Elton's Diana tribute moves Europe

by Mike McGeever

LONDON — Radio stations across Europe ignored possible copyright implications when they lifted Elton John's new version of Candle In The Wind from the various live TV and radio broadcasts of Princess Diana's funeral, and immediately playlisted it on heavy rotation.

John Dash, programme director at Manchester stations Key 103 and Piccadilly 1152 in the U.K., recalls: "We weren't sure of the implications of recording the broadcast for airing, but there is no way we could not playlist it right away. It was an emotional issue."

In Germany, Radio Schleswig-Holstein Kiel's head of music, Stephan Hampe says: "We simply recorded Candle In The Wind '97 from the television and immediately started playing it." Martin Schwebel, head of music at Radio Regenbogen/Mannheim adds: "We have been playing the live version since the funeral on our hot rotation four times a day. It has received numerous requests." Hampe and Schwebel predict the single, because of the emotional impact, will be "the most successful single of the year" and 1997's "mega-single."

The Paris-based NRJ network is giving the song significant airplay even though it really does not fit in the broadcaster's up-tempo CHR format. "We'll play it because of the emotion, even if it is different from the [usual] NRJ colour," says vice president Max Guazzini.

The studio version of Candle In The Wind continued on page 20

Industry urged to exploit Latin talent

by Emmanuel Legrand

MIAMI BEACH — As Latin America emerges as one of the world's main sources of repertoire, the international music industry has been invited to "milk the products" coming from the region.

The call was made by Manolo Diaz, president of PolyGram International Latin America, in his keynote address to the first Midem Latin America and Caribbean Music Market, held in Miami Beach between September 8-11.

Diaz admitted: "The image of this region is far from being excellent but the music industry is alive and well and living there."

"Latin America has seen, in the last years, the emergence and the consolidation of an important number of young producers, musicians and sound engineers who are contributing to the infrastructure improvement of A&R production and its quality," said Diaz. "This is helping the crossover of artists within the region."

"This situation is reflected, according to Diaz, in the pan-American continued on page 20

The "changing of the guard" at London's Capital Radio took on a rather unconventional form when Capital's outgoing chief executive Richard Eyre and his replacement David Mansfield joined other Capital staff members for their own "in house" gig at a London salsa bar. The leather-clad Mansfield (third from right) gave Lou Reed a run for his money with Walk On The Wild Side, while Eyre (far right) was at his gospel-rocking best singing Filthy Rags.
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Benelux radio ratings emphasise stability
Holland: Intomart ratings underline Radio 1's sporting strength; Belgium: RadioScan confirms trends

by Robbert Tili

AMSTERDAM — Following several months in which the top spot in Holland's official Intomart radio ratings has alternated between commercial station Sky Radio 100.7 FM and public broadcaster Radio 3FM, the market shares of both stations dropped slightly during June/July.

Sky Radio slipped from 14.2 percent in May/June to 13.8 percent in June/July, while in the same period public CHR station 3FM's audience share fell from 13.5 percent to 13.2 percent.

It appears that — after a period of volatility — the Dutch radio market has stabilised, with the main two competitors constantly scoring around 13-14 in the bi-monthly Intomart ratings.

Most stations only show small changes in audience share in the latest figures. The exceptions are the local/regional broadcasters which have increased their market-leading share from 15.6 percent to 16.2 percent, and public news/talk station Radio 1, which is up 1.0 percent to 8.3 percent.

"It's the first time in every summer thanks to live coverage of the hugely popular Tour de France cycle race, a factor acknowledged by Radio 1 station co-ordinator Karel van Hout: 'It's indeed a yearly recurrent trend. Last year, in fact, we benefited not only from the Tour but also from the Olympic Games in Atlanta.'"

by Marc Mues

BRUSSELS — Latest ratings produced by Belgian radio's new RadioScan system confirm that the French-speaking south is led by two commercial networks, while the Flemish-speaking north is dominated by public broadcaster BRTN.

"Started in April last year, Radio-Scan - an attempt by the Flemish-Gallop Belgium and Sobemap Marketing — has been adopted by both VAR (Vlaamse Audiovisuele Regie) and RMB (Régie Media Belge) sales houses.

'The system is based on data gathered from telephone research conducted on a random sample of the public (10,894 individuals), plus a listening panel with a 23-day radio log, complete by 6,212 individuals.'

So far, the results of the RadioScan survey are quite close to the diary-only surveys conducted by IP's Radiometer system. Both surveys show the same ranking of stations, although the figures differ because of the different methodologies employed.

Both the RadioScan and RadioScan systems indicate that the Flemish commercial radio is continuing to gain ground in the north of Belgium.

RadioScan shows the commercial sector now has a market share of 17.2 percent, a figure which insiders expect to be boosted when the restrictions on networking in Flanders are officially ended shortly.

Top Dutch stations

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>May/June '97</th>
<th>June/July '97</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local/regional radio (various)</td>
<td>15.5</td>
<td>16.2</td>
</tr>
<tr>
<td>Sky Radio 100.7 FM (soft AC)</td>
<td>14.2</td>
<td>13.8</td>
</tr>
<tr>
<td>Radio 3FM (CHR)</td>
<td>13.5</td>
<td>13.2</td>
</tr>
<tr>
<td>Radio Noordzee Nat'l (dom. music)</td>
<td>9.2</td>
<td>9.0</td>
</tr>
<tr>
<td>Radio 2 (AC/MOR)</td>
<td>8.8</td>
<td>8.9</td>
</tr>
<tr>
<td>Radio 10 Gold (gold)</td>
<td>9.1</td>
<td>8.8</td>
</tr>
<tr>
<td>Radio 1 (news/talk)</td>
<td>7.3</td>
<td>8.3</td>
</tr>
<tr>
<td>Radio 538 (C/FR)</td>
<td>6.8</td>
<td>6.2</td>
</tr>
<tr>
<td>Hitradio Veronica (CHR)</td>
<td>2.9</td>
<td>3.1</td>
</tr>
<tr>
<td>Classic FM (classical)</td>
<td>1.5</td>
<td>1.6</td>
</tr>
<tr>
<td>Radio 4 (classical)</td>
<td>1.4</td>
<td>1.5</td>
</tr>
<tr>
<td>Radio 5 (news/talk)</td>
<td>0.9</td>
<td>0.9</td>
</tr>
<tr>
<td>Love Radio (soft AC)</td>
<td>1.1</td>
<td>0.8</td>
</tr>
<tr>
<td>Kine FM (alt.rock)</td>
<td>0.7</td>
<td>0.6</td>
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<tr>
<td>JazzRadio (jazz)</td>
<td>0.3</td>
<td>0.3</td>
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(top figures refer to percentage share of audience)

Top Belgian stations

<table>
<thead>
<tr>
<th>Station (format)</th>
<th>% share</th>
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<tbody>
<tr>
<td>North (Flemish)</td>
<td></td>
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<tr>
<td>BRTN Studio 2 (AC)</td>
<td>37.1</td>
</tr>
<tr>
<td>BRTN Radio Donna (CHR)</td>
<td>23.3</td>
</tr>
<tr>
<td>BRTN Studio Brussel (rock)</td>
<td>10.1</td>
</tr>
<tr>
<td>BRTN Radio 1 (AOR/talk)</td>
<td>7.8</td>
</tr>
<tr>
<td>Radio Contact (CHR)</td>
<td>5.2</td>
</tr>
</tbody>
</table>

(The complete figures clearly show that commercial radio is continuing to gain ground in the north of Belgium. RadioScan shows the commercial sector now has a market share of 17.2 percent, a figure which insiders expect to be boosted when the restrictions on networking in Flanders are officially ended shortly.)

Oslo’s Radio 1 threatens legal action in frequency dispute

by Kai Roger Ottesen

OSLO — Radio Pluss, the Norwegian commercial CHR station, has won government support in its appeal to remain on 102.0 FM, the Oslo frequency which it currently shares with rival commercial CHR broadcaster Radio 1 Oslo.

Norway's ministry of culture has backed the station's appeal to the local radio authority, prompting legal moves from Radio 1.

"Radio 1's legal representatives are currently investigating the government's apparent decision to overrule its own local radio authority on the matter. "We have hired some legal advisers to go through the ministry's procedures in this case, to see if we can find administrative errors," says Radio 1 programme director Lars Eikanger.

"Then we have to see if we need to file a lawsuit against the ministry."

But Radio Pluss, a press spokesperson on behalf of the station, has no further comment to make about the conflict. "We have listened to the view-points of both stations, and have decided that Radio Pluss should stay on 102.0 FM," she says.

Last year, a coalition of 31 stations in Oslo worked together to draw up a plan whereby each frequency, although shared by different broadcasting organisations, would broadcast a consistent programming format. This plan was then officially approved by the country's local radio authority, which is now attempting to put it into practice.

Under the terms of the plan, Radio 1 is to be the only station in Oslo with a frequency all to itself (other broadcasters are being asked to share frequencies). Radio 1 currently shares 102 FM with Radio Pluss, Radio Nite Rocket and Radio OK, although it dominates the frequency with its 06:00-20:00 weekday time-slot as well as some weekend shows. Under the terms of the plan, it is proposed that Radio Pluss should move to 101.1 FM to help clear 102 FM for the sole use of Radio 1.

Radio Pluss was the only station to file a complaint to the local radio authority against the agreed frequency plan, claiming that the switch would cause it "a substantial loss in advertising revenue and listenership."

Radio 1 programme director Lars Eikanger notes: "[Radio Pluss] sees the benefit of going on air after us and getting more listeners than they would get on 101.1 [FM]. As a result of this, the entire fragile house of cards of moving the other stations will probably fall apart."
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Radio Eins returns to ‘roots of good radio’

by Ed Meza

BERLIN — Radio Eins, Berlin’s newest public FM station, has launched with some familiar radio personalities and an eclectic format offering a playlist of more than 20,000 titles.

The station—which debuted on August 27—is the latest joint venture between public broadcasters Ostdeutscher Rundfunk Brandenburg (ORB) and Sender Freies Berlin (SFB), whose partnership has already borne fruit in the shape of CHR station ORB Fritz and the all-news Info Radio.

Radio Eins is to be followed in October by the launch of another joint project, Radio Kultur (which will offer a mix of classical, jazz and world music) and an all-classical music station, Radio 3, which is being set up in conjunction with a third public broadcaster, Norddeutscher Rundfunk (NDR). Although the increasing number of joint projects between ORB and SFB since German unification has led to rumours of a merger of the two broadcasters, officials at SFB say there are “no current plans” in this respect.

With weekly programmes from the likes of legendary alternative music DJ John Peel—who is producing a show in England exclusively for Radio Eins—and Alan Bangs—who is hosting the Rolling Stone Radio Show—Radio Eins is hoping to attract a mature audience aged 25-plus which has varied interests. In addition to its unusually wide music policy of “40 years of rock and pop,” there also is a night-time talk show, and comprehensive news and sports coverage.

Although Radio Eins is playing music from the last four decades, Peter Radzuhn, the station’s music director, says its playlists are like “inverted pyramids,” with more ‘90s music at the top and a small mix of ‘80s tracks at the bottom. “Our format definitely reflects the current music scene, but still offers great stuff from the past,” he says. “We’re not afraid to play a song from Paul McCartney’s new album alongside something by Sneaker Pimps, or Great Balls of Fire followed by S.O.S. by Abba.”

Some critics, however, are already questioning the wisdom of such a wide-ranging output. Frank Jung-ehnken, a media journalist for the daily newspaper Berliner Zeitung, has been none too impressed with Radio Eins so far, describing it as “an ill-defined compromise lacking charm, character and, most importantly, a solid format. Instead of the techno-pop heard on many Berlin stations, all Radio Eins is offering is irrelevant rockers like Elvis Costello and Steve Winwood with some current Brit Pop for younger listeners.

According to the station’s managing director, Helmut Lehnhert, who previously headed SFB’s Radio 4 U in the former West Berlin, and more recently ORB Fritz, says Radio Eins is “simply going back to the roots of good radio,” and for him, that means variety. Lehnhert is proud of his presenter line-up and says of Peel and Bangs: “These are people who made a name for themselves when it was still possible to be experimental on radio. Under pressure from commercial radio, stations have turned away from these kinds of programmes. Now it’s time to bring them back.”

Lehnert is hoping the full-service format will win over listeners from competing commercial radio stations such as Berliner Rundfunk, R.S.2 and RTL 104.6, which enjoy respective audiences of 118,000, 154,000 and 162,000. The first official ratings for Radio Eins will be available in six months’ time.

Green light for Spain’s Radio Plan

by Howell Llewellyn

MADRID — Spain’s Council of Ministers has finally given the go-ahead for 350 new commercial radio licences on the FM band—the largest expansion of radio in the country since 1989.

All the major networks are expected to compete for as many of the new frequencies as possible. The new licences were formally offered for tender in the week beginning September 8, after the Royal Decree authorising the Technical Radio Plan was published in an official state bulletin.

The government’s approval of the plan had originally been expected before the summer, but the delay has given the big radio networks—Cadena SER (under its management title of Union Radio), Cadena COPE, Onda Cero Radio, Cadena Iberica, and Radio Vox—extra time to prepare bids for a maximum number of licences.

A government statement said that the number of FM licences had doubled over the past eight years, “producing the phenomenon of network concentration that may have caused an imbalance in the coverage by the big national networks...The new plan intends to remedy this situation.”

According to the statement, another aim of the plan is to create a “territorial balance” to correct the situation where some Spanish regions have a higher density of stations than others.

The new licences will be awarded by Spain’s 17 regional governments to the commercial sector, as part of the centre-right national government’s aim to redress what it sees as the present imbalance in favour of public radio.

The 350 licences will be distributed among the regions as follows: Andalucia 26; Aragon 32; Asturias 11; Balearic Islands 9; Canary Islands 46; Cantabria 10; Castilla-La Mancha 17; Castilla y Leon 52; Catalonia 22; Ceuta 1; Extremadura 9; Galicia 46; Madrid 25; Melilla 1; Murcia 12; Navarre 8; Rioja 8; and Valencia 15. The Basque Country did not request any new licences.

EUROPE’S ‘YOUTH’ STATIONS AIM TO BUILD BRIDGES

by Emmanuel Legrand

PARIS — Youth-oriented European radio stations are set to explore ways of sharing programming and resources at a meeting in Paris later this month.

The two day meeting, on September 26-27, is at the invitation of French public broadcaster Radio France and Spain’s largest commercial broadcaster SER. The event is being held under the aegis of the European Broadcasting Union (EBU).

Executives from the following youth-oriented stations are expected to attend the meeting: YLE Radio Maffia (Finland); SER Los 40 Principales (Spain); RDP Antenne 3 (Portugal); Polskie Radio (Poland); BBC Radio 1 (U.K.); Le Mouv’ (France); RTBF Radio 21 (Belgium); RSR Couleur 3 (Switzerland); WDR Eins Live (Germany), SWF3 (Germany) and RTE 2FM (Ireland). All but Los 40 Principales are publicly-owned stations.

Marc Garcia, director of music for Radio France’s France Inter and Le Mouv’, says the EBU has a “dusty image for most of these stations,” and that the facilities provided by the EBU “have not been fully exploited,” mostly because stations don’t know how to use them.

Adds Garcia: “We started to have regular meetings under the Eurorock banner within the EBU, and we discovered that we had much in common. We realised that we had at the tips of our fingers a network of stations with an incredible potential, but that has not been activated.”

Garcia says the plans are to intensify exchanges between the stations. “We could share concerts, set up joint projects, create events allowing, for example, stations to broadcast live from raves from Liverpool, Berlin and Ibiza simultaneously. The potential is enormous.”

Marc Garcia

MUSIC & MEDIA 5 SEPTEMBER 20, 1997

AmericanRadioHistory.Com
INTERNATIONAL

New show aims to rock Europe

A new syndicated rock show—the Rock Radio Network—takcs to the airwaves on September 26. The two-hour show will broadcast six nights a week between 00:00-02:00 by satellite on the CMR channel, and is available free of charge to stations across Europe who may wish to use it as an overnight sustaining service. The programme has been instigated by rock fan Andy King, managing editor of U.K. trade publication The Tip Sheet, and former BBC Radio 1 rock show producer Tony Wilson. According to a statement, the programme “will support new music and promote tours and live events. This is something rock fans have been crying out for—there is nothing comparable anywhere in the U.K. or Europe at the moment.”

FRANCE

Boyson says no to change

Despite falling audience ratings for France Inter, Radio France’s flagship full service station, corporation president Michel Boyson is maintaining its key presenter line up. All the main presenters who were part of Inter’s schedule during the past season have been re-signed for the new season, although some will be hosting different programmes. Overall, only minor changes were made in the schedule (which took effect on September 1), mainly affecting the news programmes and afternoon shows. Boyson defended the status quo: “Why should we change from a colour and a content that is appreciated by our demanding listeners?” Boyson also claimed during a press conference that France Inter offers the “most diversified programming of all the full-service stations.”

Radio Authority chooses soft rock format for Solent

by Mike McGeever

London – A soft rock service is the latest winner of a U.K. regional commercial radio licence, in the Solent area of southern England.

The eight-year FM licence was awarded by the Radio Authority to Solent Regional Radio (SRR), a group of established radio players and local business concerns. Significant shareholders include The Radio Partnership (24 percent) and CHR station Lincs FM/Lincoln (13 percent). SRR was chosen from a field of 13 applicants.

The station, when it launches in September, will have a soft rock format with a 35 percent speech ratio, and will blend classic and contemporary tracks. Its core artist roster will include Phil Collins, Sting, The Coors, Bruce Hornsby and softer Rolling Stones tracks. The station will also have programmes featuring new music from the U.S., as well as a U.K. album show, according to SRR’s application document.

A priority of SRR is the company’s web site, which was established during the licence application process. “One of our earliest tasks is to update the web site, so that we can offer a range of information about plans for the station as it starts to take shape, as well as offering easy and rapid access to those directly involved in that development,” says SRR’s application director Steve Harris.
New York Times

Jamiroquai, Beck, Fiona Apple and The Prodigy flew home with prizes from the MTV Video Music Awards, held in New York on September 5 at the Radio City Music Hall. It was a traditional awards ceremony, but journalists from the New York Times were struck by the morbid tone of the comments from the majority of the celebrities present. "The spectre of death hung over the MTV Video Awards," the newspaper writes, according to figures published by the entertainment industry trade publication in its special 92nd anniversary issue. With a turnover of $20.9 billion, Time Warner now outranks Walt Disney, which dropped from the top spot with revenues of $18.7 billion. German group Bertelsmann remains in third position with total revenues of $12.3 billion, followed by MTV's parent company Viacom with $12.0 billion; Rupert Murdoch's News Corp ($11.2 billion); Sony Entertainment ($8.4 billion); French media conglomerate Havas ($8.2 billion); U.S. cable operator TCI ($8.0 billion); Universal Music's parent company Universal Studios ($6.5 billion); and the U.K.'s Granada Group ($6.4 billion). Just outside the top 10 was the RTL Group ($5.7 billion) and PolyGram ($5.4 billion). Variety (U.S.), August 31

Variety

With the acquisition of Turner Broadcasting Systems, Time Warner has become the world's leading media and entertainment group in 1996/97, according to figures published by the entertainment industry trade publication in its special 92nd anniversary issue. With a turnover of $20.9 billion, Time Warner now outranks Walt Disney, which dropped from the top spot with revenues of $18.7 billion. German group Bertelsmann remains in third position with total revenues of $12.3 billion, followed by MTV's parent company Viacom with $12.0 billion; Rupert Murdoch's News Corp ($11.2 billion); Sony Entertainment ($8.4 billion); French media conglomerate Havas ($8.2 billion); U.S. cable operator TCI ($8.0 billion); Universal Music's parent company Universal Studios ($6.5 billion); and the U.K.'s Granada Group ($6.4 billion). Just outside the top 10 was the RTL Group ($5.7 billion) and PolyGram ($5.4 billion). Variety (U.S.), August 31

Variety

“Drenched with soul, charged with politics, [The Will To Live] is electrifying.”

- Los Angeles Times

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10/1 Florence, Italy
10/2 Modena, Italy
10/3 Milan, Italy
10/4 Turin, Italy
10/5 Zurich, Switzerland
10/6 Bern, Switzerland
10/7 Geneva, Switzerland
10/8 Grenoble, France
10/9 Lyon, France
10/10 Grenoble, France
10/11 Paris, France
10/12 Perpignan, France
10/13 Toulouse, France
10/14 Angouleme, France
10/15 Bordeaux, France
10/16 Rennes, France
10/17 Berlin, Germany
10/23 Amsterdam, Holland
10/24 Munchen, Germany
10/25 Luxembourg City, Luxembourg
10/26 Hamburg, Germany
10/27 Frankfurt, Germany
10/28 Cologne, Germany
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10/30 Berlin, Germany
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11/8 Hamburg, Germany
11/9 Hamburg, Germany
11/10 Hamburg, Germany
11/11 Sheffield, England
11/12 Manchester, England
11/13 Portsmouth, England
11/14 Bristol, England
11/15 Birmingham, England
11/16 London, England
Golden oldies lose their glitter as radio stations widen the generation gap

by Paul Sexton

Commercial radio in the U.K. has endured years of criticism from record companies that its conservative, research-bound music programming gives guaranteed airplay to the “old faithfuls” of rock and pop—a practice that many feel holds back the careers of younger artists. However, there are signs that this is changing in the U.K. Is the “old guard” having a rougher time on radio in the U.K., and is the change reflected across Europe?

Teenage R&B starlet Aaliyah opted to record a couple of years ago that Age Ain’t Nothing’ But A Number. Easy for you to say, some U.K. radio pluggers might retort, as they try to convince heads of music that their more mature acts still merit airplay.

The great shift away from “Gold” formatted commercial radio stations in the U.K. over the past few years may have heralded a broader cultural shift in musical tastes. Not only are the “golden oldies” tracks from the ‘60s and ‘70s less evident on the airwaves, but the still-active mature acts—such as Elton John, Phil Collins, Paul McCartney—who were “core artists” for much of mainstream commercial radio throughout the country, are reportedly having a leaner time at radio with their new releases.

The British music scene is widely reported as more mature acts becoming that “veteran” can sometimes mean any artist on their second album—so for artists with 30 years or more of recording under their belt, the climate can be cool, if not downright frosty.

Tony Barker, London-based director of promotions at Virgin Records, gives a direct answer to the question of whether ageism exists among programmers. “Without a doubt,” he says, “it’s a real worry. It’s fair to say that with more mature acts, it’s difficult to find a slot, or even a single radio station, that caters for them. They’re judged not necessarily on the quality of their music, but on the perception of the act.”

Knock-on effect at the fills

Data in the recently-published fifth U.K. Record Industry Annual Survey suggests that radio’s less favourable attitude to mature acts is being felt at retail. The report revealed that only one quarter of the Top 50 best-selling albums in the U.K. last year were by artists whose initial success came more than five years ago; in 1993, older acts accounted for two thirds of that year’s Top 50.

One of Virgin’s current priorities is Calling All Stations, the new album by Genesis, a group only a few months away from their 30th anniversary as a recording entity. The British radio environment of 1997 is a world away from the one that prevailed at the time of the group’s last studio release, 1991’s We Can’t Dance.

While ILR (independent local radio) playlists have become ever more finely-tuned and carefully researched, the nation’s most widely-heard non-commercial rock and pop alternative, BBC Radio 1, has openly targeted younger audiences and a more cutting-edge sound. Approaching Radio 1 for airplay on the new Genesis single Congo, Virgin found, to no-one’s great surprise, that the locks have all been changed, and the band’s older-demographic rock sound is no longer welcome.

A recent “dipstick” survey of current favourities on London’s pop, rock and AC stations showed broadcasters adhering strongly to their on-air image, with few openings for new material by long-running acts. At the same moment at lunchtime on September 8, Radio 1 was playing Fun Lovin’ Criminals, BBC Radio 2 a Don McLean oldie, BBC GLR aired Scandinavian singer Stina Nordenstam, Capital FM favoured the new M People, Kiss 100 had a Mary J. Blige oldie, Xfm was playing U.S. band The Creation, Virgin featured Simple Minds, and Melody and Heart went for AC hits by Simply Red and Bill Withers respectively.

Fresh hope for old faces

But for the promotions chiefs in the U.K., faced with often unspoken indifference to their million-sellers of yesteryear, there are a few chinks of light. As Barker points out, the national commercial rock outlet Virgin Radio now stands as “the closest to any station that will play these acts,” while BBC Radio 2 has, in the past two years, made remarkable strides to embrace music and artists that were once the domain of its “younger brother,” Radio 1.

“A lot of the audience which has come to us are well aware of these artists,” says Radio 2 senior producer Colin Martin. “They’re quite happy to maintain their loyalties to them and we’re quite happy to do that when [those artists] create music we can play.”

Thus, Genesis now find themselves on the Radio 2 playlist—but not with [latest single] Congo. Rather than the station has playlisted Shipwrecked, a softer, ballad track from Calling All Stations. “Congo wasn’t really something we felt our listeners would be particularly at ease with,” says Martin. “But Shipwrecked is a really good, accessible record, it has that Mike & the Mechanics, soft rock-type feel, and I think the broad base of our audience will be much more happy with it.”

Barker says that the rare opportunity to have a station playlist an album track is not to be sneezed at. “Usually it’s single or bust, so that’s right,” he observes. Indeed, the national airplay for Shipwrecked can only have made the Radio 2 audience more aware of the release of the Genesis album, which had a respectable strong first week at retail in the U.K.

Big in Spain

Further south, the situation in Spain has points of comparison and contrast with the U.K. Maturer British acts appear to be selling as well as ever, and the native Spanish acts of the same older generation, consisting largely of singer/songwriters, are also still doing well. One of them, Ana Belén, recently spent a couple of weeks at number 1 with Mirame (Look At Me), and by the beginning of September had gone double platinum (200,000-plus) after 18 weeks in the Top 10. The lack of a Spanish “generational renewal” on the scale of the U.K.’s Britpop phenomenon also appears to have maintained focus on older acts.

Rafael Revert, director of Cadena COPE’s rock-CHR Cadena 100 radio station says: “If only we did have the
same tendency in Spain as in the U.K. The likes of Julio Iglesias, Frank Sinatra or Phil Collins are still big here in sales and airplay, one reason being that radio in general doesn’t do enough to encourage new artists.

“Also, the U.K. is lucky to have a strong singles market, which Spain doesn’t have, so that young artists are continually replenishing the charts. My audience is mainly above 20 years old, so it is such a pressing problem for me.”

Luis Merino, director of music formulas at Cadena SER’s five music networks, which include four of the five most popular in Spain, says many of Spain’s big artists of the early ’70s not only retain a stable public, but have a strong following among teenagers.

“Pop-rock groups as such did not really happen [in Spain] until the ’80s, and now it is they who have fallen by the wayside while the singer/songwriters remain eternal,” he says. “In the last 10 years, labels have not been interested in creating new pop-rock bands, just in marketing and promotion. The U.K. veterans also do well—Spain was the only other country apart from the UK where McCartney’s Flaming Pie reached number two.”

Simone Bosé, PolyGram Spain’s international product manager, adds that as long as there is nothing new on the Spanish pop-rock horizon, both Spanish and UK veterans will continue to sell well. “We’re still waiting,” says Bosé, “for Spain’s own version of the Britpop renovation.”

Claudio Conde, president of Sony Music Entertainment Spain, argues that pop has never really existed in Spain, which is why the veterans remain strong. “Anyway, the British old-timers are geniuses—you’re talking about people who have helped to define pop music. Of course they’re going to sell if nothing new comes along in Spain.”

Although the same air of reverence for British old-timers may not be so evident in U.K. radio, Chris Straw, head of music at CHR station Hallam FM/Sheffield, says that an openly aegis programming policy is “not my experience” at the EMAP-owned station. “We don’t look at things so much in terms of age,” notes Straw. “We leap on the new Genesis single very early. With someone like Phil Collins, perhaps radio stations have moved on and his style of music is not quite compatible any more.”

In terms of longevity, Virgin Records is also working new material by the grandaddies of them all—the group which, several musical generations ago, sang Time Is On My Side. The Rolling Stones’ new single Anybody Seen My Baby?, released on September 22, went to radio in the U.K. on September 4.

Shortly ahead of hearing it, Hallam’s Straw stressed the station’s open-mindedness to a group which has been recording for 35 years.

“We’re prepared to look at a new Stones record as if it was a new Oasis record,” he says.

There was also qualified good news for the Stones from Radio 1 where, although the single was not playlisted, it is receiving airplay. Additions to that playlist consist primarily of cutting-edge indie and dance acts as well as current pop heavyweights, but the list makes up only about 60 percent of the Radio 1 output.

Cliff crazy Denmark

Looking north to Scandinavia, the fate of older artists on radio in Denmark seems to be a case of pick-and-choose according to popular musical tastes: some acts get automatic airplay while others don’t.

Sony has had some problems with Billy Joel’s cover of Bob Dylan’s To Make You Feel My Love, a single from Joel’s recent greatest hits album. “It’s a decidedly a Dylan song and radio stations don’t really want to accept it. We haven’t had much response,” says Sara Madsen from Sony radio promotion.

“Dylan is an older artist, and there is a predominance of hit radio stations which want up-tempo tracks, as new as possible.”

While Joel may have problems, other veterans get airplay. “Especially Joe Cocker, Tina Turner, Cliff Richard, well established artists,” says Danny Fobian, head of music at The Wave in Ebeltoft, north of Copenhagen. “We’re very aware of the newer music for the 25-plus audience of our AOR format. And in the past five years radio has changed in Denmark. There’s more powerful wattage to broadcast and more money in it, so stations are more focused on the target groups.

“It is interesting to note,” adds Fobian, “that Cliff Richard continues to be a star much in demand in Denmark. His records sell and his shows usually sell out. I just read some complaints recently that Cliff is not played enough, and that his newest record is not getting enough airplay in Denmark.”

Hanging on to the past

On the other side of the country Kent Hansen, head of music at Hitradio ABC, concurs partly with Fobian. “The Danish market generally wants to hang on to the past, so a lot of oldies get played,” he says. New recordings by established artists may have a tougher time.

For example, Peter Cetera’s new album release—remakes of Chicago tracks and some new music—is struggling to get airplay. “He can’t shake the past,” and Chicago’s a closed book,” says Hansen. “I think the longer a career pause, the more difficult it becomes (to break back into radio), and things now move so fast it sometimes sounds as if they’re trying to breathe life into an act.”

But CMC Records has had immense success in Denmark with older artists. Latest and greatest albums by such artists as Dr. Hook, John Denver, Suzy Quatro, Steppenwolf, Kenny Rogers have had sales, although airplay has mainly been restricted to AC stations. Radio stations play remixes when they are true to the original, but they can be more difficult to playplay re-recordings if they stray too far from the original.

“AC stations with a broader format are generally good about playing older artists,” says Flemming Poulsen, CMC radio promotion manager.

Looking to the future in the U.K., Virgin Records’ Tony Barker takes some comfort from the fact that the 21 bids for the second regional FM licence in the north west of England include several from applicants targeting a mature audience.

Meanwhile, many U.K. promotions executives will no doubt be wishing that Radio 2’s programming policy reflected a more widespread approach. “We don’t actually look at age. If they make the right record, we’ll play it, simple as that. We don’t have to maintain an image for our listeners.”

Colin Martin, senior producer BBC Radio 2

Sara Madsen from Sony radio promotion.

Frank Sinatra

Additional reporting by Charles Ferro in Denmark and Howell Llewellyn in Spain.
Dance Grooves

by Gary Smith

ITALIAN DESIGNER STUFF

Dance project D&G—as in Dolce & Gabbana, the hip Italian fashion label—cover Andrea True Connection's '70s anthem More More More (Dance Factory), retaining much of the original's authentic disco feel. Produced by Alex "Party" Natale and Alex Baraldi, the rhythm track on D&G's version has been given a house feel but the syrupy strings of the original remain in full force. A memorable chorus (almost too much so) and a clutch of highly commercial mixes should guarantee chart action.

MORCHEEBA 'Borrow' Beck's DJ

Morcheeba confirm their much touted status as original and forceful songwriter's with the release of Shoulder Holster (Indochina). Stylistically the track owes much to middle period Shakespears Sister, right down to Skye Edwards affecting Siobhan Fahey's camp delivery. Amongst the remixes there are two particularly strong cuts by DJ Swamp and Nation Of Teflon Souls. Swamp, who plays with Beck, turns in a scratched-up, tripped-out version, while N.O.T.S. concentrate on the song, adding a slow house groove and swathes of psychedelic noise.

Contact: Ken Lower, tel (+44) 181 742 9999; fax (+44) 181 742 9333

TECHNO MEETS JAZZ FUSION

The E.P. It Takes Two In Perfect Love by Full Duplex (Minifunk) exudes confidence. The four tracks range from Groove—a collision of Weather Report's jazz fusion and house grooves—to the industrial techno of Reboot. Intensely musical but at the same time always groovy, the E.P. covers a wide range of styles, usually with an original twist. Reboot is a perfect example: its bass drum seems to be constantly on the point of sliding off the beat (although it never actually does), while a battery of fizzing 303s brings the track to an intense finale. Of sliding off the beat (although it never actually does), while a battery of fizzing 303s brings the track to an intense finale. By the same token, Take Me Deeper is pure House and Double Tom provides a battery of fizzing 303s brings the track to an intense finale.

Contact: Nico Spinosa, tel (+39) 277 7971; fax (+39) 277 3552053

SANCHEZ DOES SYNDICATED RADIO SHOW

London-based 3rd Rail plan to launch a number of syndicated dance music radio shows. "We've just acquired the world-wide syndication rights to Roger Sanchez's show," reveals 3rd Rail co-founder Phil Tucker, who adds "we're currently working with The Ballistic Brothers and The Ganja Crew on other show ideas." Although Sanchez's show will not start for some months, the as yet unnamed two hour, weekly programme will be "a truly international affair," says Tucker. Reporting from the various locations in which he is deejaying, Sanchez will do interviews with local DJs/musicians and supply short pieces about club life from around the globe. "The aim is to reflect the various places in which we are playing," observes Sanchez. With the release of their fourth studio album Nothing To Lose on September 22, there are new plans to boost the band's career in Europe.

"We have been asked many times why we are big in Asia," says singer and principal songwriter Jascha Richter, "and I think it's maybe something to do with the language. We don't use complicated words because we don't know complicated words in English." The Airbus-based quartet is also very popular in the Middle East, in India—where they were the first western band to play in Bangalore and Madras—and more recently in South Africa. "Everywhere we go we have a very wide range of ages in our audience," observes Richter. "We feel like we are a band for the whole family."

With the release of their fourth studio album Nothing To Lose on September 22, there are new plans to boost the band's career in Europe. "EMI is taking us very seriously now because of the huge sales in Asia," says Richter. "That will help a lot and, besides, I think the songs are better, the mixing is better so we have a better chance with this album." In South Africa—where they have in south east Asia—"EMI is taking us very seriously now because of the huge sales in Asia," says Richter. The band's appreciation of fan loyalty has also played a major part in their rise to stardom, according to Hoehne. "The huge status they have in south east Asia has not happened accidentally," he says. "They've done more than 30 promo trips to Asian territories in the course of the last three albums. They've worked hard for their success."
by Christian Lorenz

Sylvia Powell writes her own future

A powerful singer and a refreshingly original songwriter, Nigerian born and British raised Sylvia Powell has London's music dons prickling up their ears at her debut album, which is due on October 13.

In Powell's music you can hear a bit of R&B, a bit of reggae and a dash of jazz. Where other singers sometimes deliver a polite, coffee-table music due to the weakness of their material, Powell comes out a winner thanks to her songwriting skills. And her independence from established 'helpers' makes these songs sound different from anything around at present.

"Music is like a second language to me," she says. "It's an art in itself to perform on stage," she adds. "It's an art in itself to perform on stage," she sighs. "Maybe in 18 months or so I can take my act on a big stage," she says.

After finishing a politics degree, Powell worked during the week in a designer clothes shop, and would 'blow the money on studio time over the weekend to record demos of my songs.' Some of these demos won her a publishing deal at BMG Music Publishing two years ago. "I have been writing poetry for a long time, then I discovered singing and finally I got into writing songs," she says. "When I have enough songs I will make another album," she says. "It's the sort of thing that I enjoy doing," she says. "It's an art in itself to perform on stage," she sighs. "Maybe in 18 months or so I can take my act on a big stage," she says.

Check out Powell's debut single "Butterfly" — to be released on September 29 — for a first glimpse of an unusual talent.
<table>
<thead>
<tr>
<th>Week 38/97</th>
<th>Eurochart Hot 100® Singles</th>
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</thead>
</table>
| 1 | Men In Black | A.D.F.I.D.N.H.U.M.E.R.S.
Will Smith - Columbia (Various) |
| 2 | I'll Be Missing You | A.D.F.I.D.N.H.U.M.E.R.S.
Puff Daddy & Faith Evans feat. 112 - Bad Boy (Arista / Various) |
| 3 | Samba De Janeiro | B.I.G.
Belinda - BMG (EMI) |
| 4 | C U When U Get There | A.D.F.I.D.N.H.U.M.E.R.S.
Coldplay - Tommy Boy (GQ / Various) |
| 5 | Everybody's Backstreet Boys - Joe (Zomba) |  |
| 6 | (Un, Dos, Tres) Maria | A.D.R.K.I.N.M.O.N.U.
Ruby Batar - (Columbia) Camelot (Sony / Madonna / Various) |
| 7 | Because It's Love | A.D.C.H.
The Kelly Family - Rel Life (Rel Life) |
| ** Riders Breakout ** |  |
| 8 | The Drugs Don't Work | A.D.E.F.I.D.O.E.N.S.L.N.
The Verve - Virgin (EMI) |
| 9 | MMBTop |  |
| 10 | Tubbthump | A.D.E.F.I.D.O.E.N.S.L.
Hanson - Mercury (Warner Chappell) |
| 11 | Alane | B.E.N.L.
West Saint George / Columbia (Sony / Michael Sanchez) |
| 12 | Free | A.D.E.F.O.I.L.N.
Ulta Nata - A.M.I. (Strictly Rhythm) |
| 13 | Mo Money Mo Problems | A.D.F.I.D.O.E.N.S.L.
The Notorious B.I.G. / Puff Daddy / Puff Daddy (Various) |
| 14 | Bitch | A.D.E.F.O.I.L.N.
Brooklets - Capitol (EMI / Hit & Run) |
| 15 | Free | A.D.E.F.O.I.L.N.
Da Quicksilver - Do Or Die (Columbia) |
| 16 | I Wanna Be The Only One | A.D.C.H.
Belle Winans - 1st Avenue / EMI (EMI / BMG) |
| 17 | Where's The Love | B.E.N.O.P.E.U.K.
Hanson - Mercury (WC / MCA / Beef / PoP / Soundblack) |
| 18 | Honey | A.D.E.F.O.I.L.N.
Marsh / Chrysler / EM / Sony / AT (Charisma) |
| 19 | Gotham City | A.D.E.F.O.I.L.N.
R. Kelly - Metronome (Zomba) (Various) |
| 20 | Tie, Tie, Tae | A.E.N.L.N.
Chilliz - Carrapicho - MCT (14 Productions) |
| 21 | Bittersweet Symphony | A.D.E.F.O.I.L.N.
The Verve - Verve / Virgin (EMI) |
| 22 | History / Ghosts Michael Jackson - Epic / W.K.N / EMI / Pepsi Tyne (Dance) |
| 23 | Premonet Nos Tremes | A.E.F.O.S.O.N.I.
Poetic Lovers - Mt Int (Not Listed) |
| 24 |  |  |
| 25 | Barbiie Girl | F.N.L.S.
Aqua - Universal (MCA) |
Ozo - Creation / Giselle / Creation / ATV / Sony |
| 27 | You Might Need Somebody | F.N.C.H.
Shaka Ama - WEA (EMI) |
| 28 | Even After All | F.N.G.H.
Finlay Quaye - Epic (EMI) |
| 29 | How Can I Low, How Can I Low | F.R.I.D.F.N.L.S.
Babyface feat. Stevie Wonder - Epic (EMI) (Wax / EMI) |
| 30 | Ecuador | F.I.C.H.
Sylc - Blue (Step By Step / Strongstyle) |
| 31 | Uha La La | F.N.C.H.
Alexa - DJW / Dance Pool (Europool) |
| 32 | When Does Cwy | D.N.C.H.
Ginuwine - 550 Music (Epic / Controversy) |
| 33 | Never Gonna Let You Go | B.F.
Tina Moore - Delirious (Jonathan / Uwe) |
| 34 | I Believe I Can Fly | B.F.
Kelly / I-Joe (Zomba) |
| 35 | Starman | B.I.G.
David Bowie (Various) |
| 36 | Crush On You | A.D.
Aaron Carter - RCA / BMG / BMG (EMI) |
| 37 | Kiss You All Over | A.D.
No Mercy - MCT (BMG) |
| 38 | From Free Desire |  |
| 39 | Picture Of You | A.D.B.E.I.S.
Boyzone / Polygram (BMG) / Sony ATV (Atlantic) |
| 40 | Offshore '97 | A.D.
Chicane - Eurotraquangala (MCA) |
| 41 | Girls In Love | A.D.
Granger & Forever Sweet - Picnic Records (Not Listed) |
| 42 | Balla Balla |  |
| 43 | Age Of Love | A.F.O.
Sinner / Club Taxis-Logo Dance / Barossa (Warner Chappell) |
| 44 | El Kruchib |  |
| 45 | Shoot Out | A.D.
Spotlight - BMG (EMI) |
| 46 | Hold Your Head Up High | B.E.C.
Boris Dlugosch / Tool / Mek / Rondor (Nae O-Dae) |
| 47 | Around The World | A.D.
Da Funk / Pink / Virginia (EMI) |
| 48 | Show Me The Meaning | A.D.
D.J. / MLS / Dance Development (Various) |
| 49 | Queen Of New Orleans | A.D.
Jon Bon Jovi - Mercury (PolyGram) |
| 50 | Bailingo | B.D.C.
Dance development (PolyGram) |
| 51 | Hodonion | A.F.
Skunk Ananse - One Little Indian (Charisma) |
| 52 | Karma Police | B.E.D.K.E.
Radiohead - Parlophone (Warner Chappell) |
| 53 | Something's Going On | B.E.
Todd Terry - Mancino (Te'M Publishing) |
| 54 | You're Not Alone | B.F.
Olivia - RCA / BMG / BMG (EMI) |
| 55 | Dam Dam Deo | B.F.
Feliz / Edriminal (All) |
| 56 | Sex On The Beach | B.R.
T-Spoon - Alia Blanco (Alia Blanco / Motown) |
| 57 | Leaven Na De Dood | B.L.
Fresh De Jonge - (Not Listed) |
| 58 | Vamos A La Discooteca! | B.D.F.
Paradosis - Dance Development (Not Listed) |
| 59 | All I Wanna Do | B.E.K.
Dannii Minogue - Eternal (Warner Chappell) |
| 60 | I Believe I Can Fly | B.K.
I-Kelly / I-Joe (Zomba) |
| 61 | La Neve De Sahara | B.
La Neve De Sahara (Not Listed) |
| 62 | Quand Je Rève De Toi | B.
(Various) (London / Perfect / MCA) |
| 63 | Joy Staxx - Champion (PolyGram) |
| 64 | You're The One I Love | B.E.L.U.
Olivia Newton-John - EMI (EMI) |
| 65 | Le Temps Qui Court | B.
Alliage - Jazz Dance (Not Listed) |
| 66 | Finally | C.A.
(Capitol - A&M (PolyGram) |
| 67 | L'Empire Du Côte Obscur | B.E.O.
IAML - Debali (Not Listed) |
| 68 | Travellers Tune | B.E.R.
Ocean Colour Scene - MCA (Ireland) |
| 69 | Crazy Chance '97 | B.E.
Kavanta - Nessipem (EMI / Sony ATV) |
| 70 | Salma Y Salama | B.E.
Salma Y Salama (Not Listed) |
| 71 | Tearin' Up My Heart | B.E.
N Sync - Ariola (Chartrim) |
| 72 | Amenoch | B.E.
chia / (Not Listed) |
| 73 | We Come To Party | B.E.
The Nova - NCM (Variscan) |
| 74 | Lucie | B.E.
Charles Aznavour - EMI (Not Listed) |
| 75 | Just A Girl | B.E.
No Doubt / Trauma / Interscope (Warner Chappell) |
| 76 | It's All Right | B.E.
(EMI) (Various) |
| 77 | The Dance Of Hélène | B.E.
Meli Melti / Meli - Melti - Mélodie - Verlauts (Not Listed) |
| 78 | L'Homme Pressé | B.E.
Noir Désir / Barclay (Not Listed) |
| 79 | Bamboleo | B.E.
Garciia - East West (BMG / Ufa) / Warner Chappell |
| 80 | Someone | B.E.
(Swedish / Freedom - RCA (Redcar) / MCA) (MCA) |
| 81 | E La Notte Se Ne Va | B.E.
Mel Melti / Meli - Melti - Mélodie - Verlauts (Not Listed) |
| 82 | Everything | B.E.
Mary J. Blige - MCA (EMI / Copyright Control) |

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**Ad Section:**

**Monday, September 14, 1997**

**12 September 20, 1997**

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### European Top 100 Albums

#### ARTIST TITLE

| No. | Artist       | Title                                      | Countries charted | ARTIST TITLE
<table>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>Oasis</td>
<td>Be Here Now - Creation</td>
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<td>Celine Dion</td>
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<tr>
<td>2</td>
<td>Genesis</td>
<td>Calling All Stations - Virgin</td>
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<td>George Michael</td>
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<td>3</td>
<td>Backstreet Boys</td>
<td>Backstreet's Back - Sony</td>
<td></td>
<td>Soundtrack</td>
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<td>4</td>
<td>Prodigy</td>
<td>The Fat Of The Land - XL</td>
<td></td>
<td>Sarah Brightman/LSO</td>
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<tr>
<td>5</td>
<td>Andrea Bocelli</td>
<td>Romanza - Sugar/Polydor</td>
<td></td>
<td>Timeless West</td>
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<tr>
<td>6</td>
<td>Radiohead</td>
<td>OK Computer - Parlophone</td>
<td></td>
<td>Bernard Lavilliers</td>
</tr>
<tr>
<td>7</td>
<td>Rammstein</td>
<td>Schauzaust - Motor</td>
<td></td>
<td>Toni Braxton</td>
</tr>
<tr>
<td>8</td>
<td>Puff Daddy</td>
<td>No Way Out - Bad Boy</td>
<td></td>
<td>No Mercy</td>
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<tr>
<td>9</td>
<td>Soundtrack</td>
<td>Men In Black - Columbia</td>
<td></td>
<td>Ricky Martin</td>
</tr>
<tr>
<td>10</td>
<td>Joe Cocker</td>
<td>Across From Midnight - Capitol</td>
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<td>Nek</td>
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<td></td>
<td>Michael Jackson</td>
<td>Blood On The Dance Floor - Capitol</td>
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<td>11</td>
<td>Jean-Jacques Goldman</td>
<td>En Passant - Columbia</td>
<td></td>
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<tr>
<td>12</td>
<td>Spice Girls</td>
<td>Spice - Virgin</td>
<td></td>
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<tr>
<td>13</td>
<td>Meredith Brooks</td>
<td>Harem - Virgin</td>
<td></td>
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<td>14</td>
<td>Shola Ama</td>
<td>Much Love - WEA</td>
<td></td>
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<td>15</td>
<td>Hansson</td>
<td>Middle Of Nowhere - Mercury</td>
<td></td>
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<tr>
<td>16</td>
<td>U2</td>
<td>Pop - Island</td>
<td></td>
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<td>17</td>
<td>Texas</td>
<td>White On Blonde - Mercury</td>
<td></td>
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<td>18</td>
<td>Worlds Apart</td>
<td>Don't Change - EMI</td>
<td></td>
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<tr>
<td>19</td>
<td>Aqua</td>
<td>Aquarium - Universal</td>
<td></td>
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<td>20</td>
<td>Fleetwood Mac</td>
<td>The Dance - Reprise</td>
<td></td>
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<td>21</td>
<td>Skunk Anansie</td>
<td>Slouch - One Little Indian</td>
<td></td>
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<td>22</td>
<td>Bob Dylan</td>
<td>The Best Of Bob Dylan - Columbia</td>
<td></td>
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<tr>
<td>23</td>
<td>Doc Gyneco</td>
<td>Premiere Compilation - Virgin</td>
<td></td>
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<tr>
<td>24</td>
<td>Soundtrack</td>
<td>Bandita - Polydor</td>
<td></td>
<td></td>
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<tr>
<td>25</td>
<td>Massimo Di Cataldo</td>
<td>Crescendo - Epic</td>
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<tr>
<td>26</td>
<td>No Doubt</td>
<td>Traigle Kingdom - Trauma/Interscrape</td>
<td></td>
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</tr>
<tr>
<td>27</td>
<td>Era</td>
<td>Anteno - Mercury</td>
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<tr>
<td>28</td>
<td>John Fogerty</td>
<td>Blue Moon Swamp - Warner Brothers</td>
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<tr>
<td>29</td>
<td>Mr. President</td>
<td>Night Club - WEA</td>
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<tr>
<td>30</td>
<td>Levellers</td>
<td>Mouth To Mouth - China</td>
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</table>

#### ARTIST TITLE

| No. | Artist       | Title                                      | Countries charted | ARTIST TITLE
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<tbody>
<tr>
<td>31</td>
<td>Genesis</td>
<td>Calling All Stations - Virgin</td>
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<tr>
<td>32</td>
<td>Prodigy</td>
<td>The Fat Of The Land - XL</td>
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<tr>
<td>33</td>
<td>Puff Daddy</td>
<td>No Way Out - Bad Boy</td>
<td></td>
<td></td>
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<tr>
<td>34</td>
<td>Soundtrack</td>
<td>Men In Black - Columbia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Michael Jackson</td>
<td>Blood On The Dance Floor - Capitol</td>
<td></td>
<td></td>
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<tr>
<td>36</td>
<td>Jean-Jacques Goldman</td>
<td>En Passant - Columbia</td>
<td></td>
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<tr>
<td>37</td>
<td>Spice Girls</td>
<td>Spice - Virgin</td>
<td></td>
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<tr>
<td>38</td>
<td>Meredith Brooks</td>
<td>Harem - Virgin</td>
<td></td>
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<tr>
<td>39</td>
<td>Shola Ama</td>
<td>Much Love - WEA</td>
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<tr>
<td>40</td>
<td>Hansson</td>
<td>Middle Of Nowhere - Mercury</td>
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<td>41</td>
<td>U2</td>
<td>Pop - Island</td>
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<tr>
<td>42</td>
<td>Worlds Apart</td>
<td>Don't Change - EMI</td>
<td></td>
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<tr>
<td>43</td>
<td>Aqua</td>
<td>Aquarium - Universal</td>
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<tr>
<td>44</td>
<td>Fleetwood Mac</td>
<td>The Dance - Reprise</td>
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<td></td>
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<tr>
<td>45</td>
<td>Skunk Anansie</td>
<td>Slouch - One Little Indian</td>
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<td></td>
</tr>
<tr>
<td>46</td>
<td>Bob Dylan</td>
<td>The Best Of Bob Dylan - Columbia</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** This table represents the European Top 100 Albums chart for week 38/97. The European Top 100 Albums is compiled by Music & Media. All rights reserved. Compiled from the national album sales charts of 18 European territories.

#### European Top 100 Albums

| Week 38/97 | Artist       | Title                                      | Countries charted | ARTIST TITLE
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<tbody>
<tr>
<td></td>
<td>Celine Dion</td>
<td>Falling Into You - Epic/Columbia</td>
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<tr>
<td></td>
<td>George Michael</td>
<td>Older - Virgin</td>
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<tr>
<td></td>
<td>Soundtrack</td>
<td>Romeo + Juliet - Capitol</td>
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<tr>
<td></td>
<td>Sarah Brightman/LSO</td>
<td>Timeless West</td>
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<td></td>
<td>Bernard Lavilliers</td>
<td>Clair-Obscur - Barclay</td>
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<tr>
<td></td>
<td>Toni Braxton</td>
<td>Secrets - LaFace/Arista</td>
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<tr>
<td></td>
<td>No Mercy</td>
<td>My Promise - MCTArista</td>
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<tr>
<td></td>
<td>Ricky Martin</td>
<td>Love Is Forever - Jive</td>
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<tr>
<td></td>
<td>Nek</td>
<td>Nek - WEA</td>
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<tr>
<td></td>
<td>Fleetwood Mac</td>
<td>Rumours - Reprise</td>
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<td></td>
<td>Smurfs</td>
<td>Go Pop Again - EMI</td>
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<td></td>
<td>Patricia Kaas</td>
<td>Die Ma Chair - Columbia</td>
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<tr>
<td></td>
<td>Elvis Presley</td>
<td>Always On My Mind - RCA</td>
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<td></td>
<td>Freundeskreis</td>
<td>Quadratur Des Kreises - Columbia</td>
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<tr>
<td></td>
<td>Monica Naranjo</td>
<td>Palabras De Mujer - Epic</td>
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<td></td>
<td>Lifthifa</td>
<td>Viva Littifa - CGD</td>
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<td></td>
<td>Eric Gadd</td>
<td>The Right Way - Strawbery</td>
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<td></td>
<td>Soundtrack</td>
<td>Spawn - Epic</td>
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<tr>
<td></td>
<td>Sheryl Crow</td>
<td>Sheryl Crow - A&amp;M</td>
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<tr>
<td></td>
<td>Babyland</td>
<td>MNW - Babylad</td>
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<td></td>
<td>De Kast</td>
<td>Nuits Ter Verliezen - CNR</td>
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<td></td>
<td>Ambra</td>
<td>Experiences - Ritz</td>
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<td>MC Solaar</td>
<td>Paradise - Polydor</td>
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<td></td>
<td>Wet Wet Wet</td>
<td>10 - Precious Organization/Mercury</td>
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<tr>
<td></td>
<td>Jimi Hendrix</td>
<td>Experience Hendrix - The Best Of - Telstar</td>
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<tr>
<td></td>
<td>Riccardo Cocciante</td>
<td>Immorato - Columbus</td>
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</table>
### Top National Sellers

#### UNITED KINGDOM

<table>
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<tr>
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<th>Label</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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#### BELGIUM

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#### DENMARK

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#### NORWAY

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#### FINLAND

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#### IRELAND

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<th>No.</th>
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#### SWITZERLAND

<table>
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<tr>
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<th>Artist</th>
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#### AUSTRIA

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#### PORTUGAL

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#### HUNGARY

<table>
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Based on the national sales charts from 1997. Information compiled by ChartTrack (UK). Full chart service by Media Control GmbH +49 6080 8308610 (Germany, Austria). SPONLY (Netherlands), News Media (Netherlands). Data is sourced from M: Fame Top 100 (Italy), Hitstatistik (Germany), Media Control (Netherlands), Parfet-Preise (Austria), ARI (Austria). Full chart service by Media Control GmbH +49 6080 8308610 (Germany, Austria). SPONLY (Netherlands), News Media (Netherlands). Data is sourced from M: Fame Top 100 (Italy), Hitstatistik (Germany), Media Control (Netherlands), Parfet-Preise (Austria), ARI (Austria). Full chart service by Media Control GmbH +49 6080 8308610 (Germany, Austria). SPONLY (Netherlands), News Media (Netherlands). Data is sourced from M: Fame Top 100 (Italy), Hitstatistik (Germany), Media Control (Netherlands), Parfet-Preise (Austria), ARI (Austria).
Arguably their best album in 20 years—since Some Girls in 1978, to be precise—sees the Stones in top form. Mick Jagger has roped in Black Grape’s Danny Saber and the Dust Brothers’ Mike Simpson and John King to re-invent the Stones sound all over again. Saber delivers the menacing "Fanfare," a kicking and screaming rock that makes The Prodigy look tame by comparison. Jagger himself and the Dust Brothers—whose producer credits include Beck and the Beastie Boys—picked together Saint Of Me out of Charlie Watts’ drum-loops and samples. Doing away with much ballast contributed by the Stones over the past two decades, the track is pure Voodoo rhythm and sneering vocals, updating the Stones sound from the 1960s to the 1990s.

The album was recorded between April and May 1999 by Danny Saber and the Dust Brothers. The album was produced by Christian Lorenz.

---

**Eurochart/A Chart Indexes**

**Hot 100 singles**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak position</th>
</tr>
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<tbody>
<tr>
<td>Britney Spears</td>
<td>&quot;I Want That Work Out&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Usher</td>
<td>&quot;You Make Me Wanna...&quot;</td>
<td>2</td>
</tr>
<tr>
<td><em>Pink</em></td>
<td>&quot;What About Us?&quot;</td>
<td>3</td>
</tr>
<tr>
<td><em>Jewel</em></td>
<td>&quot;Barbie Girl&quot;</td>
<td>4</td>
</tr>
<tr>
<td><em>The Backstreet Boys</em></td>
<td>&quot;I Want It That Way&quot;</td>
<td>5</td>
</tr>
<tr>
<td><em>Nelly</em></td>
<td>&quot;Hot In Herre&quot;</td>
<td>6</td>
</tr>
<tr>
<td><em>Eva Longoria</em></td>
<td>&quot;Bittersweet Symphony&quot;</td>
<td>7</td>
</tr>
<tr>
<td><em>Joss Stone</em></td>
<td>&quot;Eyes Like Diamonds&quot;</td>
<td>8</td>
</tr>
<tr>
<td><em>Aqua</em></td>
<td>&quot;Barbie Girl&quot;</td>
<td>9</td>
</tr>
<tr>
<td><em>Backstreet Boys</em></td>
<td>&quot;I Want It That Way&quot;</td>
<td>10</td>
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**Eurochart/2 Chart Indexes**

**Hot 100 albums**

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak position</th>
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<tbody>
<tr>
<td><em>The Backstreet Boys</em></td>
<td><em>Back Street's Back</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Backstreet Boys</em></td>
<td>&quot;Everybody&quot;</td>
<td>2</td>
</tr>
<tr>
<td><em>Backstreet Boys</em></td>
<td>&quot;We've Got It Goin' On&quot;</td>
<td>3</td>
</tr>
<tr>
<td><em>Boyzone</em></td>
<td>&quot;Everybody&quot;</td>
<td>4</td>
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<tr>
<td><em>Duran Duran</em></td>
<td>&quot;Come Undone&quot;</td>
<td>5</td>
</tr>
<tr>
<td><em>Kylie Minogue</em></td>
<td>&quot;Can't Get You Out of My Head&quot;</td>
<td>6</td>
</tr>
<tr>
<td><em>The Prodigy</em></td>
<td>&quot;Firestarter&quot;</td>
<td>7</td>
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<tr>
<td><em>The Proclaimers</em></td>
<td>&quot;Who's That Girl?&quot;</td>
<td>8</td>
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<tr>
<td><em>The Corrs</em></td>
<td>&quot;Only the Lonely&quot;</td>
<td>9</td>
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<tr>
<td><em>The Black Eyed Peas</em></td>
<td>&quot;Where is the Love?&quot;</td>
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**Billboard**

**TOP 20 US UPDATES**

<table>
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<th>Week 1</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Baby Doll&quot;</td>
<td><em>Atlantic</em></td>
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<tr>
<td>2</td>
<td>&quot;Who's That Girl?&quot;</td>
<td><em>Yours Truly</em></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Want It That Way&quot;</td>
<td><em>The Backstreet Boys</em></td>
<td></td>
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<tr>
<td>4</td>
<td>&quot;Who's That Girl?&quot;</td>
<td><em>Yours Truly</em></td>
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<tr>
<td>5</td>
<td>&quot;I Want It That Way&quot;</td>
<td><em>The Backstreet Boys</em></td>
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<tr>
<td>6</td>
<td>&quot;Who's That Girl?&quot;</td>
<td><em>Yours Truly</em></td>
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<tr>
<td>7</td>
<td>&quot;I Want It That Way&quot;</td>
<td><em>The Backstreet Boys</em></td>
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<tr>
<td>8</td>
<td>&quot;Who's That Girl?&quot;</td>
<td><em>Yours Truly</em></td>
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<tr>
<td>9</td>
<td>&quot;I Want It That Way&quot;</td>
<td><em>The Backstreet Boys</em></td>
<td></td>
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<tr>
<td>10</td>
<td>&quot;Who's That Girl?&quot;</td>
<td><em>Yours Truly</em></td>
<td></td>
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</tbody>
</table>
The original version of this song, written by Mike Chapman and Nicky Chinn, was a massive American pop/rock hit in Exile in 1978. This highly successful trio has given this song a poppy-flamenco treatment that does not do it any justice. Although I don't expect it to become a pop standard, at least not right away, Brodeel adds...
RADIO HOLBÆK/Holbaek B

Power Play:

Music

CHR

Muaic

STATION KOBENHAVN 102,9 FM/

Chris De Burgh- Forevermore

R. Kelly- Gotham City

Daddy/Evans- ni Be Miming

Elton John- Something About The

Monaco- Shine

Roachford- The Way I Feel

QT -Amigo

Chumbawamba- Tubthumping

Notorious BIG- Mo Money Mo Problem

Kylie Minogue- Some Kind Of Bliss

AZ- Hey AZ

Senna.- I Know

Soraya- Avalanche

George Michael -You Have Been Loved

SIAIION REPORTS

Power Play:

RADIO MAXIMUM/

Jukka Haarma - Head Of Music

YLE 2/RADIOMAFLVIlelsinki P

Egil lioueland - Head Of Music

Morten Bakke - Head Of Music

CHR

Playliet Additions:

Amy Grant- Take A

All Saints- I Know Where It's At

Marillion- 80 Days

Janet Jackson- Got 'I'd It's

Shale Ante- You're The One I Love

Wet Wet Wet -Yesterday

Sugargroove- Sugarpeper

tinge Fruatrerte Mono- Hodet

Sunset- Baby. Don't Change..

Bogdan Fabianski - DJ/Prod.

RADIO 4 U: DANCE/Warsaw G

Playliet Additions:

CHR

Mikhail Eidelman  Prog Controller

Power Play:

MUSIC &

Scarface- Geme Over

Scatman John- Let It Go

‘N Sync- The Lion Sleeps

Vivid- Still

Savage Garden- To The Moon

Katrina And The Waves- Welk On Water

En Vogue- Too Long, Too Gone

Elton Johns Something About The

No Mercy- Kiss You

Kelly Family- When The Boys

Genesis -Congo

Duran Duran Electric Barbarella

Power Play:

RADIO MERKURY/Posnan

Marcin Bisiorek - Head Of Music

Power Play:

CHR

RADIO LODZ/Loda

Power Play:

CHR/Rock

Playlist Additions:

Marek Cegielaki - Reed Of Music

Walkabouts -Immaculate

Bitty McLean- Try A Little

T. Love- Chlopaki Nie Placza

Savage Garden- To The Moon

Atmosphere- Zamykam Oczy

Real McCoy- I Wartna Come

Mark Owen- I Am What

Bjirk- Joga

Vaneesa Williams- Happiness

Quart- Zobacz Same

Led Zeppelin- Whole Lotta

Prefab Sprout- Electric Guitars

Amanda Marshall- Dark Horses

Teenage Famlyub- Start Again

Liam- Ucz Sie

Deem- Alex

Da Flow- You're My Heart

Marek Koscildewks- Szczeshwego

Myslovitz. Scenziriuss Dla Moich

Just 5- Sugar Baby Love

George Michael- Strangest Thum 17

SEPTEMBER 20,
With the help of Simply Red's frontman Mick Hucknall on both lead and backing vocals, Sly & Robbie successfully tackle this Gregory Isaacs gem from 1982. Although the production is very much a state of the art high tech job, they have managed to retain the rootsy feel that made the original so great in the first place. Simon Dennis, programme controller at Dance/CHR out of Bristol, western England, was quite pleased to have the track in early. "First of all it's an excellent song in its own right and the Simply Red element adds a really nice touch to it." Dennis commented.

"Although it won't be commercially available just yet we are playing it heavily in most shows because it is such a nice mixture of styles."
Midem Latin talent

successes of acts such as Luis Miguel, Carlos Vives, Ricky Martin, Shakira and Ricardo Arjona. But the potential of the region, he predicted, will be short lived if Latin music is not put on an A&R developments.

"As A&R is the essence of our business," continued Diaz, "we hope that our business approach of high quality, together with the historical talent of our artists, will soon be noticed by other regions where music comes first, fashion last."

"There is no other region with such a richness of music," he added. "Latin America is today a great source of music for the international market. It is up to those markets to milk our products."

The potential of the region, both market and cultural, in the future terms, is greater than ever, explained Diaz. He referred to such a richness of music, "which will become fashionable."

"The potential of the region, especially in terms of royalties and record company profits, numbers, it says its order is 30 times what it was last year. It’s Christmas?, which is certified as having sold 3 million units, is expected to be certified gold in the next few weeks, which would make it the biggest selling single of the year. The rush-release of Candle In The Wind ’97 has overshadowed news of the record's delivery of the record. After Monday, sales will be available in the U.K in the week of September 6. Meanwhile, BBC Worldwide Music is releasing a CD and abridged cassette of the recording of September 9, which replaced the live version of Candle In The Wind ’97. The album, released by PolyGram Classics, includes many tracks from the memorial service, such as the hymns, prayers, speeches and readings. The album, released by PolyGram Classics, will be available in the U.K in the week beginning September 15. All BBC and PolyGram profits from sales will be donated to the memorial fund.

Meanwhile, John Rosborough, programme director of Downtown Radio and Cool FM in Belfast, Northern Ireland, reflects: "In the U.K's music market, the 15-25 year-old viewers, who are also the core of the music TV service, to be unveiled by the Memorial Fund to assist... Mr. Branson's hit 'Candle' lights a torch for the rest of the week. The rush-release of Candle In The Wind ’97 has overshadowed news of the record's delivery of the record. After Monday, sales will be available in the U.K in the week of September 6. Meanwhile, BBC Worldwide Music is releasing a CD and abridged cassette of the recording of September 9, which replaced the live version of Candle In The Wind ’97. The album, released by PolyGram Classics, includes many tracks from the memorial service, such as the hymns, prayers, speeches and readings. The album, released by PolyGram Classics, will be available in the U.K in the week beginning September 15. All BBC and PolyGram profits from sales will be donated to the memorial fund.

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**European Radio Top 50**

**Short Takes**

**EASTWEST STRENGTHENS A&R**

Hamburg-based eastwest records is best known for its success with 'mature' artists like Sarah Brightman, The Scorpions or Chris Rea. Now the label seems set to expand its A&R activities into new territories with two appointments from the alternative end of the market. New eastwest managing director Hubert Wando—formerly Columbia MD who took up his seat in Hamburg on August 1—announced that Markus Hartmann and Ingo Heinzmann will join the label as A&R managers on September 1 and October 1 respectively. Heinzmann joins the label from Frankfurt-based Epic, where he handled A&R for punk/metal crossover act Such A Surge among others. Hartmann was A&R manager at now defunct PolyGram label Metronome and worked with alternative acts Die Arzte, Terry Hoax and Terrorgruppe.

**FOOD, EMI GO STEADY**

Food Records managing director Andy Ross signed a new three year deal with EMI Records U.K. and Ireland on Friday, September 5, the last day of EMI's three-day Artists & Music conference in London. The agreement extends a previous five-year deal, under which EMI retains the services of Ross and his staff of five at the wholly owned EMI affiliate. Food records was set as an independent label by Ross and former Teardrop Explodes drummer Dave Balf in the mid 1980s and launched the careers of The Woodentops, Jesus Jones and, most prominently, Blur. Ross comments "the deal is very incentive based." Referring to the continuous growth of label stars Blur and the potential of newcomers The Supernaturals who will support Robbie Williams on his first U.K. tour in October, Ross believes that the new agreement "is much better for us."

**MORE NEWS FROM EMI**

EMI U.K.'s Chrysalis label signed U.K. rockers Catherine Wheel for the world outside the U.S.A. The label plans to release a new album by the band around frontman Rob Dickinson—cousin of former Iron Maiden singer Bruce Dickinson—early next year. Catherine Wheel, who have been around since 1991, will support Nudesonny Music—signed Geneva on its U.K. tour in October. EMI further plans two high profile artist compilations for the Christmas season. First to hit the shops on November 3 will be Queen Rocks, a compilation of rock 'anthems', including classics like We Will Rock You and Tie Your Mother Down. The album will be promoted with two new singles by the remaining band members featuring previously unreleased vocal tracks by the late Freddy Mercury. Later in the year EMI will release what it calls "the definitive John Lennon album," the compilation Lennon Legend.

**KNITTING FACTORY SELLS ON-LINE**

New York avant-garde jazz label Knitting Factory has made its complete catalogue of more than 135 titles available on the Internet. The label's roster includes John Zorn and Pat Metheny among others. Knitting Factory's web site offers users the chance to download tracks for a fee through the Liquid Audio music server and Liquid MusicPlayer software.
## Border Breakers

### Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>Week</th>
<th>Country</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>GERMANY</td>
<td>BELLI/SAVALA DE JANEIRO</td>
<td>VIRGIN</td>
<td>GERMANY</td>
</tr>
<tr>
<td>38</td>
<td>BELGIUM</td>
<td>Sash/Ecuador</td>
<td>(Byte Blue)</td>
<td>BELGIUM</td>
</tr>
<tr>
<td>17</td>
<td>DENMARK</td>
<td>Aqua/Barbie Girl</td>
<td>(Universal)</td>
<td>DENMARK</td>
</tr>
<tr>
<td>4</td>
<td>GERMANY</td>
<td>No Mercy/Kiss You All Over</td>
<td>(MI/Arista)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>9</td>
<td>SWEDEN</td>
<td>Robyn/Do You Know (What It Takes)</td>
<td>(Ricochet/Ariola)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>12</td>
<td>ITALY</td>
<td>Alexia/Ub La La</td>
<td>(DWA/Dance Pool)</td>
<td>ITALY</td>
</tr>
<tr>
<td>2</td>
<td>DENMARK</td>
<td>Michael Learns To Rock/Paint My Love</td>
<td>(EMI-Medley)</td>
<td>DENMARK</td>
</tr>
<tr>
<td>7</td>
<td>SWEDEN</td>
<td>Lutricia McNeal/Ain't That Just The Way</td>
<td>(Sijlemark/CNR)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>17</td>
<td>GERMANY</td>
<td>Fool's Garden/Why Did She Go?</td>
<td>(Intercore)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>10</td>
<td>DENMARK</td>
<td>Cardigans/Your New Cuckoo</td>
<td>(Trampolene/Stockholm)</td>
<td>DENMARK</td>
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<tr>
<td>14</td>
<td>GERMANY</td>
<td>Galia/Free From Desire</td>
<td>(Do It Yourself)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>10</td>
<td>NETHERLANDS</td>
<td>Wes/Alane</td>
<td>(Saint George/Columbia)</td>
<td>NETHERLANDS</td>
</tr>
<tr>
<td>15</td>
<td>GERMANY</td>
<td>Neuk/Laura Non CE</td>
<td>(WEA)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>18</td>
<td>GERMANY</td>
<td>Haddaway/What About Me</td>
<td>(Coconut)</td>
<td>GERMANY</td>
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<tr>
<td>11</td>
<td>GERMANY</td>
<td>Mr. President/Jojo Action</td>
<td>(WEA)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>14</td>
<td>GERMANY</td>
<td>Nana/Lonely</td>
<td>(Urban/Motor)</td>
<td>GERMANY</td>
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<tr>
<td>15</td>
<td>BELGIUM</td>
<td>Maria Montell/And So The Story Goes...(Di Da Di)</td>
<td>(Epic)</td>
<td>BELGIUM</td>
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<tr>
<td>9</td>
<td>FRANCE</td>
<td>Chilli feat. Carrapicho/Tic Tic Tae</td>
<td>(RCA)</td>
<td>FRANCE</td>
</tr>
<tr>
<td>NE</td>
<td>GERMANY</td>
<td>Fool's Garden/Probably</td>
<td>(Intercore)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>20</td>
<td>ITALY</td>
<td>Corona/The Power Of Love</td>
<td>(DWA)</td>
<td>ITALY</td>
</tr>
<tr>
<td>NE</td>
<td>GERMANY</td>
<td>Nalin &amp; Kane/Beachball</td>
<td>(Motor)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>20</td>
<td>GERMANY</td>
<td>Axelle Red/Manier</td>
<td>(Dance Pool)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>13</td>
<td>GERMANY</td>
<td>Jam &amp; Spoon/Kaleidoscope Skies</td>
<td>(Club Tools)</td>
<td>GERMANY</td>
</tr>
<tr>
<td>21</td>
<td>GERMANY</td>
<td>2 Elvissa/Ooh La La La</td>
<td>(Club Tools)</td>
<td>GERMANY</td>
</tr>
</tbody>
</table>

**Off the record**

Edited by Christian Lorenzo

OTR understands that EMI Records U.K. president and CEO Jean-Francois Ceyillon is aiming for a combined Virgin/EMI market share of 30 per cent by Christmas. He addressed the company's sales force at the third annual EMI U.K. Artists & Music conference, held in London from September 3-5, saying: "I want all our Top 10 albums to sell four to five million units over the next four months."

Classic FM will broadcast the world premiere of Paul McCartney's new symphonic work *Standing Stone* (EMI Classic) from London's Royal Albert Hall on October 14. The work was commissioned by EMI to mark its centenary.

OTR hears that Irish independent Treasure Island is looking for potential investors and distribution partners worldwide. At present, the label has pressing and distribution deals outside Ireland in the U.K. with Total/Pinnacle and in Scandinavia with Showtime. Dublin-based Treasure Island's roster includes alternative singer/songwriters Coade, Dempsey and Dr. MILLAR among others.

The U.K. Radio Authority recently awarded its 200th local commercial radio licence since its establishment in early 1991. Kestrel FM won the eight-year licence for the southern England town of Basingstoke. There was only one other applicant. Around 90,000 adults should be able to receive the new service which is offering "the best music of the last three decades."

Bye Records managing director Jean-Paul de Coster and producer Phil Wilde plan to revive their dance project 2 Unlimited. The group fell apart in 1996 after Dutch rapper Ray Slijngaard and singer Anita Doth left to pursue solo careers. OTR hears that de Coster plans the release of brand new 2 Unlimited material for early next year.

Viking FM/Hub's programmer Mark Matthews will replace Lorna Clarke as programme director at Emap's Kiss 100 FM in London, OTR hears. Clarke is off to South Africa shortly to explore opportunities for Kiss Enterprises. Now it will be Matthews who has to endure the frustration of the continuing exodus of talent from Kiss to BBC Radio 1. Judge Jules, Kiss' top DJ, is the latest to jump ship for the Beeb for two weekend shows on Radio 1 beginning October 17.

OTR hears that Virgin plans to promote the new Rolling Stones album * Bridges To Babylon* on the dancefloor with the help of flavours-of-the-month re-mix artist Armand van Helden. The prolific Van Helden has apparently just delivered some mixes to the label. Which track will make the 12" DJ-pros was not confirmed at press time.
ELTON JOHN

Something About The Way You Look Tonight
Candle In The Wind 1997

In loving memory of Diana, Princess of Wales

All artist and composer royalties and record company profits from sales of this single will be donated to the DIANA, PRINCESS OF WALES MEMORIAL FUND