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M&M looks at the contenders for the title of the 1997 European Summer Hit (pages 7-10).

Spanish radio
loses listeners
by Howell Llewellyn

MAHID — The number of people listening to radio in Spain has taken a dramatic downturn.

continued on page 20

BMG, Classic FM create
new international label
by Mike McGeever

LONDON — It's a classic match. The marriage of BMG Entertainment International U.K. and Ireland (with its expertise in A&R, marketing and distribution) to Classic FM (an established radio brand with affluent loyal listeners) has resulted in the conception and birth of a new international classical music label.

The £15 million ($24.4 million), five-year deal between the record company and broadcaster to set up the label, aptly named Classic FM, is intended to help bolster flagging sales of classical music in the U.K. by making it more accessible at retail level to first-time buyers.

Robert O'Dowd, director of Classic FM Enterprises, says, "This is a vital response to a downturn in classical music sales which has resulted in many established and promising artists being without current record deals, and little hope for those on the verge of breaking," says O'Dowd.

Cross-Channel
comparisons
at Radio Festival
by Emmanuel Legrand

PARIS — Jean-Paul Baudecroux, president and founder of Paris-based European broadcaster NRJ, is expected to compare the radio landscape on both sides of the channel during his keynote address on Monday (July 7) at the Radio Festival in Birmingham.

"Talking to M&M the week before the event, which is organised by U.K. trade body the Radio Academy, Baudecroux said he would address delegates with a speech which "will compare the two radio systems in France and in the U.K. and look at issues that are of interest for the whole industry."

Among the topics Baudecroux was expected to tackle are issues such as...
Watch out for the European Summer Smash Hit!

STEEL PULSE - Brown Eyed Girl
New Album coming soon on edel
SACEM reports limited growth during 1996

PARIS — French authors' rights society SACEM/SDRM has posted a modest three percent increase in its revenues during 1996, at FFr 3.27 billion ($575 million).

The increase compares to a 4.4 percent growth in revenues reported by SACEM in 1995. In its annual report, the society notes that "like many French companies, SACEM has been affected by a difficult economic environment." It adds that the limited growth in revenues from mechanical and performing rights reflected the tough situation in which the French music market found itself during 1996.

However, income from the audiovisual sector — radio and TV stations — increased by 5.2 percent to FFr 1.06 billion, and contributed a large portion of the society's overall revenue growth. The radio sector contributed FFr 165.7 million to SACEM revenues in 1996 (up 2.8 percent on 1995), a figure which represents 7.5 percent of the society's total revenues. TV accounted for 25 percent of SACEM's revenue in 1996.

While revenues from public radio broadcasters were down 2.1 percent at FFr 82.4 million, income from commercial radio stations increased by 8.2 percent to FFr 833.3 million. This was "mainly due to the increase in advertising revenues at the main networks, notably NRJ, and because of back-payments from several local commercial stations," notes SACEM president Jean-Loup Tournier.

SACEM distributed a total of FFr 2.4 billion to rights owners in 1996, a 2.8 percent increase over 1995 figures, with foreign societies collecting FFr 336.4 million. During the same period, the French society received FFr 508 million from foreign societies for the use of French works.

SACEM's overall operating costs reached FFr 552 million in 1996 (up 4.4 percent on the previous year), accounting for 16.9 percent of its total turnover. Tournier says this slight increase in operational costs was mainly due to a drop in French interest rates. He adds that the only way to drastically reduce the operational costs would be "to make employees redundant, because salaries represent 75 percent of our costs. However, this is not SACEM's philosophy, as we consider that to get the job of collecting and distributing well done, you have to pay for it."

SACEM also reports that national repertoire accounted for 58.3 percent of all proceeds collected in 1996 from radio stations (compared to 58.5 percent in 1995), and for 57.3 percent of the proceeds from TV channels. Yet national repertoire only represented 40.7 percent of the proceeds from record sales in 1996, a decline of four percent on the previous year.

This drop is probably specific to a crisis in the record business, and to the limited number of new releases by major local acts," comments Tournier.

NRJ moves to arrest ratings slide

STOCKHOLM — French radio giant NRJ has announced the appointment of a new managing director for its Swedish CHR network Energy.

This year has seen falling audience figures for Energy, along with the departure of both managing director Jérôme Segond and programme director Erik Landt.

Chuck Maylin, NRJ's director of international operations, has been overseeing the company's Swedish operations since February. He has now found a new managing director for the station in Jacob Laurin, who moves from a post as vice-president of home appliance giant Electrolux.

Laurin has no previous background in radio, but Maylin believes he has all the qualities needed to regenerate the network. "He's a top-quality appointment," says Maylin. "He has great people skills and is an incredible motivator."

Those skills may be quickly put to the test, as Energy has suffered a major assault on its position as the top-rated commercial network in Sweden during the past year. Although it remains the market leader, official ratings figures from RUAB show that Energy's total audience share shrank from 10.4 percent in 1996 to 9.8 percent between June 1996 and April 1997.

The network's key target teenage audience fell by a similar amount during the same period, down from a market share of 30.2 percent to 28.4 percent. But NRJ's most dramatic losses have been sustained in the key market of Stockholm, where its audience share fell from 14.3 percent to 9.8 percent.

Maylin believes the main reason for NRJ's falling figures can be summed up in one word — competition.

"Commercial radio in Sweden has evolved very fast — don't forget it only started in 1993 — and there's a lot more choice now," he says. "What we're seeing is a compression, with competition meaning that the distance between the top and bottom (station) is closing. I told the staff we're still No. 1 and that they should be proud of that."

Daniel Akerman, who is responsible for NRJ's international programming and promotion, has been looking after programming at Energy following Landt's departure from the station last month. While agreeing with his colleague Maylin that the fall in the network's audience was to a large extent inevitable, Akerman says he is not happy with the size of the drop.

"The market has been changing, and obviously we haven't been reacting enough," he admits. "I'm looking at improving certain areas of programming, which involves getting back to basics." Akerman says that a new programme director will be appointed by early autumn.
RAB, CRCA link for ad action plan

Export study calls for changes in attitude

London — In a joint initiative, the U.K.'s Radio Advertising Bureau (RAB) and the Commercial Radio Companies Association (CRCA) have launched a five-point manifesto to sharpen commercial radio's image and bolster the advertising industry's confidence in the sector.

"Project 2010" is a programme designed to address the issues of the market in which commercial radio operates. It will look into the way the industry as a whole targets advertisers, at the relationships between radio sales teams and advertising agencies' media planners, the interpretation of current (RAJAR) ratings data and the quality of radio advertising.

One of the main goals of the initiative is to achieve a 10 percent slice of the total U.K. display advertising market by the year 2010, according to RAB director of operations, Justin Sampson. Currently, U.K. commercial radio commands about five percent of total ad revenue.

"We got to Project 2010 through a strategic planning exercise between the CRCA and the RAB," Sampson explains. "It focused on the major radio groups, and the big question was 'What initiatives can we collaborate on to further our business growth?'

He continues: "There are times when the groups are going to be competing. But there are areas which need to be resolved. So, it would benefit from everyone letting down their competitive edges and saying 'Let's work on this together.'"

One of the project's key tasks is to re-establish the advertising industry's confidence in the audience research findings of the Radio Joint Audience Research (RAJAR) conducted by research company RSL, according to Sampson.

Within the U.K. radio industry, the credibility of RAJAR was widely held to have been damaged last year, when there was a change in the type of (diary-based) research methodology used. Inexplicable shifts in certain listening patterns followed. This led to an outcry from broadcasters, after which RAJAR opted to revert to its previous methodology.

"We regularly ask media planners, 'Do you think radio audience research methods are as reliable as research in other media?'" says Sampson. "When we started this tracking in 1992, there was a fairly good response. And in 1995 there was a big increase in confidence. But when we asked media planners their views at the start of 1997, confidence had dropped. We attribute this to the public debate about the methodology (changes) last year."

Concludes Sampson, "The major objective behind marketing RAJAR is to ensure that more media planners feel comfortable using the data. We have initiatives lined up [as part of Project 2010] to make the data more accessible and user-friendly."

Latest Platinum Europe awards

London — The all-conquering Spice Girls and French-Canadian chanteuse Celine Dion share a rare distinction in the latest IFPI Platinum Awards listings, published this week.

The two acts have become the first to reach the seven-times platinum mark since the awards were instituted in July 1996. Their awards mark sales of over 7,000,000 units each in Europe of the Virgin album Spice and Dion's Epic/Columbia set, Falling Into You.

Albums released since January 1994 which have sold 1,000,000 copies in Europe are eligible for the award.

Madonna's Something To Remember (Maverick) and Andrea Bocelli's Bocelli (Polydor Netherlands) have both passed the 3,000,000 mark, and the latter's Romazza has reached double Platinum status. German prog-rockers Pur have racked up 2,000,000 sales of their Intercord set, Abenteuerland. In a different vein, the latest members of the Virgin album Spice and Dion's Epic/Columbia set, Falling Into You. Albums released since January 1994 which have sold 1,000,000 copies in Europe are eligible for the award.

U.K. pop veterans the Bee Gees—currently celebrating their 30th year of making music—were recently presented with platinum discs to mark the sales success in Germany of their album Still Waters. The presentation was made in Munich by TV presenter Thomas Gottschalk, host of TV show Gottschalks Hausparty, on which the Bee Gees performed. Pictured (l-r) are: Maurice Gibb, Polydor Germany product manager Michael Oberhofer, Polydor Germany head of press Birgit Schmuser, Thomas Gottschalk, Polydor Germany international marketing manager Thomas Starckjohann, Robin Gibb, Barry Gibb and Polydor U.K. international promotions consultant Debby Shaw.
burn it up this summer

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Bulgarian authorities to take effective action against piracy

The country has been described by the International Federation of the Photographic Industry (IFPI) as having a piracy problem comparable to that of China, and senior Western record industry executives have expressed their disquiet at an apparent lack of vigour of the Bulgarian authorities in protecting intellectual property.

However, what IFPI director general Nic Garnett describes as a “breakthrough” has now been carried out by the Sofia police. Ironically, the action was taken against a company which IFPI had previously embraced.

Sofia police, working with the IFPI office in the city, raided a CD plant in the town of Botevgrad owned by the Unison Distributing Company. IFPI says that five CD moulds were seized, three of which, the organisation claims, did not carry the official Source Identification (SID) Code which is required by Bulgarian law. SID codes embedded in digital data on a CD allow each disc to be traced back to the machine on which it was made.

IFPI says 5,000 discs covering 20 titles, along with 40 masters and documentation relating to CDs produced at the Unison plant were confiscated. As a result of the raid, the organisation says, Bulgaria’s largest CD plant has been put out of action.

Garnett comments, “This is a major breakthrough. The Bulgarian police have done a thorough job, and this action shows what can be achieved. We are calling on the Bulgarian authorities to take effective action against all cases of CD piracy, as there is a great deal to be done.”

Radio 105 backs new Swiss cable venture

GENEVA — Fineclo—the holding company of Italy’s national CHR network Radio 105—has taken a 25 percent stake in a planned new Swiss cable radio network.

The cable operation (also to be called Radio 105) is planning to launch in November and will target 14-29 year olds with a CHR format, serving German-language areas of Switzerland from its base in Basel.

Giuseppe Scaglione, managing director of the new station, says the remaining 75 percent of shares in the project are held by a consortium of Swiss media professionals, motivated by Radio 105 to pioneer the CHR format in their country.

“Until now, Switzerland has been served by full-service or AC formats on a local level, and our research shows that young people would welcome a format dedicated to their musical tastes,” says Scaglione. He adds, “Such a format can be instrumental in helping to develop local artists who have no suitable outlet for their music at the moment.”

Scaglione claims that cable-only distribution will not restrict the new station’s potential. “68 percent of the country is cabled, and a survey showed that, last year, over 300,000 young people tuned into a cable [radio] station. Our market research shows that there is a big demand for a targeted youth station, not just from listeners but from advertisers as well.”

Scaglione says that the deal with Radio 105 will provide the new Swiss company with both experience and expertise. “To undertake a project like this, you need a partner with the necessary know-how, and in Switzerland no such organisation exists. We contacted several networks with similar formats, and Radio 105 were the most enthusiastic about the idea,” he comments.

Entrepreneur saves Sweden’s Classic FM

STOCKHOLM — A wealthy classical music lover has stepped in to ensure Sweden keeps Classic FM, its sole commercial station dedicated to that format.

Swedish businessman Sten Rundin has bought the Stockholm-based station from the British GWR Group (the new owners of Classic FM in the U.K.), despite competition from, amongst others, U.S. company Q-Prime, who were hoping to introduce a second rock station to Stockholm. It is understood that the new company will continue to use the Classic FM name under licence from GWR. Rundin, who describes himself as a “private investor,” has no previous background in broadcast media. His only previous connection to the media world was a 25 percent stake in one of Sweden’s top women’s magazines for several years.

The move is a surprise for many in the radio industry who thought the loss-making station would inevitably change format. Although Classic FM has been steadily increasing its audience, the most recent audience figures still only give the station 2.4 percent of Stockholm’s listeners, and the new owner is aware of the need to boost that figure.

“We’re aiming at bringing the audience up to 4 percent,” says Rundin.

“We’re also hoping to go for a slightly younger age group, aiming at the 40-55 market.” The new owner says that although classical music will still form the main core of Classic FM’s output, he will not be afraid to broaden the station’s scope in a major reprogramming reshuffle which will take place after the summer holiday period.

Rundin says that although he will be employing knowledgeable staff, he will be personally involved in format discussions at the station. “I believe I have something to offer,” he says. “If you’re too deeply involved in classical music, it can be harder to determine what the listeners want. It’s obvious that Classic FM hasn’t succeeded in picking the right sound for Stockholm.”

Oldies out at new TOP network

by Marc Maes

ANTWERP — Flemish repertoire and “gold” songs recorded before 1970 have been banned from the 22 local stations in Flanders which are uniting under the TOP Radio banner.

The link-up of stations is in anticipation of new Flemish media legislation which will permit networking for the first time (Music & Media, July 5). It will also enable the stations to consider to compete more effective-ly with the Radio Contact group of stations, who have been operating as a defacto network for some time.

All TOP Radio affiliates will play the same music and will be jointly marketed as a single brand. Stations taking on the TOP Radio name include the leading stations in Antwerp (VRM) and Ghent (Radio SIS).

According to network managing director Liesyen, TOP Radio will aim to attract the 15-35 demographic with a CHR format that mixes pop and dance music in roughly equal measures.

However, although affiliate TOP stations will have identical playlists, programmes will still be presented locally by local DJs, and other speech elements such as news and community information will also still be locally produced.

TOP Radio head of music Peter Hoogland was recently presented with a gold disc by Byte Records in recognition of the network’s support for Sash!’s Encore Une Fois, which has sold over 43,000 units across Europe as a whole. Pictured (l-r) are: Byte marketing manager Niel van den Eynde, Hoogland, Byte Records managing director Jean-Paul De Coster, and Sash! (alias Sascha Lappesen).
Summer '97: beats from the beach

It happens every year. Holidaymakers across Europe head for the continent's hottest resorts for their summer breaks; they spend their days roasting on the beaches and their nights sweating in local discos. Inevitably, one—or maybe two—of the records they've been dancing to becomes their holiday theme, and ends up being brought back to their home countries. And thus summer hits are born, to dominate dance floors and playlists for months to come. Here, Music & Media writers scan their local territories to find the tracks which are shaping up to be part of the soundtrack of the summer of '97.

WHIRLPOOL PRODUCTIONS

FROM DISCO TO DISCO
ElektroMotor/Polydor
This German production is a killer dancefloor filler, as the Cologne-based house triumvirate radiate a real "Let's do-a-disco-pastiche!" feeling. Serious or not, Eric D. Clark, Justus Ktilincke and Hans Niewandt have obviously hit the right key, as this single, taken from their second album Dense Music has already been a hit in Italy.

In Holland, it is one of the favourite dance videos on music television channel TMF. Station head of music Erik Kross is enthusiastic about the track, but concedes: "It is a kind of 'love-it-or-hate-it' track. A little resistance is always good, though, as it makes people talk about it."

However, Kross predicts From Disco To Disco will be around for a while this summer. "Although it won't by far become as big a hit as Bellini's Samba De Janeiro," he suggests, "it has all the elements of a genuine sleeper."

CHARLIE DORE

TIME GOES BY
Bustin' Loose
It's now over 10 years since Charlie Dore first hit the charts with Pilot Of The Airwaves. Since then, the singer has more than survived by writing for other artists, from Celine Dion, through Sheena Easton and Jimmy Nail. Happily, with a voice as individual as Dore's, she also kept a few top tunes for herself.

Her latest single, the uplifting Time Goes By, is blessed with a luscious, addictive melody. Having said that, Dore's track is no gospel workout, nor is it a "novelty" record. Its hook lives up to its name, and a selection of truly excellent remixes promise coastal club action.

The track has already been a major hit for Dig It in Italy, where it was in the Top 10 for 7 weeks. Since then, Sony's Epidrome imprint has picked it up for the rest of Europe. Aided by its inclusion on various compilations, Time Goes By has sold 1.5 million copies across Europe to date, and continental airplay is picking up.

Gary Smith

INSIEME S.r.l.

6.000.000 ALBUMS SOLD IN EUROPE

Romanza by Andrea Bocelli now on promotion in U.K. and the rest of Europe and shortly to be released in U.S.A. and the rest of the world

ANDREA BOCELLI

SUGAR MUSIC AND INSIEME S.R.L.

THANK ANDREA BOCELLI, POLYDOR AND PHILIPS CLASSICS FOR THEIR WONDERFUL WORK!

PHILIPS
Searching for summer success, clockwise from top left: Ricky Martin, Blackwood, Lucie and Sisters Of Sweden

Born Enrique Martin Morales in Puerto Rico on December 24 1971, Ricky Martin already has a long career behind him. Performing in TV commercials by the age of six, at 12 he joined the hugely successful South American boy band Menudo, in which he stayed for five years. Moving to Mexico in 1990, he began an acting career in TV soap operas, before going back to music with the group Munecos del Papel.

His next destinations were Los Angeles—as a permanent cast member on U.S. TV soap General Hospital—then Broadway, where he played Mario in Les Miserables. A No. 1 in France, (Un, Dos, Tres) Maria has sold over 1,000,000 singles there to date. Martin’s current album A Medio Voir, was a massive success last year in Spain and in South America (2 million copies sold worldwide), and is already past the 150,000 mark in France.

Cécile Teyssèdre

BLACKWOOD

My Love For You

A&D Music & Vision

If you were placing bets on which country is most likely to supply this summer’s major crossover dance/pop hit, then Italy would have to be a firm favourite.

Black Machine, Corona, Capella and Whigfield are among the Italian dance artists whose tunes in the past have tanned the ears of clubbing tourists from Marbella to Rimini.

This year, Nino Amurano, music director at the new CHR syndicated network Station One, is opting for Blackwood’s latest, My Love For You, an Italian No. 1. “The record has already exploded here,” says Amurano. “Despite it being a very commercial dance track, I really like it; production values are very high and Blackwood’s vocalist is a really talented singer with an excellent voice.”

Blackwood’s two main components are Talborah Adams, a New Yorker who came to Italy four years ago, and producer/songwriter Tony Verdo, who also operates their Rome-based record label, A&D Music & Vision.

My Love For You has been licensed and released around Europe through Scorpio in France, ZYX in Germany, Blanco y Negro in Spain and BMG in the Benelux. Amurano suggests that My Love For You contains all the elements considered intrinsic to Italian dance/pop. “The song has all the characteristics of a major success—it’s very listenable and catchy. It’s not too dance and not too pop and it’s very radio-friendly.”

Mark Dezanni/Charles Ferro

ALEXIA

Uh La La La

A&D Music

Alexia’s Uh La La La sounds like a sure-fire summer hit; a simple sunny melody, a catchy singalong refrain (“Uh La La La, I love you baby”), a stomping rhythm, some nice shuffle beats and a touch of rap. Another sign of success is that the song has already inspired a copy-cat version (2 Eviria’s Oh La La La on Edel Club Tools which samples Crystal Waters’s Gypsy Woman).

Alexia hails from La Spezia on Italy’s Ligurian coastline, a few kilometres from the Massa Carrara base of her label DWA, home to Euro-dance favourites Corona and Ice MC. Having toured with Ice MC in 1993-94, she struck out solo with the 1996 summer Euro-dance hits Me And You and Summer Is Crazy.

Mark Dezanni

CHARLES FERRO

SISTERS OF SWEDEN

JUMPING

Pirate Music/Richmond Records/Dr. Records

Sweden, so legless has it, is full of beautiful girls. In that case, it’s perhaps surprising that it’s taken so long for the Swedes to come up with their own answer to the Spice Girls. What’s less surprising, however, is that it’s the aptly named Backstreet Young Dr Alban—now running his own Dr. Records label—that’s behind the Sisters of Sweden. The good Doctor is, indeed, executor-producer on this track.

The Sisters—SOS for short—are four girls who’ve been together since February, and their debut single is a pure summer hit. Jumping keeps the hook coming time after time—a bouncy,
Alexia

_The Euro Summer Hit!

also available on:

"FAN CLUB"

The fantastic new album featuring the greatest hits:

"UH LA LA LA"
"ME AND YOU"
"SUMMER IS CRAZY"
"NUMBER ONE"

Photo by Gaido
upbeat hook which should generate sweat at many a beach party. The lyrics also rhyme “jumping” with “humping,” which is bound to raise a snigger or two in the British Isles. More girl power?

Keith Foster

**BELLINI**

**SAMBA DE JANEIRO**

*Virgin Records*

Bellini are a five member multi-national group based in Germany, with members from Brazil, Turkey, Thailand, Indonesia and Germany. On *Samba De Janeiro*, they present Brazilian rhythms underlaid with dance beats, creating the soundtrack to a dance called, naturally enough, Bellini.

The track is produced by The Bellini Brothers—AKA Gottfried Engela and Ramon Zenker—who have a track record with such groups as Interactive, Perplexer, Hardtloob and Celvin Rotane.

The single was released on May 5, and within four weeks hit number 3 on the official Musikmarkt charts. It has now achieved gold status (250,000 units) and a Europe-wide release has brought chart entries in the Netherlands, Denmark, Sweden, Austria and Switzerland.

Since mid-May, the video has been on A-rotation on German music channel Viva. Meanwhile, the single has hit No. 1 on all the German dance charts. According to Virgin product manager, Stefan Müller: “One of the first to play the single was [public broadcaster] WDR’s [Cologne-based youth-oriented regional network] Eins Live as well as Munich’s commercial [local CHR] station Hit FM. That really got the ball rolling.”

Andreas Loeffler, music editor at Eins Live, relates: “One of our DJs brought in a vinyl disc of *Samba De Janeiro*, and we started playing it because we believed it would be this year’s summer hit. Listener response was great.”

Since the end of May, Bellini have been on a European promotion tour, appearing at various street raves; a string of TV appearances are lined up during the coming month. They will also be performing live at the Cologne trade fair Popkomm on 15th/16th August.

**STEEL PULSE**

**BROWN EYED GIRL**

*Wise Man Doctrine/Edel*

If summer hits are decided in part by familiarity, British reggae veterans Steel Pulse could be onto a winner with *Brown Eyed Girl*. Their breezy cover of the Van Morrison song is out in much of Europe, and gathering widespread airplay.

The track was featured on Rastahology, a career retrospective released last year on the band’s own Wise Man Doctrine label, and will also be on their forthcoming studio set on the same imprint, via Edel in most territories.

Brown Eyed Girl has already been a top 30 airplay hit in Germany and Austria. In France, adds include the Europe S and NRJ Networks in Paris.

Edel has already licensed Brown Eyed Girl for several summer compilations, and the band are undertaking extensive European promotional work during July. Bernhard Hiller, head of music at 104.6 RTL/Berlin, describes the song as “a typical summer reggae record, like Inner Circle.” However, he adds that is a little too sweet for his own taste: “like putting too much sugar in the tea.”

Paul Sexton

**Hot in the resorts**

M&M’s dance columnist Gary Smith takes a look at what’s currently hitting the decks and filling the floors at the leading Spanish resort clubs.

While radio plays are the usual test of a song’s hit potential, the summer brings in wholly different criteria. It was, after all, in the crowded discothèques of the Costa Brava and the Costa Del Sol that Whigfield’s Saturday Night first became 1995’s holiday anthem.

While it’s still too early to be able to pinpoint any one song, there are already a handful of tunes which are so ubiquitous along Spain’s coasts that they have to be serious contenders. “The two everyone is singing in the street are Gala’s Freed From Desire (Blanco y Negro) and Lovely by Nana (Urban/4Mot),” says Juan Campos, DJ and owner of leading specialist outlet 10! in Palma, Majorca.

“Of course there’s Blue Boy’s Remember Me (Guidance), which is still extremely popular.”

The Blue Boy track is an interesting one, already becoming known as “the track that would not die,” there are now mixes, and it is being used by El Corte Ingles, Spain’s largest chain-store group, for their summer TV and radio campaign.

“Pedrollo’s Play With My Body (Energie) is in with a chance,” says Carlos Perez, a Malaga-based DJ and retailer. “It’s very new, so I haven’t seen what effect it has in a club but it’s got all the ingredients. And don’t forget E O Tobin (Polydor) it’s happening in the clubs, and both Los 40 Principales and Cadena Dial have gone with the track.”

Ellie Weinert
The bagpiping Hendrix?

by Hoceil Llewellyn

It may sound like selling ice cubes to the Eskimos, but Galician bagpiper Carlos Núñez doesn't think he's mad trying to sell his music to Scotland and Ireland, where bagpipes are a part of life itself.

Galicia and the neighbouring Asturias region are in the Celtic north-west corner of Spain, which has its own smaller form of the bagpipe, or "gaita," which is just as ancient as its northern counterparts. Núñez has also the unreserved backing of Paddy Moloney, leader of the kings of Irish Gaelic music, The Chieftains. Moloney, who has invited Núñez to play with the band in concerts around the world, calls him "the seventh Chieftain." In Spain, excited critics have dubbed him "the Jimi Hendrix of the bagpipes."

The "gaitero" won a Grammy by guesting on The Chieftains' album, Santiago, the Irish band's homage to Santiago de Compostela, ancient capital of Galicia. "But it's in Ireland and Scotland, where I'd really like to triumph," says Núñez. Its certs with The Chieftains in both countries, where I'd really like to triumph," says Núñez. It

homage to Santiago de Compostela, ancient cap-

The Chieftains' album, Santiago, the Irish band's hommage to Santiago de Compostela, ancient cap-

The Chieftains. Moloney, who admires one of his songs, Columbia, included Brazil's stay in New York in the winter of 1984. Darby Crowley, head of publisher Songsearch Music in Macroom, Co Cork, first came across Brazil in Dingle, Co Kerry, about 12 years ago. "His work doesn't fit into the popular genre... it's more intellectual," says Carroll. And yet the songs on The Land Of Love are easily accessible to those used to the work of, say, Mark Knopfler, Paul Simon or Randy Newman. Brazil, who plays guitar and piano, was initially a reluctant solo performer, even getting physically sick at times before going on stage.

Now he's getting a band together to promote The Land Of Love. The album was produced by one of Ireland's most influential music-makers, Donal Lunny. Brazil calls Lunny "inspirational. Simplicity is the core of Donal's thinking. He showed me things in (my) songs I didn't know existed."

Brazil scores in Land Of Love

by Ken Stewart

Ireland correspondent, Billboard

After years in the background, it's a relief for Noel Brazil to finally release his debut album, The Land Of Love (Dara).Dublin-born Brazil had been writing songs for eight years before getting one recorded: when Mary Black sang Ellis Island, it became the first of 16 of his compositions she has released.

Other major artists followed suit. American rock legend David Crosby, wrote to Brazil, admiring one of his songs, Columbia, included Brazil's 1993 album, Thousand Roads (Atlantic). Earlier, Ireland's Christy Moore recorded Brazil's Metropolitan Avenue, based on...
From Tosca to Tesco: EMI’s ‘Mini Classics’

by Dominic Pride

In the past, classical purists have cried "sacrilege" when their beloved music is taken out of its context and into areas such as TV commercials. But EMI Classics are now capitalising on the fact that their repertoire for Classic FM—themes in films, TV series or commercials.

With a series of 30 "Mini Classics" CDs in the U.K., EMI is using the vast passive acceptance of classical music to introduce it to new buyers. The company is targeting non-classical listeners with a series of radio ads on U.K. rock and talk stations, such as Talk FM, Moxy Radio, GWR, Piccadilly and Virgin.

"Classic FM is our normal ground floor," says Sarah Magraw, EMI's classical development manager. "But with the middle of the road and talk stations, the ads stand out much more." Mini Classics links the "highlights" of symphonies and operas to the most popular use of those themes. The cover for Nessun Dorma from Turandot, for example, features table football players, linking it to the 1990 world cup theme: Mussorgsky's Night On The Bare Mountain makes the link to an ad for Maxell tapes.

This Russian quartet debuted two years ago with the album Giselle on U.S. indie label Cleopatra. Voices Of Wonder offer an irrestible mix of hip-hop, ragga and a cereal, while commercials for the single will aim to get people to buy the Ultralight Radio Mix itself.

Licensing is available worldwide.

SONY wakes up to cornflake synergy

by Rémi Bouton

Labels are often being criticised for artist marketing campaigns which could just as well be selling cornflakes, but Sony Music France and cereal giant Kellogg's are trying to prove you can do both at the same time...

In an unusual combination, the two companies have teamed up to promote a new cereal, Cracky, targeted at young buyers, in tandem with the new single from an album by children's entertainer Rafée, signed to Sony Music's Special Marketing department.

The track, Lola Lola by Rafée and the Wabo Wabo Club has a sound and a rhythm reminiscent of that of the Macarena, with some jazz and twist elements. It entered the French charts at number 62 this week.

Lola Lola is the theme to the TV ad for the cereal, while commercials for the single will end up with a pack shot of the cereal brand. Sony Music and Kellogg's have also organised a summer-long promo campaign in clubs on the Atlantic and Mediterranean coasts to target holiday-makers.

"Music, which is the main source of interest for youngsters, is the key to the success of this project," says Anne-Marie Bertié, communications director for Kellogg's.
<table>
<thead>
<tr>
<th>week 28/97</th>
<th>Eurochart Hot 100® Singles</th>
</tr>
</thead>
</table>
| **1** | **MMMBop**
| **2** | **I'll Be Missing You**
| **3** | **Ecuador**
| **4** | **Samba de Janeiro**
| **5** | **Alane**
| **6** | **Around The World**
| **7** | **Jojo Action**
| **8** | **Time To Say Goodbye**
| **9** | **Love Shine A Light**
| **10** | **Bailando**
| **11** | **I Wanna Be The Only One**
| **12** | **Quand Je Reve De Toi**
| **13** | **Shunk A Nation - One Little Indian (Chrysalis)**
| **14** | **Bailando**
| **15** | **Coco Jumbo**
| **16** | **Bittersweet Symphony**
| **17** | **Dam Dom Dam**
| **18** | **Free**
| **19** | **Just A Girl**
| **20** | **Midnight In Chelsea**
| **21** | **Sonnie Empire**
| **22** | **Mr. President**
| **23** | **Con Te Partiro**
| **24** | **I Want You**
| **25** | **Lovely**
| **26** | **Engel**
| **27** | **Remember Me**
| **28** | **I Don't Want To**
| **29** | **Ameno**
| **30** | **Alone**
| **31** | **Scrooby Snacks/I'm Not In Love**
| **32** | **Tout**
| **33** | **MMMBop**
| **34** | **I'll Be Missing You**
| **35** | **Ecuador**
| **36** | **Samba de Janeiro**
| **37** | **Alane**
| **38** | **Around The World**
| **39** | **Jojo Action**
| **40** | **Time To Say Goodbye**
| **41** | **Love Shine A Light**
| **42** | **Shunk A Nation - One Little Indian (Chrysalis)**
| **43** | **Bailando**
| **44** | **Coco Jumbo**
| **45** | **Bittersweet Symphony**
| **46** | **Dam Dom Dam**
| **47** | **Free**
| **48** | **Just A Girl**
| **49** | **Midnight In Chelsea**
| **50** | **Sonnie Empire**
| **51** | **Mr. President**
| **52** | **Con Te Partiro**
| **53** | **I Want You**
| **54** | **Lovely**
| **55** | **Engel**
| **56** | **Remember Me**
| **57** | **I Don't Want To**
| **58** | **Ameno**
| **59** | **Alone**
| **60** | **Scrooby Snacks/I'm Not In Love**
| **61** | **Tout**

**SALES BREAKER**

**1**

**F**

1997-07-12

**Call The Man**

**1**

**Jesus Jones**

**2**

**Bartolomeo**

**3**

**Steve Lawton**

**4**

**Green & Red**

**5**

**Alan Walker**

**6**

**Calvin Harris**

**7**

**Miguel Neves**

**8**

**Dua Lipa**

**9**

**Polo & C**

**10**

**Lil Dicky**

**11**

**Chris Martin**

**12**

**Tina Turner**

**13**

**Oh Wonder**

**14**

**Post Malone**

**15**

** Juice WRLD**

**16**

**Tame Impala**

**17**

**RKelly**

**18**

**Ariana Grande**

**19**

**H.E.R.**

**20**

**Olivia Rodrigo**

**21**

**Billie Eilish**

**22**

**Taylor Swift**

**23**

**Justin Bieber**

**24**

**The Weeknd**

**25**

**Lil Nas X**

**26**

**Katy Perry**

**27**

**Kanye West**

**28**

**DaBaby**

**29**

**Eminem**

**30**

**BTS**

**31**

**Adele**

**32**

**Miley Cyrus**

**33**

**Lizzo**

**34**

**BTS**

**35**

**The Weeknd**

**36**

**DaBaby**

**37**

**Eminem**

**38**

**BTS**

**39**

**Miley Cyrus**

**40**

**Lizzo**

**41**

**BTS**

**42**

**DaBaby**

**43**

**Eminem**

**44**

**BTS**

**45**

**Miley Cyrus**

**46**

**Lizzo**

**47**

**BTS**

**48**

**DaBaby**

**49**

**Eminem**

**50**

**BTS**

**51**

**Miley Cyrus**

**52**

**Lizzo**

**53**

**BTS**

**54**

**DaBaby**

**55**

**Eminem**

**56**

**BTS**

**57**

**Miley Cyrus**

**58**

**Lizzo**

**59**

**BTS**

**60**

**DaBaby**

**61**

**Eminem**

**62**

**BTS**

**63**

**Miley Cyrus**

**64**

**Lizzo**

**65**

**BTS**

**66**

**DaBaby**

**67**

**Eminem**

**68**

**BTS**

**69**

**Miley Cyrus**

**70**

**Lizzo**

**71**

**BTS**

**72**

**DaBaby**

**73**

**Eminem**

**74**

**BTS**

**75**

**Miley Cyrus**

**76**

**Lizzo**

**77**

**BTS**

**78**

**DaBaby**

**79**

**Eminem**

**80**

**BTS**

**81**

**Miley Cyrus**

**82**

**Lizzo**

**83**

**BTS**

**84**

**DaBaby**

**85**

**Eminem**

**86**

**BTS**

**87**

**Miley Cyrus**

**88**

**Lizzo**

**89**

**BTS**

**90**

**DaBaby**

**91**

**Eminem**

**92**

**BTS**

**93**

**Miley Cyrus**

**94**

**Lizzo**

**95**

**BTS**

**96**

**DaBaby**

**97**

**Eminem**

**98**

**BTS**

**99**

**Miley Cyrus**

**100**

**Lizzo**
**European Top 100 Albums**

**ARTIST** | **TITLE** | **countries charted**
--- | --- | ---
**1** | Jon Bon Jovi | "Destination Anywhere" - Mercury
**2** | Andrea Bocelli | "Romance" - Sugar/Polydor

### Sales Breaker

**1** | hansel | "Middle Of Nowhere" - Mercury
**2** | Radiohead | "OK Computer" - Parlophone
**3** | Spice Girls | "Spice - Virgin"
**4** | Michael Jackson | "Blood On The Dance Floor - HIStory In... - Epic"

### Sales Breaker

**1** | Sash! | "The Fat Of The Land" - XL
**2** | 6 'N Sync | "Backstreet Boys - Backstreet Boys - Jive"

**ARTIST** | **TITLE** | **countries charted**
--- | --- | ---
**34** | Celine Dion | " Falling Into You - Epic/Columbia"
**35** | Pino Daniele | "Dimmi Cosa Succede Sulla Terra" - CDE
**36** | Bob Dylan | "The Best Of Bob Dylan" - CDE

### Sales Breaker

**1** | Daft Punk | "Homegrown" - Virgin

**ARTIST** | **TITLE** | **countries charted**
--- | --- | ---
**67** | Blümchen | "Verlebt - Edel"
**69** | Nek | "Gli Amici E Tutto Il Resto - WEA"
**77** | Wolfgang Petry | "Aller Hong"
# Top National Sellers

## UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week</th>
<th>ALBUMS</th>
<th>SINGLES</th>
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## GERMANY

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## FRANCE

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## ITALY

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## SPAIN

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## HOLLAND

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## DENMARK

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## NORWAY

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## FINLAND

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## SWITZERLAND

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## AUSTRIA

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## PORTUGAL

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## GREECE

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Based on the national sales charts from 16 European markets. Information supplied by ChartTrack (UK). Full chart所有权 by Media Control Group GmbH 0109-0123-01660 (Germany), IFPI (France), singel: Music & Media (UK). Morgen - Die Musik für heute (Germany), Volksmusik für ein volk (Germany), NE (Netherlands), SE (Sweden), SV (Sweden). Latest top 40s/Top 100s published by various sources for the week ending 16 July 1997. 

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**MUSIC & MEDIA**

**JULY 15, 1997**

AmericanRadioHistory.com
Arum
The most laid-back of all U.K. guitar acts return promotional interviews in Sweden and the U.K. this Marth Wash lend their imprint his first album for York Garage and the Moving sped - up beats of the READY FOR A NEW DAY by Christian Lorenz

JULY 12, 1997

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

MUSIC & MEDIA 16 JULY 12, 1997

TOP 20 US SINGLES

TOP 20 US ALBUMS

Table with album and song titles, artists, and week numbers.

Eurochart A/ Z Indexes

Hot 100 singles

Table with song titles and artists, accompanied by week numbers.

Records with highest sales and airplay gains. © 1997, Billboard/BPI Communications.
Most added are those songs which received the highest number of playlist additions during the week. In the case of a tie, songs are listed alphabetically by artist.

Sally Family - When The Heat Gets Too Much #1 on the Heat #1 on the Heat
Dr. Feel Good - If I Only Knew #2 on the Heat
Oasis - D’You Know What I Mean? #3 on the Heat
Alt-5 - Faith Evans #4 on the Heat

DAVID BOWIE - Life On Mars? #5 on the Heat
Dusty Springfield - Promises #6 on the Heat
Oasis - Life Is What You Make It #7 on the Heat
Bugsy Malone - Manhattan #8 on the Heat

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

Playlist Additions:

Erik de Zwart - MD
CHR

RADIO 3/Hilversum P

Playlist Additions:

CDR

AC/CHR

M-80/Madrid

Playlist Additions

Power Play:

De Dijk- Stampvol Cafe
Ramon- De Zomerzon
11Ci & JoJo- You Bring
2 Eivissa- Doh La La La
Milk Inc.- La Vache
Iseo- Funky Town
Michael Jackson -History
Faith No More -Ashes
Maria Morten- And So The Story
Ana Torroja- A Contratiempo

CHR

RADIO 24/Zurich G

Playlist Additions:

Power Play:

Guy Janssens Producer
BRTN RADIO 2 -WEST FLANDERS/
Johan Van Ankle - Producer

Playlist Additions:

RADIO 21/Brussels P
Marc Deschuytes  Head Of Music
CHR

BRTN RADIO DONNA/Bruxelles P

Daddy/Even- Ill Be Missing
Jon Bon Jovi- Midnight
Harmon- MMID3op
Tic Tan Toe- Mr. Wichtig
Radiohead- Subterranean
Meredith Brook. Bitch
Leaches- Fulton Street
John Hiatt- Sure Pinocchio
Grams Show- Al That She Wants
En Vogue- Whatever
Babyface/Wonder-Bow Come, Um Long
Jungle Brothers- Brain
Mr. President. Jojo Action
Jon Bon Jovi- Midnight
Patricia Kaa. Je %disk
Gary Barlow. So Help Me Girl
Hunk- Near Jou
Michael Jackson- History

RADIO LAC/Geneva S

Playlist Additions:

Ralf Tschuppert - Music Dir
CHR

CHR

CHR

CHR

CHR

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**GREECE**

**RADIO ALFA**
- **CHRIS KISS**
  - Michael Mavrommatis/DJ
  - Athanasios Chalkis/DJ

**RADIO MINOS**
- **DIMITRIS KALTSO**
  - DJ

**RADIO ANTONIA**
- **EFSTATHIOS TASSIAKIS**
  - Head Of Music

**RADIO ELLIS**
- **ROBERT FARMAN**
  - DJ Musik Manager

**RADIO KOSOVO**
- **FATIMAH HASSLER**
  - DJ

**RADIO KOSOVO**
- **JASMINA BAKARI**
  - DJ

**RADIO LUXEMBOURG**
- **DOMINIQUE LOUIS**
  - DJ

**RADIO MONTENEGRO**
- **NAPOLI COLOMBIANO**
  - DJ

**RADIO BELLE**
- **VASSILIS VIOLAS**
  - DJ

**RADIO VIENNA**
- **JANETTE SCHMITZ**
  - DJ

**RADIO VIENNA**
- **PETER PERSCH**
  - DJ

**RADIO VIENNA**
- **CHRISTIAN RUTZEK**
  - DJ

**RADIO VIENNA**
- **HANS-JOACHIM FEI**
  - DJ

**MEDI**
- **JULIUS MEMAN**
  - DJ

**TURKEY**

**FONOS**
- **MUSTAFA KEMAL**
  - Head Of Music

**FONOS**
- **MUSTAFA KEMAL**
  - DJ

**SLOVAKIA**

**STANICA**
- **SLOVAK MUSIC**
  - DJ

**STANICA**
- **SLOVAK MUSIC**
  - DJ

**STANICA**
- **SLOVAK MUSIC**
  - DJ

**STANICA**
- **SLOVAK MUSIC**
  - DJ

**STANICA**
- **SLOVAK MUSIC**
  - DJ

**STANICA**
- **SLOVAK MUSIC**
  - DJ

**MUSIC & MEDIA**

**97 Page 19**
Radio Festival continued from page 1
the evolution of formats, radio regulation and how technological developments such as DAB will change the shape of the radio industry. Commenting on radio regulation, Baudercoux criticised the U.K. as being "too restrictive for radio operators." He added that he considers some aspects of the U.K. regulation of commercial radio to be the "promise of performance"—are in the interest of the industry, as they limit broadcasters' freedom.

Baudercoux said he planned to look at the NRMU in his speech. "Many U.K. operators don't know us, but our history is that of the radio industry in France, with the evolution of regulation, the creation of national networks, and the growth of the advertising market.

Baudercoux added that NRM's recent history has been linked to its international expansion. "It shows that the CHRI format can be exported with success," said Baudercoux, who admitted that he still regrets being absent from the U.K. market, despite three failed bids for U.K. licences.

"We have not given up," said Baudercoux. "I will tell the delegates that we are still interested to be in the U.K. market and contribute to the development of U.K.'s radio market in terms of format diversity, financial performances, sales strategies and DAB. The presence in the U.K. of a group like ours would boost the whole radio market." Baudercoux added that the Radio Festival is "a sign of the future of the industry." He noted successes which had been achieved in the U.K. through industries, unity and also the production of Performing Right Society and Mechanical Copyright Protection Society, which is giving writers and publishers protected lobbying strength.

"The problems facing the record business take us into the next century," Dickins observed, exorting his audience that "the future is further away than next week's chart." Dickins said that "the future is further away than next week's chart." Dickins said that music is a "vital weapon in the industry's armoury in facing the coming challenges." Dickins later took up that theme by announcing that senior industry figures were meeting later on July 1 with the director general of the government's telecommunications industry watchdog, OfTEL.

Spanish radio loses listeners
According to latest figures from official ratings body Estudios General de Medios (ROM)—this year's second audience survey, covering April-May—the number of daily radio listeners fell by 625,000 to below 19.5 million. That represents a drop of 3.1 percent on the 20.4 million figure recorded in the January-March survey earlier this year.

Although Spanish radio listening traditionally takes a seasonal downturn in the spring and summer months, the figures for virtually every network are also well down on the equivalent ratings period last year (see table).

There were particularly dramatic slumps for two news/talk networks, public station RNE Radio 1 and commercial broadcaster Cadena COPE, which lost 331,000 and 247,000 listeners respectively compared to the survey covering January-March.

That haemorrhage of Radio 1's audience provoked a debate on June 25 at a congressional hearing on parliamentary control of public broadcaster Radio Television Española (RTVE), at the end of which Radio Nacional Española (RNE) director Javier Gonzalez Ferrari survived a board of directors' bid to oust him by five votes to four, with one abstention.

The figures further fuelled recent rancour between Ferrari and RTVE director general Fernando Lopez-Amor, who claimed at the congressional hearing that "RNE smells of camphor and napthalene." He added that this "disagreeable smell" could only be removed by strengthening RNE's programming.

Responding to Lopez-Amor's attack, Ferrari retorted that, "the only smell around [RNE] that I detect is that of neutrality, rigour and seriousness." One bright spot for Ferrari and RNE, however, was the performance of its all-news station Radio 5, which managed to increase its audience by 10 percent.

Overall, Spain's news/talk stations lost a total of 629,000 listeners (four percent of their total audience) compared to the January-March survey, while the music nets fared little better, suffering a 3.7 percent fall with 333,000 fewer listeners.

The biggest crash suffered by the music networks was at Cadena COPE's rock-based Cadena 100, which lost 112,000 listeners.

Changes continued from page 1

Music & Media
Music & Media is making some changes in its editorial staffing. This follows the recent news that editor Dominic Pride to our sister publication, Billboard, after a six month assignment to M&M, and the departure of charts editor Bob Macdonald, who left the company on May 9.

As a result of these departures, Music & Media's editor in chief Emmanuel Legrand has announced the following appointments:

- Christian Lorena, news editor for the past six months, assumes the newly created position of music business & talent editor. In his new capacity, he will cover all music business-related and label pages at an international level, as well as covering the U.K. and German music industries. In addition, he will edit the Artists & Music pages of Music & Media, the Music & Media, the Music & Media and The Off-Record column.
- Features/special editor Jonathan Heasman is appointed news editor of M&M, responsible for commissioning and editing the news pages.
- Raúl Cano, who promoted to charts editor, effective July 1. As head of the Charts department, he will be responsible for the airplay and sales charts, and the station reports pages, and will continue to write the Airborne section.
- Terry Heath will be taking overall responsibility for features and specials. Terry was part of the editorial team on Billboard Music Group's (now suspended) U.K. trade publication Music Monitor, and has recently been freelancing for the Hollywood Reporter.

Commenting on these new appointments, Legrand says, "These changes strengthen Music & Media's editorial team and reflect the capacity of Music & Media to adapt to its environment and to new challenges. Christian, Jonathan and Terry are talented and experienced journalists whose skills are complementary. As for the charts, there could be no better than Raúl to take over this department, which provides about half of M&M's content."
### European Radio Top 50

<table>
<thead>
<tr>
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<td>Gina &amp; Ti Amo</td>
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The European Radio Top 50 chart is based on a weighted scoring system. Songs score points by achieving a position on at least one of MMR's targeting services with stereo monitors tuned to MMR's specific target demographics. The number of European territories is not as analyzed for the purpose of this chart. The number of European territories is not as of this publication.

### Short Takes

**Norwegians Spice Up U.K.**

The number of Norwegian bands attracting international interest and visiting the U.K. has grown from a trickle to a steady stream this year. Among those spotted on the gig scene have been the Lilo, signed to Fire, and Sony Music's Seigmen (M&M, May 3). Now jazzy pop threesome D'Sound (PolyGram) are showcasing in preparation for the European release of their album *Spice Of Life*, July 10. While the domestic business gets to grips with exporting its acts (story, page 4) it seems other European territories are already turning their ears northwards to the land which gave us A-ha.

**Bean's Beats**

Mercury Records has unveiled the soundtrack to this summer's movie, *Bean*, starring Rowan Atkinson as the hapless Mr. Bean (M&M, June 7). Some including the lead single, Boyzine's *Picture Of You*, are exclusive to the soundtrack, *Bean The Album*. It also features Aliasha's Attic covering He's A Rebel and Wet Wet Wet's rendition of the Beatles' *Yesterday*.

**Mae In Hong Kong; Artists For Tibet**

The week's news was dominated by the handover of Hong Kong to the People's Republic of China, but there was some music interest among the deluge of in-depth analyses of the event. Vanessa Mee, Singaporean violinist better known for her pop fiddle rendition of Bach's *Toccata And Fugue In D Minor*, performed *The 1997 Reunification Overture* at the Happy Valley racecourse at the handover. EMI Classics is releasing the spectacular piece internationally on July 7. Almost as if to prove it's not taking sides, another division of the major, EMI Records U.K., issues *Long Live Tibet*, a compilation featuring tracks from Bjork, Pulp, Oasis, and Texas, all of whom hope to raise awareness of China's occupation of the country and to raise funds for the Tibet House Trust, a charity recognised by the Dalai Lama.

**Joose On The Loose**

The "traditional" way to break an act has always included giving the handover of Hong Kong to the People's Republic of China, but there was some music interest among the deluge of in-depth analyses of the event. Vanessa Mee, Singaporean violinist better known for her pop fiddle rendition of Bach's *Toccata And Fugue In D Minor*, performed *The 1997 Reunification Overture* at the Happy Valley racecourse at the handover. EMI Classics is releasing the spectacular piece internationally on July 7. Almost as if to prove it's not taking sides, another division of the major, EMI Records U.K., issues *Long Live Tibet*, a compilation featuring tracks from Bjork, Pulp, Oasis, and Texas, all of whom hope to raise awareness of China's occupation of the country and to raise funds for the Tibet House Trust, a charity recognised by the Dalai Lama.
Border Breakers

Mainland European records breaking out of their country of signing

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<td>Lutricia McNeal/ Ain't That Just The Way</td>
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12 19 2 Chilli feat. Carrapicho/Tie Tic Tac | (RCA) | FRANCE | 12 |
13 16 3 Vacuum/I Breathe | (Stockholm) | SWEDEN | 10 |
14 15 5 Nek/Laura Non CE | (WEA) | ITALY | 11 |
15 18 8 Rosana/El Talisman | (MCA) | SPAIN | 8 |
16 14 5 Supertwist/Listen To Me Please | (EMI) | FRANCE | 18 |
17 11 15 Eros Ramazzotti/Deve CE Musica | (DDD) | ITALY | 15 |
18 19 3 Alexia/Oh. La La | (DWA) | ITALY | 16 |
19 17 7 Whirlpool Productions/From Disco To Disco | (Motor) | GERMANY | 8 |
20 NE Mr. President/Jojo Action | (WEA) | GERMANY | 18 |
21 20 16 DJ Quicksilver/Bellissima | (Dos Or Die) | GERMANY | 9 |
22 NE Mr. President/Coco Jambo | (WEA) | GERMANY | 10 |
23 NE Axel Red/Ma Priere | (Virgim) | BELGIUM | 5 |
24 NE Jean-Michel Jarre/Oxygene 10 | (Dreyfus/Epic) | FRANCE | 10 |
25 NE Nana/Lonely | (Urban/Motor) | GERMANY | 16 |

12 This Week, U.K. = Last Week, W.O.C. = Weeks On Chart. TW = Total Stations, NE = New Entry, NE = Tie Entry. Titles regisiring a significant point gain are awarded a bullet.

Off the record

Edited by Christian Lorenz

French radio group NRJ is understood to have made media group Hachette Filipacchi Médias a FFr 500 million ($87.7 million) offer to acquire CHR network Skyrock. Hachette Filipacchi Médias has divest itself of some of its radio assets to meet with French media ownership regulations, but has not yet indicated that it is planning to sell Skyrock, in which it owns a 65% stake. The remaining 15 percent are held by the station's founder, Pierre Bellanger.

Kiss FM/Manchester and the regional Kiss franchise based in Leeds, could soon become part of the Chrysalis radio stable. Sources tell OTR that an £18 million ($29 million) deal between Chrysalis and Fuze, the operators of the two dance stations, is near completion. Capital Radio was also understood to have submitted an offer, but has since withdrawn it.

And on the subject of Kiss... London-based dance club Ministry of Sound is bringing its trademark house sound to the radio. Every Thursday in July, one of the club's DJs will present a mix show on London dance station Kiss FM. The show was kicked off by Junior Vasquez on July 3; it will feature Angel Moraes, Ted Patterson and Disciple. Derrick Carter finishes the Ministry stint on Kiss on July 31.

The launch of Germany's first music on-line service, the Media City website operated by Berlin-based media group Fritsch & Friends, has been delayed. Originally scheduled to launch on July 1, Media City will now go on line with a temporary "construction-site" on July 10. OTR hears that it will feature "all new" artwork, breaking away from the "arcade game" design of many Internet sites. On the downside, there will be no downloads of tracks for the moment and only a few links will initially be active.

OTR hears that U.S. independent Creation plans to offer hard rock act 3 Colours Red a sub-label of its own. If this plan materialises it would set a unique precedent for Creation. In its 14 year history, the label established a number of chart acts, including Primal Scream and Oasis out of an eclectic roster, ranging from singer/songwriters (Ed Ball), pop/rock (Heavy Stereo) and dance (Love Corporation) to the plain bizarre (Revolving Paint Dream)—all, to date, on the same imprint.

German music TV station Viva TV and Musik komm.—the organizers of trade fair Popkomm.—intensify their co-operation. Viva's annual Comet awards show, which takes place during Popkomm., will feature "all new" artwork, breaking away from the "arcade game" design of many Internet sites. On the downside, there will be no downloads of tracks for the moment and only a few links will initially be active.

For the first time in Comet's three year history, the winners will be selected by an independent jury of industry and media representatives. The ten albums shortlisted for this year's Mercury Music Prize will be revealed to the media during a press conference in London on July 15. A compilation CD featuring one track from each of the nominated albums will be released on August 11, two weeks before the winner will be announced at London's Grosvenor House Hotel on August 30.

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**UNITED KINGDOM**

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<td>Jam &amp; Shenae/Soundbox Themes</td>
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**SCANDINAVIA**

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**POLAND**

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**FRANCE**

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