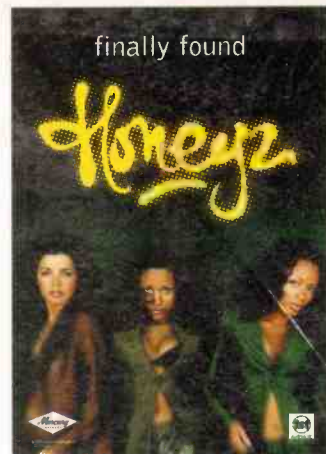


Music & Media

SEPTEMBER 19, 1998

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we talk to radio

M&M chart toppers this week

Eurochart Hot 100 Singles

DES'REE

Life

(Sony S2)

European Top 100 Albums

MODERN TALKING

Back For Good

(Hansa)

European Radio Top 50

SPICE GIRLS

Viva Forever

(Virgin)

Inside M&M this week

SHINY NEW PLUGS?

Recent years have seen a change in broadcasters' attitude towards labels' promotions people visiting radio stations across Europe. Mutual professional respect has increasingly replaced the old mixture of antagonism and amusement, as *Mike McGeever* reports. **Page 8**

A TRANSGLOBAL ODYSSEY

U.K. act Transglobal Underground's 1993 debut album found them being hailed as the pioneers of a new sound, "Asian trip hop."

Five years on, the band are back in the limelight with their critically acclaimed new set, *Rejoice Rejoice*. **Page 9**

FLOATATION FOR ITALY'S SPER

SPER is planning to become the first Italian radio group to become a publicly owned company through a floatation on the Milan stock exchange. **Page 25**

Forever changes: radio's anger at release delays

a Music & Media staff report

"Every week letters and faxes pile up on my desk from people asking, 'we heard a song on your station, but can't find it anywhere.' It's really annoying."

The resentment in the words of Eins Live/Cologne music director Peter Grabowski underscores the growing frustration of many broadcasters over what has become a major irritant in the relationship between the radio and record industries. The problem is a perceived lack of communication from record labels concerning release date

changes—and it's something which concerns stations right across Europe.

In a recent memo to record companies from U.K. dance specialist Vibe FM/Bury St.Edmund's, the stations' programming department declared: "Recently, we've looked a bit stupid pushing the fact that our listeners can buy one of your big songs only to be told by a local record shop that the release has been put back...we would really appreciate you letting us know as soon as release dates on songs change."

When reasons for delayed releases

continued on page 25

U.S. Voyager set for Europe

by Mike McGeever

LONDON — A new music-driven international satellite radio network is set launch across both Europe and the U.S. on October 5.

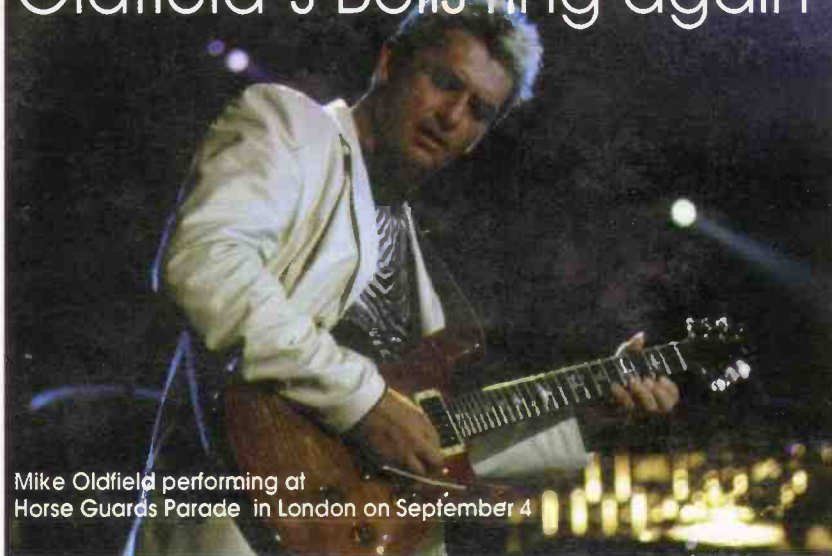
Broadcasting live from studios in Washington DC, Radio Voyager Network (RVN) will offer a modern AC format plus international news and features. The 24-hour service is a project of U.S. programming and syndication company Finger Lakes Productions International (FLPI).

The English-language service will be free of charge to affiliated stations, and can be used as a sustaining service in blocks of four or six hours. Short entertainment and current issues features will also be available. Twelve minutes of local advertising space has

continued on page 24

Radio Voyager Network

Oldfield's Bells ring again



Mike Oldfield performing at Horse Guards Parade in London on September 4

by Sally Stratton

LONDON — "Tubular Bells is like having a vintage Rolls Royce in the garage and taking it out for a drive every three or four years. It's my ace in a game of cards; sometimes I play it

and sometimes I don't."

So says Mike Oldfield, who has just taken the latest model of his vintage marque out for an international spin. After estimated sales of 20 million copies for its two previous incarnations

continued on page 25

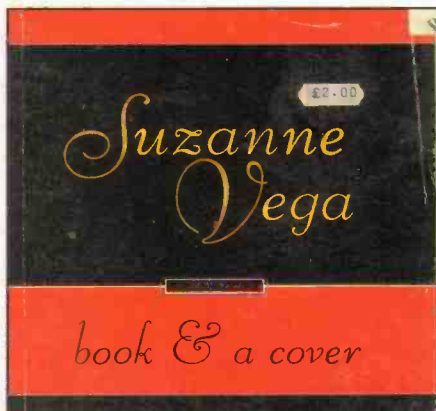
Telefonica to acquire OCR

by Howell Llewellyn

MADRID — Onda Cero Radio, Spain's third largest commercial radio group, is to be acquired by telecommunications giant Telefonica, in a move which will radically reshape the country's radio industry.

An Onda Cero radio (OCR) spokesman confirmed on September 9 that a "verbal" agreement had been reached on the deal, and final details should be ironed out "in the next few days." OCR directly and indirectly controls some 186

continued on page 25



the new single book & a cover
Suzanne Vega

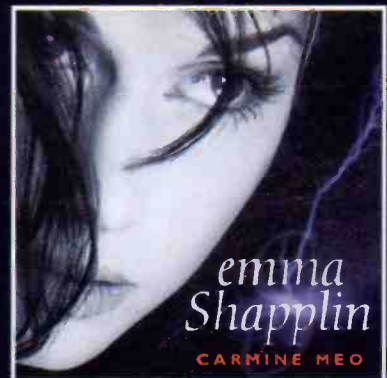
from the album "Fried and True - The Best Of Suzanne Vega"



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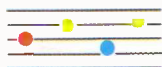
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Court acts in German 'rap war'

by Wolfgang Spahr
Germany bureau chief, Billboard

COLOGNE — A long-running feud between German hip hop artist Moses Pelham and Viva TV host Stefan Raab has resulted in a September 6 court injunction against Pelham, prohibiting him from "publicly inciting violence against Raab."

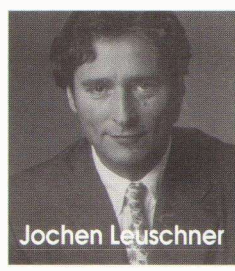
On September 1, Pelham, a founder of the 3P label (licensed to Sony Music Germany via Epic) appeared on German TV channel Sat1 and offered a reward to anyone who would assault Raab, who presents the weekly Vivation programme on music TV channel Viva.

The court injunction follows a DM 50,000 (\$28,000) fine levied on Pelham on August 28 for assaulting Raab at the Echo Awards in Hamburg in 1997. Pelham claimed that he felt that Raab was continuously taunting and offending him on his Viva-broadcast programmes.

More than 30 TV personalities and pop stars signed a letter in August asking Sony Music Germany to punish

Pelham for his "dangerous acts," which claimed that Sony and anyone else who gives Pelham a platform risks being found guilty of being an accomplice to a crime. The letter, written by TV comedian Wigald Boning, was signed by national stars such as Juergen von der Lippe, Ingo Appelt, Wolfgang Niedecken, Guido Horn, Die Prinzen and Nena. Around the same time, all Pelham's material was banned from both Viva and influential public CHR radio station Eins Live/Cologne.

Jochen Leuschner, Sony Music senior VP for G/S/A and managing director of Sony Music Germany, says his company "has always done all it can to ensure peaceful and creative co-existence in our company, and expressly rejects all forms of violence. It goes without saying that this view also applies to the dispute between



Jochen Leuschner

Moses Pelham and Stefan Raab."

At the start of the dispute last year, says Leuschner, Sony Music concluded it would not intervene in a dispute between two private individuals, leaving that responsibility to the courts.

Adds the Sony executive: "I personally regret the tension that has arisen between the two artists.

Since the incident at the Echo Awards last year I have personally attempted to put an end to the dispute, regrettably to no avail. I think it is unfortunate that the media has given Moses Pelham an image which is superfluous and which in no way does justice to the complexity of his personality."

Pelham comments: "As I have already said in interviews in the last few days, the statement I made was meant as a joke. Okay, it wasn't a particularly funny one in the way I said it, but I regret the consequences that this joke has had [...] It is, and never has been, my intention to publicly incite violence against Mr. Raab."



Sony Music U.K. sales staff and retailers got a preview of B*witched's debut album *B*witched* (Epic) during the company's annual sales conference at the Grand Hotel in Brighton on September 5-6. The album will be supported by a heavy commercial radio campaign in the run-up to its October 12 scheduled release. B*witched are pictured (above) performing during a special showcase at the event.

NRJ's Energy in Antwerp

by Marc Maes

BRUSSELS — French radio group NRJ is to launch a station in Antwerp—but previous plans for a full-scale Flemish network in northern Belgium have been scaled down for the time being.

NRJ has bought out Antwerp station Radio Souvenir, and will start broadcasting CHR-formatted Radio Energy on the frequency from October 1. Radio Energy will then be able to apply for the powerful new Antwerp regional frequency, which will be awarded by Flanders' new media commission in the coming months.

"We think that we, even as a new player on the market, stand a good chance of winning the Antwerp regional [licence]," says Radio Energy/Antwerp station manager Kris Borggraave. The Energy executive says he is convinced that the new station's strong local coverage will help win the potentially lucrative new licence.

"Stations like Radio Contact, Nostalgie or Top Radio," Borggraave suggests, "are just a part of a big machine—we [Radio Energy] have at least eight

programme spots per day dealing with local news and sport, and we have appointed four full-time journalists."

Radio Energy is actually owned by a brand new company, Vlaamse Zendmaatschappij, headed by Jan D'Haese, former managing director of record company Dino Belgium. Some 51 percent of the shares are owned by D'Haese's company Parador, insurance company Assumax and car importer Beherman. The other 49 percent is owned by NRJ's company in southern Belgium, NRJ Belgique.

Says D'Haese: "I'm well aware that in the current [market] situation it is difficult to launch a new station, and we are taking a risk. But take a look at NRJ in France, Scandinavia and Germany—I'm confident that, if the product is good, the audience will follow."

Former Radio Contact presenter Carl Schmitz has been named head of music at Radio Energy. He says the new station will contain a mix of European hits with a distinct Flemish flavour: "There are a number of talented [Flemish] dance artists around—we also want to include the better ballads."

Dutch regional licence awards

by Robbert Tilli

AMSTERDAM — Following the arrival of its long-awaited terrestrial frequencies, Dutch regional commercial radio is ready to become a force to be reckoned with.

Some 33 FM and 7 AM frequencies were last week awarded to regional stations which had previously been restricted to broadcasting on local cable networks. However, the licences are only valid until 2000, when the government plans a frequency reallocation affecting all sectors of radio.

Gerro Vonk, secretary general at the Dutch Association of Regional Commercial Radio (NLCR), says the fight for local commercial radio "has been a history of years of petitions and court cases. When national commercial radio got more terrestrial frequencies allocated last year, we thought we had been treated unfairly by the radio authorities. As soon as it was found that more frequencies were available, the courts decided that these should be allotted to our members."

National commercial broadcasters such as Sky Radio, Radio 10 Gold and Radio 538 have been excluded from the new licence awards in order to prevent them buying up regional outlets and networking output in areas where they lack coverage.

Amongst the new licence winners is R&B-formatted City FM, whose managing director Alex Hollemans says he is delighted with his station's two new FM frequencies, in Greater Amsterdam and Haarlem. "We're now able to reach about two million people," he says. "Regional commercial radio is here to stay." Another R&B station, Rotterdam-based Sun FM, has also gained two major FM frequencies, in Greater Rotterdam and Zoetermeer.

Open mike

Anders Hjelmtorp
Managing director,
Virgin Sweden



Following the recent launch of online sales services in the country, the Swedish music industry is currently full of discussions about the likely effects on record retailing. Here, Virgin Sweden boss Hjelmtorp gives his thoughts on the issue and also explains recent changes at his label.

Q: How are the new Internet CD retail services in Sweden, such as Boxman and Skivhugget, affecting the market?

A: The main thing they have to offer is the access to an extensive back catalogue, something that only the biggest record stores like Tower in London or LA can provide. They're doing good business—Skivhugget has a great website, and Boxman is marketing itself well. I recently pre-ordered the soundtracks of *Godzilla* and *Armageddon* as a private individual and received them two days after the American release, which was excellent. For record companies I think the Internet outlets create fresh demand and new interest.

Q: How do you see this affecting the Swedish record business in the near future?

A: Well, unfortunately, it means that many record shops may disappear. An average Swedish town of 25,000 people may have four shops now, but in a while that will be reduced to one, with the other three in a garage somewhere supplying via the Internet. In five years' time, 50 percent of retail will be done electronically. It also means that, come the next millennium, we'll have a European Union of record companies, not the national operations of today. I can foresee European sales directors with a common European pricing policy, for example.

Q: Virgin are one of several record companies in Sweden to have made radical personnel changes recently, cutting back on local A&R. Is this a market-related move?

A: No, it's not down to market fluctuations. The fact is that the marketing and breaking of records has changed from just five years ago. You need to be younger, more aggressive today. In the U.S. and U.K. they're more aware of this, and change their A&R roster every three or four years. That's what's happening here too, for a change. It's very un-Swedish, in a way.

Interview by Keith Foster

U.S. radio execs gather for Billboard conference

by C.T. Bishop

NEW YORK — Nearly 1,000 executives from the U.S. radio and record industries are set to gather in Phoenix, Arizona for the annual Billboard & Airplay Monitor Radio Seminar and Awards on September 17-19.

On the agenda for discussion and debate are topics of current interest on both sides of the Atlantic, such as pay-for-play, programming ethics, what it's like to be a programmer at a station which has recently become part of a major group, crossover acts, and defining formats.

In addition, artists of international stature such as Coolio and Wynonna will discuss the impact of radio on their careers and the value of promotional tours.

For the first time in its five year history, this year's event will feature a panel with an international radio perspective. The International Programmers Forum, moderated by M&M's programming editor Mike McGeever, will offer U.S. delegates an insight into formats and programming

**Billboard & Monitor
RADIO**
seminar & awards



Coolio

in Europe, the challenges faced by commercial broadcasters in competing against strong, well-resourced public broadcasters.

The keynote speech at the seminar will be delivered by veteran U.S. country artist and radio owner/operator Buck Owens.

Italian producer in papal row

by Mark Dezzani

MILAN — Vatican Radio is claiming compensation from Italian dance producer Andrea Mariotti and his label Nove-Zero-Nove Records for "damage to the image of the Pope."

At a preliminary court hearing in Milan on August 7 the withdrawal from sale and sequestration was ordered of all unsold copies of Mariotti's single *Forgive Us*, which features the voice of Pope John Paul II. The court ruled that the copyright of all

recordings of the Pope belongs to Vatican Radio.

The recording of the Pope's voice on Mariotti's single was taken from New Year's Day mass in 1997. The Pope's singing of Gregorian chant *Abba Pater (Father Of All Fathers)* was set by Mariotti to an ambient background track.

Mariotti and J.T. Vanelli's Nove-Zero-Nove Records, which released the record, have both been summoned to a full court case scheduled to begin on December 1 at the Milan Tribunal.

Mariotti says he went ahead with the release of the single after initial talks with Vatican Radio for rights clearance stalled. "We negotiated rights with a major group who were going to publish the single, but after an initial positive reaction the talks stalled and I feared that my idea could be copied," says Mariotti. "The single totally respects the Pope and the Catholic faith. I have now had to sell my studio equipment to be able to defend myself against the allegations of defaming the Pope's image."

Hallyday on fire again

by Cécile Tesseyre

PARIS — Johnny Hallyday's live performance at Saint-Denis' stadium Stade de France might have been called "Allumer Le Feu" (Set The Fire), but the French veteran rocker's show was almost a damp squib.

The first of three consecutive shows on September 4 was cancelled at the last minute due to rain-damaged electrics. Some 80,000 people had travelled from across France to attend the event and paid up to Ffr850 (\$150) for a ticket. The event had a Ffr60 million production budget (\$10.5m).

Alain Tibolla, director of artistic services for full-service station RTL, which sponsored the event, says of the cancellation: "When people like Hallyday invest so much of themselves in a show, they don't want to offer a minimalist version because of the rain."

Concert promoter Jean-Claude Camus has come under heavy media attack for not having anticipated bad weather conditions; it had rained in Paris for the previous four days, with the gigantic (3,500m²) stage unprotected in the open air.

The other two shows took place as

planned. Altogether, the three would have formed the biggest outdoor event in France to date. It was also Hallyday's most ambitious live project to date. Camus had said he would break even at two thirds capacity, however it is not known how the rescheduling of the first show to a week later will affect the event's financial viability.

Fifty-five year-old Hallyday's set, spanning his 37-year career, featured a 85-piece orchestra, a choir of 300, a 15 piece band, five backing singers and prestigious guests including Lara Fabian, Pascal Obispo, Jean-Jacques Goldman, Patrick Bruel, Lionel Richie and Florent Pagny. The Stade de France event will be broadcast on September 11 on commercial TV channel TF1, and will be followed by a live album on Mercury and a video set, both to reach retailers before Christmas. Hallyday's previous live album, *Lorada Tour*, sold over a million copies in France.

"The fantastic thing about Johnny is that he always manages to surprise us," says Tibolla. "RTL has been associated with him for over two decades and we are proud that an artist who is able to gather 250,000 people in three days remains faithful to a station like RTL."



Johnny Hallyday

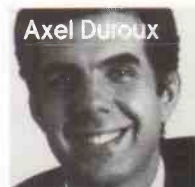
RTL2's relaxing 'natural' sound

by Remi Bouton

PARIS — French AC network RTL2 has unveiled a range of "new age" jingles which use natural sounds aimed at creating a feeling of well-being and relaxation amongst its listeners.

The sounds used in the jingles—including dolphins, whales and intra-uterine sounds—were recorded in Peter Gabriel's Real World studios using the expertise of music therapists. According to RTL2 scheduling and production manager Frédéric Jouve, who came up with the idea, "it was a great experience—the jingles sound really good and it was not too expensive."

"For years, I've been buying 'live' yoghurt, but I don't know if it works!" says RTL2 CEO Axel Duroux. "It's the same with our new jingles. We have an experimental approach and we don't know how its going to affect our listeners. But it's certainly part of the same trend."



Axel Duroux



debelah morgan

the breathtaking new single

I Love You

on radio now



debelah morgan
I Love You



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"A star is found..."

BILLBOARD MAGAZINE



ON THE BEAT

CHARITY RELEASE FOR WICKED WOMEN

Kylie Minogue

LONDON — U.K. label Castle Communications is working with research charity Breakthrough Breast Cancer on a fundraising compilation album entitled *Wicked Women*. Released by Castle on October 5, the CD will feature a mixture of new and existing material from current female acts including All Saints, Spice Girls, The Cranberries, Alisha's Attic, Louise, Texas, Kylie Minogue and Eternal.

SPANISH AWARDS SPARK CONTROVERSY

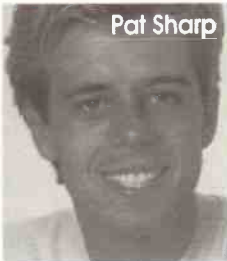
MADRID — The opposition socialist party in the northern Spanish region of Navarre has asked the regional government there to freeze the award of five FM licences it announced in July until a "technical report" on the successful applicants is drawn up. Navarre is controlled by a centre-right coalition, and opposition groups cried foul when the awards were made to two applicants associated with right-wing Catholic society Opus Dei, two pro-government journalists, and a small Basque-language station.

PUFF GETS PLATINUM EUROPE

LONDON — In the Platinum Europe awards for August announced by the International Federation of the Phonographic Industry (IFPI), Puff Daddy receives his first such accolade, for over a million European sales of his Bad Boy/Arista album *No Way Out*. Meanwhile, the Light-house Family's *Postcards From Heaven* (Wildcard/Polydor) has passed the double Platinum Europe mark.

HEART SURGERY IN LONDON

LONDON — London AC station Heart 106.2 has unveiled a new daytime programme schedule following the departure of morning presenter Scot Mills to national CHR network BBC Radio 1. Mills' spot at Heart is filled by Chris Farrell, replaced in his 13.00-16.00 slot by former 95.8 Capital FM/London stalwart Pat Sharp. Heart's early morning presenter David Prever gains a new Saturday afternoon show as part of the changes. Meanwhile, Heart 106.2 programme controller Kevin Palmer has become programme director.



Pat Sharp

NEW BLOOD TO REVIVE ERATO

PARIS — In a move aimed at rejuvenating classical label Erato, Christophe Capacci, 33, has been appointed A&R director of the Warner Classics International imprint. Based in Paris, Capacci replaces Martin Sauer, who recently moved to Hamburg as managing director of Teldec, WCI's other European-based classical label. Capacci was previously editor-in-chief of French classical monthly magazine Diapason, prior to which he worked for indie distributor Media 7 in a promotional capacity.

MOVING CHAIRS

PARIS — A major reshuffle of staff at PolyGram France's promotion departments has seen Island promotion manager Jean-Pascal Chabaneix switch to the same position at Barclay, whose previous promotions manager Corinne Perez has taken up the vacant position of promotions director at Polydor. At Island, Chabaneix is replaced by Catherine Naubron, formerly in charge of radio network promotion at Mercury.

OSLO — Cathrine Bekkevold has become radio promotions manager of Virgin Records Norway. She replaces Siw Langbraaten, who becomes local A&R assistant.

HILVERSUM — Michael Pilarczyk, who presents shows on CHR/dance formatted station Radio 538 and Dutch music TV channel The Music Factory, is to depart both operations on October 31. Pilarczyk is to embark on a career as a TV presenter with production company Joop van den Ende Producties. Presenter Jeroen Nieuwenhuize will replace Pilarczyk at 538.

NRJ boosts EMI to Infinity and beyond

by Kai R. Lofthus

OSLO — The success of local dance group Infinity—aided by CHR network NRJ—has led to a major change in A&R strategy at EMI Norway.

The act's debut single, *Happy*, shipped a total of 10,000 copies (considered an exceptional quantity for new Norwegian talent), and new single *Feeling Good* is also expected to do well, following active support from NRJ Norway. A customised NRJ remix of *Feeling Good*, in which the word "energy" is added to certain parts of the lyric, will be released by EMI as part of a four-track CD single.

"We believed in Infinity from the beginning and were determined to break the band, because the music style is very 'NRJ,'" says NRJ Norway music director Sverre Vedal. "Norway is very dominated by Swedish dance music, so we wanted to commit ourselves to help break this act."

Norwegian record companies have traditionally tended to sign a lot of credibility-driven rock acts, but following its success with Infinity, EMI Norway managing director Michael Manasse says the label will now be dedicating more time to dance-oriented singles-based acts.

"Debut acts have to prove

themselves with singles first," says Manasse. "It was very encouraging what happened with Infinity. It's easy to think I've heard this kind of music before—but then what haven't you heard before?"

EMI Norway recently hired two new local A&R scouts in Bergen (Geir Luedy) and Stavanger (Gry Zachariassen), to support local A&R manager Eivind Rølles in search of new talent. Adds Manasse: "The local A&R scouts will be driven by a desire to be commercial and successful. It's not often that credibility sells records."



Sverre Vedal

Nomads find home at Sony

by Rémi Bouton

PARIS — Sony Music France has secured a global licensing deal with Une Musique—the music affiliate of French TV channel TF1—for Nomads, who were one of the summer's biggest successes in France.

The deal, effective from September 1, covers the world excluding France and Switzerland, where the group will be distributed by PolyGram and Disque Office respectively. PolyGram did have a priority option for the world but sources

close to the deal say the parties could not reach agreement.

Pierre-Yves Garcin, marketing director of Une Musique, comments: "We are very happy to sign with the company that has developed Deep Forest and Wes. We are confident that the international potential of the project will be fully exploited by Sony."

Sony Music international promotion manager Annick Geisler says "Belgium, Netherlands, Germany, U.K., Australia and Japan are currently the most interested in the project."

The Nomads' first single *Yakalelo* benefited from massive promotion this summer on TF1, full-service radio station RTL and Fun Radio (CHR). *Yakalelo* sold more than 900,000 copies, while sales of the Nomads' eponymous album reached 125,000 units.

Geisler says that Nomads should be more easily developed internationally than other French summer hits, as the song is in English and Spanish. In France, Une Musique will release the Nomads' follow-up single, *Selibabi*, later this month.

Beatles top classic albums poll

by Nigel Williamson

LONDON — The Beatles have swept the board in one of the biggest surveys of musical tastes ever conducted, claiming four of the top five slots in a mammoth U.K. poll to find "the 1000 Greatest Albums Of All Time."

Compiled by Colin Larkin for Virgin Publishing's new book "The All Time Top 1000 Albums," the survey, conducted in the U.K., was based on more than 200,000 votes, and also incorporated the results of every similar British and U.S. survey published over the past three years.

Revolver was voted the best album of all time, followed by *Sgt Pepper's Lonely Hearts Club Band* and *The White Album*, with *Abbey Road* at number 5. Only Nirvana's *Nevermind* at 4 interrupts the Beatles' dominance. The top 10 is completed by the Beach Boys' *Pet Sounds*, R.E.M.'s *Automatic For The People*, Pink

Floyd's *Dark Side Of The Moon*. *What's The Story (Morning Glory)* by Oasis is at 9, with Radiohead's *The Bends* at 10.

The Beatles secured the most entries in the Top 1,000 as a whole, with 14 albums. The Fab Four were followed by Frank Sinatra and Miles Davis

(13 each) and Bob Dylan (12). The most popular female artist was Joni Mitchell, with 8 entries. A second list of the "50 greatest artists of all time," based on the cumulative votes in the album survey, is headed by the Beatles, Bob Dylan, Pink Floyd and Oasis.

internet in-site

Qradio

www.qradio.net

Quincy Jones has put his own considerable talents and influence behind the Qradio site, a worthwhile resource for anyone interested in world music. There's a database of albums, sound files, artist biographies, concert information and online purchasing capabilities. Most prominently featured is Qradio itself, a RealNetworks-based selection of 10 highlighted tracks plus live radio from the South African Broadcasting Corporation. A selection of relevant and often politically-charged news items also provides a reason for repeated visits.

Chris Marlowe

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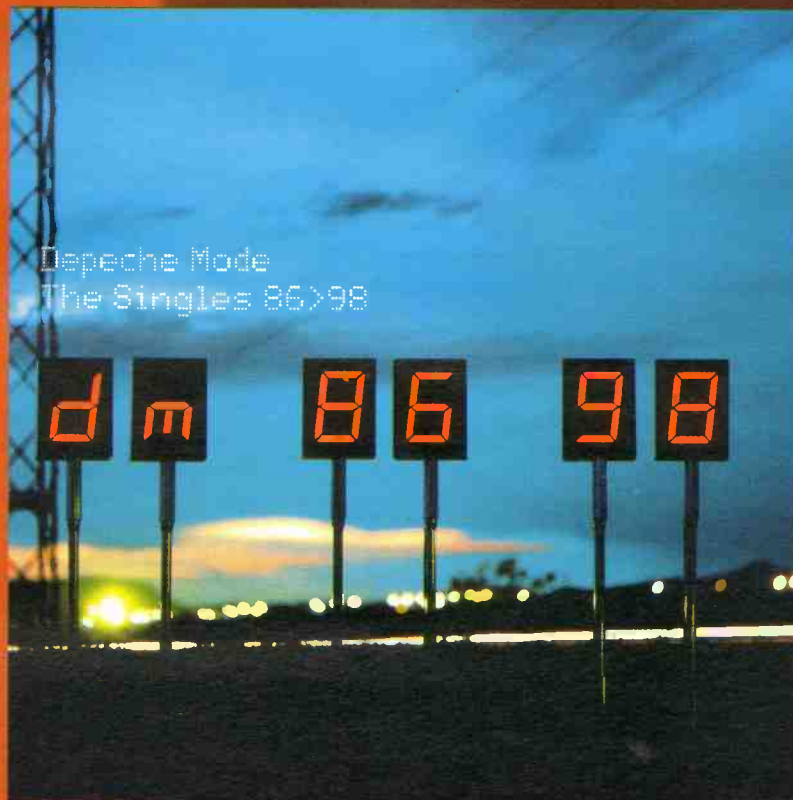
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- | | |
|----------------------------|-----------------------------|
| 01 Stripped | 11 I Feel You |
| 02 A Question Of Lust | 12 Walking In My Shoes |
| 03 A Question Of Time | 13 Condemnation |
| 04 Strangelove | 14 In Your Room |
| 05 Never Let Me Down Again | 15 It's No Good |
| 06 Behind The Wheel | 16 Barrel Of A Gun |
| 07 Personal Jesus | 17 Home |
| 08 Enjoy The Silence | 18 Useless |
| 09 Policy Of Truth | 19 Only When I Lose Myself |
| 10 World In My Eyes | 20 Little 15 |
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Promotion in '98: changing the plug?

Over the past few years, as the European radio landscape has developed and programming has become more and more research-driven and formulated, record companies' promotions strategies towards broadcaster have evolved. Here, Mike McGeever looks at the changed face of plugging in the late 1990s.

It's rare these days to have a label's promotions executive/plugger hiding in a radio station's lavatory ready to surprise a programmer with their latest releases, or for them to pull high profile stunts such as abseiling down the side of a radio station in a monkey suit to get someone's attention...

Nowadays, many stations—from local broadcasters to national networks—have strict "plugger policies" which clearly spell out when and for how long programmers will meet with promotions executives.

These policies seem to be working, according to programmers across Europe. "The pluggers now understand our formats—at least the major record companies do," says Nicolas du Roy, programme manager of French AC network Europe 2.

At national Dutch CHR station 3FM, head of music Basyl de Groot concurs with Du Roy. He says: "By and large, pluggers do understand very well what we want—it's their job to pitch the right records. Our wide format allows them enough space to make their own interpretations [about 3FM's programming]."

De Groot says he and his team meet with two sets of pluggers every other week since "there are far more labels nowadays." If a label has an "emergency" record they can make a special appointment with the station, he adds.

At French full service network RTL, artistic manager Alain Tibolla says pluggers now do their homework before approaching the station with a stack of releases. "Record companies now have a better understanding of what the stations need. They understand that we want to work on long term projects with the artists rather than just the one shot."

Tibolla continues: "Today the pluggers' arguments for records are more intelligent and more in phase with our needs. They understand the competitive radio landscape better."

The learning curve

Although the major labels seem to be on the same wavelength as the broadcasters, many smaller/independent labels still have a lot to learn,

according to Europe 2's Du Roy.

"Small labels and indie promotions people still have difficulties understanding how and why we operate," he declares. "Some of them continue to criticise our (playlist) choices, so the only solution is to stop meeting them."

Du Roy adds that he meets with promotions executives from major labels every Tuesday and has long term strategy meetings with labels' senior executives twice a year.

"Today, pluggers' arguments are more intelligent and more in phase with our needs. They understand the competitive radio landscape better"

—Alain Tibolla, RTL

From the promotion executives' viewpoint it's a matter of changing with the times, or your act could suffer, according to veteran Dutch independent plugger, Erik "E.T." Timmerman.

"Due to the growth of radio, particularly in the commercial sector, you need a combination of airplay on several stations to achieve something," he says. In the past, airplay and support from just one presenter on a single station could break a hit. "Now, a single station is unable to break a record on its own," Timmerman notes, "you need a string of stations."

East West (France) managing director Michael Wijnen suggests that the radio and music industries have grown together: "We have a more professional radio landscape and [as a result] the [promotions departments of] record companies are more professional. Today the formats of radio stations are very tight, and we know that, if a title is to be played, it is a matter of timing."

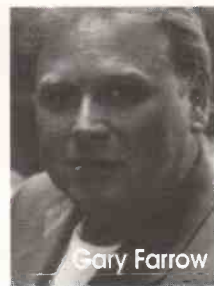


Michael Wijnen

Healing the scars

In the U.K., the growth of commercial radio in the U.K. has forced labels to rethink their promotions strategies.

Gary Farrow, vice president of communications for Sony U.K., says he and some programmers still "bear the scars" of his promotions antics during his previous lengthy career as a plugger. He emphasise that these



Gary Farrow

are different times. "Before, you just saw individual producers at [national CHR network] BBC Radio 1 or Richard Park [group programmer director] at Capital Radio in London and that was about it. Now you have programming departments, or one person who makes the decision for a group of stations."

Farrow adds: "Pluggers have also realised that there is important radio outside of London." However, he suggests that it is "kind of sad that only a few DJs, such as Johnny Walker [BBC Radio 2] and Chris Evans [Virgin Radio] are allowed to champion and pick music."

Terrie Doherty recently set up her own promotions company [Terrie Doherty Promotions] in London after 15 years as a promotions executive at CBS/Sony. She opines that radio programming has moved from being an art to a science; with the rise of Selector and research, pluggers' strategies have had to become more sophisticated.

She explains: "It ranges from passing along more detailed artist/release information via e-mail—which radio people love—to inviting them along to rehearsals and showcases."

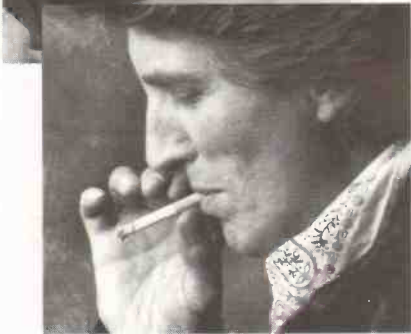
"Also, record companies are waking up to the fact that you can break a record in the U.K. through regional and local commercial radio outside of London. For example, Bus Stop's *Kung Fu Fighting* [All Around The World Records] was in the top 10 for four weeks and the top 30 for about eight weeks, purely on commercial local/regional radio and no airplay from Capital Radio or BBC Radio 1."

But has all the sophistication of strategies, structured pluggers meetings, e-mails and research taken some of the "romance" out of the relationships between promotions people and broadcasters? Doherty says, "It is more business-like today. It used to be more casual and less structured. But more importantly, the real crusaders for music are few and far between."

Timmerman recalls: "I remember the days when I popped for a cup of coffee with a pile of record under my arm when a presenter was on the air. Unfortunately, those days are long gone..."

Additional reporting by Remi Bouton & Robbert Tilli

Terrie Doherty



U.K. radio's "champions of music"—Chris Evans (top, Virgin Radio) and Johnny Walker (BBC Radio 2)



Honeyz

finally found

entered at No. 5 in the UK singles chart

"I think it is an excellent Pop/R'n'B crossover record which is well produced, well performed and on top of that, extremely catchy"

EIK FREDRIKSEN, Programme director, THE VOICE, Copenhagen

Time for Transglobal rejoicing

by Gary Smith

After the excitement surrounding their early releases, Transglobal Underground fell victim of the media's ever-decreasing attention span towards "baby acts." So the renewed acclaim being afforded their latest album makes its title, *Rejoice Rejoice*, particularly appropriate.

Around the time of their 1993 debut set *Dream Of 100 Nations* (on U.K. label Nation Records), Transglobal were widely hailed both as saviours of a house-bound underground and as pioneers of a new sound, referred to at the time as Asian trip hop.

However, with trip hop seen by many as among the most reviled misnomers of the last few years, Transglobal Underground subsequently found the going tougher. "We were fairly broadly ignored on the third and fourth albums," admits Nation A&R/label manager Rich McLean, "so the amount of attention that *Rejoice Rejoice* has been getting has been a pleasant surprise. The album has had the best reviews since their first record."

Despite the undeniable crossover potential of the warm, finely crafted and intelligent music on *Rejoice Rejoice*, Nation Records opted not to release singles from it. "As a small label, you end up sending out more than you sell," says McLean. "So we limited ourselves to a four-track promotional sampler." Judging by the excellent reactions it generated, this approach has worked, at least as far as the press is con-



Transglobal Underground

cerned. Ironically, at least two of the tracks, *Rude Buddah* and *City of Gold*, would make excellent singles.

The band are, however, busy enough; having just completed production duties on the upcoming third Natacha Atlas solo recording (to be released later this year by Beggars Banquet), Transglobal Underground are touring extensively throughout Europe in their own right over the next few months.

"The new album is doing well in France and the U.K.," says McLean; average sales in France for the band's previous releases have been around 12-15,000. "But," he adds, "we currently have no Benelux distributor after being dropped by PIAS."

Elsewhere, the Czech Republic and Poland are proving to be surprisingly good new markets for the band, which, combined with the traditionally long shelf-life for their releases, leads McLean to be cautiously optimistic. "Their earlier albums, which are still selling, usually reach about 25-30,000 [sales] in Europe," he comments. "We expect *Rejoice Rejoice* to do something similar."

Babel Fish in Norwegian waters

by Kai R Lofthus

Meet the Norwegian band named after a creature that's "small, yellow and leech-like, and probably the oddest thing in the universe... if you stick a babel fish in your ear, you can instantly understand anything said to you in any form of language."

Those words, from Douglas Adams' sci-fi classic radio and TV serial/book *The Hitchhiker's Guide to the Galaxy*, were "borrowed" by the members of Babel Fish to describe their intended universal appeal—and their ploy seems to be working well so far.

Atlantic Records' New York-based A&R manager Jim Welch experienced the group's mix of melancholic and harmonic power pop/rock-songs live earlier this year and promptly signed them, 10 years after their formation, despite the fact that—until recently—they had no domestic sales history.

Babel Fish's self-titled album comes out in Norway, via Atlantic/Warner, on September 14, and in most of Europe next month. Last year, their self-financed single *Mania* became the fastest climber on the official radio airplay chart, and at the recent Hitawards show (commemorating the most played artists on Norwegian radio), the band were named Best Norwegian Band and Best Newcomer.

"Judging from the three songs I've heard so



far, [the album] is very good," says Christian Jebesen, music director of AC network Radio 1 Norway. "I understand why they've got the kind of contract they have, and it's strange no one grabbed hold of them earlier. We've already A-listed their new

[Norwegian] single *Out Of The Blue*."

Warner Music Norway marketing manager Fred Engh says the label is emphasising the band's live capabilities. "We'd eventually like to advertise [the album] on TV, but instead of pushing stacks of copies out to achieve high pre-orders, we want to place a few copies in the stores and let retailers feel that the record is moving."

Andy Murray, Warner Music Europe director of marketing, U.S. labels, says the European marketing plan will hinge on a showcase event this month. "In terms of positioning the band, the strategy is a lot more dependent on how we come away from seeing them live," says Murray. "We're putting on a special gig in Oslo on September 23, where a lot of our European colleagues are going to see them live, meet the band, and feel their presence."

Hal Holter, who plays keyboards in Babel Fish, says: "The people at Atlantic are young, and we felt they were on the same level as us, with a genuine love of music and not so much the business affairs. The fact that we're Norwegian was never an issue."

Dance grooves

by Gary Smith

KINETIC COMEBACK

Kinetic's 1993 ambient classic *Golden Girls* (Distinctive/U.K.) is currently enjoying a revival. This easy-going slice of house always did have a great sound and a wonderful, sweeping, very MOR pan-pipe melody. Now, alongside existing David Morley and Orbital remixes, new reworkings by Slacker, Hybrid and—especially—Rhythm Masters have revived what was always a top tune.

A DATE WITH THE SHRINK

Widely regarded as one of the tunes of the summer in Ibiza, The Shrink's *Nervous Breakdown* (Nutrition/Netherlands) has already been around for over two months, making it positively antique in dance terms, but continues to do extremely well in northern European clubs. Now licensed to Neo in the U.K., this "build 'em up, knock 'em down" stormer could prove to be something of a phenomenon.

SKRATCH THAT ITCH

Anti-Theft Device, Mixmaster Mike's debut album for U.S. independent Asphodel, marks the coming of age of hip-hop polyphony. Already a multiple DMC winner, a member of the Invisible Skratch Piklz and the Beastie Boys' DJ, Mixmaster Mike is quite simply the DJ Shadow of the decks. His cut'n'paste moulding of intros, out-takes and breaks defines and refines this rapidly emerging new frontier of musical rawness where, although 100 percent recycled, everything seems brand new.

A DEVIANT ANGEL

"If we'd been playlisted by [BBC] Radio 1, *For An Angel* would still be on its way up the charts," says Rob Deacon, managing director of Deviant, the U.K. licensee of German artist Paul van Dyk. *For An Angel* comes originally from van Dyk's 1994 debut album *45 RPM*, which Deviant was looking to reissue in the U.K. "Paul unexpectedly came up with an excellent new remix [the E-Werk Mix] plus a radio edit," says Deacon. "Ironically, most stations are playing excerpts of the long mix rather than the edit."

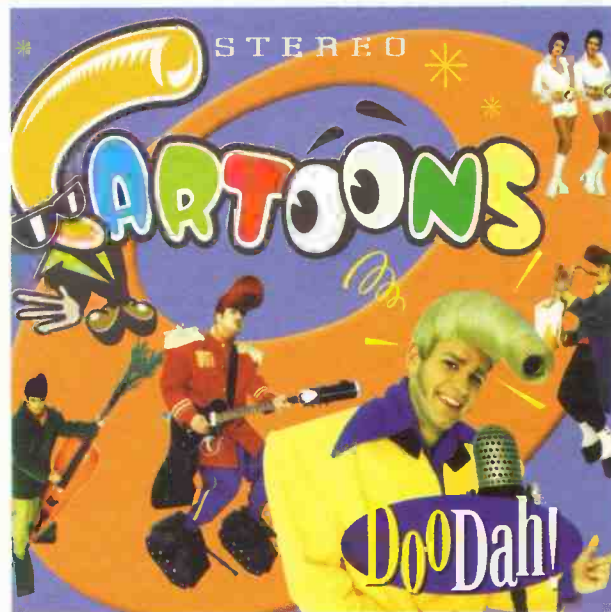
With a video made at this year's Love Parade already on MTV, the track sold 15,000 copies in its first week to earn a top 30 chart placing, but is inevitably losing momentum somewhat. "We still expect to sell around 30-35,000," says Deacon. "Not bad for an underground record!"

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



Paul van Dyk

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Eurochart Hot 100® Singles

Table with 3 columns: Rank, Title/Artist, and Countries charted. Includes songs like 'Life', 'Deeper Underground', 'Sometimes', 'I Don't Want To Miss A Thing', 'Cruel Summer', 'I Want You Back', etc.

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

The Eurochart Hot 100 Singles is compiled by Music & Media and based on the following national singles sales charts: ChartTrack (UK), Ireland; Full chart service by Media Control GmbH 0049-7221-366201 (Germany); SNEP/IFOP (France); singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promovi (Belgium); GLF/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MBEAFYVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-260 4455 (Switzerland); IPSOS/Mahasz-IFPI (Hungary) IFPI (Czech Republic).

European Top 100 Albums

rank	last week	no. of wks	ARTIST TITLE original label	countries charted	rank	last week	no. of wks	ARTIST TITLE original label	countries charted	rank	last week	no. of wks	ARTIST TITLE original label	countries charted
1	1	23	Modern Talking Back For Good - <i>Hansa</i>	A,B,DK,FIN,F,D,GRE,I,N,L,N,P,E,S,CH,HUN,CZE	34	33	9	883 Gli Anni - <i>RTI</i>	I,C	68	45	4	Dieter Thomas Kuhn & Band Wer Liebe Sucht - <i>WEA</i>	D
☆☆☆☆ SALES BREAKER ☆☆☆☆														
2	43	2	Soundtrack Back To Titanic - <i>Sony Classical</i>	B,F,D,IRE,NL,CH,UK	35	19	13	Brandy Never Say Never - <i>Atlantic</i>	A,B,DK,F,D,NL,S,CH	69	71	21	Massive Attack Mezzanine - <i>Circa / Virgin</i>	B,F,D,GRE,IRE,NL,N,S,CH
3	2	46	The Corrs Talk On Corners - <i>143 / Lava / Atlantic</i>	B,FIN,F,IRE,N,P,E,S,UK,CZE	36	21	46	Eros Ramazzotti Eros - <i>DDD</i>	A,B,DK,F,D,GRE,I,N,L,CH,HUN	70	57	12	Ace Of Base Flowers - <i>Mega / Polydor</i>	A,FIN,F,D,GRE,S,CH,HUN
4	3	43	Celine Dion Let's Talk About Love - <i>Epic / Columbia</i>	B,DK,FIN,F,D,GRE,IRE,I,N,L,N,E,S,CH,UK,HUN,CZE	37	28	2	U.N.K.L.E. Psyence Fiction - <i>Mo Wax</i>	B,F,D,IRE,NL,N,UK	71	69	8	Monica The Boy Is Mine - <i>Rowdy / Arista</i>	F,D,NL,S,CH
5	17	3	Sash! Life Goes On - <i>X-IT</i>	B,DK,FIN,D,IRE,NL,N,S,CH,UK	38	NE		The Divine Comedy Fin De Siècle - <i>Setanta</i>	F,IRE,PUK	72	72	13	Manu Chao Clandestino - <i>Virgin</i>	F,E
6	NE		Mike Oldfield Tubular Bells III - <i>WEA</i>	A,F,D,IRE,NL,E,S,CH,UK,CZE	39	32	46	Era Era - <i>Mercury</i>	B,F,NL,P,CH,CZE	73	83	4	Morcheeba Big Calm - <i>China / WEA</i>	GRE,I,UK
7	4	8	Soundtrack City Of Angels - <i>Reprise</i>	A,B,D,IRE,NL,N,P,E,S,CH	40	54	6	Xaxier Naidoo Nicht Von Dieser Welt - <i>3P / Epic</i>	D	74	74	3	Anouk Together Alone - <i>Dino / BMG</i>	B,F,IRE,I,NL
8	7	34	Savage Garden Savage Garden - <i>Columbia</i>	DK,FIN,F,D,GRE,IRE,NL,P,S,CH,UK,CZE	41	39	41	All Saints All Saints - <i>London</i>	B,F,GRE,IRE,NL,E,UK	75	65	20	Herbert Grönemeyer Bleibt Alles Anders - <i>Electrola</i>	D,CH
9	15	16	Boyzone Where We Belong - <i>Polydor</i>	B,DK,FIN,IRE,S,UK	42	53	5	Michele Zarrillo L'Amore Vuole L'Amore - <i>RTI</i>	I	76	91	2	Soundtrack Lola Rennt - <i>Ariola</i>	D
10	16	2	Schlümpfe Fette Fete Vol.7 - <i>EMI</i>	A,D,CH	43	38	7	Scoter No Time To Chill - <i>Club Tools / Edel</i>	A,FIN,D,S,CH,HUN,CZE	77	64	35	Soundtrack Titanic - <i>Sony Classical</i>	B,F,D,GRE,NL,E,CH,HUN,CZE
11	NE		Celine Dion S'Il Suffisait D'Aimer - <i>Epic / Columbia</i>	B,F,CH	44	52	36	Robbie Williams Life Thru A Lens - <i>Chrysalis</i>	IRE,UK	78	NE		Acda & De Munnik Naar Huis - <i>S.M.A.R.T. / Columbia</i>	NL
12	6	8	Soundtrack Armageddon - <i>Columbia</i>	A,B,FIN,F,D,GRE,NL,N,P,E,CH,CZE	45	58	8	Soundtrack Godzilla The Album - <i>Epic</i>	A,F,D,GRE,IRE,E,HUN	79	60	17	Frank Sinatra My Way - The Best Of Vol 1 - <i>Reprise</i>	B,DK,NL,N,E,S
13	9	10	Des'ree Supernatural - <i>Sony S2</i>	A,B,DK,F,D,I,N,L,N,E,S,CH,CZE	46	47	50	The Verve Urban Hymns - <i>Hut / Virgin</i>	F,D,GRE,IRE,NL,N,UK	80	77	8	Secteur A Live A L'Olympia - <i>Hostile / Virgin</i>	F
14	13	3	Westernhagen Radio Maria - <i>WEA</i>	A,D,CH	47	34	13	Nek In Due - <i>WEA</i>	A,D,I,CH	81	73	14	John Fogerty Premonition - <i>Reprise</i>	DK,N,S
15	10	3	Carreras/Domingo/Pavarotti 3 Tenors In Paris '98 - <i>Decca</i>	A,B,FIN,F,D,GRE,NL,S,CH,UK,HUN	48	50	75	Aqua Aquarium - <i>Universal</i>	B,DK,F,D,GRE,IRE,NL,E,S,CH,UK,HUN	82	55	8	Mecano Ana, Jose, Nacho - <i>Ariola</i>	B,F,E
16	5	3	Fun Lovin' Criminals 100 % Colombian - <i>Chrysalis</i>	B,FIN,F,D,IRE,NL,N,S,UK	49	42	4	Marco Borsato De Bestemming - <i>Polydor</i>	B,NL	83	63	2	Zebda Essence Ordinaire - <i>Barclay</i>	F
17	8	10	Beastie Boys Hello Nasty - <i>Grand Royal / Capitol</i>	A,B,DK,FIN,F,D,GRE,IRE,NL,N,S,CH,UK,HUN,CZE	50	40	22	Renato Zero Amore Dopo Amore - <i>Fonopoli / Epic</i>	I	84	89	13	Acda & De Munnik Acda & De Munnik - <i>S.M.A.R.T. / Columbia</i>	NL
18	14	28	Madonna Ray Of Light - <i>Maverick / Sire</i>	B,DK,F,D,GRE,IRE,NL,N,E,S,CH,UK,HUN,CZE	51	51	42	Natalie Imbruglia Left Of The Middle - <i>RCA</i>	B,F,GRE,IRE,I,NL,E,UK	85	NE		Ophelie Winter Privacy - <i>East West</i>	F
19	11	27	Ricky Martin Vuelve - <i>Tristar / Columbia</i>	A,FIN,D,GRE,I,E,S,CH,HUN,CZE	52	49	14	Gloria Estefan Gloria! - <i>Epic</i>	E,CH,HUN	86	88	3	Embrace The Good Will Out - <i>Hut / Virgin</i>	IRE,UK
20	25	47	Lighthouse Family Postcards From Heaven - <i>Wildcard / Polydor</i>	A,DK,D,IRE,NL,P,E,CH,UK,HUN	53	56	5	Super Moonies Sailor Moon's Welt - <i>Edel</i>	A,D	87	80	22	Pino Daniele Yes! I Know My Way - <i>CGD</i>	I
21	20	17	Simply Red Blue - <i>East West</i>	A,B,DK,D,IRE,I,NL,UK	54	46	4	Electric Banana Band Electric Banana Tajm - <i>WEA</i>	S	88	85	9	Witt Bayreuth - <i>Epic</i>	A,D
22	31	3	666 Paradoxx - <i>Dance Street</i>	DK,FIN,N,S,CZE	55	76	4	Meja Seven Sisters - <i>Columbia</i>	N,S	89	NE		Petter Mitt Sjätte Sinne - <i>RCA</i>	S
23	26	30	Eagle-Eye Cherry Desireless - <i>Superstudio / Polydor</i>	A,F,D,IRE,CH,UK,CZE	56	62	6	99 Posse Corto Circuito - <i>RCA</i>	I	90	82	5	Bad Boys Blue Back - <i>Coconut</i>	FIN,D,HUN,CZE
24	23	17	Lenny Kravitz 5 - <i>Virgin</i>	A,B,DK,F,D,GRE,I,NL,E,CH,CZE	57	NE		Cut Killer Show Operation Freestyle - <i>S.M.A.L.L. / Columbia</i>	F	91	75	85	Andrea Bocelli Romanza - <i>Sugar / Polydor</i>	B,DK,GRE,NL,S,HUN
25	18	14	Soundtrack Grease - <i>Polydor</i>	A,B,DK,F,D,IRE,NL,N,UK	58	79	3	Patricia Kaas Rendez-Vous - <i>Columbia</i>	B,F,CH	92	94	3	Radio Futura Memorias Del Porvenir - <i>Ariola</i>	E
26	24	18	Garbage Version 2.0 - <i>Mushroom</i>	B,DK,FIN,F,D,GRE,IRE,NL,N,P,E,S,UK	59	36	45	Spice Girls Spiceworld - <i>Virgin</i>	A,B,FIN,D,GRE,NL,UK	93	NE		Maceo Parker Funkoverload - <i>EFA</i>	F,D,CH
27	12	3	Korn Follow The Leader - <i>Immortal / Epic</i>	B,FIN,F,D,IRE,I,NL,N,S,HUN,CZE	60	59	6	Will Smith Big Willie Style - <i>Columbia</i>	B,GRE,NL,S,UK	94	90	9	Wolfgang Petry Alles - <i>Hansa</i>	D
28	30	14	Original Cast Notre Dame De Paris - <i>Pomme / Sony / Universal</i>	B,F	61	48	15	Die Ärzte 13 - <i>Hot Action / Motor</i>	A,D,CH	95	70	6	Freestyle Guld Korn - <i>Metronome</i>	S
29	37	16	Mina & Adriano Celentano Mina & Adriano Celentano - <i>RTI</i>	I,CH	62	61	17	Manolo Garcia Arena En Los Bolsillos - <i>Ariola</i>	E	96	84	5	Ilse De Lange World Of Hurt - <i>Warner Brothers</i>	NL
30	27	29	Louise Attaque Louise Attaque - <i>Atmosphériques / Sony</i>	B,F	63	NE		Moses Pelham Geteiltes Leid II - <i>3P / Epic</i>	D	97	99	3	Niña Pastori Eres Luz - <i>Ariola</i>	E
31	29	15	Smashing Pumpkins Adore - <i>Hut / Virgin</i>	A,B,DK,F,D,GRE,IRE,I,NL,N,P,S,CZE	64	44	19	Vasco Rossi Canzoni Per Me - <i>EMI</i>	I	98	NE		Caroline Henderson Metamorphing - <i>RCA</i>	DK
32	22	8	Manau Panique Celtique - <i>Polydor</i>	B,F,CH	65	41	27	Catatonia International Velvet - <i>Blanco Y Negro</i>	IRE,UK	99	NE		Gölä Ut U Dervo - <i>Sound Service</i>	CH
33	35	11	Five Five - <i>RCA</i>	B,GRE,IRE,I,NL,S,UK,HUN	66	66	47	Lara Fabian Pure - <i>Polydor</i>	B,F	100	78	8	Jane McDonald Jane McDonald - <i>Focus / Gut</i>	UK
					67	67	52	Alejandro Sanz Mas - <i>WEA</i>	E					

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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The Cardigans

MY FAVOURITE GAME

The long awaited new single at radio across Europe

Taken from the forthcoming album GRAN TURISMO out 19 October



stockholm records



ISLAND™



PolyGram



Motor

Top National Sellers

week 38 / 98

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UNITED KINGDOM

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in the UK.

GERMANY

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Germany.

FRANCE

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in France.

ITALY

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Italy.

SPAIN

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Spain.

HOLLAND

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Holland.

BELGIUM

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Belgium.

SWEDEN

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Sweden.

DENMARK

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Denmark.

NORWAY

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Norway.

FINLAND

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Finland.

IRELAND

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Ireland.

SWITZERLAND

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Switzerland.

AUSTRIA

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Austria.

PORTUGAL

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Portugal.

GREECE

Table with 4 columns: Rank, TW, LW, Title. Lists top singles and albums in Greece.

Based on the national sales charts from 16 European markets. Information supplied by ChartTrack (UK); Full chartservice by Media Control GmbH...

the new swedish rising star...from motown

Laila

HERE WE GO AGAIN
the debut single



ON RADIO NOW
PRODUCED BY ANDRESS BAGGE
(ACE OF BASE)

Reaching over 10 million listeners



THE UNIQUE BROADCASTING COMPANY
Music & Media

eurochart hot 100

Eurochart radio show 38/98

Each week, some 10 million European listeners tune in to listen to the two hour Eurochart singles countdown show, based on Music & Media's Eurochart Hot 100.

Supplied in a kit form (with records, script and sound bites) and syndicated by London-based company Unique Broadcasting, the Eurochart is a chart countdown, with behind the songs stories, artist interviews, gossip, tips, new entries, hits to happen and the album of the week.

Content of the Eurochart Hot 100 show this week:

- INTERVIEWS: Steps, Tin Tin Out, Jennifer Paige
- HITS TO HAPPEN: Billie Crawford/Urgently In Love (V2); Sarah Brightman & José Cura/There For Me (Eastwest); B*witched/Rollercoaster (Glow Worm/Epic)
- ALBUM OF THE WEEK: Steps/Step One (Jive)

Stations interested in the show should contact Olivier Semonnay at Unique Broadcasting.
Tel: (+44) 0171 453 1618; Fax: (+44) 0171 723 6132.

Sasha/Young Deenay- I'm Still
Spice Girls- Viva Forever
Wit/Hepppner- Die Flut

B List:

- 2-4 Family- Stay
- 4 The Cause- Stand By Me
- Ace Of Base- Cruel Summer
- Beatbox Feat. Rael- Let The Music
- Die Ärzte- Ein Schwein
- DJ Tonka- She Knows You
- Motte/Westham- Love Parade 1998
- Eagle-Eye Cherry- Save Tonight
- Falco- Out Of The Dark
- Fatboy Slim- Rockafeller Skank
- Jay-Z & Blackstreet- The City Is Mine
- Los Umbrellos- No Tengo
- Lutricia McNeal- Stranded
- Mariah Carey- My All
- Modern Talking- Brother Louie
- Nana- Dreams
- No Mercy- Hello How Are You
- Paffendorf/R- Smile
- R'N'G- Can't You See
- Sashi- Mysterious Times
- Scotter- How Much Is The Fish
- Storm- Storm
- Superboys- Wütschi' Du Worst
- Vengaboys- Up
- Xavier Naidoo- Nicht Von Dieser

C List:

- 4 The Cause- Ain't No
- Beaties Boys- Intergalactic
- Caught In The Act- Hold On
- Celine Dion/Bee Gees- Immortality
- DONS- Pump
- Dario G- Carnaval De Paris
- Dial M. For Mogwa- Beatbox
- DJ Bobo- Around The World
- DJ Visage- Formula
- Fancy- Megamix '98
- Fresh Paint- Shalali Lala
- Jamiroquai- Deeper Underground
- Madonna- Drowned/Substitute
- Southside Rockers- Rock On
- Sparkle- Be Careful
- Squeezer- Wake Up
- Such A Surge- Jetzt Is Gut
- Usher- My Way
- Westernhagen- Jesus

N List:

- 5 NY- Open Your Eyes
- Black & White Bros- Put Your Hands Up
- Bone Thugs- War
- Boyz- I Like
- Die Ärzte- Goldenes Handwerk
- Dr. Bombay- Calcutta
- Faithless- God Is A DJ
- Fettes Brot- Viele Wege
- Guildo Horn- Tanz Den Horn
- Jennifer Paige- Crush

airborne

To Our Readers

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

John Forté- Ninety Nine
Monica- The First Night
Niels Van Gogh- Pulverturm
Robbie Williams- Millennium
Young Deenay- I Want To Be

New Videos

- Beam & Yanou- Paraiso
- Echt- Wir Haben's Getan
- Freundeskreis- Halt Dich
- Kisha- Why
- Leann Rimes- How Do I Live
- Los Umbrellos- No Tengo
- Mel B. Missy Elliott- I Want You Back
- Savage Garden- To The Moon
- Shamrock- Tell Me Me
- Spice Girls- Viva Forever
- Steps- One For Sorrow
- Steps- Last Thing
- T-Spoon- Sex On The Beach
- Breakin' Out Of The Box
- All Saints- Bootie Call
- Billie- Girlfriend
- Brandy feat. Max- Top Of The World
- Cam'ron- Horse And Carriage
- Credit/Nation- Tacky Love Song
- Dee-Tah- Relax

VIVA ZWEI TV/Cologne P
Music Television
Marcel Hamscher Programme Director
Power Play:
Hole- Celebrity Skin

THE BOX/London G
Music Television
Liz Laskowski - Dir of Prog
Box Tops

- 4 The Cause- Stand By Me
- Aaliyah- R U That Somebody

Aerosmith- I Don't Want To Miss
B*witched- Rollercoaster
B*witched- C'est La Vie
Bell Book & Candle- Reacue Me
Boyzone- No Matter
Brandy & Monica- The Boy Is Mine
Celine Dion- My Heart Will Go On
D'Influence- Rock
Five- Everybody Get Up
Leann Rimes- How Do I Live
Los Umbrellos- No Tengo
Mel B. Missy Elliott- I Want You Back
Savage Garden- To The Moon
Shamrock- Tell Me Me
Spice Girls- Viva Forever
Steps- One For Sorrow
Steps- Last Thing
T-Spoon- Sex On The Beach
Breakin' Out Of The Box
All Saints- Bootie Call
Billie- Girlfriend
Brandy feat. Max- Top Of The World
Cam'ron- Horse And Carriage
Credit/Nation- Tacky Love Song
Dee-Tah- Relax

Depeche Mode- Only When
Gomez- Whippin' Piccadilly
Jennifer Paige- Crush
Joey Lawrence- Never Gonna Change
Jon B.- They Don't Know
Mase- Lookin' At Me
Modern Talking- You're My Heart... '98
Monica- The First Night
Mya- It's About Me
R. Kelly- Half On A Baby
Robbie Williams- Millennium

New Videos

- A Tribe Called Quest- Find A Way
- Adamski's Thing- Intravenous Venus
- Cevin Fisher's Big- The Freak's Cherry Poppin'- Zoot Suit Riot
- Dave Stewart- Happy To Be Here
- Lauryn Hill- Doe-Wop (That Thing)
- Lil' Mo/Missy Elliott- 5 Minutes
- Nomads- Yakaleio
- Republics- From Rush Hour
- Rialto- Summer's Over
- Swirl 360- Hey Now Now
- TQ- Westside
- Tuff Jam- Need Good Love



boyzone no matter what

the million selling uk no.1 single.

now translating into continental sales chart success:

norway (no 1), sweden (no 3), denmark (no 9) belgium (no 11)



also from 'whistle down the wind'



On the air

M&M's weekly airplay analysis column

Summer must be nearly over—superstar season has arrived.

The imminent arrival of major album releases by well-known acts is flagged up by this week's highest new entry in the European Radio Top 50, *True Colors* by Phil Collins (WEA). The Kelly/Steinberg song—originally a 1986 hit for Cyndi Lauper—enters at 32; it's also this week's most added track. As the Major Market Airplay section shows, Poland has been swift to nail Collins' *Colors* to its mast; it's a new entry there at number 3 in the regional airplay chart. Elsewhere, it's strongly supported by AC stations in Germany, and Switzerland.

Christian Kramer, head of music at Swiss AC-outlet Radio Z in Zürich, however, is less than completely enthused by the Collins single: "You can play it right away, because everyone knows the song, but it's also a bit boring."

As a listener service, Kramer adds the titles of tracks' parent albums to the station's playlist as shown on its Internet site (www.radioz.ch). He notes: "Our listeners prefer to buy albums instead of singles." So if you surf by the site, expect to find there *S'il Suffisait D'Aimer* written next to Celine Dion's latest Epic/Columbia single *Zora Sourit* (Radio Z was involved in a promotional campaign on the album, playing it a week before release). Its French language lyric is proving no barrier to success for *Zora Sourit* (*Zora Smiles*), Dion being one of the other big names to re-appear on the pan-European chart this week, at 48.

Although the "superstar season" has started, Kramer says he still expects to find space to play records by Swiss artists. "A lot has changed over the last few years," he explains. "It's a lot easier for Swiss artists to get record deals and media attention, especially after the successes of DJ Bobo, Natacha and Göla." Radio Z is currently playing Leme's *Who Do You Do* (Musikvertrieb), which, according to Kramer, has "everything that Phil Collins is lacking."

The third major act climbing the European Radio Top 50 this week is Bryan Adams, whose *A Day Like Today* (A&M) rises 20 places to 28. This week, the Adams single is the greatest chart points gainer, benefiting most from airplay in Scandinavia and the U.K.

A quick glance at the Border Breakers chart shows Stardust sparking at the summit with *Music Sounds Better With You* (Roulé/Virgin), ahead of two new Swedish entries. The Cardigans make their play at number 16 with *My Favourite Game* (Trampolene/Stockholm), and at number 22 Meja's *All 'Bout The Money* (Columbia) cashes in on its recent Scandinavian success—it was No. 1 on the local airplay chart for five weeks in July—by crossing over to Switzerland and the U.K.

Among the new entries, we find two follow-ups to records which are still in the chart. At 37, All Saints' R&B-styled *Bootie Call* (London) is just behind *Lady Marmalade* at 34, and at 45 the rocky *Everybody Get Up* follows

into the footsteps of Five's *Got The Feelin'* (both RCA), currently at 33. Both new entries are developing well in the U.K., Denmark and the Netherlands.

Bubbling under this week: Savage Garden's *The Moon And Back* (Columbia), Swirl 360's *Hey Hey Now* (Mercury), Dario G's *Sunmachine* (Eternal/WEA) and Rachid's *Pride* (Universal).

Menno Visser

week 38 / 98

European Radio Top 50

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TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
1	1	10	SPICE GIRLS/VIVA FOREVER	(VIRGIN)	127	2
2	2	16	Des'ree/Life	(Sony S2)	106	0
3	3	13	Karen Ramirez/Looking For Love	(Manifesto)	101	3
4	5	4	Robbie Williams/Millennium	(Chrysalis)	110	12
5	4	11	Aerosmith/I Don't Want To Miss A Thing	(Columbia)	93	5
6	6	7	Sash! feat. Tina Cousins/Mysterious Times	(X-IT)	93	4
7	9	7	Stardust/Music Sounds Better With You	(Roulé/Virgin)	90	9
8	15	4	Jennifer Paige/Crush	(Edel)	91	18
9	7	14	Brandy & Monica/The Boy Is Mine	(Atlantic)	88	0
10	11	9	Ace Of Base/Cruel Summer	(Mega/Polydor)	84	7
11	8	14	Pras Michel feat. ODB & Int. Mya/Ghetto Supastar	(Interscope)	79	2
12	10	5	Madonna/Drowned World/Substitute For Love	(Maverick/Sire)	86	7
13	13	5	Sheryl Crow/My Favourite Mistake	(A&M)	82	9
14	16	5	Manic Street Preachers/If You Tolerate This Your Children Will Be Next	(Epic)	81	12
15	17	7	Simply Red/The Air That I Breathe	(East West)	86	6
16	20	6	Lenny Kravitz/I Belong To You	(Virgin)	60	5
17	29	6	Lighthouse Family/Question Of Faith	(Wild Card/Polydor)	66	14
18	14	14	B*witched/C'est La Vie	(Gloworm/Epic)	67	1
19	18	9	Will Smith/Just The Two Of Us	(Columbia)	74	5
20	19	7	Jamiroquai/Deeper Underground	(Sony S2)	58	5
21	12	26	Eagle-Eye Cherry/Save Tonight	(Superstudio/Polydor)	45	0
22	31	5	Boyzone/No Matter What	(Polydor)	75	18
23	23	11	Fastball/The Way	(Hollywood/Polydor)	52	7
24	22	14	Puff Daddy & Jimmy Page/Come With Me	(Epic)	59	1
25	21	18	Mousse T vs. Hot 'N Juicy/Horny '98	(Peppermint Jam/Edel)	46	0
26	24	8	Donna Lewis/I Could Be The One	(Atlantic)	61	3
27	34	5	Eagle-Eye Cherry/Falling In Love Again	(Superstudio/Polydor)	47	9
28	48	2	Bryan Adams/On A Day Like Today	(A&M)	46	20
29	25	16	The Corrs/Dreams	(Lava/Atlantic)	42	1
30	27	18	Lutricia McNeal/Stranded	(Siljemark/CNR/Wildstar)	46	0
31	35	3	Alisha's Attie/The Incidentals	(Mercury)	51	6
32	>	NE	Phil Collins/True Colours	(WEA)	36	26
33	28	13	Five/Got The Feelin'	(RCA)	38	1
34	26	12	All Saints/Lady Marmalade	(London)	39	0
35	41	6	Ultra Nate/New Kind Of Medicine	(A&M)	39	4
36	38	4	Smashing Pumpkins/Perfect	(Hut/Virgin)	41	2
37	>	NE	All Saints/Bootie Call	(London)	45	9
38	46	2	Cleopatra/I Want You Back	(WEA)	50	6
39	36	8	Another Level/Freak Me	(Northwestside)	48	2
40	30	19	Natalie Imbruglia/Wishing I Was There	(RCA)	31	0
41	43	2	Faithless/God Is A DJ	(Cheeky)	37	6
42	45	2	Nek/Se Io Non Avessi Te	(WEA)	30	8
43	33	10	Garbage/I Think I'm Paranoid	(Mushroom)	34	0
44	44	17	4 The Cause/Stand By Me	(RCA)	35	3
45	>	NE	Five/Everybody Get Up	(RCA)	36	10
46	>	NE	Depeche Mode/Only When I Lose Myself	(Mute)	37	11
47	37	15	Janet Jackson/Go Deep	(Virgin)	30	0
48	>	NE	Celine Dion/Zora Sourit	(Epic/Columbia)	34	16
49	49	22	K-Ci & JoJo/All My Life	(MCA)	22	0
50	50	2	Hole/Celebrity Skin	(Geffen)	22	1

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

Sony opens in Hamburg

by Dominic Pride
international music editor, *Billboard*

HAMBURG — Following the opening of its A&R office in Hamburg, Sony Music Germany is moving closer to its stated aim of having a creative outpost in each major German city.

From October 1, its Epic and Columbia labels will have a dedicated A&R executive in Hamburg. Until now, Sony has had a promotions office in the city to deal with the national and regional media based there, but from October Columbia A&R manager Tom Nevermann and Epic A&R manager Oliver Jason Schreiber will work from new, larger Sony offices in the city. Both were previously promoters for their labels in Hamburg.

Says Jochen Leuschner, Sony Music senior VP for G/S/A and managing director, Sony Music Germany: "These days it's inexcusable not to have an A&R presence in such a city as Ham-

burg. This is taking us a step further in building our national roster."

The Frankfurt-based major says it aims to have an A&R presence in every major German city: it recently expanded its activities in this department in both Berlin and Cologne. Sony Music Germany is ultimately planning to move its head office to Berlin, due to become the capital of Germany once again in the next millennium.

The moves reflect the way in which major labels in Germany are getting to grips with A&R in the current marketplace. Since unification, it has proved difficult for labels to deal with A&R on a national basis, as each city has its own distinct music scene. Consequently, majors based in a particular city have tended to gravitate towards acts from that area.

In the early '90s, BMG established a network of joint ventures in different cities, and now has companies in Hamburg, Berlin and Frankfurt, as well as its Munich home.



Sony Music Germany executives pictured at the opening of their new Hamburg offices on September 6. Left to right: Tom Nevermann (A&R manager, Columbia), Martin Brem (managing director, Columbia), Jochen Leuschner (Sony Music senior VP for GSA and managing director, Sony Music Germany), Jörg Hacker (managing director, Epic), Oliver Jason Schreiber (A&R manager, Epic) and Maik Unruh (radio promoter, Columbia).

SPER set for floatation?

by Mark Dezzanni

MILAN — SPER is planning to become the first Italian radio group to become a publicly owned company through a floatation on the Milan stock exchange.

The plans were revealed at a press conference in Milan on September 10, held to announce the arrival of new financial partners and expansion plans at the radio group. SPER's holding company Finradio owns national news syndication company CNR, and last January acquired Bologna-based CHR/dance network Radio Italia Network. SPER also sells airtime for the national AC network Radio 101.

Investment company B&S Electra has acquired a 13 percent stake in SPER through a L6 billion (\$3.53 million) investment, with an option to increase its stake to 20 percent by January 1999. President of Finradio Gianini Miscioscia says the group's operations will be restructured, with Finradio being fully incorporated into a single SPER company.

Miscioscia says his aim is to float the restructured SPER on the stock market within three years. "We aim to create a major radio group through the acquisition of Italian and foreign radio stations with the aim of reach-

ing an average daily audience [in Italy] of 10 million listeners," he says. "We are confident about the growth of radio, and predict the same trend of consolidation in Europe that has been taking place in the U.S., with large investment, company alliances and stock market floatations."

The initial priority for SPER, however, will be to expand the transmission coverage and audience of Radio Italia Network through the acquisition of new frequencies and a large promotional campaign for the station, which will start this autumn.

Since SPER's acquisition of Italia Network, the station has moved from a specialist dance format to a more mainstream CHR/pop dance mix. Further programming changes are expected imminently.

SPER's Miscioscia has been keen on constructing a major new radio group in Italy since he sold his stake in national CHR network Radio Deejay last October. He decided to sell when Radio Deejay's majority shareholder, the L'Espresso Publishing Group, switched the network's airtime sales from SPER to its own sales house Manzoni. Last year, SPER registered a turnover of L47.6bn with profits of L1.29bn.

U.S. Voyager set for Europe

been allotted per hour for stations taking the service to utilise.

The programming will target listeners aged 15-39 with a blend of U.S. and European chart music, according to Greg Hartz, vice-president of marketing, finance and client relations at FLPI. "It will be a high energy mix of contemporary music with what is emerging, musically, in the U.S. and Europe," he promises.

At presstime, six European stations had already confirmed they would

take RVN's output in some capacity, including the five-station Bulgarian network, Radio Vitosha and Italian CHR broadcaster RVS Radio/Valentina. Hartz says around "another two dozen" European stations are at various stages of confirmation.

Part of RVN will be staffed by former senior executives and on-air staff from the now-defunct Voice of America European radio service. RVN will also be available on the internet in RealAudio at www.radiovoyager.com.

continued from page 1

Italy's 'finest songsmith' Battisti dies at age 55

MILAN — Lucio Battisti—considered by many to be Italy's greatest contemporary singer/songwriter—died in a Milan hospital on September 9 at the age of 55, writes Mark Dezzanni.

Battisti became a legend in Italy following his decision in 1976 to live a reclusive life away from his public and the media, and he retained his privacy until the very end. Despite entering hospital after a collapse two weeks ago, no official notice about Battisti's condition was published, although it is thought that he died following a liver disease.

Battisti began writing songs in 1964 for local stars Mina, Dik Dik and Equipe 84. International artists who have recorded his songs include The Hollies, Paul Anka, Gene Pitney and Amen Corner. He signed to the Ricordi label as a solo artist in 1967, and began a songwriting partnership with Mogol,

widely considered as a parallel in Italy to Lennon/McCartney in terms of the quality and prodigiousness of their output. Battisti's greatest hits included *Mi Ritorni In Mente*, *Ancora Tu* and *I Giardini Di Marzo*. Royalties from his songs still total over L1 billion (\$588,000) per year. Record stores throughout Italy reported demand for Battisti's compilation albums following the news of his death, which dominated the Italian media on September 9.

Italy's minister of culture Walter Veltroni declared: "He is one of the most important figures in Italian music over the past 30 years. For many Italians, the songs of Lucio Battisti became a real part of their lives." Referring to his colleague's reclusive nature, his former lyricist Mogol said: "I am sure that even at this moment Lucio would appreciate a respectful silence."



Lucio Battisti



CGD East West artist Laura Pausini met up with producer David Foster (Celine Dion, The Corrs) in Los Angeles recently to discuss working together. Pictured (l-r): Luciano Linzi (domestic marketing and A&R director, CGD East West); Pausini; Alfredo Cerruti (manager, Laura Pausini); and Foster.

Stations frustrated by release delays

are given, they tend to be many and varied, but in Germany, Eins Live's Grabowski puts the blame firmly on poor planning by labels.

The public CHR station programmer declares: "The record companies come to us and say, 'This [track] is coming out in three weeks and it's really hot. Then some A&R guy calls to inform us that it has been delayed for a week. A week becomes two weeks, two weeks becomes three weeks and we are stuck playing a record that no one can buy.'"

Beate Elert, head of promotion for BMG Germany, counters that the difference in how quickly the commercial and public radio sectors in Germany react to new releases poses its own set of problems for record companies.

"Each station has its own way of assembling its playlist," she says. "At the public stations there's usually a long process—sometimes up to three weeks—before a title gets into rotation, while commercial stations play a song for three weeks and if it isn't in the charts by then they throw it out. But we never delay a release so long that it's already played out. That would be suicidal."

But Grabowski insists there is no need for better communication between the labels and stations about releases and playlisting. He says flatly: "That's not our job. We are not the promotions tool of the record companies. But the labels don't do themselves any favours when they delay releases."

Delays of and changes to release dates cause many programmers major playlisting and rotation headaches. Vibe FM programme manager Barry Jones, who wrote the above-quoted memo to the record companies, comments: "I recently pulled *The Music I Like* by Alexia [Dancepool]. I got fed up with the release date always going backwards. At the end you just lose interest." He adds: "If some labels keep fanning about [with release dates] and can't get it right, we won't even bother with the tracks."

Jones notes that listeners to more specialist music stations, such as Vibe, rely more on broadcasters for accurate release date information compared to mainstream stations. "People are more passionate about dance music than they are about general pop music," he notes.

But Jones adds that he is encouraged by the prompt response to his memo from several labels, and says there is a willingness for constructive dialogue between the U.K. radio industry and the record and promotions companies, "with whom we have great relationships."

At Dutch public CHR station Radio 3FM, airplay of postponed tracks has to be adjusted, according to programmer Ben Houdijk. He adds, however, that the problems of delayed release dates is not as prevalent in the Netherlands as in some other countries. He says: "If a single's release is delayed, we put it on hold as long as we can. In such cases, we put it in the lowest rotation."

Whatever the reasons releases are delayed—and most programmers accept that there are valid explanations in some cases—there is bound to be a negative impact on the artist involved, according to Marius Lillelien, head of

music at Norwegian public CHR network NRK P3.

"When a label changes a release date it is unfortunate for the artist, not for the station," he claims. "If we have been playlisting a song for three weeks before the official release date, and then it is postponed for a month, it will have reached its [airplay] peak and won't be playlisted anymore. Even if the single, when it is finally released, makes it into the Top 40, we will only play it now and again as a recurrent."

An alternative view comes from Paul Chantler, group programmer director for U.K. radio group Essex Radio/DMG, who suggests that delays in release dates can be turned into plus points for broadcasters. "There has to be a balance," he observes, "but in some ways, if you go upfront on singles, and then they are not available at the retail level, your radio station becomes the only place where people can hear the track, and therefore that should drive listening."

Reporting by Mike McGeever with Scott Roxborough, Siri Stavenes, Robbert Tili



Paul Chantler



Sony Music's company in the Czech Republic, Sony Music-Bonton, held its sales conference in Brno on September 5-6. The two-day event featured a number of special showcase performances from Sony Music-Bonton acts. Pictured at the conference are label staff and artists (l-r): Bohous Josef (lead singer of Burma Jones); Ivan Prokop (deputy director); Zbynek Kno Bloch (managing director); Ondrej Hejma (lead singer of Zlutý Pes); and Aaron Kirtz (deputy director).

Photo: Ondrej Pycha.

Oldfield's Bells ring again

tions, *Tubular Bells III* (released by WEA on August 31) cruises into this week's European Top 100 Albums chart at number 6.

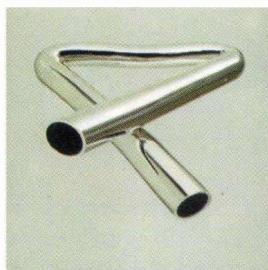
Oldfield's manager Clive Banks says *TBIII* has shipped some 800,000 copies in Europe, selling over 200,000 in its first week in Spain, and went gold (100,000 units) in the U.K. on September 8. So continues the artist's trademark series, which began when the original *Tubular Bells* famously became the first release on Virgin Records in 1973, and continued with the sequel, his debut for WEA, in 1992.

Oldfield launched the project on September 4 with a one-off show at Horse Guards Parade, the famous London location for the Queen's Trooping Of The Colour ceremony. More than 100 media representatives from 15 countries flew into the U.K. for the event, which was hampered by torrential rain but was broadcast

live in Spain and is being sold for TV and radio in other markets worldwide, with a longform video to follow.

Appropriately for those cloudbursts, the album's first single (due in the U.K. next month, but already out in Europe) is *Man In The Rain*, of which Oldfield says: "I think it sounds radio-playable, which most of my music isn't. That was the main reason for putting it on [the album]."

TBIII has support from stations as diverse as U.K. national outlet Classic FM and rock/CHR station Cadena 100 in Madrid. "We've been playing mostly the single, but *Secrets* and *Far Above The Clouds* from the album too," says Cadena 100 director of programming Carlos Finaly, who con-



fesses to something of a vested interest, since he supplied vocals on the Spanish version of TBII's single *The Bell*.

Secrets is currently No.1 on the station's playlist, with at least six plays per day. "We've been very supportive of Oldfield because we believe in his music, and Spain is his biggest market," adds Finaly. "He sold more than half a million copies of *Tubular Bells II* in Spain. He fits Spanish adult tastes, and even young people are going crazy for him."

According to Jo Carrigan, international marketing manager at WEA U.K., "Mike has such a high profile in Europe, particularly with the *Tubular Bells* brand, that draws people's interest anyway, so the [London] event was just a bonus, but because it [was] such a spectacular event, it

OCR acquired

continued from page 1

stations, including its national CHR music network Onda 10, but has faced growing financial and audience problems in the past two years.

Under the take-over plan, Telefonica will buy 91 stations direct from Uniprex, the holding company which owns OCR. Uniprex is a commercial division of Spanish blind persons' charity ONCE. The remaining stations within the OCR grouping are owned by businessman Blas Herrero (64 stations in his Radio Blanca group) and OCR's leading news/talk presenter Luis del Olmo (13 stations). 23 others are owned by various independent groups.

The purchase of those remaining stations could, however, prove problematic for Telefonica. Herrero says he has "no intention of negotiating the sale of my stations, and so the agreement will refer exclusively to the stations owned directly by ONCE." Herrero and Del Olmo have had talks about setting up a new independent radio network called Cadena Nacional de Radio (CNR) when their existing agreements with OCR expire in 1999 and 2000.

The purchase of the Uniprex stations by Telefonica will be made through Spain's largest commercial TV station, Antena 3 TV, in which Telefonica has a 25 percent stake.

Since being appointed two years ago, Telefonica chairman Juan Villalonga has made no secret of his desire to create "a multimedia empire in Spain and Latin America," and that radio would be an essential part of this. Telefonica already has key stakes in TV, cinema and publishing companies in Spain. Antena 3 has already won a handful of radio licences through applications for the 350 new FM licences which are currently being awarded by Spain's 17 regional governments.

A powerful new radio grouping backed by Telefonica could upset the present balance of power in Spanish radio, where a duopoly of the two biggest commercial radio groups (Cadena SER and Cadena COPE) dominates listening.

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helps make more of an occasion of the album release."

Says Oldfield: "There was a long period where I didn't sell very well in England but sold outrageously well in Germany. There was a period when I was a total superstar in Denmark; now they don't buy me at all. Then I went through a period where France was a big market, and now [the U.K.] has come back and Spain is extraordinarily successful. I think I sell more than Julio Iglesias in Spain, which is astonishing."

"As soon as I bring out a *Tubular Bells* album," Oldfield concludes, "suddenly everybody wants to know about it. I feel so fortunate that, because of it, I've been able to keep my career going somewhere near the top of the tree for such a long time."

"A lot of people say 'does it irritate you that you're associated with *Tubular Bells*?' The answer is no, not at all." Additional reporting by Paul Sexton


Border Breakers

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Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	3	8	STARDUST/MUSIC SOUNDS BETTER WITH YOU	(ROULÉ/VIRGIN)	FRANCE	82
2	2	9	Ace Of Base/Cruel Summer	(Mega/Polydor)	DENMARK	76
3	4	11	Sash! feat. Tina Cousins/Mysterious Times	(X-IT)	GERMANY	74
4	1	28	Eagle-Eye Cherry/Save Tonight	(Superstudio/Polydor)	SWEDEN	46
5	8	7	Eagle-Eye Cherry/Falling In Love Again	(Superstudio/Polydor)	SWEDEN	39
6	6	20	Mousse T vs. Hot 'N' Juicy/Horny '98	(Peppermint Jam/Edel)	GERMANY	36
7	5	21	Lutricia McNeal/Stranded	(Siljemark/CNR/Wildstar)	SWEDEN	44
8	7	27	Ace Of Base/Life Is A Flo0wer	(Mega/Polydor)	DENMARK	25
9	9	13	4 The Cause/Stand By Me	(RCA)	GERMANY	28
10	12	6	Nek/Se Io Non Avesse Te	(WEA)	ITALY	25
11	10	8	Sweetbox/Everything's Gonna Be Alright	(RCA)	GERMANY	26
12	25	2	Lutricia McNeal/Someone Loves You Honey	(Siljemark/CNR/Wildstar)	SWEDEN	21
13	24	3	Bob Sinclar/Gym Tonic	(Yellow/East West)	FRANCE	13
14	22	10	Neja/Restless	(LUP/New Music)	ITALY	21
15	11	23	Aqua/Turn Back Time	(Universal)	DENMARK	12
16	>	NE	Cardigans/My Favourite Game	(Trampoline/Stockholm)	SWEDEN	14
17	17	7	Venga Boys/Up And Down	(Violator/Jive)	HOLLAND	15
18	15	12	In Mood feat. Juliette/Ocean Of Light	(Universal)	GERMANY	29
19	20	4	Modern Talking/Brother Louie '98	(Hansa)	GERMANY	17
20	>	RE	Alexia/The Music I Like	(DWA/Dancepool)	ITALY	19
21	19	2	S.O.A.P/This Is How We Party	(SOAP/Sony)	DENMARK	15
22	>	NE	Meja/All' Bout The Money	(Columbia)	SWEDEN	15
23	16	24	Los Umbrellos/No Tengo Dinero	(Flex/EMI-Medley/Virgin)	DENMARK	14
24	>	RE	Total Touch/I'll Say Goodbye	(RCA)	HOLLAND	14
25	13	25	The Tamperer feat. Maya/Feel It	(Time/Jive)	ITALY	12

TW = This Week, LW = Last Week, WOC = Weeks On Chart, TS = Total Stations, NE = New Entry, RE = Re-Entry. Titles registering a significant point gain are awarded a bullet.

 indicates the Road Runner award, assigned to the single with the biggest increase in chart points.

Off the record

Edited by Jonathan Heasman

PolyGram Czech Republic is reportedly set to merge with the most successful local independent label, **B & M Music**. The latter has some of the most successful Czech artists on their roster, such as local rock supergroup **Lucie**, and pop rockers **Chinaski**. The new company is expected to topple current market share leaders, **Monitor-EMI** and **Sony Music-Bonton**, from their top two spots. An official announcement of the deal is expected shortly.

EMI/Hispanox Spain marketing director **Andrés Ochaíta** has left the company after some four years in the post, reportedly "to rest" while considering his next move, according to EMI insiders. In another summer move, **Blanca Salcedo** has moved from the press department at **Sony Music Entertainment Spain** to become director at **Zafiro**, a stand-alone label within the **BMG/Ariola** fold. There are rumours of further moves at **Zafiro**, the label which initially launched the **Macarena** song/dance craze some three years ago, recorded by Spanish duo **Los Del Río**.

BBC Radio 1 breakfast time co-presenter, **Kevin Greening**, has been axed from the slot he shared with **Zoe Ball**, who will present the show solo. The change to the national **CHR** station's morning slot—which has suffered a decline in audience during the past few ratings sweeps—is one of several over the past two years. Greening, who is currently on holiday, has apparently been offered the Sunday morning 6:30-10:00 spot.

OTR understands that French author's rights society **Sacem** has finally agreed to pay the two members of French duo **Daft Punk**—**Thomas Bangalter** and **Guy-Manuel de Homem-Christo**, the mechanical and performing rights from their recordings that have been blocked for the past two years, following a row between the society and the artists. However, **Sacem** has not paid the rights directly to **Bangalter** and **Homem-Christo** but to **Delabel Editions**, which co-publishes **Daft Punk**'s works.



Kevin Greening

The **Rolling Stones**' forthcoming live album will be titled **No Security** and released internationally by **Virgin** on November 16, (a day later in the U.S.). Recorded on the U.S. leg of the



Rolling Stones

band's **Bridges To Babylon** world tour, it will feature some songs not included on any previous live **Stones** records, such as **Sister Morphine** and **Memory Motel**. The band's 1998 dates conclude on September 19 in **Istanbul**.

Last but not least, **OTR** wishes **Atlantic 252** programme director **Al Dunne** a speedy recovery from injuries he sustained during a recent road accident with a tractor on his way home from work in **Trim, Eire**. At time of going to press, **Dunne** was expected to be released from hospital, although there's as yet no word on when he'll be back to work at the **CHR/dance** station, which broadcasts to the U.K. from its base in **Eire**.

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).

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23rd 'Gala TVE1 Presentation' TVE1 - SPAIN

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27th 'Vivement Dimanche' France 2 - FRANCE

October

TBA 'Risitas Y Estrellas' TVE1 - SPAIN

10th 'Wetten Daas' SAT 1 - GERMANY

11th 'Carramba Che Fortuna' RAI - ITALY

12th 'Gala de la Hispanidad' Tele 5 - SPAIN

25th 'Lab Dich Uberraschen' ZDF - GERMANY



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