

Music & Media

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Volume 15, Issue 12



Pilgrim on the move: Eric Clapton's first album of new songs this decade enters the top 20 on M&M's European Top 100 this week. Page 12

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we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

CELINE DION
My Heart Will Go On
(Epic/Columbia)

European Top 100 Albums

VARIOUS ARTISTS
Titanic (Original Soundtrack)
(Sony Classical)

European Radio Top 50

MADONNA
Frozen
(Maverick)

Inside M&M this week

TV: THE DIGITAL PICTURE

A range of different and incompatible systems has meant an awkward start for Digital TV in Europe. In the last part of its Digital Age series, M&M offers a view of the music players in the opening scenes on the new digital stage. **Pages 7/8**

KING OF CAPITAL

Capital Radio's Richard Park is one of Europe's leading radio programmers. This week, he shares his thoughts on digital radio, kids' formats and the U.K. singles chart with M&M. **Page 4**

A FRESH BREATH OF KYLIE

Kylie Minogue

A few years back, Kylie Minogue was typecast as the girl-next-door soap actress turned cuddly pop star. Several image and musical direction changes later, she's back in "alternative" mode. **Page 10**

U.K. radio report calls for regulation changes

by Mike McGeever

LONDON — Change the rules. That's the challenge to the U.K. government which emerges loud and clear from the pages of a new study into the future of commercial radio.

The evaluation—the first in some 15 years—was commissioned by industry trade body, the Commercial Radio Companies Association (CRCA). It concludes that, if the U.K. commercial radio industry is to continue to develop and grow, the regulations which govern it must be changed.

Longer licence periods, the privatisation of national public radio networks BBC Radios 1 (CHR) and 2 (MOR) and the inclusion of a cash element in licence bids are among the study's recommendations as ways of developing the industry.

National Economic Research Associates (NERA)—a leading international company specialising in the application

of micro-economics to regulatory issues—carried out the study for the CRCA. Tim Schoonmaker, CRCA chairman and chief executive of Emap Radio says: "The NERA report kicks off the debate on radio's future regulation."

The report identifies points of current licencing procedures employed by U.K. regulator the Radio Authority (RA) as obstacles to growth in the commercial radio industry and the advance of Digital Radio.

The NERA report urges: "A review of current regulation to boost growth and help fund the investment [by radio companies] required by Digital Radio," and "a relaxation of ownership controls to achieve economies of scale and improve profitability and, in turn, a broadening of listener choice." It also recommends that the licencing procedures should include a "cash bidding" process.

At present, applications for commercial radio licences are processed through a "cash bidding" process. *continued on page 21*



Echoes rapped up by Nana

by Christian Lorenz

HAMBURG — The hit-making rap trio of Nana, Bülent Aris and Toni Cottura scooped three key accolades at the 1998 Echo Awards, marking the most successful year yet for one of Germany's key production teams.

Ghana-born, Hamburg-based rapper Nana Abrokwa and his producers Aris and Cottura took home Echoes for Best National Artist, Best Newcomer and



Best Producer at the March 5 show in Hamburg's CCH Congress Centre.

Nana's debut for PolyGram Germany's Motor label, the single *Darkman*, made the German Top 5 in November 1996—its chart-topping March 1997 follow-up *Lonely* sold over 500,000 units. *continued on page 20*

Myers' Growing Pains paying off

by Mike McGeever

LONDON — Undaunted by failing to secure a label deal in her native U.K., singer/songwriter Billie Myers packed her bags and caught a flight to the States. Now, less than two years later, she's back with a major hit in her hand luggage.

It clearly didn't take long for Myers to make her mark in the U.S. with her own take on melodic rock. Indeed, she impressed Universal Music Group chairman/CEO Doug Morris so much that he signed her to a worldwide deal.

Myers subsequently hit the road, *continued on page 21*



IFPI Platinums' Euro-strength

LONDON — The current strength of European repertoire is confirmed by the disclosure that 65 percent of all albums qualifying for IFPI Platinum Europe Awards during 1997 were by European artists.

In total, 85 albums were certified in 1997 by the International Federation of the Phonographic Industry (IFPI) for European sales of over one million units, representing sales in excess of 170 million units.

Almost a quarter of the certified albums were sung in languages other than English, and some 61 albums received a Platinum Europe Award for the first time. The year's highest selling multi-platinum album was the Spice Girls' *Spice* (Virgin) at 8 million, followed by Celine Dion's *Falling Into* *continued on page 20*

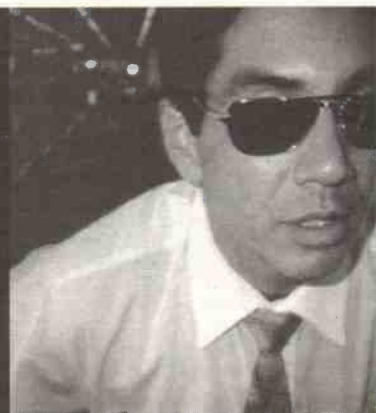
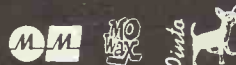
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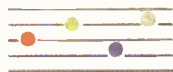
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Politics hit Spanish licencees

by Howell Llewellyn

MADRID — The allocation of the first batch of Spain's 350 new FM commercial radio licences has caused exactly the kind of political outcry broadcasters had hoped to avoid.

Galicia, the first of the country's 17 regions to make the awards, has given a quarter of its 41 licences to Cadena COPE, owned by the Catholic church and widely seen as a supporter of Spain's centre-right Popular Party (PP) government. The current president of Galicia is PP veteran Manuel Fraga, a former minister during the regime of fascist dictator General Franco.

Emilio Perez, a spokesman for the opposition Galician socialist party, has described the licence awards as "scandalous," and called on Fraga to explain what he called "discrimination against groups who do not sup-



port the PP."

Of the 41

licences grant-

ed by the Galician regional government, 11 went to COPE and nine to the Galicia-based Grupo Voz. Onda Cero Radio won two licences, as did one of its leading presenters, Luis del Olmo, acting in a private capacity. 11 licences have been awarded to independent local operators. Significantly however, SER the country's largest commercial radio company—held to be pro-socialist—did not receive a single licence.

Czech awards add viewers

by Michele Legge

PRAGUE — This year's Czech Music Awards show was a slick, sentiment-charged display of local talent which attracted a record TV audience.

The 100-minute ceremony on March 7 was broadcast live from Prague's Lucerna ballroom on commercial TV station Nova. The TV audience averaged 2.3 million viewers, according to official ratings figures.

Vratislav Safar, president of labels' body IFPI Czech Republic, one of the ceremony's organisers, says the audience was the largest yet in the six-year history of the event, previously known as the Czech Grammy awards.

Most of the major category winners were, predictably, last year's biggest

sellers. MOR singer Lucie Bila was female vocalist of the year, while her Monitor-EMI label-mate Daniel Hulka, took home the trophies as male vocalist and discovery of the year.

The night's big surprise, though, was droll folk-rock sextet Buty. The BMG-Ariola act was voted overall band of the year, as well as best pop-rock band. In addition, the video for the band's single *Krtek (Mole)*, won its director an award. Buty also provided



Buty

the evening's most entertaining performance, with a rendition of their folk-rock song *Ay Budu Svaty (When I'm A Saint)*.

Nine other artists performed on the night, including Bila, Hulka and pop-rock band Chinaski. Slovak singer Marika Gombitova, paralysed in a car crash a decade ago, received a standing ovation from the 2,200-strong crowd for her wheel-chair bound performance of her '80s hit *Colosseum*.

Youth bids for U.K. regional licence

by Jonathan Heasman

LONDON — New music genres, particularly dance and alternative rock, are the most popular formats being proposed for the second regional commercial radio licence to serve the north east of England.

By its March 10 deadline, U.K. commercial radio regulator the Radio Authority had received 14 applications for the FM service, which will have a potential audience of around two million adults. The new station will cover the same geographical area as AC/talk station Century Radio, which won the first north east regional licence in 1994. The regulator expects to award the new licence by early autumn.

Dance music applications have been submitted by Chrysalis Radio, which hopes to bring its contemporary/classic dance brand Galaxy to the region, Ice FM (backed by Kiss 100

FM/London founder Gordon McNamee) and the Essex Radio Group, which wants to extend its Vibe FM format, already broadcast in East Anglia, to the north east.

Two applicants mix dance with alternative rock—Crash FM (holder of a local licence in Liverpool) and The Point (backed by The Radio Partnership group). More traditional rock is on offer from Rock 105, headed-up by existing regional station Century Radio, and local applicant NE Rock, which hopes to blend contemporary and classic rock with blues and alternative rock.

London News Radio is hoping to export a variant of its News Direct rolling news format outside the capital for the first time, while another London-based broadcaster, Capital Radio, is behind the Fun Radio application to provide a "music-led, interactive service targeting children aged 4-14" (see Open Mike, page 4).



Members of the Rock 105 consortium include (l-r): Peter Mitchell, John Myers, Peter Brownlow, John Anderson and Stuart Bell. Myers is MD of existing north east regional broadcaster Century Radio.

Another less conventional application (in format terms) comes from veteran record producer Pete Waterman, whose Virus Radio promises the best new music in general, "with interesting and provocative speech elements."

Open mike

Richard Park
Group programming director, Capital Radio



Regarded as one of Europe's leading programmers, Park is also a key player in the Capital-backed label, Wildstar. He spoke to M&M during a recent Q&A session at Sony Music Entertainment U.K.

Q: What's the concept behind Capital's application for the north east of England licence, Fun Radio?

A: What drives it is that the age group, 4-14 year-olds, is not being catered for. U.K. commercial radio—at its youngest level—is targeting 20 year-olds. But there is a lot of music being generated in the pop field which is being starved of anywhere to get consistent airplay, and [which would] entertain Fun Radio's target age group.

Q: Will it be possible to accurately measure if you're reaching that 4-14 year-old audience?

A: Absolutely. You have 4-plus measurement in RAJAR [the U.K.'s official listenership ratings] now. It is possible to break it out in the 4-plus, 12-plus and 15-plus age groups.

Q: What's your view on developments in Digital Radio?

A: Until we get the broadcasters [together] with the manufacturers of Digital Radio receivers, and find a way of taking the technology forward, we have a problem. Why would you, as a consumer, buy a digital radio receiver, if it doesn't give you anything different from what you currently get on FM? Capital is committed to Digital Radio. There is no doubt we will be a partner in a multiplex. We'll get on the digital train, but not in the engine or first class. Don't look to Capital to lead the field.

Q: The U.K. singles chart is notoriously volatile: does it influence your programming decisions?

A: Not in terms of it determining the Capital stations playing the records in it. Sometimes I chose to play tracks with a bit more power when they actually start going down the chart. Certain records can only be evaluated when they are heard on the air.

Q: On a different tack, are there any recent signings to Wildstar?

A: We have two new acts who will have material out this year. One is a rock band from Sheffield called Sea Fruit. We need some good rock bands; the industry is a little short of them. The other is a two-person act from Cork in Ireland and the Ivory Coast, by the name of Matisse. I'm tipping them to have a Top 10 European hit this year.

Interview by Mike McGeever

NRJ plans Flemish launch

by Marc Maes

BRUSSELS — French radio group NRJ is preparing to launch its brand into Flemish-speaking northern Belgium, in anticipation of imminent legislation to legalise networking in Flanders.

NRJ Belgique has been an active player in French-speaking southern Belgium for some time, offering a customised version of NRJ's French CHR format. The Flemish NRJ network will be called NRJ Vlaanderen and headed up by Jan D'Haese, formerly managing director of the Dino label in Belgium. Kris Borggraeve, currently a news anchor for Antwerp-based commercial TV station ATV, will be station manager.

The new network is planning to launch before the summer on some 15 local stations in Flanders' principal

cities. "Although we have visited virtually every important station in Flanders, and rumours are circulating all the time, we haven't concluded any definite contracts yet," insists Borggraeve.

"Those preliminary visits were merely to allow the French NRJ people to get acquainted with the Flemish radio market."

Borggraeve says of NRJ Vlaanderen's planned programming strategy: "We're very aware that Flanders is in the centre of Europe and our approach will be very 'European,' including a lot of interactivity with other NRJ networks in Europe. We will certainly try to soften NRJ's 'French' label, without trying to hide our roots."

With both Radio Contact (CHR) and



Radio Nostalgie (AC/gold) now covering the whole of Belgium with bilingual *de facto* networks (plus, in the case of Radio Contact, an additional German-language operation), and increasing co-operation between the Flemish Top Radio and French Fun Radio CHR networks, it appears that national coverage is finally coming to Belgian radio.

"The main thing about this whole project is that NRJ will finally be able to offer the whole Belgian territory to advertisers as a single package," surmises Francois Pelletier, local operations manager of NRJ Belgique. He concludes: "The Flemish radio market is very lucrative and we want a piece of it."

PolyGram/Mega pact; VP quits

by Kai R. Lofthus

COPENHAGEN — Following the breakdown of a proposed distribution deal with the Netherlands' Arcade group, Mega Scandinavia has signed a distribution deal for Sweden and Norway with PolyGram.

Mega's senior VP, Cai Leitner, left the company three days prior to the March 2 completion of the deal, for undisclosed reasons. He was unavailable for comment at time of going to press.

Mega, which plans to release a new Ace Of Base album in May, already has a distribution deal with PolyGram for the world excluding Denmark (GDC), Finland (Promotion House), North and

South America and Japan (Arista). "We are quite familiar with PolyGram through our international co-operation on artists like Ace Of Base," says Mega Scandinavia business affairs manager Cloes Cornelius. "So we are highly satisfied with the agreement."

The managing directors of Mega Sweden (Anna-Lena Ahlstrom) and Mega Norway (Terje Engen) both left the company last year following its decision to centralise A&R activities in Copenhagen (M&M, December 13 1997). Ahlstrom recently joined Diesel Music as general manager, while Engen has acquired Mega Norway's local A&R roster and is launching S2 Records, distributed by Warner Music and MNW.



French soft AC network RTL2 has launched a new national billboard campaign promoting the station. The posters are based on four key artists at the core of its programming—Céline Dion, Eric Clapton, Phil Collins and Bryan Adams—with the strap-line "RTL2 ce n'est pas de la radio, c'est de la musique" ("RTL2 isn't radio, it's music").

Berlin frequency hopefuls face delay

by Ed Meza

BERLIN — The 26 runners in Berlin's latest radio race are going to have to wait between three and six months to discover who wins a vacant FM fre-

quency in Germany's most lucrative radio market.

The 94.8 FM frequency was originally granted to ethnic (Turkish) broadcaster Radio Makaria in February 1997. The station was due to

start broadcasting in May last year, but failed to get off the ground. In December last year, it returned its unused licence to Berlin-Brandenburg radio regulator the MABB.

The licence was subsequently re-advertised in December by the MABB; the closing date for applications was February 27. A number of applicants had hoped the MABB would make a decision on the licence award at its March 6 council meeting, but the winner will not be decided until June at the earliest. "These things take time," notes MABB spokesperson Susanne Grams.

Applicants for the frequency include former Energy/Berlin founder and Power Radio general manager Thomas Thimme, JazzRadio/Berlin partners Wilhelmina Steyling and Julian Allitt, and Antenne Bayern/Munich's Karlheinz Horhammer.

Applications were also received from national R&B cable station Jam FM, country-flavoured SunRadio, Berlin Rock and five foreign language bids, two proposing Russian stations and three Turkish broadcasters, including a new application from Radio Makaria.

internet in-site Surfing The Aether
www.northernnet.com/bchris/

People interested in radio itself, as distinct from what it transmits, will find kindred spirits at Surfing The Aether. It mainly uses a timeline structure to convey the history of radio technology, punctuated with RealAudio clips of historically significant broadcasts and photographs of the site owners' impressive radio collection. Among other related offerings is a discussion area that draws interesting parallels between the development of radio and the Internet—with individuals of vision driving the process in both cases. Surfing The Aether is very American, but fascinating nonetheless.

Chris Marlowe

Néapolis

simple minds



The New Album Released 16 March

Includes the single *Glitterball*

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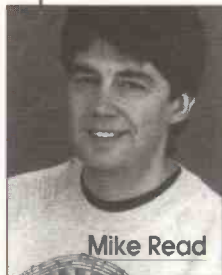
ON THE BEAT

REGULATOR APPROVES SYNDICATION

BERLIN — Baden-Wuerttemberg radio regulator LfK has decided to officially support plans for syndicated programming amongst the state's commercial radio stations. LfK committee president Thomas Hirschle is calling for closer co-operation between commercial operators in the face of the impending merger of public broadcasters SDR and SWF. From June, programming produced by Antenne Radio in Stuttgart and Die Welle in Karlsruhe will be offered to the state's other major commercial FM network, Radio Regenbogen, as well as to smaller local broadcasters.

NEW LINE-UP FOR CLASSIC GOLD

LONDON — U.K. radio regulator the Radio Authority (RA) has allowed the GWR Group to switch local programming on its Classic Gold network from the breakfast slot to afternoon drive-time. Mike Read (pictured), a former DJ on national CHR station BBC Radio 1, will be the new networked breakfast presenter, while another ex-Radio 1 name, Simon Bates, is joining to host an early-evening show, which he will present in addition to a breakfast show on 963 Liberty/London. GEM AM/Nottingham presenter Tony Lyman is joining the oldies network to present the lunchtime slot. The RA has also given GWR permission to incorporate Wolverhampton-based gold service WABC into the Classic Gold network.



Mike Read

DR CHIEF WANTS FOURTH NATIONAL FREQUENCY

COPENHAGEN — Hans Jorgen Skov, head of radio at Danmarks Radio (DR), has added his voice to the public broadcaster's campaign to secure the country's fourth national FM licence. Writing in the Berlingske Tidende newspaper, Skov claimed that experimental programming by DR on the new frequency had been a major success. Skov says he hopes the Danish government will reach a decision about the licence award this spring, but if not, he wants to be able to continue DR's experimental broadcasts (in preparation for future DR digital radio services) until the year 2000.

RADIO 3 CAPTURES FESTIVAL FUN

MADRID — RNE's national alternative/ethnic station Radio 3 is to broadcast all this year's open-air festivals in Spain between April and September. The public station's transmissions will be a mixture of live and recorded highlights. The first will be the April 4-5 Espárrago Rock International Festival in Granada, with Faith No More, Ocean Colour Scene, Iggy Pop, Bad Religion, Therapy? and leading Spanish bands. It will be followed by the May 1-2 Festimad at Mostoles, near Madrid. Other festivals to be broadcast include Womad at Caceres, Sonar and Bam in Barcelona, Pirineos Sur in Huesca and La Mar de Musicas in Cartagena.

CAFÉ MENU FOR RADIO 2

ANTWERP — Flemish AC/MOR network VRT Radio 2 is to open its first "Radio 2 Café" in the Belgian city of Aalst on April 24. In a joint project with brewery group Interbrew, the public station wants to strengthen its ties with local audiences by opening further Radio 2 cafés in the major Flemish cities. The opening of the Aalst café will be marked by live broadcasts of Radio 2 programmes and performances by Flemish artists.

MOVING CHAIRS

MADRID — Jose Luis Sainz, 36, is the new deputy director general of commercial radio group Cadena SER. He replaces Juan Casal Velasco, who moves to Grupo Prisa's audio-visual group Sogecable.

LONDON — The GWR group has appointed presenter Susannah Simons to the new position of head of corporate liaison. Simons will continue to present her weekend programmes on GWR's national station Classic FM.

Europe's trip to the country

by Paul Sexton

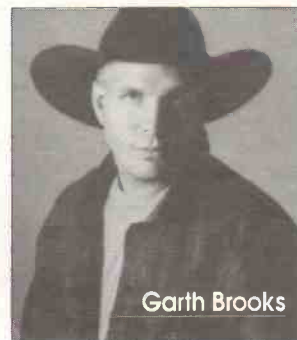
NASHVILLE — Country music programmers from around the world descended on the genre's capital between February 25-28 for the 29th annual Country Radio Seminar—and those European broadcasters who rode into Nashville found it well worth the journey.

Although largely staged by and for the U.S. industry, the seminar, organised by CRB (Country Radio Broadcasters), featured a keynote presentation by Garth Brooks and attracted visitors from the U.K., the Netherlands and as far afield as Namibia. The event was held downtown at the Nashville Convention Center, after a 16 year run at the giant Opryland Hotel.

The move downtown, positively received by most attendees M&M spoke to, enabled

record companies to host numerous industry parties and showcases in the District area's many clubs and venues. Among those performing were the Mavericks, LeAnn Rimes, Hal Ketchum, Randy Travis, Deana Carter and Bryan White.

Keith Francis, programme controller of RTL Country 1035 AM/London, found the trip very worthwhile: "You get very close to the artists, which is never easy in this day and age, and it's always good to share ideas. The discussion about virtual radio was useful, because smaller [U.K.] formats like country are going to be heavily into that."



Garth Brooks

Another attendee from the U.K. was Stuart Hobday, a producer at national MOR network BBC Radio 2. Hobday feels CRS is an ideal opportunity to discuss programming ideas. "You achieve so much more by doing these things face to face," he says.

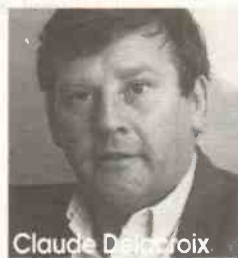
"I can't think of another format that has anything close to CRS," Francis adds. "The equivalent [in pop or rock] would be that you'd be having lunch watching Celine Dion, then going out in the evening and seeing the Rolling Stones with 200 other people. These are the size of the artists at CRS, and it's good to see artists saying how much they need radio."

RTBF on Clapton pilgrimage

by Marc Maes

BRUSSELS — Eric Clapton's new Reprise album *Pilgrim* is benefiting from a unique multi-channel promotional project between Warner Music and Belgium's French-language public broadcaster RTBF.

"Call it the RTBF offensive," says Claude Delacroix, managing director of Brussels-based RTBF Radio. "Promotion for *Pilgrim* is not offensive," says Claude Delacroix, managing director of Brussels-based RTBF Radio. "Promotion for *Pilgrim* is not



Claude Delacroix

RTBF

RTBF kicked off on Radio 21 on March 1 with a special edition of Marc Ysaye's *Classiques de Radio 21*, including a one hour interview with the artist. On

March 3, a Clapton special appeared on full-service station La Premiere, while Radio 21 played a different track from *Pilgrim* every hour between 07.30 and 18.00. Full-service

local station Bruxelles Capitale and AC/MOR network Frequence Wallonie also featured the Clapton interview in special programmes.

"The interview conducted by Radio 21's Marc Ysaye with

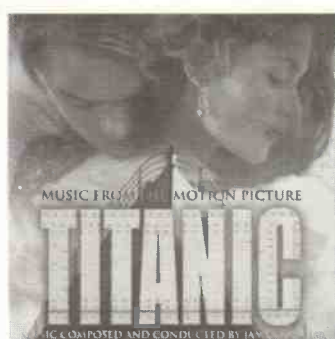
Clapton, which was also recorded for [RTBF] TV, is the key element of the whole campaign," notes Warner Music Belgium marketing manager Anne Baugee. As part of the promotion for the new album, Warner has committed itself to a substantial ad spend with RTBF. Continues Baugee: "I'm very happy that we have been able to team up with RTBF, as this project takes us beyond other campaigns we've set up in the past. The public broadcaster's commitment has been invaluable."

"The association we have with Eric Clapton will help us to give RTBF a younger and more dynamic profile," says Delacroix. "We're very aware that the competition [from commercial radio networks] is becoming more professional."

Platinum pair for Titanic OST

LONDON — Following its U.S. success, the *Titanic* soundtrack is making a similarly big splash in Europe. The James Horner-composed album has achieved double IFPI Platinum Europe certification (in recognition of sales of over two million units) in just two months.

Titanic was one of several albums to pass the million sales mark in February. The Light-house Family's *Postcards From Heaven* (Polydor/PolyGram), All Saints' eponymous debut (London/PolyGram) and Natalie Imbruglia's *Left Of The Middle*



(RCA/BMG) all gained Platinum Europe status, as did German acts Peter Maffay's *Tabaluga Und Lilli* (BMG) and

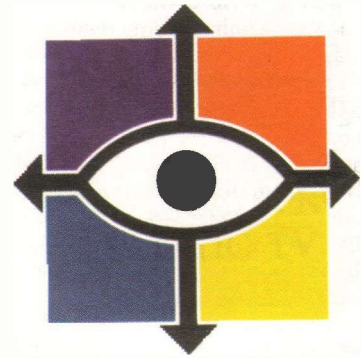
Helmut Lotti's *...Goes Classic* (EMI-Scala/BMG), Elvis Presley's *The Essential Collection* (RCA/BMG) and Wham's *If You Were There/The Best Of* (Epic/Sony Music).

Several albums attained multi-platinum status during February. Frenchman Eric Levi's *Era* (Mercury/PolyGram) went double platinum, Eros Ramazzotti's *Eros* (DDD/BMG) and Aqua's *Aquarium* (Universal) went triple-platinum, while Celine Dion's *Let's Talk About Love* (Sony Music) went five-times platinum.

Tuning in to TV's digital dream

THE DIGITAL AGE

Music television has established itself globally as a profitable broadcasting niche. The advent of digital TV with its superior pictures, sound, interactive possibilities and potential for multiplexing, appears to open up a whole new world of opportunity. But, as *Chris Fuller* reports, legal obstacles, cost, and the rate of transition from analogue make Europe's digital TV equation a complex one.



MULTICANAL

Around the world, the prospect of multi-channel digital broadcasting, with its facility to target precise demographics with tailored programming, has provided much for the music industry to get excited about: and it duly has.

In Japan, for example, Sony Music Entertainment's recent decision to form a brand new digital broadcasting subsidiary—via the JSkyB-PerfecTV platform—represents a multi-million dollar investment into what is seen as both a vitally important new promotional tool, and as a new source of revenue in its own right.

In Europe, a range of different and incompatible systems has made for something of a stuttering start for digital TV, and opinion appears mixed on what, precisely, it will all mean. Some industry figures, such as Sony Music Entertainment Europe president Paul



row 200 and the day after that 300... in this potentially crazy environment, the channel which wins will be that with the strongest brand."

Brand awareness

With branding squarely in mind, MCM, which—with an audience reach of 2.3 million—claims to outstrip its nearest rival in France's music segment, MTV, by 2:1, will open its own TV Cafe in Paris this April.

According to Laval, the operation will "not only be a cafe but a state-of-the-art digital facility. Here we will shoot up to 250 hours of live performance a year. It will be the place to be and the place to be seen at."

In addition, MCM is rebuilding its website to incorporate video clips, chat-rooms, forums, with an integrated search engine to steer MCM viewers to other genre-specific sites across the Web. Also in development is a "virtual mall" for ticket ordering, books, sportswear and other merchandise; plus—by September—dedicated MCM Techno, Metal and other sites offering video and audio on a proprietary platform.

"It's all part of a multi-faceted digital package... and all part of putting across the MCM brand," says Laval. "At present most of the activity is centred around the Internet and Net-TV interactivity. Digital also, of course, offers the possibility of new broadcast channels, such as MCM Rap and MCM Dance, a little further down the road. But we have to see how the market develops and choose the projects wisely."

Digital benefits

At MTV Simon Guild, chief operating officer, MTV Networks Europe, says that digital TV is already making a "profound impression" on all aspects of station operations—from programming research and compilation through to production, post-production and eventual signal transmission.

"A satellite transponder for an analogue signal can cost £4-5 million (\$6.4-8m) a year," says Guild. "But digital allows you to fit 6-8 signals within that same space. Historically, the cost of a transponder has been a fairly major factor within the running of a station, so the ability to split signals obviously

Russell, soberly view the new technology as just one business priority alongside "formats, copyright, charts, the Internet, but especially the development of the 300-plus of Sony's local artists signed to our various labels throughout Europe."

In stark contrast, in the broadcasting camp, Brent Hansen, president and chief executive MTV and VH-1 Europe, enthuses that "digital will be a great liberating force in broadcasting and music, allowing much more airtime and exposure for the innovative, the niche and even the downright weird."

Turn on, tune in...

Martin Lindskog, president of broadcasting group Scandinavian Broadcasting System (Sweden), which has entered into a long-term strategic alliance with Canal Plus/Telenor offshoot Canal Digital, believes that despite the muddled beginnings, digital TV's dominance "really is only a matter of time."

"The crucial day," he suggests, "will come when broadcasters find they cannot justify the cost of analogue transmission by the number of available analogue viewers. And with the jump into an all-digital environment, all aspects of the entertainment business—music included—had better be ready."

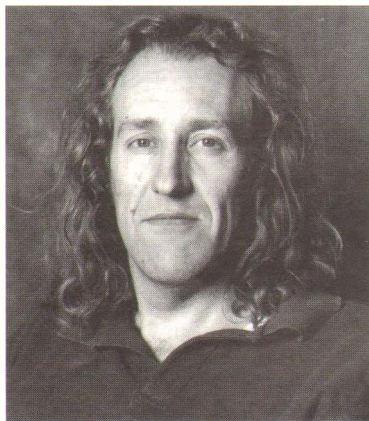
Perhaps readier than most, MCM Euromusique—plus the French music channel's international spin-off MCM International—"are very strong believers in the digital future," according to managing director Thierry Laval.

However, Laval also warns: "Today you might have 100 channels, tomor-

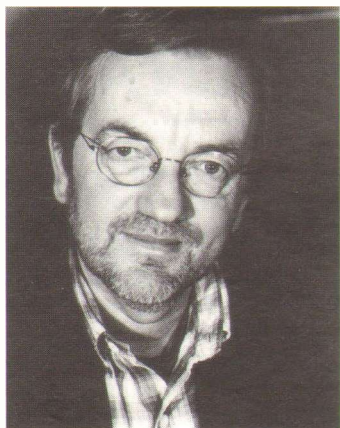


Viva lines up for digital TV with presenter Minh-Khai Phan-Thi and (above) MD Dieter Gorny





Digital dreamers: Brent Hansen (top) and Lex Harding



"If, from his desktop, a producer keys in for example Bryan Adams, within seconds he or she will get a list of everything that's in the library relating to that artist—clips, interviews, live material and so on. Obviously this facility will make it a lot easier, and faster, to put together programming which utilises the library resource to the fullest extent."

MTV intends to go live with the digitized system in October of this year, with full in-station desktop viewing scheduled to be in place by 1999.

Among digital initiatives designed to broaden synergies with the Internet is MTV's project-in-development, M2, described by newly-installed managing editor Peter Good as "an interactive, experimental music channel." It is being readied for launch by Spring 1998, initially for carriage on Canal Digital's Scandinavian digital satellite service.

Europe's M2 derives from an already-proven MTV concept in the US, where M2 is now reaching more than nine million cable and satellite homes. The US M2 uses Intel's InterCast technology to allow viewers to access Internet-delivered information about a particular artist, while simultaneously watching the video.

"There was no point in just replicating an MTV or VH-1 in a digital format," says Good. "Our plan is to develop a unique, technology-driven service which is not available via existing terrestrial, satellite or cable providers."

Reality and the digital dream

The view from Germany's Dieter Gorny, managing director of German music broadcaster Viva Fernsehen, is that while "the idea of it, the 'digital dream,' is of course wholly attractive...in Germany, at least, the dream is, sadly, very quickly dispelled by market realities."

In what remains Europe's biggest music market, the European Commission is engaged in an anti-competition investigation into a so-called "digital alliance" between media groups Bertelsmann, Kirch and Deutsche Telekom.

This has effectively stalled the establishment of a nationwide digital platform centred on the pay-television movie channel Premiere, and is "but one headache that we have to sort out," according to Gorny.

Kirch Group managing director Jan Mojto has cited "the music industry...and music fans" as being among the most immediate beneficiaries from a digital broadcasting environment, which he believes "should be established as soon as possible in Germany." But EC competition commissioner Karel Van Miert—the EU's competition watchdog—clearly begs to differ.

Van Miert has voiced concern that the pooling of Kirch's digital TV technology—including its set-top decoder

box—and the participation of Deutsche Telekom in the alliance, would create too high a hurdle for potential new market entrants. Van Miert's office is expected to rule on the legality of the alliance by the end of April, 1998.

Who needs it?

In Gorny's words, even if the EU barrier is cleared, there still remains the huge question as to whether the public actually needs, "or more to the point, wants" digital television.

"At present," Gorny says, "the free TV market is so competitive here, and the amount of expensive, high-quality entertainment already available on the free channels is so broad and all-encompassing, that the notion of 'paying' for something extra is difficult to comprehend."

"What exactly are the 'extras' that the broadcasters have in mind? There have been moves to take soccer over into pay-TV... but it's proven extremely high-risk and political, and represents a very bitter pill for the public to swallow."

From Viva's point of view, digital would very much constitute an added value attraction, says Gorny. "Within a developed digital platform, perhaps kids would be attracted by an additional digital service, offering more themed programming or extra information and interviews." But he stresses it would be "a sideshow" next to what has proven to be a successful two-channel strategy.

Backed by the majors—Sony, PolyGram, Warner and EMI—the Cologne-based Viva and Viva 2 have pursued a decidedly pro-German stance in their all-music programming, giving the stations an edge, say company sources, over chief competitors MTV and VH-1.

Both Viva (launched December 1993, target group 14-29 year-olds, market share 0.5 percent) and Viva 2 (launched March 1995, 25+ target group, share 0.1 percent) observe a 40 percent quota on German-produced rock, pop and dance.

Meeting national tastes

In Spain and Portugal, Sol Musica—the brand-new musical arm of the Multicanal broadcasting group backed by Disney/ABC, United International Holdings, Urbina and Multitel—has "already tuned in to the different musical tastes on the Iberian peninsula," according to Multicanal managing director Eduardo Zulueta.

"Given that the channel only launched eight months ago," says Zulueta, "we are at a very early stage of penetration, and while the prospect of splitting the signals is of course exciting, our main priority has to be consolidating our core audience and securing distribution."

"The initial target group of Sol Musica was 14-25," Zulueta explains. "In the event, we're surprised at how many subscribers we are getting aged between 25-35. This is because no other channel carries such a significant weight of Spanish and Portuguese music. This localisation aspect is really hitting the target."

Among Europe's smaller territories, meanwhile, The Netherlands' The Music Factory (TMF)—besides beating MTV in terms of audience reach (up to "six or seven times

better than MTV," according to managing director Lex Harding), claims to have been more far-sighted than the opposition in embracing digital. "TMF was conceived as a digital station and that's what it's been from the off," says ex-DJ and Dutch commercial radio pioneer Harding.

Since launch in May 1995, TMF—a subsidiary of the Wegener Arcade group—has been "a fully digitized, automated, under-one-roof operation," says Harding.

"From here [in Bussum, near Hilversum], the music director selects the videos to be broadcast, the editorial staff help the veejays prepare the programmes, the production department records the programmes and a team from NOB technical facilities runs one of the most advanced broadcast installations in Europe."

Market saturation

TMF's success is down to the fact, says Harding, that "it's national, rather than international, consisting of about 40 percent of Dutch music."

During 1998, Wegener Arcade is planning to launch several other country-specific TMFs in Europe, though in Harding's opinion, the size of the Dutch music market precludes the need for any other music channels at home.

"Of course, digital allows for multi-signal transmission, but in a market the size of Holland that's not really the point. Even with cheap transmission, investment is required for the provision of strong programming, which is what will get—and keep—the audience. If the audience is not there... then spending the money is simply not justified."

At MTV Europe, Simon Guild makes a similar point: "Thanks to digital we've already started on splitting signals, and as costs come down it opens up still newer targeting opportunities. Next year, signal delivery will cost about a tenth of what it was a few years ago. But there also comes a point where it's just not necessary or justified," Guild continues.

"The idea of a localised MTV for every country is great... but MTV Liechtenstein? That would be tough! Rather than just utilising the technology for its own sake, we see the bottom line as whether or not it can add value for the customer."



"The idea of the 'digital dream' is, of course, wholly attractive"

Dieter Gorny, Viva Fernsehen

"MTV Liechtenstein? That would be tough!"

Simon Guild, MTV Europe

Five years on, 'instant' success for Cornershop

by Christian Lorenz

The Gallagher brothers, "Pizzaman" Norman Cook and an unsung hero at U.K. CHR station BBC Radio 1 are the unlikely protagonists who have finally propelled indie band Cornershop to pop stardom.

More than six months after its first release as a single, Cornershop's *Brimful Of Asha* (Wiiija) from their current album *When I Was Born For The 7th Time* has been gathering momentum across Europe—it ranks at number 17 of M&M's Hot 100 European Singles chart this week.

Cornershop's big break came after the band returned from touring the U.S. with Oasis between January 8 and February 8. Media coverage of the tour had started a buzz around the band—a seemingly constant inclusion in "next big thing" lists over the past couple of years—and a re-mix of *Brimful* by "big beat" producer Norman Cook was steadily picking

does its own edits, with permission of the respective labels).

Wiiija subsequently made its own radio edit of the Cook mix and gave it a full commercial release on February 16. The track entered the "official" U.K. CIN singles chart at No.1 in its first week, although it dropped in week two.

Meanwhile, at Radio 1 nobody seems eager to reveal who produced the crucial edit, and a spokeswoman for the station says it now plays "the radio edit from the commercial single release." Apart from its heavy support from the public broadcaster, the track has also picked up considerable U.K. exposure from the most commercial of media—it's currently being used in a TV advertisement for beer...

Radio in Holland, Belgium, Sweden and Norway supported the new mix from a very early stage, according to Beggars Banquet head of promotions Craig McNeill.

In France, the remix was played extensively from the outset by specialised Parisian stations *Oui FM* (Adult alternative) and *Radio Nova* (alternative/world), but not by mainstream stations. Wiiija French licensee *Play It Again Sam* label manager Laurent Didaciller says the situation changed after the track moved to the top of the U.K. charts.

"Definitely, something has changed in the way the song is perceived by the main stations," he explains. "Although it has not translated into massive airplay, the fact the song went to No. 1 in the U.K. charts caught programmer's attention. There is some real interest and I anticipate some major stations to add the song soon."

The follow-up to *Brimful* will be an Ashley Beedle re-mix of the album track *Sleep On The Left Side*, which is due out in early May. However, "Nobody expects *Sleep* to do as well as its predecessor," cautions Beggars Banquet head of press Chris Sharp. "A lot of things came together rather by accident for *Brimful*. We don't think that it resembles the way we want to market the band in this way."

Sharp says he sees the five year-old band, built around songwriter Tjinder Singh, as an album act, not a pop single phenomenon. "*When I Was Born* has won the band much critical acclaim—even before the support slot for Oasis—and the re-mix established them in the pop charts," says Sharp.

Released on September 8, the album re-entered the U.K. charts in January, mainly on the back of airplay support for Cook's mix of *Brimful* and largely thanks to U.K. sales success, the album entered Music & Media's European Top 100 Albums chart for the first time on February 21. This week, it stands at number 84.

McNeill says he expects a further promotional boost from Cornershop's imminent tour through Europe. "The tour kicks off on March 17 in Eindhoven, Holland," he notes. "It will move on to Denmark, Sweden, Germany and Spain and France. The final show is on April 11 in Strasbourg."



"Something has changed in the way the song is perceived by the main stations"

Laurent Didaciller, Play It Again Sam

up airplay.

Cook—the man behind such Hot 100 dance hits as Pizzaman's *Sex On The Streets* and the Mighty Dub Katz' *Magic Carpet Ride*—had suggested the re-make of *Brimful*, which had been around since August 18, himself, according to Beggars Banquet-affiliated label Wiiija.

After he got the green light from Wiiija, the Brighton-based producer updated *Brimful* for the dancefloor with a nod to his own current recordings under the name Fatboy Slim for Skint Records.

Wiiija released Cook's mix before the Oasis tour as a one-sided vinyl 12-inch single in a limited edition of 500 copies, three weeks before Christmas. Cook's original mix clocked in at eight minutes, but an un-named producer at the BBC made a shorter edit, which Radio 1 began to play (Radio 1 occasionally

Dance grooves

by Gary Smith

BANG A GONG (AGAIN)

With the late '90s heralded as the "age of revisionism," there's never been a better time to admit a fondness for groups labelled as hippy during the punk era. The revival of Anglo-French progressive band Gong—filling live venues across Europe after 27 years in the business—is gathering pace just in time for the millennium.

Benefitting from interest in all things ambient, Gong's album *You* has been revamped as *You Remixed* by U.K. independent GAS.

"We're a Grateful Dead type organisation without the backing of a major label. People give help and donate their time," says label boss Jonny Greene. "Once within the psychic gravity of Gong it seems there is no escape." In the case of *You Remixed* the "giving" was by artists such as The Shamen, The Orb, Moodswings, Youth, System 7, Ken Ishii and 808 State's Graham Massey.

But there's a second reason behind the decision to remix Gong's biggest seller. "25 years of royalties went to fight legal battles with [back catalogue distributor] Charly Records," claims Greene. "The musicians got zip all from *You!* I hope this re-release will change that."

TRIED AND TESTED

Test Department were among the first experimental, percussion-based "Industrial" acts at the beginning of the '80s. Proving they've lost none of their relevance, the group has made a comeback in recent years with a clutch of strong recordings and startling live shows. On *The Enigma Of Doctor Dee* (KK Records/Belgium), they transform a slow funk rhythm into a sizzling jungle groove accompanied by dark textures and a delicate melody played on Tibetan bells.

WORD IS OUT

House-meister Steve 'Silk' Hurley returns to the scene with *The Word Is Love* (La Belle Noire/U.S.). Recorded with The Voices Of Life feat. Sharon Pass, *The Word* is one of the freshest, most unapologetically uplifting tracks of the year to date. Grafted onto a '70s disco/funk bassline, the track combines a classic groove with sheets of intense vocal harmony and a gospel-tinged chorus. A track with 'hit' written all over it from the opening chords onwards.

REPEAT WHEN NECESSARY

Just as one is wondering why Dutch label Mo' Bizz made a radio edit of A.T.G.O.C.'s *Repeated Love*, it clicks into place beautifully. After the most basic of intros, an upbeat chorus arrives with an impact which just about justifies the preceding lull. Top marks to Mo' Bizz for the 3:29 version but it will be the longer mixes, specifically the *Rollercoaster's Mix* and a version by Da Techno Bohemian, which establish the track on the dancefloor in coming months.

KEEP TAKING THE TABLETS

Berlin-based duo Sub-D's open their pharmacy cabinet on debut album *Exaspirin* (MFS/Germany). The eight instrumental tracks here are low-key, coming over like music from an otherworldly thriller series. Tension, atmosphere and melodies unravelling sinuously over several minutes are what Sub-D do best. Relaxing and spooky, stand-out tracks include *Baldrian* and *Baldriparan*.

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 Luria 45 -3° -2, 08009 Barcelona, Spain.



Meet the alternative Ms Minogue

by Sally Stratton

Half a year after it was first mooted, Kylie Minogue's re-introduction as an alternative rock "auteur" via her new album finally hits Europe on March 23.

London-based BMG-owned label DeConstruction first heralded the diminutive vocalist's comeback last summer, with the company promising a complete image makeover for the former soap opera star/pop singer turned dance diva.

A first single, *Some Kind Of Bliss*, was co-written and co-produced by James Dean Bradfield of Welsh indie rockers Manic Street Preachers. A second single, *Did It Again*, followed at the end of 1997 but Minogue's self-titled second album for the label, intended to establish her credibility as an "alternative" rock artist slid back in the schedules.

"Initially we did contemplate putting the record out last September, but we had production problems and various other complications which prevented us from doing so," admits DeConstruction head of international Juliette Joseph.

"We really wanted there to be a three single album plan, particularly in the UK. It gives a wider picture of the wealth of [Minogue as an] artist and it's important for us to give people an idea of the different facets of this album. Everybody knows who Kylie is, [but this album] is quite different from what she's done in the past."

The album itself is the product of a year of turmoil, confesses Minogue. "There were times when I visualised it

as my rollercoaster ride. With every experience I went through there was a part of me that was sifting through it and thinking what would be good for my album?" Minogue is proud that "[the songs] are my own melodies," with the exception of the Manics' tracks *Some Kind Of Bliss* and *I Don't Need Anyone* "which were written without me being present."

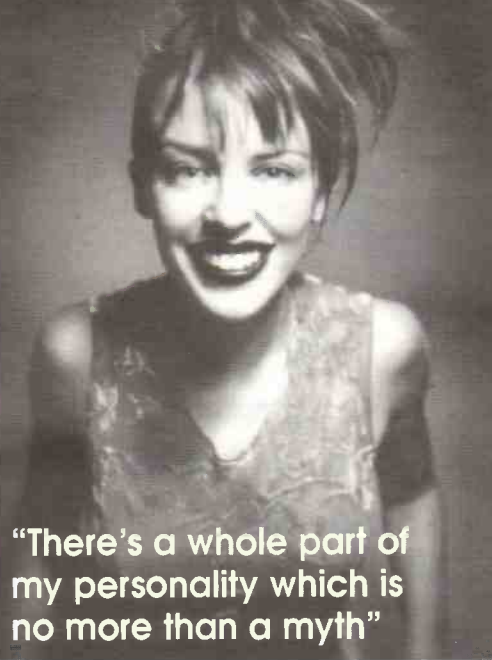
It has taken until the second decade of her musical career for Minogue to begin writing her own material. However, it's an ambition she's long held. "I thought about it years ago," she declares. "My former producers Stock, Aitken and Waterman would sometimes send me out of the room, so they could finish writing a song."

"I wanted to write, but that wasn't encouraged. But then practically every time they penned a track they were writing a Top 10 hit, so why would they say 'write your next single yourself'?"

The album was preceded on March 9 by the third single *Breath*, which introduces another facet of Minogue with a fresh set of remixes by house producers such as Todd Terry, Sash and Nalin & Kane. "What we're doing right now is talking to press again and saying this is a new single and a fresh album," says Joseph.

This approach had become all the more necessary when both label and artist had to deal with European media already oversaturated with

Kylie Minogue



"There's a whole part of my personality which is no more than a myth"

Kylie material from last year's promotional wave for her image change.

Joseph adds that the singer will promote *Kylie Minogue* intensely until the end of April and that demand from Europe is high. "Bearing in mind the fact that we had a release planned for the latter part of 1997, the response has been quite phenomenal," adds Joseph. Scandinavia, Germany, Austria, Switzerland and the U.K. have emerged as Minogue's strongest markets so far, she notes.

For her part, Minogue is taking a

positive view towards promoting the new set. "Right from when I started work on this album I have been trying to be more accepting of myself," says Minogue "and that has allowed me to be more frank and relaxed about interviews," she says, admitting that past negative experiences with the media had made her cautious.

"There's a whole part of my personality," Minogue declares, "which is no more than a myth, so I've realised I need to be more open."

She also has a positive attitude to touring this time around. "So often people are saying to me they'd love to see me in a show and it's great to know that there's a demand. I'm looking forward to doing smaller venues, I did some performances in London before Christmas with a band and that was such fun."

Regardless of any new image, the singer's past as a pop pin-up is never far away. "I am sure, that if

someone came to my show the first question they'd be asked would be 'did she do *I Should Be So Lucky*?' " reflects Minogue. "I definitely would play it, there's a good dose of irony that could go along with that particular song!"

Much recent press attention has centred on Minogue reaching the age of 30 this year. The artist herself is unfazed by the milestone, and adds: "I'm looking forward to the future and the album is indicative of that. I find my opportunities keep growing and my vision of what's possible seems to get broader and broader."

Propellerheads take off

by Menno Visser

With *Decksanddrumsandrockandroll* (Wall Of Sound), the first big album in the history of the big beat genre arrived.

The debut album by Bath-based duo Propellerheads seems to be single-handedly creating an international market for what is often seen as a purely U.K. music trend. Released on January 26, *Decks...* has charted in France, Germany, Italy, Holland, Switzerland and Ireland as well as their homeland.

Wall Of Sound MD Mark Jones, who launched the label in 1994 together with Marc Lessner, says the duo laid the foundations for their success themselves. They did, he suggests, "by doing club tours and re-mixing tracks for other artists for a couple of years before they embarked on a recording career."

The chart story of drummer Will White and one-time Stranglers sax player Alex Gifford started in May 1997, when their single *Spybreak* made the U.K. hitlists. Continuing the "espi-

onage" theme, their follow-up *On Her Majesty's Service*—featuring original Ms. Goldfinger, Shirley Bassey—broke into the British Top 10.

Recorded for film composer David Arnold's compilation album of James Bond film tune covers *Shaken, Not Stirred* (East West), *On Her Majesty's Service* picked up the attention of Europe's more leftfield-oriented stations at the end of 1997. But it is its successor *History Repeating* (Wall Of Sound)—again with Bassey—which has helped the Propellerheads firmly cross over into CHR radio.

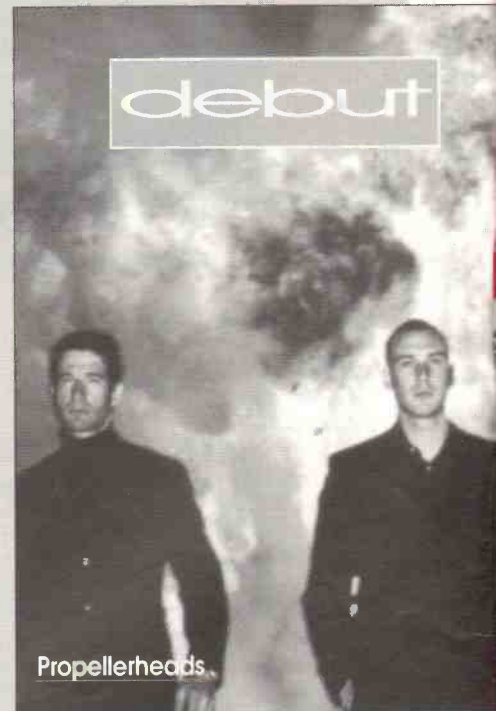
"[*History Repeating*] is a very cool record which surprises the listener," comments Max Desiato, head of music at Italian CHR-outlet RV1 in Turin. Desiato designated the track for powerplay on RV1 two weeks ago and is keen to check out more material by the band. "I had not heard of the Propellerheads before, but now I am interested in listening to the whole album."

Outside the U.K., *Decks...* is distributed by Brussels-based independent Play It Again Sam (PIAS) in France

and the Benelux countries and by Virgin France's sub-label Labels in Spain, Portugal, Italy, Greece and the Scandinavian countries. In Germany, the album is handled by Connected, a recent 50/50 joint venture between PIAS and Edel.

According to PIAS international manager Russ Curry, *Decks* sold more than 100,000 units in France, the Netherlands and Belgium during the three weeks after its release alone. In the Netherlands, the band's hottest market outside the U.K. so far, "a large share of actual sales is through so-called alternative outlets which are not monitored in the official sales charts," says Curry. "Dutch chart positions therefore don't reflect the Propellerheads' popularity to its full extent."

Labels MD Alain Artaud is confident that his company's international exploitation department—which has successfully established local French dance acts Daft Punk and Air abroad—can do a similar job for the Propellerheads the South of Europe and in Scandinavia.



Artaud, who worked out the deal over lunch with Jones during Midem, says, "I knew we could do some good work on this album. My point was to tell Mark [Jones] that what has worked for Daft Punk and Air could work as well for the Propellerheads."

Eurochart Hot 100® Singles

week 12 / 98

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this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted	this week	last week	no. of wks	TITLE	ARTIST	countries charted
			<i>original label (publisher)</i>						<i>original label (publisher)</i>						<i>original label (publisher)</i>		
1	1	9	My Heart Will Go On	Celine Dion - Epic/Columbia (Rondor)	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.E.S.CH.UK.HUN	34	30	19	Nobody's Wife	Anouk - Dino (DBM)	B.DK.FIN.GRE.NL.N.S	68	NE	1	Holler	Ginuwine - 550 Music (Controversy)	UK
★★★★ SALES BREAKER ★★★★★																	
2	2	4	Frozen	Madonna - Maverick/Sire (Warner Chappell)	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.E.S.CH.UK.HUN	35	49	8	Emmène Moi	Allan Theo - EMI (Not Listed)	B.F	69	NE	1	Tellement N'Brick	Fauhel - Mercury (Not Listed)	F
3	4	14	Together Again	Janet Jackson - Virgin (EMI/Variou)	A.B.DK.FIN.FD.IRE.I.NL.N.E.S.CH.UK	36	NE	1	When The Lights Go Out	Five - RCA (Sony ATV/19/Windswept Pacific/BMG)	IRE.UK	70	56	3	Feel It	The Tamperer Feat. Maya - Tyme (Not Listed)	I
4	3	20	Torn	Natalie Imbruglia - RCA (Island/EMI/BMG)	A.B.DK.FD.GRE.I.NL.N.E.S.CH.UK.HUN	37	29	21	Prince Igor	The Rapsody feat. Warren G. & Sissel - Def Jam (PolyGram/Madhouse/EMI/Warner Chappell)	B.DK.F.GRE.IRE.S.CH	71	NE	1	Church Of Noise	Therapy? - A&M (Not Listed)	IRE.UK
5	5	16	It's Like That	Run DMC Vs. Jason Nevins - Profile (Warner Chappell)	A.B.DK.FIN.FD.IRE.I.NL.N.E.S.CH.UK.HUN	38	NE	1	Rock Me	Pills - Mercury (You-You)	B.F	72	62	10	One Minute	Boyz - East West (EMI)	D.CH
6	7	18	Never Ever	All Saints - London (Perfect/MCA)	A.B.DK.FIN.D.IRE.I.NL.N.S.CH.UK.HUN	39	NE	1	Stop	Spice Girls - Virgin (Windswept Pacific/19/BMG)	B.UK	73	NE	1	Glitterball	Simple Minds - Chrysalis (EMI)	B.NL.UK.HUN
7	8	42	Alane	Wes - Saint George/Sony (Sony/Michel Sanchez)	A.B.D.IRE.NL.S.CH.UK	40	58	23	Hasta Siempre	Nathalie Cardone - Columbia (Legende Enterprises)	B.F.NL	74	59	5	Le Disc-Jockey	Encore - Polydor (Step By Step)	B.F.IRE
8	11	7	Cose Della Vita	Eros Ramazzotti & Tina Turner - DDD (Unalira/Pelago)	A.B.FD.GRE.NL.N.S.CH.UK.HUN	41	NE	1	She Left Me On Friday	Shed Seven - Polydor (PolyGram)	UK	75	71	3	Hermann Maier	Mini Bydlinsky - Ariola (Not Listed)	A
9	9	5	All I Have To Give	Backstreet Boys - Jive (Grantville/Zomba)	A.B.DK.FIN.D.IRE.I.NL.N.E.S.CH.UK	42	32	2	Show Me Love	Robyn - Ricochet/BMG (Heavy Rotation/Cheiron/BMG)	NL.UK	76	NE	1	Uh La La La	Alexia - DWA/Dance Pool (Extravaganza)	NL.UK
10	15	7	Gettin' Jiggy With It	Will Smith - Columbia (Various)	B.FIN.FD.GRE.IRE.I.NL.N.S.UK.HUN	43	28	31	Meet Her At The Love Parade	Da Hool - Kosmo (Warner Chappell)	B.F.IRE.UK	77	46	3	Be Alone No More	Another Level - Northwestside (Windswept Pacific/Warner-Chappell)	UK
11	6	18	Doctor Jones	Aqua - Universal (MCA)	A.B.D.GRE.IRE.NL.S.CH.UK	44	36	9	Pushed Again	Die Toten Hosen - JKP/East West (Rheinkultur)	A.D.CH	78	89	2	Chanter	Florent Pagny - Mercury (Not Listed)	B.F
12	10	15	Angels	Robbie Williams - Chrysalis (EMI/BMG)	A.B.D.IRE.NL.S.CH.UK	45	47	6	Bang Bang	Black Attack - RCA (Warner Chappell)	F	79	78	2	My Father's Eyes	Eric Clapton - Reprise (Warner Chappell)	A.D.NL.CH
13	17	3	Ballad Of Tom Jones	Space - Gut (Gut/Hit & Run)	IRE.UK	46	65	3	Makeema	Two In One - EMI (Not Listed)	A	80	77	2	Je Sais	Alliage - Bax Dance (Not Listed)	F
14	16	3	Truly Madly Deeply	Savage Garden - Columbia (EMI)	A.IRE.N.S.UK	47	41	13	Too Much	Spice Girls - Virgin (Windswept Pacific/19/BMG)	A.B.FD.NL.CH	81	80	4	History Repeating	Propellerheads feat. Shirley Bassey - Wall Of Sound (Chrysalis)	F.D.I
15	12	14	Vivo Per Lei	Andrea Bocelli & Hélène Segara - Polydor (Not Listed)	B.F	48	NE	1	Everlasting Love	Cast From Casualty - BBC (EMI)	UK	82	NE	1	My Body	L.S.G. - East West (2000/Toni Robi)	NL.UK
16	34	2	How Do I Live	Leann Rimes - Curb (EMI)	IRE.UK	49	52	17	Perfect Day	Various Artists - Chrysalis (EMI)	A.B.GRE.IRE.NL.N.CH.UK	83	72	8	Ce Que Je Sais	Johnny Hallyday - Mercury (Not Listed)	B.F
17	13	4	Brimful Of Asha	Cornershop - Wiiija (Wiiija/Momentum)	IRE.NL.UK	50	40	17	5,6,7,8	Steps - Jive (All Boys Music/Zomba)	B.NL.S.UK	84	NE	1	Ich Liebe Mich	Basis - Polydor (Seegan)	D.CH
18	19	17	Everything's Gonna Be Alright	Sweetbox - RCA (EMI)	B.F.NL.N.E.S.CH.HUN	51	42	26	Something About/Candle In The Wind 1997	Elton John - Rocket (PolyGram/Warner Chappell)	A.DK.FIN.S.CH	85	NE	1	Fight For Your Right	N.Y.C.C. - Control (Def Jam/Brooklyn Dust)	FIN.D
19	22	8	You Make Me Wanna...	Usher - Laface (Various)	B.F.D.IRE.S.CH.UK	52	45	2	Give Me Love	DJ Dado feat. Michelle Weeks - Tyme (Not Listed)	I	86	70	2	Who Am I	Beenie Man - Greensleeves (Skocking Vibes/Dubplate/Greensleeves)	UK
20	14	14	Breathe	Midge Ure - Arista (Warner Chappell)	A.FD.CH	53	63	7	La Fiesta	Patrick Sebastien - Polydor (Not Listed)	F	87	68	5	Peace	Blackwood - A&D (Not Listed)	I
21	21	9	When Susannah Cries	Espen Lind - Universal (PolyGram)	A.B.D.NL.CH	54	48	24	Rescue Me	Bell, Book & Candle - Ariola (EMI)	D.E.S.CH	88	57	17	I Will Come To You	Hanson - Mercury (Warner Chappell/Dyad)	B.F.S
22	24	7	Alarma!	666 - Dance Street (BMG Ufa)	A.DK.F.S	55	37	14	Casanova	Ultimate Kaos - Wild Card/Dance Pool (EMI)	B.F.S.CH	89	NE	1	Renegade Master '98	Wildchild - Hi-Life (MCA)	DK.FIN.D.IRE.NL.N.S
23	23	10	Walk On By	Young Deenay - WEA (Click/Hafenklang/BMG Ufa)	A.D.CH	56	53	10	Bamboogie	Bamboo - VC Recordings (Peer Music)	A.B.F.IRE.I.UK	90	73	19	Tell Him	Celine Dion & Barbra Streisand - Columbia (Various)	B.F.GRE.NL.CH
24	18	3	Unforgiven II	Metallica - Vertigo (PolyGram/Creeping Death)	B.FIN.D.IRE.NL.N.UK	57	43	5	Let Me Show You	Camisra - VC Recordings (Duty Free/EMI)	IRE.I.NL.UK	91	64	3	When I Need You	Will Mellor - Unity (MCA/Sony ATV/Windswept Pacific)	UK
25	26	10	Mon Papa A Moi Est Un Gangster	Stomy Bugsy - Columbia (Not Listed)	F	58	38	18	Come Into My Life	Gala - Nite Life (Do It Yourself)	B.F.I	92	54	6	Planet Love	DJ Quicksilver - Dos Or Die (Lina)	GRE.IRE.NL.UK
26	25	3	You're Still The One	Shania Twain - Mercury (PolyGram/Zomba)	D.IRE.NL.CH.UK	59	33	20	Savoir Aimer	Florent Pagny - Mercury (Ed. Laurelenn/EMI)	B.F	93	NE	1	Le Grand Pardon	Dabatchazz - EMI (Not Listed)	F
27	NE	1	Big Mistake	Natalie Imbruglia - RCA (BMG/Windswept Pacific)	IRE.UK	60	NE	1	Formula	DJ Visage - Dancelab/EMI (NR)	B	94	NE	1	Rude Boy Rock	Lionrock - Concrete (Reverb)	UK
28	27	3	My Oh My	Aqua - Universal (MCA)	B.F.NL.E	61	44	2	Your Love Gets Sweeter	Finley Quay - Epic (Copyright Control)	UK	95	83	4	Walkin' On The Sun	Smash Mouth - Interscope (Island/MCA)	I.E
29	20	28	Barbie Girl	Aqua - Universal (MCA)	B.F.D.NL.CH	62	51	14	Too Much Heaven	Nana - Motor (Warner Chappell)	A.D.CH	96	NE	1	Slam Dunk Da Funk	Five - RCA (Cheiron/Mega/BMG)	B.I.NL.S
30	NE	1	Guilido Hat Euch Lieb	Guilido Horn Und Die Orthopädischen... - Spin/EMI (Not Listed)	D	63	61	4	Baby Can I Hold You/Shooting Star	Boyzone - Polydor (EMI/Wonderland/Disney)	B.DK.IRE.NL.S.CH	97	94	5	In My Mind	Antiloop - Stockholm (Not Listed)	F
31	35	5	Cleopatra's Theme	Cleopatra - WEA (EMI)	B.D.IRE.NL.S.UK	64	74	21	Cherish	Pappa Bear - Universal (Delightful)	NL.CH	98	NE	1	Inuit	Terra Nuna - Flèche P (Not Listed)	F
32	39	11	High	Lighthouse Family - Polydor/Wildcard (PolyGram)	B.D.IRE.NL.S.CH.UK.HUN	65	60	10	All Cried Out	Allure feat. 112 - Crave/Epic (BMG/Zomba)	B.DK.IRE.NL.N.S	99	NE	1	Burnin'	Cue - Pool Sounds (Not Listed)	FIN.N.S
33	31	19	Je T'Aime	Lara Fabian - Polydor (Fabsongs/Editions Charlot)	B.F	66	79	2	Open Your Eyes	Guano Apes - Ariola (EMI)	D	100	NE	1	Johnny B.	Down Low - K-Town-Shift/Zyx (Intro/PolyGram)	FIN.D.S.CH
						67	67	8	Spente Le Stelle	Emma Shapplin - EMI (Not Listed)	B.F.GRE.NL	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, P = Portugal, E = Spain, S = Sweden, CH = Switzerland, UK = United Kingdom.					
★★★★★ SALES BREAKER ★★★★★ indicates the single registering the biggest increase in chart points. ● recognition of pan-European sales of 500,000 units. The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts:																	
ChartTrack (UK); Ireland; Full chartservice by Media Control GmbH 0049-7221-366201 (Germany); SNEP/FOP Yte-Live (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promuvi (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-1-260 4455 (Switzerland); IPSOS/Minhasz-IFPI (Hungary) IFPI (Czech Republic); © BPI Communications B.V.																	

European Top 100 Albums

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week 12 / 97

ARTIST TITLE original label	countries charted	ARTIST TITLE original label	countries charted	ARTIST TITLE original label	countries charted
1 1 9 Soundtrack Titanic - Sony Classical	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	34 43 35 Texas White On Blonde - Mercury	B.F.GRE.IRE.UK	68 54 2 Kent Isola - RCA	FIN.S
☆☆☆☆ SALES BREAKER ☆☆☆☆					
2 7 2 Madonna Ray Of Light - Maverick/Sire	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	35 29 9 Anouk Together Alone - Dino	B.DK.FIN.NL.N.S	69 65 2 DJ Quicksilver Quicksilver - Dos Or Die	IRE.UK
3 2 17 Celine Dion Let's Talk About Love - Epic/Columbia	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	36 30 6 Wes Welenga - Saint George/Sony	A.D.NL.CH	70 NE Richie Sambora Undiscovered Soul - Mercury	CH.UK
4 3 49 Aqua Aquarium - Universal	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	37 35 17 Metallica Re-Load - Vertigo	A.B.D.GRE.NL.E.S.CH.UK.HUN.CZE	71 74 14 Andre Rieu Valses Et Compagnie - Mercury	F
5 4 16 Natalie Imbruglia Left Of The Middle - RCA	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK	38 39 4 Eagle-Eye Cherry Desireless - Superstudio	N.S	72 66 2 Lars Lilholt Band Gi Det Bla Tilbage - CMC	DK
6 5 20 Eros Ramazzotti Eros - DDD	A.B.DK.F.D.GRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	39 34 20 The Corrs Talk On Corners - 143/Lava/Atlantic	D.IRE.E.UK	73 75 3 Rüdiger Hoffman Asien, Asien - Ariola	D
7 6 24 The Verve Urban Hymns - Hut/Virgin	B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK	40 44 5 Usher My Way - Laface	F.D.NL.CH.UK	74 NE Francesco Guccini Guccini Live Collection - EMI	I
8 11 15 All Saints All Saints - London	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN	41 45 39 Radiohead OK Computer - Parlophone	DK.GRE.IRE.NL.P.UK	75 NE Musical Tanz Der Vampire - Polydor	A
9 8 23 Janet Jackson The Velvet Rope - Virgin	A.B.DK.FIN.FD.NL.N.P.E.S.CH.UK	42 37 14 Bryan Adams Unplugged - A&M	A.B.D.GRE.NL.P.E.CH	76 NE Bluetones Return To The Last Chance Saloon - Superior Quality	UK
10 10 20 Era Era - Mercury	B.DK.FIN.FD.NL.N.S.CH.CZE	43 NE The Mavericks Trampoline - MCA	NL.UK	77 56 17 Sting & The Police The Best Of Sting & The Police - A&M	A.B.D.IRE.NL.P.CH
11 9 6 Pearl Jam Yield - Epic	A.B.DK.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	44 27 9 Soundtrack Comedian Harmonis - EMI	A.D.CH	78 46 7 Johnny Hallyday Ce Que Je Sais - Mercury	B.F
12 12 31 Backstreet Boys Backstreet's Back - Jive	B.DK.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN	45 33 3 The Charlatans Melting Pot - Beggars Banquet	IRE.UK	79 58 29 Wolfgang Petry Nie Genug - Hansa	D
13 13 19 Spice Girls Spiceworld - Virgin	A.B.DK.FIN.FD.GRE.IRE.NL.N.P.S.CH.UK.HUN	46 42 7 Guano Apes Proud Like A God - Ariola	A.D.CH	80 76 4 Michele Zarrillo L'Amore Vuole L'Amore - RTI	I
14 NE Falco Out Of The Dark (Into The Light) - EMI Electrola	A.D.CH	47 47 26 Alejandro Sanz Mas - WEA	P.E	81 60 2 Jazzkantine Geheimrezept - RCA	D.CH
15 15 7 Pur Mächtig Viel Theater - Intercord	A.D.CH	48 NE Shania Twain Come On Over - Mercury	NL.N.CH.UK	82 RE Catatonia International Velvet - Blanco Y Negro	UK
16 26 8 Savage Garden Savage Garden - Columbia	A.FIN.D.GRE.N.S.CH.UK	49 57 7 Emma Shaplin Carmine Meo - EMI	B.F.NL	83 92 4 Tracy Chapman Tracy Chapman - Elektra	B.IRE.S.UK
17 14 59 Andrea Bocelli Romanza - Sugar/Polydor	A.B.DK.FD.GRE.NL.P.E.CH.UK.HUN.CZE	50 32 2 Litfiba Croce E Delizia - IRA/EMI	I	84 71 5 Cornershop When I Was Born For The 7th Time - Wiiija	IRE.UK
18 20 10 Robbie Williams Life Thru A Lens - Chrysalis	A.D.IRE.NL.UK	51 38 3 Bill Whelan Riverdance - Celtic Heartbeat	NL.N.S	85 63 27 Joe Cocker Across From Midnight - Capitol	B.D.NL.CH
19 NE Eric Clapton Pilgrim - Reprise	B.F.UK	52 RE Status Quo Whatever You Want - The Very Best Of - Polydor	B.D	86 85 2 Guido Horn Und Die Orthopädischen... Danke! - Spin/EMI	D
20 18 21 Lighthouse Family Postcards From Heaven - Polydor/Wildcard	D.IRE.I.E.UK.HUN	53 50 37 Wolfgang Petry Alles - Hansa	D	87 40 20 Eternal Greatest Hits - 1st Avenue/EMI	DK.NL.E.S
21 16 18 Enya Paint The Sky With Stars - WEA	A.B.DK.D.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	54 NE Robbie Robertson Contact From The Underworld Of Red Boy - Capitol	GRE.I.N.S	88 72 30 Sarah Brightman/LSO Timeless - East West	DK.FIN.N.S
22 NE Ricky Martin Vuelve - Tristar/Columbia	B.F.E.CH	55 52 8 Air Moon Safari - Source	A.F.GRE.IRE.NL.N.S.CH.UK	89 31 7 Lionel Richie Truly The Love Songs - Motown	IRE.NL.P.UK
23 28 7 Propellerheads Decksanddrumsandrockandroll - Wall Of Sound	A.F.D.GRE.IRE.I.NL.N.CH.UK	56 25 5 Prozac+ Acidoacida - EMI	I	90 70 14 Pooh The Best Of Pooh - CGD	I
24 19 21 Lara Fabian Pure - Polydor	B.F	57 49 6 Eric Gadd Greatest Hits - Strawberry	S	91 88 37 Prodigy The Fat Of The Land - XL	D.GRE.IRE.NL.P.UK
25 24 15 Will Smith Big Willie Style - Columbia	B.DK.FD.GRE.IRE.NL.N.S.UK	58 NE Michael Bolton My Secret Pasion - The Arjias - Sony Classical	D.I	92 NE OBK Singles 91-98 - Hispavox	E
26 22 19 Florent Pagny Savoir Aimer - Mercury	B.F.CH	59 NE De Kast Noorderzon - CNR	NL	93 51 4 Pascal Obispo Superflu - Epic	B.F
27 21 6 Bell, Book & Candle Read My Sign - Ariola	A.D.E.CH	60 41 3 Véronique Sanson Indestructible - WEA	B.F	94 NE Jürgen Von Der Lippe Männer, Frauen, Vegetarier - Ariola	D
28 36 4 Finley Quaye Maverick A Strike - Epic	IRE.UK	61 53 24 The Rolling Stones Bridges To Babylon - Virgin	D.GRE.NL.E	95 59 3 Falco Greatest Hits 1 - Reverso/BMG	A
29 17 14 Aaron Carter Aaron Carter - Edel	A.DK.D.NL.N.P.E.S.CH.UK	62 55 3 Espen Lind Red - Universal	B.D.NL.CH	96 87 9 Alain Bashung Fantaisie Militaire - Barclay	B.F
30 NE Peter Maffay Begegnungen - Ariola	D.CH	63 62 7 Zucchero The Best Of Zucchero - Greatest Hits - Polydor	A.FIN.D.CH	97 NE Michael Flatley Lord Of The Dance - Mercury	D.NL
31 73 7 Soundtrack The Full Monty - RCA Victor	IRE.E.UK	64 48 4 Stereophonics Word Gets Around - V2	F.IRE.UK	98 68 4 Richard Marx Greatest Hits - Capitol	P.S
32 NE Joe Satriani Crystal Planet - Relativity	FIN.FD.NL.P.UK	65 NE TV-2 Ydlingsbabe - Columbia	DK	99 69 4 Midge Ure Breathe - Arista	A.D.CH
33 23 7 Chris Rea The Blue Cafe - East West	A.B.FIN.D.GRE.NL.CH.HUN	66 NE Rebecka Törnqvist Tremble My Heart - EMI	S	100 64 2 Bel Canto Rush - Good Groove/EMI	N
		67 67 3 Louise Attaque Louise Attaque - Trema/Sony	F		

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

by Christian Lorenz

CAI BOJSEN-MØLLER SUPER-SONIC JAZZY SESSION

April
Scandinavian release date: March 23
Bojsen-Møller is a Danish session drummer who swapped his sticks for a pair of turntables and a mixer seven years ago.

Inspired on a trip to London by the fast and furious culture of do-it-yourself white label dance releases, he returned to Denmark to launch his own label, Multiplex. After meeting up with local DJ Kong, he produced a series of 12-inch singles which gave new meaning to the term free-style. Like Ninja Tune's Funky Porcini, Bojsen-Møller forges jazz, breakbeats and tunes fit for children's TV into a swirling, aural trip through the chill-out zone. A tune like *Theodor's Lullaby* would fit snugly into LTJ Bukem's record box and *Reel Thing* could be Denmark's answer to Norman Cook. Take some time out to discover *Super-Sonic Jazzy Session* in all its carefully crafted detail—an electronic Legoland for grown-ups.

WILLIAM S. BURROUGHS THE BEST OF W.S. BURROUGHS

Mouth Almighty/Mercury
European release date: March 16
Compiled by fellow poet John Giorno, *The Best Of* contains three CDs on which the late William Burroughs reads passages from his novels—mainly

Naked Lunch, *The Wild Boys*, *Place Of Dead Roads* and *The Western Land*—and one CD of original cut-ups and tape experiments. The majority of the readings were recorded between 1971-1987, while CD 3 features original recordings from the late '50s and early '60s. This labour of love gives a unique overview of the works of the writer, "street philosopher" and visionary who influenced generations of musicians from Lou Reed and Patti Smith to U2 and R.E.M.'s Michael Stipe. Yes, this is a spoken word recording—but it's more rock'n'roll than most bands brandishing guitars are these days.

DE/VISION MONOSEX

WEA
G/S/A release date: April 14
German electro-pop trio De/Vision have been around since 1988. *Mono-sex* is their fifth album to date and marks their debut on major label WEA after a long stay with local independent Strange Ways. Strongly influenced by Depeche Mode, De/Vision try to update their sound on *Mono-sex*. Outstanding tracks are the opener *God Is Blind*, which plays with the dark lyrics and heavy sounds of German shock-rockers Rammstein, and *Slaves To Passion*, which resembles a '70s disco romp with a bass sequencer straight out of Donna Summer's *Love To Love You*. The vocals, however still sound uncannily identical to D.M. and leave an irritating feeling of déjà-vu behind.



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.

Eurochart A/Z Indexes

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Billboard

TOP 20 US SINGLES TOP 20 US ALBUMS

MARCH 21, 1998

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	GETTIN' JIGGY WIT IT	WILL SMITH
2	3	NICE & SLOW	USHER
3	2	MY HEART WILL GO ON	CELINE DION
4	4	NO, NO, NO	DESTINY'S CHILD
5	5	TRULY MADLY DEEPLY	SAVAGE GARDEN
6	8	WHAT YOU WANT	MASE (FEATURING TOTAL)
7	9	GONE TILL NOVEMBER	WYCLEF JEAN
8	NEW	FROZEN	MADONNA
9	7	TOGETHER AGAIN	JANET
10	6	SWING MY WAY	K.P. & ENVYI
11	12	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ
12	10	HOW DO I LIVE	LEANN RIMES
13	14	TOO CLOSE	NEXT
14	17	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT
15	13	ARE YOU JIMMY RAY?	JIMMY RAY
16	11	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM
17	—	I WANT YOU BACK	N SYNC
18	19	THE MUMMERS' DANCE	LOREENA MCKEN-NITT
19	18	HOW'S IT GOING TO BE	THIRD EYE BLIND
20	—	YOU'RE STILL THE ONE	SHANIA TWAIN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TITANIC	SOUNDTRACK
2	NEW	RAY OF LIGHT	MADONNA
3	2	LET'S TALK ABOUT LOVE	CELINE DION
4	NEW	MY HOMIES	SCARFACE
5	4	SAVAGE GARDEN	SAVAGE GARDEN
6	3	CHARGE IT 2 DA GAME	SILKK THE SHOCKER
7	8	LOVE ALWAYS	K-CI & JOJO
8	6	BACKSTREET BOYS	BACKSTREET BOYS
9	5	THE WEDDING SINGER	SOUNDTRACK
10	7	MY WAY	USHER
11	9	YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20
12	—	SEVENS	GARTH BROOKS
13	14	BIG WILLIE STYLE	WILL SMITH
14	13	COME ON OVER	SHANIA TWAIN
15	12	SPICEWORLD	SPICE GIRLS
16	10	YIELD	PEARL JAM
17	11	1998 GRAMMY NOMINEES	VARIOUS ARTISTS
18	18	THE BOOK OF SECRETS	LOREENA MCKEN-NITT
19	15	HARLEM WORLD	MASE
20	16	ANYTIME	BRIAN MCKNIGHT

Records with greatest sales and/or airplay gains. © 1998, Billboard/BPI Communications.

Top 100 albums

Bryan Adams	42	Richard Marx	98
Air	55	The Mavericks	43
All Saints	8	Metallica	37
Anouk	35	Musical - Tanz Der Vampire	75
Aqua	4	Pascal Obispo	93
Louise Attaque	67	OBK	92
Backstreet Boys	12	Florent Pagny	26
Alain Bashung	96	Pearl Jam	11
Bel Canto	100	Wolfgang Petry	53
Bell, Book & Candle	27	Wolfgang Petry	79
Bluetones	76	Pooh	90
Andrea Bocelli	17	Prodigy	91
Michael Bolton	58	Propellerheads	23
Sarah Brightman/LSO	88	Prozac+	56
Aaron Carter	29	Pur	15
Catania	82	Finley Quayle	28
Tracy Chapman	83	DJ Quicksilver	69
The Charlatans	45	Radiohead	41
Eagle-Eye Cherry	38	Eros Ramazzotti	6
Eric Clapton	19	Chris Rea	33
Joe Cocker	85	Lionel Richie	89
Cornershop	84	Andre Rieu	71
The Corrs	39	Robbie Robertson	54
Celine Dion	3	The Rolling Stones	61
Enya	21	Richie Sambora	70
Era	10	Véronique Sanson	60
Eternal	87	Alejandro Sanz	47
Lara Fabian	24	Joe Satriani	32
Falco	14	Savage Garden	16
Falco	95	Emma Shapplin	49
Michael Flatley	97	Will Smith	25
Eric Gadd	57	Soundtrack - Comedian Harmonis	44
Guano Apes	46	Soundtrack - The Full Monty	31
Francesco Guccini	74	Soundtrack - Titanic	1
Johnny Hallyday	78	Spice Girls	13
Rüdiger Hoffman	73	Status Quo	52
Guido Horn Und Die Orthopäden...	86	Stereophonics	64
Natalie Imbruglia	5	Sting & The Police	77
Janet Jackson	9	Texas	34
Jazzkantine	81	Rebecka Törnqvist	66
De Kast	59	TV-2	65
Kent	68	Shania Twain	48
Lighthouse Family	20	Midge Ure	99
Lars Liholt Band	72	Usher	40
Espen Lind	62	The Verve	7
Jürgen Von Der Lippe	94	Wes	36
Litfiba	50	Bill Whelan	51
Madonna	2	Robbie Williams	18
Peter Maffay	30	Michele Zarrillo	80
Ricky Martin	22	Zucchero	63

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Most added



week 12/98

Table listing top added songs: Spice Girls - Stop, The Verve - Sonnet, M-People - Angel Street, etc.



Most Added are those songs which received the highest number of playlist additions during the week...

Station Reports include all new additions to the playlist. Some reports will also include "Power Play" songs...

GERMANY

- Wallflowers - One Headlight
HIT RADIO N/Nuremberg G
Stefan Meixner - Prog Dir
EINS LIVE/Cologne P
Jochen Rausch - Music Dir

- Marusha - Free Love
Mellowbag & Freunde - Tabala Rara
Rialto - Untouchable
RADIO 7/Um G
Walter Notz - Head Of Music

- RADIO REGENBOGEN/Mannheim G
Martin Schwebel - Music Dir
Lighthouse Family - High
Aqua - My Oh My
RADIO ARABELLA/Munich G
Matthias Friedrich - Prog Dir

- RADIO ENERGY/Munich G
Rock
Georg Hesse - MD
Stefan Höper - Prog Dir
RADIO 95.8/CAPITAL FM/London P
Pete Simmons - Prog Controller

- Loaise - All That Matters
Matchbox 20 - Push
Rialto - Dream
BBC RADIO 1/London P
Jeff Smith - Head Of Music Policy

- Melody FM/London G
MOB/AC
Francis Currie - Prog Dir
Celine Dion - My Heart Will Go On
Leann Rimes - How Do I Love

- Tim McCooley - Head Of Music
Playlist Additions:
911 - All I Want
Aron Carter - I'll Miss You

- RTL/Paris P
AC
Alain Tibolla - Head Of Prog
Playlist Additions:
Eddy Mitchell - Ce Qui Ne Va Pas

UNITED KINGDOM

- 95.8 CAPITAL FM/London P
CHR
Pete Simmons - Prog Controller
Playlist Additions:
Celine Dion - My Heart (Dance Mix)

- Metro FM/Newcastle P
CHR
Sean Marley Prog Controller
Luis Clark - Head Of Music
Danni Minogue - Disremembrance

- RTL Country 103.5/London S
Country
Keith Francis - Prog Controller
Playlist Additions:
Delbert McClintock - Sending Me Angels

- France Inter/Paris P
AC
Mare Garcia - Music Dir
Playlist Additions:
Cesaria Evora - Partida

- ITALIA NETWORK
MUSIC FM/Bologna P
CHR
Michele Menegon - Prog Dir
Playlist Additions:
Athos McQueen - You Gonna Make Me

week 12/98

European Radio Top 50

©Billboard Music Group

On the air

M&M's weekly airplay analysis column

Madonna rewrites the record books again this week, with *Frozen* (Maverick), sitting firmly at the top of the airplay charts and adding another nine stations to her own record total of stations.

Although The Spice Girls pick up the "most added" and "greatest chart points gainer" titles for the second consecutive week with *Stop* (Virgin), the gap between number four and the summit looks hard to bridge.

Highest new entry this week is the radio-friendly R&B of M-People at number 33 with *Angel Street* (M-People/BMG). The track is already number 4 in the Major Market Airplay chart for the U.K. and is also doing well in Switzerland and Denmark. We also welcome back The Corrs at 35 with *What Can I Do* (Lava/Atlantic). The Irish act's latest single has already gone higher than their two earlier entries this year, *Only When I Sleep* and *I Never Loved You Anyway* (both Lava/Atlantic). The new single is doing particularly well in Germany, Switzerland, Poland and Denmark, as can be seen in the Major Market Airplay listings.

As The Verve's *Sonnet* (Hut/Virgin) climbs to number 24 this week, the techno take on the band's comeback single *Bitter Sweet Symphony* enters at number 39; Rest Assured's *Treat Infamy* (ffrr) has been a sales and radio hit in the U.K., and Italian music programmers are the first on mainland Europe to take over the torch.



The Verve

It isn't often that an entirely French title manages to break into the European Radio Top 50—Air's *Sexy Boy* (Source) at 43 this week, has French and English lyrics—but Jean-Jaques Goldman has made it with his bluesy *Quand Tu Danses* (Columbia). Goldman has been a household name in France for many years now, and this week picks up enough airplay points from his homeland and neighbouring French speaking parts of Belgium and Switzerland to debut at 46.

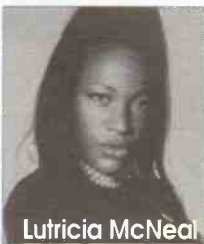


Finley Quaye

At number 47, the folk-reggae style of Finley Quaye's *Your Love Gets Sweeter* (Epic) comes in via support from the U.K. and some extra adds in Eastern Europe and Italy. The Dutch equivalent to the Spice Girls, Close II You, debut with their ballad *Baby Don't Go*, due to plays in Scandinavia, Poland and the Benelux countries.

Elsewhere, Simple Minds only debut at number 50 with *Glitterball* (Virgin). Although—outside Scotland—U.K. radio has not yet picked up on the track, it entered the British sales charts this week. In Italy—where they are number 9 on the Major Market Airplay chart—and Poland, the situation is less problematic.

Finally, congratulations to Lutricia McNeal, because her *Ain't That Just The Way* (CNR/Siljemark) managed to set a new record on the Border Breakers listing. This week it's at number 15, and celebrating exactly one year on the chart.



Lutricia McNeal

Menno Visser

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	6	MADONNA/FROZEN	(MAVERICK)	159	9
2	2	8	Celine Dion/My Heart Will Go On	(Epic/Columbia)	128	6
3	3	15	All Saints/Never Ever	(London)	101	5
4	10	4	Spice Girls/Stop	(Virgin)	98	19
5	5	7	Backstreet Boys/All I Have To Give	(Jive)	105	7
6	7	9	Will Smith/Gettin' Jiggy With It	(Columbia)	97	13
7	6	17	Natalie Imbruglia/Torn	(RCA)	79	1
8	9	6	Eric Clapton/My Father's Eyes	(Reprise)	98	12
9	8	12	Lighthouse Family/High	(Wild Card)	97	3
10	4	17	Janet Jackson/Together Again	(Virgin)	80	0
11	12	7	Savage Garden/Truly Madly Deeply	(Columbia)	90	8
12	14	4	Cornershop/Brimful Of Asha	(Wiiija)	69	9
13	13	11	Eros Ramazzotti & Tina Turner/Cose Della Vita	(DDD)	64	4
14	11	16	Robbie Williams/Angels	(Chrysalis)	61	1
15	17	10	Run DMC vs. Jason Nevins/It's Like That	(Profile)	65	10
16	21	4	Shania Twain/You're Still The One	(Mercury)	74	12
17	16	10	Usher/You Make Me Wanna	(LaFace/Arista)	51	2
18	15	7	Espen Lind/When Susannah Cries	(Universal)	57	2
19	24	6	Propellerheads feat. Shirley Bassey/History Repeating	(Wall Of Sound)	43	3
20	20	9	Robyn/Show Me Love	(Ricochet/RCA)	51	4
21	18	9	Rolling Stones/Saint Of Me	(Virgin)	47	0
22	22	13	Oasis/All Around The World	(Creation)	50	0
23	19	16	Sweetbox/Everything's Gonna Be Alright	(RCA)	43	0
24	34	2	The Verve/Sonnet	(Hut/Virgin)	55	19
25	32	7	Lisa Loeb/I Do	(Geffen)	57	2
26	23	7	Imani Coppola/Legend Of A Cowgirl	(Columbia)	51	6
27	26	5	Anouk/Nobody's Wife	(Dino)	39	6
28	28	5	Louise/Let's Go Round Again	(EMI)	36	3
29	30	7	Wes/Alane	(Saint George/SONY)	34	4
30	25	12	Aqua/Doctor Jones	(Universal)	40	0
31	31	6	Bamboo/Bamboogie	(VC Recordings)	36	0
32	29	9	Elton John/Recover Your Soul	(Rocket)	45	0
33	>	NE	M-People/Angel Street	(M People/BMG)	47	17
34	35	4	Richie Sambora/Hard Times Come Easy	(Mercury)	53	9
35	>	NE	The Corrs/What Can I Do	(Lava/Atlantic)	42	15
36	33	17	Bryan Adams/Back To You	(A&M)	26	0
37	46	3	Catatonia/Mulder And Scully	(Blanco Y Negro)	36	6
38	27	10	Chumbawamba/Amnesia	(EMI)	36	1
39	>	NE	Rest Assured/Treat Infamy	(ffrr)	27	5
40	36	5	Joe Cocker/Tonight	(Parlophone)	25	1
41	38	8	Peter Andre/All Night, All Right	(Mushroom)	35	4
42	43	8	Midge Ure/Breathe	(Arista)	24	2
43	39	4	Air/Sexy Boy	(Source/Virgin)	23	1
44	41	9	Pearl Jam/Given To Fly	(Epic)	26	0
45	44	2	Cleopatra/Cleopatra's Theme	(WEA)	37	10
46	>	NE	Jean-Jacques Goldman/Quand Tu Danses	(Columbia)	15	0
47	>	NE	Finley Quaye/Your Love Gets Sweeter	(Epic)	27	8
48	40	2	Bell Book & Candle/Read My Sign	(Ariola)	37	5
49	>	NE	Close II You/Baby Don't Go	(Epic)	30	2
50	>	NE	Simple Minds/Glitterball	(Chrysalis)	30	3

The European Radio Top 50 chart is based on a weighted-scoring system. Songs score points by achieving airplay on all of M&M's reporting stations with contemporary music fulltime or during specific dayparts. Stations are weighted by market size and by the number of hours per week.

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

Indicates singles which previously featured in the Border Breakers chart

Highest new entry

Greatest chart points gainer

Echoes rapped up by Nana

Nana's self-titled debut album, released in May 1997, has sold 250,000 units to date, and established the artist outside the G/S/A region, charting in Norway, Denmark, Hungary and the Czech Republic. "My [production] style mixes R&B and hip hop with [white] pop to make it more commercial for European ears," comments Cottura. The second Nana album, *Father*, is due for release on Motor in mid-May.

It was a good night for the rap genre in general—female trio Tic Tac Toe (now split) collected Echoes for Best National Group and Best Pop Single. Tic Tac Toe's Jazzy and Lee—now appearing as Tic Tac Two—also performed Falco's *Der Kommissar* as a tribute to the Austrian artist who died recently.

TV ratings for Germany's annual music awards hit a record high this year, pulling in 4.5 million viewers and taking an audience share of 14.5 percent. Public TV network ARD broadcast a 90 minute edit of the show at prime time the following day (Friday

March 6). Last year's Echo edit was broadcast, after a two day delay, on a Saturday, and was watched by 4.2 million viewers.

International artists appearing at Echo '98 included Jon Bon Jovi, Aqua, Chris Rea and All Saints. Further performance highlights were provided by local newcomer Xavier Naidoo and by German rock veteran Peter Maffay's *Wapi Yo* duet with Lokua Kanza.

The presence of top music industry executives emphasised the prestige the Echo awards now possess. EMI Music Europe president and CEO Rupert Perry attended for the first time this year. Also present were Rick Dobbis (president, PolyGram central Europe), Manfred Zumkeller (president, Warner Music Europe), Rudi Gassner (president, BMG Entertainment International), and Tim Bowen (executive VP, business affairs and development, Universal Music).

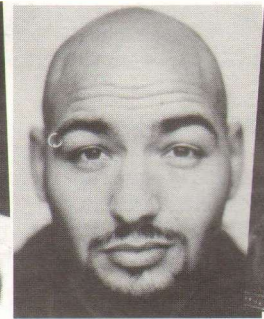
In his opening speech, Gerd Gebhardt (Warner Music Europe president Central Europe and chairman of

Echoes organiser Deutsche Phono Akademie) acknowledged the event's increasing profile outside Germany. "Echo has reached a level of international publicity which helps local artists to establish their records in the charts outside their domestic market," he commented. "Echo also provides an incentive for international production teams to choose Germany as a location for their work."

Wolf-D. Gramatke, chairman of the German IFPI and PolyGram Germany president, predicted in an Echo '98 statement that the German music market "will continue to stagnate this year, but at the same time it will gain more importance on an international level thanks to successful artist exports."

Gramatke suggested that artists such as Dutch "waltzer king" Andre Rieu and Italian tenor Andrea Bocelli—who won a special achievement award marking his success as a classical/pop crossover artist—have opened new audiences for CD sales. Noted Gramatke: "Good music will always find a customer."

Additional reporting by Ellie Weinert



Echo winners (from left): Toni Braxton, Tony Cottura and Andrea Bocelli

Echo '98 winners

(key categories)

- Female artist:** Sabrina Setlur (3P/Epic)
- International female artist:** Toni Braxton (LaFace/Arista)
- Male artist:** Nana (Motor)
- International male artist:** Jon Bon Jovi (Mercury)
- Best group:** Tic Tac Toe (BMG Hamburg)
- International group:** Backstreet Boys (Jive)
- Dance single:** Bellini/*Samba De Janeiro* (Orbit/Virgin)
- Pop single:** Tic Tac Toe/*Warum?* (BMG Ariola Hamburg)
- Most successful German artist abroad:** Mr. President (WEA)
- Domestic newcomer:** Nana (Motor)
- International newcomer:** Hanson (Mercury)
- Special achievement award:** Andrea Bocelli (Sugar/Polydor)

IFPI Platinum's Euro-strength

continued from page 1

You (Columbia/Epic) at 7m, Bon Jovi's *Crossroads* (Mercury) and Oasis' (*What's The Story*) *Morning Glory?* (Creation/Sony) at 6m each. Continental European acts attaining platinum status included Andrea Bocelli, Zucchero and Eros Ramazzot-

ti (Italy), Aqua (Denmark), Tic Tac Toe and Wolfgang Petry (Germany), Eric Levi and Florent Pagny (France), among others.

The Platinum Awards will be presented by EU president Jacques Santer at the Albert Hall in Brussels on July 9.

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Myers' Growing Pains paying off

continued from page 1

touring and knocking on the doors of radio stations across the U.S. "My first radio performance," Myers recalls, "was at a tiny pirate station where there was a huge dog in the corner staring at me."

Canine intrusions apart, Myers' persistence paid off, and she eventually won over U.S. radio programmers with the single *Kiss The Rain*, lifted from her debut album *Growing Pains*. Co-written by Myers, Eric Bazilian and Desmond Child—the latter also produced the track—*Kiss The Rain* is currently number 13 on the Billboard Hot 100 Airplay Chart and stands at number 22 on the Billboard Hot 100, after 19 weeks on that chart.

Boosted by confidence gained in the U.S., Myers is preparing to return to Europe to promote the single and album, and she will find some positive signs here. Encouraged by early interest from British programmers, Universal moved the U.K. release dates of *Kiss The Rain* and *Growing Pains* up a few weeks, to March 30 and April 20 respectively.

Capital Radio's stable of CHR FM stations playlisted the single about two months before release, while national broadcasters BBC Radio 1 (CHR) and rock outlet Virgin Radio put it on air a month before release.

That airplay interest has snow-

ballled across the channel to programmers on the continent. "Within about two weeks of going to radio," says Max Müeller, marketing director at Universal Germany, "the single is shaping up well. We have had fantastic early acceptance from stations such as [CHR stations] BR3 in Munich and Bremen 4/Bremen."

He says airplay on those stations is an indication of how other broadcasters will follow. "This is encouraging, especially for a new artist in a slow-moving market such as Germany." The single was released in Europe—apart from the U.K.—on March 2, followed by the album on March 23.

Myers' understanding of the U.K. and European scene led her to push for a new promotional video to be shot for the single in Europe. The one for the U.S. was unsatisfactory, she declares. "I just didn't like it. Everyone who saw it said 'that's not you'. When you work with some [video] directors they forget that when someone writes a song they have a vision. Some of them are on their own little trips," she says.

Back in the U.K., despite enthusiasm from certain quarters, some programmers needed convincing about *Kiss The Rain*. "I wasn't that keen on the single to start with," admits Paul Chantler, Essex Radio Group group programme director. "But it is a grower. We are getting a good reaction from it from our phone-in request show on Essex FM," he says.

Capital Radio's group programme director Richard Park says *Kiss The Rain* didn't initially test well in Capital's audience research; however, he is confident that "it will work well for us and will continue to gain strength."

Meanwhile, Myers says she is looking forward to returning to the U.K. with her new-found confidence, and holds no grudges. "Yeah, I was upset that I couldn't get signed in the U.K.," she says, "but looking back, I didn't necessarily have all the right parts at the time. I don't know if *Kiss The Rain* would have made it. I wasn't very confident—and I'm not over-confident now—but now I've had time to grow."

U.K. radio report calls for regulation changes

continued from page 1

cial radio licences are evaluated on the strength of proposed programming and contribution to listener choice. Only national commercial licences are determined by the size of cash bids.

NERA also recommends that the U.K. government reconsider privatising public networks BBC Radios 1 and 2, and possibly BBC local radio. This scenario was previously discussed prior to the introduction of the 1996 Broadcasting Act, which largely reshaped the then-existing radio landscape.

The new study also states: "If the [programming] regulation of commercial radio is not liberalised to create a level playing field [then] the BBC should be made more accountable [for

changes in formats and programming]."

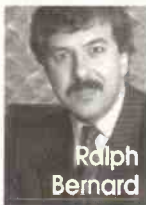
To ease the financial burden of investing in Digital Radio for commercial radio, NERA recommends lengthening the current eight-year licence period. It argues there should be a shorter period of time between advertising and awarding licences, and that additional frequencies currently held by the BBC should be released.

The report also notes that, despite a rosy picture painted of the U.K. radio industry as a whole, only large companies are making a significant profit—on average, those outside the top four groups are not making any profits.

The CRCA's Schoonmaker adds: "Commercial radio has gained the leading share of listening and more than doubled its share of advertising [revenue] in a few years of furious activity."

Schoonmaker concludes: "The world is changing fast and the report calls for better regulation to support our continued success."

Ralph Bernard, chief executive of the GWR radio group, comments: "The concepts of cash bids and the reduction of central control on formats which stations run would lead to a much wider choice for listeners, a stronger commercial base for the industry and a greater range of options for advertisers."



Ralph Bernard

Lighthouse Family High



The new hit single Out Now

No. 9 in the Music & Media EHR Top 50.

MTV: Heavy rotation on the Southern Beam & M3 rotation on Central Beam.

Belgium: 12 on the airplay chart. Up to 42 on the single chart.

Denmark: Up to 14 on the airplay chart. 23 on the single chart. Up to 46 on the album chart.

Germany: Up to 20 on the airplay chart. New entry at 57 on the single chart. 40 on the album chart. More than 245,000 albums shipped.

Holland: 46 on the airplay chart. New entry at 83 on the single chart.

Italy: 12 on the airplay chart. Up to 5 on the single chart.

21 on the album chart. More than 40,000 albums shipped.

Norway: Up to 8 on the airplay chart. 33 on the single chart.

New entry at 75 on the album chart.

Spain: Red rotation on 40 Principales & A List on M80.

New entry at 46 on the album chart. More than 40,000 albums shipped.

Sweden: Up to 13 on the airplay chart. Playlisted on NRJ, P3 and Radio Stockholm. Up to 34 on the single charts.

Switzerland: Up to 7 on the airplay chart. Up to 18 on the single chart.

High is taken from the album *Postcards From Heaven* out now. More than 1.2 million albums shipped in Europe.

Lighthouse Family are currently on tour in Europe.



Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	1	15	EROS RAMAZZOTTI & TINA TURNER/COSE DELLA VITA	(DDD)	ITALY	61
2	3	17	Robyn/Show Me Love	(Ricochet/RCA)	SWEDEN	50
3	2	16	Espen Lind/When Susannah Cries	(Universal)	NORWAY	53
4	4	15	Sweetbox/Everything's Gonna Be Alright	(RCA)	GERMANY	39
5	6	36	Wes/Alane	(Saint George/Columbia)	FRANCE	36
6	5	14	Aqua/Doctor Jones	(Universal)	DENMARK	41
7	7	8	Anouk/Nobody's Wife	(Dino)	HOLLAND	34
8	10	6	Close II You/Baby Don't Go	(Epic)	HOLLAND	26
9	9	9	Air/Sexy Boy	(Source/Virgin)	FRANCE	20
10	8	18	Warren G & Sissel/Prince Igor	(Mercury)	GERMANY	23
11	21	2	Eagle-Eye Cherry/Save Tonight	(Superstudio/Polydor)	SWEDEN	14
12	16	2	Sash/La Primavera	(Byte Blue)	BELGIUM	21
13	20	3	Aqua/My Oh My	(MCA)	DENMARK	14
14	14	3	Alexia/Uh La La	(DWA/Dance Pool)	ITALY	19
15	12	52	Lutricia McNeal/Ain't That Just The Way	(Siljemark/CNR)	SWEDEN	19
16	15	16	Era/Ameno	(Mercury)	FRANCE	15
17	13	6	Solid Harmonie/I'll Be There For You	(Jive)	HOLLAND	12
18	11	14	Bell Book & Candle/Rescue Me	(Ariola)	GERMANY	17
19	17	2	Bell Book & Candle/Read My Sign	(Ariola)	GERMANY	24
20	>	NE	Solid Harmonie/I Want You To Want Me	(Jive)	HOLLAND	18
21	>	RE	Axelle Red/A Quoi Ça Sert	(Virgin)	BELGIUM	7
22	>	NE	Ace Of Base/Life Is A Flower	(Virgin)	DENMARK	11
23	>	RE	Flip Da Scrip/I Never Told You	(Nighttown/Dancepool)	GERMANY	11
24	19	20	Robert Miles/Freedom	(DBX/Deconstruction)	ITALY	12
25	25	2	Da Hool/Meet Her At The Love Parade	(Kosmo)	GERMANY	8

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.

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).

Off the record

Edited by Christian Lorenz

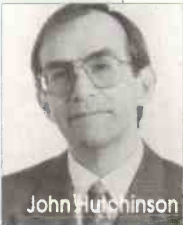
At last week's **Echo Awards**, one of the hotter rumours making the rounds was that that **Sony Music Entertainment Germany** would be moving from Frankfurt to Berlin within the next two years. The rumours have been leant credence by the news that parent company **Sony Corp.** is building a huge office block—the Sony Centre—at Potsdammer Platz in the middle of Berlin. The building is scheduled to be completed in the year 2000. However, sources say that, although Sony Music Entertainment is likely to establish "a label presence" in Berlin, its main head office functions are expected to stay in Frankfurt.

Is London-based **Dedicated Records** undergoing Reconstruction? Until now, the seven year-old label, with **Spiritualized** (U.K.) and **Silkscreen** (Netherlands) on its roster, has been a joint venture between **BMG** and former **Chrysalis Records** executive **Doug D'Arcy**. But could its future lie in the hands of another **BMG** label?

Sources at French CHR network **Skyrock** suggest the station could be sold as soon as April. **Skyrock's** present owner **Hachette Médias Filipacchi** needs to sell the network to meet with ownership regulations. Apparently, "several groups" have looked at the station, including the U.K.'s **Emap**.

It seems Hamburg-based independent **Edel** is planning to expand its U.S. presence. Founder/CEO **Michael Haentjes** is currently devoting much of his time to developing Edel's stateside operations, which reportedly will include an in-house sales force servicing the country's key accounts.

French business magazine **Le Revenu Français** will publish a report on its investigation into author's rights society **SACEM/SDRM** and its financial situation at the end of the month. The publication is apparently trying to compare SACEM/SDRM's situation with that of U.K. counterpart **PRS/MCPS**... And on the subject of PRS/MCPS, OTR hears that its CEO **John Hutchinson**, who launched a high-profile attack on German collecting society **GEMA** at Midem '98, plans to continue to target GEMA for what he claims are "excessive" expenditures on cultural expenses and pensions.



John Hutchinson

German foreign minister **Klaus Kinkel** looks set to open the 41st world congress of international authors' rights body **CISAC** in Berlin (September 6-9). The central topic of the congress will be the protection of authors' rights in the 21st century. The event is hosted by German collecting societies **GEMA**, **VG Wort** (written word) and **VG Bild-Kunst** (visual arts).

The French government has opted to take some time to look at the various proposals submitted at the end of February for the privatised future of radio group **RMC**. Word is that a joint project by **NRJ** and **Fabre** seems to be favoured by the government.

European dance music conference **Amsterdam Dance Event** (ADE) has found a new home. The third ADE will take place from October 22-24 at the city's **Felix Meritis** theatre and cultural centre. However, the trade fair part of the event has been dropped in favour of a larger "networking" lounge.

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