultra Nate	A&M (Strictly Rhythm)	B.F.D.IRE.I.NL.N.S.CH.UK.HUN	41	37	I Know Where It's At	All Saints	London (Perfect/MCA)	IRE.NL.UK	75	NE	Sunchyme	Dario G	WEA (Not Listed)	UK	
☆☆☆☆ SALES BREAKER ☆☆☆☆						42	34	Il Est Vraiment Phenomenal!	Phenomenal	Versailles (Copyright Control)	F	76	92	Just A Girl	No Doubt	Trauma/Interscope (Warner Chappell/MCA)	F.UK	
9	71	You Have Been Loved/Strangest Thing '97	George Michael	Virgin (Dick Leahy/WC)	DK.IRE.NL.SUK	43	45	Age Of Love	Scooter	Club Tools (Loop Dance/Hanseatic/Warner Chappell)	A.FIN.F.D.S	77	62	Sex On The Beach	T-Spoon	Ala Bianca (Ala Bianca/More/EMI)	B.NL	
10	13	Mo Money Mo Problems	The Notorious B.I.G./Puff Daddy/Mase	Puff Daddy (Various)	B.D.K.F.D.IRE.NL.N.S.CH.UK	44	47	Mr. Gorgeous	Smoke City	Jive (Zomba/EMI)	I	78	61	Dam Dam Deo	Felicidad	EMI (Allure)	B.F	
11	8	The Drugs Don't Work	The Verve	Virgin (EMI)	IRE.UK	45	NE	Night Nurse	Sly & Robbie feat. Simply Red	East West (EMI/Charisma)	UK	79	NE	Mr. DJ	Dr. Alban	DR Records (Not Listed)	FIN.D.S	
12	11	Alane	Wes	Saint George/Columbia (Sony/Michel Sanchez)	B.F.NL.CH	46	25	D'You Know What I Mean?	Oasis	Creation (Oasis/Creation/ATV/Sony)	B.F.IRE.I.E.S.CH	80	56	Bailando	Paradisio	Dance Development (PolyGram)	DK.I.S	
13	14	Bitch	Meredith Brooks	Capitol (EMI/Hit & Run)	A.B.F.D.IRE.NL.N.S.CH.UK	47	78	Le Temps Qui Court	Alliage	Bax Dance (Not Listed)	F	81	81	Sache Que Je	Jean-Jacques Goldman	Columbia (Not Listed)	F	
14	20	Tic, Tic, Tac	Chilli feat. Carrapicho	MCI (14 Productions)	A.D.IRE.NL.N.CH.UK	48	48	Ma Melissa	Les Minikeums	FTD (Not Listed)	F	82	NE	What Is Love	Just Friends	Edel (Grundy Ufa)	D	
15	9	MMMBop	Hanson	Mercury (Warner Chappell)	A.B.D.K.F.D.NL.S.CH	49	49	A-N-N-A	Freundeskreis	Columbia (BMG Ufa)	A.D.CH	83	58	Karma Police	Radiohead	Parlophone (Warner Chappell)	B.IRE.NL.UK	
16	18	Honey	Mariah Carey	Columbia (Chrysalis/EMI/Sony ATV/Charisma)	B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN	50	NE	Tourniquet	Marilyn Manson	Nothing (EMI)	F.UK	84	73	Joy	Staxx	Champion (PolyGram)	UK	
17	10	Tubthumping	Chumbawamba	EMI (Chumbawamba)	B.D.IRE.NL.N.UK	51	50	Mr. Wichtig	Tic Tac Toe	RCA (Glück)	A.D.CH	85	93	I'll Be There For You	Rembrandts	East West (Warner Chappell)	B.F.N	
18	17	Where's The Love	Hanson	Mercury (WC/MCA/Beef Puppel/Sandblaster)	B.FIN.FD.IRE.NL.S.CH.UK	52	38	Freed From Desire	Gala	Do It Yourself (Scorpio)	D.IRE.UK	86	69	Jojo Action	Mr. President	WEA (Jetzt Kommz/WC)	A.D.CH.HUN	
19	19	Gotham City	R. Kelly	Jive (Zomba/CC)	A.B.D.IRE.NL.N.S.CH	53	52	Around The World	Daft Punk	Virgin (Zomba)	A.F.I.CH	87	67	Oh La La La	2 Eivissa	Club Tools (LR/Warner Chappell)	D.I.NL	
20	21	Bittersweet Symphony	The Verve	Hut/Virgin (EMI)	A.B.FIN.D.IRE.I.NL.N.E.S.CH	54	59	Something's Going On	Todd Terry	Manifesto (Te's Publishing)	B.D.I	88	72	Quand Je Rêve De Toi	Worlds Apart	EMI (Not Listed)	F	
21	7	Because It's Love	The Kelly Family	Kel-Life (Kel-Life)	A.D.NL.CH.HUN	55	NE	4 Seasons Of Loneliness	Boyz II Men	Motown (EMI)	IRE.NL.UK	89	68	Live The Dream	Cast	Polydor (Power/PolyGram)	UK	
22	76	All Mine	Portishead	Go!Discs (Chrysalis/Rondor)	IRE.UK	56	NE	Summertime	The Sundays	Parlophone (Island)	UK	90	NE	It's Like That	Run DMC Vs. Jason Nevins	SJ (Not Listed)	I	
23	16	I Wanna Be The Only One	Eternal feat. BeBe Winans	1st Avenue/EMI (EMI/BMG)	A.B.D.K.D.NL.N.S.CH	57	74	Ya Rayah	Rachid Taha	Barclay (Not Listed)	F	91	NE	Take It To The Limit	Mr. President	WEA (Jetzt Kommz/Jens Neumann/Hanseatic/WC)	D	
24	24	Barbie Girl	Aqua	Universal (MCA)	B.D.K.FIN.D.NL.S	58	NE	Plastic Dreams Revisited	Jay Dee	RS (MCA/TBM/First Impression)	B.I.UK	92	60	You're Not Alone	Olive	RCA (Chrysalis/BMG)	B.F.CH	
25	35	Crush On You	Aaron Carter	Trans Continental Entertainment (Trans Continental)	A.D.CH	59	53	Shadows Of The Night	D.J. BoBo	Metrovinyl (Capricorn/EAMS/Bishop)	A.D.CH	93	64	Vamos A La Discoteca!	Paradisio	Dance Development (Not Listed)	F.N.S	
26	28	How Come, How Long	Babyface feat. Stevie Wonder	Epic (Sony ATV/ECAF/Stevland Morris)	B.D.K.F.D.NL.S.CH	60	27	Even After All	Finley Quaye	Epic (EMI)	UK	94	NE	Partay Feeling	B-Crew	Positiva (Jessica Michael)	UK	
27	26	You Might Need Somebody	Shola Ama	WEA (EMI)	B.F.D.NL.CH	61	75	He's Comin'	Nana	Motor (Warner Chappell)	D	95	NE	Il Mare Calmo Della Sera	Andrea Bocelli	Sugar/Polydor (Sugar)	F	
28	30	Uh La La La	Alexa	DWA/Dance Pool (Extravaganza)	F.D.I.SCH	62	NE	Strings For Yasmin	Tin Tin Out	VC Recordings (Notting Hill/Copyright Control)	UK	96	65	All I Wanna Do	Dannii Minogue	Eternal (Warner Chappell)	IRE.UK	
29	15	Free	DJ Quicksilver	Dos Or Die (Lina)	IRE.UK	63	63	Leven Na De Dood	Freek De Jonge	EMI (Not Listed)	NL	97	NE	Né Ici	Doc Gyneco	Virgin (Not Listed)	F	
30	32	Never Gonna Let You Go	Tina Moore	Delirious (Jonathan/Uneve)	UK	64	70	La Neige Au Sahara	Anggun	Columbia (Not Listed)	F	98	79	Finally	Ce Ce Peniston	A&M (PolyGram)	UK	
31	23	Prenons Notre Temps	Poetic Lovers	M6 Int. (Not Listed)	F	65	NE	Who's The Mack	Mark Morrison	WEA (Perfect/Protoons)	UK	99	NE	Lonely	Nana	Motor (Warner Chappell)	DK.N.CH	
32	29	Ecuador	Sash!	Byte Blue (Step By Step/Strongsongs)	B.D.K.FIN.FD.IRE.N.S.UK	66	NE	Fix	Blackstreet/Ol' Dirty Bastard/Slash	Interscope (Various)	D.NL.S.UK	100	NE	Free Your Mind	La Vache	Hot Tracks (Not Listed)	F	
33	33	Tout	Lara Fabian	Polydor (Not Listed)	B.F	67	66	I Believe I Can Fly	R.Kelly	Jive (Zomba)	F							

***** SALES BREAKER ***** indicates the single registering the biggest increase in chart points.
 The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: ChartTrack (UK); Ireland; Full chart service by Media Control GmbH 0049-7221-366201 (Germany); SNEP/FPJ Tite-Live (France);
 singles: Musica E Decca/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promov (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF M&A/FYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria);
 Full chart service by Media Control AG 0041-671-2718969 (Switzerland); IPSOS/Mahasz-IFPI (Hungary); IFPI (Czech Republic).
 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.
 ○ = SALES MOVER ■ = NEW ENTRY ■ = RE-ENTRY

European Top 100 Albums

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	
1	1	4	Oasis	Be Here Now	Creation	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	34	26	10	Soundtrack	Bandits	Polydor	A.D.CH	68	49	5	Elvis Presley	Forever In Love	RCA	A.D.P.CH	
2	3	6	Backstreet Boys	Backstreet's Back	Jive	A.B.DK.FIN.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	35	43	12	883	La Dura Legge Del Gol	FRI	I.CH	69	NE		Morrissey	The Best Of	Suedehead	RCA	UK
3	2	3	Genesis	Calling All Stations	Virgin	A.B.DK.FIN.F.D.GRE.I.NL.N.P.E.S.CH.UK.CZE	36	55	4	Billy Joel	Greatest Hits Volume III	Columbia	A.DK.D.NL.N.CH	70	45	2	Brunner & Brunner	Ich Schenke Dir Liebe	Ariola	AD	
4	5	34	Andrea Bocelli	Romanza	Sugar/Polydor	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.E.S.CH.UK.HUN.CZE	37	34	3	EAV	Im Himmel Ist Die Hölle Los	EMI	A.D.CH	71	NE		Gravediggaz	The Pick, The Stickle & The Shovel	Gee Street	FIN.F.D	
5	NE		Mariah Carey	Butterfly	Columbia	A.B.F.D.N.P.CH.UK	38	24	15	Bob Dylan	The Best Of Bob Dylan	Columbia	A.DK.D.IRE.NL.N	72	44	54	Jamiroquai	Travelling Without Moving	Sony S2	B.F.D.IRE.NL.N	2
6	4	12	Prodigy	The Fat Of The Land	XL	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	39	62	2	Chumbawamba	Tubthumper	One Little Indian	N.UK	73	60	4	Michael Jackson	HIStory - Past Present & Future Book 1	Epic	A.DK.FIN.D.NL.N	6
7	6	14	Radiohead	OK Computer	Parlophone	A.B.DK.FIN.F.D.GRE.IRE.I.NL.N.S.CH.UK	40	20	4	Worlds Apart	Don't Change	EMI	B.F.CH	74	NE		Travis	Good Feeling	Indepiente	UK	
★★★★ SALES BREAKER ★★★★★							41	42	2	Coolio	My Soul	Tommy Boy	B.FIN.D.GRE.NL.N.S.CH	75	72	4	Bernard Lavilliers	Clair-Obscur	Barclay	F	
8	10	2	Joe Cocker	Across From Midnight	Capitol	A.B.F.D.NL.N.P.S.CH.UK	42	22	4	Fleetwood Mac	The Dance	Reprise	B.D.GRE.IRE.NL.E.UK	76	64	14	Nek	Gli Amici E Tutto Il Resto	WEA	I.CH	
9	7	3	Rammstein	Sehnsucht	Motor	A.D.NL.S.CH	43	31	17	John Fogerty	Blue Moon Swamp	Warner Brothers	FIN.N.S	77	66	36	Litfiba	Mondi Sommersi	CGD	I	
10	9	5	Soundtrack	Men In Black	Columbia	A.B.DK.FIN.F.D.GRE.IRE.NL.S.CH.UK	44	35	3	Scooter	The Age Of Love	Club Tools	A.FIN.D.S.CH.HUN.CZE	78	78	42	Andrea Bocelli	Bocelli - Sugar	Polydor	D.CH	
11	11	3	Jean-Jacques Goldman	En Passant	Columbia	B.F.CH	45	36	4	Elvis Presley	Always Elvis	RCA	B.NL	79	68	80	Celine Dion	Falling Into You	Epic/Columbia	B.D.IRE.NL	
12	8	9	Puff Daddy	No Way Out	Bad Boy	A.B.DK.FIN.F.D.GRE.NL.N.E.S.CH.UK.HUN.CZE	46	32	3	Mr. President	Night Club	WEA	A.FIN.D.CH.HUN.CZE	80	28	2	Massimo Di Cataldo	Crescendo	Epic	I	
13	17	15	Hanson	Middle Of Nowhere	Mercury	A.B.FIN.F.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.CZE	47	30	27	Era	Ameno	Mercury	B.F.CH	81	51	20	Rammstein	Herzeleid	Motor	A.D.NL	
14	13	8	Meredith Brooks	Blurring The Edges	Capitol	A.B.FIN.D.IRE.NL.N.S.CH.UK	48	99	2	Jimi Hendrix	Experience Hendrix	The Best Of	MCA	D.NL.N.S.UK	82	63	26	IAM	L'Ecole Du Micro D'Argent	Delabel	B.F
15	15	4	Wolfgang Petry	Nie Genug	Ariola	A.D.CH	49	NE		Alejandro Sanz	Mas	WEA	E	83	83	26	Patricia Kaas	Dans Ma Chair	Columbia	B.F	
16	12	46	Spice Girls	Spice	Virgin	B.DK.F.D.GRE.IRE.NL.N.P.S.CH.UK	50	46	2	Polo Hofer & Die Schmetterband	Obor Alli Borge	Schnoutz	CH	84	NE		Bentley Rhythm Ace	Bentley Rhythm Ace	Skint	UK	
17	14	18	Michael Jackson	Blood On The Dance Floor	HIStory In The Mix	Epic	B.DK.FIN.F.D.NL.E.S.CH.CZE	51	33	4	Levellers	Mouth To Mouth	China	B.NL.S.UK	85	74	47	No Mercy	My Promise	MCI/Arista	D.NL.CH
18	16	2	Shola Ama	Much Love	WEA	F.D.NL.UK	52	NE		Life Of Agony	Soul Searching Sun	Roadrunner	FIN.D.NL	86	76	14	Schlümpfe	Balla Balla Volume 5	EMI	A.D.CH	
19	25	12	Doc Gyneco	Première Consultation	Virgin	F	53	57	3	Roni Size	New Forms	Talkin' Loud	UK	87	NE		Soundtrack	The Fifth Element	Virgin	A.D.N.S	
20	19	10	Texas	White On Blonde	Mercury	B.F.GRE.IRE.NL.E.S.UK	54	38	3	Richie	Sonst Hol Isch Meinä Brüda	Chlodwig	D	88	65	8	Jarabe De Palo	La Placa	Virgin	E	
21	61	2	Led Zeppelin	Remasters	Atlantic	DK.FIN.D.NL.N.UK	55	50	17	Mylène Farmer	Live A Bercy	Polydor	B.F	89	84	6	Elvis Presley	Always On My Mind	RCA	IRE.UK	
22	21	24	Aqua	Aquarium	Universal	DK.FIN.NL.N.S	56	48	17	Nana	Nana	Motor	A.D.CH	90	NE		Sens Unik	Panorama 1991 - 1997	Sens Unik	CH	
23	NE		C.S.I.	Tabula Rasa Elettricata	Black Out	I	57	37	18	Ligabue	Su E Giu' Da Un Palco	WEA	I	91	NE		Martin Neary/WCC	John Tavener: Innocence	Sony Classical	UK	
24	NE		Ocean Colour Scene	Marchin' Already	MCA	UK	58	47	18	Eternal	Before The Rain	1st Avenue	EMI	92	97	13	MC Solaar	Paradisaique	Polydor	B.F.CH	
25	18	29	U2	Pop	Island	A.B.DK.F.D.GRE.IRE.F.E.S.CH.UK.CZE	59	69	2	George Michael	Older	Virgin	DK.GRE.IRE.NL.UK	93	88	33	2 Be 3	Partir Un Jour	EMI	B.F	
26	40	3	Böhse Onkelz	Live In Dortmund	Virgin	A.D.CH	60	52	4	Luis Miguel	Romances	WEA Latina	E	94	NE		Mary J. Blige	Share My World	MCA	UK	
27	27	21	Tic Tac Toe	Klappe Die 2te	RCA	A.D.CH.CZE	61	54	4	Hansi Hinterseer	Ich Warte Auf Dich	Ariola	A.D.CH	95	67	3	Rosana	Lunas Rotas	MCA	I.E	
28	23	35	Skunk Anansie	Stoosh	One Little Indian	A.B.DK.D.NL.N.P.CH	62	59	12	Wolfgang Petry	Alles	Hansa	D	96	79	6	Billy Ocean	Love Is Forever	Jive	NL.UK	
29	71	5	Sarah Brightman/LSO	Timeless	East West	B.DK.D.IRE.S.UK	63	NE		Gianni Morandi	Celeste, Azzurro, Blu	RCA	I	97	NE		Flippers	Alles Aus Schokolade	Ariola	D	
30	41	14	Jon Bon Jovi	Destination Anywhere	Mercury	A.B.D.I.NL.E.CH.UK.CZE	64	56	6	Noir Désir	6666.7 Club	Barclay	F	98	80	7	Nek	Nek	WEA	P.E	
31	53	27	Pino Daniele	Dimmi Cosa Succede Sulla Terra	CGD	I	65	94	2	De Kast	Niets Te Verliezen	CNR	NL	99	89	29	Eric Gadd	The Right Way	Strawberry	S	
32	NE		Elton John	Lovesongs	Rocket	B.D.IRE.I.NL.UK	66	73	64	Toni Braxton	Secrets	LaFace/Arista	B.D.GRE.IRE.NL.UK	100	85	8	Freundeskreis	Quadratur Des Kreises	Columbia	D.CH	
33	29	40	No Doubt	Tragic Kingdom	Trauma/Interscope	B.F.D.GRE.NL.E.S	67	58	34	Pascal Obispo	Superflu	Epic	B.F	A = Austria, B = Belgium, CZE = Czech Republic, DK = Denmark, FIN = Finland, F = France, GRE = Greece, D = Germany, IRL = Ireland, I = Italy, HUN = Hungary, NL = Netherlands, N = Norway, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.							

1 IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol. The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

Top National Sellers

UNITED KINGDOM

- TW LW SINGLES 1 NE Elton John - Something About The Way...Candle In The Wind 1997 (Mercury) 2 20 George Michael - You Have Been Loved/Strangest Thing '97 (Virgin)...

GERMANY

- TW LW SINGLES 1 NE Elton John - Something About The Way...Candle In The Wind 1997 (Mercury) 2 1 Will Smith - Men In Black (Columbia)...

FRANCE

- TW LW SINGLES 1 NE Elton John - Something About The Way...Candle In The Wind 1997 (Mercury) 2 2 P. Daddy & F. Evans feat. 112 - I'll Be Missing You (Arista)...

ITALY

- TW LW SINGLES 1 1 Smoke City - Mr. Gorgeous (Virgin) 2 3 P. Daddy & F. Evans feat. 112 - I'll Be Missing You (BMG)...

SPAIN

- TW LW SINGLES 1 1 P. Daddy & F. Evans feat. 112 - I'll Be Missing You (Ariola) 2 NE The Verve - Bittersweet Symphony (Virgin)...

HOLLAND

- TW LW SINGLES 1 NE Elton John - Something About The Way...Candle In The Wind 1997 (Mercury) 2 4 Aqua - Barbie Girl (Universal)...

BELGIUM

- TW LW SINGLES 1 NE Elton John - Something About The Way...Candle In The Wind 1997 (PolyGram) 2 1 Wes - Alane (Sony)...

SWEDEN

- TW LW SINGLES 1 1 Aqua - Barbie Girl (Universal) 2 2 P. Daddy & F. Evans feat. 112 - I'll Be Missing You (BMG)...

DENMARK

- TW LW SINGLES 1 1 P. Daddy & F. Evans feat. 112 - I'll Be Missing You (BMG) 2 2 Daze - Super Hero (Sony)...

NORWAY

- TW LW SINGLES 1 1 P. Daddy & F. Evans feat. 112 - I'll Be Missing You (BMG) 2 2 Coolio - C U When U Get There (Warner)...

FINLAND

- TW LW SINGLES 1 NE Apulanta - Liikaa (Levy) 2 NE Apulanta - Mitä Vaan (Levy)...

IRELAND

- TW LW SINGLES 1 2 Chumbawamba - Tubthumping (EMI) 2 1 Will Smith - Men In Black (Columbia)...

SWITZERLAND

- TW LW SINGLES 1 NE Elton John - Something About The Way...Candle In The Wind 1997 (PolyGram) 2 3 P. Daddy & F. Evans feat. 112 - I'll Be Missing You (BMG)...

AUSTRIA

- TW LW SINGLES 1 1 P. Daddy & F. Evans feat. 112 - I'll Be Missing You (BMG) 2 3 Will Smith - Men In Black (Sony)...

PORTUGAL

- TW LW ALBUMS 1 1 Paulo Gonzo - Quase Tudo (Sony) 2 3 Daniela Mercury - Feijao Com Arroz (Sony)...

CZECH REPUBLIC

- TW LW ALBUMS 1 7 Andrea Bocelli - Romanza (PolyGram) 2 1 Daniel Hulka - Daniel Hulka (EMI)...

Based on the national sales charts from 16 European markets. Information supplied by ChartTrack (UK); Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP (France); singles: Musica E Disci/Mario De Luigi, albums: Pimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promuvi (Belgium); IPSOS/Mahasz-IFPI (Hungary); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); IFPI (Ireland); AFP (Portugal); Austria Top 30 (Austria); Full chartservice by Media Control AG 0041-61-2718989 (Switzerland); IFPI CR (Czech Republic). Labels listed are the national marketing companies.

Album spotlight

by Christian Lorenz

POETS OF RHYTHM ORIGINAL RAW SOUL VOL. II

Soulcity/eastwest
G/S/A release date: September 26
Disguised as a "rare groove" compilation, this is actually the third album by Munich-based band Poets Of Rhythm. The Poets have been around for some seven years now, playing their own brand of funk, heavily influenced by early 1970s sounds, and released a host of 7-inch vinyl singles under their real name and pseudonyms like the Soul Sliders or Bo Baral's Excursionists on their own label Hotpie & Candy. In a bizarre twist, some of those have actually been (mis-)taken for vintage 1970's recordings by collectors in other European territories. In London, Poets Of Rhythm 7-inch singles are sold as original rare groove for £15 a shot and a number of Candy & Hotpie releases found their way onto Italian, Spanish and French bootleg compilations of 1960s/70s funk. *Original Raw Soul* now features 13 of these tracks for the first time on CD. The Poets will play Vienna on October 2, Zurich on October 3 and seven major German cities between October 4-11.



album *The Coming* charted at number six in the Billboard Top 200. Now Busta's back with the support of Sean "Puff Daddy" Combs and R&B diva Erykah Badu. While *The Coming* elevated streetlife cameos into apocalyptic visions, Busta now brings back the days of gangsta' rap. Love it or leave it—and some listeners might already have had enough after the macho intro—*Disaster* combines clever, minimalist hip hop with old-school boogie beats and Busta delivers his angry rantings with the zeal of a Harlem preacher. Elektra will release *Put Your Hands Where My Eyes Could See* as the first single on October 6.



THE SUNDAYS STATIC & SILENCE

Parlophone/EMI
International release date: September 22
Harriet Wheeler and David Gavurin return after a five year break with their second album for Parlophone. The band's 1990 debut, *Reading Writing And Arithmetic* (Rough Trade) has sold some 500,000 copies to date, as did their more ambient second effort *Blind* on Parlophone. *Static & Silence* could do well in the wake of Radiohead's success in popularising quiet, somewhat melancholic tracks. Finely crafted, alternative pop music, produced by Wheeler and Gavurin at their recently fitted own studio. *Summertime* was released as a single on September 8.



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

BUSTA RHYMES WHEN DISASTER STRIKES

Elektra
International release date: September 22
East Coast rap prophet Busta Rhymes' 1996 debut

Eurochart A/Z Indexes

Hot 100 singles

4 Seasons Of Loneliness	55	Le Temps Qui Court	47
Age Of Love	43	Leven Na De Dood	63
Alane	12	Live The Dream	89
All I Wanna Do	96	Lonely	99
All Mine	22	Ma Melissa	48
A-N-N-A	49	Meet Her At The Love Parade	35
Around The World	53	Men In Black	3
Bailando	80	MMMBoP	15
Balla Balla	70	Mo Money Mo Problems	10
Barbie Girl	24	Mr. DJ	79
Because It's Love	21	Mr. Gorgeous	44
Bitch	13	Mr. Wichtigt	51
Bittersweet Symphony	20	Né Ici	97
C U When U Get There	4	Never Gonna Let You Go	30
Candle In The Wind 1997	2	Night Nurse	45
Crush On You	25	Offshore '97	69
D'You Know What I Mean?	46	Oh La La La	87
Dam Dam Deo	78	Partay Feeling	94
Ecuador	32	Picture Of You	37
Elektrobank	38	Plastic Dreams Revisited	58
Even After All	60	Prenons Notre Temps	31
Everybody (Backstreet's Back)	6	Quand Je Réve De Toi	88
Finally	98	Sache Que Je	81
Fix	66	Salma Ya Salama	74
Free	8	Samba De Janeiro	5
Free	29	Sex On The Beach	77
Free Your Mind	100	Shadows Of The Night	59
Freed From Desire	52	Something's Going On	54
Girls In Love	36	Strings For Yasmin	62
Gotham City	19	Summertime	56
He's Comin'	61	Sunshine	71
Hedonism (Just Because You Feel Good)	68	Sunshine	71
History/Ghosts	34	Take It To The Limit	91
Honey	16	The Drugs Don't Work	11
How Come, How Long	26	Tic, Tic, Tac	14
I Believe I Can Fly	67	Tourniquet	50
I Know Where It's At	41	Tout	33
I Wanna Be The Only One	23	Tubthumping	17
I'll Be Missing You	1	Turn Me Out	72
I'll Be There For You	85	Uh La La La	28
Il Est Vraiment Phenomenal	42	(Un, Dos, Tres) Maria	7
Il Mare Calmo Della Sera	95	Vamos A La Discoteca!	93
It's Like That	90	What Is Love	82
Je Voudrais La Connaitre	73	When Doves Cry	40
Jojo Action	86	Where's The Love	18
Joy	84	Who's The Mack	65
Just A Girl	76	Ya Rayah	57
Karma Police	83	You Have Been Loved/Strangest Thing '97	9
Kiss You All Over	39	You Might Need Somebody	27
La Neige Au Sahara	64	You're Not Alone	92

Billboard

TOP 20 US SINGLES TOP 20 US ALBUMS

SEPTEMBER 27, 1997

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HONEY COLUMBIA	MARIAH CAREY
2	NEW	4 SEASONS OF LONELINESS MOTOWN	BOYZ II MEN
3	3	YOU MAKE ME WANNA... LAFACE/ARISTA	USHER
4	5	HOW DO I LIVE CURB	LEANN RIMES
5	2	QUIT PLAYING GAMES (WITH MY HEART) JIVE	BACKSTREET BOYS
6	4	MO MONEY MO PROBLEMS BAD BOY/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
7	6	I'LL BE MISSING YOU BAD BOY/ARISTA	PUFF DADDY & FAITH EVANS (FEATURING 112)
8	7	2 BECOME 1 VIRGIN	SPICE GIRLS
9	8	SEMI-CHARMED LIFE ELEKTRA/VEEG	THIRD EYE BLIND
10	10	FOOLISH GAMES/YOU WERE MEANT FOR ME ATLANTIC	JEWEL
11	9	BARBIE GIRL MCA	AQUA
12	13	INVISIBLE MAN MOTOWN	98 DEGREES
13	11	ALL FOR YOU UNIVERSAL	SISTER HAZEL
14	16	BUILDING A MYSTERY NETTWERK/ARISTA	SARAH MCLACHLAN
15	17	ALL CRIED OUT TRACK MASTERS/CRAVE	ALLURE FEATURING 112
16	12	UP JUMPS DA BOOGIE BLACKGROUND/ATLANTIC	MAGOO AND TIMBALAND
17	15	NOT TONIGHT (FROM "NOTHING TO LOSE") UNDERGAT/ATLANTIC/TOMMY BOY	LL'NM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGE WAR
18	14	NEVER MAKE A PROMISE ISLAND	DRU HILL
19	18	SUNNY CAME HOME COLUMBIA	SHAWN COLVIN
20	19	DO YOU KNOW (WHAT IT TAKES) RCA	ROBYN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS CURB	LEANN RIMES
2	1	GHETTO D NO LIMIT/PRIORITY	MASTER P
3	2	NO WAY OUT BAD BOY/ARISTA	PUFF DADDY & THE FAMILY
4	3	THE DANCE REPRISE/WARNER BROS.	FLEETWOOD MAC
5	5	PIECES OF YOU ATLANTIC/AG	JEWEL
6	4	(SONGBOOK) A COLLECTION OF HITS MCA NASHVILLE	TRISHA YEARWOOD
7	6	SPICE VIRGIN	SPICE GIRLS
8	NEW	BEHIND THE EYES A&M	AMY GRANT
9	7	YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC/AG	MATCHBOX 20
10	10	THE FAT OF THE LAND XL MUTE/MAVERICK/WARNER BROS.	PRODIGY
11	8	MEN IN BLACK—THE ALBUM COLUMBIA	SOUNDTRACK
12	12	FLOORED LAVA/ATLANTIC/AG	SUGAR RAY
13	11	MIDDLE OF NOWHERE MERCURY	HANSON
14	13	SURFACING NETTWERK/ARISTA	SARAH MCLACHLAN
15	NEW	AQUARIUM MCA	AQUA
16	15	TIDAL CLEAN SLATE/WORK/EPIC	FIONA APPLE
17	9	BE HERE NOW EPIC	OASIS
18	14	THE ART OF WAR RUTHLESS/RELATIVITY	BONE THUGS-N-HARMONY
19	16	GREATEST HITS VOLUME III COLUMBIA	BILLY JOEL
20	19	BRINGING DOWN THE HORSE INTERSCOPE	THE WALLFLOWERS

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

Top 100 albums

2 Be 3	93	Bernard Lavilliers	75
883	35	Led Zeppelin	21
Shola Ama	18	Levellers	51
Aqua	22	Life Of Agony	52
Backstreet Boys	2	Ligabue	57
Bentley Rhythm Ace	84	Litfiba	77
Mary J. Blige	94	MC Solaar	92
Andrea Bocelli	4	George Michael	59
Andrea Bocelli	78	Luis Miguel	60
Böhse Onkelz	26	Gianni Morandi	63
Jon Bon Jovi	30	Morrissey	69
Toni Braxton	66	Mr. President	46
Sarah Brightman/LSO	29	Nana	56
Meredith Brooks	14	Martin Neary/WCC	91
Brunner & Brunner	70	Nek	76
C.S.I.	23	Nek	98
Mariah Carey	5	No Doubt	33
Massimo Di Cataldo	80	No Mercy	85
Chumbawamba	39	Noir Désir	64
Joe Cocker	8	Oasis	1
Coolio	41	Pascal Obispo	67
Pino Daniele	31	Billy Ocean	96
Celine Dion	79	Ocean Colour Scene	24
Doc Gyneco	19	Wolfgang Petry	15
Bob Dylan	38	Wolfgang Petry	62
EAV	37	Elvis Presley	45
Era	47	Elvis Presley	68
Eternal	58	Elvis Presley	89
Mylène Farmer	55	Prodigy	6
Fleetwood Mac	42	Puff Daddy	12
Flippers	97	Radiohead	7
John Fogerty	43	Rammstein	9
Freundeskreis	100	Rammstein	81
Eric Gadd	99	Richie	54
Genesis	3	Rosana	95
Jean-Jacques Goldman	11	Alejandro Sanz	49
Gravediggaz	71	Schlumpfe	86
Hanson	13	Scoter	44
Jimi Hendrix	48	Sens Unik	90
Hansi Hinterseer	61	Roni Size	53
Polo Hofer & Die Schmetterband	50	Skunk Anansie	28
IAM	82	Soundtrack - Bandits	34
Michael Jackson	17	Soundtrack - Men In Black	10
Michael Jackson	73	Soundtrack - The Fifth Element	87
Jamiroquai	72	Spice Girls	16
Jarabe De Palo	88	Texas	20
Billy Joel	36	Tie Tac Toe	74
Elton John	32	Travis	27
Patricia Kaas	83	U2	25
De Kast	65	Worlds Apart	40

'Barbie Girl' *continued from page 1*

ald. "We're asking for immediate withdrawal of all copies of the CD single, the video single, and the album *Aquarium* on which *Barbie Girl* appears, and for them to cease and desist an MCA website with the song and images, as well as monetary damages."

In addition the property rights issue, Mattel is far from happy with the lyrics sung by a testosterone-fuelled "Ken" on the single, who invites "Barbie" (Aqua vocalist Lene Nyström) to "Kiss me here, touch me there." Barbie responds to Ken's request with the lyrics, "Make me walk, make me talk, Do whatever you please, I can act like a star, I can beg on my knees."

In its lawsuit filed on September 11 Mattel contends that the song's lyrics "associate sexual and other unsavory themes with Mattel's Barbie products."

A Universal Music Denmark source describes the whole issue as "a storm in a teacup." It points out that *Aquarium* (the group's debut album) has been on the Danish album chart for more than six months, and the local Danish Mattel affiliate had not raised any objections until now. The record label and band both consider the song to be poking fun at "machismo men and vapid women," and a disclaimer on the record itself describes it as "social comment."

However, Mattel's Fitzgerald claims the disclaimer "is comparable to a bank robber handing a note of apology to a bank teller during a heist."

Barbie Girl currently stands at number 24 in Music & Media's Hot 100 singles chart this week, and the record is enjoying even greater success in the U.S., where it stands at number 11 in the Billboard Hot 100 singles chart.

Piracy high *continued from page 1*

The two European countries causing IFPI most concern, due to what the organisation describes as "massive excess CD manufacturing," are Bulgaria and the Czech Republic, each with an estimated capacity for producing 45 million units of all CD formats annually. Total legitimate demand for CDs in the two countries is 0.1m units and 5m units respectively.

IFPI argues that over-capacity is inextricably linked with the amount of pirate product produced. Some 350 million CDs hit the world pirate market in 1996, according to IFPI.

IFPI director general Nic Garnett is now asking the "major, European, public corporations who are supplying polycarbonate to pirates" to decide where their loyalties lie. The new figures are the first to be compiled based on monitoring polycarbonate supplies. Applying the same methodology to 1995 shows a 25 percent rise in CD piracy in 1996.

In terms of local audio piracy, the IFPI figures rank Russia (70 percent of market), Greece (25 percent) and Italy (22 percent) as Europe's worst offenders. However, western Europe overall is one of the world's cleanest markets, with a piracy rate of under 10 percent.

Radio Ireland: the future is Ginger

by Mike McGeever

DUBLIN — Troubled Irish national commercial broadcaster, Radio Ireland, has called in a U.K. company to rebuild its schedule and programming in the hope of bolstering its audience figures.

The station's first official (JNLR) ratings since its March 17 launch revealed a lacklustre one percent national audience share (Music & Media, September 6). Now Ginger Radio, the developing radio arm of U.K. broadcaster Chris Evans' Ginger Productions, has been hired as programming and management consultant by the full-service station with the declared aim of transforming it

into a music-based service.

The action led to the immediate resignation of John Caden, the programme controller who joined Radio Ireland from state broadcaster RTE shortly after the station's launch. Caden, who replaced sacked programmer Dan Collins (who was also chief executive), has said that he does not agree with bringing Ginger on board or the planned programming changes, according to sources.

"It has been no secret that the station, so far, has been an utter failure," comments Geoff Holland, head of programming at Ginger Radio and now

responsible for Radio Ireland's programming. "The problem has not been marketing. The problem has been what's coming out of the speaker."

Holland plans to flip Radio Ireland's format from full-service to AC: "It will be a music-based station. Exactly what proportion of it will be soft AC, mainstream AC and so forth still has to be worked out." However, final say on any programming or schedule changes will come from the Independent Radio and Television Commission (IRTC), which must approve any format alterations by commercial broadcasters.

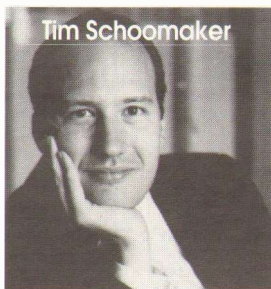


EMAP withdraws Kiss branding from Chrysalis

continued from page 1

about the short notice given by Emap. To varying degrees, the two groups are now competing in several major markets outside London, including South Wales, Leeds and Manchester.

"Emap needs to own and control its brands. Clearly Kiss is one of its strongest brands," comments Tim Schoonmaker, Emap Radio chief executive. "The decision to cease to franchise



the Kiss name ensures we control and protect its future development. The environment with Faze has changed now that Chrysalis owns it."

Chrysalis is to re-brand the Manchester and Leeds Kiss stations as Galaxy 102 and Galaxy 105, in an attempt to expand its "classic and contemporary" dance format already in

use at its Bristol-based regional station Galaxy 101.

"Our programming policy has always been based around building brands," claims Richard Huntingford, Chrysalis Radio chief executive. "Our Galaxy station in the south-west [of England] is by far and away the most successful dance station in the country, and we have made no secret of the fact that following the acquisition [of the Kiss stations], it would be our natural intention to re-brand them as Galaxy."

Europe 1 battles against French regulator CSA

continued from page 1

the current situation, no new frequencies could be allocated [to the group] if no changes were made."

Europe 1 Communication, which handles radio operations on behalf of Lagardère, has previously said it is seeking a buyer for Chante France in order to fall into line with ownership restrictions (Music & Media, July 5). A deal with a U.K. radio group is understood to be in the wings for the Paris-based national music station, although M&M under-

stands that to date the CSA has only received a "vague" letter from Chante France president Pierre Bellanger regarding its future ownership.

Europe 1 Communication has also announced it is prepared to dispose of its interests in AFP Audio, which supplies programming to stations reaching three million listeners. The two disposals combined, according to Europe 1 Communication, would bring the group's potential listeners figure down to at 149 million.

However, the CSA contends that a 149 million listeners figure would still bar Europe 1 Communication from applying for new frequencies. indeed, Jacques Lehn, president of Europe 1 Communication, says the group has already applied for 110 new frequencies as part of the package of 470 new frequencies the CSA will offering before the end of the year.

Lehn is also in discussion with the CSA about reducing the power of the long wave transmitter which broadcasts news/talk station Europe 1, thereby reducing the transmission area of the station. A reduction in national audience reach could then let group apply for more new frequencies without having to dispose of any of its four networks.

Long wave listenership still represents about half of Europe 1's audience. "We would progressively switch from long wave to FM broadcasting," explains Lehn. In the medium term, he says it is possible the group will cease transmitting Europe 1 on long-wave altogether. But for that to happen, Europe 1 would need to expand its FM coverage. Currently, the news/talk network has 140 frequencies and Lehn believes 80 more would be required to achieve national coverage for Europe 1 on FM. "This is what our discussions with CSA are all about," he comments.

Lehn rejects the option of selling one of the four networks to a rival French radio operator. He says a recent offer made by NRJ to acquire Skyrock, doesn't interest him "at all." However, he adds: "If the CSA asks us to sell a network, we'll do it, but we think floating a network [on the stock market] would be a better solution."

U.S. acts head MTV nominations

continued from page 1

Alternative Act, Best Rap Artist, Best R&B Act and Best Live Act. Votes in the 13 music-related categories will be cast by MTV Europe viewers via phone, mail or on-line. The station itself will choose the winner of its Free Your Mind Award for "social and political engagement."

The awards show will take place at Rotterdam's Ahoy venue on November 6—and will be open to the public for the first time. Tickets for 2,000 of 8,000 available seats went on sale in the Netherlands on September 17, and sold out within four hours.

The show will also be broadcast on the Internet. Acts confirmed to perform

live on stage during the 1997 awards show include U2, the Spice Girls, Aerosmith, Jon Bon Jovi, the Backstreet Boys, Jovanotti and Skunk Anansie.

from left: The Backstreet Boys, Jon Bon Jovi and Skunk Anansie



MTV Europe Music Awards 1997 (key categories)

Best Group

- Oasis (Creation/Sony)
- The Prodigy (XL)
- Radiohead (Parlophone/EMI)
- Spice Girls (Virgin)
- U2 (Island)

Best Female Artist

- Björk (Mother/PolyGram)

Toni Braxton (LaFace/Arista)

- Sheryl Crow (A&M)
- Janet Jackson (Virgin)
- Madonna (Maverick/Sire)

Best Male Artist

- Babyface (Epic)
- Beck (Geffen)
- Michael Jackson (Epic)

Jon Bon Jovi (Mercury)

- George Michael (Virgin)




Best Breakthrough Act

- Meredith Brooks (Capitol/EMI)
- Hanson (Mercury)
- No Doubt (Trauma/Interscope)
- Puff Daddy (Bad Boy/Arista)
- Spice Girls (Virgin)

week 39/97

European Radio Top 50

©Billboard Music Group

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	10	WILL SMITH/MEN IN BLACK	(COLUMBIA)	116	2
2	3	7	Hanson/Where's The Love	(Mercury)	107	5
3	2	14	Puff Daddy & Faith Evans/I'll Be Missing You	(Bad Boy/Arista)	99	0
4	4	12	Meredith Brooks/Bitch	(Capitol)	97	1
5	5	10	Coolio/C U When U Get There	(Tommy Boy)	107	1
6	6	6	Mariah Carey/Honey	(Columbia)	104	6
7	7	11	Backstreet Boys/Everybody (Backstreet's Back)	(Jive)	89	2
8	9	7	Genesis/Congo	(Virgin)	97	6
9	8	9	Boyzone/Picture Of You	(Polydor)	85	0
10	12	11	Verve/Bitter Sweet Symphony	(Hut/Virgin)	69	6
11	15	7	Chumbawamba/Tubthumping	(EMI)	77	8
12	10	6	Elton John/Something About The Way You Look Tonight	(Rocket/Mercury)	76	7
13	11	9	Texas/Black Eyed Boy	(Mercury)	79	3
14	49	2	Rolling Stones/Anybody Seen My Baby	(Virgin)	58	38
15	14	13	Ultra Nate/Free	(A&M)	60	2
16	26	2	M-People/Just For You	(M-People/BMG)	53	15
17	16	10	R. Kelly/Gotham City	(Jive)	71	4
18	25	3	All Saints/I Know Where It's At	(London)	59	11
19	21	14	Ricky Martin/Maria	(Columbia)	54	7
20	27	2	Janet Jackson/Got 'Til It's Gone	(Virgin)	43	12
21	13	12	Oasis/D'You Know What I Mean	(Creation)	52	0
22	19	7	Notorious B.I.G./Mo Money Mo Problems	(Puff Daddy/Arista)	49	1
23	>	NE	Elton John/Candle In The Wind 1997	(Rocket/Mercury)	43	39
24	17	8	Radiohead/Karma Police	(Parlophone)	42	1
25	20	20	Shola Ama/You Might Need Somebody	(Freak Street/WEA)	40	3
26	24	17	Babyface & Stevie Wonder/How Come, How Long	(Epic)	41	1
27	>	NE	Joe Cocker/N'Oublie Jamais Qui Tu Es	(Parlophone)	54	26
28	38	2	Boyz II Men/4 Seasons Of Loneliness	(Motown)	44	9
29	22	13	Bellini/Samba De Janeiro 	(Virgin)	45	1
30	18	13	Michael Jackson/History	(Epic)	49	2
31	28	5	Diana King/I Say A Little Prayer	(Work/Columbia)	57	5
32	30	5	No Mercy/Kiss You All Over 	(MCI/Arista)	51	5
33	23	18	Eternal feat. BeBe Winans/I Wanna Be The Only One	(EMI)	43	0
34	32	3	Savage Garden/To The Moon And Back	(Columbia)	52	7
35	>	NE	Lighthouse Family/Rain Cloud	(Wild Card)	36	10
36	29	6	Jon Bon Jovi/Queen Of New Orleans	(Mercury)	49	3
37	>	NE	Spice Girls/Spice Up Your Life	(Virgin)	31	29
38	46	2	Kylie Minogue/Some Kind Of Bliss	(Deconstruction)	43	19
39	39	4	Wet Wet Wet/Yesterday	(Precious)	48	5
40	>	NE	Verve/The Drugs Don't Work	(Hut/Virgin)	31	7
41	43	2	Aqua/Barbie Girl 	(MCA)	27	5
42	35	4	Dannii/All I Wanna Do	(WEA)	42	1
43	31	3	Shola Ama/You're The One I Love	(Freak Street/WEA)	37	1
44	>	NE	Third Eye Blind/Semi-Charmed Life	(Elektra)	29	2
45	37	7	Alexia/Uh La La	(DWA/Dance Pool)	28	2
46	>	NE	Roachford/The Way I Feel	(Columbia)	30	7
47	34	10	Shaggy/Piece Of My Heart	(Virgin)	30	1
48	>	NE	Oasis/Stand By Me	(Creation/Sony)	26	13
49	48	5	Paul McCartney/The World Tonight	(Parlophone)	29	1
50	36	17	Olive/You're Not Alone	(RCA)	23	2


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 gain

Short Takes

Edited by Christian Lorenz

SWEDES MOURN STIG ANDERSON

Stig Anderson—the man who discovered Abba—died of a heart attack on September 12, aged 66. Anderson was a hugely respected and much-loved figure in the Swedish music industry. He founded Polar Records in 1964 and signed Björn Ulvaeus and Benny Andersson in 1970. The two later became the creative force in Abba.

Just as George Martin was often referred to as the “fifth Beatle,” Anderson was nicknamed the “fifth Abba member.” Ulvaeus says Anderson “meant a great deal for me, both as a person and mentor.”

Anderson's relationship with Abba soured after the group split up in the early 1980s, when some members sued Polar for allegedly unpaid royalties. The matter was settled out of court. In the early 1990s, Anderson sold his label to multinational PolyGram, and used some \$7 million of the proceeds to set up the Polar Music Prize.

Swedish artists reacted to his death with sadness. Jazz singer Monica Zetterlund said he was “nice, impulsive and spontaneous,” while guitarist Janne Schaffer said Anderson had “meant so much for Swedish music—he was a very energetic and determined man.”

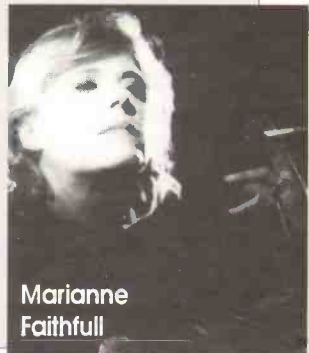
Keith Foster

DAFT PUNK MISS OUT ON VICTOIRE

World-wide sales of Daft Punk's debut album *Homework* are approaching the million mark, according to their label Virgin France, with only one fifth of the sales in the French duo's native country. It is by and large France's biggest selling export in 1997. However, although it was recorded and produced in France by French artists for a French label it will not qualify for a Victoire Award as best export. Why? Because the French awards only recognise exports of “chanson”—i.e. material sung in French—and not instrumental music or songs sung in any other language. In the U.K., sales are around the 100,000 unit mark, and those figures should be boosted by the release of the new single on September 22 and the band's U.K. tour. In the USA, where the band performed during the CMJ Conference in New York, the album is a steady seller.

IGGY, MARIANNE TAKE A LEFT TURN

Malcolm McLaren's 1994 album *Paris* explored the connection between existentialism, Eric Satie and the Paris jazz scene—now a new project, *Jazz A Saint Germain*, is set to hit record stores before the end of the year. The album aims to capture the spirit of the 1950's Left Bank scene of existentialist jazz connoisseurs and update it for the 1990's. The Left Bank scene was widely perceived to be France's intellectual centre in the '50s, thanks to such names as Jean-Paul Sartre, Simone de Beauvoir and singer Juliette Greco. To transport the Left Bank feeling into 1997, Virgin France A&R manager Thierry Planelle asked several contemporary pop artists to pick their favourite jazz standard from the 1950s and make it their own. The cast includes a duet between Iggy Pop and Françoise Hardy, and Marianne Faithfull with Charlie Watts performing *My Funny Valentine*. Other artists include Dee Dee Bridgewater, Debbie Harry and Patricia Kaas. The album is due from Virgin in November.




Marianne Faithfull

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	14	BELLINI/SAMBA DE JANEIRO	(VIRGIN)	GERMANY	35
2	3	3	Aqua/Barbie Girl	(MCA)	DENMARK	24
3	6	18	Alexia/Uh La La	(DWA/Dance Pool)	ITALY	25
4	4	6	No Mercy/Kiss You All Over	(MCI/Arista)	GERMANY	37
5	5	10	Robyn/Do You Know (What It Takes)	(Ricochet/Ariola)	SWEDEN	18
6	12	11	Wes/Alane	(Saint George/Columbia)	FRANCE	24
7	11	43	Gala/Freed From Desire	(Do It Yourself)	ITALY	20
8	7	3	Michael Learns To Rock/Paint My Love	(EMI-Medley)	DENMARK	21
9	8	26	Lutricia McNeal/Ain't That Just The Way	(Siljemark/CNR)	SWEDEN	12
10	10	8	Cardigans/Your New Cuckoo	(Trampoline/Stockholm)	SWEDEN	24
11	2	18	Sash!/Ecuador	(Byte Blue)	BELGIUM	14
12	9	16	Fool's Garden/Why Did She Go?	(Intercord)	GERMANY	21
13	17	19	Maria Montell/And So The Story Goes...(Di Da Di)	(Epic)	DENMARK	7
14	13	16	Nek/Laura Non C'E	(WEA)	ITALY	10
15	24	11	2 Eivissa/Ooh La La La	(Club Tools)	GERMANY	12
16	14	4	Haddaway/What About Me	(Coconut)	GERMANY	20
17	>	NE	Sash!/Stay	(Byte Blue)	BELGIUM	8
18	18	13	Chilli feat. Carrapicho/Tic Tic Tac	(RCA)	FRANCE	11
19	23	19	Jam & Spoon/Kaleidoscope Skies	(Dance Pool)	GERMANY	11
20	22	10	Axelle Red/Ma Priere	(Virgin)	BELGIUM	6
21	19	2	Fool's Garden/Probably	(Intercord)	GERMANY	11
22	>	NE	Supertramp/Sooner Or Later	(EMI)	FRANCE	20
23	25	4	Gessle/Kix	(EMI)	SWEDEN	11
24	21	2	Nalin & Kane/Beachball	(Motor)	GERMANY	8
25	>	NE	Eros Ramazzotti/Quanto Amore Sei	(DDD)	ITALY	5

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

Elton John's *Candle In The Wind* has become the second major release in recent weeks to enter the upper reaches of Music & Media's pan-European charts after far less than a full week on sale. The single enters this week's Eurochart Top 100 at number 2, behind Puff Daddy's *I'll Be Missing You*. Three weeks ago, the Oasis album *Be Here Now* entered Music & Media's European Top 100 Albums chart at number 2. As with the Oasis album, John's progress on the European chart has been slowed by its release date—Friday in France and Saturday in most other territories—which affected its chart performance in some countries. Indications are that it will be next week's Eurochart No.1.



Elton John

Will *Midem Latino*, which took place for the first time on September 8-11 in Miami Beach still be held in Florida next year? The final press release on the event does not mention any date or location for next year, despite the first show having been hailed as a major success. OTR hears that Xavier Roy, chief executive of Reed Midem Organisation, is keen to return to Miami, but for that to happen, regulations banning Cuban-resident artists from performing would have to be lifted. Sources at RMO say the event could take place in Venezuela, Puerto Rico, Mexico or even New York, which has one of the largest Latin communities in the U.S.A.

MTV Europe has been searching in vain to find a suitable presenter for its November 6 music awards show in Rotterdam. The job has been handled by a string of high profile presenters in previous years—including Tom Jones, Jean-Paul Gaultier and Robbie Williams—this year's show is to be "multi-hosted." A top source at MTV suggests that a number of artist managers contacted earlier this year seemed reluctant to put their clients up for the vacancy. The same source comments: "It is a tough task, even if you have a lot of stage experience."

BBC Radio 1 has confirmed that presenter Kevin Greening will take over the breakfast show from current incumbents Mark Radcliffe and Marc "Lard" Riley on October 13. Greening will be joined by TV personality Zoe Ball, who becomes Radio 1's first female breakfast presenter. Radcliffe and "Lard" will move to the 14.00-16.00 weekday slot.

OTR understands that the relationship between PolyGram France and French artist MC Solaar is turning sour, with both parties exchanging legal papers. The origins of the row are as yet unknown but other labels are understood to have approached Solaar's management to discuss a possible deal.



MC Solaar

The changes are continuing at London dance station Kiss 100 FM (M&M, September 13). Mid-morning presenter Steve Jackson takes over the breakfast show following Charlie Wilde's return to his native U.S.

And last but not least, we salute the launch of a new trade publication, *Musique Info*, covering the French music business. Its first issue was published on September 19.

Music & Media

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This chart tracks the border-crossing 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).

Major Market Airplay

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The most aired songs in Europe's leading radio markets TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

UNITED KINGDOM

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries: Lighthouse Family/Rain Cloud (Wild Card), Verve/The Drugs Don't Work (Hut/Virgin), Mariah Carey/Honey (Columbia).

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

GSA

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries: Will Smith/Men In Black (Columbia), Coolio/C U When U Get There (Tommy Boy), R. Kelly/Gotham City (Jive).

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

FRANCE

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS, Local Label. Top entries: Daddy/Evans/T'll Be Missing You (Ariola), Jean-Jacques Goldman/Sache Que Je (Columbia), MC Solaar/Les Temps Changent (Polydor).

Data supplied by SNEP/IPSOS from an electronically monitored panel of national and regional stations. Songs are ranked by number of plays and weighted by audience.

SCANDINAVIA

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries: Hanson/Where's The Love (Mercury), Daddy/Evans/T'll Be Missing (Bad Boy/Arista), Coolio/C U When U Get There (Tommy Boy).

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

BENELUX

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries: Will Smith/Men In Black (Columbia), Boyzone/Picture Of You (Polydor), Notorious B.I.G./Mo Money Mo Problems (Puff Daddy/Arista).

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

ITALY

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries: Verve/Bitter Sweet Symphony (Hut/Virgin), Radiohead/Karma Police (Parlophone), Smoke City/Mr. Gorgeous (Jive).

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

SPAIN

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries: Juan Perro/Señora Del Mar (Ariola), Ana Torroja/Como Suenan Las Sirenas (Ariola), Paul McCartney/The World Tonight (Parlophone).

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

POLAND

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries: Joe Cocker/N'Oublie (Parlophone), Bee Gees/Still Waters Run Deep (Polydor), Yaro/Dzis Jest Pelnia (Pomaton).

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

HUNGARY

Table with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries: Ricky Martin/Maria (Columbia), Daddy/Evans/T'll Be Missing (Bad Boy/Arista), Eternal feat. BeBe Winans/I Wanna Be (EMI).

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

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SEPTEMBER

NO. 1

THE BIG PICTURE

COMING INTO VIEW SEPT 22

ELTON JOHN



THE BIG PICTURE

Features

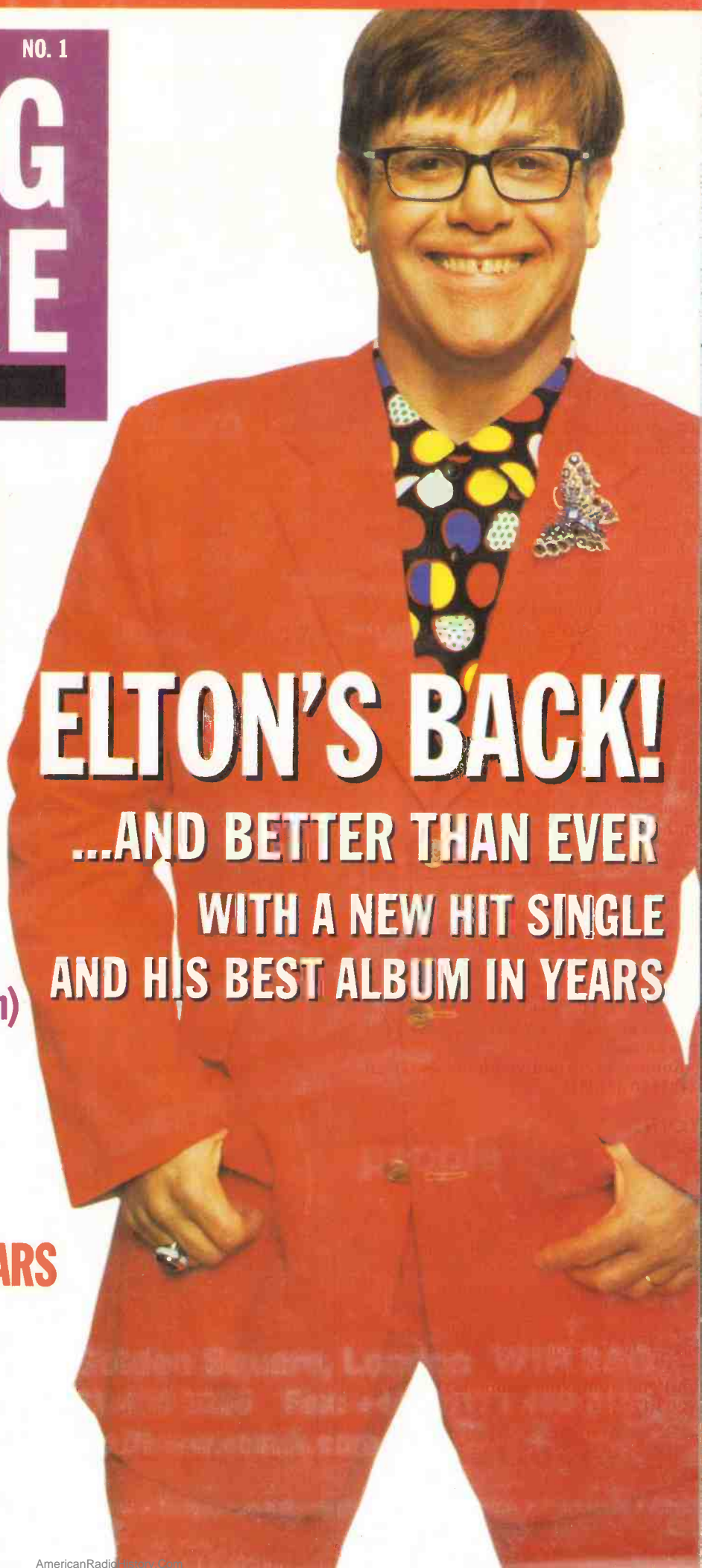
“Live Like Horses” (solo version)

and

“Something About

The Way You Look Tonight”

**HIS FIRST UK TOUR IN YEARS
SELLS OUT IN DAYS!**



ELTON'S BACK!

...AND BETTER THAN EVER
WITH A NEW HIT SINGLE
AND HIS BEST ALBUM IN YEARS

ELTON JOHN



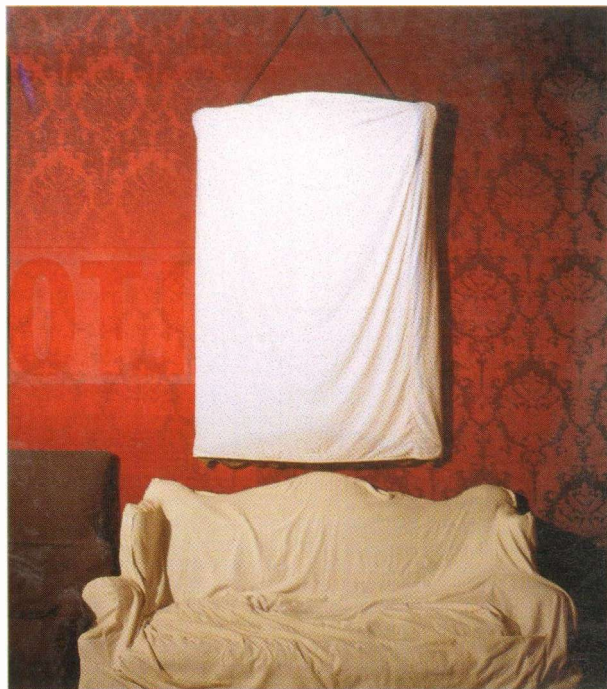
THE BIG PICTURE

SEPTEMBER 22ND 1997

**Long Way From Happiness
Live Like Horses
The End Will Come
If The River Can Bend
Love's Got A Lot To Answer For
Something About The Way You Look Tonight
The Big Picture
Recover Your Soul
January
I Can't Steer My Heart Clear Of You
Wicked Dreams**

produced by Chris Thomas

Elton John's new album, *The Big Picture*, is widely felt to be his best for some time. With longtime producer and friend Chris Thomas (who knew Elton when they were both students at the Royal Academy of Music in the early Sixties) supervising once more, *The Big Picture* certainly confirms Elton's own assertion that he has changed his way of life for the better, reviewed his priorities and given himself a renewed musical impetus.



The album reveals Elton's enduring talents as a melodic writer and powerful performer, still sustained by the blend of irreverence and sensitivity which has kept him at the top of his profession for nearly 30 years.

Ironically, its release comes at a time when his *Candle In The Wind* single, re-written and first presented to a worldwide audience of over one billion TV viewers under such tragic circumstances at the funeral of his friend Diana, Princess of Wales, is being tipped as one of the biggest-selling records of all time.

In the end, the songs will speak for themselves, and *The Big Picture* will take its place as one more example of Elton's ability to move and entertain.

“The album reveals Elton's enduring talents as a melodic writer and powerful performer”

Having achieved
nearly three
decades at the top
of his profession,
Elton John adds
another superb
album to his
impeccable
discography

The *Big Picture* looks like being Elton John's most satisfying and successful new release for a few years: years during which he has re-focused his creative energies, and prepared the way for an album which exhibits his supreme writing and performing powers at their best.

"All the songs on the album apart from *Live Like Horses* are about relationships," says Elton. "I'm very proud of the songs that we've done. They're very melodic songs, and they're either about good relationships or how difficult it is to have relationships or relationships that have gone bad, and I can relate to that in all three situations."

The aforementioned *Live Like Horses* has already been a major hit as a duet with Luciano Pavarotti; on the latest album, Elton takes the song to new heights in a solo version.

Also included on the album is the impressive hit single, *Something About The Way You Look Tonight*, which is clearly the latest in a long line of classic songs from the inspired partnership of John (music) and Bernie Taupin (lyrics), for whom 1997 marks the 30th year of a remarkable collaboration.

"Thirty years writing with one person without any hiccups is amazing," reflects Elton. "I'm very proud of that. Bernie and I are like brothers—we've never really had a major argument, and we've both done different things outside of the relationship we have, and I think that's probably what has kept us together."

Elton goes on to comment on how he and Taupin interact in this enduring partnership: "It's words first, and

it's always been like that. He's never said he objected to anything I've ever written, although he would nowadays. I think he would say 'That's not quite how I saw it,' but in the past, he obviously felt he should just grin and bear it. We don't really consult, he's not in the room when I write, but as soon as I've written something, he's the first person I call in, if he's there."

Elton confesses that he has sometimes wondered why he doesn't write complete songs rather than only the music: "I've tried to write lyrics, and I'm just not very good at it. I am a very verbose person, a great conversationalist, but as far as writing things down, and things coming to mind, I just have to accept that I'm not very good. I don't think there is any point in doing something unless you're fairly good at it."

On the current state of popular music and writing, Elton is enthusiastic. "I listen to everything that comes

ELTON IN

out—I think Noel (Gallagher, of Oasis) writes brilliant songs, and that's the key to everything, writing good songs. I haven't seen them live yet, but everyone I know says they're fantastic. I'd love to see them, I think they're tremendous. I love Dodgy—they remind me of The Who, one of my favourite British bands, and I think Blur are a fantastic live band, although I don't really go to see many live bands—I saw them at the Brits. I really

**"Thirty years writing with
one person without any
hiccups is amazing"**

COMPILED
BY

JOHN TOBLER

like the Spiritualized album, but what I really like best as far as new music are The Chemical Brothers, Underworld, The Prodigy-type stuff, which I find is a different sort of music. It's like dance music, but it's got an edge to it, incorporating rock'n'roll kind of stuff and other music, and it's got its own sound. I think that's the newest sound that we have, and it's the sound that will take us into the next millennium, and I find that kind of music incredibly exciting."

Elton has also enjoyed an extremely successful recent collaboration with Sir



"All the songs on the album apart from Live Like Horses are about relationships"

Tim Rice. Also underway is *City Of Gold*, a full length animation project for an offshoot of Steven Spielberg's

Dreamworks organisation.

1996 brought Elton what many would consider an even greater honour than his Oscar, when he was

something positive with my life. I'd been around a lot of people who'd died, a lot of close friends had died, and I'd been around the Ryan White family in America during the last weeks of Ryan's life, and I had played at his funeral.

"There was a point in my life when I was so unhappy, and being around that family made me realise how out of whack my life was. I didn't appreciate anything, I had no values what-

continued overleaf ▶

THE PICTURE

Tim Rice. Their soundtrack to the Walt Disney film, *The Lion King*, has sold some 15 million units, while one of the songs from that movie, *Can You Feel The Love Tonight*?, won an Academy Award for Best Original Song in 1995.

Latest *Lion King* news is that Elton and Sir Tim have written some extra songs for a musical stage version, which will open on Broadway before the end of this year. They have also written a full length 25 song musical of *Aida*, following in the exalted footsteps of Giuseppe Verdi (or Joe Green, as Elton jokingly refers to the great operatic composer), and based on the same

made a CBE (Commander of the British Empire) by Her Majesty Queen Elizabeth II in a ceremony at Buckingham Palace.

In addition to his musical career, of course, Elton has been a major fundraiser for AIDS charities, having established the Elton John AIDS Foundation.

He explains: "Nearly five years ago now, when I got sober and clean, I wanted to do



"I wanted to do something positive with my life"

soever, and they could forgive the people who had attacked them and treated them maliciously: Jeannie White, Ryan's mother, was able to forgive them when Ryan died when these people came and said they were sorry for what they'd said and done.

"In the beginning," Elton continues, "there was so much ignorance about AIDS, and Ryan wasn't allowed to go to school. She had the dignity and grace to forgive these people after she had lost her only son and gone through all this crap, it just showed where I was at. Very shortly after that, I got sober, and spent a year after that just doing what people told me to do. I started doing concerts for other people for AIDS, and thinking 'I'm not sure how much money they're going to make here, because there seem to be an awful lot of hangers-on and hotel bills,' and I thought 'Right—you've been Chairman of a football club, you know how to run something well. Let's put something back, let's start the Foundation.'

"We do give all the money to direct care, and I'm very proud of this—it's a very small organisation, with one office in America and one here, and it has about five employees and volunteers. 86 percent of what we earn in America gets out, and over 90 percent of what we raise here, so our overheads—offices, wages and stuff like that—are pretty low."

The AIDS Foundation is clearly close to Elton's heart, and he takes justifiable pride in what they have



achieved to date. "With most charities, if you compare what they raise with what actually gets out, what we've achieved is astonishing. I'm proud of that, and it's something I think I'll probably be doing for the whole of my life now, because even though in North America and in much of Europe and in Britain, AIDS is beginning to find its level because of the medicines available, in third world countries, some European countries and in South America, the situation is very grave indeed—so we have to carry on."

Even with his other commitments, the world's most energetic 50 year old rock superstar is still finding time to go back on the road this year, delighting audiences in the U.S. and U.K. with his famed flamboyant stage performances. It's an act which has its roots in Elton's earliest days, as he explains: "By the time I was performing as Elton John [as opposed to Reg Dwight] and had got a band together and went to America, I'd had a year of playing with the band and evolving a stage act, and I was already starting to

wear things like Mr. Freedom hot pants and flying boots.

"When I went to America, it wasn't like 'Let's dress up for America,' that was what I'd been wearing anyway, and, of course, the Americans, seeing the Elton John album cover, thought they were getting a Randy Newman or David Ackles-like figure, who was going to come out

and be very moody and mysterious—and I wasn't at all. Some of the songs on that album were very melodic, and there are a few uptempo songs, and basically, I was an uptempo piano player who loved playing that kind of piano. I wasn't going to sit at the piano—I wanted to use my piano like a guitar, except you can't—if you kick a piano, you can break your foot! But you can jump on it and do everything you possibly can to make it more interesting, otherwise you're stuck behind a nine foot plank.

"People said they didn't think it was necessary because the music was so good, but I felt that if the music was good, it would have to stand on its own merits, and I was also going to entertain people—I cannot just sit down when I'm onstage. If I'd gone to see Leonard Cohen or Joni Mitchell, and they'd done that, I'd have been horrified—it's just part of my nature, it just evolved."

Elton, with his band and "nine foot plank" in tow, will be playing a "small venues" U.S. tour starting in October, followed in December by his first UK tour with a band for several years, all of which is a pre-ambule to 1998, when Elton and Billy Joel embark on a world tour. As the British headliner explained: "We did it in America once, and it was so much fun that I said 'Billy, we should really take this around the world before we're both too old.' We're starting in America in January, then we go to Australasia, Japan, the Far East, and come to Europe in the summer of next year." ☺

"I wasn't going to sit at the piano — I wanted to use my piano like a guitar"

ELTON JOHN: FACTFILE

Elton John's virtually unbroken status as an international chart contender is fast approaching an almost unbelievable 30 years. In 1992, he was already in the all-time Top 10 of the Billboard album chart, and most of the acts above him—Elvis Presley, Frank Sinatra, The Beatles, Mantovani, Ray Conniff—were either dead, retired or defunct. It is 20 years since Elvis died, and his only possible replacement as the ultimate icon of popular music during the final 25 years of the Twentieth Century is Elton John.

Since his name first appeared in the UK and US charts, Elton has been incredibly prolific (over 40 albums in 27 years) and astonishingly consistent in terms of quality, to the point where he has retained his commercial appeal where his rivals and contemporaries have fallen by the wayside. His forthcoming world tour, sharing the headliner status with Billy Joel (whom some regard as "the American Elton John," just as Cliff Richard was the British Presley), is a guaranteed sell-out, possibly even more successful than Elton's extraordinary double billing with Eric Clapton in 1992.

Any attempt to select recorded highlights from his glorious and unique career is doomed to failure, but here's a stab in the dark: Elton's worldwide record sales are in excess of 200 million, in itself an almost unimaginable quantity, while *The Very Best Of Elton John*, released in December, 1990, has sold more than

10 million copies, which must surely make it the biggest-selling British compilation album of all time devoted to the work of a single artist. Between 1972 and 1975, Elton released six new LPs, all of which topped the Billboard album chart, as well as a *Greatest Hits* album which also reached Number One in Billboard, monopolising the top spot for ten weeks, and has been certified ten times platinum.

Before he was Elton John, he was Reg Dwight, a teenager who played keyboards in Bluesology, a band fronted by Long John Baldry. Then he was introduced to lyricist Bernie Taupin, and one of the great (and continuing) songwriting partnerships was born. Although Elton has enjoyed some success with other collaborators, such as Gary Osbourne, his work with Taupin is at least comparable with that of such world famous teams as Bacharach & David, Leiber & Stoller, Goffin & King, and—dare we say it?—maybe even Lennon & McCartney, although Elton would certainly not make such a claim himself.

Apart from regularly setting audience records for his live appearances (such as his show at the Dodgers' baseball stadium in Los Angeles in 1975), Elton has consistently managed to remain in touch with changing musical fashions, and has also successfully worked as Chairman of Watford F.C., inspiring the team to incredible success. There is no discography comparable to that of ELTON JOHN.

DISCOGRAPHY

Singles

Year	Title	U.K. Chart Peak
1971	Your Song	7
1972	Rocket Man	2
1972	Honky Cat	31
1972	Crocodile Rock	5
1973	Daniel	4
1973	Saturday Night's Alright For Fighting	7
1973	Goodbye Yellow Brick Road	6
1973	Step Into Christmas	6
1974	Candle In The Wind	11
1974	Don't Let The Sun Go Down On Me	16
1974	The Bitch Is Back	15
1974	Lucy In The Sky With Diamonds	10
1975	Philadelphia Freedom	12
1975	Someone Saved My Life Tonight	22
1975	Island Girl	14
1976	Don't Go Breaking My Heart ^(A)	1
1976	Bennie And The Jets	37
1976	Sorry Seems To Be The Hardest Word	11
1977	Crazy Water	27
1977	Bite Your Lip (Get Up And Dance)	28
1978	Ego	34
1978	Part Time Love	15
1978	Song For Guy	4
1979	Are You Ready For Love	42
1980	Little Jeannie	33
1980	Sartorial Eloquence	44
1981	I Saw Her Standing There ^(B)	40
1981	Nobody Wins	42
1982	Blue Eyes	8
1982	Empty Garden	51
1983	I Guess That's Why They Call It The Blues	5
1983	I'm Still Standing	4
1983	Kiss The Bride	20
1983	Cold As Christmas	33
1984	Sad Songs (Say So Much)	7
1984	Passengers	5
1984	Who Wears These Shoes	50
1985	Breaking Hearts (Ain't What It Used To Be)	59

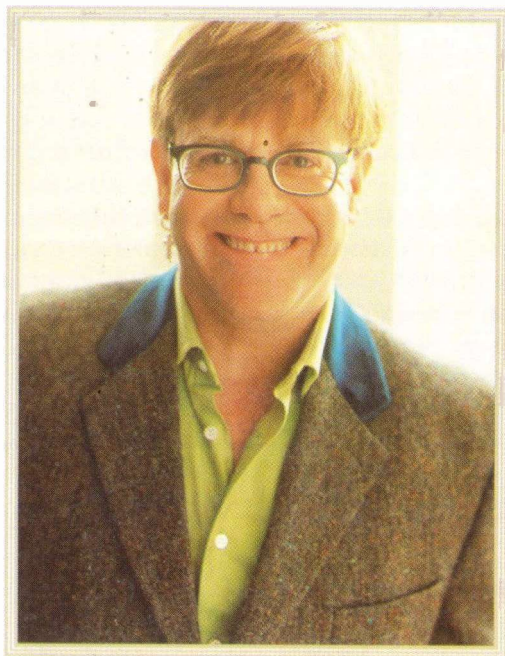
1985	Act Of War ^(C)	32
1985	Nikita	3
1985	That's What Friends Are For ^(D)	16
1985	Wrap Her Up	12
1986	Cry To Heaven	47
1986	Heartache All Over The World	45
1986	Slow Rivers ^(E)	44
1987	Flames Of Paradise ^(F)	59
1988	Candle In The Wind (Live)	5
1988	I Don't Wanna Go On With You Like That	30
1988	Town Of Plenty	74
1989	Through The Storm ^(G)	41
1989	Healing Hands	45
1989	Sacrifice	55
1990	Sacrifice/Healing Hands (re-issue)	1
1990	Club At The End Of The Street/Whispers	47
1990	You Gotta Love Someone	33
1990	Easier To Walk Away	63
1991	Don't Let The Sun Go Down On Me ^(H)	1
1992	The One	10
1992	Runaway Train ^(I)	31
1992	The Last Song	21
1993	Simple Life	44
1993	True Love ^(A)	2
1994	Don't Go Breaking My Heart ^(J)	7
1994	Ain't Nothing Like The Real Thing ^(K)	24
1994	Can You Feel The Love Tonight	14
1994	Circle Of Life	11
1995	Believe	15
1995	Made In England	18
1996	Please	33
1996	Live Like Horses ^(L)	9

Key:
 (A)=With Kiki Dee; (B)=With John Lennon; (C)=With Millie Jackson;
 (D)=With Dionne Warwick and Friends; (E)=With Cliff Richard;
 (F)=With Jennifer Rush; (G)=With Aretha Franklin; (H)=With George Michael; (I)=With Eric Clapton; (J)=With RuPaul; (K)=With Marcella Detroit; (L)=With Luciano Pavarotti

Albums

Year	Title	U.K. Chart Peak
1970	Elton John	11
1971	Tumbleweed Connection	6
1971	17-11-70	20
1972	Madman Across The Water	41
1972	Honky Chateau	2
1972	Don't Shoot Me I'm Only The Piano Player	1
1973	Goodbye Yellow Brick Road	1
1974	Caribou	1
1974	Elton John's Greatest Hits	1
1975	Captain Fantastic & The Brown Dirt Cowboy	1
1975	Rock Of The Westies	2
1976	Here And There	5
1976	Blue Moves	3
1977	Greatest Hits Vol. 2	6
1978	A Single Man	8
1979	Victim Of Love	41
1980	Lady Samantha	56
1980	21 At 33	12
1980	The Very Best Of Elton John	24
1981	The Fox	12
1982	Jump Up	13
1982	Love Songs	39
1983	Too Low For Zero	7
1984	Breaking Hearts	2
1985	Ice On Fire	3
1986	Leather Jackets	24
1987	Live In Australia	43
1988	Reg Strikes Back	18
1989	Sleeping With The Past	1
1990	The Very Best Of Elton John*	1
1992	The One	2
1993	Duets	5
1995	Made In England	3
1995	Love Songs**	4

Key:
 * = This is a different compilation from the 1980 release with the same title.
 ** = This is a different compilation from the 1980 release with the same title.



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