Victoires strive for new image

by Rémi Bouton

PARIS — It’s time for urgent action to save the Victoires.

French music awards organisation Victoires de la Musique is attempting to restore the appeal of the struggling event and the credibility of the awards among the artistic community. As a first step, the organisation has appointed former radio personality and current Mercury France MD Yves Bigot as its new president.

Bigot says he wants to, “Implement changes and make reforms,” and his immediate aim is to put artists at the centre of the Victoires.

The absence of major acts Eddy Mitchell, Mylène Farmer and FFF during the 1997 ceremony did not go unnoticed in industry circles, and Bigot comments that the show could have had another flavour that the Victoires de la Musique had “not been geared towards the dynamism [...] that we need for our artists, the development of their careers and their sales.”

In his memo, Bigot also remarked that to restore interest in the event, urgent action is required. He acknowledged that artists’ unwillingness to commit themselves to participate in the Victoires can be explained by the lack of appeal of the ceremony.

Bigot recommended changing the award categories, in order to prevent veteran acts such as Charles Aznavour (72) or Barbara (63) from competing in the same categories as young artists. He also suggested creating a French equivalent of the Hall of Fame, to which two or three leading acts would be introduced each year. “As soon as an artist is induced in the Hall of Fame, they will no longer be in competition at any time, in any category,” he wrote.

Bigot further recommended dropping some categories in favour of new categories, including rock, rap and world music—and extending the category of “up-and-coming act” to include world music-and extending the category of “up-and-coming act” to include three categories, for male, female and band respectively.

The proposal also suggests revamping the newly created Academy of the Victoires. “Many artists and media people want the board of the Victoires—which includes members from all music industry bodies, artists and producers—on March 17,” Bigot wrote.

Bigot was involved in the 1997 Victoires as a member of the artistic committee of the event. He replaces Regis Talar from independent label Tréma. Talar had served for two years and did not seek re-election.

After the 1997 Victoires, which took place on February 10, Bigot drafted a five-page memo for the attention of record companies body SNEP. In the memo, a copy of which was obtained by Music & Media, Bigot claimed that the 12th Victoires de la Musique had “not been geared towards the dynamism [...] that we need for our artists, the development of their careers and their sales.”

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DUBLIN — Following weeks of controversy, with shareholders pulling out against the background of a senior level power struggle, Radio Ireland launched as promised on St. Patrick’s Day, March 17.

The republic’s new national commercial broadcaster went on air at the stroke of midnight, with the declared intention of exploiting the recent renaissance in popularity of Irish culture and music. The programming features blocks of CHR, dance and MOR, plus Irish-language speech and music, drama and sports.

Radio Ireland’s chief executive, Dick Hill, comments, “We believe the timing is right. We are introducing Radio Ireland at a time of unparalleled prosperity in Ireland.” The new station’s main competition will be local mainstream commercial broadcasters in Dublin, and national public broadcasters RTE 1 and 2.

Hill says the station forecasts a 30 percent cumulative market share in a country of 3 million, and will primarily be targeting the 24-45 year-old age group. If the 10 percent figure is attained in the first year and then continuously improves, Radio Ireland would go into profit in its third year, he predicts.

According to sources close to the company, the station’s U.S. consultants, Paragon Research had urged Radio Ireland to take a more soft, AC approach to music programming rather than full service broadcasting. Hill, however, counters criticism that the station’s programming will be bland, saying, “Somewhere down the road, not all programmes would have the broad parish they do now.”

Meanwhile, on the eve of the station’s launch, it was announced that former chief executive and programme controller Dan Collins (who was replaced by Hill, a former Irish television executive on March 3) and the station’s board reached a “amicable settlement over his sacking on February 21.” Collins’ firing by the station’s board last month arose following a bitter dispute over editorial and programming policies, which surfaced around last Christmas.

Details of Collins’ settlement package have not been disclosed, but sources say it is worth in the region of £250,000. At the time of his firing, Collins was roughly one year into an £80,000-per-year, five year contract.

NEW chart show set for U.K.'s Channel 5

LONDON — The U.K.’s new terrestrial TV station, Channel 5 (C5), is planning to produce a weekly show, based on CIN charts, by the end of the year. The channel is planning to produce a weekly show, based on CIN charts, by the end of the year. The channel is planning to produce a weekly show, based on CIN charts, by the end of the year. The channel is planning to produce a weekly show, based on CIN charts, by the end of the year. The channel is planning.

The meeting was the latest in a series of meetings, and the main national media. The meeting was the latest in a series of meetings, and the main national media. The meeting was the latest in a series of meetings.

Sony Music U.K. VP communications Gary Farrow comments on the new chart show. “It is a long term commitment for Channel 5. They have to build an audience through familiarity with the programming.”

“In the UK, the music industry does not want the new show to succeed at the expense of Top Of The Pops. There is room for another chart show with a competitive approach to presentation, which is great for the music and record industry and reflects the success of the industry in general.”

Executives from C5 say they will be targeting viewers under the age of 50. Regular programmes which will feature musical acts include Exclusive, hosted by Virgin Radio breakfast presenter Jonathan Coleman, Brunch With Mariella Frostrup, and a nightly late show with Jack Doherty.

EDl ventures into Turkey

ISTANBUL — French radio group Europe Developpement International (EDI) is making its first inroads into the Turkish radio market.

EDI has made the move through the creation of a 50:50 holding company in partnership with Osman Ataman, current president of the Turkish association of radio broadcasters. The new company, Avropa (Turkish for Europe) will have interests in broadcasting, programme syndication and advertising sales houses. Martin Brisac, managing director of EDI, has been appointed president of Avropa, Ataman is managing director.

“After Russia, Turkey is the most important emerging country in Europe, with 62 million inhabitants,” claims EDI statement. Total Turkish advertising expenditures reached $280 million in 1996, with 6 percent allocated to radio. The goal of Avropa is to control some 20 percent of the country’s radio advertising market by the year 2000.

A first 50:50% partnership has already been set up between Ankara and Turkish electronics manufacturer Raks. They plan to create a national radio network, known as Ong, targeted primarily at young listening to local radio stations. Raks and Avropa have agreed to set up a joint ad sales house, 75 percent owned by Avropa.

With the Raks partnership, Avropa has teamed up with a dominant force in the Turkish music industry. Raks, through affiliate Raks Müzik, is Turkey’s leading music production company, with an estimated 80 percent local market share. Its music activities took an international turn last January, when PolyGram acquired a 25 percent stake in its four imprints.

EDI is an affiliate of French radio group Europe 1 Communications, in charge of the international development of its radio activities. It currently operates stations in Germany, Poland, Russia, Czech Republic, Rumania, Hungary, Ukraine, Kazakhstan, China, Hong Kong and India. In 1996 EDI posted revenues in excess of FF 250 million ($46.2m).

López heads BMG Ariola Spain

by Howell Llewellyn

MADRID — BMG Entertainment Spain has appointed Carlos López as director of its BMG Ariola Spain division, effective May 1.

López replaces Juan Manuel Romero, who has become managing director of BMG Venezuela, where his first priority will be to build up a local roster, some 18 months after BMG opened its Caracas office.

The appointment underlines the Spanish music industry’s optimism that it is coming out of the difficult times.

López is currently employed as rock/pop promoter of Spanish authors’ society SGAE. His final project for SGAE is the organisation of the SGAE’s 25th ever Music Awards ceremony set up by SGAE and the artists’ association AIE on April 10 (Music & Media, March 15).

Commenting on his appointment, López says, “Although I am thrilled to have been appointed, I only have time to think about the awards ceremony at the moment. Prior to his arrival at SGAE, López spent seven years at BMG Ariola Spain in the international marketing department under present BMG president José María Cámara, before moving to EMI marketing for two years.

In his new role, López will report directly to Cámara. BMG Ariola Spain’s artist roster is dominated by established names such as Carlos Serraj, Joaquín Sabina and Victor Manuel & Ana Belen. More recently, the label added “new school” songwriter Franco de Benito, whose first single debuted at number one in Spain.

Taking a break during the Sony Music question and answer forum are, from left: David Harrison, C5 research/business director; Mark Halstead, C5 group manager; Tony Clark, Sony Music VP of strategic marketing; forum moderator Gary Farrow, Sony Music VP communications; Adam Perry, C5 head of regional independent productions and special events and Jason Talley, C5 account director.

López heads BMG Ariola Spain
Grainge rises at Polydor

by Jeff Clark-Meads, international news editor of Billboard

LONDON — The Polydor U.K. A&R machine is changing driver—but not altering direction.

The man behind the label's new generation of acts, Lucian Grainge, has been appointed managing director of the company, replacing Marc Lumbroso who has returned to his native France after two-and-a-half years in the job (M&M, March 22).

Grainge, previously Polydor's senior director and general manager with responsibility for A&R and legal and business affairs activities, says his appointment as head of the company is a sign of creative continuity.

"What's at issue here is a personal culture and, therefore, a company culture," Grainge states. "I continue to be committed to new talent as well as established talent, whether it be the Bee Gees or the Lighthouse Family."

Grainge is one of the rare breed of executives with a respected A&R track record who have also run the financial and legal sides of a company. He showed his aptitude for that range of functions when he established PolyGram Music Publishing in the U.K. in 1986 before moving in 1993 to Polydor, where he also had a joint A&R and business responsibility.

PolyGram U.K. chairman and CEO John Kennedy says Lumbroso's return to France is entirely amicable. "Marc felt he had done everything he could do and that it was time to move on," says Kennedy. "He wants to start a new venture in which he is the primary mover."

Of Grainge's promotion, he says, "People would have considered that I had lost my marbles if I had appointed anybody other than Lucian."

Noting Grainge's A&R track record as a publisher and a label executive, which has encompassed the Eurythmics, Metallica, East 17, Lighthouse Family, Suede, and Björk, Kennedy says, "What we have with Polydor is a company that has been A&R-driven now being run by somebody who was responsible for the driving."

He adds that both Polydor and PolyGram in the U.K. are hopeful of success in the U.S. over the coming 18 months, with the attack spearheaded by the Wild Card/Polydor band Lighthouse Family. "They're our best and first shot for '97," Kennedy comments.

Kennedy argues that many things are possible given Polydor's recent improvements. Between 1985 and '96, its singles market share in the U.K. grew from 3 percent to 5 percent, while its share of the albums market rose from 2.5 percent to 4.1 percent.

CLT pulls British bids, but seven still in licence race

by Mike McGewer

LONDON — Two bids backed by CLT U.K. Radio for a regional commercial licence have been pulled after the group declined to renewing its position as a U.K. local commercial radio player (Music & Media March 15).

At the time of the announcement, CLT conceded the Radio Authority might be Local London Radio to joined the group any more licences, because one of the options CLT is considering as part of its review, is selling off all—or most—of its local U.K. commercial radio holdings while concentrating on its national broadcasting agenda (Talk Radio, Atlantic 252 and Channel 5 TV).

Commenting on the move, CLT U.K. Radio's managing director Travis Baxter says, "The decision to withdraw the licence application follows our decision to review our local radio strategy."

The bids—one for a country service, the other a station fashioned after CLT's national broadcaster Atlantic 252—were for the East of England regional commercial licence, which will be awarded sometime in May. The new FM service will have a potential audience of about 1.3 million adults covering the main population areas of Norfolk, Suffolk and Cambridgeshire, and other parts of those counties subject to frequency availability.

The remaining seven applicants were notified of CLT's decision to drop out of the race by a letter from David Vick, the Radio Authority's deputy chief executive and head of development.

U.S.A.

Murdoch buys Heritage Media

Rupert Murdoch's News Corp. has acquired Dallas-based broadcasting group Heritage Media Corp. in a deal worth $754 million, financed through a stock swap. Heritage's broadcasting assets include six TV stations and 24 radio stations across the USA. It also operates several marketing-related businesses and had 1996 revenues of $620.8 million. News Corp. said it would sell the broadcasting activities of Heritage to concentrate on its marketing operations.

BELGIUM

Studio Brussels celebrates

Sneaker Pimps, Republica and Soul Coughing will headline a one-off festival in Brussels on March 28 to celebrate the 14th anniversary of Studio Brussels. Launched in 1983 by public broadcasting company BRTN as a local Brussels AOR station, with six hours of programming per day, Studio Brussels gained national coverage in 1990. It changed its format from AOR to alternative music in the same year. Over the past seven years, the station has established itself firmly in the Belgian market and can currently claim a market share of 10.2 percent. Recent playlist additions by producer Jan Hautekiet include tracks as diverse as the Ben Folds Five single Battle Of Who, Mansun's She Makes My Nose Bleed and Talvin Singh's Jaaan.

DENMARK

Voice gains ground in Copenhagen

Local Copenhagen station The Voice gained ground over its rivals in the first two months of 1997, according to an analysis of the latest Gallup ratings released by the station itself. Some 199,000 listeners tune into The Voice each day, compared to 140,000 in December. The station's weekly tally has risen to 355,000 from an average of 465,000 in the second half of 1996. According to head of programming Eik Frederiksen, the jump in audience figures is mainly caused by the increase of transmitter power to 100 kW. After the former legisla-
BBC plans Manchester music extravaganza

by Mike McGeever

LONDON — BBC Music Live ’97—a week-long festival of music in Manchester, May 21-27, showcasing artists, performers and orchestras covering all genres of music—promises to be the BBC’s biggest outside broadcast to date.

More than 100 hours of live programming from 90 events will be broadcast by BBC Radios 1, 2, 3 and 5 during the festival. Some 120 artists, established acts and unsigned talent alike, will take to the stage at venues ranging from pubs to concert halls. Artists scheduled to perform range from country vocalist Trisha Yearwood to up and coming Scottish alternative rockers Travis.

BBC Radio 4 is sponsoring the Music Live at the Edge fringe festival, highlighting the city’s music and arts scene during 40 events and exhibitions. Director of Music Live ’97 Bill Morris claims, “No one can match the BBC’s support for live music across the board.”

Morris, who is also the directorate secretary for BBC Productions, adds, “Music Live is an example of how we break down musical barriers. We are bringing top talent to Manchester, the musical heart of the nation, but also will feature the enormous variety of inspired individuals already living and working there.”

In addition to the live broadcasts on the four public service stations, the BBC will record an additional 30 hours of concerts for future airing on the network. The festival will also receive extensive coverage from BBC national and local TV and its local radio outlets.

For Manchester, Music Live ’97 is an opportunity to bring national attention to the strides the city has made since it was the target of an Irish Republican Army bomb last year. Leeson comments, “Nearly a year after the IRA bomb devastated the city centre, Music Live ’97 will bring a wealth of exciting music talent to Manchester.”

Music Live started two years ago in Birmingham. Last year, Music Live ’96 took to the road, touring major cities and towns using the networks’ road-show facilities as venues.

Music Choice Europe scores royalties victory

MUNICH — Digital audio service Music Choice Europe (MCE), has scored a victory over GVL, the German licensing society for producers and artists, writes Mike McGeever.

GVL had proposed a different licensing tariff for pay-radio MCE from that paid by regular commercial radio broadcasters. An arbitration tribunal in Munich has ruled that GVL’s royalty payment demand of 30 percent of MCE’s subscription revenue is not justified, and that MCE’s royalty payments should be in line with those paid by commercial radio stations in Germany, which pay about five percent of their revenue.

The tribunal also ordered GVL to pay for the costs of the proceedings. GVL has the option of appealing against the ruling in a regional court.

The ruling coincided with MCE being awarded a licence to expand its service throughout the whole of Germany. Currently, MCE’s specialised music channels are available to about 1 million homes in the Frankfurt and Munich areas.

The new licence, issued by Hessian media authority LPR, gives MCE a green light to launch its multi-channel music programming nationwide on German cable networks.

The broadcaster was also given a second Digital Audio Broadcasting licence by LPR for the Saarland region. It will share the licence with Munich-based MOR satellite station Radio Melodie.

MCE CEO Stuart Graber, commenting on the developments, says, “The national cable licence, combined with our two DAB licenses demonstrates that Germany is taking full advantage of the culturally adapted programming (featuring a significant proportion of German music) that MCE offers to its subscribers.”

Internet on Swedish royalties agenda

by Keith Foster

STOCKHOLM — Radio broadcasts on the Internet have become an issue in ongoing royalty negotiations between IFPI and Swedish radio stations.

Four Swedish stations broadcast live on the Internet: Bandit (rock), Vinyl 107 (oldies), Power 106 (dance)—all three in Stockholm—and the Hit FM network, based in the coastal town of Vargön. None pays any royalties to IFPI, although a temporary agreement is in effect with the Swedish Performing Rights Society.

The stations have no license to broadcast on the Net, according to IFPI Sweden MD Lars Gustafsson. However, he explains, “So far we’ve decided not to push the issue too far. As we want to concentrate on getting a correct overall royalties deal. But this is being discussed all the time at an international level, and it is clear the stations are exploiting a broadcasting medium without payment.”

Christer Jungeryd, chairman of the Broadcasting Association which represents commercial radio at the rights negotiations, says Sweden’s broadcasters are ready and willing to talk about the Internet. However, he insists that it is not a simple subject, since, “The broadcasts reach listeners across international borders.”

Calculating the size of any potential audience is the key issue in deciding the amount of royalties to be paid, according to Jungeryd. He adds, “We feel that IFPI is best equipped to come up with an international model regarding [broadcast] rights.”
**French boys' brigade are on the march**

by Cécile Tosseyre

A fever which has nothing to do with flu is currently raging through France. The country has found itself to be a victim of a surefeit of all-boy teen bands.

While in the past there have been many successful all-male bands in France, the concept of a bunch of good-looking singing and dancing guys, who never go near a musical instrument, is rather new to the country.

Indeed, until recent months, the country had remained largely impervious to the charms of the all-boy teen-pop genre. Despite all their efforts, Take That never managed to break into the French market, as they did at home in Germany. But the Mancunian combo almost certainly opened a door for a welter of domestic acts.

**UNFINISHED BUSINESS**

*The rehabilitation of '80s idols continues....*

First single, *Stranger Things*, with its strings and pianos, would not seem out of place on *The Lemon Of Love*, while the title track showcases Martin Fry's powerful and distinctive voice. While there are overproduced torch songs here, there are also more subtle numbers—most of these tracks wash over you, with strong choruses and instrumental hooks. European promo will follow in May.

A few weeks after the success of the French TV series *Les Mollusques*, with the help of Scorpio Music and PolyGram, released on February 11 a compilation CD, *Dance Machine 100% Boys*. Featuring the most popular boy bands it sold 180,000 copies in two weeks before the show was broadcast twice on March 1 and 2.

Boy band fever also has helped boost sales of the teenage press; in just a year, the circulation of the fortnightly *Salut!* rose from 170,000 to 250,000. The buzz around the boy bands is so loud in France that media well beyond the teenage music magazines are echoing the message.

Boy bands have been discussed and analysed in serious newspapers such as *Le Monde* or *Libération*. News maga-zines such as *Le Nouvel Observateur* and *belle* published articles about it and the boy band case debate was set down on the set of day-time magazine TV shows. A fever which has nothing to do with 'flu now.

*It's gone beyond teenage fashion, parents want to know what their children are made about says Thierry Bizot, who Grand-Parme has just launched a new show for a new audience in France to DLA/E1VII)*

While most seem to agree that the influence of these acts is harmless and unadverse, one of the questions which has been raised is that of their manufactured nature and lack of authenticity.

However, in the case of boy bands, that's a matter which the French labels involved seem to have little time for.

“Marketing bands has been around since the '40s” comments BMG-Ariola general manager Fabrice Natif. With the exception of 2BE, since the beginning of the year, most of the bands were set up after the casting session. “So what?” asks Daniel Moyne, general manager of the Baxter label, and the man behind Alliage. "What do they do before making a movie?"

Moyne also denies that good looks and toned-up abdominals are key factors for boy bands, “it matters,” he concedes, “but personality and chemistry among the boys is more important, although some dancing and singing skills and—above everything—a will to work hard.”

And what about the songs? “The phenomenon isn't about music, although some will—such as ex-Take That member Mark Owen—have a career,” concludes Thierry Bizot.
BEST FRENCH FEMALE ARTIST OF THE LAST DECADE - SALES OVER 10 MILLION

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J'AIME TOUT QU'IL MELE (Mick Leeson/Philippe Bergman/Peter Vale)
LE SOUVENIR DE RENAISSANCE (Sally D'Andrea/James Taylor)
CHANSON SIMPLE (Lyle Lovett/Phil Bergman/Lyle Lovett)
LES LIGNES DE NOS MAINS (Anne Preven/Enrique Andreu/Scott Geller)
JE SAIS (Didier Barbelivien/Francois Bernheim)
JE VOUDRAIS LA CONNAITRE (Jean Jacques Goldman)
FAIS MOI L'AMITIE (Franz Langolf/Francois Bernheim)
L'AMOUR DEVANT LA MER (Linda Rabin/Eliahu Amram)
JE COMPTE JUSQU'A TOI (Robyn Smith - Zazic/Barry Blue)
SANS TOI (Diane Warren/Philippe Bergman/Diane Warren)
DON'T LET ME BE LONELY TONIGHT (duo avec James Taylor/James Taylor)

COLUMBIA
PATRICIA KAAS
DANS MA CHAIR
the title track from the album

Dove c’è musica

the single

“an anthem to music as the universal language with the capacity to unite”
MAZZO GETS BACK ON TRACK
Mazzo, Amsterdam's premier techno-trance venue, has recently reopened after a drug bust over two months ago forced the club to shut down. Also back on track is the club's in-house label M Track. Dj Angelo delivers its first new 12-inch, Overload, a pumped up, swirling, techno track which builds into a full blown storm of electronic percussion. Overload is also the title of the weekly club night at Mazzo hosted by Angelo.

Contact: Alexis, tel (+31) 20 627 3730; fax (+31) 20 626 3382; email mazzo@xs4all.nl

BISMARCK SAILS ON
On an uptempo Italian tip, Media Records artist Bismarck drops in with his new single My World. A driving techno house track, this number has instant radio appeal.

Contact: Karin DiPonti, tel (+39) 30 258 6008; fax (+39) 30 258 2161

IT AIN'T OVER WITH AV8
The small New York-based indie AV8 Records delivers a juicy piece of vinyl with It's Over from Junior O and Prince Quick Mix. On this throbbing, dark number, the production teams digs deep into the house vaults and turns out a track with percussion, piano and a tribal beat.

Contact: AV8, tel (+1) 212 397 4696; fax (+1) 212 397 4697

TWO TASTY SAMPLERS
Two new worthy collections on the market are Touch Compilation 2 and La Rocca Ballroom Dances 8. Dutch label Touch, A&R'ed by artists Dj Ziki and James, recaps its recent uptempo club house releases from the likes of Laidback Luke, Paperchip People and Trancesetters on Compilation 2. La Rocca's collection, released on Belgium's Big Time label, spans the funky, house groove range which can be currently heard in the La Rocca club. Picking a crop from various labels, Dj Eric has chosen mouthwatering tracks from Armand van Helden, Ladyocp, Calvin Stones, Angel Moraes, Huff & Puff and Grooveyard.

Contact: Marcel Nothdurft at Touch, tel (+31) 252 674 253; fax (+31) 252 687 872; or Hans van Rompaey at Big Time, tel (+32) 9 225 29 11; fax (+32) 9 225 2816; email BigTime.INTL@innet.be

CONSEIL MOVES ON TO NY
After five years in publishing, French expatriate Patrick Consell has been appointed vice-president of Creative Services and International at Warner Chappell in New York. Partially responsible for the U.S. successes of La Bouche, Amber, Moby, Underworld and Billy Ray Martin, Consell has taken the publisher's role to new heights. Hooking up songwriters such as Eric Kupper with artists like RuPaul and Crystal Waters or arranging remix projects for producers is just part of his work—finding lawyers and managers for artists and securing record deals is part of the rest. "What's most important is a good song and keeping creative," says Consell. "Our writers' rooms are always packed. They're busy. And I put emphasis on quality control." Among his new hot projects are Peach from the U.K., along with the development of a boy group and a solo male artist.

Contact: Patrick Consell, tel (+1) 212 399 6916; fax (+1) 212 684 1859

WINNING DOWN & SIGNING OFF
After four years of thoroughly enjoying writing the dance column in Music & Media, I am passing the pen on—this column will be my last "Dance Grooves." I would like to thank both the Music & Media team in London and the old team in Amsterdam for all their hard work and support. Thanks are also due to the labels, publishers, managers and artists for their efforts in servicing me with great records and arranging wonderful interviews.

All good things must come to an end, they say—to make room for more good things, I say. Starting in April, I will be joining the Byte Records team in the newly created position of international product manager. My responsibilities exploiting and expanding Byte's catalogue internationally will surely keep me in touch with many of you and I look forward to our next contact.

All new releases, news, biographies, photographs and tour schedules for consideration for inclusion in the Dance Grooves column should be sent directly to Music & Media, 23 Ridgmount St, London WC1E 7AH. U.K. Tel (+44) 171 323 6686; fax (+44) 171 323 2314.

Records featured in Market Place are by acts signed to independent labels for which licensing and/or publishing rights are available, except where noted. Please send your samples to Thessa Vocool BV, P.O. Box 9012, 3500 AC Utrecht, The Netherlands. Fax (+31) 30 258 0514. When submitting material for his column, please indicate for which territories licensing is still available.

MUSIC & MEDIA 11 March 29, 1997

by Maria Jiménez

Spotlight

Dance Grooves

VARIOUS ARTISTS
Trip To The Andes
Producers: various

Contact: Daphne van Waard at Dureco, tel (+31) 294 415231; fax (+31) 294 418725

IT AIN'T OVER WITH AV8

VARIOUS ARTISTS
Goa - Tel Aviv
Producers: various

Contact: Thessa Mooij

TWO TASTY SAMPLERS

VARIOUS ARTISTS
Trip To The Andes
Producers: various

Contact: Claude -France Dubois at MB Records, tel (+31) 252 674 253; fax (+31) 252 687 872; or Hans van Rompaey at Big Time, tel (+32) 9 225 29 11; fax (+32) 9 225 2816; email BigTime.INTL@innet.be

WINNING DOWN & SIGNING OFF

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Major European Promotion throughout April
The Bee Gees are, arguably, the most enduring pop group of the rock era. Thirty years after their first U.K. number one, they're still stacking up the hit records with their latest single, Alone, currently riding high in the Eurochart Hot 100. They are the only pop band to have had international number one hits in three consecutive decades, (Massachusetts and I've Gotta Get A Message To You in the late '60s, Night Fever and Tragedy in the '70s, and You Win Again in the '80s). And in the '90s, a Take That cover of one of their classics, How Deep Is Your Love, topped the charts in several European territories. In this special supplement, Music & Media pays tribute to the band's 30 years of hit-making.
"STATISTICALLY:
A PHENOMENON
MUSICALLY:
PHENOMENAL"

To Barry, Robin & Maurice
With Love from all your friends
at BMG Music Publishing around
the world.
The career that stayed alive

by Chris White

It has been a remarkable career for the Brothers Gibb—Barry, Robin and Maurice—and the longevity and success of their story is finally being acknowledged by the music industry. In February this year, the Bee Gees achieved their second U.K. number one hit with ‘How Deep Is Your Love’. During the summer, they will receive a Lifetime Achievement salute at the American Music Awards in January. Next month, they will receive a Lifetime Achievement citation at the World Music Awards in Monte Carlo, prior to being inducted in May into the prestigious Rock & Roll Hall of Fame in the U.S.

It’s all a long way from the Bee Gees’ humble musical beginnings as young kids harmonising in the bedroom of their parents’ home in Manchester, U.K. The three brothers, Barry (born in 1946), and twins Maurice and Robin (born in late 1949), had all spent their infant years on the Isle of Man (U.K.). Their father, Hugh, was a local big band leader, while their mother Barbara was a part-time singer. In the late ‘50s the family moved to Manchester, and the three brothers made their first public appearances at a local cinema, miming to the hits of the day.

In 1958, however, the Gibb family emigrated to Australia, and it was there that Barry, Robin and Maurice’s early musical aspirations were nurtured. The young brothers met an Australian DJ called Bill Gates who, in 1960, played a tape of their fledging music on his radio show. Such was listeners’ reaction that he encouraged the trio to go professional and named them the Bee Gees (from his own initials, and those of the Brothers Gibb). Soon afterwards they made their television debut on a local TV programme “Anything Goes,” and were booked for a six-week residency at the Beachcomber Hotel in Brisbane.

‘Specks’ of success

The first half of the ‘60s saw the Gibb brothers’ popularity growing in Australia. They wrote their first song, ‘Let Me Love You’, in 1962—the same year that another of their compositions, ‘Starlight Of Love’, was an Australian number one for Col Days.

In 1963, they signed to Festival Records and released their debut single, ‘Three Kisses Of Love’. Two years later they had their first Australian Top 10 hit with ‘Wine And Women’, and then in 1966 they reached the top of the charts with ‘Spicks And Specks’, their eleventh hit down-under.

The success of ‘Spicks And Specks’ proved a watershed in the group’s Australian fortunes, and they began to cast their eyes towards international success. In January 1967, they returned to the U.K. and, within weeks of their arrival by boat at Southampton, were signed for management by Robert Stigwood, who was in partnership with The Beatles’ manager Brian Epstein at NEMS Enterprises.

Two other young Australian musicians, drummer Colin Petersen and guitarist Vince Melouney, were recruited to swell the ranks, and the Bee Gees’ first U.K.-recorded single, ‘New York Mining Disaster 1941’, was released in April 1967. It reached number 12 in the U.K. charts, number 14 in the U.S. Billboard Hot 100, and sold over a million copies worldwide.

The group had three further major hits that year, ‘To Love Somebody’ (which reached the U.S. Top 20, Massachusetts (which triumphantly topped the U.K. charts in October) and ‘World’, another U.K. Top 10 hit. Meanwhile the band’s debut album, ‘Bee Gees First’, reached number eight in the U.K.

During 1968, the Bee Gees consolidated this promising start with further major hits on both sides of the Atlantic. Their first single of the year, the future pop standard ‘Words’, reached number 15 in the U.S. Billboard charts and made the U.K. Top 10. In March 1968, the double A-sided ‘Jumper/The Singer Sang His Song’ breached the U.K. Top 30 and then, during the summer, the Bee Gees achieved their second U.K. number one hit with ‘If I Were A Woman I’d Run Away’ (U.S. number 5).

That same year, they made their debut on the celebrated Ed Sullivan TV show in the U.S. and undertook their first American tour, as well as performing their first live shows in Europe. There were also two further big-selling albums—‘Horizontal’ (U.K. number 16) and ‘Ideas’ (U.S. number 4).

The decade ended for the band with further hit singles, including ‘First Of May’, ‘Tomorrow Tomorrow’, and ‘Don’t Forget To Remember’ (plus the U.S. Top 10 entry ‘I Started A Joke’), and two more gold albums in the U.K., ‘Odessa’ and ‘The Best Of The Bee Gees’.

Then there were two...

But international success had also brought dissent within the ranks, with both Colin Petersen and Vince Melouney leaving the line-up, and even Robin Gibb quitting to pursue a solo career (most notably with the Top 10 success ‘Saved By The Bell’). Maurice Gibb, who continued as a duo with brother Barry, famously predicted that the band would be “non-existent” within two years.

For the next 18 months the Bee Gees’ fortunes remained at a relatively low ebb. In the U.S., Barry and Maurice secured just one major hit with ‘Lonely Days’ (number three in 1970), while in the U.K. they barely scraped into the Top 50 with either ‘I.O.I.O.’ or ‘Lonely Days’. 1971 was better for the Gibbs in the U.S.—the country-influenced ‘How Can You Mend A Broken Heart?’ topped the Billboard Hot 100 for four weeks—but for the first time in four years, they
failed to chart in the U.K.
Robin Gibb re-joined his brothers during 1971, and they released two new albums, *2 Years On* and *Trafalgar*, both Top 40 entries in the U.S., but flops in Europe. The following year saw a slight upturn in their fortunes via U.S. and U.K. Top 20 entries with *My World* and *Run To Me*, but then the band disappeared from the pop charts for close on three years.

It was a dispiriting experience for a group which had scaled the heights of the world's pop charts, and written some of the best pop ballads of the era. They even suffered the ignominy of one album, *A Kick In The Pants Is Worth Eight In The Head*, being rejected by their new record label RSO (and by Atco in the U.S.), and in 1974, the Bee Gees reached what was probably the lowest point of their career, playing the North of England club circuit.

The turning-point, however, came in 1975 when the Gibb brothers teamed up with respected U.S. record producer Arif Mardin and started working on a new album, *Main Course*, at Atlantic Studios in Miami. *Main Course* featured the hit single *Jive Talkin'*, which topped the Billboard Hot 100, the U.S. Top 20, where one of its tracks, *Lost So Right* (number three)—but the best was still yet to come.

**From Boogie to Fever**

1977 started with the Bee Gees climbing the U.S. Billboard Hot 100 with Boogie Child and *Edge Of The Universe*. By the end of the year they had reached number one there with *How Deep Is Your Love*. The recording, featured in the film *Saturday Night Fever*, remained in the U.S. Top 10 for 17 weeks (a Billboard Hot 100 record) and was the first of six consecutive American number one hits for the Bee Gees.

Suddenly, BeeGeemania broke out. The Gibb brothers donated six recordings for the *Saturday Night Fever* soundtrack—*Stayin’ Alive*, *How Deep Is Your Love*, *Night Fever*, *More Than A Woman*, *Jive Talkin’* and *You Should Be Dancing*—as well as penning *If I Can’t Have You* (recorded by Yvonne Elliman) and *More Than A Woman* (a hit for Tavares). The following month Yvonne Elliman’s *If I Can’t Have You* reached the chart pinnacle, and then in June 1978 Andy Gibb was back at No.1 (for seven weeks) with *Shadow Dancing*, yet another Bee Gees song.

It seemed that the Bee Gees could do no wrong. Later that same year, the band starred in the film *Sgt. Pepper’s Lonely Hearts Club Band* (widely considered an artistic and commercial failure), but Barry Gibb’s theme song for the hit film *Grease* took Frankie Valli to the top of the charts around the globe.

By the end of 1978, Gibb had spent an incredible 25 weeks at number one in the Billboard Hot 100 as a writer.

There were yet more triumphs in store for the band. Their 1979 album, *Spirits Having Flown*, was number one...

**"How Deep Is Your Love," featured in the film *Saturday Night Fever*, remained in the U.S. Top 10 for 17 weeks (a Billboard Hot 100 record) and was the first of six consecutive American number one hits for the Bee Gees."**
for six weeks in the U.S. and yielded several hit singles, including Tragedy (number one in both the U.S. and U.K.) and Love You Inside Out, their sixth consecutive U.S. chart-topper. This success was consolidated when the Bee Gees won Album of the Year and Best Pop Vocal Performance for Saturday Night Fever, and Best Producer Of The Year at the 21st annual Grammy Awards. In the U.K. they also won Ivor Novello awards for International Hit of the Year (Stayin' Alive) and Most Performed Work (Night Fever).

All the hits in the world?

The early '80s saw the Bee Gees taking a back-seat from their own personal recording projects in order to work with other artists. Barry Gibb wrote and produced Barbra Streisand's 1980 album Guilty, which topped the charts around the world and became her biggest-selling album ever.

Gibb also duetted with Streisand on the single Guilty, which reached number three in the U.S. and subsequently earned him yet another Grammy award for Best Pop Performance By A Duo Or Group. A second major hit, Secret Love, from the album When The World Needs You, Top 10 at the same time. Barry Gibb also became the first songwriter to write or co-write four number one U.K. singles chart. The album itself also went top five.

New decade, new fans

In 1989 the band released the One Night Only album—the title track returned them to the U.S. Top 10, the group's first major hit there in almost a decade. In 1991, they embarked upon a major 34-date European tour which opened in Sanremo, Italy, and climaxed at London's Wembley Arena. It coincided with an other major hit, Secret Love, from the album High Civilization.

The '90s have so far proved that the Bee Gees have lost none of their ability to write good, strong hits. They have become true pop/rock music survivors who have retained the ability to survive fickle pop trends and be truly perennial in their appeal. The evidence includes their '90s hit singles Paying The Price Of Love, For Whom The Bell Tolls, and How To Fall In Love Part I.

It is worth noting that, during their long career, the Bee Gees are the only recording artists to have written, recorded and produced six consecutive No.1 hits in the U.S., and they were also the first composers to have five songs in the American Top 10 at the same time. Barry Gibb also became the first songwriter to write or co-write four consecutive number one U.S. singles chart. The album itself also went top five.

With the success of their latest album release, Still Waters, the Bee Gees have underlined their enduring musical appeal, which has spanned the decades and transcended musical trends. They have displayed the admirable ability of being able to constantly re-invent themselves and rise again to the heights of success when they have been written off by the critics.

The Bee Gees have truly earned their considerable niche in the annals of pop music history.
The Bee Gees are celebrating 30 years of international success with yet another Top 10 hit single and album, plus numerous music business accolades including a recent Brit award for Outstanding Contribution to Music. Here, Music & Media talks to Robin Gibb about the group's long and illustrious career.

Bee Gee Robin Gibb is characteristically modest about the group's remarkable achievement in remaining at the top of their profession for 30 years. "It has been a case of just getting on with making our music and hoping that people will continue to enjoy it," he says.

"We certainly haven't been counting the years, but I guess we suddenly woke up to the fact that it was almost 30 years since we arrived back in England from Australia. We haven't gone out of our way to celebrate the anniversary, but it has been very gratifying to be given the Brit award, and the other industry accolades."

Gibb recalls The Bee Gees' early professional years in Australia. "We signed to Festival Records in the early '60s, when we were still just kids. It was the same time as The Beatles and they were probably our greatest influence, because they were just so different from everyone before. They wrote their own songs, for a start, and their musical style was so innovative."

He continues, "In Australia we were considered to be junior rivals of The Beatles, although we didn't intentionally try to sound like them. By 1966 we'd had quite a few hits down under, including a number one with Spicks And Specks, and it seemed that the time was right to return to the U.K, because it was all happening there musically. We'd already sent tapes of our songs to the Beatles' manager Brian Epstein."

Stigwood the 'visionary'

What the Gibb brothers had not realised was that Epstein, due to the pressures of looking after The Beatles, had passed the tapes over to his business partner, Robert Stigwood. Fate played a hand in The Bee Gees' fortunes when Stigwood contacted them within days of their arrival in London. "Polydor International had the European rights for Spicks And Specks, and Robert tracked us down through the company. He wanted an artist or group whom he could put his full managerial skills behind, rather than just looking after several different acts," Gibb recalls.

"It was the start of what has proved to be a very successful and enduring relationship, and we have worked with Robert on various projects, including Saturday Night Fever, and the Sgt. Pepper film, over the years."

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Congratulations Barry, Robin and Maurice

To 30 Years of Inspiration!

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The Bee Gee adds, "The reason why our relationship with Robert Stigwood has been so successful is that he is a great visionary. In fact he's a genius, and it has taken us many years to fully realise that fact. Robert is a great organiser and has the rare ability to get the very best out of the people working around him, and that is a very important asset. He used to say to us, 'one hit doesn't make a career,' and that proved to be very sensible advice."

Soon after arriving in the U.K. the Bee Gees recruited into their ranks drummer Colin Petersen and guitarist Vince Melouney. "We'd known them back in Australia, and they had moved to London shortly before we arrived," Gibb recalls. "At the time, the record company thought it necessary that they should join the Bee Gees to add to the overall visual image, and for a couple of years Colin and Vince were very much part of the band. Then the ego problems started between everybody. "People were not turning up for recording sessions, or they were going off to other studios and doing their own thing, and that included myself. For a couple of years, Barry and Maurice carried on alone as The Bee Gees, "It has been a case of just getting on with making our music and hoping that people will continue to enjoy it."

while I had solo hits like Saved By The Bell, but there was something missing for all three of us. It didn't seem right. In the end I picked up the phone, rang Barry and said, 'Let's meet up.' He said 'yeah' and I went over to his house. It was the first time that we had met in nearly two years, and that evening we sat down and wrote How Can You Mend A Broken Heart?, which later went to number one in the Billboard Hot 100."

Stayin' together
The Bee Gees were back together, but there were still more career highs and lows to come. "Without the career lows, how can you have the highlights?" Gibb asks.

"Most artists," he continues, "have a trough at some point in their career, even people like Elton John and Cliff Richard have gone through it. In the early 70's we were playing clubs in the north of England, which was probably a low point, although we didn't realise it at the time. In reality, we were going through a transitory period and working the clubs was a way of filling time. "We knew that we had to reinvent ourselves musically, and that came to fruition with the album Main Course which we recorded with Arif Mardin. We'd already recorded one album which didn't work out the way we had intended, and so was scrapped. Then we started writing songs like You Should Be Dancing and Nights On Broadway, which ultimately became part of the Main Course album, and once again people began to take The Bee Gees seriously."

In terms of worldwide record sales, the Saturday Night Fever period ultimately proved to be unsustainable for The Bee Gees. "We had reached saturation point," Gibb admits. "You couldn't turn on the radio without hearing a Bee Gees song. If anything, we were over-successful and the people who..."
Still Waters

Bee Gees

Congratulations on 30 years of hits, from your friends in Polydor and PolyGram Austria, Belgium, Hungary, Iceland, Ireland, Italy, Lithuania, The Netherlands, Norway, Poland, Portugal, Rom
Driven by the sales and airplay smash ‘Alone’, the brothers’ new album ‘Still Waters’ debuts top five on sales charts pan Europe.
“It’s like a Picasso painting really. We want to find an empty canvas and fill it in a way that everyone admires.”

However, the fact that we are still having hits nearly 20 years later proves that there has been no long-term damage.”

Returning to ‘Still Waters’
With three decades of hits under their belts, the Bee Gees could well afford to rest on their laurels, but Robin Gibb insists that they are ready for new career challenges. “I feel sorry for a lot of the new pop talent around today because they don’t have the opportunities that we had 30 years ago. “Back in the ’60s, ’70s, and even the ’80s,” he explains, “record companies went in for career-building with their artists, but it is very different now. A lot of the records in the charts today probably wouldn’t have even been released 20 years ago, not necessarily because they are bad, but because they are cheaper to put out. The real pop and rock talent is not being invested in properly, and tends to be ignored by some of the record companies.”

The brothers Gibb have now returned to Polydor, with a strong new album, Still Waters, under their belts. Reinforcing the impression of an act successfully revisiting the scene of their previous triumphs, the album includes a brace of tracks which see them reunited with Arif Mardin (I Will and Obsessions). Other names of repute contributing to the set include producers Russ Titelman and Hugh Padgham, plus musicians such as drummer Steve Jordan and guitarists Waddy Wachtel and Carlos Alomar.

From its 12 self-penned tracks, Still Waters has already delivered one Eurochart Hot 100 hit single in the shape of Alone, proving that the band’s appeal is still strong with European audiences. But what does the future hold for the Bee Gees?
“We’re going to continue working, that’s for sure,” says Gibb. “We have a world tour coming up later in the year, which will take us through into 1998, and we are also writing songs for a new stage production of Saturday Night Fever, which will be staged next year. It’s like a Picasso painting really. We want to find an empty canvas and fill it in a way that everyone admires.”

Interview by Chris White

Congratulations to The Brothers Gibb and Dick!

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The radio and music industries salute the brothers Gibb

Tim Blackmore, programme director, Unique Broadcasting

“The Bee Gees have what is the greatest gift of any song writer—a total understanding of melody. They know exactly what a musical hook is. They have also understood that one of the most important things in making a successful record is that you must include a great intro. A perfect example of that is the track You Win Again."

Lindsay Brown, international marketing director, Polydor U.K.

“The Bee Gees have provided 30 years of outstanding music and they are still as current as ever. The music speaks for itself, really, and the fact that their older songs like Words, Stayin’ Alive and How Deep Is Your Love have been hits for contemporary acts like Boyzone, N-Trance and Take That, and that their current single Alone is a huge international hit, is an indication of the depth of their creative talents. We have extremely high expectations for both the album, Still Waters, and Alone’s prospects when they are released in the U.S. in May. The Bee Gees were huge there during the ’70s and early ’80s, but they have had mixed success during the last few years. Still Waters is their first album for PolyGram for some time, and it has now become very hip to like The Bee Gees again. I’m confident that they’ll have big success in the U.S. charts once again. The Gibb brothers have devoted an incredible amount of time during the last few weeks promoting the album in the U.K. and Europe, and they are now doing the same in the U.S. South East Asia and Latin America are also taking to Still Waters in a huge way, and Barry, Robin and Maurice are all over the moon with its international success. I’m not surprised that it has done so well...it is a remarkably good album which sounds very contemporary and underlines their perennial appeal.”

Janice Cable, assistant association secretary, Music Publishers Association

“The Bee Gees have been one of the phenomenal success stories of the pop era. It’s hard to believe that it is actually thirty years since they debuted in the British charts and although, like many other artists and bands, they have experienced quiet periods, the quality of their songwriting has never diminished during that period. The Gibb brothers have been responsible for writing, and recording, such great pop standards as Words, How Deep Is Your Love, Stayin’ Alive and Massachusetts, among many other songs, and they richly deserve their continuing success. The MPA congratulates them on 30 years at the top.”

John Preston, chairman of the British Phonographic Industry

“Anyone who can stay at the top in this business for 30 years must have something special and, in the case of The Bee Gees, they have strong songwriting abilities and a flair for performance, as well as those vital ingredients of enthusiasm for, and a genuine love of, popular music.”

Mike Stock, record producer and songwriter, Love This Records

“I was a teenager when I first heard The Bee Gees’ music back in the Sixties, and I was immediately struck by their great harmonies and their flair for writing brilliant songs. The Gibb brothers richly deserve the accolades that have been bestowed on them by the international music industry this year. To still be having huge hit records more than 30 years after their first success with New York Mining Disaster, while seeing their older material successfully revived by today’s pop bands, is an incredible achievement. The Bee Gees are in a class of their own.”

Lisa Anderson, executive producer, Brit Awards

“When the entire audience got to their feet during the Bee Gees’ recent live performance at the Brit Awards, it was a genuine and spontaneous gesture. I have never seen that happen before and their reception was a true indication of how much the audience enjoyed their electrifying performance.”

Ree Stiwe

“Their musical achievements are really quite astonishing” – Andrew Jenkins, BMG Music Publishing International

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Malcolm Gerrie (Initial Film & Television), producer, Brit Awards TV show

"If there was ever a band which really deserved the Outstanding Contribution award, then it has to be the Bee Gees. For many people, the Bee Gees' music is the soundtrack of their own lives...When they hear a particular song, they can remember exactly what they were doing when they first heard it.

"The Gibb brothers were fantastic to deal with at the Brit Awards, very professional and open to ideas, but, at the same time they knew exactly what they wanted to do. It was a fantastic live performance, and their experience just shone through. It was the first time in the four years I have been involved with the show that I have seen 5,000 people on their feet dancing."

Bill Martin, songwriter

"Barry, Robin and Maurice Gibb are songwriters in the old tradition, who can marry good lyrics with strong melodies, and have retained the knack of being able to write contemporary material. That is why they have stayed at the top for so long. With a couple of exceptions, they are the only pop band of the '60s to have survived through to the '90s, and that is no small achievement."

Barry Mason, songwriter

"The Bee Gees write brilliant melodic songs and combine them with the most brilliant production. Often, with bands, the standard of production doesn't quite match the songwriting, but the Bee Gees both write good pop songs and make great records. Saturday Night Fever had a tremendous impact at the time—it had people dancing in the cinemas! I also admire the way that they have stuck together as a team over all these years—it's a great achievement."

Andrew Jenkins, vice president/director, BMG Music Publishing International

"They're phenomenal songwriters and the second most successful of all-time in the U.K., after Lennon & McCartney. We have looked after The Bee Gees' music publishing for eight years now, and the Gibb brothers are great to work with, because they are such brilliant people—and that is very unusual for three people who have spent 30 years at the top of their profession. The quality of their songwriting has never diminished, and the fact that they have recently had two albums in the U.K. Top 10, three decades after their first hit, plus an international hit single with Alone, speaks volumes. Their musical achievements are really quite astonishing."

"The Bee Gees are in a class of their own"—Mike Stock, Love This Records

"At words poetic, I'm so pathetic
That I always have found it best,
Instead of getting 'em off my chest,
To let 'em rest unexpressed
I hate parading my serenading,
As I'll probably miss a bar,
But if this ditty
Is not so pretty,
At least I'll tell you how great you are."

Brothers, I couldn't figure out how to say this better than Cole Porter.

All my love and congratulations.

Russ Titelman

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Diversification in Denmark's second city

by Charles Ferro

Aarhus may be the second biggest city in Denmark after Copenhagen, but it has the reputation of being a step ahead of the capital in terms of night life and cultural events—several prominent domestic acts hail from the city in northern Jutland. However, in terms of radio choice, Aarhus lags firmly behind Copenhagen.

Most radio industry observers agree that a paradoxical situation exists on the airwaves around Aarhus, with too little diversity yet too many broadcasters—often sharing the same frequencies.

Listening to the local on-air choices could certainly lead one to conclude that there is room for additional formats in Aarhus, but their commercial viability in an area with a population of just over a quarter of a million could be questioned. Non-commercial community or special-interest stations might thrive, but potential advertising revenues would most likely be spread too thin for many fully-fledged commercial broadcasters to survive.

The number one commercial radio service in the city is on the FM frequencies shared by Aarhus Naerradio (ANR), Radio Colombo and two smaller broadcasters. ANR and Colombo are independent stations, but they share resources, and are currently working towards a merger. Between them, ANR and Colombo are on the air from 06:00 until late at night, with ANR starting the day.

ANR runs a hot AC format with slightly more emphasis on domestic music, while Colombo leans more towards CHR and international music. The overall music mix of the two stations is around 85 percent international/15 percent domestic.

The smaller broadcasters who also share the ANR-Colombo frequencies complement the music-driven output of ANR and Colombo with local news and sports programmes.

The local competition

ANR/Colombo head of programming Jacob Hyldahl emphasises the importance of being perceived as a regional station—or the first with local news, traffic reports and coverage of sporting events. On-air contests also form one of the main devices ANR/Colombo uses to differentiate itself from the competition.

"We almost always have a contest or event in progress," says Hyldahl. "I was just talking with two girls who are currently in Manhattan [New York]. They won upgraded silver seats to the Grammy ceremony in a contest we held with Coca-Cola."

Hyldahl describes the pending merger of the ANR and Colombo stations as something of a "jigsaw puzzle," in which many interests need to be reconciled, but he is confident that progress will be made and the station will develop for the better. The goal—when the merging and restructuring process has been completed—is to broadcast around the clock and upgrade transmitter power to 190 watts (from 30 watts).

Aarhus also has some smaller players on the local airwaves. The early '80s law which legalised commercial radio in Denmark also aimed to give community "grasroots" organisations a voice, a policy which effectively means stations must share frequencies.

One frequency in Aarhus, for example, carries the output of Radio Krishna, which, according to a spokesman, "transmits a transcendental sound for the purpose of spreading the word of Krishna." He adds, "We play all types of music—traditional Indian, modern techno, rock and classical.

Also sharing Radio Krishna's frequency is Radio Det Aabne Baandvaerksted (DAB). DAB is a public access station, with weekly programming featuring a variety of musical genres, and it enjoys municipal funding. "Members of the public can do their own programmes, and they get help from our technicians," a station spokesman explains. "They [the public] propose an idea, and if it's accepted [by the station], we rent out tape recorders so they can work in the field."

Obviously, Danmarks Radio's three national stations have a greater share to rivals since commercial radio was legalised 15 years ago, but its stations still stand on very firm ground.

"Hardly anybody, in fact, would argue that the public service broadcaster does not serve the public. P3 may lack the big voices and catchy jingles used by commercial sector stations, but it generally takes more risks than its rivals. It is often the first with new music and programmes a degree of live music, although its Copenhagen base can stultify programming in some respects."

Palle Aarslev, recently promoted to oversee all programme matters at Danmarks Radio, is aiming to rectify this situation by establishing studios and offices in Aarhus. "P3's core following is younger listeners in the major cities," he notes. "Therefore we are planning to set up editorial offices in all the larger cities, starting with Aarhus this year, and following with Aalborg and Odense."

Strong roots, new growth

Aarslev sees a number of differences between Copenhagen and Aarhus. "The capital is normally the first to see new trends, but Aarhus is an unbelievably exciting place," he says.

"In terms of music," he explains, "many of the bigger established names have come from Aarhus. It slackened off slightly at the beginning of the '90s, but it's coming back strongly, because it is a city which has the roots to produce good music."

One of the reasons Aarslev was promoted to his new position was to bolster Danmarks Radio against increasing competition, both foreign and domestic. He describes his duties as those of "a programme controller responsible for strategic planning."

His first big challenge comes in the shape of Denmark's new national commercial station, Radio 2, in which telecommunications company Tele Danmark holds the majority stake.

The new station (or more likely on cable/satellite) began broadcasting on Saturday March 1, and was received less than warmly by the national press, who, in the main, considered it to be rather dull. Its music policy appears to have been designed to have a very broad appeal, featuring contemporary and classic "blue chip" hits from established artists, playing on nostalgia and avoiding musical extremes.

Radio 2's cable/satellite delivery, however, means motorists will not be able to listen in their cars. "The audience penetration they claim they have is grossly exaggerated," one leading radio executive claims. "I think they're going to have a tough time."
U2 POPULAR!

No. 1 * ARGENTINA
No. 1 * AUSTRALIA
No. 1 * AUSTRIA
No. 1 * BELGIUM
No. 1 * CANADA
No. 1 * DENMARK
No. 1 * FINLAND
No. 1 * FRANCE
No. 1 * GERMANY
No. 1 * HOLLAND
No. 1 * HONG KONG
No. 1 * IRELAND
No. 1 * ISRAEL
No. 1 * ITALY
No. 1 * JAPAN
No. 1 * MEXICO
No. 1 * NEW ZEALAND
No. 1 * NORWAY
No. 1 * POLAND
No. 1 * PORTUGAL
No. 1 * SPAIN
No. 1 * SWEDEN
No. 1 * SWITZERLAND
No. 1 * TURKEY
No. 1 * U.K.
No. 1 * U.S.A.

U2 POP MART TOUR, EUROPE - JULY 18TH - SEP. 30TH
<table>
<thead>
<tr>
<th>week 13 / 97</th>
<th>Eurochart Hot 100® Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td>1</td>
<td>Don't Speak</td>
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<td>2</td>
<td>Don't Cry For Me Argentina</td>
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<td>3</td>
<td>Encore Une Fois</td>
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<tr>
<td>4</td>
<td>Un-Break My Heart</td>
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<tr>
<td>5</td>
<td>En-Gogne</td>
</tr>
<tr>
<td>6</td>
<td>Let Me Go</td>
</tr>
<tr>
<td>7</td>
<td>A Lot Of Tears</td>
</tr>
<tr>
<td>8</td>
<td>Who Do You Think You Are Mama</td>
</tr>
<tr>
<td>9</td>
<td>Time To Say Goodbye</td>
</tr>
<tr>
<td>10</td>
<td>Warum</td>
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**SALES BREAKER**

<table>
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<th>week 13</th>
<th>Eurochart Hot 100® Singles</th>
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<tbody>
<tr>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST</strong></td>
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<tr>
<td>1</td>
<td>Isn't It A Wonder</td>
</tr>
<tr>
<td>2</td>
<td>When I Die</td>
</tr>
<tr>
<td>3</td>
<td>About, Before, Falling In Love</td>
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<tr>
<td>4</td>
<td>White Town</td>
</tr>
<tr>
<td>5</td>
<td>I Believe I Can Fly</td>
</tr>
<tr>
<td>6</td>
<td>Kissing A Fool</td>
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<tr>
<td>7</td>
<td>I Love To Sing A Song</td>
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<tr>
<td>8</td>
<td>B.E.N.</td>
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<td>9</td>
<td>Touched By The Music</td>
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<td>10</td>
<td>R.I.O.</td>
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<td>11</td>
<td>I Wish I Was There</td>
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<td>12</td>
<td>Step By Step</td>
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<tr>
<td>13</td>
<td>Tearing Up My Heart</td>
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<tr>
<td>14</td>
<td>Hit 'Em High</td>
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<tr>
<td>15</td>
<td>I Shot The Sheriff</td>
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<tr>
<td>16</td>
<td>Breathe</td>
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**SALES MOVES**

<table>
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<tbody>
<tr>
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</tr>
<tr>
<td>1</td>
<td>The Real Thing</td>
</tr>
<tr>
<td>2</td>
<td>The Distance</td>
</tr>
<tr>
<td>3</td>
<td>Barrel Of A Gun</td>
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<tr>
<td>4</td>
<td>Oxygen 8</td>
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<tr>
<td>5</td>
<td>Cold Rock A Party</td>
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<tr>
<td>6</td>
<td>What Do You Want From Me</td>
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<tr>
<td>7</td>
<td>Bailando</td>
</tr>
<tr>
<td>8</td>
<td>Don't You Love Me</td>
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<tr>
<td>9</td>
<td>Fell In Love With An Alien</td>
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<tr>
<td>10</td>
<td>Remember Me</td>
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**FRESH**

<table>
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<tr>
<td><strong>TITLE</strong></td>
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<tr>
<td>1</td>
<td>Fresh</td>
</tr>
<tr>
<td>2</td>
<td>Hush</td>
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<tr>
<td>3</td>
<td>Veripic Dip</td>
</tr>
<tr>
<td>4</td>
<td>Ready To Go</td>
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<tr>
<td>5</td>
<td>Je Sera LÀ</td>
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<tr>
<td>6</td>
<td>De Rogenboog</td>
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<tr>
<td>7</td>
<td>VANNER</td>
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<tr>
<td>8</td>
<td>You'll Be Mine</td>
</tr>
<tr>
<td>9</td>
<td>To France</td>
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<tr>
<td>10</td>
<td>Da Funk</td>
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**EVERYTHING**

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<td>1</td>
<td>Everybody Knows</td>
</tr>
<tr>
<td>2</td>
<td>Sweet Dreams</td>
</tr>
<tr>
<td>3</td>
<td>Moon &amp; Gun</td>
</tr>
<tr>
<td>4</td>
<td>Say What You Want</td>
</tr>
<tr>
<td>5</td>
<td>Indestructible</td>
</tr>
<tr>
<td>6</td>
<td>Guidet Bleve Till Sand</td>
</tr>
<tr>
<td>7</td>
<td>The Theme</td>
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**FRESH**

<table>
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<tr>
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<td>Should I Leave</td>
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**European Top 100 Albums**

**Eurweek 13/97**

<table>
<thead>
<tr>
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<th>COUNTRY</th>
<th>TITLE</th>
<th>CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>U2</td>
<td>-</td>
<td>Pop - Island</td>
<td>13/0</td>
</tr>
<tr>
<td>Spice Girls</td>
<td>-</td>
<td>Spiceworld - Virgin</td>
<td>3/0</td>
</tr>
<tr>
<td>Aerosmith</td>
<td>-</td>
<td>Pump - Columbia</td>
<td>3/0</td>
</tr>
<tr>
<td>No Doubt</td>
<td>-</td>
<td>Tragic Kingdom - Trauma / Interscope</td>
<td>3/14</td>
</tr>
</tbody>
</table>

**SALES BREAKER**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>COUNTRY</th>
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<th>CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bee Gees</td>
<td>-</td>
<td>Still Water - Polydor</td>
<td>3/0</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>-</td>
<td>Evita - Warner Brothers</td>
<td>2/0</td>
</tr>
<tr>
<td>Andrea Bocelli</td>
<td>-</td>
<td>Romanza - Sugar / Polydor</td>
<td>2/6</td>
</tr>
<tr>
<td>Toni Braxton</td>
<td>-</td>
<td>Secrets - LaFace / Arista</td>
<td>3/5</td>
</tr>
<tr>
<td>Jean Michel Jarre</td>
<td>-</td>
<td>Oxygène 7:33 - Dreyfus / Epic</td>
<td>8/11</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>-</td>
<td>Falling Into You - Epic / Columbia</td>
<td>11/14</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>-</td>
<td>Space Jam - Atlantic / Walt Disney</td>
<td>13/9</td>
</tr>
<tr>
<td>Van Morrison</td>
<td>-</td>
<td>The Healing Game - Epic / Polydor</td>
<td>13/99</td>
</tr>
<tr>
<td>Texas</td>
<td>-</td>
<td>White On Blonde - Mercury</td>
<td>15/10</td>
</tr>
<tr>
<td>Backstreet Boys</td>
<td>-</td>
<td>Backstreet Boys - Jive</td>
<td>16/46</td>
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<tr>
<td>Jamiroquai</td>
<td>-</td>
<td>Travelling Without Moving - Sony / Epic</td>
<td>17/19</td>
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<tr>
<td>No Mercy</td>
<td>-</td>
<td>My Promise - MCI / Arista</td>
<td>18/18</td>
</tr>
<tr>
<td>Bee Gees</td>
<td>-</td>
<td>The Very Best Of The Bee Gees</td>
<td>19/16</td>
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<tr>
<td>The Offspring</td>
<td>-</td>
<td>Ignition On The Horizon - Epitaph / Zomba</td>
<td>20/14</td>
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<tr>
<td>Live</td>
<td>-</td>
<td>Secret Samadhi - Radioactive</td>
<td>21/27</td>
</tr>
<tr>
<td>Blur</td>
<td>-</td>
<td>Blur - Food / Parlophone</td>
<td>22/15</td>
</tr>
<tr>
<td>Tie Tac Toe</td>
<td>-</td>
<td>Tie Tac The Rose - RCA</td>
<td>23/28</td>
</tr>
<tr>
<td>Zucchero Fornaciari</td>
<td>-</td>
<td>The Best Of Zucchero - Greatest Hits</td>
<td>24/23</td>
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<tr>
<td>Manic Street Preachers</td>
<td>-</td>
<td>Everything Must Go - Epic</td>
<td>25/27</td>
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<tr>
<td>Warren G</td>
<td>-</td>
<td>Take A Look Over Your Shoulder - Def Jam</td>
<td>26/23</td>
</tr>
<tr>
<td>George Michael</td>
<td>-</td>
<td>Older - Virgin</td>
<td>27/25</td>
</tr>
<tr>
<td>Jovanotti</td>
<td>-</td>
<td>Lorenzo 1997 - L'Albero - Selodina / Mercury</td>
<td>28/25</td>
</tr>
<tr>
<td>Pino Daniele</td>
<td>-</td>
<td>Dimmi Cosa Succede Sulla Terra - CDC</td>
<td>29/28</td>
</tr>
<tr>
<td>Lighthouse Family</td>
<td>-</td>
<td>Green Drive - Wild Card / Polydor</td>
<td>30/21</td>
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<tr>
<td>Enia</td>
<td>-</td>
<td>Enia - Mercury</td>
<td>3/1</td>
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<tr>
<td>Yello</td>
<td>-</td>
<td>Pockets Universe - Mercury</td>
<td>32/35</td>
</tr>
<tr>
<td>Khaleed</td>
<td>-</td>
<td>Sahara - Barclay</td>
<td>33/37</td>
</tr>
</tbody>
</table>

**SPECIAL NOTE**

The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

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

**IFPI Platinum Europe certification for sales of 1 million units, with multi-platinum titles indicated by a number in the symbol.**
**Top National Sellers**

<table>
<thead>
<tr>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
<th>ITALY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>UNITED KINGDOM</strong></td>
<td><strong>GERMANY</strong></td>
<td><strong>FRANCE</strong></td>
<td><strong>ITALY</strong></td>
</tr>
</tbody>
</table>

**SPAIN**

| **SPAIN** |
| 1. *Enrique Iglesias* - *Viva* (BMG) |
| 2. *Phil Collins* - *No Jacket Required* (EMI) |

**DENMARK**

| **DENMARK** |
| 1. *Tina Brasholm* - *Det Er For Yderligere* (EMI) |
| 2. *Oxana Antonova* - *Jeg Er En Skuespiller* (ATV) |
| 3. *Jakob Søndergaard* - *Kalle Rump* (EMI) |

**FINLAND**

| **FINLAND** |
| 1. *Juha Mieto* - *Ee Kautta Aikain* (EMI) |
| 2. *Arto Virkunen* - *Kuuma* (EMI) |

**SWITZERLAND**

| **SWITZERLAND** |
| 1. *Billärd* - *Billärd* (EMI) |
| 2. *Jürg Koziol* - *Jürg Koziol* (EMI) |
| 3. *Jürg Zbinden* - *Jürg Zbinden* (EMI) |

**AUSTRIA**

| **AUSTRIA** |
| 1. *Barbara** Bosnyak** - *Es Ist Zeit* (EMI) |

**PORTUGAL**

| **PORTUGAL** |
| 1. *Laura Pausini* - *Laura Pausini* (EMI) |
| 2. *Fernández* - *La Guerra De Los Gallegos* (EMI) |
| 3. *Monte Carlo* - *Monte Carlo* (EMI) |

**GREECE**

| **GREECE** |
| 2. *Vangelis* - *Vangelis* (EMI) |
| 3. *Giorgos Mazonakis* - *Giorgos Mazonakis* (EMI) |

**ITALY**

| **ITALY** |
| 1. *Mamy* - *Mamy* (EMI) |

**SWEDEN**

| **SWEDEN** |
| 1. *Moby* - *Last Night* (EMI) |
| 3. *Michael Head* - *Michael Head* (EMI) |

**IRELAND**

| **IRELAND** |
| 1. *Shane Filan* - *Shane Filan* (EMI) |
| 2. *Gary Barlow* - *Gary Barlow* (EMI) |
| 3. *Brian McFadden* - *Brian McFadden* (EMI) |

**BELGIUM**

| **BELGIUM** |
| 2. *J balvin* - *Encanto* (EMI) |

**NORWAY**

| **NORWAY** |
| 1. *Arne Vibe* - *Arne Vibe* (EMI) |
| 2. *Lia Alden* - *Lia Alden* (EMI) |

**NETHERLANDS**

| **NETHERLANDS** |
| 1. *Jax Jones* - *I'm Not Gonna Lose You* (EMI) |
| 2. *Fifth Harmony* - *Fifth Harmony* (EMI) |
| 3. *Debler* - *Debler* (EMI) |

**SWEDEN**

| **SWEDEN** |
| 1. *Cher* - *Cher* (EMI) |
| 2. *Eddy Wilmot* - *Eddy Wilmot* (EMI) |
| 3. *Likamotion* - *Likamotion* (EMI) |

**FINLAND**

| **FINLAND** |
| 2. *Jari Lillman* - *Jari Lillman* (EMI) |

**SWITZERLAND**

| **SWITZERLAND** |
| 1. *Bert Jansch* - *Bert Jansch* (Polydor) |
| 3. *Jürgen Frank* - *Jürgen Frank* (EMI) |

**REPUBLIC OF IRELAND**

| **REPUBLIC OF IRELAND** |
| 1. *Glen Hansard* - *Dancing On The Nightshift* (EMI) |
| 2. *Dylan Moran* - *Dylan Moran* (EMI) |

**GERMANY**

| **GERMANY** |
| 1. *David Hasselhoff* - *David Hasselhoff* (EMI) |

**GREAT BRITAIN**

| **GREAT BRITAIN** |
| 1. *David Bowie* - *David Bowie* (EMI) |
Nine Lives. As well as going through exhausting promo duties which would have made lesser bands tremble, the band has had its third single breaking In Love (Is Hard On The Knees) at radio over the last month, with this its fifth week on the European Airplay Chart. It's their first record out under their new deal with Columbia after their split with Geffen. It's anyone's guess, however as to how the now defunct Band Geeks and singles chart, the latter with Irish band Boyzone and Isn't It A Wonder, Italy's Pino Daniele has a strong entry just inside the top 30 with his album Dime Cosse Sveduta Sulla Terra (Tell Me What On Earth's Happening) at number 34. Daniele first came into public view when he supported Boyzone and the Wailers at their gig in Milan's San Siro football stadium in 1980. Featuring a mix of Mediterranean, blues-oriented R&B with world music influences, the album has the potential to equal or better his 1995 release, Non Caputere I Fiori (Deserto) (Don't Touch The Flowers In The Desert) which CGD/EastWest says has sold 800,000 copies to date.

On the Eurochart Hot 100, Sash!'s Encore Une Fois has broken the three-week streak of No1, held by Madonna and Toni Braxton with his move to number 3. A record which broke out of the clubs, (M&M, Mar.15), it has come on since then due to its release last November, crossing borders via dancefloor and airwaves.

Pino Daniele

Lisa Stansfield's The Real Thing, at number 34 has been a hit at radio for at least four weeks, landing up for its retail release last week. Without doubt this record made for radio and made by radio. Expect further gains as other territories kick in with sales and airplay (Germany is just warming to the record) and Stansfield stays on the promo trail this week, with TV appearances in the Netherlands and more promo in Sweden. One step behind Lisa at number 35 are U.S. upstarts Cake, whose Going The Distance on Capricorn goes through Mercury companies. A tale of an obsessed racing driver who refuses to give up when the race has finished, the song features no melody, but the保利refrain “He's going the distance— he's going for it” more than makes up for that. This track comes out in Germany March 27 so expect more gains and more singles from the Fashion Nugget album.

Eurochart A/Z Indexes

Hot 100 singles

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Lisa Stansfield's The Real Thing, at number 34 has been a hit at radio for at least four weeks, landing up for its retail release last week. Without doubt this record made for radio and made by radio. Expect further gains as other territories kick in with sales and airplay (Germany is just warming to the record) and Stansfield stays on the promo trail this week, with TV appearances in the Netherlands and more promo in Sweden. One step behind Lisa at number 35 are U.S. upstarts Cake, whose Going The Distance on Capricorn goes through Mercury companies. A tale of an obsessed racing driver who refuses to give up when the race has finished, the song features no melody, but the保利refrain “He's going the distance— he's going for it” more than makes up for that. This track comes out in Germany March 27 so expect more gains and more singles from the Fashion Nugget album.

Eurochart A/Z Indexes

Hot 100 singles

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New void at RCA France

PARIS — After less than a year in the job, RCA France general manager Christian Thévenet is leaving the company.

BMG France president Hervé Lasseigne, who appointed Thévenet fresh from Disneyland Paris, will take over day-to-day duties at RCA while looking for a new GM. Lasseigne says the departure was "amicable" and that, "Christian contributed to the development of the company." However, he adds that "Thévenet wanted to work in the music industry but didn't really find his own place."

Thévenet, who had previously held a marketing position at Disneyland Paris, joined BMG during the summer of 1996. Former RCA GM Antoine Chouchani left the company in March 1996. Former RCA GM Antoine Chouchani left the company in March 1996 (Toni Braxton, David Bowie, G-Squad).

Sources within the Victoires say the move to the two BMG France stand-alone labels, RCA and Arista, into a single operational unit, Lasseigne insists, "There will not be another restructuring of RCA."

Overall, he suggests BMG is "doing quite well for the moment and results are steadily improving." BMG had five albums on the French charts in the March 9-15 week—two on RCA (Enzo Enzo, Cesaria Evora) and three on Arista (Toni Braxton, David Bowie, G-Squad).

Victoires revamp?

Virgin Radio's leading U.K. breakfast team show duo, Russ 'n' Jono, look slightly the worse for wear as they broadcast their show from Molly Malone's pub in Dublin on St. Patrick's Day. Twenty on-air contest winners enjoyed the holiday weekend in the Irish capital as guests of Virgin and station sponsor Murphy's Irish Stout.

Latest Sony dance imprint launched

The Swedish Broadcasters' Association has already threatened to go to court should the proposals pass through parliament, but in the meantime, an intense lobbying campaign has been started, under the banner "Don't Touch Our Radio."

The campaign includes jingles against the proposals, to be aired nationally, along with full-page advertising in the national press carrying the names of politicians, show business stars and radio personalities who oppose the idea.

Martin Borgs, a freelance consultant, is organising the campaign. He says the response within the political corridors of power is already very positive. "The youth organisations of the two parties in power, the Social Democrats and the Centre Party, have both come out in support of our point of view," he says. "It's a political issue —the state-controlled licensing commission that the government proposed would amount to political control over our medium."

A specially set-up Internet site (www.broadcast.se/rri) carries the latest information on the anti-proposal campaign and tells listeners how to "bombard" the government with pro-campaign e-mail.

Although Borgs admits that some station owners are helping to finance the "Don't Touch Our Radio" initiative, he claims much of the input is voluntary. "People in the business are working to create and play our radio spots during their working hours, free of charge. We have the best advertising medium available to us—our own."

Ford takes over EMAP Radio empire

LONDON — Emap Radio in the U.K. has appointed Dee Ford to the newly-created role of group managing director. Ford, currently MD of Emap's six stations in north-east England, joined the group in 1994 as managing director of Red Rose Radio/Preston. She will now have overall responsibility for all 18 of the group's stations in England and Wales.

In her new role, Ford will assume the lion's share of Emap Radio chief executive Tim Schoonmaker's responsibilities, allowing him to concentrate on Emap's cable TV interests.

Schoonmaker comments, "Dee's appointment will allow me to devote more time to the national advertising marketplace, to further the development of The Box and Kiss TV and other areas which will expand our business."
### European Radio Top 50

**Week 13/97**

<table>
<thead>
<tr>
<th>No.</th>
<th>TW</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Total Stations</th>
<th>New Adds</th>
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<tbody>
<tr>
<td>1</td>
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<td>White Town/Your Woman</td>
<td>Brilliant/Chrysalis</td>
<td>117</td>
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<tr>
<td>2</td>
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<td>No Doubt/Don't Speak</td>
<td>Trauma/Interscope</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Bee Gees/Alone</td>
<td>Polydor</td>
<td>100</td>
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<tr>
<td>4</td>
<td>4</td>
<td>Lisa Stansfield/The Real Thing</td>
<td>Arista</td>
<td>102</td>
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<tr>
<td>5</td>
<td>5</td>
<td>Texas/Say What You Want</td>
<td>Mercury</td>
<td>92</td>
<td>1</td>
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<tr>
<td>6</td>
<td>6</td>
<td>En Vogue/Don't Let Go</td>
<td>East West</td>
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<td>7</td>
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<td>Mark Owen/Clementine</td>
<td>RCA</td>
<td>93</td>
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<td>8</td>
<td>8</td>
<td>UB/Discotheque</td>
<td>Island</td>
<td>81</td>
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<td>9</td>
<td>9</td>
<td>Seal/Fly Like An Eagle</td>
<td>ZTT/WEA</td>
<td>84</td>
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<tr>
<td>10</td>
<td>10</td>
<td>Warren G/Shot The Sheriff</td>
<td>Def Jam</td>
<td>83</td>
<td>3</td>
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<tr>
<td>11</td>
<td>11</td>
<td>Aerosmith/Falling In Love (Is Hard On The Knees)</td>
<td>Columbia</td>
<td>90</td>
<td>12</td>
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<tr>
<td>12</td>
<td>12</td>
<td>Wet Wet Wet/If I Never See You Again</td>
<td>Precious/Mercury</td>
<td>82</td>
<td>26</td>
</tr>
</tbody>
</table>

**Greatest Chart Points Gainer**

- Nuyorican Soul/Runaway (Triangle)
- Jamiroquai/Cosmic Girl
- Barbra Streisand & Bryan Adams/I Finally Found Someone
- Boyzone/Isn't It A Wonder
- 3T/Gotta Be You
- Gabrielle/Walk On By
- Spice Girls/Who Do You Think You Are
- James/She's A Star
- Ginuwine/Pony
- Peter Andre/Natural
- Phil Collins/Nothing But Love
- Whitney Houston/Step By Step
- Whitney Houston/In Your Eyes
- White Town/Your Woman
- No Doubt/Don't Speak
- Bee Gees/Alone
- Lisa Stansfield/The Real Thing
- Texas/Say What You Want
- En Vogue/Don't Let Go
- Mark Owen/Clementine
- UB/Discotheque
- Seal/Fly Like An Eagle
- Warren G/Shot The Sheriff
- Aerosmith/Falling In Love (Is Hard On The Knees)
- Wet Wet Wet/If I Never See You Again

**Short Takes**

**FRESH START FOR GINA G**

Gina G’s status as a runner-up in last year’s Eurovision Contest with the U.K. entry did nothing to hold back her career. At the time few expected her to have more than a U.K. hit single on the back of her exposure. Yet a year later, after a U.K. No.1 with that song, Ooh Aah... Just A Little Bit and a strong follow-up, I Belong To You, Gina G is now being positioned as an album artist. Now the third single from the album, Fresh, makes a gain of 12 places to 33 on this week’s European Radio Top 50 chart. The album, also called Fresh, ships continent-wide on March 24. Buyers may or may not be swayed by the sight of Gina clothed in nothing but chocolate on the album’s cover... Meanwhile, Gina G’s label WEA U.K. has also snapped up the rights to this year’s U.K. entry, Love Shine A Light by Katrina And The Waves (yes, that Katrina and those Waves) which was chosen by viewers of the U.K. National Lottery Live programme.

**LAURA AND LEGRAND**

Michel Legrand has composed music which has been sung by a seemingly endless list of female greats, including Barbra Streisand, Sarah Vaughan, Lena Horne and even Dame Kiri Te Kanawa. His film compositions are known the world over, and Diana Ross baulks at the thought of working with any other orchestra than Legrand’s. Now Dutch singer Laura Fygi, one of the Netherlands’ best-known acts internationally, has collaborated with Legrand on a selection of his standards, called Watch What Happens—When Laura Fygi Meets Michel Legrand. Recorded for Mercury Netherlands, it includes a song specially written for Fygi’s daughter, Rachel and is being released by PolyGram companies, says the label. Seen here is Legrand presenting Fygi with the first copy of the CD at the March 10 launch.
## Off the record

**Edited by Christian Lorenz**

At press time (Thursday, March 20), French international radio service RFI had entered its seventh day of strike. A large majority of journalists, followed by other staffers, voted in favour of a strike on March 13 after the station's management decided not to renew the contracts of four journalists. Insiders say this decision was the spark which ignited a conflict rooted in the rapid pace of reforms initiated last year by newly appointed RFI president Jean-Paul Cluzel. Those saw RFI split the station's programming from a full-service operation to three different feeds—news in French, news in various languages, and music.

Bob Fisher, outgoing MD of Castle Communications' U.K. catalogue music division, is joining Music Collection International, a division of publicly traded U.K. audio/video software firm VCI plc. Effective April 1, Fisher will serve as MD of a catalogue label being formed at MCI along the lines of the Sequel Records imprint he operated for Castle... And, on the subject of the latter company, OTR hears that the recent upheaval at Castle is set to continue, with the departure at the end of this month of most of the label's remaining front-line staff. The company has been in a state of flux since it came under the aegis of U.S. label Red Ant (headed by Al Teller, ex-MCA) last year. The Castle marque is apparently to return to its former status as a re-issues operation, with original repertoire handled by a soon-to-be-launched Red Ant in the U.K.

The French music industry has been stunned by president Jacques Chirac's call for a lower VAT rate of 5.5 percent—instead of the 20.6 percent currently applied—on multimedia services and products, such as CD-ROM, during a recent TV interview. "How can he announce such a thing when the government has done nothing for two years on the question of the VAT rate on records?" asks one record company executive. Record companies' body SNEP plans to write to Chirac, reminding him of promises made as a presidential candidate two years ago. SNEP general manager Hervé Rony tells OTR that SNEP will use the opportunity to voice, once again, the music industry's call for reduced VAT on records. "So far, we've never heard any official confirmation that the VAT issue was indeed submitted to the proper EU authorities," comments Rony.

On the U.K. dance front, Vince Power's Mean Fiddler organisation and dance promoters Universe have the big money spinners of this year's summer season sewn up. Alongside the 20-hour dance workshop Tribal Gathering in Luton on May 24, the two companies are also bringing New York DJ Junior Vasquez over for his first ever U.K. and Ireland dates. The Budweiser sponsored, three month NYCD Experience tour kicks off on May 3 at the London Arena and features Vasquez, Todd Terry and Masters At Work.

Luigi-Theo Calabrese, who was president of Warner Music France from 1986 to 1992, during which he was instrumental in the acquisition of independent company Carrère, is back into the music business after a few years in the video industry. Calabrese's company LTC Entertainment is launching a joint venture with Sony Music France's label Tristar to develop "a real alternative for French and Latin artists on the French market."

### Border Breakers

**ChartWeeks: 13 / 97**

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>18</td>
<td></td>
<td>SASH/Encore UNE FOIS (BYTE BLUE)</td>
<td>Belgium</td>
<td>42</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>22</td>
<td></td>
<td>Supertramp/You Win, I Lose (EMY)</td>
<td></td>
<td>France</td>
<td>55</td>
</tr>
<tr>
<td>3</td>
<td>47</td>
<td></td>
<td>B.B.E/Flash (Triangle)</td>
<td></td>
<td>Germany</td>
<td>29</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td></td>
<td>No Mercy/When I Die (MCI/Arista)</td>
<td></td>
<td>France</td>
<td>24</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td></td>
<td>Daft Punk/Da Funk (Virgin)</td>
<td></td>
<td>France</td>
<td>21</td>
</tr>
<tr>
<td>6</td>
<td>23</td>
<td></td>
<td>Robert Miles/One &amp; One (DBX/Dismagic)</td>
<td>Italy</td>
<td>20</td>
<td></td>
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<tr>
<td>7</td>
<td>9</td>
<td></td>
<td>Gala/Let A Boy Cry (Do It Yourself)</td>
<td></td>
<td>Italy</td>
<td>17</td>
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<tr>
<td>8</td>
<td>6</td>
<td></td>
<td>Jean-Michel Jarre/Oxygene 8 (Dreyfus/Epic)</td>
<td></td>
<td>France</td>
<td>24</td>
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<tr>
<td>11</td>
<td>11</td>
<td></td>
<td>Whirlpool Productions/From Disco To Disco (Motor)</td>
<td>Germany</td>
<td>11</td>
<td></td>
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<td>24</td>
<td>10</td>
<td></td>
<td>No Mercy/Where Do You Go (MCI/Arista)</td>
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<td>France</td>
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<tr>
<td>10</td>
<td>14</td>
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<td>SoulTans/Heard It Through The Grapevine (Cowberry)</td>
<td>Germany</td>
<td>14</td>
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<tr>
<td>12</td>
<td>5</td>
<td></td>
<td>People/Gone/In The Ghetto (Dance Pool)</td>
<td></td>
<td>Germany</td>
<td>10</td>
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<tr>
<td>23</td>
<td>1</td>
<td></td>
<td>Patricia Kaas/Quand J'ai Peur De Tout (Columbia)</td>
<td></td>
<td>France</td>
<td>18</td>
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<tr>
<td>13</td>
<td>6</td>
<td></td>
<td>Sarah Brightman &amp; Andrea Bocelli/This Time To Say Goodbye (East West)</td>
<td></td>
<td>Germany</td>
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<td>17</td>
<td>17</td>
<td></td>
<td>Kelly Family/Pell In Love With An Alien (Kel-Life)</td>
<td>Germany</td>
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<tr>
<td>22</td>
<td>16</td>
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<td>Mc Coy/One More Time (Hansa)</td>
<td></td>
<td>Germany</td>
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<td>22</td>
<td>16</td>
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<td>Future Breeze/Why Don't You Dance With Me (Motor)</td>
<td>Germany</td>
<td>12</td>
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<td>4</td>
<td>5</td>
<td></td>
<td>Enigma/TNT For The Brain (Virgin)</td>
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<td>Germany</td>
<td>21</td>
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<td>14</td>
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<td>Gala/Freed From Desire (Do It Yourself)</td>
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<td>Italy</td>
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<td>20</td>
<td>17</td>
<td></td>
<td>Jovannelli/Bella (Solaluna)</td>
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<td>Italy</td>
<td>8</td>
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<td>20</td>
<td>18</td>
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<td>Axelle Red/Rien Que DY Penser (Virgin)</td>
<td>Belgium</td>
<td>6</td>
<td></td>
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<td>22</td>
<td>19</td>
<td></td>
<td>Of/Isle Of Hope (Maa/WEA)</td>
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<td>Germany</td>
<td>5</td>
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<tr>
<td>22</td>
<td>19</td>
<td></td>
<td>DJ QuickSilver/Bellissima (Dos Or Die)</td>
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<td>Germany</td>
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<td>Khaled/Aicha (Barclay)</td>
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<td>France</td>
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<td>24</td>
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<td>M.R-To France (Electrola)</td>
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<td>Germany</td>
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The above information reflects the best information available to Billboard at the time of this publication. The Border Breakers chart was the 20 most accented Eurovision winners being taken into account in the current week.
The most aired songs in Europe's leading radio markets

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Whitesnake</td>
<td>Here I Go Again</td>
<td>Mercury</td>
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<td>2</td>
<td>Whitesnake</td>
<td>Here I Go Again</td>
<td>Mercury</td>
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<td>Whitesnake</td>
<td>Here I Go Again</td>
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Compiled by M&M on the basis of playlist reports, using a weighted scoring system, based on audience size.

### SCANDINAVIA

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<td>Whitesnake</td>
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### BENELUX

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<td>Whitesnake</td>
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<tr>
<td>2</td>
<td>Whitesnake</td>
<td>Here I Go Again</td>
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### ITALY

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IT'S ABOUT TIME
1997 WORLD TOUR

SUPERTRAMP

New Album

International release:
March 24th 1997

New Single
out now!
'Lisa Stansfield' is my fourth album and I am really proud of it. There has been a natural progression for me from 'Affection' to 'Real Love' to 'So Natural' and at 30 years old, 'Lisa Stansfield' reflects the confidence and sense of freedom that I feel as a woman today.

I'm a story teller and I love making up scenarios and on 'Lisa Stansfield' I have been able to combine my own songs with some of my classic favourites. There are ballads and uptempo beats, songs about love and the world we live in.

The groove, the orchestration, the brass and strings that have always been associated with my music are all there and also for the first time we have worked with a co-producer, Peter Mokran, who has brought his own American R&B influence to bear.

I am now looking forward to touring later in the year and I look forward to seeing you all then.

Love Lisa

---

1980 - 1990.............................. BPI: Best Newcomer
1990.............................. Variety Club Of Great Britain, Recording Artist Of The Year
1990.............................. Ivor Novello Best Contemporary Song, "All Around The World"
1990.............................. DMC Award, Best Album
1990.............................. US Billboard, Best Newcomer
1990 - 1991.............................. BPI: Best Female Artist
1991.............................. Grammy Nominations: Best New Artist, Best Female Artist
1991.............................. DMC Award: Best Album
1991.............................. Ivor Novello: Best International Song
1991.............................. World Music Award, Best British Artist
1991.............................. ASCAP: Writer Of Most Performed Song, "All Around The World"
1991.............................. British Dance Charity Awards: Top Female Artist
1991 - 1992.............................. BPI: Best British Female Artist

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1989.............................. Affection
Singles from above album........... "This Is The Right Time" Aug 89
                                   "All Around The World" Oct 89
                                   "Live Together" Feb 90
May 90.............................. "What Did I Do To You" EP
1991.............................. Real Love
Singles from above album........... "Change" Oct 91
                                   "All Woman" Dec 91
                                   "Time To Make You Mine" Mar 92
                                   "Set Your Loving Free" June 92
1992.............................. The Bodyguard - Soundtrack Album
Single from above album........... "Someday (I'm Coming Back)"
1993.............................. Five Live EP (Freddy Mercury Tribute)
Single from EP...................... "These Are The Days Of Our Lives" May 93
1993.............................. So Natural
Singles from above album........... "In All The Right Places" June 93
                                   "So Natural" Oct 93
                                   "Little Bit of Heaven" Dec 93
Lisa, you’re about to release your fourth album. How do you feel - excited or nervous?

Well, we’ve actually spent more time on this album. I think it’s probably the best album that I’ve done. I’m a bit apprehensive really, because of going out again, doing interviews, flying around the world. You think, ‘Can I do it again? I’m a little bit older’. But I think the apprehension is worse than actually doing it so I’ll have a pretty good time with this one.”
Your rise to fame seems to have been very quick, how did your first break in the music business come about? "I was working in a band called Blue Zone with Ian Devaney and Andy Morris. Coldcut wanted them to play brass on one of their songs they ended up being in the video and travelling around Europe and I tagged along. We went into the studio and came up with 'People Hold On' which was released and everything looked fine. We said, 'well we can't really put two band names on a single and nobody really knows who Blue Zone is,' so they decided to use my name. The single went Top 20 and it just went on from there really.

So was launching you as a solo singer then the next obvious step? "Yeah, very much so because the single became so big and I became...well I became famous from that single, really. It was wonderful actually because I became the forefront of everything and Ian and Andy were absolutely brilliant. They weren't bothered about it about being pop stars, so it just happened really.

And then with 'All Around The World', you reached the dizzy heights of international pop stardom... "Yeah, that was a shock to the system. I suppose that's the song that everyone remembers me for. It rocketed up the charts and then it went number one in England, Germany, Spain, France. I think it got to number three in America and number one on the black charts. It all happened so quickly!

There is a definite link between that early sound and what you're doing now - how would you define this distinctive Lisa Stansfield sound? "I think it's a combination of a few things. I think, the groove of mid-tempo songs; the orchestration, the brass, the strings and me really (laughs).

After single success came your huge-selling debut album 'Affection' - were you surprised at just how successful the album became? "Well, it was astonishing really that so many people bought my music. At one point I was talking to Ian and said, 'could you imagine all the people that have bought our album in one space?' And he said, 'yeah, but there wouldn't be a space big enough unless maybe you put them all in a desert or something like that.' That's when it really hits home to you: the actual amount of people that have thought, 'I really like that, I'm going to buy that.' It's quite astounding. I think 'Affection' sold about five million worldwide the lifespan of the album was amazing, over two years.'

Why is the AIDS problem in particular so close to your heart? "I just think because so many people just don't realise how serious this is. There's such a stigma attached to AIDS and that doesn't have any...it's not choasy, it doesn't matter whether you have a wash every morning or if you don't; it doesn't matter if you're black, white, gay or whatever. It's not picky about who it chooses; it'll get anyone really. So that's what I wanted people to be aware about. Obviously a lot of people have friends who've died of AIDS and have AIDS and you know, I felt a certain responsibility.

Do you ever use your songs as a platform for your campaigning? "I try not to do that. If I'm going to write a song that makes a statement about a certain thing then it will make a statement but I don't do that very often. There's one song on this album, 'The Line', which talks about the environmental thing and about people's ignorance towards that. But I don't really want to ram it down everyone's throat. I think if you do that they say, 'oh, come on, I've had enough now.' So no, I'm not really very political in what I say in music.

Your third album, 'So Natural' seemed more reflective than the previous two and so perhaps was less commercial... "'So Natural' was a strange album to make because I'd been working non-stop for maybe four or five years and I think you lose sight of yourself in a way. And I became very, very introverted and I think I was very self-indulgent to be quite honest. I still love the album. I think it's a great album but it was very self-indulgent.

Who has written the songs? "Mostly me and Ian and we worked with a few other people. We worked with a man called Richard Darbyshire, and we wrote with two people from New York, Corey Rooney and Mark Morales."

And I see the ubiquitous Diane Warren has provided one of the songs, "I Cried My Last Tear"... "Actually I did another Diane Warren song a while ago with Babyface. I really like the song, I really thought it should go on the album."

Is singing somebody else's song a very different experience from singing your own? "There's a difference when you've not written a song yourself because you try and put you head round the way that the person who wrote it would be feeling. So to actually perform it sometimes is quite difficult. Because as well as that, when you write for yourself, you adapt your writing to your own vocal style. It's been good, acuttely, to do some covers because it's been a challenge, I do like a challenge (laughs)."

Are your songs at all autobiographical? "There isn't very much of my own life in these songs. There is a little bit, obviously, because I wouldn't be able to write the song if there wasn't a part of me in it. It's like an acting thing; you write a story about certain people and then when you sing the actual song, you're just singing through them so you are that person.

Which do you feel is the most emotional song on this album? "'Don't Cry For Me', definitely. I wrote the lyrics for that song and I think there are some lines in there that I think, 'yeah, I'm alright, me. I'm a good writer.' I like it when you do write something and you surprise yourself and that's what I did on this song, really.

It's interesting that 'I Cried My Last Tear' seems to mirror 'Don't Cry For Me' - it's almost like an answer song... "Yeah, I suppose it is really. It's funny that we've got two songs about crying and they are exactly opposites. Maybe after 'Don't Cry For Me' she got a bit of gusto and said 'on your bike!'"

Do you think there's quite an American R&B influence on this album? "Yeah, I think there is. Because we got into a lot of that sort of stuff and were working with a man called Peter Molan who did a lot of that stuff. He worked with R. Kelly, Michael Jackson, he's brilliant actually. So he brought an influence to it anyway."

The first taste the fans will have of this new album is the single 'The Real Thing'. Why did you decide to release this one first? "'The Real Thing' sums up what I am, what I am about, you know, and I think as well as that it's what people expect of me. It's very much going back to the very first album and it just happened and seemed fitting to come out first, really. It's a good dance thing as well."

Which are the tracks most likely to get people clubbing? "Oh, I'd say 'Never Gonna Fall In Love', 'The Real Thing', 'The Line'...there's one song 'You Know How To Love Me' which is an old Phyllis Hyman song and that was, like, the disco anthem basically. So I think a few people will be moving around to that one.

'The Very Thought Of You' is really quite a sexy, seductive song - something to take off your clothes to, perhaps? "Oh, well that's alright by me. I think again 'The Very Thought Of You' is very much in the ilk of what we did before and it is, it's a groovy, sort of sexy song, really.

And yet lyrically that song has more depth than some of your older material..."I think really the whole album has got more depth than maybe the last one or the one before. But I think it's still got that raw edge to it which I'd hate to lose and a sort of naivety but yeah, I think the lyrics are a lot more mature. I think my voice is a lot more mature, so there's a few wrinkles (laughs)."

Who is Suzanne? "Well this is a strange thing because Suzanne is actually the name of my sister which so...people listening to 'Suzanne', are obviously going to think 'oh Ian's been beating up on Lisa,' which is just ludicrous! No, because I wanted to write a song about a sister writing to her sister and saying 'my husband or my boyfriend has been beating up on me and I've got to get out of the relationship.' And if you think about the name, say, Doris or Doreen or Maureen...they just don't fit, the only one that really was apt was Suzanne. So everyone's going to get a bit confused about that one.

'Footsteps' class the album - why did you decide to put this one at the end? "I think we put 'Footsteps' last really because it's just a lovely end to an album and it's sort of saying 'you're still there; I'm not going, I'm here, I'm here' which is, like, a nice end to an album. It's saying 'well, I'll be back' (laughs)."

You do just about all your backing vocals, why? "There's only one song, the disco tune, the Phyllis Hyman 'You Know How To Love Me', where we
used Anna and Aileen who actually tour with us. The rest is just me, backing vocal-wise. I just think when I do my own backing vocals it’s a lot smoother, it blends a lot better with my own voice, with the lead voice. So, it sounds a lot slicker, really.

Are you hoping to go all around the world with this one?
“I’d like to do a lot more places than we did before. I think this tour will be a lot more extensive than the last few which is pretty daunting but I suppose we can split it up into two or three parts which is not too bad.”

Thirty is always a big landmark year, how do you see yourself at 40? “Well, now I’m 30 and I love it. I just feel so liberated in a way. When you’re in your twenties you’re still a girl, really. But when you get to 30, it’s like, ‘yeah, I’m a woman, so just watch out’ and I think it will be even more so when I’m 40. I think I’ll feel a lot more secure in myself.”

And musically, how do you hope to spend the next 10 years? “Musically, the next 10 years…..I just want to carry on. I want to do as much as possible, really. When people tell me to shut up, then you know, I’ll shut up but until then, I’ll carry on. I’ll keep trooping on (laughs).”

***ends*** Interview by Sally Stratton
Lisa Stansfield is one of the UK's foremost female singer/songwriters. An international star with ten million album sales to her name and hits all around the world, Lisa Stansfield remains a unique artist, her timeless music spanning genres and generations.

March 1997 sees the release of Lisa Stansfield's fourth album, entitled quite simply 'Lisa Stansfield'. The album has all the unmistakable Lisa Stansfield hallmarks - the groove, the orchestration, the brass, the strings and of course, the rich sensual voice that is Lisa Stansfield.

Simultaneously classic and contemporary, 'Lisa Stansfield' offers a solid combination of ballads, mid-tempo grooves and uptempo dance beats. With themes ranging from love stories to personal reflections, this is an album about love, which retains a raw edge.

Written and recorded in Ireland and produced by Ian Devaney, this is the first time that Lisa and Ian have worked with collaborators. Peter Mokran, of R. Kelly, Toni Braxton and Prince fame, has co-produced the album, and song-writer and former singer with 'Living In A Box', Richard Darbyshire, has co-written several of the songs on the album. Their result is an album that remains true to the Lisa Stansfield tradition while introducing a new dimension, Peter Mokran brings a strong and very current American R&B influence to bear.

Lisa Stansfield's early talent as a performer was first spotted by a Granada TV producer, leading to an initial career as a TV presenter. Fast realising that this was not the path for her, Lisa Stansfield joined forces with old school friends Ian Devaney and Andy Morris to form 'Blue Zone'. Brought to the attention of top DJ mixers Coldcut, following the club success of 'Big Thing', Lisa Stansfield's first chart success came in 1989, guesting on Coldcut's smash hit 'People Hold On', coincidentally currently storming the charts in bootleg form seven years on.

Lisa Stansfield has always had far-reaching appeal. Her vocals on 'People Hold On' quickly marked her out as a solo artist in her own right, and the release of her solo debut 'This Is The Right Time' soared in the charts.

In America, with the release of 'All Around The World', Lisa Stansfield made history by topping both the pop charts and R&B charts, reaching No. 1 after creating a storm at black radio and topping Billboard's Black Music Chart, culminating in a performance at the Apollo Theatre in Harlem.

In November 1990, Lisa broke off from recording her second album to sing Cole Porter's 'Down In The Depths' on the Red Hot & Blue album, which raised millions for AIDS research world-wide. Three months on, in January 1991, Lisa was performing in front of 150,000 people at the Rock In Rio Festival.

Lisa Stansfield's second album 'Real Love' was released in November 1991. Its four hit singles: the exhilarating 'Change', 'All Woman', 'Time To Make You Mine' (the b-side of which featured a unique duet of 'All Around The World' with Barry White) and 'Set Your Loving Free' opened the doors for a second world tour, taking in Japan, America and Europe.

In April 1992, Lisa performed at the Freddie Mercury Tribute Concert For AIDS Awareness at Wembley Stadium, singing 'Get Me Back Free', her hair in curlers and pushing a vacuum cleaner, before joining George Michael on stage to perform their rendition of 'These Are The Days Of Our Lives'.

Soundtrack success followed with 'Someday' (I'm Coming Back), from 'The Bodyguard' and 'In All The Right Places', co-written with film music maestro John Barry, for 'Indecent Proposal'.

The release of her third album, 'So Natural', a the end of 1993, saw Lisa exploring new musical ideas, expanding her vocal range and laying bare her emotions.

Of her fourth album 'Lisa Stansfield', Lisa comments, 'I always think of an album as being part of my life, I'm now at the stage where I'm feeling more confident and self-assured and that I feel is reflected in the album.'

'Lisa Stansfield' is released on 24th March 1997 on Arista Records and a European tour will follow later in the year.
"DON'T CRY FOR ME"  Stansfield

I've done something wrong
I wanna be honest with you
'bout putting you through this pain
It was only a sexual thing
So help me baby
'Cos I wanna be honest
I wanna be honest with you

How much can I say I'm sorry?
What more can I do?
I wanna be with you
Won't you say we'll stay together?
Don't you say it's gone
I wanna be with you
So baby please understand
I love you

Chorus
I wanna be honest with you
You've seen it through
I wanna be honest with you
It was only a sexual thing
So help me baby
'Cos I wanna be honest
I wanna be honest with you

How much can I say I'm sorry?
What more can I do?
I wanna be with you
Won't you say we'll stay together?
Don't you say it's gone
I wanna be with you
So baby please understand
I love you

Chorus
I wanna be honest with you
You've seen it through
I wanna be honest with you
It was only a sexual thing
So help me baby
'Cos I wanna be honest
I wanna be honest with you

How much can I say I'm sorry?
What more can I do?
I wanna be with you
Won't you say we'll stay together?
Don't you say it's gone
I wanna be with you
So baby please understand
I love you

Chorus

I don't mind
You say you don't mind
But what about the babies and what about the sunshine
Well we can't paint it up and make it pretty but
We cannot overstep the line

Chorus
We cannot overstep
We cannot overstep the line
We cannot overstep the line

"Sometimes people make mistakes
They play the game, play hard to get
Then it all goes wrong and they end up being lonely
Well, I'm one of those people"

Got me missing you
You've got me missing you
At the time it seemed OK
Nothing too serious I said
Just two people having fun
Or so I thought

At the time I was playing it cool
I had it all under control
But then I broke the golden rule
I went and said you'd never have me
But baby you've got me...

Chorus

Missing you
Every day every night
You've got me missing you

Without you this ain't a life
Got me missing you
And baby try as I might
I just can't stop this pain inside
If I could do it all again
I'd say the things I truly meant

"Cos now you're gone and I've gone insane
Funny how I always said you'd never have me
But baby you've got me...

Chorus

Missing you
Every day every night
You've got me missing you

Without you this ain't a life
Got me missing you
And baby try as I might
I just can't stop this pain inside
I stay up late at night 'cos I've been sleeping light
I've made a full-time job of going out of my mind
Can't see one good reason I should live my life without you
Without you

Chorus

Missing you
Every day every night
You've got me missing you

Without you this ain't a life
Got me missing you
And baby try as I might
I just can't stop this pain inside
I say I don't mind
You say you don't mind
But what about the babies and what about the sunshine
Well we can't paint it up and make it pretty but
We cannot overstep the line

Chorus

We cannot overstep
We cannot overstep the line
We cannot overstep the line

Saw

"Sometimes people make mistakes
They play the game, play hard to get
Then it all goes wrong and they end up being lonely
Well, I'm one of those people"

Got me missing you
You've got me missing you
At the time it seemed OK
Nothing too serious I said
Just two people having fun
Or so I thought

At the time I was playing it cool
I had it all under control
But then I broke the golden rule
I went and said you'd never have me
But baby you've got me...

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"Cos now you're gone and I've gone insane
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Without you this ain't a life
Got me missing you
And baby try as I might
I just can't stop this pain inside
I say I don't mind
You say you don't mind
But what about the babies and what about the sunshine
Well we can't paint it up and make it pretty but
We cannot overstep the line

Chorus

We cannot overstep
We cannot overstep the line
We cannot overstep the line

I came home from work and have a glass of wine
Kick off my shoes and wait on you
Well it's way past dawn and you're still gone
Where in the world is my boot?

I say I don't mind
You say you don't mind
But what about the babies and what about the sunshine
Well we can't paint it up and make it pretty but
We cannot overstep the line

Chorus

We cannot overstep
We cannot overstep the line
We cannot overstep the line

I don't mind
You say you don't mind
But what about the babies and what about the sunshine
Well we can't paint it up and make it pretty but
We cannot overstep the line

Chorus
Baby I'm leavin' I'm leavin' I'm leavin' "leavin' you" You shouldn't have done me babe Now watch what I do to you Baby I'm leavin' I'm leavin' I'm leavin' "leavin' you" How could I be so dumb I thought I loved a man But more and more you proved to be a boy and now I understand But I can't baby sit no more, it's not what I loved you for I'd rather be alone bye-bye cos' I'm really leavin' this time

Chorus
You shouldn't have done me babe Now watch what I do to you Baby I'm leavin' I'm leavin' I'm leavin' "leavin' you" You shouldn't have done me babe Now watch what I do to you Baby I'm leavin' I'm leavin' I'm leavin' "leavin' you" No I can't baby sit no more, it's not what I loved you for I'd rather be alone bye-bye cos' I'm really leavin' this time

"NEVER GONNA FALL" - (L. Stansfield/L. Devaney)
I searched, I found and I lost love Now I've started all over Now not a day goes by when I'm not sure you're the one "Cos you give me something baby It's a feeling I just can't contain You give me something baby And it's something I'll never find again

Chorus
You give me life Darlin' what more can I want I'm never gonna fall in love again You're giving me something more and I know I won't be searching no more I'm never gonna fall in love again

"SOMEWHERE IN TIME" - (L. Stansfield/L. Devaney/R. Darbyshire) Somewhere in time I will swear you'll be mine And I'll love you forever baby We'll keep each other warm This is the real thing

"THE REAL THING" - (L. Stansfield/L. Devaney) Never mind the stars in the sky Never mind the when and the why Got a feeling higher than high This is the real thing

AmericanRadioHistory.com
We used to be lovers
And the very thought of you is keeping me alive
Can't you see just what you're doing to me baby
Babe I'm caught on you, you're all
The very thought of you, it sees me through it keeps me going
And the very thought of you is keeping me alive.

Every Monday I see you
I can't wait for you walking by
I'm obsessed and I need you
I'm going out of my mind.
I can't rest till you're near me
No I can't wait.
A - Z ON LISA

Never Gonna Fall
(L. Stansfield/I. Devaney - Eurotrim Products Ltd. and Bookman Trading Ltd. exclusively licensed to BMG Music Publishing International Ltd. for the World outside the UK)

Don't Cry For Me
(L. Stansfield/I. Devaney/RC. Rooney/M. Morales - Eurotrim Products Ltd. and Bookman Trading Ltd. exclusively licensed to BMG Music Publishing International Ltd. for the World outside the UK/2nd Generation Rooney Tunes/MCA)

The Very Thought Of You
(L. Stansfield/I. Devaney/R. Darbyshire - Big Life Music Ltd. exclusively licensed to BMG Music Publishing International Ltd. for the World outside the UK/ Warner Chapel)

I'm Leaving
(D. Wiggins - Soulfinga Music (BMI)/CWL Music (BMI))

Won't You Help Me Suzanne
(L. Stansfield/I. Devaney - Big Life Music Ltd. exclusively licensed to BMG Music Publishing International Ltd. for the World outside the UK)

You Know How To Love Me
(J. Mumes/R. Lucas - Ensign/BMG Music Publishing, Ltd.)

I Cried My Last Tear
(D. Warren - Realsongs)

Somewhere In Time
(L. Stansfield/I. Devaney/RC. Rooney/M. Morales - Big Life Music Ltd. exclusively licensed to BMG Music Publishing International Ltd. for the World outside the UK/Warner Chapel)

The Real Thing
(L. Stansfield/I. Devaney - Eurotrim Products Ltd. and Bookman Trading Ltd. exclusively licensed to BMG Music Publishing International Ltd. for the World outside the UK)

The Line
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Honest
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Got Me Missing You
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One Set Of Footsteps
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UK/Warner Chapell)

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International Ltd.

Never Never Gonna Give You Up (BARRY WHITE - Soulv Music/Super Songs (BMI)) (special bonus track - 'People Hold On - The Bootleg Mixes')

PRODUCED BY Ian Devaney

CO-PRODUCED BY Peter Mokran

MIXED BY Peter Mokran and Ian Devaney

ENGINEERED BY Aidan McGovern

Original production by Ian Devaney, Mark Morales and Mark C. Rooney. Additional production by Peter Mokran and Ian Devaney

ART DIRECTION & DESIGN - Michael Nash Associates PHOTOGRAPHY - Ellen von Unwerth


Strings Simon Vance, Drusilla Harris, Jane Nossek, Richard Thirlwell, Martin Clark, Julia Hoyle, Vivien Birdsal, Louise Peacecock, Kate Evans, Min Yang, Clare Dixon

Additional Musicians on "You Know How To Love Me" Chris "Snake" Davis - Saxophone & Flute John Thirkell - Trumpet Aileen McLaughlin and Anna Ross - Background Vocals

Horn arrangement by Ian Devaney, Chris Davis and John Thirkell Anna Ross appears courtesy of L'Attitude Records

RECORDING STUDIOS


Vocals recorded at Gracieland 2, Co. Dublin, Ireland.

Assistant Engineers

Jon "Boo" Bailey, Doug Michael, Will O'Donovan, Chris Potter, Stephanie Gylden, Rik Simpson, Ricky Graham, Andy Grassi, Conal Markey, Sean O'Dwyer, Gareth Ashton

AMEK 9098 console by RupertNeve the designer. Mastered By Bernie Grundman

DETAILS


Written and recorded in Dublin, Ireland, and produced by Ian Devaney, 'Lisa Stansfield' is a confidant fusion of classic and contemporary references. The stirring melodies and timeless, heartfelt lyrics are delivered, as always, with style and emotion, by Lisa Stansfield's unique sensual vocals.

The groove, the orchestration, the brass and strings, all bear the classic Lisa Stansfield hallmark, while the use of contributors for the first time adds an additional element to the album. Peter Mokran (of Prince, Michael Jackson, R. Kelly and Toni Braxton fame, to name but a few), has co-produced the album, bringing with him a strong and very current American R&B influence.

On 'Lisa Stansfield' Lisa explores themes close to her heart, from songs about love found and love lost to personal reflections. As Lisa comments, "I feel love songs are what I am best at as a singer, I'm a very emotional person, a bit of a drama queen. I think love songs are universal, they never go out of fashion."

Lisa Stansfield describes herself as a storyteller, picking up inspiration for songs from watching people in the street or overhearing snatch of a conversation in a restaurant. The range of inspiration is evident on 'Lisa Stansfield' from the funk-driven 'The Line', addressing environmental issues, to the uplifting 'The Real Thing' with its call to be who you want to be.

Of the thirteen tracks on the album, six are co-writes, four with Richard Darbyshire, songwriter and former singer with 'Living In A Box' and there is one cover, Phyllis Hyman's disco anthem 'You Know How To Love Me'.

The album features soulful ballads, 'I Cried My Last Tear' - a gem from the ubiquitous Diane Warren, 'Don't Cry For Me', co-written by New Yorkers Mark Morales and Mark C. Rooney and 'I'm Leaving'...

Uptempo grooves include the opening track 'Never Gonna Fall' and the debut single from the album 'The Real Thing'.

Of working with contributors for the first time Lisa comments, "When you get too insular you can lose the plot, so we decided not to be precious and keep ourselves to ourselves but instead work with other people."

The title of the album indicates the stage that Lisa is at, "I'm feeling very secure and liberated". Lisa comments on 'Lisa Stansfield' the combination of confidant song-writing and emotional performance reflects just that.

The release of 'Lisa Stansfield' will be followed by a full European tour later in the year.