



As long as they love them... Radio programmers' passion for the Backstreet Boys continues: the Jive act are No.1 on this week's European Radio Top 50 (page 20).

we talk to radio

M&M chart toppers this week

**Eurochart Hot 100 Singles**

AQUA  
*Barbie Girl*  
(Universal)

**European Top 100 Albums**

SPICE GIRLS  
*Spiceworld*  
(Virgin)

**European Radio Top 50**

BACKSTREET BOYS  
*As Long As You Love Me*  
(Jive)

Inside M&M this week

**RADIO BUILDS THE TV STARS**

The state of music on TV in Italy has long been deemed by the country's record industry as unsatisfactory. Now, however, its prospects make better viewing—and it's Italy's radio stations which are taking much of the credit for that change. **Page 9**

**A VERY FULL MONTE**

Radio professionals from across Europe gathered at the NAB Europe conference in Monte Carlo from November 16-18 (photo, this page). M&M writers were on hand to capture the flavour of life on the Riviera and report on the main talking points. **Page 7**

**RADIO GETS MILES BETTER**

Swiss-born Robert Miles has now left his Italian base to set up home in London; but his new residence is no "dream-house." M&M meets this most European of artists and takes a listen to his new album, *23am*. **Page 11**



## End of an era for MTV Europe

by Christian Lorenz

LONDON — MTV Europe is taking its regionalisation strategy to its final stage by handing over complete control of its programming and day-to-day business to its regional services.

As a result, MTV Europe is reducing the head-count at its London-based headquarters from 360 to 150 employees. The broadcaster estimates there will be 80 lay-offs. In addition to those redundancies, around 130 employees on temporary contracts will not have their agreements renewed.

MTV expects, however, that 150 new positions will be created in its regional offices, and some of the London staff affected may be offered new positions abroad.

Brent Hansen, president and CEO, MTV and VH-1 Europe, announced on November 17 that the broadcaster's four existing regional services—Northern, Southern, Central and U.K.—will from now on exercise total control over programming and produc-

tion, marketing, advertising sales and human resources.

Hansen says he expects "to see more music on all of our channels." He adds that "a 'must carry' status for a specific title or programme can still come from me," but that this will be the exception rather than the rule. According to Hansen, the channel will not operate a quota system with fixed percentages for local and pan-European content.

Responding to the news, Rick Dob-



## Austrian licences stay home

by Susan L. Schuhmayer

VIENNA — Domestic broadcasters were the major winners when Austria's regional radio authority announced its long-awaited award of eight regional radio licences on November 16.

Only in the capital, Vienna, did a group headed by an international broadcasting company win a concession—the remaining seven licences have been

given to Austrian consortia or existing cable broadcasters.

As expected, a consortium headed by Luxembourg-based CLT-UFA won the licence for Vienna's most powerful local station. Petra Dittrich, project manager for the new CLT station (to be called K4), says she had been confident her group would win the licence.

Two years ago, when the Austrian

*continued on page 25*

## NRJ boosted by French frequency allocations

by Rémi Bouton

PARIS — Radio group NRJ has emerged as the main winner in the long-awaited allocation of France's FM frequencies.

French broadcasting authority CSA announced the new frequency plan on November 19. The massive allocation of frequencies will allow NRJ to add 8.1 million potential listeners to its fold, to develop its



third network Rire et Chansons (humour and music), and to strengthen its NRJ (CHR) and Cherie FM (soft AC) networks.

Other groups benefitting from the CSA plan include: RMC (RMC, Nostalgie, Montmartre), which gains 3.2 million potential listeners; CLT-UFA (RTL, RTL2, Fun), gaining 2.2 million; and Europe 1 Communication (Europe

*continued on page 25*



The 5th NAB European Radio Operations Seminar in Monte Carlo attracted some 300 broadcasters. At the opening night dinner, delegates enjoyed a brief acoustic performance from WEA Italy recording artist Ligabue. Pictured with Ligabue is Terri Rabel (right), NAB senior vice president operations and international business development, who confirmed that next year's NAB will take place in Madrid on November 15-17.

untamed unbelievable unexpected unforgettable



# QUEEN

## NO-ONE BUT YOU (ONLY THE GOOD DIE YOUNG)

THE BRAND NEW SINGLE  
**OUT NOW**  
FROM THE ALBUM "QUEEN ROCKS"



# Upfront

by Emmanuel Legrand, Music & Media editor-in-chief

The 5th European NAB conference in Monte Carlo last week offered the radio industry a real treat.

That was less because of the Riviera setting and the beautiful weather, but more because one felt the 300 or so broadcasters present were there to celebrate the emergence of a truly mature European radio industry.

The competition which has been seen in individual European countries is now becoming evident across the whole continent, as the major radio groups search for growth opportunities. There is little room for amateurs—this is clearly the era of dynamic, creative, professional players.

With that in mind, last week at NAB offered an intriguing scenario, with two key industry figures sharing their thoughts about the future of the radio business with delegates in a transatlantic cross-examination.

On one side was shrewd Texas businessman Lowry Mays. As chairman of Clear Communications—one of the companies to emerge from the relaxation of radio owner-

ship rules by the U.S. administration last year—Mays' business is buying and selling radio stations as disposable properties.

Mays is convinced that the law of the market reigns supreme; what he does is in the interest of his shareholders first and the public second. Unsurprisingly, Mays said little about programming, and he left his interviewer Simon Cole speechless—which takes a lot—when he called for “more deregulation in the U.S.”

Then came David Mansfield—a different style, and seemingly from a different world. The Capital Radio group's chief executive talked about building a group from a brand, expanding into new territories and new businesses, and getting into the entertainment industry. He also claims to serve the interest of his shareholders (latest annual results show £36 million profit from £86 million turnover) while “understanding people's needs,” and caring about the product he is building his group from.

Both speeches provided much food for thought. At a time when the European radio industry is looking for role models, two radically different routes were pointed out. Time alone will tell which path Europe chooses to tread.



## Open mike

**ANDREAS GEORGIU**  
President, Aegean Records  
*Georgiou is president of George Michael's Aegean label and its newly re-launched Aegean.net (www.aegean.net) service (M&M, November 15).*



**Q. Aegean claims to be the first U.K. label to sell music via digital distribution. First question: why now?**

A. Digital distribution is going to happen—we can't survive without it. We think that 10 per cent of music will be digitally distributed on a worldwide basis in the next three to five years.

**Q. But surely most people don't yet have the facilities in their homes to download music via the Internet?**

A. The only thing that's holding it back at the moment, for people with Internet access, is the penetration of CD “burners” and other recording formats like MiniDisc, allowing the transfer of downloads from hard disks to hi-fi systems. But the cost of those is declining rapidly, and we'll see retailers offering downloading facilities in shops. Pay-per-track will be [in record shops and cybercafes] in six months time.

**Q. Will that change the relationship between retailers and labels?**

A. Record stores will remain the prime route for selling music. But, at the moment, unless you give major retailers a 60 per cent plus discount on your records, you don't get stocked. Digital distribution allows us—in theory—to bypass major retailers if they're demanding excess discounts. When we deal with retailers, I want to do it on my terms. If I can sell direct successfully, then if retailers demand a 60 per cent discount on selling a record in store, I can say “take 15 per cent” and mean it. Being able to say: “I don't need you”—that's where I want to be in dealing with retailers. Even for acts with smaller appeal, we can create marketing campaigns on the Internet which actually make us and our acts money, rather than face situations where discounting means you can sell 150,000 records and make no money.

**Q. What are the implications for acts of digitally uploading/downloading music?**

A. Our site means we can feature acts, people can listen to a sample of a particular track, and decide if they want to download it. We can avoid discounting through retailers to simply secure an in-store presence, and revenues can be split between us and the act. I can write cheques quicker for acts on smaller volumes of sales, rather than see money passed over to retailers who have demanded discounts. We'll also create a database library of tracks, so that even if acts or artists are not signed to Aegean or highlighted on the site, fans can still listen to archived tracks and decide if they want to download them.

Interview by Mick Kavanagh

# French speech formats rise

by Rémi Bouton

PARIS — French radio chalked up an all-time high in listenership during September and October this year.

However, according to latest figures from official ratings body Médiamétrie, the increase in listening has mainly benefited full-service and news/talk networks; music stations have struggled to maintain their market shares.

“The music networks' drop in audience is probably due to the monotony of their offerings [to listeners], and the lack of renewal in their programming,” suggests Eric Baptiste, president of national radio organisation Vive la Radio.

Guy Banville, programme director of AC network Europe 2, considers the music stations' poor showing is “also linked to a heavy news agenda, from the death of Lady Di to the [French] trucker's strike, which caused listeners to switch to stations with a strong news content.”

Médiamétrie figures show the

overall rise in audience primarily benefitted full-service public broadcaster France Inter, and commercial news/talk network Europe 1, which for the first time in three years rose above the 9 per cent mark with 9.2 percent reach. Europe 1, which switched formats from full-service to news/talk in September 1996, has gained 280,000 listeners on the same period last year.

France Inter is now level with CHR network NRJ, which took over the full-service station's position as France's second most popular network a year ago. Radio France president Michel Boyon also had another reason to celebrate, as the all-news France Info moved up to a 11.1 percent reach following a couple of bad sweeps.

Commercial full-service network RTL reaffirmed its status as the

leading station in France, with a total of 8.3 million daily listeners (a 17.9 percent reach).

Although not ruling out that ratings for speech-orientated stations were positively affected by the so-called “Diana factor,” Arnaud de Saint-Roman, head of Médiamétrie's radio department, notes: “After a long downward trend, full-service stations have probably reached a plateau and are regaining audience.”

## Top French national stations

Cumulative audience—ranked by percentage of listeners

Station (Format)	Sept-Oct '97	Apr-Jun '97	Sept-Oct '96
RTL (full service)	17.9	17.9	18.0
France Inter (full service)	11.6	10.8	11.9
NRJ (CHR)	11.6	11.4	11.6
France Info (News)	11.1	10.7	10.6
Europe 1 (News/Talk)	9.2	8.6	8.6
Fun Radio (CHR)	5.8	6.6	6.3
Skyrock (CHR)	5.8	6.3	5.7
Europe 2 (AC)	5.4	5.9	5.5
Nostalgie (AC/gold)	4.7	4.8	5.0
Chérie FM (Soft AC)	4.1	4.0	4.2
RFM (Gold)	3.8	3.8	2.8
RMC (full service)	3.4	3.3	3.6
RTL2 (Soft AC)	3.3	3.2	2.5

(1% = 467,620 listeners over 15 years). Source: Médiamétrie

# Skyrock in talks with Emap

by Wayne Bodkin

PARIS — Following recently-announced plans to move into French radio, Emap France has confirmed it has been discussing the purchase of Lagardère-owned CHR network Skyrock.

Emap France director of development Jan Jacob Boom-Wichers says initial contact between the two sides has been very positive. “Skyrock is oriented towards youth, and clearly it would fit very nicely in the Emap portfolio,” he notes. “It is typically the kind of music station we would want [to buy].”

Skyrock chairman and founder Pierre Bellanger confirms he has had talks with Emap France concerning the

sale of the station. “It's no secret they're looking for a nationwide music station,” he says. “Both sides appreciated where the other was coming from, and I think we could work closely together.”

However, Bellanger hopes other groups will show also interest in the Skyrock sale, forced on the Lagardère group because it currently exceeds French “anti-concentration” laws which limit radio ownership to a cumulative potential audience of 150 million inhabitants.

The sale of Skyrock combined with the recent disposal of domestic music



**SKYROCK**  
PLUS DE TUBES MOINS DE PUB

network Chante France/Paris (Music & Media, November 15) would bring Lagardère within the ownership limit and allow it to apply for further frequencies to expand news/talk network Europe 1 on the FM band.

Bellanger says he would like to find a buyer as “quickly as possible” for the 85 per cent majority share of Skyrock which is up for sale. His own 15 percent shareholding, however, is not on the market. “I'll hang on to my shares,” he confirms. “I think the station has a great future.”

ON THE BEAT

EMI NORWAY RESTRUCTURES A&R

OSLO — EMI Norway is reorganising its local A&R department. Petter Krogstie, current marketing manager of local and international A&R, is to be appointed EMI Norway marketing director, while retaining responsibility for international A&R. A new marketing manager will be hired to handle local A&R. The company's international exploitation manager Helene Rognoy now looks after artist development, in addition to her previous responsibilities.

LOS 40 LAUNCHES CREDIT CARD

MADRID — National CHR network Los 40 Principales has linked up with Europe's largest savings bank, Barcelona-based La Caixa, to issue a 40 Principales Visa credit card, aimed at young people. The card gives users several special offers connected to music and leisure, including automatic entry into several draws whose prizes range from free concert tickets and opportunities to meet pop stars to tickets for cinema premiers. So-called "affinity cards" have been issued for five years in Spain by a number of major football clubs, but this is the first tied in with a radio network.

CADENA



PRINCIPALES

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ITALIAN HERO EMERGES AT SANREMO

SANREMO — Annalisa Minetti won the Sanremo Giovani (Young Sanremo) song contest on November 12 with *L'Eroe Che Sei Tu* (Columbia/Sony), a version of Mariah Carey's hit *Hero*. A demographically representative panel of 2,000 voters selected 14 young artists from the 28 competitors to go through to the main Sanremo Song Festival next February, where they will take part in the newcomers section. Minetti, who was struck blind eight months ago following an illness, missed out on winning the Miss Italia beauty contest earlier this year.

MDR WINS SPUTNIK BATTLE

BERLIN — The government in the German federal state of Saxony and commercial broadcasters Antenne Thuringen, Energy Saxony, Radio ROPA, Radio PSR and Radio SAW have failed in a joint legal bid to stop public broadcaster MDR transmitting its CHR station Sputnik on an FM frequency in the city of Halle. MDR had been under fire from commercial broadcasters in the region, who claim official broadcasting agreements between MDR and the federal states of Saxony, Saxony-Anhalt and Thuringia only permit Sputnik to be broadcast by satellite in those states. The commercial stations say that Sputnik's FM frequency in Halle crosses federal state borders, creating unwanted competition.



SER IN SOCCER WAR

MADRID — Spanish radio giant Cadena SER has cried foul after leading first division soccer club Betis of Seville banned SER's Radio Sevilla from transmitting "any event live from the installations of the club" just hours before Seville's November 12 match against Real Sociedad. SER issued a statement protesting at "aggression against freedom of expression and the public's right to information." SER—part of the Prisa media group which owns the digital TV platform Canal Satellite Digital—and Betis club chairman Manuel Ruiz de Lopera have been at loggerheads for some time as part of a wider national dispute over who has the rights to televise league games. Lopera favours CSD's rival TV platform, Via Digital.

Italia Network deal draws near

by Mark Dezzani

MILAN — A board meeting at the end of this month at Bologna-based CHR/dance network Radio Italia Network is expected to formally approve the purchase of a 70 percent majority stake in the station by Finradio.

Sources say the deal with Finradio is estimated to be worth between L8-9 billion (\$4.7-5.3 million). Finradio is the new company formed by Gianni Miscioscia, who has sold his 13 percent stake in CHR network Radio DeeJay to Elleradio (the radio holding company of Italy's

Espresso Publishing Group) which now wholly owns Radio DeeJay as a result of that deal. Miscioscia will be appointed president and managing director of Italia Network's holding company Finwork.

leaving former majority shareholder Andrea Gandolfi with a 15 percent share.

In anticipation of the change, Italia Network has already made a series of changes to its format. Federico Lazzavorich, the network's director of international relations, says that the station is now confining specialist dance shows to the evenings and weekends.

"There is less hard-core dance and more cross-over dance and pop with a touch more Italian music, up to around eight percent," he says. "We want to target a broader public than just dance fans."



Enzo Campione, managing director of radio sales house Radio E Rete, is to acquire a 15 percent stake in Italia Network,

Virgin blames photographers for fiasco at Spanish awards

by Howell Llewellyn

BARCELONA — Virgin Records España is blaming local photographers for the much-reported stormy scenes which took place around the Spice Girls' appearance at the Premios Amigo awards ceremony in Barcelona on November 13.

The incident has lent fuel to what appears to be something of a media backlash against the Virgin act, led by the very U.K. tabloids which were instrumental in their original success. At the 44th Premios Amigo awards ceremony, the group were booed, whistled and jeered off stage by a 1,500-strong industry and media audience.

The crowd reaction took place at the end of an evening during which 36 prizes had been awarded to domestic and international winners in the radio, cinema, TV and music categories of the awards, which are organised annually by media giant Grupo Prisa through Radio

Barcelona, part of Prisa's Cadena SER radio company.

When Iñaki Gabilondo, a presenter at news/talk station Cadena SER, announced the award ceremony's final performance (by the Spice Girls), the white stage remained bare. A technician came from backstage and spoke to Gabilondo, who then announced that the Spice Girls had refused to appear with the photographers present.

Several security staff then moved in on a line of about 20 photographers, and jeers began as mild jostling broke out. A handful of photographers stormed off, although most stood their ground as bouncers tried to

shield their view of the stage.

When the Spice Girls walked confidently on stage minutes later, they were met by a torrent of booing and whistling, which was only partly drowned out by their lip-synching of their *Spice Up Your Life* single.

After the music stopped and the booing continued, the girls reacted by yelling into the silent microphones. "This is really great" and "muchas gracias" were among the audible comments as the group retreated.

Andy Ferguson, head of the international department at Virgin Records España, says: "There was an agreement between Virgin and the organisers, Prisa, that the photographers should leave when the Spice Girls came on, and unfortunately they didn't do so. Everything went wrong, and the photographers did not play by the rules. But there is no conflict between us and Prisa."

Spice Girls



Brocken drops its schlager

by Ed Meza

BERLIN — In a move which reflects the changing musical tastes of older listeners in Germany, Saxony-Anhalt's commercial broadcaster Radio Brocken has switched its German schlager/gold format to AC.

While the station is still playing plenty of oldies in its music mix, programme director Thomas Melzer says artists like Tina Turner and the Rolling Stones—plus AC stalwarts such

as Phil Collins and Joe Cocker—now appeal more to the station's 30-49 year-old target audience than traditional schlager music.

"The musical tastes of 40 and 50 year-olds were very different 15 years ago than they are now," he notes. "Today's older listeners grew up listening to these artists. It was about time for the change."

The audience for German



schlager music is decreasing because more listeners identify themselves with rock and pop artists than they do with the traditional

home-grown fare, according to Melzer, who took over as programme director at the station in July.

Prior to the switch, Brocken had been Saxony-Anhalt's only state-wide gold station.

*PETER  
ANDRE  
time*

THE NEW ALBUM  
*time*

Released November 17th

**PETER ANDRE** *before time*  
Flava #1, I Feel You #1, All About Us #3  
Mysterious Girl - highest selling  
UK independent release '96  
Natural - album #1  
Platinum in 8 territories,  
Gold in 10 territories

*time* includes the hit singles 'Lonely' & 'All About Us'  
and features collaborations with Coolio, Montell Jordan  
Brian McKnight & The Refugee Camp Allstars

## mediawatch

**MEDIAWEEK**

The U.K. trade weekly publishes a full-page report on Zenith Media's top 50 European media owners survey. Based on annual media revenues, the survey shows Anglo-Dutch publisher Reed-Elsevier at the top of the list for the fourth successive year, followed by Luxembourg-based broadcaster CLT-UFA, French media company Havas and German giant Bertelsmann.

**Media Week (U.K.), November 14**

**Musique Info**

The recently-launched French trade weekly publishes a double page interview with industry veteran Jean Karakos, who enjoyed massive international success at the end of the '80s as the man behind the *Lambada*, but has maintained a low profile for some time. He now runs Distance, an independent label and distribution company active in the techno and world music genres. "I have always been an indie and don't see how I could work differently," he says.

**Musique Info Hebdo (France), November 7**

**Billboard**

Music & Media's sister publication turns the Billboard Spotlight on to Spain this week, in a 10-page special which marks the launch of the first Premios Amigo awards. Elsewhere, Billboard writers examine the past year in rap, look forward to the next generation of rappers emerging from various territories around the world and focus on the new wave of video directors working on hip-hop tracks.

**Billboard (U.S.), November 22**

**LA STAMPA**

Marinella Venegoni, senior music journalist at the Turin-based daily, reflects on this year's Sanremo Giovani—the Sanremo Song festival qualifying event for new talent. He complains: "Who knows why the demographically selected jury always send home the best artists? New innovative musicians are literally

mown down, whilst the majority of those selected do not represent the wave of creative new artists." Venegoni asserts this year's winner—blind songstress Annalisa Minetti with a traditional ballad—was a "politically correct" selection by the jury.

**La Stampa (Italy), November 14**

**Newsweek**

The U.S. newsweekly profiles the new generation of Latin rock bands—such as Cafe Tacuba, Los Fabulosos Cadillacs and King Chango—who are inspired by rock, hip-hop or reggae and who blend these genres into a Latin sensibility with ranchera rhythms, mariachi brass and flamenco flourishes. "Renegade bands are remaking music in their own images, and audiences are latching on," writes Newsweek.

**Newsweek (U.S.), November 17**

**T40**

Covering all the Scandinavian countries, the second edition of the monthly English language version of the Swedish music industry trade magazine is now out. In a feature on "The Battle Of The Scandinavian Christmas Market," the magazine looks at what's on the way for the music, cinema, video and interactive entertainment industries this coming season. Also in the latest issue, a profile of Jens Otto Paludan, MD of Universal Denmark—"The Man Behind Aqua."

**Topp 40 Scandinavia (Sweden), November issue**

**SongLink**

In its latest issue, the U.K.-based tipsheet for songwriters and publishers reports on the result of the recent Unisong International Song Contest, won by Los Angeles songwriter Lindy Robbins with *The Love We Never Made* (co-written with Tanya Leah). Robbins, SongLink's David Stark notes, went on to impress fellow writers attending the Celtic Harmony songwriter retreat in Clifden, Ireland, during the first week in November (photo, this page). **Songlink International (U.K.) November issue**

## EU directive 'fails to please'

by Jeff Clark-Meads

International news editor, Billboard

LONDON — European record labels say a leaked EU directive intended to bolster copyright protection in the digital era leaves much to be desired.

The draft of the EU's Copyright and Related Rights in the Information Society directive was leaked ahead of official publication, due later this month. If the record industry joins telecommunications companies in opposing it, the draft directive may fail to be adopted, depriving the music business of the improvements it does provide.

IFPI welcomes the directive in its present form in so far as it implements the provisions of the World Intellectual Property Organisation (WIPO) treaties ratified at the end of last year. The draft provides for labels to be given the right to control the use of their copyrights over the Internet and related systems. It also outlaws technology which would circumvent copy-protection systems.

However, Olivia Regnier, legal adviser at the International Federation of the Phonographic Industry (IFPI)'s Brussels offices, says concerns arise

over multichannel broadcasting and subscription music-on-demand services. In these areas, she notes, labels would only have a right to "equitable remuneration" rather than a right to permit or prevent broadcast as they would with Internet-based services.

The absence of the right to control broadcasts means labels cannot negotiate realistic licence fees, says Rick Dobbis, president of PolyGram continental Europe, a key member of the IFPI lobbying team on the issue. Furthermore, adds Dobbis: "If an individual knows a particular record is coming over a digital multichannel broadcast or a subscription service, they can make a clone their own original copy."

Another significant omission in the draft, according to Regnier, is the fact that it leaves control of private copying to individual governments within the EU. Though this was a painful thorn in the side in the analogue era, "We need a whole new approach to digital private copying," she argues.

Dobbis says of the draft's overall impact: "If it goes through as it is, it will provide an improvement over current circumstances, but, clearly, it will not be the end of what we need. It will be a step on the road."



Two Kennedys from very different worlds came together in Dublin recently. Gordon (left), U.S. writer of Eric Clapton's *Change The World*, and Ireland's Brian (right), took part in a charity concert in the city on November 9, after the Celtic Harmony songwriting summit in Clifden, Ireland, organised by the Music Bridge organisation. The Irish Music Rights Organisation supported the event, as did U.S. collection bodies ASCAP, BMI and SESAC.

## Labels wind up EVA Holland

by Marc Maes

AMSTERDAM — EVA Holland, the chart compilations album company jointly owned by EMI, Virgin and BMG, will cease its activities in the Netherlands from January 1 next year.

New BMG Holland managing director Maarten Steinkamp also has MD responsibilities at EVA Holland. "Compilations are no longer the core [business] of EVA's partner companies," he explains, "so we want to leave this to Arcade and others. We want to be active in the [compilations] market in other niches, but EVA is not the instrument for it."

EVA Holland has been very successful with chart compilation series such as *Hit History* and *Play My Music*, but profit margins have declined as a

result of piracy and price wars in the sector. The three EVA Holland partners will continue to release a limited number of hit compilations, but the company will cease to exist as a label in its own right.

EVA Holland's relative lack of success contrasts starkly with increasing sales enjoyed by its sister company in Belgium. Whereas overall album sales in Belgium have dropped by 10 percent so far this year, EVA Belgium expects a 10 percent boost in its turnover by the end of the year.

EVA Belgium general manager Linda Coopman says: "Without increasing the number of releases, we have been able to maintain last year's high level [of sales]. We've adapted to the market and have pitched EVA at a younger audience."

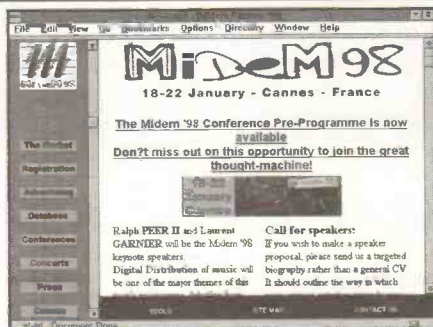
## internet in-site

## Midem '98

<http://www.midem.com/cannes/>

It's not too early to start thinking about January's Midem '98—so its bilingual English/French home page should prove fairly popular with industry types planning their visit. Programme, panel and concert schedules are provided, along with maps and practical information about matters such as hotels and transport. There are also sections devoted to press and marketing. This year, Midem Web is offering on-line space to complement participants' more usual stand presences, complete with RealAudio capabilities. Another new feature is that conference registration grants visitors a password which allows access to Midem's On-line database of useful details about everyone attending next year.

Chris Marlowe

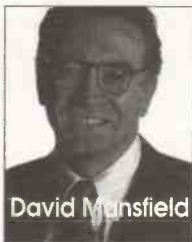


# The sounds that broke the bank at Monte Carlo

by Mike McGeever

**Consolidation is good for you. That's what some 300 delegates from throughout Europe were told at the fifth NAB European Radio Operations Conference.**

Recent and current shifts in the U.S. radio industry—such as consolidation and deregulation—are now being increasingly reflected in European markets. At the conference, held in Monte Carlo from November 16-18, two broadcasting heavy-hitters, one from each side of the Atlantic, compared and contrasted the U.S. and European industries.



David Mansfield

Lowry Mays, CEO and chairman of media group Clear Channel Communications in the U.S., and David Mansfield, chief executive of U.K.-based entertainment group Capital Radio, both delivered addresses to the nearly 300 delegates asserting that everyone is a winner with consolidation.

"Consolidation creates more diversity," Mays said. "The reason [why] that works is, if you had the most popular format, where most of that market's audience would go, the other stations in that market would try to get a piece of that revenue. So, you would have competitors with generally the same type of format. When you have more stations

owned by fewer people, then you can have all sorts of format derivatives."

However, warned Mays, the elements of programming and business must blend together if broadcasters are going to deliver their advertisers' messages effectively. "The meshing of programming with business has to be a very tight fit," he told the conference.

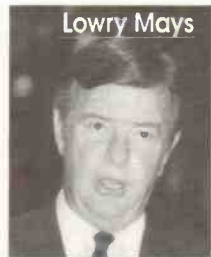
"Outside the U.S., we have observed that the programming staff is [solely concentrated on] programming, and the management staff on management and sales. The two don't have real interaction. That's very sad. The two have to be a combined unit to move the customer's product, or it's not going to be successful. The programmer, or presenter, has to be just as much of a salesperson as the person on the street trying to create revenue," he explained.

Mays, whose company has broad-

casting interests in Europe, also contended that a single broadcasting regulator across Europe would stimulate overall growth of the industry. "If you are going to have one single currency, why not a single regulator?" he reasoned.

Mansfield, making Capital's case for the proposed takeover of Virgin Radio, which is currently being considered by the U.K.'s Mergers and Monopolies Commission, agreed with Mays on consolidation. He contended that in the case of the London radio market, it would be of benefit to audiences.

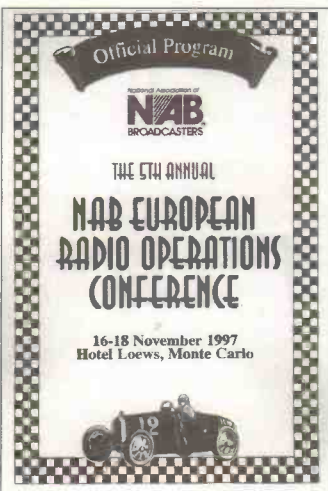
"Our acquisition of Virgin Radio is in the public interest," claimed Mansfield, "because at the moment Virgin simulcasts pretty much the same output on its national AM service and its London FM station. Also, they have had a problem in getting their programming right. We know it's not easy," he conceded. "They have had four programme director in four years."



Lowry Mays

Capital's solution would be to create two stations, Mansfield explained. "There will be one stand-alone FM station. The other will be a separate AM national service pitched [at a] younger [demographic] against the BBC.

"So, with our programming skills," he concluded, "the consumer wins twice: better programming; and two stations rather than one."



## Final score

How radio industry professionals saw this year's NAB European Radio Operations Conference.

Marc Bükler, director, Avrupa Holdings, Turkey

"As a first time delegate, I was impressed with the number of subjects covered in the sessions. It's good to see representation from so many countries, as well as finding out what we have in common with each other. It is vital for us to be here, since we just launched [Genç Radio, HitNet, PopNet] recently, and commercial radio in Turkey is still quite new. Every bit of information and experience learned helps."

Paul Kavanagh, group programme director, Emap Radio U.K.

"It was great for networking. It's important to get as you much as you can from the sessions, but this kind of gathering is a perfect—and important—opportunity to establish relationships with other broadcasters from other countries. It was also encouraging to see a fair number of British delegates."



Phillippe Generali, VP Europe, RCS Europe, France

"As an exhibitor, it was the perfect place to do business. It was professional and relaxed. You found yourself closer to the people you have to deal with. The conference wasn't like other such events—these delegates are serious. But, of course, it was fun."

Pascal Grierson, international business manager, Unique Broadcasting U.K.

"By far the best [to date]. But why, when it comes to questions and answers time in the sessions, can't delegates participate more? If they are worried about looking silly, what the hell are they doing in the industry? Also, they should start the sessions at 10.30 instead of 09.30."

Michael Gentile, general manager, Oui FM, Paris

"It was my first NAB and I found it really interesting. I picked bits and pieces from conferences, but the real interest is in meeting people and sharing experiences. It is very useful to have presentations from specialists which use scientific methods, although it doesn't always translate to all markets. What also struck me was the poor representation of the French broadcasting industry, and that at a time when French groups are trying to expand across their borders, and foreign groups to invest in France."

Peter Waak, general manager, Bandit 105.5 FM & RTL 104.7, Stockholm

"For me, it was the best NAB European conference so far. There was cutting edge information in the sessions, and—just as importantly—great and useful networking with other broadcasters."



# Content is key to digital success

by Emmanuel Legrand

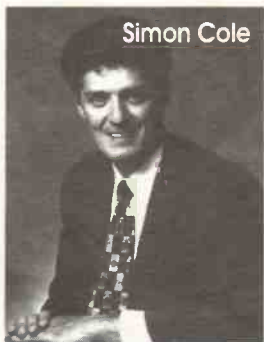
Content must drive the development of Digital Radio (formerly DAB), or consumer interest will turn to other multimedia technologies.

Such is the belief of Simon Cole, chief executive of U.K. syndication company Unique Broadcasting, who urged broadcasters at the NAB conference to address the issue with the final consumer in mind, and to look at all the opportunities offered by the technology.

Speaking from the perspective of a "content provider" during a conference session, Cole described himself as "a DAB enthusiast for many years." "Unfortunately," he continued, "I have to re-evaluate this enthusiasm. Look at what has happened since 1995. How long will it take for receivers to be available? In Europe,

we have done more than others, but the future is not a pretty one. There is a sense of a shrinking window of opportunities."

Cole added that most DAB programming nowadays consists of simulcasts of existing signals, and contended that "broadcasters really still have no clear idea about what content will be provided on them [Digital Radio receivers]."



Simon Cole

Cole fears that Digital Radio might be affected by "the Betamax syndrome"—a case where the [video] technology was the best on the market, but didn't win consumer favour. "We must create a market for consumers who want premium content," said Cole.

The advent of Digital Radio on a large scale will also provide broadcasters with the opportunity to embrace multimedia, and to deliver not only sound, but also data, through Digital Radio receivers.

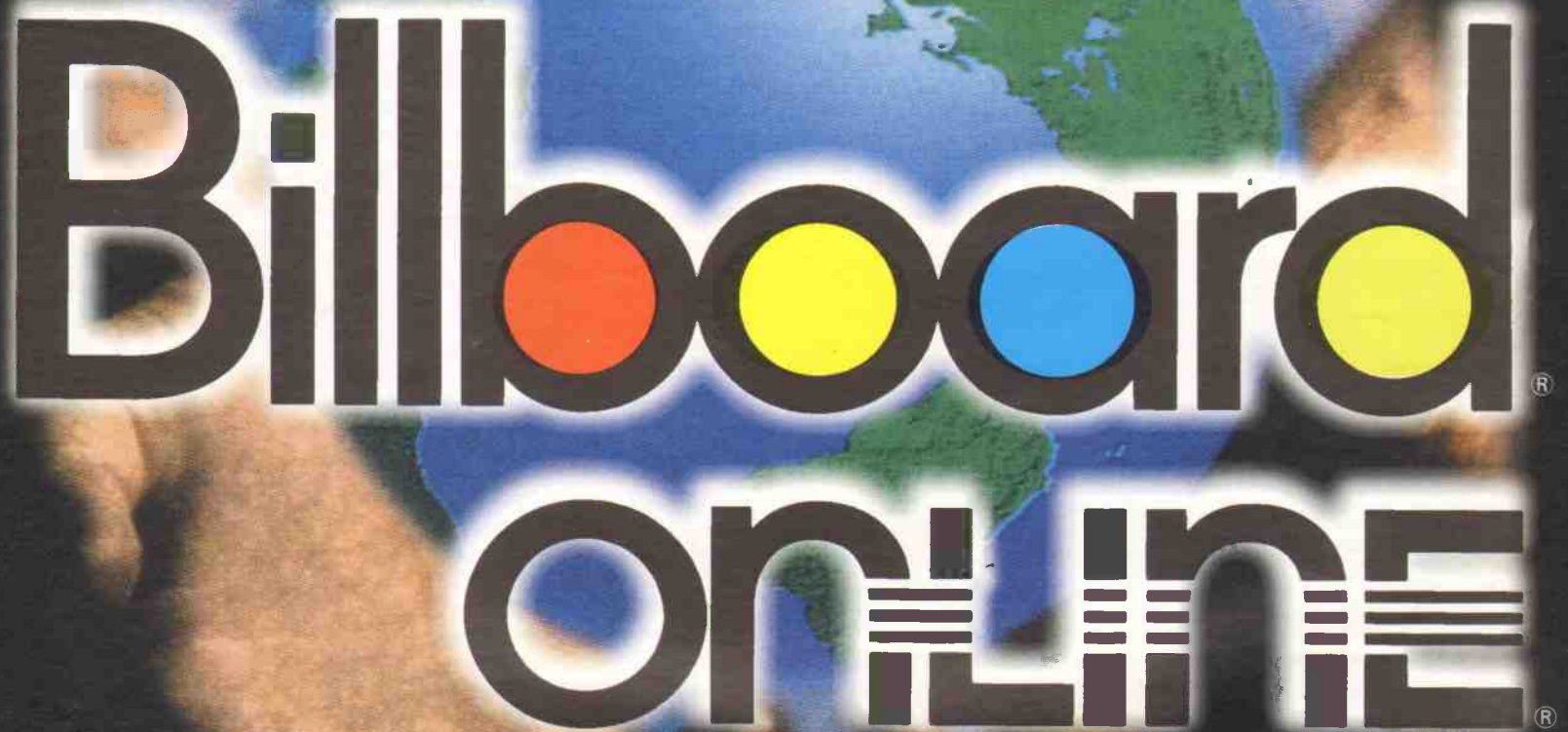
A major threat to the format, Cole said, comes from other technologies, such as wideband Internet transmissions via cable or telephone lines. Digital technologies "will create a booming demand for multimedia content," according to Cole. He adds that Digital Radio is "perfectly positioned to provide a complement to fixed cabled hardware.

"If the broadcasters are to be the pioneers, then they must learn fast that they will not pioneer [Digital Radio] content alone," Cole continued. He urged broadcasters to "embrace some of the talents available in the companies who are in the business of creatively using fast data transfer rates to create dynamic content."

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# Radio puts music back on Italian TV

*In the latest of M&M's series examining music on TV in European territories, Mark Dezzani reports on the revival of TV music programming in Italy, where the country's radio networks have played their part by collaborating with TV on joint broadcasting projects.*

For years, music industry professionals and fans have criticised the lack of dedicated space given to music in Italy's TV schedules.

Complaints centred on the fact that, in the past, music on TV has been used as a filler for game and variety shows. Equally unsatisfactory, according to record companies, was the other route to TV exposure: the competitive environment of shows such as the annual televised Sanremo Song Festival, or the long-running summer specials, Disco Per L'Estate and Festivalbar.

The latter type of shows featured juries selecting winners from a number of domestic artists after protracted rounds of voting. International acts were also exposed to an Italian TV audience via these competitions and festivals, generally as guests—invited not to compete but to showcase their latest releases.

In the past year, however, a spate of new television music programmes has risen on the Italian airwaves, many of them in collaboration with the country's major radio networks.

## Getting better all the time?

Comments by Sandor Mallasz, head of promotion at Virgin Music Italy, exemplify the frustration which had generally been felt by record labels at the lack of the right kind of TV opportunities.

"Until the end of last year," says Mallasz, "music on TV was scarce, with just the Superclassifica chart show [presented by Gerry Scotti, Saturdays, 17.30 on national commercial station Canale 5] gaining a large audience." Official ratings for Saturday, November 8 1997 reveal a 9.3 percent share for the show, representing an audience of 952,000.

"Otherwise," Mallasz continues, "most artists had to get exposure as guests on variety shows, usually performing to a playback recording. For me, this didn't work, because the music was often out of context to the show's theme, and therefore most viewers regarded the music as an interlude and went to do other things as they would during an advertising break."

However, Mallasz concludes, things are now looking up: "There is now much more space in the TV schedules for music. Not all of it is good, but it has put music upfront on the box."

## Treating the music right

Veteran broadcaster Red Ronnie is Italy's best known specialist TV pre-

sender, and has been fronting music shows since 1976. He has his own independent production company, based in Bologna, which supplies two programmes to national commercial network TMC2; Help is broadcast weekdays 16.00-18.00 and Roxy Bar on Tuesday evenings, with a repeat on Sunday mornings.

Red Ronnie contends his shows give music the context and in-depth treatment that it deserves. "Music is now everywhere on TV, from Karaoke game shows to the Sanremo Song Festival," says Ronnie. "However, these programmes do not treat music as culture, but purely as a ratings generator, and consequently they turn off younger viewers who regard this mistreatment of music as scandalous."

Roxy Bar has a wide range of guests, from Pavarotti to rock bands performing live. Help also features live performances, but with more audience interaction. "In a recent Help show," says Ronnie, "[pop/dance artist] Alexia was able to show another side of her talent by singing songs by Aretha Franklin and George Gershwin.

"Roxy Bar, meanwhile, is like a university or temple for popular music, where the best musicians from the history of popular music come to play live sets and be interviewed," concludes Ronnie.

## Dedicated music channels

Until 18 months ago, TMC2 was known as Videomusic, Italy's pioneering national music network. Since its purchase by media giant Cecchi-Gori Communications two years ago, it has been gradually transformed into a more general channel targeting young people with movies, sport and music.

During the same period, MTV's south region has expanded, from

broadcasting several hours a day via a patchwork of local affiliate stations, into a 24-hours-a-day service through a relay deal with national commercial TV network Rete A. Italy is the only country in Europe where MTV can be seen free-to-air and round the clock via a terrestrial network.

MTV Italy's managing director, Antonio Campo dall'Orto, comments that, although many channels are jumping on the music bandwagon, music programming is not delivering the ratings to justify prime-time slots.

"Some networks are giving music a try," says dall'Orto, "not for the love of music, but in the belief that it can bring in the young viewers. However," he continues, "a live concert which gives a 7-8 percent audience share in prime-time is not sustainable for them.

"At MTV," dall'Orto explains, "we have a different attitude to music. It is our first, second and third priority and we put music, including live concerts, in the right context. Our role is to discover new talent, and we can break new artists by placing them alongside established artists."

MTV is also available in Italy via pay-TV Teleplus' digital satellite platform and cable, which also carry the country's newest music channel, Match Music Satellite (MMS). MMS launched on October 25 1997 with a huge concert featuring 60 artists, transmitted live from Verona. Match Music began as a production company supplying two hours a day of

Italy, but several new joint projects launched recently.

Unlike their predecessors, the new shows are broadcast simultaneously on TV and radio. National CHR network Radio DeeJay pioneered the concept in the '80s with the popular daily afternoon slot DeeJay Television on commercial TV network Italia 1.

Now, Radio DeeJay is producing a weekly Sunday afternoon radio show, Voleva Salutare (I Wanted To Say Hello), which also airs on Italia 1. Radio DeeJay presenters Linus and Albertino host the show in a hybrid Radio/TV studio with musical guests, videos, comic inserts and listener interaction. The TV audience for the November 9 1997 broadcast was 1.2 million, a 6.5 percent share, according to official ratings figures.

Listener/viewer interaction through phone, fax or e-mail is a common element in Red

Ronnie's Tuesday night Roxy Bar show on TMC2, which is re-broadcast via national CHR network Radio Dimensione Suono, and live music show Night Express—entering its second successful year.

Having switched this year from public service TV network RAE 1 to private network Italia 1, the latter has been a regular fixture for the past four years on national CHR network Radio 105.

Presented by Paola Maugeri, Night

Express is broadcast on Tuesday nights live on Radio 105 from Milan's Propaganda club, with an edited recording

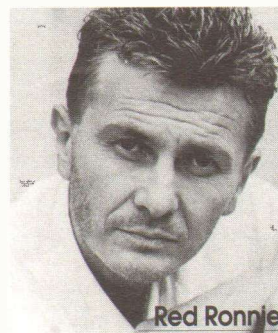
aired on Italia 1 on Thursday nights at 23.20. The show features a live set from a featured artist, with a surprise guest jamming on two or three numbers. In between songs, questions from the live audience and listeners to Radio 105 are answered by the guest star. Official audience ratings for the Tuesday, November 11 broadcast, featuring Nek and Paula Turci, put the audience share at 9.9 percent—just under 1 million viewers.

Radio 105 Station manager Guido Monti says Night Express works well as a radio and TV feature because it communicates the emotion of a live performance effectively through both media. "The radio show is spontaneous, with live questions from the audience and listeners, while the edited TV version heightens the heat and visual excitement of a live performance," says Monti.

"Music on TV," he concludes, "only works well if it maintains the capacity to excite audiences."



Antonio Campo dall'Orto



Red Ronnie



specialist dance music programming to a network of local TV stations.

MMS is a collaboration with French satellite and cable music channel MCM, which owns a 49 percent stake. Match Music managing director Edoardo Fiorillo says MMS will dedicate 70 percent of its airtime to domestic music—MTV has no fixed quota.

Also new to Italy this year is The Box, the video request channel which is rebroadcast for several hours each afternoon, and overnight, via a string of local TV channels. Using a similar distribution network are Rome-based music channel Magic TV, and Turin-based Loop Television Network, which offers a range of specialist music programmes based around dance clubs.

## Joining forces

Collaborations with radio networks to produce music programming are not new in



Helping at the Roxy Bar? Luciano Pavarotti (left) and Alexia



Guido Monti

# Dance grooves

by Gary Smith

## DISCO IS BACK (AGAIN)

With credible labels like Compost and K7 releasing albums of '70s influenced dance, the sound of late 1997 is—at least in parts—a return to the disco era. Eddy & Dus' debut single, *I'll Be Watching You* on BMG France subsidiary North Records takes a chunky vocal hook and hitches it to a house/disco rhythm to create an unashamed good-time record. There's no radio edit available yet, which is a shame, because the track deserves airplay support.

## A FAITHLESS LIFE

The film might have met mixed reviews, but U.K. act Faithless' *Don't Leave* (Cheeky), taken from the soundtrack of *A Life Less Ordinary*, is proof that they can deliver substantial songs as well as slamming grooves. A classic acoustic/gospel workout that resonates well with the imminent Christmas season should see the group rising to new heights of crossover success. This could be the track that sees Faithless established in an increasingly welcoming U.S. market.

## A SPLASH IN THE HOUSE

A-Joy Project's *Splash* on Rotterdam-based label Pressure boasts an excruciatingly syncopated groove, whacked-out vocal samples, smooth piano and little else. Utterly brutal, but if you like your house very deep, this is a top-flight track. New funky minimalism?

## DEEPER IN DANGER

The combination of a lilting guitar melody, an uptempo house groove, soul diva voices and snatches of Jamaican toasting has produced a most maddeningly effective record. Serious Danger's *Deeper*, on London-based indie Fresh, uses a similar semi-instrumental dynamic to early Italo-house classics like Starlight's *Numero Uno* and shows every sign of becoming as popular.

## IT'S FUNKY UP NORTH

No longer just famous for techno act Biosphere, Norway's electronic scene is currently making up for lost time. Releases by Sternklang (Beat Service), Those Norwegians (Paper Records), Mental Overdrive (Virgin) and now Magick A are amongst the most full-blooded, striking recordings of this year.

Magick A's debut album for Copenhagen's April Records, the enigmatically titled *Lemon, Saab 96 And A Book*, dovetails with other Norwegian releases in its big, sweeping soundscapes; rhythmically, though, it's a pure funk phenomenon. Each track—whether drum 'n' bass, house or chemical beat oriented—is underscored by an intense level of syncopation. It then comes as a bit of a surprise when Magick A, a.k.a. Oslo-based Havid Egmark, reveals he started his musical career as a military drummer.

"I performed with the Royal Guard of Norway," says Egmark, "then I took-up the guitar and ended up in a Duke Ellington sound-alike band." Excellent training for a funky junglist, it seems. Jazz melodies and—on one track, jazz vocals—play a significant part in Engmark's wide-screen musical vision. On the other hand, with titles like *Anorexic Sumo* and *I 8 A Bar Of Mars On Mars*, he will always retain a certain amount of "northern" mystery.

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

# The Verve's Drugs work after all

by Paul Sexton

Armed with two smash hit singles, and a third one on the way, the Verve's *Urban Hymns* album has become the surprise success story of this autumn.

The Hut/Virgin band have repaid six years of faith from their label with the singles *Bittersweet Symphony* and *The Drugs Don't Work*—a third, *Lucky Man*, is due out on November 24. Those tracks helped parent album *Urban Hymns* blow away the Rolling Stones' *Bridges To Babylon* (Virgin) to take over the No.1 spot on Music & Media's European Top 100 Albums chart last month.

The album is certified double platinum in the U.K. with 600,000 units sold and Hut managing director David Boyd estimates current worldwide sales at some 1.5 million.

Those are remarkable figures for a band that formed in 1990, became Hut's first signing in 1991, and disbanded in 1995 for almost a year without ever having progressed fully from their status as critics' favourites to retail winners. "I always knew they were going to happen," says Boyd. "[After the split] half of me thought it was over, but the romantic half thought they could still do it."

The Verve first charted more than five years ago with *She's A Superstar*. By the time the band secured three lower-top 40 entries in the U.K. in 1995 with *This Is Music, On Your Own* and *History*, their momentum was on a decline. Boyd admits that sales of their two albums to that point, the 1993 debut *A Storm In Heaven* and the 1995 follow-up *A Northern Soul*, were unspectacular. "I think the latter sold something like 200 copies in France, which was absolutely pathetic."

But when The Verve reconvened around frontman Richard Ashcroft last year, the

group's second coming began straight away with their biggest hit to date, *Bittersweet Symphony*. Bolstered by early support from BBC Radio 1, the single crashed into the charts in June and sold 300,000 units in the U.K. alone. The follow-up, *The Drugs Don't Work*, went straight to No.1 in Britain in September. Those two tracks have given the Verve a residency on Music & Media's Eurochart Hot 100 Singles chart ever since.

The next country to embrace *Symphony* was Sweden, followed by Germany and Holland. *The Drugs Don't Work* had its biggest European welcome in Scandinavia, charting in Sweden, Finland, Norway, and later in Holland. When *Urban Hymns* was released two months ago, it received an early welcome at retail in France and Belgium that has spread right across the continent.

The band are about to start a tour of America, where, in October, *Urban Hymns* became their first chart album, entering The Billboard 200 at a healthy 63. A British tour scheduled for the new year was an almost instant sell-out, and Boyd reveals that *Lucky Man* has already shipped 200,000 units. He expects the album to reach triple platinum (900,000 units) status in the U.K. by the time the band hit the road.



The Verve

# Back Off: UN's new envoys

by Susan L. Schuhmayer

Members of Austrian boy band Back Off have taken on the role of voluntary spokesmen for the United Nations.

Created last year by Austrian company 0815 Concept & Management, the BMG Ariola Austria-signed band's clean-cut image landed them an invitation to perform during U.N. festivities in Vienna on October 25. After the event, the band announced they would work on promoting an anti-drug message.

The U.N.'s Viennese offices house the international body's drug and crime prevention programme. Singer Gary Burghart, describing drug abuse as the biggest problem among young people today, said: "We want to work together with our fans to help get the problem under control." Band members are now deciding how best to proceed with their

pledge. They also intend to focus on related issues such as homelessness and AIDS.

Nancy Borman, a spokeswoman for the U.N. in Vienna comments: "We haven't had an ambassador from the 'pop' music scene in this particular age group [before]."

## Back Off

Back Off formed in May 1996 after management company 0815 decided the market was ripe for an Austrian boy band. Their first single, *Count On Me* (BMG-Ariola) was released in October 1996, and reached 33 on the Austrian Top 40 charts. Their first album, *Backoff & Jam*, has just been released locally.

Over the past 12 months, Back Off have toured in Austria, Germany, Switzerland, Slovenia and Turkey, opening for established German-signed acts such as No Mercy (BMG), 'N Sync (BMG) and Blümchen (Motor). Early next year, the band will embark on a tour of Asia.



# Miles wakes up in a new house at 23am

by Sally Stratton

It's official: Robert Miles has left the dream-house behind.

After last year's massive hit, *Children*, and a debut album full of soft, piano driven "dream house" tracks, Miles (alias Roberto Concina) is back with his sophomore album *23am* (DBX/Discomagic/Deconstruction), released on November 17.

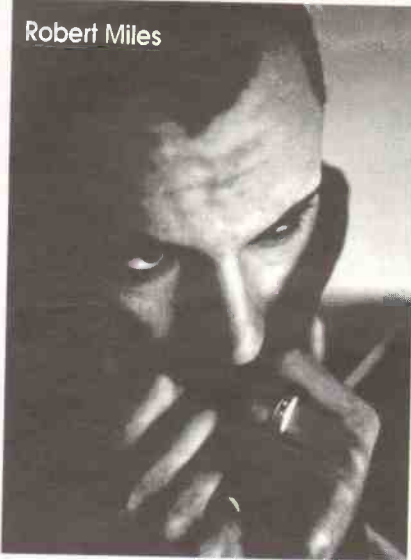
The Swiss-born DJ/producer is keen to let critics and fans know that his music has moved on with *23am*. "I like to take influences from what I play as a club DJ and translate them into my productions," says Miles.

"If you think my new album is going to be very similar to *Dreamland*," he cautions potential purchasers, "don't buy it. Listen to it first."

*23am* began to take shape in March with *Enjoy*, a song originally written for Madonna. After the two artists failed to get together to record the track due to scheduling problems, Miles contacted soul singer Kathy Sledge (of Sister Sledge fame) to record the song. "I used Kathy on the more

funky, upbeat material," says Miles "and French vocalist Nancy Danino for the more experimental tracks." Sledge also sings on the album's lead-off single, *Freedom*, which entered the Music & Media European Radio

Robert Miles



Top 50 last week at 48.

Miles began his career in Italy but has now relocated to London where he has set up his own studio. "I moved to England, because I think London is the most important city in the world for music," he explains. "Every new kind of music is born here and you have to be really up-to-date on everything if you want to stay in this circle."

The way Miles tries to keep up with the fast-moving world of dance music is through his work as a club DJ. "When you DJ," he explains, "you can understand what people want, you can see the reaction of people—if you lose that you become isolated." He adds: "When I DJ in a club, I favour hard house and trance." This may surprise those who only know him for his rather mellow hits. "There are two different sides to my personality," he explains. "When I DJ, I like to be more energetic but when I am in the studio I'm more relaxed."

A one-time radio DJ in Italy, Miles says he would like to do more radio projects, for example guest DJ-ing as a possible means of promoting this album. "I really like radio because it's more personal. If you don't see your audience you can be more natural and spontaneous in what you're saying."

## Crustation crawl into new landscape

by Menno Visser

"Where the likes of Tricky find inspiration in urban loneliness, our music draws from nature itself." So says Stig Manley, "music programmer" with Bristol-based act Crustation, who have turned their backs on the city's thriving music scene to search for their muse outside the urban sprawl.

Crustation comprise two rockers from Bristol, a DJ and a classically-trained chanteuse. Irish-born singer Bronagh Slevin plays an important part in the band's trademark pastoral sound. Slevin originally moved to Bristol to study cello and classical piano.

When she joined up with Crustation, the band had already released a number of dance tracks on local label Cup Of Tea, but with the addition of Slevin's vocals the stakes were upped, the band finally signing with Jive/Zomba.

The label plans to release Crustation's self-produced debut album, *Bloom* in the U.K. on February 2; it has been available in most other European territories since October. The material on the album shows the influence of Slevin's Celtic roots on the Crustation's songwriting—the band even covers much-revered Irish singer/songwriter Christy Moore's anthem *Ride On*. All in all, it come over as a deliberately eclectic collection of songs rather than a consciously "trendy" album.

The next challenge for Crustation is to take their music on stage and promote *Bloom* live. Like many other "electronic" bands, they say they find it difficult to provide a performance that moves the audience emotionally. But Manley believes that adding guest musicians playing "live" instruments to the band's line-up will solve that problem.

"Live music should be spontaneous," concludes Manley. "We wouldn't want our gigs to be dictated by machines."

debut

Crustation



## Marketplace

by Thessa Mooij

### BASEMENT PRO LIAR

Independent Records (Portugal)  
Producers: Luis Barros, Basement  
This quintet from Porto have honed their reggae/funk/metal crossover

Basement



into a coherent, mature style. An earlier single, *Dare Devil*, was a domestic radio favourite in 1994—now, after playing around with rock experiments on their 1995 debut album *Hard On*, Basement's sound has acquired a more solid structure. This three track single from new album *Random* showcases a funky rhythm section and powerful vocals. The guitars are steeped in metal and punk, echoing Green Day or the Red Hot Chili Peppers. Licensing and distribution is available for the world.

Contact Francisco Pinho at Independent: phone (+351) 2 370 7270; fax (+351) 2 370 7276; e-mail: ind.rec@ip.pt

### JAE GEE I LOVE MY CHRISTMAS

Comstock Records (U.S.)  
Producer: Jae Gee

Europe may not have Christmas on its mind yet, but the U.S. is gearing up for the holiday. Singer/songwriter Jae Gee has written, performed and produced an album of seasonal tracks—it's a relief to hear new compositions rather than the usual classics. Jae's vocals are warm and powerful—somewhere between Tony Bennett and Willie Nelson—and arrangements vary from big band drama to western ballad on *Tonight's The Cowboy's Christmas*. Licensing, distribution available worldwide.

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

### LIBIDO SUPERSONIC DAYDREAM/BLOW

Fire Records (U.K.)  
Producers: various

This Norwegian trio have released two singles which will set your speakers ablaze with distortion and catchy melodies. U.K. national CHR station BBC Radio One has already playlisted the galloping uptempo *Blow*, which highlights the raw vocals of Even Johansen—and somewhere along the line, Libido have picked up a touch of the Afghan Whigs' guitar-driven sexiness. *Supersonic Daydream* is more psychedelic, with whimsical chord progressions and funky drums. Look out for their debut album, *Killing Some Dead Time*.

Contact Jon Eydmann at Fire: phone (+44) 181 806 9922; fax (+44) 181 806 8021

### MELK SHE'S BEEN SLEEPING

Foam Records (U.K.)  
Producer: Neil Simons

Melk—singer/songwriter and acoustic guitarist Sara Davis and producer/programmer Neil Simons—offer smoothly flowing melodies and languid trippy beats. The combination of dreamy lyrical melodies and edgy beats works well without sounding contrived. More substantial than Lamb, Melk are too eclectic to fit the trip-hop label.

Contact Foam Records at: phone (+44) 181 245 7424, fax (+44) 181 245 7444

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# Eurochart Hot 100® Singles

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this week	last week	TITLE	ARTIST	countries	charted	this week	last week	TITLE	ARTIST	countries	charted	this week	last week	TITLE	ARTIST	countries	charted
	no. of wks	original label (publisher)					no. of wks	original label (publisher)					no. of wks	original label (publisher)			
1	12	Barbie Girl	Aqua - Universal (MCA)	A.B.D.K.FIN.FD.IRE.I.NL.E.S.CH.UK.HUN		34	61	Come Into My Life	Gala - Nite Life (Do It Yourself)	B.FI		68	65	Been Around The World	Puff Daddy & The Family - Puff Daddy (Various)	A.B.FIN.D.IRE.NL.S.CH	
2	10	Something About/Candle In The Wind 1997	Elton John - Rocket (PolyGram/Warner Chappell)	A.B.D.K.FIN.FD.IRE.I.NL.E.S.CH.UK.HUN		35	26	Bitch	Meredith Brooks - Capitol (EMI/Hit & Run)	A.B.F.D.S.CH		69	34	Open Road	Gary Barlow - RCA (EMI)	D.IRE.UK	
3	6	Spice Up Your Life	Spice Girls - Virgin (Windswept Pacific/PolyGram)	A.B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK.HUN		36	17	I Will Survive	Hermes House Band - Xplo Music (PolyGram)	B.F		70	NE	Benedictus/Nightmare	Brainbug - Positiva (MCA)	IRE.UK	
☆☆☆☆ SALES BREAKER ☆☆☆☆																	
4	3	Tell Him	Celine Dion & Barbra Streisand - Columbia (Various)	B.F.D.IRE.NL.N.S.CH.UK		37	30	Uh La La La	Alexia - DWA/Dance Pool (Extravaganza)	A.F.D.CH		71	63	Don't Change	Worlds Apart - EMI (Not Listed)	B.F	
5	7	As Long As You Love Me	Backstreet Boys - Jive (Grantsville/Zomba)	A.B.D.K.D.IRE.NL.N.E.S.CH.UK.HUN		38	27	James Bond Theme	Moby - Mute (EMI)	B.FIN.D.IRE.NL.S.UK.HUN		72	68	'K Heb je Lief En Wacht Op Je	Paul De Leeuw - Brommerpech/Epic (Not Listed)	NL	
6	8	Stay Sash!	Sash! - Byte Blue (Step By Step/Strongsongs)	B.D.K.FIN.FD.IRE.I.NL.N.S.CH.UK		39	NE	You Sexy Thing	Hot Chocolate - EMI (RAK)	IRE.UK		73	72	Pour Etre Libre	2 Be 3 - EMI (Les Disques A La Maison)	F	
7	4	Savoire Aimer	Florent Pagny - Mercury (Ed. Laurelenn/EMI)	B.F		40	39	Tout	Lara Fabian - Polydor (Fabsongs/Editions Charlot)	B.F		74	71	Pas Toi...	Melgroove - Chrysalis (Not Listed)	B.F	
8	10	Sunchyme	Dario G - Eternal/WEA (Warner Chappell)	A.B.D.K.FD.IRE.NL.S.CH.UK.HUN		41	54	Meine Kleine Schwester	Spektakolar - Hansa (Primerio/Gluck/Intro)	D.CH		75	37	He's Comin'	Nana - Motor (Warner Chappell)	A.D.CH	
9	8	Do Ya Think I'm Sexy?	N-Trance feat. Rod Stewart - All Around The World (Nitelink/Warner Chappell/EMI)	A.B.D.K.FIN.FD.IRE.I.NL.N.S.UK.HUN		42	51	Picture Of You	Boyzone - Polydor (PolyGram/19/BMG/Sony ATV/Island)	B.F.CH		76	55	Mo Money Mo Problems	The Notorious B.I.G./PuffDaddy/Mase - Puff Daddy (Various)	B.D.K.FD.IRE.NL.S.CH	
10	20	Men In Black	Will Smith - Columbia (Various)	A.B.D.K.FD.IRE.I.NL.S.CH.UK		43	79	Je T'Aime	Lara Fabian - Polydor (Fabsongs/Editions Charlot)	B.F		77	52	How Come, How Long	Babyface feat. Stevie Wonder - Epic (Sony ATV/ECAF/Steindl Morris)	A.F.S.CH	
11	4	Torn	Natalie Imbruglia - RCA (Island/EMI/BMG)	IRE.UK		44	NE	Freedom	Robert Miles - DBX/Deconstruction (Jeity/Warner Chappell)	D.I.UK		78	73	The Drugs Don't Work	The Verve - Hut/Virgin (EMI)	D.IRE.NL.S.UK	
12	8	Rescue Me	Bell, Book & Candle - Ariola (EMI)	A.D.CH		45	32	C U When U Get There	Coolio - Tommy Boy (IQ/Various)	A.B.D.K.D.S.CH		79	44	U Sexy Thing	Clock - Media (Rak)	IRE.UK	
13	9	Ain't That Just The Way	Lutricia McNeal - Siljemark/CNR (MCA)	A.F.D.CH.UK		46	48	Everybody (Backstreet's Back)	Backstreet Boys - Jive (Zomba)	B.F.I.NL.CH		80	53	Les Temps Changent	MC Solaar - Polydor (Sentinel Sud/Arrêtez Ecoutez)	F	
14	5	Cherish	Pappa Bear - Universal (Delightful)	A.D.CH		47	74	Meet Her At The Love Parade	Da Hool - Kosmo (Warner Chappell)	A.F.D.NL		81	NE	Wind Beneath My Wings	Steven Houghton - RCA (Not Listed)	UK	
15	9	Got Til It's Gone	Janet Jackson - Virgin (EMI/Windswept/Various)	A.B.D.K.FD.IRE.I.NL.N.S.CH.UK		48	43	Angel Of Mine	Eternal - 1st Avenue/EMI (Rhethrhyme/Warner Chappell/PolyGram)	B.D.IRE.NL.N.UK		82	88	Je Voudrais La Connaitre	Patricia Kaas - Columbia (JRG)	B.F	
16	22	The Memory Remains	Metallica - Vertigo (Creepin' Death/PolyGram)	B.D.K.FIN.D.IRE.NL.N.E.CH.UK.HUN		49	NE	Smack My Bitch Up	Prodigy - XL (Not Listed)	UK		83	NE	Better Day	Ocean Colour Scene - MCA (Island)	UK	
17	15	Tubthumping	Chumbawamba - EMI (Chumbawamba)	A.B.FD.IRE.I.NL.N.S.CH.UK.HUN		50	40	Ma Melissa	Les Minikeums - FTD (Not Listed)	F		84	86	Gunman	187 Lockdown - East West (Bucks/EMI)	UK	
18	2	Never Ever	All Saints - London (Perfect/MCA)	IRE.UK		51	47	Anybody Seen My Baby?	The Rolling Stones - Virgin (Promopub/Bumstead/PolyGram/Zavion)	A.D.NL.E.S.CH.HUN		85	56	Prenons Notre Temps	Poetic Lovers - M6 Int. (Not Listed)	F	
19	23	I'll Be Missing You	Puff Daddy & Faith Evans feat. 112 - Bad Boy/Arista (Various)	A.B.D.K.FD.IRE.I.NL.E.S.CH.UK		52	38	Quanto Amore Sei	Eros Ramazzotti - DDD (EMI)	A.B.F.D.CH		86	69	Take Me Where The Sun Is Shining	Coleske - WEA (Not Listed)	A.D	
20	4	Te Garder Près De Moi	Alliage & Boyzone - Mercury (Not Listed)	F		53	42	Phenomenon	LL Cool J - Def Jam (EMI/LL Cool J/Def Jam)	B.D.IRE.NL.S.UK		87	NE	I Believe '97	Happy Clappers - Shindig (All Boys Music)	UK	
21	6	Du Fehlt Mir	Cappuccino - Mercury (EMI)	A.D.CH		54	46	Please	U2 - Island (Blue Mountain)	FIN.FIRE.I.NL.E.S		88	90	Hard Times	Westbam - Low Spirit/RCA (BMG Ufa)	D	
22	NE	I Will Come To You	Hanson - Mercury (Warner Chappell/Dyad)	A.FD.IRE.NL.N.S.UK		55	60	Samba De Janeiro	Bellini - Virgin (BMG)	B.F.IRE.CH		89	NE	Save Tonight	Eagle-Eye Cherry - Superstudio (Not Listed)	S	
23	5	Prince Igor	The Rapsody feat. Warren G. & Sissel - Def Jam (PolyGram/Madhouse/EMI/Warner Chappell)	A.D.NL.N.S.CH		56	NE	5,6,7,8	Steps - Jive (Copyright Control/Cordella)	UK		90	28	Put Your Arms Around Me	Texas - Mercury (EMI/10/BMG/Anxious)	IRE.UK	
24	8	Te Extrano, Te Olvido, Te Amo	Ricky Martin - Tristar/Columbia (Various)	B.F		57	66	Burnin'	Cue - Pool Sounds (Not Listed)	S		91	75	Gotham City	R. Kelly - Jive (Zomba/CC)	D.NL.S.CH	
25	NE	Perfect Day	Various Artists - Chrysalis (Not Listed)	UK		58	NE	Johnny B.	Down Low - K-Town-Shift/Zyx (Intro/PolyGram)	D.CH		92	36	Brown Paper Bag	Reprazent/Roni Size - Talkin' Loud (MCA)	UK	
26	NE	Help The Aged	Pulp - Island (Island)	IRE.UK		59	49	Free	Ultra Nate - A&M (Strictly Rhythm)	B.F.CH		93	NE	Fire, Water, Burn	Bloodhound Gang - Geffen (Not Listed)	DK.S	
27	26	I Wanna Be The Only One	Eternal feat. BeBe Winans - 1st Avenue/EMI (EMI/BMG)	F.D.NL.S.CH		60	57	I Say A Little Prayer	Diana King - Work (New Hidden Valley/Casa David)	FIRE.N.UK.HUN		94	NE	I Feel UR Pain	Space Frog feat. The Grim Reaper - Columbia (MSM/FMP/Intro)	DK.F	
28	7	Hasta Siempre	Nathalie Cardone - Columbia (Legende Enterprises)	B.F		61	58	Gib Mir Noch Zeit	Blümchen - Edel (Peer Music/Edition Antenna)	A.D.CH		95	100	The Flow	Dolphin's Mind - Adrenalin (Maximum)	D.CH	
29	6	Avenues	Refugee Camp All Star feat. Pras - Arista (Intersong/Warner Chappell)	B.D.K.FIN.FD.NL.N.S		62	62	Formula	DJ Visage - Dancelab/EMI (NR)	A		96	95	Che Guevara	Ines Rivero - MGN (Not Listed)	F	
30	3	Choose Life	PF Project feat. Ewan McGregor - Positiva (Sony ATV)	IRE.UK		63	45	Crush On You	Aaron Carter - Edel (Trans Continental)	A.D.NL.N.S.CH		97	70	You've Got A Friend	Brand New Heavies - frrr (Sony ATV/Black Chick)	IRE.NL.UK	
31	23	Bittersweet Symphony	The Verve - Hut/Virgin (EMI)	A.B.F.IRE.I.CH		64	NE	Nobody's Wife	Anouk - Dino (DBM)	NL		98	85	Doctor Jones	Aqua - Universal (MCA)	NL.S	
32	26	Alane	Wes - Saint George/Columbia (Sony/Michel Sanchez)	B.F.D.NL		65	77	Janie, Don't Take Your Love To Town	Jon Bon Jovi - Mercury (PolyGram)	D.IRE.NL.UK		99	NE	Everything's Gonna Be Alright	Sweetbox - RCA (EMI)	D	
33	5	N'Oubliez Jamais	Joe Cocker - Capitol (MCA)	A.B.F		66	59	Stand By Me	Oasis - Creation (Oasis/Creation/ATV/Sony)	F.D.IRE.E.S.UK		100	NE	La Neige Au Sahara	Anggun - Columbia (Not Listed)	F	
						67	NE	Earthbound	Conner Reeves - Wildstar (Hornall Bros./Goodsingle/Rondor)	UK		<small>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</small> <small>○ = SALES MOVER NE = NEW ENTRY RE = RE-ENTRY</small>					

\*\*\*\*\* 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/POP Tite-Live (France), singles: Musica E Dischi/Mario De Luigi, albums: Fimi-Nielsen (Italy); Stichting Mega Top 100 (Holland); Stichting Promuwi (Belgium); GLP/IFPI (Sweden); IFPI/Nielsen Marketing Research (Denmark); VG (Norway); ALEF MB/AFVVE (Spain); YLE 2 Radiomafia/IFPI (Finland); Austria Top 30 (Austria); Full chart service by Media Control AG 0041-61-2718989 (Switzerland); IPSOS/Mahasz-IFPI (Hungary) IFPI (Czech Republic).

# Boyz II Men

## Boyz II Men



### A Song For Mama

THE NEW SINGLE

## A Song For Mama



From the Motown album "Evolution"



A PolyGram Company

## European Top 100 Albums

©Billboard Music Group

rank	this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted	rank	this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted	rank	this week	last week	no. of wks	ARTIST	TITLE	original label	countries charted
1	1	3		Spice Girls	Spiceworld	Virgin	A.B.D.K.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	34	25	23		Radiohead	OK Computer	Parlophone	B.F.GRE.IRE.I.NL.N.S.UK	68	35	6		Andrea Bocelli	Viaggio Italiano	Sugar/Polydor	F
2	2	4		Eros Ramazzotti	Eros	DDD/BMG	A.B.D.K.FIN.FD.GRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	35	48	19		Texas	White On Blonde	Mercury	B.D.K.F.GRE.IRE.S.UK	69	68	26		Nana	Nana	Motor	D.CH.HUN
<p>☆☆☆☆ SALES BREAKER ☆☆☆☆</p>																							
3	9	2		Enya	Paint The Sky With Stars	WEA	A.B.D.K.D.GRE.IRE.I.NL.N.P.E.S.CH.UK.CZE	36	33	12		Rammstein	Sehnsucht	Motor	A.D.CH	70	53	5		Monica Naranjo	Palabra De Mujer	Epic	E
4	3	8		The Verve	Urban Hymns	Hut/Virgin	A.B.D.K.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK	37	31	13		Wolfgang Petry	Nie Genug	Hansa	A.D	71	58	5		Lara Fabian	Pure	Polydor	B.F
5	5	15		Backstreet Boys	Backstreet's Back	Jive	A.B.D.K.FIN.FD.GRE.IRE.I.NL.N.P.E.S.CH.UK.HUN.CZE	38	36	7		Claudia Jung	Augenblicke	EMI	A.D.CH	72	NE			Paul De Leeuw	Lief	Brommerpech/Epic	NL
6	4	8		The Rolling Stones	Bridges To Babylon	Virgin	A.B.D.K.F.D.GRE.NL.N.P.E.S.CH.UK.HUN.CZE	39	38	10		Elton John	Lovesongs	Rocket	A.B.D.NL.N.UK.CZE	73	NE			Soundtrack	Emilie Jolie	Polydor	B.F
7	7	2		The Kelly Family	Growing Up	Kel-Life	A.D.K.D.GRE.NL.P.CH.HUN.CZE	40	44	10		Alejandro Sanz	Mas	WEA	E	74	RE			Andre Rieu	Valses Et Compagnie	Mercury	F
8	8	33		Aqua	Aquarium	Universal	A.D.K.FIN.FD.IRE.I.NL.N.P.E.S.CH.UK.HUN	41	45	3		Badesalz	Wie Mutter Und Tochter	Columbia	D	75	91	30		Tic Tac Toe	Klappe Die 2te	RCA	D.CH
9	10	2		Queen	Queen Rocks	Parlophone	A.D.GRE.IRE.I.NL.E.CH.UK.CZE	42	37	3		Magnus Uggla	Karaoke	Columbia	S	76	NE			Elio E Le Storie Tese	Del Meglio Del Nostro Meglio	Aspirine/BMG	I
10	11	4		Era	Era	Mercury	B.F.D.NL.S	43	20	12		Jean-Jacques Goldman	En Passant	Columbia	B.F	77	60	4		Mina	Leggera	PDU	I
11	6	8		Elton John	The Big Picture	Rocket	A.B.D.K.FIN.FD.I.N.P.E.S.CH.UK.HUN.CZE	44	NE			Lisa Ekdahl	Bortom Det Blå	EMI	DK.N.S	78	NE			Black Grape	Stupid Stupid Stupid	Radioactive	UK
12	13	11		Joe Cocker	Across From Midnight	Capitol	A.B.F.D.NL.N.CH	45	41	3		Hot Chocolate	Their Greatest Hits	EMI	IRE.UK	79	72	8		Kastelruther Spatzen	Herzschlag Für Herzschlag	Koch	A.D.CH
13	12	43		Andrea Bocelli	Romanza	Sugar/Polydor	B.D.K.F.D.GRE.I.NL.N.P.E.S.CH.CZE	46	40	55		Spice Girls	Spice	Virgin	B.F.GRE.IRE.NL.S.UK	80	74	4		Anouk	Together Alone	Dino	NL
14	19	4		Eternal	Greatest Hits - 1st Avenue	EMI	DK.FIN.D.IRE.NL.N.S.CH.UK	47	NE			Lightning Seeds	Like You Do...Best Of	Epic	IRE.UK	81	80	21		Wolfgang Petry	Alles	Hansa	D
15	14	7		Janet Jackson	The Velvet Rope	Virgin	A.B.D.K.F.D.NL.N.S.CH	48	46	11		Led Zeppelin	Remasters	Atlantic	A.D.K.FIN.N.P.E	82	94	2		Lutricia McNeal	My Side Of Town	Siljemark/CNR	A.D.CH
16	NE			Barbra Streisand	Higher Ground	Columbia	B.F.D.IRE.NL.N.CH.UK	49	42	6		Jewel	Pieces Of You	Atlantic	DK.D.IRE.NL.N.E	83	62	2		Thomas Helwig	Arene Gär	RCA	DK
17	39	3		Florent Pagny	Savoir Aimer	Mercury	B.F	50	29	5		Lighthouse Family	Postcards From Heaven	Polydor/Wildcard	D.IRE.UK	84	RE			Mylène Farmer	Live A Bercy	Polydor	B.F
18	17	3		John Lennon	Lennon Legend	Parlophone	A.GRE.IRE.P.UK	51	34	3		Vanessa Mae	Storm	EMI	A.FIN.D.GRE.P.CH.UK.CZE	85	55	3		Judas Priest	Jugulator	SPV	A.D.E
19	15	4		The Corrs	Talk On Corners	143/Lava/Atlantic	DK.F.D.IRE.NL.N.E.S.CH.UK	52	49	3		Midge Ure	Breathe	Arista	I	86	43	8		Boyz II Men	Evolution	Motown	FD.NL.S.CH
20	18	13		Oasis	Be Here Now	Creation	A.B.F.D.GRE.IRE.I.E.S.CH.UK.CZE	53	51	17		Meredith Brooks	Blurring The Edges	Capitol	A.B.D.NL.E.CH	87	54	4		Daniel O'Donnell	I Believe	Ritz	IRE.UK
21	NE			Celine Dion	Let's Talk About Love	Epic/Columbia	B.F.UK	54	27	4		Sash!	It's My Life	Byte Blue	B.IRE.NL.UK.HUN	88	92	3		Madredeus	O Paraíso	EMI	B.GRE.P.E
22	16	5		Michel Sardou	Salut - Tremas		B.F	55	RE			Simon & Garfunkel	The Definitive Simon And Garfunkel	Columbia	D	89	73	6		Odd Børretzen & Lars Martin Myhre	Vintersang	Tylden & Co.	N
23	NE			Sting & The Police	The Best Of Sting & The Police	A&M	A.B.FIN.D.GRE.IRE.NL.CH.UK	56	65	2		The Rhapsody	The Rhapsody Overture: Hip Hop Meets Classics	Def Jam/Mercury	D.N	90	97	11		Shola Ama	Much Love	WEA	FI
24	22	6		M People	Fresco	M People/BMG	A.D.K.D.IRE.NL.P.CH.UK	57	NE			Sinead O'Connor	The Best Of Sinead O'Connor	Chrysalis	B.IRE.UK	91	NE			Andre Rieu	Mein Weihnachtstraum	Mercury	D
25	26	14		Sarah Brightman/LSO	Timeless	East West	DK.FIN.D.N.P.S	58	70	8		Gotthard	Defrosted	Ariola	CH	92	77	9		Giorgia	Mangio Troppa Cioccolata	RCA	I
26	85	2		Michael Bolton	All That Matters	Columbia	D.I.P.E.CH.UK	59	32	3		Vikingerna	Kramgåa Låtar 1997	EMI	DK.N.S	93	NE			Led Zeppelin	BBC Sessions	Atlantic	FIN.UK
27	24	9		Björk	Homogenic	Mother/One Little Indian	A.B.D.K.FIN.FD.GRE.IRE.NL.S.CH.UK	60	NE			Fabrizio D'Andre	M'Innamoravo Di Tutto	Ricordi	I	94	66	3		Boyzone	A Different Beat	Polydor	F
28	NE			Metallica	Re-Load	Vertigo	UK	61	NE			Ulf Lundell	Män Utan Kvinnor	Rockhead/EMI	N.S	95	NE			Tomás Ledin	Sånger Att Ålska Till 1972 - 1997	Record Station	S
29	21	8		Portishead	Portishead	Go/Beat	A.FIN.FD.GRE.IRE.NL.S.CH.UK	62	50	4		Helmut Lotti	Goes Classic III	RCA	B.NL	96	69	2		The Cure	Galore The Singles 1987 - 1997	Fiction	B.D.GRE.NL.UK
30	30	21		Prodigy	The Fat Of The Land	XL	B.F.D.GRE.IRE.I.NL.E.S.UK.HUN	63	57	8		Soundtrack	The Full Monty	RCA Victor	F.IRE.UK	97	63	12		Genesis	Calling All Stations	Virgin	A.D.CH
31	NE			Passi	Les Tentations	V2	F	64	47	8		Bob Dylan	Time Out Of Mind	Columbia	A.D.NL.N.S.CH	98	75	21		883	La Dura Legge Del Gol	FRI	I
32	28	7		Loreena McKennitt	The Book Of Secrets	Quinlan Road/Warner	B.F.D.GRE.NL.N.E	65	67	3		Bjørn Eidsvåg	Pa Svai	Norsk	N	99	RE			Pascal Obispo	Superflu	Epic	B.F
33	23	10		Mariah Carey	Butterfly	Columbia	A.B.F.D.GRE.NL.E.CH	66	NE			Alliage	L'Album	Bax Dance	F	100	RE			Andre Rieu	Strauss & Co.	Mercury	D
								67	NE			D.A.D.	Simpatico	EMI-Medley	DK.FIN.S								

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

m people

fantasy island



the new single from fresco  
remixed by david morales,  
d influence and m+s.

now on tour in the uk

'she stalked on stage... and when she sang about being so excited, it summed up the atmosphere. brilliant sound, great graphics and stage set and funky music - what more could one ask for?' evening herald

'the hits boomed out... compelling the crowd to sway in unison with arms outstretched, almost as if trying to grab the music as it passed through the air' irish times



Top National Sellers

UNITED KINGDOM

Table with 3 columns: Rank, Artist, Song. Includes entries like Aqua - Barbie Girl (1), Natalie Imbruglia - Torn (2), All Saints - Never Ever (13).

GERMANY

Table with 3 columns: Rank, Artist, Song. Includes entries like Aqua - Barbie Girl (1), Pappa Bear - Cherish (2), Elton John - Something About/Candle In The Wind 1997 (3).

FRANCE

Table with 3 columns: Rank, Artist, Song. Includes entries like Florent Pagny - Savoir Aimer (1), Aqua - Barbie Girl (2), Alliance & Boyzone - Te Garder Pres De Moi (3).

ITALY

Table with 3 columns: Rank, Artist, Song. Includes entries like Aqua - Barbie Girl (1), Gala - Come Into My Life (2), Spice Girls - Spice Up Your Life (3).

SPAIN

Table with 3 columns: Rank, Artist, Song. Includes entries like Elton John - Something About/Candle In The Wind 1997 (1), Aqua - Barbie Girl (2), U2 - Please (3).

HOLLAND

Table with 3 columns: Rank, Artist, Song. Includes entries like Wes - Alane (1), Anouk - Nobody's Wife (2), Paul De Leeuw - K' Heb Je Lief En Wacht Op Je (3).

BELGIUM

Table with 3 columns: Rank, Artist, Song. Includes entries like Aqua - Barbie Girl (1), Elton John - Something About/Candle In The Wind 1997 (2), Sash! - Stay (3).

SWEDEN

Table with 3 columns: Rank, Artist, Song. Includes entries like Cue - Burnin' (1), Elton John - Something About/Candle In The Wind 1997 (2), Spice Girls - Spice Up Your Life (3).

DENMARK

Table with 3 columns: Rank, Artist, Song. Includes entries like Elton John - Something About/Candle In The Wind 1997 (1), Spice Girls - Spice Up Your Life (2), Sash! - Stay (3).

NORWAY

Table with 3 columns: Rank, Artist, Song. Includes entries like The Rapsody feat. Warren G. & Sissel - Prince Igor (1), Chumbawamba - Tubthumping (2), Elton John - Something About/Candle In The Wind 1997 (3).

FINLAND

Table with 3 columns: Rank, Artist, Song. Includes entries like Metallica - The Memory Remains (1), Daze - Superhero (2), Spice Girls - Spice Up Your Life (3).

IRELAND

Table with 3 columns: Rank, Artist, Song. Includes entries like Aqua - Barbie Girl (1), Dustin - Good Lookin' Woman (2), Celine Dion & Barbra Streisand - Tell Him (3).

SWITZERLAND

Table with 3 columns: Rank, Artist, Song. Includes entries like Elton John - Something About/Candle In The Wind 1997 (1), Aqua - Barbie Girl (2), Lutricia McNeal - Ain't That Just The Way (3).

AUSTRIA

Table with 3 columns: Rank, Artist, Song. Includes entries like Elton John - Something About/Candle In The Wind 1997 (1), Bell, Book & Candle - Rescue Me (2), Aqua - Barbie Girl (3).

PORTUGAL

Table with 3 columns: Rank, Artist, Song. Includes entries like Andrea Bocelli - Romanza (1), Daniela Mercury - Feijao Com Arroz (2), Madreus - O Paraíso (3).

CZECH REPUBLIC

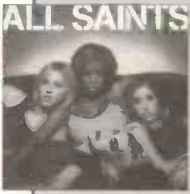
Table with 3 columns: Rank, Artist, Song. Includes entries like Karel Gott & Lucie Bila - Duety (1), Smoulové - První Zimní Smolympiada (2), Andrea Bocelli - Romanza (3).

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



# Album spotlight

by Christian Lorenz



## ALL SAINTS ALL SAINTS

London  
U.K. release date: November 24  
Judging from current press coverage, the Spice Girls backlash has started—if so, is this the right point for the debut album from the foxy four—

Melanie, Shaznay, Nickie and Natalie—to appear? Time alone will tell, but their debut single, *I Know Where It's At*, is still hanging around M&M's European Radio Top 50 after 11 weeks; the follow up, *Never Ever*, entered M&M's U.K. airplay charts at 17 last week. *Never Ever* kicks off with a slow burning '60s-style deep soul intro and keeps the Muscle Shoals feeling alive with its guitar and organ work—the whole album brims with similarly well-executed, smooth R&B. And what exactly made the girls cover the Red Hot Chili Peppers' 1991 hit *Under The Bridge*? According to Shaznay: "Because that's the last thing people would expect us to do."

## NATALIE IMBRUGLIA LEFT OF THE MIDDLE

RCA (U.K.)  
U.K. release date: November 24  
International release date: January (f.b.c.)  
Australian singer Natalie Imbruglia entered the Top 5 of the U.K. charts with her debut single *Torn* (RCA) three

weeks ago—since then, she's been denied the top spot by Danish popsters Aqua. *Torn* continues to hold off all comers as the most aired record on U.K. radio, according to M&M's Major Market Airplay charts. Now former TV soap opera star Imbruglia is unleashing her debut album. *Left...* has enough rock credentials to shake off any whiff of a "girlie" image and sees Imbruglia teamed with Radiohead producer Nigel Godrich, former Cure bass player now highly-rated producer Phil Thornalley and Mark Goldenberg, who co-wrote The Eels' *Novocaine For The Soul*. Goldenberg and Imbruglia co-penned *Big Mistake*, which will be released as the second single from the album on February 24.

## LARA FABIAN PURE

Polydor (France)  
European release dates: Spain (November 24), Holland (Nov 27), Germany & Italy (January 1998), U.K. (March '98)  
First off, let's say that no, she's not related to that 1959 Elvis wannabe... Belgian-born singer Fabian had a first brush with pop stardom in 1988, when the 16-year old performed at the Eurovision song contest and came fourth. In 1991 she re-located to Canada, where her career took off for good. *Pure*—Fabian's third album, recorded in 1996—went platinum (100,000 units) in Canada two weeks after release. Released in France and Belgium on June 3, *Pure* will be rolled out across Europe over the next four months and includes 10 tracks in French and one in Italian. This is big pop with a big voice.



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

## Hot 100 singles

'K Heb je Lief En Wacht Op Je 5,6,7,8	72	Janie, Don't Take Your Love To Town	65
Ain't That Just The Way	56	Je T'Aime	43
Alone	13	Je Voudrais La Connaitre	82
Angel Of Mine	32	Johnny B.	58
Anybody Seen My Baby?	48	La Neige Au Sahara	100
As Long As You Love Me	51	Les Temps Changent	80
Avenues	5	Ma Melissa	50
Barbie Girl	29	Meet Her At The Love Parade	47
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Benedictus/Nightmare	68	Men In Black	10
Better Day	70	Mo Money Mo Problems	76
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Bittersweet Symphony	35	Never Ever	18
Brown Paper Bag	31	Nobody's Wife	64
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C U When U Get There	57	Pas Toi...	74
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Do Ya Think I'm Sexy?	9	Prince Igor	23
Do Ya Think I'm Sexy?	9	Put Your Arms Around Me	90
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Du Fehlst Mir	21	Rescue Me	12
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Fire, Water, Burn	93	Smack My Bitch Up	49
Formula	62	Something About/Candle In The Wind 1997	2
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Freedom	44	Stand By Me	66
Gib Mir Noch Zeit	61	Stay	6
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Gotham City	91	Take Me Where The Sun Is Shining	86
Gunman	84	Te Extrano, Te Olvido, Te Amo	24
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## Top 100 albums

883	Paul De Leeuw	72
Alliage	John Lennon	18
Shola Ama	Lighthouse Family	50
Fabrizio D'Andre	Lightning Seeds	47
Anouk	Helmut Lotti	62
Aqua	Ulf Lundell	61
Odd Børretzen & Lars Martin Myhre	M People	24
Backstreet Boys	Madredeus	88
Badesalz	Vanessa Mae	51
Björk	Loreena McKennitt	32
Black Grape	Lutricia McNeal	82
Andrea Bocelli	Metallica	28
Andrea Bocelli	Mina	77
Michael Bolton	Nana	69
Boyz II Men	Monica Naranjo	70
Boyzone	Sinead O'Connor	57
Sarah Brightman/LSO	Daniel O'Donnell	87
Meredith Brooks	Oasis	20
Mariah Carey	Pascal Obispo	99
Joe Cocker	Florent Pagny	17
The Corrs	Passi	31
The Cure	Wolfgang Petry	37
D.A.D.	Wolfgang Petry	81
Celine Dion	Portishead	29
Bob Dylan	Prodigy	30
Björn Eidsvåg	Queen	9
Lisa Ekdahl	Radiohead	34
Elio E Le Storie Tese	Eros Ramazzotti	2
Enya	Rammstein	36
Era	The Rapsody	56
Eternal	Andre Rieu	74
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Mylène Farmer	Andre Rieu	100
Genesis	The Rolling Stones	6
Giorgia	Alejandro Sanz	40
Jean-Jacques Goldman	Michel Sardou	22
Gotthard	Sash!	54
Thomas Helming	Simon & Garfunkel	55
Hot Chocolate	Soundtrack - Emilie Jolie	73
Janet Jackson	Soundtrack - The Full Monty	63
Jewel	Spice Girls	1
Elton John	Spice Girls	46
Elton John	Sting & The Police	23
Judas Priest	Barbra Streisand	16
Claudia Jung	Texas	35
Kastelruther Spatzen	Tic Tac Toe	75
The Kelly Family	Magnus Uggla	42
Led Zeppelin	Midge Ure	52
Led Zeppelin	The Verve	4
Tomas Ledin	Vikingerna	59



# Billboard



## TOP 20 US SINGLES

## TOP 20 US ALBUMS

NOVEMBER 29, 1997

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SOMETHING ABOUT...CANDLE IN THE WIND 1997	ELTON JOHN
2	2	YOU MAKE ME WANNA...	USHER
3	3	HOW DO I LIVE	LEANN RIMES
4	6	MY LOVE IS THE SHHH!	WARNER BROS. SOMETHIN' FOR THE PEOPLE FEATURING TRINA & TAMARA
5	5	MY BODY	LSG
6	8	TUBTHUMPING	CHUMBAWAMBA
7	13	SHOW ME LOVE	ROBYN
8	7	4 SEASONS OF LONELINESS	BOYZ II MEN
9	4	ALL CRIED OUT	TRACK MASTERS/CRAVE ALLURE FEATURING 112
10	10	FEEL SO GOOD (FROM "MONEY TALKS")	MASE
11	11	FOOLISH GAMES/YOU WERE MEANT FOR ME	JEWEL
12	15	I DON'T WANT TO WAIT	PAULA COLE
13	9	THE ONE I GAVE MY HEART TO	AALIYAH
14	12	SOCK IT 2 ME	ELLIOTT FEATURING DA BRAT
15	NEW	I WILL COME TO YOU	HANSON
16	14	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS
17	17	BUTTA LOVE	NEXT
18	19	SPICE UP YOUR LIFE	SPICE GIRLS
19	18	SEMI-CHARMED LIFE	THIRD EYE BLIND
20	16	WHAT ABOUT US (FROM "SOUL FOOD")	TOTAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	HIGHER GROUND	BARBRA STREISAND
2	2	COME ON OVER	SHANIA TWAIN
3	NEW	UNPREDICTABLE	MYSTIKAL
4	NEW	LSG	LEVERT.SWEAT.GILL
5	1	HARLEM WORLD	MASE
6	5	YOU LIGHT UP MY LIFE -- INSPIRATIONAL SONGS	LEANN RIMES
7	6	TUBTHUMPER	CHUMBAWAMBA
8	8	SPICEWORLD	SPICE GIRLS
9	7	BUTTERFLY	MARIAH CAREY
10	11	YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20
11	10	AQUARIUM	AQUA
12	9	THE DANCE	FLEETWOOD MAC
13	NEW	THE OZZMAN COMETH	OZZY OSBOURNE
14	4	THE 18TH LETTER	RAKIM
15	13	EVOLUTION	BOYZ II MEN
16	16	PIECES OF YOU	JEWEL
17	12	NO WAY OUT	PUFF DADDY & THE FAMILY
18	3	IN MY LIFETIME, VOL. 1	JAY-Z
19	18	SPICE	SPICE GIRLS
20	14	SOUL FOOD	SOUNDTRACK

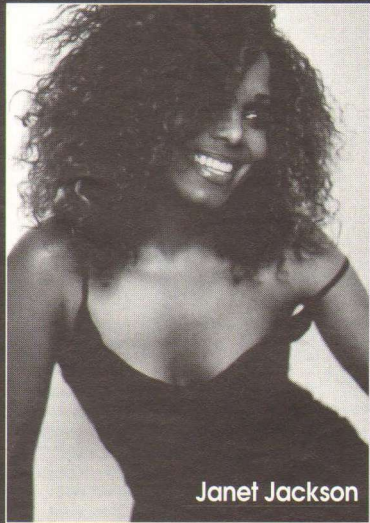
Records with greatest sales and/or airplay gains. © 1997, Billboard/BPI Communications.

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Most added



Table listing artists and songs such as Janet Jackson (Together Again), Celine Dion & Barbara Streisand (Tell Him), Bryan Adams (Back To You), etc.



Janet Jackson

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

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

GERMANY

BAYERN 3/Munich P CHR Jim Sampson - Music Dir. Playlist Additions: Hall & Oates - Promise Ain't Enough

HIT RADIO N1/Nuremberg G Dance Stefan Meixner - Prog Dir. Playlist Additions: Aerosmith - Pink

EINS LIVE/Cologne P CHR Jochen Rausch - Music Dir. Playlist Additions: Blaze - Lovely

HUNDERT 6/Berlin G AC Rainer Gruhn - Music Dir. Playlist Additions: Bell Book & Candle - Rescue Me

ORB/FRITZ/Potsdam G CHR Bernd Albrecht, Frank Menzel, Jens Mollen - Producers. Playlist Additions: Blind Passengers - Golden Years

RADIO NRW/Oberhausen P AC Jeff van Gelder - Head Of Music. Playlist Additions: Mofatts - I'll Be There

104.6 RTL BERLIN/Berlin G CHR Bernhard Hiller - Head Of Music. Power Play: Awesome - Rumours

ORB/FRITZ: FRITZ ROADSHOW/Potsdam G CHR/Rock Bern Albrecht, Frank Menzel, Jens Mollen - Producers. Playlist Additions: Dion/Streisand - Tell Him

DELTA RADIO/Kiel G Rock/Dance Adam Habne - Prog Dir. Playlist Additions: Rammstein - Das Modell

CHR Walter Notz - Head Of Music. Playlist Additions: Awesome - Rumours. Buckshot Lefonque - Another Day

RADIO ARABELLA/Munich G National Music Matthias Friedrich - Prog Dir. Playlist Additions: Andrea Jürgens - Ich Hab' Dich

RADIO ENERGY/Munich G Rock Georg Hesse - MD. Stefan Höper - Prog Dir. Playlist Additions: Jay-Z/Babyface/Brown - Sunshine

RADIO FFN/Hannover G CHR Rainer M. Cabanis - Prog Dir. Playlist Additions: Buckshot Lefonque - Another Day

RADIO GONG/Nuremberg G Rock/CHR Peter "Marc" Stingi - Prog Dir. Playlist Additions: Bee Gees - Still Waters Run Deep

G CHR/Gold Martin Schwebel - Music Dir. Playlist Additions: Trademark - I'll Be The One

RADIO SALU/Saarbruecken G AC/CHR Brigitte Barthel - Prog Dir. Playlist Additions: Aerosmith - Pink

RSH/Kiel G CHR Stephan Hampe - Head Of Music. Power Play: Pur - Wenn Du Da Bist

UNITED KINGDOM

95.8 CAPITAL FM/London P CHR Pete Simmons - Programme Controller. Playlist Additions: Bryan Adams - Back To You

Janet Jackson - Together Levellers - Dog Train. Playlist Additions: Backstreet - Buy Me Love

ATLANTIC 252/Dublin P CHR Al Dunne - Program Director. Power Play: Lightning Seeds - What You Say

BBC RADIO 1/London P CHR Jeff Smith - Head Of Music Policy. AD: Propellerhead/Bassey - History Repeating

KISS 100 FM/London P Dance Mark Matthews - Programme Director. Playlist Additions: Bamboo - Bamboogie

METRO FM/Newcastle P CHR Sean Marley Programme Controller. Playlist Additions: All Saints - Never Ever

FOX FM/Oxford S CHR Mark Flanagan - Prog Dir. Playlist Additions: Boyzone - Baby Can I Hold

VIRGIN RADIO/London P Rock Ian Grace - Programme Director. Playlist Additions: Aerosmith - Pink

CITY FM/Liverpool G CHR Dave Shearer - Programme Controller. Playlist Additions: Boyz II Men - A Song For Mama

Seahorses - You Can Talk To Me. Playlist Additions: Hanson - I Will Come To You

FORTH FM/Edinburgh G CHR Tom Wilson - Music Co-ordinator. Playlist Additions: Beth Orton - Best Bit

GALAXY 101 FM/Bristol G Dance/CHR Simon Dennis - Program Controller. Playlist Additions: Faithless - Don't Leave

INVICTA FM/Whitstable G CHR Tim Stewart - Head Of Music. Playlist Additions: Bryan Adams - Back To You

ESSEX FM/Soutend-On-Sea S CHR Paul Chandler - Prog Dir. Playlist Additions: Arnold/McAlmond - Diamonds Are Forever

FOX FM/Oxford S CHR Mark Flanagan - Prog Dir. Playlist Additions: Boyzone - Baby Can I Hold

Q 102.9 FM/Londonderry S CHR Trevor Thomas - Head Of Music. Playlist Additions: Rhydion - I'm Sexy?

XFM 104.9/London B Alternative Sammy Jacob - Program Director. Playlist Additions: Beth Orton - Best Bit

Boom Boom Marchini - Super Model. Playlist Additions: The O - X-Mas At Bob's

FRANCE

FRANCE INTER/Paris P AC Marc Garcia - Music Dir. Playlist Additions: Ana Torroja - Ananta

IPSO CHART/Paris P CHR Carl Watts - Head Of Programming. Playlist Additions: Joni Mitchell - Big Yellow Taxi

NOSTALGIE NETWORK/Paris P AC Christian Savigny - Program Director. Playlist Additions: Enfoires - Saver L'Amour

NRJ NETWORK/Paris P CHR Max Guazzini - Dir. Playlist Additions: Gala - Come Into

RTL/Paris P AC Alain Tibolla - Head Of Prog. Playlist Additions: Emma Shapplin - Spente Stelle

SKYROCK NETWORK/Paris P CHR Laurent Bounesau - Prog Dir. Playlist Additions: Rachid Taha - Ida

ROC FM/Lille G Dance/CHR Philippe Schemberg - Prog Dir. Playlist Additions: Lisa Stansfield - All Around

ISABELLE FM/Tocane Saint Apres B CHR Patrick Lapeyronnie - Prog Dir. Playlist Additions: Ana Torroja - Ananta

ITALY

ITALIA NETWORK: LOS CUARENTA/ Bologna P Dance Michele Menegon - Prog Dir. Playlist Additions: Ambigual - Party Night

ITALIA NETWORK: MUSIC FM/Bologna P CHR Michele Menegon - Prog Dir. Playlist Additions: Afterhours - Vegia Una Pollo

KISS KISS NETWORK/Naples P AC/Dance Davide Nispoli - Head Of Programming. Playlist Additions: Ruggieri/Subsonica - Per Un'Ors D'Amore

RADIO 105/Milan P CHR Angelo De Robertis - Head Of Music. Playlist Additions: Antonella Ruggieri - Per Un'Ors D'Amore

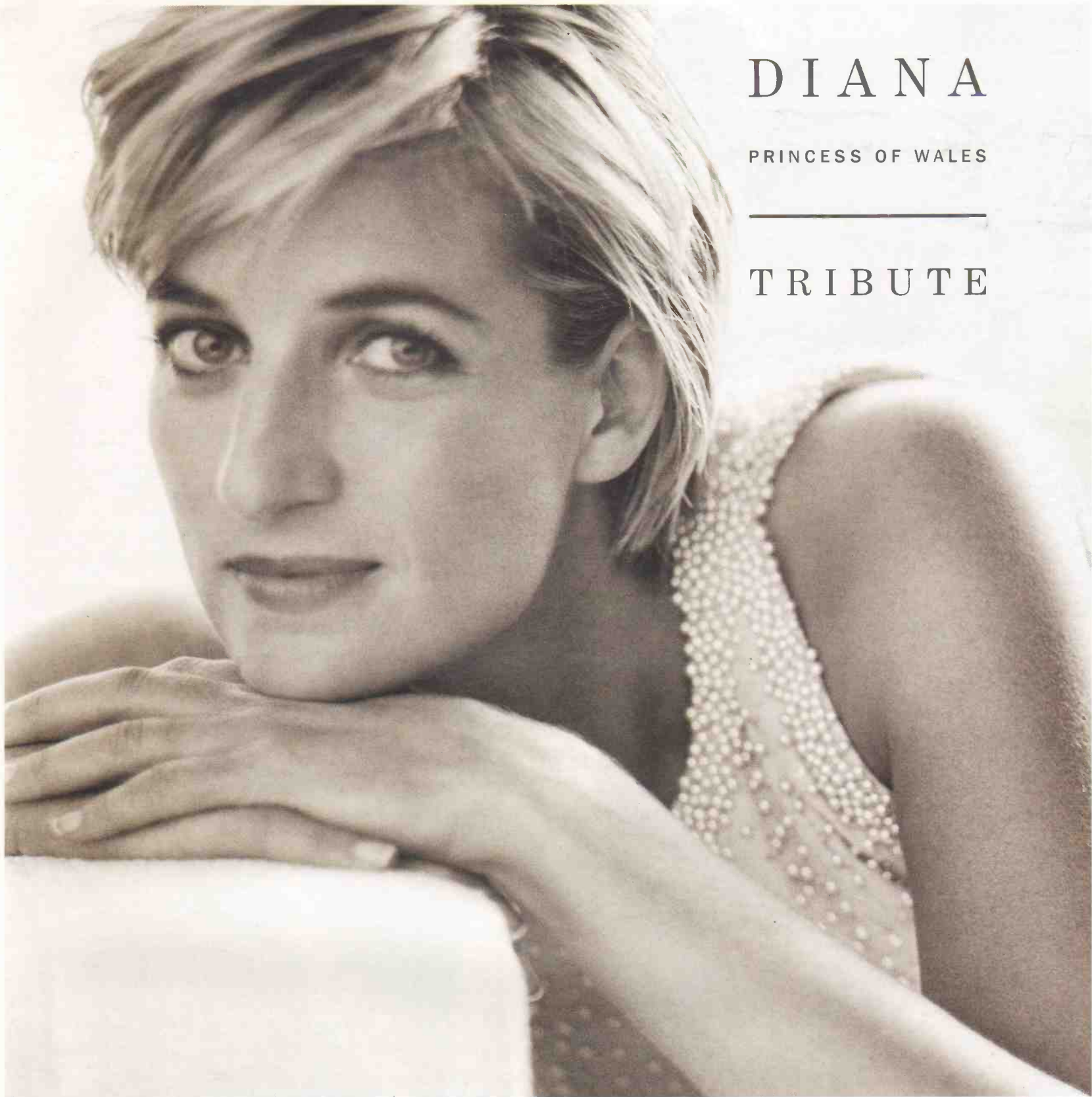
RADIO DEEJAY NETWORK/Milan P CHR/Dance Dario Usueli - Head Of Music. Playlist Additions: Bryan Adams - Back To You

RADIO DIMENSIONE SUONO/Rome P CHR Carlo Mancini - Music Dir. Playlist Additions: 883 - Nessun Rimpianto

RTL 102.5 - HIT RADIO/Bergamo P CHR Grant Benson - Head Of Music. Playlist Additions: Backstreet Boys - As Long As







# DIANA

PRINCESS OF WALES

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## TRIBUTE

QUEEN WHO WANTS TO LIVE FOREVER  
GEORGE MICHAEL YOU HAVE BEEN LOVED  
ANNIE LENNOX ANGEL  
SINEAD O'CONNOR MAKE ME A CHANNEL OF YOUR PEACE  
PASSENGERS / PAVAROTTI MISS SARAJEVO  
BRYAN FERRY SHAKESPEARE'S SONNET No. 18  
PAUL MCCARTNEY LITTLE WILLOW  
ERIC CLAPTON TEARS IN HEAVEN  
R.E.M. EVERYBODY HURTS  
BRUCE SPRINGSTEEN STREETS OF PHILADELPHIA  
NEIL FINN DON'T DREAM IT'S OVER  
THE PRETENDERS HYMN TO HER  
ROD STEWART LOVE MINUS ZERO / NO LIMIT  
PETER GABRIEL IN THE SUN  
ENYA WATERMARK  
BARBRA STREISAND LOVE THEME FROM "A STAR IS BORN" (EVERGREEN)  
RED HOT R+B ALL STARS EVERY NATION  
ARETHA FRANKLIN I'LL FLY AWAY

PUFF DADDY I'LL BE MISSING YOU  
CELINE DION BECAUSE YOU LOVED ME  
MICHAEL JACKSON GONE TOO SOON  
WHITNEY HOUSTON YOU WERE LOVED  
DES'REE YOU GOTTA BE  
MARIAH CAREY HERO (LIVE VERSION)  
SEAL PRAYER FOR THE DYING  
DIANA ROSS MISSING YOU  
BEE GEES WISH YOU WERE HERE  
TONI BRAXTON WITH KENNY G HOW COULD AN ANGEL BREAK MY HEART  
TINA TURNER LOVE IS A BEAUTIFUL THING  
CLIFF RICHARD ALL THAT MATTERS  
SPICE GIRLS MAMA  
GLORIA ESTEFAN DON'T WANNA LOSE YOU  
SIMPLY RED STARS  
MICHAEL BOLTON / PLACIDO DOMINGO AVE MARIA  
LESLEY GARRETT PAVANE  
CHICKEN SHED I AM IN LOVE WITH THE WORLD

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**euo chart hot 100**

### Eurochart radio show number 456

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 (number 456):**

- >**Interviews:** Ocean Colour Scene, Conner Reeves and Natalie Imbruglia
- >**Hits to happen:** Björk/*Bachelorette* (Mother/One Little Indian); Bootsy Collins/*I'm Leaving U* (WEA); Sheryl Crow/*Tomorrow Never Dies* (A&M)
- >**Album of the week:** Natalie Imbruglia/*Left Of The Middle* (RCA)

Stations broadcasting the show **ANT3NA** include: Antena3 (Lisbon); FM 104 (Dublin); M1 Radio Station (Lithuania); Power FM (Istanbul); Radio Danubius (Budapest); RTL Radio City (Prague).

Station interested in the show should contact Pascal Grierson or Olivier Semonnay at Unique Broadcasting.  
Tel: (+44) 0171 402 1011; Fax: (+44) 0171 723 6132.

Meredith Brooks- Bitch  
Mr. President- Take Me  
N-Trance- I'm Sexy?  
Nalin INC- Planet Violin  
R'N'G- Here Comes  
R. Kelly- Gotham City  
Rolling Stones- Anybody Seen  
Savage Garden- To The Moon  
Sweetbox- Everything's  
X-Perience- I Don't

**C List:**  
Bootsy Collins- I'm Leavin' U  
Eros Ramazzotti- Quanto Amore/Quanto  
Eternal/Winans- I Wanna Be  
Foxy Brown- Big Bad Mama  
Freundeskreis- Wenn Der Vorhang  
L.L. Cool J- Phenomenon  
La Bouche- You Won't Forget Me  
Moby- James Bond Theme  
Notorious B.I.G.- Mo Money Mo Problems  
Oasis- Stand By Me  
Poetry 'N' Motion- Romeo &  
Refugee Camp- Avenues  
Salt-N-Pepa- R U Ready  
Squeezer- Tamagotchi  
Tank- Can U Feel The Bass  
Touche- I Want You Back  
Wyclef Jean- Guantanamo

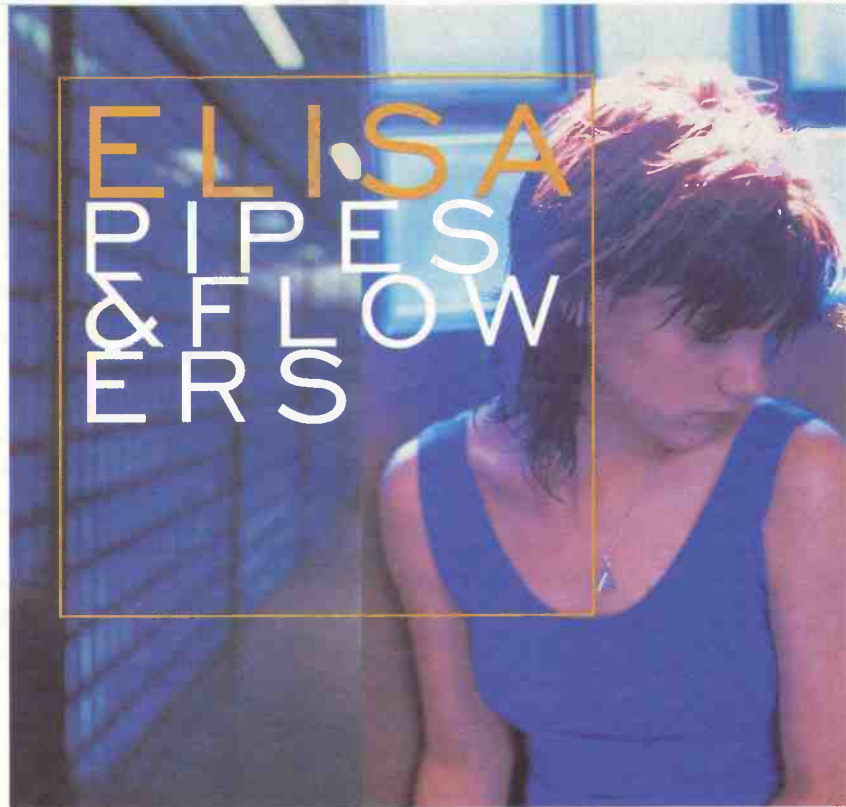
**N List:**  
'N Sync- The Lion Sleeps  
Aaron Carter- Crazy Little Party Girl  
Boyz- One Minute  
DJ Sammy & Carisma- Golden Child  
Gil- Round 'N' Round  
Groove Zone- Eisbaer  
Hanson- I Will Come To You  
Jonestown- Sweet  
Moffatis- I'll Be There  
Noble Savages- Can We Talk  
R.O.S.- Instant Moments  
Scooter- No Fate  
Star- We're Only Human  
Trey D- Mirror  
Will Smith- Just Cruisin'

**New Videos**  
Komonova- Take Me  
Metallica- The Memory Remains  
Mr. President- Where Do I Belong?  
Nana- Too Much  
Richie- Lach Lach Oda Was  
Thomas D.- Rückenwind  
Tie Tac Toe- Bitte Küsst  
U.R.F.- Bible In My Hand

**VIVA ZWEI TV/Cologne P**  
Music Television  
Jorge Cebrían Lopez - Prog Dir  
**A List:**  
Bell Book & Candle- Rescue Me  
Dario G- Sunchyme  
Eros Ramazzotti- Quanto Amore/Quanto  
Savage Garden- To The Moon  
Spice Girls- Spice Up Your Life  
Warren G/Sissel- Prince Igor

**B List:**  
Bootsy Collins- I'm Leavin' U  
Boyz II Men- 4 Seasons  
Chumbawamba- Tubthumping  
Depeche Mode- Useless  
Janet Jackson- Got 'Til It's  
Jon Bon Jovi- Janie, Don't Take  
L.L. Cool J- Phenomenon  
Lutricia McNeal- Ain't That Just  
Refugee Camp- Avenues  
Rolling Stones- Anybody Seen  
Salt-N-Pepa- R U Ready  
Will Smith- Men In Black  
Wyclef Jean- Guantanamo

**C List:**  
Cultured Pearls- Sugar Sugar Honey  
Elton John- Something About The  
Elton John- Candle In The Wind



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EUROPEAN RELEASE AUTUMN - 97



All Saints- I Know Where It's At  
Aqua- Barbie Girl  
Awesome- Rumours  
Backstreet Boys- As Long As  
Cappuccino- Du Fehlist Mir  
Cultured Pearls- Sugar Sugar Honey  
Dario G- Sunchyme  
Diana King- L-I-lies  
Janet Jackson- Got 'Til It's  
Lighthouse Family- Raincloud  
N-Trance- I'm Sexy?  
Papa Bear- Cherish  
Spektacoölar- Meine Kleine  
Spice Girls- Spice Up Your Life  
Sweetbox- Everything's  
Warren G/Sissel- Prince Igor  
Will Smith- Men In Black

**MUSIC TELEVISION**

**MTV EUROPE/London P**  
Music Television  
Peter Good - Controller Music  
Programming MTV Networks  
**A List:**  
Backstreet Boys- As Long As  
Beck- Deadweight  
Björk- Joga  
Dario G- Sunchyme  
Eternal- Angel Of Mine  
Gary Barlow- Open Road  
Green Day- Hitzin' A Ride  
Jay-Z/Babyface/Brown- Sunshine  
Jon Bon Jovi- Janie, Don't Take  
Jovanotti- Per La Vita  
L.L. Cool J- Phenomenon  
Lighthouse Family- Raincloud  
Misy Elliott- Sock It 2 Me  
Pulp- Hair The Aged  
Sheryl Crow- Tomorrow Never Dies  
Smash Mouth- Walking On The Sun  
Spice Girls- Spice Up Your Life  
Usher- You Make Me Wanna  
Verve- The Drugs Don't Work

**New Videos**  
Aerosmith- Pink  
Jimmy Ray- Are You  
Prodigy- Smack My Bitch Up

**MTV/Central Region P**  
Music Television  
Andreas Heineke - Head Of Music  
**A List:**  
AD Awesome- Rumours  
Westbam- Hard Times

**MTV/Southern Region P**  
Music Television  
Clive Evan - Head Of Music

**A List:**  
AD 883- Nessun Rimpianto  
Eledanca- Su Le Mani  
Kaigo- Fanni Volare  
Madre Blu- Gh  
Nek- Sei Grande  
Paola & Chiara- Ci Chiamano Bambina  
Sash!- Stay  
Subsonica- Istatante  
Verve- Lucky

**MTV/Northern Region P**  
Music Television  
Hans Hagman - Head Of Music  
**A List:**  
AD Aqua- Doctor Jones  
Metallica- The Memory Remains  
Robert Miles- Freedom  
Verve- Lucky  
Warren G/Sissel- Prince Igor  
Will Smith- Just Cruisin'

**MTV U.K./London P**  
Music Television  
**A List:**  
AD Björk- Bachelorette  
Boyzone- Baby Can I Hold  
Five- Slam Dunk Da Funk  
Lutricia McNeal- Ain't That Just  
M-People- Fantasy Island  
Montrose Avenue- She's Looking For Me  
Sex-O-Sonique- I Thought It Was

**VH-1/London P**  
Music Television  
Mark Hagen - Head Of Programming & Acq.  
**Heavy Rotation**  
Brand New Heavies- You've Got  
Eternal- Angel Of Mine  
Lighthouse Family- Raincloud  
M-People- Just For You  
Various- Perfect Day

**Active Rotation**  
Conner Reeves- Earthbound  
Sheryl Crow- Home  
Wyonna- When Love Starts Talkin'

**Medium Rotation**  
Dion/Streisand- Tell Him  
Corrs- Only When I Sleep  
Diana King- I Say  
Mariah Carey- Butterfly  
Michael Bolton- The Best Of Love  
Shola Ama- You're The One I Love  
Texas- Put Your Arms

**New Recurrent**  
Chumbawamba- Tubthumping  
Elton John- Something About The  
George Michael- You Have Strangest  
Rolling Stones- Anybody Seen  
Trisha & Garth- In Another's Eyes

**New Videos**  
Natalie Imbruglia- Torn  
UB40- Always There

**VIVA TV/Cologne P**  
Music Television  
Tina Busch - Prog Dir  
**A List:**  
Aqua- Barbie Girl

Backstreet Boys- As Long As  
Bell Book & Candle- Rescue Me  
Cappuccino- Du Fehlist Mir  
Dario G- Sunchyme  
Lutricia McNeal- Ain't That Just  
Nana- He's Comin'  
Papa Bear- Cherish  
Sash!- Stay  
Spektacoölar- Meine Kleine  
Spice Girls- Spice Up Your Life  
Warren G/Sissel- Prince Igor  
Westbam- Hard Times  
Will Smith- Men In Black

**B List:**  
Aaron Carter- Crush On You  
Alexis- Uh La La  
Alina- Nur Für Dich  
Awesome- Rumours  
Basis- Nur I Tag  
Blümchen- Gib Mir Noch  
Brooklyn Bounce- The Real Bass  
Chumbawamba- Tubthumping  
Depeche Mode- Useless  
Dolphin's Mind- The Flow  
Down Low- Johnny B  
Janet Jackson- Got 'Til It's  
Jay-Z/Babyface/Brown- Sunshine

**Eternal- Angel Of Mine**  
Gary Barlow- Open Road  
Lighthouse Family- Raincloud  
M-People- Just For You  
Michael Jackson- Ghosts  
Michael Jackson- History  
R. Kelly- Gotham City  
U2- Please  
Wes- Alane

**N List:**  
Cori E- Zeig's Mir

**Jonestown- Sweet**  
Matchbox 20- Push  
Pulp- Help The Aged  
Ricky Martin- El Extrano  
Robyn- Show Me Love  
Robert Miles- Freedom  
Selig- Sie Sieht Aus  
Shola Ama- You're The One I Love  
Stereophonics- Traffic  
Toni Braxton- How Could An Angel

**New Videos**  
Aerosmith- Pink  
Aqua- Doctor Jones  
Boyzone- Shooting  
Boyzone- Baby Can I Hold  
Course- Best Love  
Destiny's Child- No, No, No  
Finley Quave- It's Great When We're Together  
M-People- Fantasy Island  
Mase- Feel So Good  
Nana- Let It Rain  
Sheryl Crow- Tomorrow Never Dies

**Eternal- Angel Of Mine**  
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Lighthouse Family- Raincloud  
M-People- Just For You  
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Finley Quave- It's Great When We're Together  
M-People- Fantasy Island  
Mase- Feel So Good  
Nana- Let It Rain  
Sheryl Crow- Tomorrow Never Dies

**Aerosmith- Pink**  
Bandits- Puppet  
Bee Gees- Still Waters Run Deep  
Misy Elliott- Sock It 2 Me  
Sheryl Crow- Tomorrow Never Dies

**THE BOX/London G**  
Music Television  
Liz Laskowski - Dir of Prog  
**Box Tops**  
911- Party People  
Aaron Carter- Crush On You  
All Saints- Never Ever  
Aqua- Barbie Girl  
Backstreet Boys- As Long As  
Gala- Let A Boy Cry  
Milk Inc.- La Vache  
N-Trance- I'm Sexy?  
Natalie Imbruglia- Torn  
Oasis- Stand By Me  
Spice Girls- Spice Up Your Life  
Steps- 5,6,7,8  
Vanilla- No Way, No Way  
Will Smith- Men In Black

Shola Ama- Who's Loving My Baby  
Tanya Donnelly- The Bright Light  
Warren G/Sissel- Prince Igor  
Woolpackers- Line Dance Party

**FUN TV/Paris B**  
Music Television  
Samuel Zniher - Scheduling Director  
**A List:**  
AD Joni Mitchell- Big Yellow Taxi  
Metallica- The Unforgiven II  
Robert Miles- Freedom  
Shades- Serenade  
Verve- The Drugs Don't Work

**THE MUSIC FACTORY/**  
Bussum, Holland B  
Music Television  
Erik Kraas - Music Director  
**Power Play:**  
Close II You- Baby Don't Go

**A List:**  
Anouk- Nobody's Wife  
Aqua- Doctor Jones  
Da Hool- Love Parade  
Hanson- I Will Come To You  
L.L. Cool J- Phenomenon  
Moby- James Bond Theme  
Spice Girls- Spice Up Your Life  
Usher- You Make Me Wanna  
Wes- Alane  
Will Smith- Just Cruisin'

**New Videos**  
All Saints- Never Ever  
Beck- Deadweight  
Brooklyn Bounce- The Real Bass  
Encore- Le Disc-Jockey  
Flamman/Abraaxas- Rub It In  
Herò & De Hero's- Abij Darren Deaken  
Jimmy Ray- Are You  
Nilsson- Elastic Baby  
O Die 3- Ik Heb Geen Zin  
Peter Andre- Lonely  
Peter Detera- Inspiration  
PP Project- Choose  
R.O.S.- Instant Moments  
Robert Miles- Freedom  
Texas- Put Your Arms  
World In Motion- Because I Love You

**To our readers**

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

## On the air

M&M's weekly airplay analysis column



Eros Ramazzotti

As the end of 1997 approaches, thoughts turn to candidates for the title of Europe's artist of the year—and Eros Ramazzotti has to be a strong contender, with the success of his *Eros* album rounding off the 12 months nicely. Excerpted single *Quanto Amore Sei* (DDD/BMG) may have passed its sales peak on the Eurochart Top 100 back in week 45, but radio's romance with the God Of Love continues. This week sees him atop the Border Breakers chart, and sitting pretty at number 10 on the European Radio Top 50.

Ahead of Ramazzotti on the Top 50 this week, The Backstreet Boys' trail of European success takes another turn with *As Long As You Love Me* (Jive) moving to No.1 in its eighth week on the chart. Taken from the Florida quintet's second album, *Backstreet's Back*, the single has risen to the top slot on a tide of enthusiasm from programmers in Italy and Scandinavia—it's currently No.1 on the Major Market Airplay listings for both regions. The record also has strong support in Hungary and the Benelux and GSA countries, although it looks to have passed its airplay high-point in the U.K., where it hit its sales peak on the notoriously fast-moving British singles chart in mid-October.

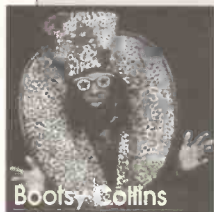


Backstreet Boys

It's not just Europe which is marching to the Backstreet beat. In their homeland, *Quit Playing Games (With My Heart)* is still riding high on the Billboard Hot 100 (November 22 issue), after over five months on the chart. *As Long As You Love Me* is also finding favour at U.S. CHR radio, rising to number 25 on the Billboard Hot 100 Airplay listing in its fourth week.

A couple of U.S. soul/R&B stalwarts with European links make appearances on the Border Breakers chart this week. Kathy Sledge (yes, the Sister of that clan) is the featured vocalist on Robert Miles' *Freedom* (DBX/Construction), which collects the Road Runner award this week. The '70s soul veteran enjoyed massive chart success around 20 years ago with Sister Sledge hits like *We Are Family* and *Lost In Music*; now she's lending her talents to the cause of introducing Miles' new sound to European radio (story, page 11). *Freedom* is currently breaking out of Italy in a big way.

Another artist with strong '70s associations, Funkadelic Parliamentarian William "Bootsy" Collins is also back on the scene. *I'm Leavin' U* (WEA) dances into the Border Breakers chart at number 10 this week, largely thanks to support from French radio. It's the first single to be taken from the one-time JB's bassist's debut album for WEA Germany, *Fresh Outta*



Bootsy Collins

*'P' University* which finds the Rubber Band man in particularly fine fettle.

Bootsy is bubbling under the European Radio Top 50 this week, along with Robbie Williams (*Angels/Chrysalis*), Berlin trio Bell Book & Candle (*Rescue Me/Ariola*) and the Man In Black himself—no, it's not Johnny Cash, it's Will Smith, who's *Just Cruisin'* towards next week's chart with his new single of that name on Columbia.

Tom Ferguson

TW	LW	WOC	Artist/Title	Original Label	Total Stations	New Adds
①	2	8	BACKSTREET BOYS/AS LONG AS YOU LOVE ME	(JIVE)	112	1
②	4	8	Dario G/Sunchyme	(Eternal/WEA)	109	6
3	1	10	Spice Girls/Spice Up Your Life	(Virgin)	109	1
④	3	11	Rolling Stones/Anybody Seen My Baby	(Virgin)	88	0
5	5	10	Oasis/Stand By Me	(Creation/Sony)	72	1
⑥	7	10	Lighthouse Family/Raincloud	(Wild Card/Polydor)	84	2
⑦	9	16	Chumbawamba/Tubthumping	(EMI)	72	0
⑧	8	7	N-Trance/Da Ya Think I'm Sexy?	(All Around The World)	75	6
9	6	11	Janet Jackson/Got 'Til It's Gone	(Virgin)	62	0
⑩	11	9	Eros Ramazzotti/Quanto Amore Sei/Cuanto Amore Me Das	Border Breakers (DDD/BMG)	77	2
11	15	6	Eternal/Angel Of Mine	(EMI)	79	10
12	18	5	Gary Barlow/Open Road	(RCA)	76	10
13	10	11	Aqua/Barbie Girl	Border Breakers (Universal)	61	1
⑭	20	3	Hanson/I Will Come To You	(Mercury)	71	9
15	13	10	Verve/The Drugs Don't Work	(Hut/Virgin)	57	2
16	14	7	Sash!/Stay	Border Breakers (Byte Blue)	64	1
⑰	16	6	Jon Bon Jovi/Janie, Don't Take Your Love To Town	(Mercury)	73	9
18	17	7	Brand New Heavies/You've Got A Friend	(ffrr)	68	0
⑱	28	5	Puff Daddy/Been Around The World	(Puff Daddy)	60	18
⑳	12	11	M-People/Just For You	(M-People/BMG)	60	0
21	22	6	Corrs/Only When I Sleep	(Lava/Atlantic)	51	1
㉒	26	4	Jimmy Ray/Are You Jimmy Ray?	(Sony S2)	49	8
23	30	3	Enya/Only If	(WEA)	58	11
24	27	4	Michael Bolton/The Best Of Love	(Columbia)	62	8
25	>	NE	Janet Jackson/Together Again	(Virgin)	41	25
㉖	41	2	Sheryl Crow/Tomorrow Never Dies	(A&M)	39	14
㉗	46	3	Celine Dion & Barbara Streisand/Tell Him	(Columbia)	57	21
28	>	NE	Natalie Imbruglia/Torn	(RCA)	44	13
29	31	2	Mariah Carey/Butterfly	(Columbia)	45	5
⑳	35	3	Warren G & Sissel/Prince Igor	Border Breakers (Mercury)	44	2
31	23	15	Elton John/Something About The Way You Look Tonight	(Rocket/Mercury)	40	1
㉓	32	5	Smash Mouth/Walking On The Sun	(Interscope)	48	10
33	29	6	Refugee Camp Allstars/Avenues	(Arista)	40	1
34	25	9	Sly & Robbie feat. Simply Red/Night Nurse	(East West)	43	0
㉕	24	10	Joe Cocker/N'Oublie Jamais Qui Tu Es	(Parlophone)	44	0
㉖	36	2	Meredith Brooks/I Need	(Capitol)	38	7
㉗	48	2	Robert Miles/Freedom	Border Breakers (DBX/Deconstruction)	37	12
38	42	2	Queen/No One But You	(Parlophone)	48	8
39	21	19	Will Smith/Men In Black	(Columbia)	39	0
40	34	14	Diana King/I Say A Little Prayer	(Work/Columbia)	34	2
41	37	4	L.L. Cool J/Phenomenon	(Def Jam)	37	4
㉙	>	NE	Texas/Put Your Arms Around Me	(Mercury)	37	5
㉚	43	2	Cure/Wrong Number	(Fiction/Polydor)	32	4
㉛	>	NE	Lutricia McNeal/Ain't That Just The Way	Border Breakers (Siljemark/CNR)	35	2
㉜	>	NE	Bryan Adams/Back To You	(A&M)	22	20
㉝	>	NE	Toni Braxton/How Could An Angel Break My Heart	(LaFace/Arista)	49	4
㉞	>	RE	Savage Garden/To The Moon And Back	(Columbia)	37	2
㉟	>	NE	Genesis/Shipwrecked	(Virgin)	44	18
49	45	2	Pulp/Help The Aged	(Island)	33	2
50	>	NE	Moby/James Bond Theme	(Mute)	30	5

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

Border Breakers Indicates singles which previously featured in the Border Breakers chart Highest new entry Greatest chart points gainer



## Austrian licences

continued from page 1

government first attempted to introduce commercial radio, CLT was one of the companies awarded a regional licence. But disgruntled failed bidders went to court, and most of the awards (including CLT's) were thrown out as a result. Only the regional stations in the provinces of Styria and Salzburg were able to begin broadcasting.

K4 is conducting market research to determine its exact format, but Ditrach says it will target 15-35 year-olds. "It will be a young, fast-moving, current, city station," she promises. "K4 will contribute to the choice in the market. We will not directly take on [public broadcasters] Ö3 and Radio Wien; we will offer a real alternative."

In the Vienna market, K4 will be competing against two other newly-licensed regional commercial broadcasters: Radio Eins, led by Austria's largest newspaper Kronen Zeitung; and Antenne Wien, a group headed by the magazine News and the daily newspaper Die Presse.

In addition to the eight regional licences, the radio authority also awarded smaller-scale local licences to 42 broadcasters, again including CLT-UFA. Other recipients included church-run stations and stations representing minority groups.

The new stations are scheduled to begin broadcasting after April 1, 1998; the regional radio authority will meet again on November 27 to discuss the final details of each licence. After that meeting, those who are unhappy with the authority's decisions will have six weeks in which to file complaints with the country's constitutional court.

Michael Kogler, an attorney for the radio authority, says its board is bracing itself for the prospect of the issue ending up in court again. Such a legal challenge could, it is feared, delay the long-awaited start of commercial radio broadcasting in much of Austria even further.

## Radio Ireland changes OK'ed

by Mike McGeever

**DUBLIN** — Ireland's commercial broadcasting regulator has given Radio Ireland the green light for schedule and programming changes as the national station attempts to bolster less than impressive audience figures.

The Independent Radio & Television Commission (IRTC) will not reveal the extent of the changes, which were proposed by the broadcaster immediately after U.K. company Ginger Productions was hired (M&M, September 27) to revamp the station's output and structure. The first ratings results for Radio Ireland, which launched in March, revealed it had only 1 percent share of the country's listening.

"The IRTC approved Radio Ireland's revised schedule. It is up to the

station to announce what those changes are, which they will do in the near future," comments the regulator's spokesman, Pat Montague. However, sources say the new schedule will be rolled out by the end of this year.

When Ginger—owned by U.K. broadcaster Chris Evans—was brought in, the company indicated it would flip the station's format from full service block programming to an AC-type format. The IRTC must approve format changes by commercial broadcasters.

Meanwhile, other Irish commercial radio companies, including unsuccessful applicants for the licence Radio Ireland won, are threatening legal action against the IRTC to block the Radio Ireland programming/schedule revamp if it includes a significant shift in music policy.

"If Radio Ireland were to re-

emerge wearing the clothes of other groups that applied for that licence, it would be extremely unfair," says Dermot Hanrahan, managing director of Hot AC station 104 FM in Dublin. He adds: "We have no problem with Radio Ireland reasonably amending its schedule, providing they remain within the [programming] promises they made to win that licence."

Hanrahan concludes: "If Radio Ireland has improved its programme in keeping with what they originally promised, you won't hear 'boo' from us. But if there is a significant departure from the formula that won them the licence, the unsuccessful consortia who applied for the licence are likely to sue the IRTC."

No one from Radio Ireland or Ginger was available to comment on the move at time of going to press.

## NRJ gains on frequency allocations

continued from page 1

1, Europe 2, RFM, Skyrock), gaining 1.4 million potential listeners.

With a new potential reach of 88.5 million listeners, NRJ is now ahead of RMC (80m), but well behind Europe 1 Communication (148m, including 30m for Skyrock) and CLT-UFA (112.7m).

"These figures reflect clearly our goal of globally balancing the positions of the different groups," explained CSA president Hervé Bourges during a press conference on November 19. However, he conceded that "some people will be disappointed."

Emphasising that point, CLT-UFA director of radio Jean-Michel Kerdraon declares: "We are not at all satisfied. But one group has been particularly well served."

Even at NRJ, the tone is not enthusiastic. "It is obvious that some ground has been covered but we are still far from what we asked for," comments NRJ deputy director Marc Pallain.

Henri Maurel, president of Paris-based techno/dance station FG, who made an unsuccessful bid for 11 frequencies, wryly comments: "I congratulate [NRJ president] Jean-Paul Baudecroux, who has been able to impose NRJ's views upon the CSA." He declares: "We have been cheated, the dice were loaded."

A total of 472 frequencies were allocated, 170 of which had been handed back by radio operators and the remaining "found" after a technical re-evaluation of the frequency plan. The CSA action was precipitated when NRJ decided to (illegally) switch overnight several local station's programmes to Rire et Chansons last December.

The frequencies will be available by the end of this year, and will mainly benefit two networks: Rire et Chansons (gaining 58 percent reach to 18.7m potential listeners) and business and financial news network BFM (up 20

percent at 16.2m). Other networks to get a boost are Radio Classique (up 8.6 percent at 20m) and Radio Montmartre (up 10 percent at 16.3m). Independent regional networks receive frequencies representing 3.3m additional listeners; non-profit local stations add 2m.

CHR network Skyrock—part of Europe 1's roster—was not allocated any additional frequencies, and it was noticeable that other Europe 1 Communication networks also fared poorly in the allocation. "We have not been privileged, and we know why," laments RFM general manager Frédéric Schlesinger, suggesting that his group has suffered because of CSA's policy of waiting for Europe 1 Communication to comply with current radio ownership rules.

"This situation," the CSA's Bourges admits, "has affected the group and will penalise them in future allocations. Nothing will change until the sale of Skyrock is effective."

## End of an era for MTV Europe

continued from page 1

bis, PolyGram International president continental Europe, says that "dealing with different centres and decision makers [at MTV] offers new challenges and opportunities." He adds: "It's a push and pull situation—we might lose some of the impact of having full network exposure, but we win new opportunities to build up artists through different territories."

Universal Records Germany managing director Heinz Canibol comments: "I would welcome the changes if they help to establish MTV's Central service in Germany on the same level as [local music TV station] VIVA. At present, MTV has almost no perceptible effect on the German market."

Warner Music Europe VP marketing Mark Foster hopes the move will make MTV "more responsive to local promotion and marketing activities." He argues: "We can still have the pan-European element, we [at the labels] just have to make sure that our local

people are in synch."

Zomba Records Europe VP Bert Meyer notes: "Our promotion people in the different markets speak the same language as the local MTV reps—we already have good contacts in Holland and Germany, so we see the regionalisation as a positive move."

The decentralisation, though, marks the end of an era: pan-European music programming as such no longer exists. "What is fascinating in this context," reflects PolyGram's Dobbis, "is that at some stage somebody decided to start a pan-European music TV [station] but the public said no [to this format]."

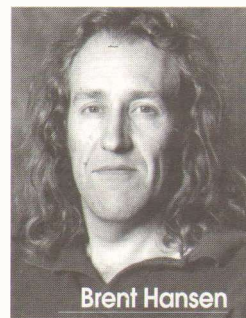
Hansen describes the current restructuring as being "about putting money on the screen and not behind it. We feel this is how you get most 'bang for your buck'—with a team of hungry channels out there in Europe which are operated by entrepreneurial people."

Hansen concedes that "MTV Europe became too big, too corporate in its previous form. The new structure allows for more personal ownership and accountability."

Although production and programming of MTV Europe's shows will be allocated to the regional services, the broadcaster's most important genre programmes—Alternative Nation and Party Zone—will continue to be commissioned by MTV U.K. under the direction of head of production and programming Christine Boar.

MTV's London headquarters will remain in charge of brand management as well as offering corporate support functions and extended production and transmission facilities. The MTV Europe Music Awards will also continue to be produced under the auspices of MTV's London base.

Three executives holding key positions in pan-European programming

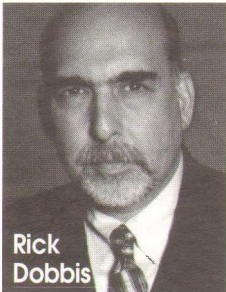


Brent Hansen

announced their departure from the company shortly before Hansen's statement. MTV Europe senior VP editorial and programming Rachel Purnell, VP production Darryl Burton and VP factual programming and entertainment Tamsin Summers will depart from MTV to pursue other, as yet unnamed activities.

Early next year, MTV plans to split its Northern Service into three separate feeds for Holland, Scandinavia and Eastern Europe respectively. By the end of the second quarter of 1998, Hansen also expects to launch a European version of MTV's new "free-form" channel M2 in Scandinavia, with a view to rolling it out in the U.K. later that year.

Hansen says the debut of M2 will not affect the company's AC-orientated VH-1 services in the U.K. and Germany. "VH-1, M2 and MTV are completely different products [which complement each other]," he explains.




Rick Dobbis

## Border Breakers


week 48 / 97

©Billboard Music Group

Mainland European records breaking out of their country of signing

TW	LW	WOC	Artist/Title	Original Label	Country Of Signing	TS
1	2	11	EROS RAMAZZOTTI/QUANTO AMORE SEI/QUANTO AMORE ME DAS (DDD)		ITALY	72
2	1	13	Aqua/Barbie Girl	(Universal)	DENMARK	62
3	3	11	Sash!/Stay	(Byte Blue)	BELGIUM	55
4	4	36	Lutricia McNeal/Ain't That Just The Way	(Siljemark/CNR)	SWEDEN	37
5	6	2	Warren G & Sissel/Prince Igor	(Mercury)	GERMANY	32
6	9	4	Robert Miles/Freedom  (DBX/Deconstruction)		ITALY	30
7	5	21	Wes/Alane (Saint George/Columbia)		FRANCE	24
8	8	20	Robyn/Do You Know (What It Takes)	(Ricochet/Ariola)	SWEDEN	9
9	7	12	Fool's Garden/Probably	(Intercord)	GERMANY	24
10	>	NE	Bootsy Collins/I'm Leavin' U	(WEA)	GERMANY	20
11	>	NE	Gala/Come Into My Life	(Do It Yourself)	ITALY	14
12	11	3	Lutricia McNeal/My Side Of Town	(Siljemark/CNR)	SWEDEN	10
13	12	21	2 Eivissa/Ooh La La La	(Club Tools)	GERMANY	12
14	10	6	Da Hool/Meet Her At The Love Parade	(Kosmo/Ariola)	GERMANY	11
15	>	NE	Blackout/Gotta Have Hope	(Mecado)	HOLLAND	4
16	13	13	Michael Learns To Rock/Paint My Love	(EMI-Medley)	DENMARK	6
17	17	3	Andreas Dorau/Girls In Love	(Motor)	GERMANY	8
18	24	2	Axelle Red/Ma Priere	(Virgin)	BELGIUM	4
19	18	16	No Mercy/Kiss You All Over	(MCI/Arista)	GERMANY	7
20	15	8	Jaydee/Plastic Dreams	(R&S)	BELGIUM	5
21	21	8	Klubheads/Disco Hopping	(A&M)	HOLLAND	3
22	>	NE	Robyn/Show Me Love	(Ricochet/RCA)	SWEDEN	8
23	>	NE	Zucchero/Va Pensiero	(Polydor)	ITALY	15
24	19	28	Alexia/Uh La La	(DWA/Dance Pool)	ITALY	9
25	>	NE	Sweetbox/Everything's Gonna Be Alright	(RCA)	GERMANY	5

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

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

## Off the record

Edited by Christian Lorenz

There are signs of intense activity on the indie label front in France. **Universal Music** is believed to be on the verge of acquiring acquiring label and distribution company **Musidisc**—one of France's largest indies—owned by brothers **Jean** and **François Grandchamp**. The purchase would add over one percent to Universal's market share overnight and give it access to a strong classical and children's music catalogue... Meanwhile, former **Sony Music France** president **Henri de Bodinat**, backed by investors, is rumoured to be close to making his first acquisition in France, targeting an indie production/distribution company specialising in world music... And last but not least, **Fabrice Nataf**, former general manager of **Ariola France**, has signed the first act to his newly created label **Freedonia Entertainment**—computer-generated female singer **Nikki**, straight out of **Playstation** game **Pandemonium!** A first single—"a cover of an early '70s song"—is set for a tentative January release, with an album to follow. Ironically, it appears that Nataf has signed a worldwide licensing deal for the single with **BMG**, the company which sacked him last September.



The U.K. music industry has taken its battle against piracy and for improved copyright protection to the heart of government. On November 20, the **British Phonographic Industry** and retailers' organisation the **British Association of Record Dealers** held a reception for Members of Parliament and the House of Lords at the Palace of Westminster. BPI director general **John Deacon** declared himself encouraged by the "strong cross-party support" given to the event.

And on a similar note, Germany's music industry seems to have won the ear of that country's top politician. On November 26, the president of the Federal Republic Of Germany, **Roman Herzog**, will meet key label executives and several German artists at his Bonn residence to discuss the importance of pop music in modern society. Herzog's discussion partners will include **BMG Entertainment** G/S/A president and chairman of German industry association **Bundesverband Phono**, **Thomas M. Stein** plus **PolyGram** Germany president **Wolf-D Gramatke** and **Warner Music Europe** president **Central Europe Gerd Gebhardt**. OTR hears the industry representatives plan to present pop music as a potential media to communicate social and political issues to the country's disaffected youth.

The U.K.'s **Capital Radio** group is planning to expand its restaurant business. According to group chief executive **David Mansfield**, Capital will open two radio-themed establishments and two Latin American music venues in the near future. The **Capital Cafe**, which opened in London last year, will be remodeled shortly.

**MTV Europe** music programming controller **Peter Good** is being tipped as the most likely candidate to head the broadcaster's new music-only, "freeform" channel **M2** in Europe.

**NRJ** is reportedly planning to change its local Norwegian station **Radio Oslofjord** into a national CHR-station. However, Norway has strict broadcast laws, and a new networking bill—which has still to pass parliament—will only allow stations to network 25 percent of their airtime. For full networking, **NRJ** may have to wait until 2003, when **P4's** monopoly on national commercial radio runs out.

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

Major Market Airplay

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

UNITED KINGDOM chart with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Natalie Imbruglia/Torn, Texas/Put Your Arms Around Me, Gary Barlow/Open Road.

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

GSA chart with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Dario G/Sunshine, Bell Biv & Candle/Rescue Me, Spice Girls/Spice Up Your Life.

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

FRANCE chart with columns: TW, LW, WOC, Artist/Title, Local Label. Top entries include Verve/Bittersweet Symphony, Janet Jackson/Got 'Til It's Gone, MC Solaar/Les Temps Changent.

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

SCANDINAVIA chart with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Backstreet Boys/As Long As, Spice Girls/Spice Up Your Life, Dario G/Sunshine.

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

BENELUX chart with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Spice Girls/Spice Up Your Life, Backstreet Boys/As Long As, Dario G/Sunshine.

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

ITALY chart with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Backstreet Boys/As Long As, Oasis/Stand By Me, Robert Miles/Freedom.

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

SPAIN chart with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include Boyz II Men/A Song For Mama, Eternal/Angel Of Mine, Sly & Robbie/Night Nurse.

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

POLAND chart with columns: TW, LW, WOC, Artist/Title, Original Label, TS. Top entries include UB40/Always There, Queen/No One But You, E.Bartosiewicz/Nie Znamy Sie.

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

HUNGARY chart with columns: TW, LW, WOC, Artist/Title, Original Label. Top entries include Chumbawamba/Tubthumping, Backstreet Boys/As Long As, Spice Girls/Spice Up Your Life.

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



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