Italian ministers carry VAT fight to EU

by Mark Dezzani

TURIN — The Italian ministers for culture and finance have responded positively to intense criticism from the music industry over a recent tax hike which saw VAT on recorded music rise from 16 to 20 percent.

The two have committed to lobbying within the European Union (EU) for records to be recognised as cultural artefacts, and therefore eligible for a reduced VAT rate. Culture minister Walter Veltroni has also promised to set up a permanent consultative body to review the music industry’s problems. Until now, France has been the only EU member to actively lobby for VAT reduction.

Veltroni’s promises for action to help the music industry were initially made at an emergency meeting in Rome on October 15, attended by finance minister Vincenzo Visco and leaders of Italian music industry bodies FIMI, API, PPM and SIAE. The meeting was called following the increase in IVA (VAT), which also affects clothing, shoes and wine.

Speaking at the closing press conference for the 2nd annual Salone della Musica trade show in Turin on Tuesday (October 21), Veltroni said the issue of cultural recognition for recordings would be on the agenda at the next meeting of EU culture ministers at the end of November. In an open letter to all EU culture ministers, Veltroni writes: “Within (the EU), recordings are subject to the maximum VAT rate, unjustifiably equal to luxury and consumer goods without any cultural content.”

It is important, he adds, that “at the... continued on page 33

Platinum Europe Awards: Santer confirmed for ’98

by Emmanuel Legrand

BRUSSELS — Who ever said politics and music don’t mix? European Commissioner for culture and the media, president Jacques Santer has confirmed his attendance at the International Federation of Phonographic Industry (IFPI)’s second Platinum Music Awards dinner, to be held on July 9 next year at the Albert Hall in Brussels.

Politics and music will come together in the Belgian capital when several hundred artists, music industry executives, media, policy makers and politicians gather for the event, celebrating international and European music.

On November 17, Columbia releases Let’s Talk About Love, Celine Dion’s follow up to 1996’s Falling Into You album, which sold 25 million units worldwide. The album includes a duet with Barbra Streisand (pictured with Dion) on Tell Him, which hits M&M’s Most Added chart this week. Sony Music gave the album an international kick-off on October 30 with a transatlantic satellite video linkup between Montréal, Québec (where the artist was), and London, Paris and Cologne, where fans and media gathered for an interactive Q&A session with Dion.

Spanish triple for Rosana

by Howell Llewellyn

MADRID — Rosana, Spain’s sales sensation over the past 15 months, has won three nominations for the country’s inaugural Premios Amigo Awards to be held in Madrid on November 20.

The Premios Amigo Awards are organised by local IFPI body APIVE. Its aim is to use the awards to bring the music markets of Spain and Latin America closer together, and to boost sales in all Latino territories. The nominations were announced during a city centre fiesta in Madrid on October 28.

Also up for three awards are Gloria Estefan, Mexico’s Luis Miguel and new Spanish band Jarabe de Palo. The nominations were revealed in a club before 2,000 people, including most of the heads of major labels in Spain and many award contenders.

Carlos Ituño, president of Rosana’s label Universal Music Hispania, said he was “delighted” at her nominations and... continued on page 33

Jon Bon Jovi

Jonnie, Don’t Take Your Love To Town

THE NEW SINGLE

Taken from the #1 European Top 100 Album ‘Destination Anywhere’
HANSON

i will come to you
the new smash hit single

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from the No.1 european album
middle of nowhere
Music & Media was built on three foundations: Europe. Radio. Music. The magazine's content has consistently reflected that fact—and it does so now, more than ever.

Building bridges between Europe's music and radio industries has also been part of our philosophy (to be a bit pompous), from the early days in Amsterdam to the present day in London, where M&M has been published for the past 10 months.

We continue to work on those bridges because both sides continue to need mutual understanding. We focus on the issues and priorities of the music industry—creative and commercial—as well as of the broadcasting business. And, as much as possible, we try to put matters into a broader perspective, to see how both industries interact.

To do this, we talk to radio, literally. Music & Media's seasoned team of journalists in London, combined with our network of correspondents, has established a professional, trustworthy relationship with station managers, programme directors, music programmers and many others involved with the business of broadcasting. This network, this relationship, has no equivalent in Europe.

Our team also carries feedback to the music industry from the community of radio. At the same time, they keep radio in tune with the latest news and opinions from the community of music.

To facilitate the feedback and to strengthen those bridges, several features are being introduced in Music & Media, starting this week. Straight from the desks of our chart department team, which compiles an information base from 200 of Europe's most important playlists every week, is *On The Air*. Designed as a timely commentary on the latest airplay developments, the column is authored by Raul Cairo and Menno Visser. They take their opening bow on page 32 this week.

In *Talk Radio*, Mike McGeever, Music & Media's programming editor, dissectes and analyzes the bigger issues of interest to people in music and broadcasting. When there's a common ground, Mike will find it. When there isn't, he'll discuss why. You'll find his first column on page 30.

The magazine is also increasing the number of music-oriented stories with a radio edge, such as last month's exclusive wrap-up of the Rolling Stones' airplay achievements in Europe (although in that case, the bridges were to Babylon). Anyway, without further ado, here's the microphone. Talk to us as we talk to you.

Spice storm in Sweden

by Keith Foster

STOCKHOLM — The Swedish Record Retailers' Association is calling on its 100 member stores to actively promote the eagerly awaited new Spice Girls' album, *Spiceworld*.

In a letter to its members, the Association advises them to give the "lowest possible priority" to *Virgin* Records product, not to display any *Virgin* acts' promotional material in their windows, or inside the stores themselves, and to be "restrictive" when ordering from *Virgin* Records Sweden.

An "unusually high" price which *Virgin* has put on the album—released in Europe on November 3—is cited as the reason behind the call for action.

The Swedish dealer price for the CD of new album is Skr120 ($13.40). Importers are demanding 25 percent more in Sweden—the price the Swedish stores are having to pay for the CD is approaching Skr130 ($17), which means that, with a realistic mark-up, it would retail at Skr179—189. Such a price level makes it impossible for stores to introduce the normal discount for Top 10 albums, which often brings the retail price down to around Skr139.

Anders Hjelmtorp, managing director of Virgin Sweden, claims he understands retail's anger, but emphasises that "other releases, like Eros Ramazzotti (BMG) have a dealer price of Skr104." Hjelmtorp adds: "When a band's sales are sparse, the price can increase the price."

Ivan Håkansson, chairman of the Association, says: "It is sad that an album sure to appeal to a very young audience should have such a high price."

If the Association's advice is followed, it could have a knock-on effect with other Virgin artists—such as the Beatles, Rolling Stones, Janet Jackson, and *Spiceworld* for the June tour which is currently topping Swedish sales charts—reducing their promotional exposure at retail outlets.

Saxony packaged up by German networks

by Ed Meza

BERLIN — The two major commercial radio networks in the German federal state of Saxony are continuing to expand their operations with successful bids for new licences.

Energy Saxony has had its bids for two FM frequencies in the state's Vogtland region, accepted by the Studio Gong in eastern Germany.

The broadcasting licences will probably be issued in November, according to SLM official Klaus Mueller, and the stations will be ready to begin broadcasting by early next year.

Energy and Studio Gong control commercial broadcasters throughout Germany. In Saxony alone, stations in Dresden, Leipzig, Chemnitz and Zwickau broadcast CHR-programming under the Energy banner. FM frequencies 88.2 in Auerbach and 100.6 in Reichenbach have now been added to the chain. In addition to Energy's packaged programming, the individual stations will provide local news.

The Hoyerswerda frequency has been allocated to Studio Gong's Saxony subsidiary SLP. It will broadcast six hours of local programming each day; the rest of its output will be provided by Gong AC outlet, Radio Gortlitz. SLP supplies packaged programming for its stations in Dresden, Leipzig, Gortlitz, Chemnitz and Zwickau. Listeners in Hoyerswerda will be able to tune in to AC programming from Radio Gortlitz in addition to locally produced material.

Packaged programming is apparently increasingly in demand among local radio stations in Saxony, as well as in the rest of the country. However, in the view of the region's regulator, this is less a trend and more a sound economic strategy. "These kinds of deals are just very attractive, especially for smaller stations in rural areas," says Mueller.

Turkish pop act Izel (left) and French rap artist MC Solaar take a break backstage after a showcase marking the launch of national Turkish pop station Radio Genc at Istanbul's Inter-Continental Hotel during French radio group, Europe Développement International's, annual convention there October 9-11 (Music & Media, October 25).

Q: Will it be primarily an awards ceremony or a TV show?
A: It is going to be very much an awards show, an industry and press event. There will be some TV cameras—MTV will be there again—but at this stage, it will not be a TV event.

Q: What are your goals in organising this event?
A: One is to get the industry in front of the politicians in Brussels, raise its profile and stress its importance. Another is to show the diversity of the music that sells across Europe and highlight the importance of European artists. This is a place where Eros Ramazzotti will be standing next to Patricia Kaas, Celine Dion and Michael Jackson. There is no similar award elsewhere.

Q: Is there a political agenda behind the ceremony?
A: There is a growing interest from politicians in the scale of the industry in Europe, and how it compares to the U.S., and bad. In the U.K., the industry seems to be regarded in a very positive way by the new Labour government. I wish I could say the same about Italy... By raising the profile of the industry, we can address issues. In the digital age, we need help from legislators to protect our copyrights. The next millennium will be very much about protection. Besides, we are a glamorous industry, and more and more, politicians want to see as becoming glamorous, so it is not unnatural that the two should meet.

Q: What's the feedback from artists on the event?
A: A lot of the [European] artists I've talked to about the awards. They enjoy the fact that they are in the company of major international artists, on a par category. We should not forget that, at this stage, the awards are a public relations exercise. They are not awards given by an academy but the public saying, "We bought a million of your record." It's a vote with marks, pounds, or francs.
Gold rises on Dutch market

by Robbert Tilli

AMSTERDAM — National commercial broadcaster Radio 10 Gold is one of few very few stations to show upwards movement in the latest Dutch radio ratings which reflect a fairly static market.

Dutch ratings are published every two months by market researcher Intomart. In the period August/September 1997 the gold station moved from June/July's 8.8 percent to a 9.7 percent market share.

Market leaders Sky Radio 100.TFM (AC, 13.5 percent) and public Radio 3FM (CHR, 13.6 percent) are almost equal—closer than they have ever been—in the ratings, but Radio 3 just edges out of the top 10 position it held in the previous 2-month survey period.

Radio 10 Gold marketing/PR manager Mark Out attributes the station's altered music programming. "Basically, we have dropped '50s records—apart from Elvis," Out says. "Our cut-off point has been put forward to around 1962, 1963, about the start of the Beatles and the Stones. This way we pulled in a younger demographic, too."

Out claims that an increase in other communication activities, such as Radio 10's promotions and events around its yearly mega party in Utrecht on November 29 (with live appearances by Spandau Ballet and Kool & The Gang among others), plus its Elvis week broadcast live from Graceland in August, has paid off significantly. Most surprising, however, is that the rise has been achieved without a terrestrial frequency on the FM band.

In the new year, this handicap will be removed as a result of temporary FM licences being awarded to a handful of Dutch commercial stations. "At that time competition will really intensify," Out predicts.

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Source: Intomart

Scandinavian labels change tack on international sales

by Kai Roger Ottesen

OSLO — A new initiative highlights the way Scandinavian labels are increasingly looking at alternative ways of selling their artists internationally.

While EMI, PolyGram and Warner in Scandinavia are making separate regional efforts to break their artists throughout Scandinavia, first, before promoting them to their worldwide sister affiliates.

Currently, BMG Norway and Stockholm-based BMG Scandinavia are looking at how to build a Scandinavian presence for the Norwegian act Velvet Bely. "There are 21 million people in the [Scandinavian] region," says Bernt Berg, BMG Scandinavia's international exploitation manager. "When we can say that we have sold 500,000-600,000 copies of an album in the region, it has more impact with our international affiliates than if we only have one success story from a small country."

He adds that the initiative cases communication with worldwide affiliates. While Brockdork, BMG Norway's local A&R manager, retains A&R responsibilities, Berg coordinates information and feedback from the international offices, sales figures, release dates and promotional activities.

For its part, PolyGram in international shake-up in Norway, and the experience in international marketing at EMI Medley, prompted Norwegian act Bely, EMI Norway to sign to the Danish affiliate of EMI.

"No artist would have had the same possibilities outside Denmark as with this artist management and record company. Trine Reinf was about to release her new album and the managing director and the local A&R manager had recently left the company. We felt that transferring Trine Reinf to EMI Medley was the best solution."

In Barcelona, Spain, on the eve of his Dance Into Europe tour, Phil Collins was honoured last month with an award for sales of more than 2.5 million copies of his Dance Into The Light album by Warner Music International executives. Pictured (l-r): Anne-Marie Nicol, vp artist development WMI; Saul Tagarro, president WM Spain; Phil Collins; Lucas Hosten, promotion WM Spain; Eva Dald, marketing manager WM Spain; and Peter Ikema, senior vice-president international marketing WMI.
**'Diana factor' hits U.K. radio listening**

by Jonathan Heasman

LONDON — Radio listening in the U.K. fell substantially during the third quarter of this year—and one factor seems to have been listeners opting for TV rather than radio coverage of the death of Diana, Princess of Wales.

According to official figures released by Radio Joint Audience Research (RAJAR), the weekly reach of all radio in the U.K. fell to 83 percent during Quarter 3 of 1997. This compares to an 85 percent reach in the previous quarter (March-June 1997) and in Quarter 3 last year. TV viewing during the third quarter of '97 increased by 5 percent, according to official TV audience research figures. Diana died on August 31.

Commercial music stations appeared to be the hardest hit by “the Diana factor,” with national rock station Virgin Radio, CHR broadcaster 96.8 Capital FM/London and national station Classic FM all losing substantial market share. Speech radio services generally increased or maintained their audiences.

National public speech station BBC Radio 4 gained more than 100,000 listeners compared to the previous quarter, and the BBC's national newstalk and sport outlet, Radio 5 Live, also increased market share.

National commercial station Talk Radio increased its reach and market share, and in London there were quarter-on-quarter increases in market share for newstalk station LBC 1152 and its all-news sister, News Direct 97.3. London market leader 96.8 Capital FM exchanged its normal upbeat, energetic CHR music policy for a more sombre, muted playlist in the week leading up to Diana's funeral and for some days afterwards. "We veered from our playlist," says a spokesperson, "more than any other [London] station—we knew it would have an effect [on ratings], but felt it was the right thing to do in the circumstances." Capital FM’s market share declined from 17.7 percent in Quarter 2 to 14.5 percent in Quarter 3.

At a press conference in London held to announce the figures, other factors—such as the unusually hot summer and the increasing numbers of Britons holidaying abroad—were also cited by industry executives as possible reasons for the decline in listening.

National public CHR station BBC Radio 1 stabilised its reach and market share, after a substantial audience decline in the previous quarter which was attributed to the departure of breakfast presenter Chris Evans (M&M, August 14). Official audience research figures for Evans' new breakfast show on Virgin Radio (which started on October 13) will not be available until the RAJAR figures are published for the fourth quarter. Those figures—due in January—will also give the first official ratings for alternative rock station Xfm/London, which launched on September 1.

**Swedish sounds suit young Finns**

by Keith Foster

HELSENIK — Finnish national radio public broadcaster YLE has launched a new channel, Radio Extrem, aimed at young Swedish-speaking Finns. A minority of Finns have Swedish as their first language, and Extrem will set out to serve 15-35-year-olds as their first language, and Extrem aims to attract younger listeners. Extrem will be a complement to YLE's Finnish-language youth channel, Radio Mafia.

Richard Nordgren, head of the new channel, says the move was a matter of survival, as the young audience is vitally important. The music format will mix new pop with classics of the '80s and '90s, and sees as one of its programming trump cards the inclusion of plenty of Scandinavian music—much of it Swedish.

Nordgren explains: "The other stations here play so little Swedish music, and we need to tell the listeners there's a whole lot more out there than just the old favourites such as Eva Dahlgren or Tomas Ledin." Although Extrem is music-based, there will be a strong talk element. Nordgren comments: "This week an MP queried whether public radio shouldn't be leaving all this [speech content] to the private sector. But I think music journalism is part of public service broadcasting. The commercial stations are so formatted they don't have room for it.

Extrem will carry specialist shows covering such genres as world music, modern jazz and progressive music.

Nordgren describes Extrem as a "three-year evolutionary project," but emphasises there is no axe hanging over its head if it fails to deliver audience targets. He is banking on shows such as the four-hour morning programme, hosted by Bettina Sägblom, and the afternoon show, "The Boiler Room," to attract young Swedish-speaking and bilingual Finns.
Radio Nostalgie expands in Flanders

by Marc Maes

ANTWERP — AC/Gold-formatted network Radio Nostalgie is about to expand its Antwerp-based Flemish language service into the rest of Flanders.

From the middle of this month — the exact date depends on satellite availability — stations in Ghent and Brussels will carry the Antwerp programming to other parts of the Flemish-speaking community in north Belgium. Future expansion of the satellite uplink will allow another 10 stations to join the network.

"In Antwerp, the existing Radio Nostalgie outlet holds third position (in listener ratings), and has shown an annual audience increase of 25 percent over the past three years," says marketing manager Steve van den Audenaerde. "Radio Nostalgie has broadcast in Flemish from Antwerp for five years. Its French language service in south Belgium claims a 8.7 percent market share with 26 affiliated stations. The Flemish Radio Nostalgie network is under the management of non-profit organisation Vlaamse Radio Diensten vzw (Flemish Radio Services). Partners in the holding company are Vlaamse (owners of Top Radio Network, Radio Express and Radio VRM), and Sofer, official franchisees for the Radio Nostalgie brand in Benelux. Sofer is in turn owned by Nostalgie France (49 percent) and press group Vore l'Avvenir (51 percent)."

"I expect to welcome at least 25-30 franchise stations to the network within 9-12 months," says Frank Leyens, Vlaamse managing director and chief executive of the Flemish Radio Nostalgie network. He continues: "Radio Nostalgie is perfectly complementary to other in-house stations. With Top capturing the 15-35 demographic, Nostalgie goes for the 25-55 market. Radio Express is Flemish AC radio for 25-55-year-olds. Affiliates will continue to carry local news and advertising. National advertising is handled by IP Radio."

"I expect the Flemish Radio Nostalgie outlets will offer competition to both BRTN Radio 2 (AC) and Radio Donna (CHR), since they target the same, predominantly female, audience," observes van den Audenaerde.

"What counts for the advertising market is national coverage," asserts Jean-Claude Fyot, chief executive of the Radio Nostalgie network in Brussels. "Although Radio Nostalgie has been present in Flanders, the political world was against networking. Radio Contact has meanwhile resumed its network activities, and I assume our complaint to EC commissioner Mr. Mert on unfair competition had its effect."

CMA Awards boost country sales in U.K.

by Tom Ferguson

LONDON — The Country Music Association is claiming that TV and radio coverage of this year’s CMA Awards show has led to a "substantial" increase in sales of country product in the U.K. and Ireland.

Highlights of the 31st annual awards show, held in Nashville, Tennessee, on September 24, were carried by broadcasters across Europe (M&M, October 4). In the U.K., national AC/MOIR broadcaster BBC Radio 2 launched its first ever Country Music Week around the event, and broadcast the awards ceremony live. BBC 2 TV broadcast highlights of the show on September 28, attracting a peak of 2.5 million viewers. In Ireland, national broadcaster RTE gave viewers a 90 minute TV version of the event on September 27.

In the U.K., a CMA campaign supported by the British Phonographic Industry and the British Association of Record Dealers drew praise from many music retailers. Gary Rolfe, acting specialities and classical manager at the 100-store HMV chain, says the campaign "definitely took things on from last year. After the TV show, key albums by the winners increased sales by a total of 93 percent."

"The main albums for us were those from Trisha Yearwood [Songbook] and George Strait [Carrying Your Love], but we also saw increased sales from Denna Carter, LeAnn Rimes — the nine winners, really," Rolfe adds that the chain is "expecting big things" of Yearwood. Several major retailers including HMV and Virgin Our Price are featuring the current album in their Christmas plans.

Virgin/Our Price also reports a general increase in country sales following the awards show, with Trisha Yearwood cited as the single major success for the 320-store strong chain. Iain Snodgrass, special projects manager at Yearwood and Strait's label, Universal Music, says: "Over a three to four week period around the campaign, we were able to increase (U.K.) sales on Trisha's Songbook by 25 percent on the figure since its release." The event failed to make any major chart impact in the U.K., although Songbook subsequently moved into the Irish Top 5. Strait's Carrying Your Love also showed a boost of around 25 percent around the awards campaign.

Country music still accounts for a small share of the U.K. market; BPI figures (1996) show it with four percent of total album purchases. Latest sales figures show Yearwood's Songbook at 15,000 units and Strait's Carrying Your Love at 8,500. However, Snodgrass suggests that, "with media exposure on a major level alongside retail support, country can compete and win a bigger share of the U.K. audio market."

The CMA's U.K. and Ireland director, David Bower, says: "Country music sales continue to increase in the U.K. The CMA is committed to developing further opportunities not only around the Awards but throughout the year."

Music industry/World

The building of Universal Music International into a global record industry powerhouse is the topic of a front page story in M&M's sister publication, Billboard. President of the division, Jorgen Larsen, declares that by the year 2000 he wants UMI to reach sales of US$1 billion, up from $720 million four years ago.

HEADLINE: "Larsen's UMI emerges as a global force" — Billboard (U.S.), November 1

Music industry/Ireland

In an editorial, the publisher of French trade newsletter La Lettre du Disque analyses the French music market, which enjoyed a boom in singles sales during the first nine months of 1997. "The single is king," writes Dominique Vialaud, "while albums show signs of running out of gas."

HEADLINE: "Archi-concentre" — La Lettre du Disque (France), October 21

Music/Portugal

French daily Liberation offers a profile of the emerging Portuguese music scene. Acts such as band Ala Dos Namorados, "new find" star Misia, guitarist Joao Gil, singer Paulo Braganca, accordion band Danpas Ouilias, rappers Cool Hipnoise are all part of "a new musical scene blessed with vitality and ideas," the newspaper suggests.

HEADLINE: "Souffle Portuguais" — Liberation (France), October 20

Technology/World

U.K. newsletter Music & Copyright looks at the competition to establish a new audio standard. The music industry is torn between the DVD—supported by 10 manufacturers—and Philips and Sony's Super Audio CD. A successful new audio format would be a boost for hardware and software companies "since CD penetration is almost 100 percent in many key markets," says M&C.

HEADLINE: "Competition for next audio standard intensifies" — Music & Copyright (U.K.), October 22

Expectations are growing for a new carrier, CD Text, which enables text information to be added to a conventional CD, according to the U.K. daily. Adding text to a CD is not very costly ($10,000), and CD Text is "fully compatible with 500m audio CD players worldwide."

HEADLINE: "Listen with your eyes" — The Financial Times (U.K.), October 23

mediawatch

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internet in-site

Those interested in the future of digital signal transmission are recommended to spend a few minutes perusing this site to see what five Scottish universities have come up with. NITM is an ATM (Asynchronous Transfer Mode) project—based on dedicated fibre optic links—which, among other things, allows any number of users to access real-time 48kHz audio. Cutting-edge enhancements overcome lots of the usual problems with audibly dropped links and data packets. To be avoided if technical/academic jargon makes you break out in hives, but the experimental and practical activities here are impressive.
 Already acheived:

Argentina Platinum Nº 1
Austria Platinum Nº 1
Baltic States Nº 1
Belgium Gold Nº 2
Canada Platinum Nº 2
Czech Rep Nº 5
Denmark Nº 5
France Gold Nº 2
Germany Gold Nº 1
Greece Nº 1
Holland Gold Nº 1
Hungary Nº 9
Iceland Nº 5
Italy Gold Nº 6
Finland Nº 3
Japan Platinum Nº 2
Norway Gold Nº 1
Portugal Nº 8
Russia Nº 4
Spain Gold Nº 2
Switzerland Platinum Nº 3
Sweden Nº 1
Taiwan Nº 8
UK Silver Nº 6
USA Platinum Nº 3

Nº 1 Album in Music & Media
European Top 100 album chart

Nº1 Single in Music & Media
European Top 50 airplay chart

THE ROLLING STONES
BRIDGES TO BABYLON
German shock rockers Rammstein have polarised critics and audiences with their dramatic live act and uncompromising lyrical content. Since their breakthrough in only three years is a remarkable achievement.

The nucleus of Rammstein was formed in 1995 by drummer Christopher Schneider, former Incubabatables bass player Oliver Riedel and guitarist Richard Z. Kruspe. Over the next few months, singer Till Lindemann, keyboard player Christian "Flake" Lorenz (no relation to the author of this feature) and guitarist Christof "Paul" Landers joined the band. Manager Emanuel Fialik brought the band to Motor in September 1994.

Through their explosive live act, the band soon attracted the interest of Swedish producer Jacob Hellner of Clawfinger fame. Rammstein's debut album for Motor, Herzeleid (Heartache) was recorded in Stockholm and released in the GSA region in September of that year—after some 69 weeks it is still on the Top 50 albums chart in Germany and has clocked up sales of more than 250,000 copies.

After the success of Herzeleid, the band worked hard to build its fanbase at home and abroad, "playing more than 120 gigs across Europe," says Lorenz. "We started in venues with packed crowds and now play in front of 8,000 people."

Meanwhile, the band picked up international media attention after U.S. director David Lynch (Blue Velvet, Wild At Heart) used two Rammstein songs in the soundtrack of his movie Lost Highway.

Arguably, it's the combination of controversial lyrics and theatrical stunts which attracts most Rammstein fans. The band address taboos like sado-masochism and incest in their lyrics, use a strong vocabulary—with prominent references to blood, fire and physical pain—and band members often play their own bodies as stuntmen during a highly theatrical live show, which saw Lindemann set fire on the floor during the Ein Mensch Brennt (A Human Burning) at a recent performance in Offenbach near Frankfurt.

Rammstein offer more than just music; they represent a contemporary form of rebellion against taboos in everyday speech—at the same time, they are full of pathos and larger than life. Indeed, they are seen as "cartoon heroes" on the brink of society—with the same characteristics which made Kiss and Alice Cooper icons for millions.

For Lorenz, Rammstein's strong, direct language is a product of the band's cultural background. All six band members grew up in the former German Democratic Republic in a "very disciplined way in disciplined surroundings," says Lorenz. "Our present style just came naturally and we feel comfortable with it. We could never sound like a copy of an U.S. band."

Will Rammstein in turn be able to translate their success to the U.S. and U.K. market? Lorenz admits, "We cannot express ourselves in English as precisely as we would like to." When PolyGram contacted Rammstein with the proposal to record English versions of some songs, the band asked a good friend—Jürgen Engler of seminal German industrial band Die Krupps—to translate their lyrics.

"The new lyrics real well," says Lorenz, "now we just have to see what they sound like on stage."

Additional reporting by Christian Arndt in Frankfurt.
The European Tour

Nov 3rd Lille, France
Nov 4th Paris, France
Nov 6th Angers, France
Nov 7th Bordeaux, France
Nov 8th Zaragoza, Spain
Nov 10th Madrid, Spain
Nov 11th Barcelona, Spain
Nov 13th Geneva, Switzerland
Nov 15th Bologna, Italy
Nov 16 & 17th Milan, Italy
Nov 19th Munich, Germany
Nov 21st Prague, Czech Republic
Nov 22nd Berlin, Germany
Nov 24th Hannover, Germany
Nov 25th Frankfurt, Germany
Nov 27th Den Bosch, Holland
Nov 28th Oberhausen, Germany
Dec 7 & 8th Glasgow, UK
Dec 10 & 11th Cardiff, UK
Dec 13 & 14th Manchester, UK
Dec 16, 17 & 18th London, UK

THE ALBUM: ALREADY 3 MILLION COPIES SOLD IN EUROPE

Featuring The Hits:
"D'You Know What I Mean?"
"Stand By Me"
Buckshot fires Marsalis into Holland's Top 10

by Robert Tili

Soprano saxophonist Branford Marsalis is currently enjoying a massive radio and Top 10 sales hit in the Netherlands with the single Another Day, by his 'pop project' Buckshot LeFonque.

The lead-off to the album Music Evolution (Columbia), the soulful song with vocals by Frank McComb also features a beautiful sax solo carrying the unmistakable Marsalis trade-mark. It's a combination which has caused radio programmers to throw caution to the wind and playlist what is basically a jazz track.

Basyl de Groot, head of music at public CHR station Radio 3FM, says he simply fell in love with the tune at first hearing. "No matter what exposure they give it, it will go to number one," he states. "It's a success story that will continue." EMI International, the label for distribution in Holland, agrees and says the song will receive heavy rotation in Holland.

Buckshot LeFonque emerged as a project of the saxophonist's after he and saxophonist Hugh Masekela were released from their contract with Warner Bros. Records. The project is recorded and produced by keyboardist/chief songwriter Koot & Bie. However, the success of Another Day has exceeded all the label's expectations.

The single has entered the second week of its release at number one and is gradually climbing the Dutch charts as the single Another Day, by his 'pop project' Buckshot LeFonque.

Edyta comes out of the cold

by Sally Stratton

In her native Poland, 24-year-old Edyta Gorniak has been a household name since her 1995 multi-platinum debut album Dotyk (Touch) on EMI Poland sold close to half a million copies and was a European hit. In Poland, the first single was the ballad "When You Come Back To Me", written by Andy Hill and Pete Sinfield and produced by Neal, Frank McComb also features a beautiful sax solo carrying the unmistakable Marsalis trade-mark. It's a combination which has caused radio programmers to throw caution to the wind and playlist what is basically a jazz track.

Buckshot LeFonque is comprised of Anthony "Buckshot" Johnson and Robert "LeFonque" White, with vocals by Frank McComb. The band has been described as a combination of funk, hip-hop, and jazz, with a focus on soulful, melodic singing.

Edyta came out of the cold in Poland when she released her second album, EMI International and Virgin America are committed to break the single Another Day, by his 'pop project' Buckshot LeFonque.

In Holland, the single Another Day has entered the second week of its release at number one and is gradually climbing the Dutch charts. The country chart debut for the single Another Day was at number nine and is currently holding steady at that position.

Edyta comes out of the cold in Asia, moving back to Europe and finally taking on the U.S. The single Another Day will debut in Japan on November 7, three days before its Polish release. Her first single in Japan is One And One, an international hit for Robert Miles and Maria Neyler at the end of last year. "The Japanese company thought One And One would work very well for radio," says Sony Music International's Jan-Willem Vis. "They were very lucky that everything fell into place when we came out with Another Day on July 14. The album's title track had already done some of the groundwork, and Buckshot LeFonque had just played a concert at the prestigious Northsea Jazz Festival in The Hague—which was broadcast on public TV.

"Also, there was not much blockbuster competition for radio playlists in July. A wide variety of radio stations from public stations Radio 3 (AC) and Radio 3FM (CHR) to commercial CH/CHR/dance station Radio 538 added Another Day out of the box."

Columbia has been close to a hit with Marsalis' band before. In 1994, Some Cov Fonque from Buckshot LeFonque's self-titled debut album was featured as the theme tune for public broadcaster VPRO's weekly TV show Koot & Bie. However, the success of Another Day has exceeded all the label's expectations.

The single Another Day has released the 25,000 units sales mark. It seems as though Marsalis has found a second home.
Within the Greek music business, there is a shared feeling that several contemporary local artists are currently poised to make an impact which has so far eluded all but the biggest of domestic stars. That rosy-looking future can be set against a present which sees Greece's commercial radio industry emerging from a period of uncertainty, the problem of piracy being addressed, and the size of the CD market receiving a boost from the use of CDs as "premiums."

The domestic record industry is increasingly dominated by a strong local music scene, where Grecian artists regularly outperform international acts. The list of album certifications for 1996 underlines this; only two out of 48 gold and platinum awards went to international acts.

Media support, notably from a commercial radio and television industry which was launched in the late '80s, has contributed to the impressive rise of local repertoire's share of the total market, from less than 50 percent during the last decade to over 61 percent today.

Club culture has also played its part—appearances at major venues in Athens have brought local stars close to their fans, while hundreds of other clubs across the country have helped break new artists.

Paying a 'premium' price?

Despite the success of local repertoire, overall market figures showed a slight decline in the first half of 1997, according to latest figures from the Greek group of the International Federation of the Phonographic Industry (IFPI).

Sales value was down 2.7 percent to slightly under US$26.6 million, and units sold were down 10.8 percent to just over 2.8 million. Piracy and parallel imports have been cited as the major factors in the decline, along with the "premium" market.

Ironically, it's also the "premium" market—in which CDs are offered by magazines as incentives to subscribers—which is credited by many as the major factor in increasing the popularity of the CD as a sound-carrier in Greece.

The CD manufacturing industry in Greece today consists of two factories: Digital Press Hellas and Fabesound, both IFPI members. The two factories can produce over 40 million CDs a year, with 20 million going to domestic insiders as more than enough to satisfy domestic demand. However, within the next few months, two new CD manufacturers are expected to enter the market.

The current market situation is healthy, competitive and aggressive in terms of pricing and services," says Costas Baladis, managing director of Digital Press Hellas. "I strongly believe there is no room for another factory in the Greek market."

Besides piracy, the Greek manufacturing market has to face competition from other countries, particularly the Czech Republic, Slovakia and Israel, where prices are much lower.

Parallel lines

Parallel imports have become an issue since the arrival of the EU's single market of 1992. The removal of customs restrictions has resulted in a rise of CD imports to E.U. countries whose local prices are higher than the European average—and Greece is one of those countries.

"The price of records in Greece is the highest in Europe," comments Costas Bourmas, managing director of MINOS-EMI and chairman of the Greek group of the IFPI. "This is mainly due to the high production cost of domestic releases." Bourmas says he sees the harmonisation of music product pricing across Europe as one solution to the problem.

The Greek IFPI's 1997 first half figures also show a change in the ranking of local record companies, as Sony Music Greece climbs to second place. "This," claims Dimitris Yarmenitis, managing director of the company, "is the result of our company's internal homogeneity and investment in new local talent."

MINOS-EMI, which is still the overall top-ranked company in Greece, is also the leader in local repertoire with a 35.9 percent share, followed by Sony Music Greece (21.4 percent) and PolyGram Records (13.9 percent).

"The present situation helps record companies place a bigger variety of releases in larger stores at more attractive retail prices," says MINOS-EMI's Bourmas. "On the other hand," he concedes, "the decrease in outlets will have a negative effect on the market."

Greek IFPI's experiments with a separate CD single chart have signalled the rise of the format in 1997. Local companies have now adopted the practice of releasing CD singles ahead of new album releases. "The CD single is a tool for the public and the labels," says Dimitris Yarmenitis, MD of Sony Music Greece. "The public gets access to new faces and new ideas, while the record companies test new faces without having to invest in a full album."

Television generation

During the last two years, the Greek industry has also embraced telemarketing. The Greek Compact Disc Club—the country's only music club, with a current estimated membership of 90,000—launched a successful 4-CD compilation series with repertoire licensed from all the major record labels.

Advertised through aggressive television campaigns, the series has to date achieved sales of 110,000 CD box sets from a total of ten compilation releases. "The Greek Compact Disc Club has become a successful alternative distribution channel for the Greek record industry," says Milos Karadassas, former MD of BMG Greece, who has added managing directorship of the Club to his other activities in the field of artist management.
"The price of records in Greece is the highest in Europe"

—Costas Bourmas, MINOS-EMI

continued from page 11

Insight, owned by PolyGram International, has also entered tele-marketing with support from the company's Greek branch. "We are interested in various fields of parallel promotion and sale of our repertoire," says PolyGram Greece MD Antonis Ioannou.

"Besides the Insight releases, we are also into sponsorship, not simply by seeking funding, but mainly by co-advertising, thus creating a tight bond between our acts and their sponsors."

Independents' days

Greece's independent labels are steadily wielding more influence than they ever did in the past.

Dance repertoire specialist Planetworks now has licensing deals with some 120 international labels. With more than 25 CD compilations and a number of CD single releases to its credit, the label has has achieved impressive sales, often reaching gold record level (25,000 albums/10,000 singles).

Planetworks' general manager, Easy Coutiel, says: "Our priorities also include promoting new local artists who have international career potential." The company's domestic distribution deal with PolyGram has just been renewed for two more years.

Another successful independent label, FM Records, has taken a different route, in releasing Greek traditional music. Traditional and regional music is the basis of an album series from the company which is currently available in more than 25 countries.

Live and let down

If there are general grounds for optimism about the Greek recording scene, the live concert business appears less buoyant.

Big names such as Elton John, Guns'n'Roses, Sting and David Bowie have performed in Greece in recent years, but high production costs have meant less than satisfactory profits.

Because of its geographical position, Greece is considered off the established circuit for many international acts, and transport costs add to the overall expenses of concert organisation—and to the risk for promoters.

Concert promoters are therefore increasingly turning to tours by domestic acts, although there still appears to be a demand for big international stars. U2 recently drew a sell-out 50,000 audience in Thessaloniki, the country's second biggest city. And hinting that better times could be around the corner, the Rolling Stones are rumoured to be planning a live performance in Athens in the Spring of 1998, exactly three decades after their last visit.

Over the next few pages, we take a closer look at the faces and features which make up the Greek music and radio scene in 1997.

**Market Share: Greece**

Proportion of total sales value attributable to each IFPI member company. All repertoire, January 1-June 30 1997.

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NOTE: Significantly less than half the total releases take place in the first half of the year. Source: Greek Group of the IFPI.

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Omega Vibes • Renaissance
Omega Vibes's debut album takes listeners on a journey of body and soul. It combines innovative techno-music with elements from Greece's unique musical repertoire. A group that's bound to be heard well beyond Greece's borders. Already released all over the world! US release already planned.

Mando • For All Those Times
Her soft, enchanting melodies have hypnotized Greeks ever since Mando sprung onto the scene 10 years ago. On "For all Those Times", her lilting, playful voice, leaves listeners utterly rapt.

C: Real • Realtime
Realtime is the title of the debut album by C:REAL, the brainchild of Takis Damaschis, showcasing the rich diversity of the group's sound, which combines progressive house with drum'n'bass, trip-hop and ethnic elements, all bound together by a unique sound and production style. Various C:Real tracks have been already included in several compilations around the world. Now touring in S.E. Asia.

Nikos Karvelas • The Happiest Man on Earth
If one man has defined contemporary Greek music more than any other, it is singer and songwriter Nikos Karvelas. His latest work proves that he will go down in history as his generation's most influential musician.

Keti Garbi • Sensitivity
Keti Garbi is one of the best selling artists in Greece. Her previous album sold more that 140,000 units and her new album "Sensitivity" is placing her once again at the top. She is one of the most beloved female singers in Greece, combining great looks and a sensational voice.

Mikis Theodorakis • "Best of..."
A selection of the best known songs from one of the most important composers of Greek music ever.

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Sony Music Entertainment (Greece) S.A
Old meets new where East greets West

The typical artist—if there is truly such a thing—on the current Greek music scene represents an individual approach to the blending of traditional Hellenic and newer pop and rock influences. What they all appear to share is a characteristically Greek passion for, and belief in, their music. Here Cosmas Develegas offers profiles of several of the country’s leading acts.

George Dalaras (MINOS-EMI)

A track record which includes no fewer than 48 solo albums and more than seven million units sold in a career spanning three decades gives George Dalaras a strong claim to the title of biggest artist in modern Greek history. Brought up with the country’s popular and traditional songs, influenced by composers such as Theodorakis and Hadjidakis, and having acquired a taste for the rock music of the ‘60s, Dalaras has put his unique mark on the Hellenic popular music scene. He is described as sensitive and passionate, hard-working and innovative: “What George Dalaras does today, the rest of Greece does tomorrow,” Melina Mercouri once said. Hailed as an exciting performer, Dalaras has worked and appeared with artists such as Paco de Lucia, Al Di Meola and (Jethro Tull’s) Ian Anderson. Since 1981 he has appeared in no less than 250 concerts aimed at promoting Greek culture and heritage around the world, and as an active supporter of human rights, he often lends his efforts to benefit concerts. On October 4, Dalaras performed with Greek artists Eleftheria Arvanitaki, Alkinoos Ioannidis, Lakis Lazopoulos and Vassilis Papaconstantinou, for a 20,000-strong audience at New York’s Madison Square Garden in aid of the Greek Children’s Memorial Cancer Centre Fund.

Dalaras is currently working on a new album with Yugoslav composer Goran Bregovic. The album is due for national release sometime before Christmas, while Portrait, a selection of some of the artist’s most popular songs, has been released internationally through EMI’s Hemisphere label.

Haris Alexiou

Haris Alexiou is widely acknowledged as the greatest Greek female singer working today. With a warm, passionate voice, she has performed some of the most memorable popular songs of the last 25 years. Alexiou’s repertoire ranges from traditional songs to the work of Nino Rota or Kurt Weill. “Haroula”—as she is universally known in her native Greece—works with both the established and the younger generation of Greek composers and lyric-writers, but also possesses and employs her own writing skills. “Haris Alexiou is part of Greek life,” comments Antonis Ioannou, managing director of PolyGram Greece. In 1993 alone, Alexiou performed more than a hundred concerts in Greece, the U.S., Canada, Israel, Belgium and France. The following year she scored a hit with Tokyo audiences, and in 1995 received the Prix Adami (awarded annually to major artists) from the Charles Cros Academy in Paris.

Alexiou’s 1992 album Di Efchon (The Oracle), on PolyGram International, brought her talents to audiences in France, Belgium, Israel and Japan. Now, The Oracle is due for release in the U.S.—through Miles Copeland’s label Ark 21—followed by a major American tour in March 1998.

Stamatis Spanoudakis

Composer/lyricist Stamatis Spanoudakis has sustained a career over two-and-a-half decades. He has released or participated in the release of close to fifty albums, with total sales exceeding 1.5 million units. He has written music for the theatre and cinema, and worked with most of Greece’s prominent performers, some of whom, such as Eleftheria Arvanitaki, have become known through Spanoudakis’ melodies. Spanoudakis grew up with the music of the Beatles, which influenced his musical development, but also works with traditional instrumental virtuosos such as clarinettist Vassilis Sales. On his most recent albums, released between the East and the West,” says Ion Stamboulis, the company’s general manager. “Now that world music is generating a rapidly growing interest, it is time for the work of Stamatis Spanoudakis to achieve the international success it deserves.”

Anna Vissi

“Anna Vissi has the voice and personality of an international star,” comments Dimitri Yarmenitis, MD of Sony Music Greece. The undisputed queen of Greek pop, Vissi’s latest Greek album, Trauma, was certified gold within two weeks of its release in April, and has now achieved triple-platinum certification with sales of 150,000 units. With English language packaging, the album made the national album chart of Australia, the first Greek-produced album to do so. Australia has one of the largest concentrations of Greek expatriates in the world—around 2 million.

Vissi visited Australia in September to perform three shows in Sydney, Melbourne and Adelaide. At her appearances there, she also presented songs from her debut English-language work, including the single Forgive Me This, marking the launch of her international career under the guidance of established producers Peter Asher and Ric Wake. A slick pop ballad aimed at the mainstream music market, Forgive Me This has been warmly welcomed at U.S. radio, although an American release date is yet to be confirmed.

continued page 16
Great Artists - Hot Music - Fresh Videos - New Team

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*TEMPLO*

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**CONTINUED FROM PAGE 14**

**Trypes (Virgin)**

Originating in the trend-setting city of Thessaloniki, Trypes are the most successful representatives of the local alternative scene. Formed in 1984, they have avoid all mainstream promotion—and yet, without television appearances or music videos, and relying only on selected press interviews, they have managed to continually attract new fans through outstanding live gigs.

Six albums—including one certificated gold—with total sales exceeding 100,000 units represent an impressive accomplishment for a group working in this genre. Trypes' plans for 1998 include live appearances at rock festivals across Europe. Dates in France, Germany and Belgium have already been announced, with the U.S. likely to follow.

**Stefanos Korkolis (BMG)**

In the tradition of internationally successful Greek artists such as Yanni or Demis Roussos, Stefanos Korkolis combines pop performance with musical skill. The basis of his work is melody—a successful classical pianist during his early career, Korkolis has lived in France for 10 years and has developed a classical approach to his pop work, winning the adulation of a new teenage fan-base over the last few years.

BMG Greece MD George Levendis says, "Stefanos Korkolis is a singer and composer of international stature." On his new album, due for national release on the 10th of November, Korkolis teams with Italian pop star Luca Carboni to perform a new Greek-Italian version of Carboni's hit Mare Mare and also duets with Indian music diva Anaida.

**Alexia (BMG)**

After a successful pop career in Greece, Cypriot-born Alexia now looks ready to turn to an adult contemporary audience. Her album, Jazz, containing covers of jazz classics, is already on sale through BMG International in a number of European countries.

"Alexia is a skilled singer. She can adapt to different styles without losing her own vocal personality," says BMG Greece's Levendis. Alexia is now working on a new domestic release featuring new arrangements of songs by Greek composer Mikis Theodorakis. Guests on the album include Swiss harpist Andreas Vollenweider and Italian music diva Milva, with whom Alexia recorded a duet in Milan during the summer.

**Omegavibes (Sony)**

Signed by Sony's label Dance Pool, Omegavibes have emerged as Greece's most powerful dance export. The group's debut album, Renaissance, has to date been released in 16 territories and achieved global sales.
Who said 13 is an unlucky number?

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Zig Zag

From pure instrumentals to genuine pop and from the depths of Greek traditional music to the ultimate Greek hip-hop, our artists are simply warnerful!
continued from page 16 of 35,000 units.

Omegasvibes is the brainchild of composer, producer, arranger and programmer Dimitris Panopoulos—Renaissance mixes progressive beats with traditional Balkan melodies. Sony Music expects to release the album in the U.S.A. before Christmas, through Crave Records—Mariah Carey's label.

Nikos Gregoriadis (Virgin)

A fan and collector of ethnic music, Nikos Gregoriadis draws inspiration from his broad range of musical enthusiasms. His album Faros, released by Virgin International in over 20 countries including France, Germany, Spain and Italy, combines jazz, ambient and rock sounds with traditional tunes, using both electronic and traditional instruments. A singer-songwriter, Gregoriadis had his debut international release last April, after songwriter, Gregoriadis had his debut single will be Silver Circle. In support of 35,000 units.

Eleftheria Arvanitaki (PolyGram)

Arvanitaki's singing combines the traditions of Greek music inheritance with a modern style, and has found acceptance with a broad audience. Since her career began in the early '80s she has worked with many prominent names in Greek music, including Manos Hadjidakis, Dimitris Savopoulos, Nikos Xidakis, Stamatis Spanoudakis, Nikos Andipas and Dimitris Papadimitriou.

Her 1994 tour confirmed Arvanitaki's power as a live artist, with concerts in Greece and Cyprus attended by more than 150,000 people—success repeated in the following year. A CD single featuring live tracks from her appearance at the Melina Mercouri Theatre in Summer 1995, and including the hit Zondana, has been certified platinum (50,000 units), making it the most successful CD single of all time in Greece, with sales now approaching the 55,000 mark.

In July, daily newspaper Ta Nea wrote about Arvanitaki: "Her appeal could almost be compared to that of a rock group; there is a hard core of fans who will follow Eleftheria wherever she goes. They will wait in queues to get a ticket, and will not risk missing a live appearance." Arvanitaki is now preparing for her European tour; starting from Brussels on the 23rd of November, she is expected to travel to Belgium, Germany and the U.K., where her tour will end on December 6.
the voices of a nation

Haris Alexiou
Eleftheria Arvanitaki
Dimitra Galani
Alkinoos Ioannides
Alkistis Protopsalti
Dionissis Savopoulos

PolyGram Greece
Having just entered its second decade, commercial radio in Greece is approaching a turning point. Here, Cosmas Develegas looks at some of the latest developments in the Greek capital and beyond.

State broadcaster ERA's five channels (ERA1-5) have a monopoly on national broadcasting, but commercial radio in Greece has long been active at a local level. Now, after a prolonged period of chaos caused by the state's hesitation over clearing pirate broadcasting from the FM airwaves, a procedure for issuing commercial radio licences in Greece has been introduced. Earlier this year (M&M, February 15), the Greek government decided that the number of frequencies available on the FM waveband in the Athens area for commercial stations should be reduced to 30—at the time, less than a quarter of the applications submitted for licences—in a country where it was estimated that some 1,000 illegal broadcasters were operating.

Inevitably, the Greek radio and music industries are linked by common commercial interests and a joint commitment to music. But, even in this newly ordered landscape, how well are they really able to work together?

"There are very good radio stations around," declares George Levendis, general manager of BMG Greece. However, he notes: "In Greece we can't actually talk about radio formats, but more about radio brands. "Different radio stations," Levendis explains, "carry and promote their own unique culture, not only in music but also in lifestyle. But it sometimes needs a lot of effort by a record label to break a specific track via the radio, because of this diversity of the stations."

The Athenian approach

During its early years, commercial radio in Greece was dominated by news/talk stations, but now the diversity of which Levendis speaks can be found around the dial. Including its surrounding area, the capital, Athens, has a population of four million and not surprisingly attracts the lion's share of the country's radio advertising. Around 50 percent of that overall population are radio listeners, although the proportion is higher among the younger demographics.

The local market leader was news/talk station Star 100.4 FM, with ratings which, at times exceeded an impressive 40 percent reach. During the last two years, however, music stations began to rise in the ratings.

Hellenic dance music

This coincided with younger audiences seeming to turn to domestic music—in particular the latest local choice, "Hellenicadica," a mixture of contemporary styles and Hellenic melodies described as "dance music with Greek lyrics."

Having adopted that repertoire, Lampsi 92.4 FM has climbed to the top of the Athens ratings with a non-stop hits format. However, the latest riser is Radio Sfera 102.1 FM, a local repertoire hit radio station with a distinctive identity. Its airplay features a balanced variety of new hits and all-time classics. The presenters—besides selecting and presenting the music—also comment on city news, new movies, clubbing and entertainment events.

Lampsi offers "lifestyle radio," Based on the model pioneered by international repertoire stations such as the trend-setting Nitro Radio 102.4. Affiliated to Nitro, the country's leading magazine, the latter station reflects the magazine's culture and philosophy.

Targeting an 18-35 demographic, Nitro's presenters play a mixture of pop, urban and dance hits and add talk about the weather, the traffic and the latest news, with suggestions about things to do and places to go. "Nitro Radio is the soundtrack of the city," claims programme director Stathis Pappoulis.

The under-18 audience in the Greek capital seems to have only one radio choice: Jeronimo Groovy 88.9 FM, a pop/dance station which has remained the favourite of teenagers for close to a decade.

A mellow Galaxy

The mellow/easy-listening format is also represented on Athens' airwaves. Launched eight years ago, Galaxy 92 FM targets 18-40 year olds with a playlist of classic slow-to-mid tempo tracks, although more recent and up-tempo hits are not totally excluded.

Galaxy 92 FM broadcasts local news at the top of the hour, and last evening's with CNN Radio for the international news on the half hour.

Oldies and classic rock programming is represented by the Radio Gold station in Athens. Fully automated, it broadcasts non-stop 24-hours-a-day classic hits for close to a decade. "Radio Gold is a time machine to an era of colour, originality, romance and good songs," says the station's president and CEO Nico Mastorakis, a prominent personality in the Greek radio and television industry for the last 35 years.

Broadcasting from a 14,000-title music library, Radio Gold was the first Hellenic radio station to go live on the Internet, and is expected soon to become the first to transmit via satellite across Europe.

Star turn

While Athens is clearly the centre of radio attention in Greece, the country's most successful international music station, Star FM, no longer broadcasts to the city on 89.8 FM. Instead Star FM 97.1 broadcasts from Thessaloniki, the second biggest city in Greece.

Launched in 1989, its programming combines current international releases with classic tracks, and is accompanied and supported by a series of promotional activities. Competitions, concert sponsorships— including the recent U2 live appearance in Thessaloniki—and a CD compilation series featuring the station's hits—augment the station's activities.

However, despite such apparent attempts to move into the common ground between them, it seems there are still deep divisions between the radio and record industries. Comments Levendis: "Music stations rarely mention the titles of the songs they play, and often resist promoting the albums' singles, preferring to support other album tracks."

Im Stoumboulis, general manager of Warner Music Greece, suggests that a common radio/music industry annual conference could help develop a mutual beneficial approach, emphasizing that: "Radio is an important tool for the music industry."

"Both labels and radio stations should realise that we are in the same market," Levendis concludes, "and should find ways to work together in order to help each other."
Sometimes *they* wonder why all the top Greek artists are with us.

PLAY

OUR PLAY

The No 1 record company in Greece always playing ahead.
Greek pirates sail into stormy waters

by Cosmas Develagas

According to the International Federation of the Phonographic Industry, Greece has the highest domestic piracy levels in Europe outside Russia—25 percent of the local market. Now, however, the issue is being addressed at government level, and the Greek IFPI body is taking an active role in tracking and identifying organised pirate networks.

FPI estimates that piracy is costing the Greek state and music industry an estimated US$40 million a year.

The practice of offering these "premiums" has helped develop the CD market in Greece, but the music industry is still divided between advocates and critics.

During the last two years, the Greek "premium market" has expanded rapidly. Looking for new ways to maintain "premium market" has expanded rapidly as well.

CD sales: the premium problem

The media can play an important role, too, according to Yannis Petridis, managing director of Warner Music Greece. "One of the industry's priorities," says Petridis, "is to alert the public. Following a recent collective decision by IFPI members, all press and TV advertising of music products by members in Greece will highlight the presence of the IFPI safety and authenticity stripe, which appears on all legitimate products and was introduced as an anti-piracy device in 1995.

A measure of the IFPI's interest in the Greek market is the fact that the federation will hold its executive committee meeting in Athens from the 13th to the 14th of November, 1997.

European record company heads will meet members of the government to discuss the piracy problem in Greece and Bulgaria and how to cooperate in fighting it.

"The Greek anti-piracy law is one of the most up-to-date in Europe, " the problem is in actually making it work"

--Costas Bournas, IFPI manager of Warner Music Greece

In terms of domestic piracy levels, 1996

IFPI PRIORITY COUNTRIES

IN TERMS OF DOMESTIC PIRACY LEVELS, 1996

<table>
<thead>
<tr>
<th>Country</th>
<th>Piracy (U.S. $m)</th>
<th>Piracy level (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Russia</td>
<td>$500m</td>
<td>70%</td>
</tr>
<tr>
<td>China</td>
<td>$65m</td>
<td>54%</td>
</tr>
<tr>
<td>Mexico</td>
<td>$70m</td>
<td>50%</td>
</tr>
<tr>
<td>Brazil</td>
<td>$200m</td>
<td>45%</td>
</tr>
<tr>
<td>Argentina</td>
<td>$65m</td>
<td>30%</td>
</tr>
<tr>
<td>India</td>
<td>$100m</td>
<td>30%</td>
</tr>
<tr>
<td>Saudi Arabia</td>
<td>$53m</td>
<td>20%</td>
</tr>
<tr>
<td>GREECE</td>
<td>$22m</td>
<td>30%</td>
</tr>
<tr>
<td>Italy</td>
<td>$105m</td>
<td>22%</td>
</tr>
<tr>
<td>Malaysia</td>
<td>$18m</td>
<td>20%</td>
</tr>
</tbody>
</table>

Source: IFPI, 1997

"The Greek anti-piracy law is one of the most up-to-date in Europe, the problem is in actually making it work"

Difono magazine, covering local quality music and culture issues, is sold with a CD which corresponds to its contents. Difono's editor in chief Leonidas Andonopoulos comments: "Our readers receive a full package of words and sounds.

Yannis Petridis, general manager of Virgin Greece, adds: "The purpose of a premium product is the parallel promotion of new trends or new artists. Massive use and consumption of the repertoire leads to the decline of the market. Unfortunately, music fans are encouraged to buy music from magazine kiosks instead of record stores. This trivialises the value of the CD."

A fall in sales of magazines bearing CD premiums since the beginning of this year is seen as a sign that the premium trend has started to decline. Record labels do not seem willing to offer more than their slow-moving repertoire, and much of this has already been used as premium product.

According to the record industry's market report for the first half of 1997, premium sales are decreasing. In the first six months of the year, the size of the premium market was down 8.8 percent in terms of units (down to 10.7 million units), and 5.6 percent in terms of total sales (down to US$10.5 million).
Do 100,000* members sound like music to your ears?

THE GREEK COMPACT DISC CLUB

THE ONE AND ONLY RECORD CLUB IN GREECE

In Greece, the word "Club" used to be associated exclusively with our country's excellent nightlife - until we came along.

Compact Disc Club, Greece's first and only record club, has achieved an average 70% yearly increase in revenues since its inception in 1993. Today, with 100,000 members and still counting, we are simply the strongest direct and alternative distribution channel for music around!

For direct mail, club sales, and the telemarketing of music products in Greece, there is only one reliable player: Compact Disc Club.

* 2.1% of the country's active population

Hit Music & Communication S.A. 13A Kapodistriou Street, Filothei, Athens 15237 GREECE tel. (1) 68.11.111, e-mail cclub@hol.gr
<table>
<thead>
<tr>
<th>Week 45 / 97</th>
<th><strong>Eurochart Hot 100® Singles</strong></th>
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<tbody>
<tr>
<td><strong>TITLE</strong></td>
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<tr>
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<td>Something About...Candle In The Wind</td>
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<td>As Long As You Love Me</td>
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<tr>
<td>5</td>
<td>Men In Black</td>
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<td>6</td>
<td>Stay</td>
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<td>7</td>
<td>I'll Be Missing You</td>
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<td>8</td>
<td>Tubthumping</td>
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<td>9</td>
<td>Got It's Gone</td>
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<td>10</td>
<td>Sunchyme</td>
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<td>11</td>
<td>Savoir Aimé</td>
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<tr>
<td><strong>SALES BREAKER</strong></td>
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</tr>
<tr>
<td>12</td>
<td>Do You Think I'm Sexy?</td>
</tr>
<tr>
<td>13</td>
<td>Ain't That Just The Way</td>
</tr>
<tr>
<td>14</td>
<td>Rescue Me</td>
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<td>15</td>
<td>C.U When U Get There</td>
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<tr>
<td>16</td>
<td>Bitch</td>
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<tr>
<td>17</td>
<td>I Will Survive</td>
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<td>18</td>
<td>A Little Prayer</td>
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<td>19</td>
<td>Alane</td>
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<td>20</td>
<td>Quanto Amore Sei</td>
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<td>21</td>
<td>Samba De Janeiro</td>
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<td>22</td>
<td>Say A Little Prayer</td>
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<td>23</td>
<td>Hasla Siestre</td>
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<tr>
<td>24</td>
<td>Te Extrano, Te Olvido, Te Amo</td>
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<td>25</td>
<td>Mo Money Mo Problems</td>
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<tr>
<td>26</td>
<td>How Come, How Long</td>
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<td>27</td>
<td>N'Oublie Jamais</td>
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<td>28</td>
<td>Da Feisht Mir</td>
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<td>29</td>
<td>Riggroove</td>
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<td>30</td>
<td>He's Comin'</td>
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<td>31</td>
<td>Bettersweet Symphony</td>
</tr>
<tr>
<td>32</td>
<td>Everybody (Backstreet's Back)</td>
</tr>
<tr>
<td>33</td>
<td>Anybody Seen My Baby?</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ARTIST**

1. Barbie Girl
2. Aqua - Universal (MCA)
3. Spice Girls - Virgin (Vertigo)
4. Backstreet Boys - Jive (Granville/Zomba)
5. Will Smith - Columbia (Various)
6. Puff Daddy & Faith Evans feat. 112 - Bad Boy (Arista Various)
7. Chumbawamba - EMI (Chumbawamba)
8. Janet Jackson - Virgin (EMI/Windswept Various)
9. Dario G - WEA (Warner Chappell)
10. Florent Pagny - Mercury
11. D.0.1989
12. LotteNcNe - CDR (Music)
13. B.0.1899
14. Francesca - CIA
15. Nathalie Cardone - Columbia (Legande Enterprises)
16. Eros Ramazzotti - DDD (EMI)
17. Bellini - Virgin
18. Sona Wonder - Epic (Sony ATV)/Uruguay Street
19. Omega - SisteMation
20. Joe Cocker - Capitol (MCA)
21. Double 9 - Satellite (EMI)
22. DMX - Motive / Warner Chappell
23. The Verve - Hu (Virgin)
24. The Building Stones - Virgin (Promo)
25. Backstreet Boys - Jive (Zomba)
26. The Building Stones - Virgin (Promo)
<table>
<thead>
<tr>
<th><strong>ARTIST</strong></th>
<th><strong>TITLE</strong></th>
<th><strong>original label</strong></th>
<th><strong>countries charted</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>The Verve</td>
<td>Urban Hymns - Hat/ Virgin</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>The Rolling Stones</td>
<td>Bridges To Babylon - Virgin</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>Elton John*</td>
<td>The Big Picture - Rocket</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Backstreet Boys</td>
<td>Backstreet's Back - Jive</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Janet Jackson</td>
<td>Do It Again - Epic</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Joe Cocker</td>
<td>Across From Midnight - Capitol</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>M People</td>
<td>Pronounced M People/BMG</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>Portishead</td>
<td>Portishead - Ge/Beat</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>Oasis</td>
<td>Be Here Now - Creation</td>
<td><strong>5</strong></td>
</tr>
</tbody>
</table>

**TOP 10 ARTIST BREAKERS**

<table>
<thead>
<tr>
<th><strong>ARTIST</strong></th>
<th><strong>TITLE</strong></th>
<th><strong>original label</strong></th>
<th><strong>countries charted</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>10</strong></td>
<td>Anthony B</td>
<td>I Got A Gun - Lion/FF</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Brian Eno</td>
<td>Music For Installations - Mute</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>For Life</td>
<td>Murder Ballads - Rough Trade</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Heitor Pereira</td>
<td>La Boscanera - Capitán</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>Helena Costa</td>
<td>O Lamento de Maria - Rádioaldo</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>Hawking</td>
<td>The Journals - Virgin</td>
<td><strong>5</strong></td>
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</table>

**SALES BREAKER**

<table>
<thead>
<tr>
<th><strong>TITLE</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>original label</strong></th>
</tr>
</thead>
</table>

**THE EUROPEAN TOP 100 ALBUMS**

Compiled from the national album sales charts of 18 European territories

MUSIC & MEDIA  NOVEMBER 8, 1997

[Link to Billboard Group]
## Top National Sellers

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mariah Carey</td>
<td>Butterfly</td>
<td>(Universal)</td>
</tr>
<tr>
<td>2</td>
<td>Spice Girls</td>
<td>Spice Up Your Life</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>3</td>
<td>Enya</td>
<td>Timeless (Warner)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Backstreet Boys</td>
<td>As Long As You Love Me</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>5</td>
<td>Puff Daddy &amp; Faith Evans feat. 112</td>
<td>I'll Be Missing You</td>
<td>(BAD)</td>
</tr>
<tr>
<td>6</td>
<td>Backstreet Boys</td>
<td>Backstreet's Back (Virgin)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Elton John</td>
<td>The Big Picture</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>8</td>
<td>Janet Jackson</td>
<td>The Velvet Rope</td>
<td>(Mercury)</td>
</tr>
<tr>
<td>9</td>
<td>Sash!</td>
<td>Stay</td>
<td>(PolyGram)</td>
</tr>
<tr>
<td>10</td>
<td>Janet Jackson</td>
<td>The Velvet Rope</td>
<td>(CNR)</td>
</tr>
</tbody>
</table>

### FRANCE

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>1</td>
<td>Florent Pagny</td>
<td>Saggy Aimer</td>
<td>(Universal)</td>
</tr>
<tr>
<td>2</td>
<td>Aqua</td>
<td>Barbie Girl</td>
<td>(Universal)</td>
</tr>
<tr>
<td>3</td>
<td>Spice Girls</td>
<td>Spice Up Your Life</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>4</td>
<td>Houses Band</td>
<td>I Will Survive</td>
<td>(BMG)</td>
</tr>
<tr>
<td>5</td>
<td>Heidi Northover</td>
<td>It's Like That</td>
<td>(PolyGram)</td>
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<tr>
<td>6</td>
<td>Janet Jackson</td>
<td>The Velvet Rope</td>
<td>(Mercury)</td>
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<tr>
<td>7</td>
<td>Sonya</td>
<td>Spice Up Your Life</td>
<td>(Virgin)</td>
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<tr>
<td>8</td>
<td>Elton John</td>
<td>Something About An Angel</td>
<td>(EMI)</td>
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<tr>
<td>9</td>
<td>Mika</td>
<td>Stuck In Love</td>
<td>(Virgin)</td>
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<tr>
<td>10</td>
<td>Spiderman</td>
<td>It's Like That</td>
<td>(Mercury)</td>
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### ITALY

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<td>Ennio Morricone &amp; Band</td>
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<td>(Virgin)</td>
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<tr>
<td>2</td>
<td>Aqua</td>
<td>Barbie Girl</td>
<td>(Universal)</td>
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<tr>
<td>3</td>
<td>Backstreet Boys</td>
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<td>Sash!</td>
<td>Stay</td>
<td>(PolyGram)</td>
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<td>Spaghetty Western</td>
<td>Spaghetty Western</td>
<td>(Universal)</td>
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<tr>
<td>10</td>
<td>Smoulove</td>
<td>Velka Smouli Prazdninova Party</td>
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### SPAIN

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<td>10</td>
<td>Spaghetty Western</td>
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### DENMARK

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## Top Albums

<table>
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<td>Be Here Now</td>
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<td>2</td>
<td>Bleach</td>
<td>Bleach</td>
<td>(Universal)</td>
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<tr>
<td>3</td>
<td>Pulp</td>
<td>Different请问 (Universal)</td>
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<td>The Verve</td>
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</table>

Based on the national sales charts from 16 European markets. Information supplied by ChartTrack (UK); Full chartservice by Media Control GmbH 040 422 1466201 (Germany); SNEP (France); singles: Kosice E Dischi/IM1 Around the World (PolyGram); singles: Norske Gram; AmericanRadioHistory.com
PETER ANDRE

TIME

Mushroom

International release date: November 17

The ideal teen idol flexes his muscles in a new musical direction with this album Time, re-appearing as a "blue-eyed soul" man. Andre has delivered an album which is half contemporary R&B and half pop ballads. The R&B half has Andre co-writing with swingbeat king Montell Jordan (of The Isley Brothers’ How We Do It fame) and singing with Westcoast rapper Coolio on the same song, the killer track All Night All Right. Andre has also teamed up with the Refugee Camp Allstars on Tracks Of Our Yez, which at time of going to press is scheduled to be released as a single in January. It’s perhaps a shame, then, that Mushroom decided to go with the rather conventional pop number Lonely as the second single after All About Us, rather than another of Andre’s R&B efforts. Lonely was released on October 27 and has yet to make inroads into the European charts.

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

Thank you,
Most Added are the songs which received the highest number of playlist additions during the week. In the case of a tie for song number one, additions will be added to the highest number of playlists.

For next week, this document is due by Monday at 13.00 h. CET.

Germany

HANSI/Marko P. / Red Book/Bag So Bandy/Abstract

Finley Quay. It's Great\n
Processed by L.E.S.

Producer: L.E.S.

Director: Christian Savigny - IPSOS CHART/Paris P

PROD. 08/1997

UNITED KINGDOM

Capital FM/Leicester P

Gaz Coombes - Do I Love You

Rock/CHR

Trevor White - Head Of Music

RADIO WAVE/Blackpool B

Way Out West - Ajare

Toni Brastoo - How Could An Angel

UK OUTSMART

Coco - I Need A Miracle

Cast - Fm So Bandy

DELTA BROADCASTING

Ash - A Life Less

.menu

PORTISHEAD

All Saints - Never Ever

LATINO CHANNEL

John Levy - Prog Dir

Powerhouse - Rhythm Of The Night

Haneon - I Will Come To You

Peter Andre - Lonely

Leann Rimes - You Light Up

M - People - Just For You

DARIO G - Sunchyme

AZ - Hey Az

Friday 8th November


daytime: Firm Biz is picking...

FIRM BIZ

KURZ

Max Guamini - Dir

CHR

Christian Savigny - IPSOS CHART/Paris P

One Life To Live/MAFIA

Meredith Brooke - I Need

MADONNA

Aretha Franklin - I Will Come To You

Powerstation - Rhythm Of The Night

Haneon - I Will Come To You

Rolling Stones - I Can't Get No Satisfaction

3RD FLOOR

Armada - I Need Your Love

SLEEPERS

Tell Me Love

SLEEPERS

All Saints - Never Ever

LATINO

Joshua Jackson - No Diggity

R trax/On The Record

Long Beach/Top

Rhonda Byrne

HILTON

WERS/Philadelphia PA

Bette Davis Eye -一圈

Frankie Beverly - Take It To The Limit

TOMMY SAUNTER/Manchester M

Mr. Big/Atlantic/UK

Weirdos/On The Record

FIRM BIZ

Gina G - Everytime

Aretha Franklin - I Will Come To You

Bilinda Butcher - I Can't Get No Satisfaction


daytime: Firm Biz is picking...

FIRM BIZ

ARETHA FRANKLIN

Tell Me Love

SLEEPERS

All Saints - Never Ever

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Gina G - Everytime

Aretha Franklin - I Will Come To You

Bilinda Butcher - I Can't Get No Satisfaction

Taken from the film soundtrack album of the same name and combines the best of current R&B and hip-hop with a remarkably traditional soul feel. Featuring lead vocals by Dawn Robinson, this essential dancefloor cooperation between funk diva Banana Flurry and rappers Kool Kojak brings a whole new meaning to the phrase "back to the future." It's likely to become a big hit.
ITALY

PLAYLISTS

Dream Theater - Hollow Years
Robert Miles - Freedom
Max Game - Cara Valentina
Gatto Pancieri - Le Tue Mani
Madre Blu - Gli

CHR

880 - Ness. Rimmanto
Space One - Profit. Di Strada
Paola & Chius - Ci Ghiamano Bamhine
En Vogue - Too Long, Too Gone
Eledanca - Su Le Mani

HOLLAND

Power Play: Marc Deehuyter - Head Of Music

Power Play: Dani Richiger - Head Of Music

Power Play: Christoph Alispach - Music Coordinator

CARLOTTES

Allegro: Daniele Mangi - CEO/Program Director

PLAYLIST ADDITIONS:

Tony T. Stewart - Walk On The Sun

PLAYLIST ADDITIONS:

Brian Eyucci -无线电

THE TRAVELERS

Jesse J. MAINES - Head Of Music

RADIO DEJAT NEUSSFELD:

David Gendel - Head Of Music

RADIO DEJAT NEUSSFELD:

Elton John - Your Song

PLAYLIST ADDITIONS:

Steve R. Signature - Project Coordinator

THIHL.

RADIO 95/96:

THE TRAVELERS

Jesse J. MAINES - Head Of Music

RADIO DEJAT NEUSSFELD:

David Gendel - Head Of Music

RADIO DEJAT NEUSSFELD:

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THIHL.

RADIO 95/96:
The relationship between Europe's record and music radio industries has grown stronger over the past two years as the two sides have explored the common ground which lies between them. However, there is still a long way to go before anybody can say that clear channels of communication exist.

It seems that every progress made is, with one significant step gaining a better understanding of the needs and the day-to-day workings of the other, some incident or issue surfaces to show how the radio and record sectors remain strangers, disregarding the implications one party's actions (or inaction) has on the other.

These issues can range from radio executives not keeping their promotions counterparts clued in on programming changes at stations to pluggers not being fully aware of the hit single formats or music trends. Other issues are even more far-reaching.

Recently, for example, Swedish broadcasters banned commercials produced by that country's music industry which promoted music at retail level (Music & Media October 11). You can't blame the broadcasters for being angry and not running the commercials, even though there was advertising revenue at stake. The advertisers portrayed Swedish radio listeners—in effect the stations and industry—in their eyes as being dull and uninteresting.

The alarming thing is that the commercials were supposed to be promoting the very product played by the stations—i.e., music (remember that?). Surely such a ban would mean that people get to record stores would have been more effectively advertised and have least have been run—had the music industry consulted radio, the medium it was trying to use.

It's important to emphasise, however, that it's not just the record industry to blame for placing obstacles upon the common ground. In the U.K. for example, where Digital Radio is developing rapidly, the music industry is almost the last to know what implications digital technology and its delivery have for its industry.

Ask many record company executives, at any level, what they know about Direct Digital and you'll probably be met with a blank stare... The implications, in fact, are many and widespread. They include—for the record industry—the chance to provide promotional strategies, marketing plans and information along with the music played by the broadcasters.

The machinery of the record industry needs to take time to absorb this information and to be retooled for it. Perhaps radio should have taken it upon itself to regularly update the labels on Digital Radio developments—but better late than never. The U.K. DAB Forum (BBC and commercial broadcasters) is now teaming up with Major Media and record companies such as Sony Music Entertainment to inform the U.K. music industry about Digital Radio through seminars and presentations, in plain and simple language.

If you want to attend these events, watch this space for more information about how they won't be full of boring technical jargon. The relationship between records and radio is far too vital—in every sense of the word.
Lighthouse Family Raincloud

The new hit single Out Now

MTV: Breakout rotation on Northern, Central & Southern Beatles. No 9 (From 12) in the Music & Media EHR Top 50.

Lighthouse Family Raincloud

Austria: Up to No 18 in the airplay chart. A list on 03.
Belgium: A rotation on Radio 2, Donna & Contact.

Raincloud is taken from the album Postcards From Heaven out now

Germany: No 28 in the airplay chart. The Album debuts at No 18 in the sales chart.

France: Playlisted on NRJ & Europe2.

Norway: Up to No 9 in the airplay chart. A list on Radio 1 & P4.

Portugal: Up to No 6 in the airplay chart.

Sweden: Up to No 14 in the airplay chart.

Switzerland: Up to 16 in the airplay chart.

At last, RCA releases the title track from Gary Barlow's debut solo album as a single—and as M&M’s airplay chart attests, it’s a move music programmers across Europe have been waiting for. It leaps from number 47 to 26 in its second week on the European Airplay Top 50 fueled by a massive 21

As might be expected, Open Road is a well constructed mellow pop number and comes complete with a subtle, imaginative arrangement.

Raincloud's latest outing has the potential to pick up plays across a wide spectrum of stations, as Mike Case, head of music at U.K. dance outfit Galaxy 101/Bristol, notes: “It’s different from most of our stations fare, but it is a good song and we think it will develop quite nicely.” Case adds: “For the time being, we’re restricting it to the evening shows but as the momentum grows, we may also schedule it in other dayparts.”

Chances are, Raincloud is out now

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Chances are, Raincloud is out now
### European Radio Top 50

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<th>Place</th>
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<th>Artist/Title</th>
<th>Total Stations</th>
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<tbody>
<tr>
<td>1</td>
<td>(Virgin)</td>
<td>SPICE GIRLS/SPICE UP YOUR LIFE</td>
<td>123</td>
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<tr>
<td>2</td>
<td>(Virgin)</td>
<td>The Rolling Stones/Anybody Seen My Baby</td>
<td>122</td>
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<td>3</td>
<td>(Creation/Sony)</td>
<td>Oasis/Stand By Me</td>
<td>109</td>
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<td>(Jive)</td>
<td>Backstreet Boys/As Long As You Love Me</td>
<td>114</td>
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<td>5</td>
<td>(Virgin)</td>
<td>Janet Jackson/Get 'Til It's Gone</td>
<td>96</td>
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<td>6</td>
<td>(EMI)</td>
<td>Chumbawamba/Thubthumping</td>
<td>95</td>
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<td>(Eternal/WEA)</td>
<td>Dario/Get Sunshy</td>
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<td>(BMG)</td>
<td>M-People/Just For You</td>
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<td>10</td>
<td>(Universal)</td>
<td>Aqua/Barbie Girl</td>
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<td>11</td>
<td>(DDD)</td>
<td>N-Trance feat. Rod Stewart/Do Ya Think I'm Sexy? (All Around The World)</td>
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<td>(Columbia)</td>
<td>Will Smith/Men In Black</td>
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<td>(Rocket/Mercury)</td>
<td>Elton John/Candle In The Wind 1997</td>
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<td>15</td>
<td>(Byte Blue)</td>
<td>Sash/Stay</td>
<td>66</td>
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<td>(Work/Columbia)</td>
<td>Diana King/Say A Little Prayer</td>
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<tr>
<td>17</td>
<td>(EMI)</td>
<td>Sunshy/Of Me</td>
<td>73</td>
</tr>
<tr>
<td>18</td>
<td>(ffrr)</td>
<td>Brand New Heavies/You've Got A Friend</td>
<td>72</td>
</tr>
<tr>
<td>19</td>
<td>(East West)</td>
<td>Sly &amp; Robbie feat. Simply Red/Night Nurse</td>
<td>60</td>
</tr>
<tr>
<td>20</td>
<td>(Parlophone)</td>
<td>Joe Cocker/No One But You (EMI)</td>
<td>67</td>
</tr>
<tr>
<td>21</td>
<td>(Rocket/Mercury)</td>
<td>Elton John/Something About The Way You Look Tonight</td>
<td>57</td>
</tr>
<tr>
<td>22</td>
<td>(Mercury)</td>
<td>Hanson/Where's The Love</td>
<td>50</td>
</tr>
<tr>
<td>23</td>
<td>(Puff Daddy)</td>
<td>Puff Daddy/Been Around The World</td>
<td>43</td>
</tr>
<tr>
<td>24</td>
<td>(Hut/ Virgin)</td>
<td>Verve/Bitter Sweet Symphony</td>
<td>35</td>
</tr>
<tr>
<td>25</td>
<td>(RCA)</td>
<td>Gary Barlow/Open Road</td>
<td>55</td>
</tr>
<tr>
<td>26</td>
<td>(Columbia)</td>
<td>Mariah Carey/Honey</td>
<td>47</td>
</tr>
<tr>
<td>27</td>
<td>(Bad Boy/Arista)</td>
<td>Puff Daddy &amp; Faith Evans/I'll Be Missing You</td>
<td>40</td>
</tr>
<tr>
<td>28</td>
<td>(Columbia)</td>
<td>Roachford/The Way I Feel</td>
<td>59</td>
</tr>
<tr>
<td>29</td>
<td>(Tommy Boy)</td>
<td>Coolio/U Once U Get There</td>
<td>44</td>
</tr>
<tr>
<td>30</td>
<td>(Columbia)</td>
<td>Savage Garden/To The Moon And Back</td>
<td>51</td>
</tr>
<tr>
<td>31</td>
<td>(London)</td>
<td>All Saints/Know Where It's At</td>
<td>43</td>
</tr>
<tr>
<td>32</td>
<td>(Capitol)</td>
<td>Meredith Brooks/Bitch</td>
<td>36</td>
</tr>
<tr>
<td>33</td>
<td>(Polydor)</td>
<td>Boyzone/Picture Of You</td>
<td>37</td>
</tr>
<tr>
<td>34</td>
<td>(Island)</td>
<td>U2/Please</td>
<td>39</td>
</tr>
<tr>
<td>35</td>
<td>(143/Lava/Atlantic)</td>
<td>The Corrs/Only When I Sleep</td>
<td>45</td>
</tr>
<tr>
<td>36</td>
<td>(Motown)</td>
<td>Boyz II Men/Sessions Of Loneliness</td>
<td>46</td>
</tr>
<tr>
<td>37</td>
<td>(Tommy Boy)</td>
<td>Coolio/Ouch La La</td>
<td>39</td>
</tr>
<tr>
<td>38</td>
<td>(Mercury)</td>
<td>Jon Ben Jovi/Janie, Don't Take Your Love To Town</td>
<td>38</td>
</tr>
<tr>
<td>39</td>
<td>(Freak Street/WEA)</td>
<td>Smash Mouth/Walking On The Sun</td>
<td>36</td>
</tr>
<tr>
<td>40</td>
<td>(Arista)</td>
<td>Refugee Camp Allstars/Avenues</td>
<td>36</td>
</tr>
<tr>
<td>41</td>
<td>(Virgin)</td>
<td>Genesis/Congo</td>
<td>39</td>
</tr>
<tr>
<td>42</td>
<td>(Puff Daddy/Arista)</td>
<td>Notorious B.I.G./Mo Money Mo Problems</td>
<td>30</td>
</tr>
<tr>
<td>43</td>
<td>(Sony S)</td>
<td>Jimmy Ray/Are You Jimmy Ray?</td>
<td>41</td>
</tr>
<tr>
<td>44</td>
<td>(Arista)</td>
<td>Lisa Stansfield/The Line</td>
<td>43</td>
</tr>
<tr>
<td>45</td>
<td>(Capitol)</td>
<td>Ultra Nate/Free</td>
<td>27</td>
</tr>
<tr>
<td>46</td>
<td>(Columbia)</td>
<td>Michael Bolton/The Best Of Love</td>
<td>33</td>
</tr>
<tr>
<td>47</td>
<td>(Mercury)</td>
<td>Texas/Black Eyed Boy</td>
<td>30</td>
</tr>
<tr>
<td>48</td>
<td>(Def Jam)</td>
<td>L.L. Cool J/Phenomenon</td>
<td>29</td>
</tr>
</tbody>
</table>

The European Radio Top 50 chart is based on a weighted scoring system. NW = New Entry, BS = Best Sales, LW = Last Week.
continued from page 1

by the record companies; however, Russell does not rule out sponsorship. “We may or may not get a sponsor,” he says, “but we want to make sure the sponsor understands the philosophy of the awards. It is not a public event, it’s a show attended by artists, industry people, and politicians. So we have to be careful that if we choose one—providing we want one—it comes right.”

In 1996, 97 albums with sales of over one million in Europe qualified for the Awards; that number of album has now risen to 154. By July 1998, Russell expects another 50 albums to be added. “Every year, there are some 50 albums which sell over one million or more in Europe,” says Russell, “a majority of them by European artists. It is quite an astonishing statistic.”

Eight new Platinum Europe winners were confirmed in October, the most spectacular Eros Ramazzotti’s Eros (BMG), selling 1.2 million copies in two days on release. Eton John’s Love Songs (Rocket) passed the four million mark—his new Big Picture racked up one million sales. Zucchero and the Backstreet Boys hit double platinum with The Best Of Zucchero (Polydor) and Backstreet’s Back (Zomba) respectively. Hansen’s The Middle Of Nowhere (Mercury) and Stevie Wonder’s hits collection Song Review (Motown) made single Platinum status.

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Michael Bolton
All That Matters
His brand new album features the singles
The Best Of Love and Go The Distance
continued from page 1

continued from page 1

next meeting of culture ministers, this question is examined with the aim of reaching a unanimous conclusion: the rate of VAT on record sales—what appears to be a punitive tax.” The letter proposes the rate of VAT on recordings be brought into line with the minimum rate (4 percent) applicable to books.

Amongst a series of further measures to help Italy’s struggling music industry, Veltroni argued that a minimum quota of radio airtime for domestic artists would not be effective. He cited France, where stations must broadcast a minimum 40 percent national music. “Despite the quotas, French music sold in France is 49 percent of the total, whilst in Italy [without quotas], national music sales this year achieved a 54 percent market share.”

The culture minister promised rapid ratification of laws to stimulate the growth of live venues, and to get people acts which have sold over one million copies of their albums in Europe since January 1, 1994. Santer will present the Awards to qualifying artists. Some of the artists honoured are also expected to perform during the event.

Hailed as a major success for the music industry, the Platinum Awards celebration took place for the first time in July 1996. The event is viewed as recognition of the dynamism, cultural diversity, and economic importance of the music industry in Europe, the world’s largest music market,” according to IFPI chairman David Pine.

Paul Russell, president of Sony Music Entertainment Europe, is the chair of the Awards Dinner steering committee. He is convinced the celebration helps raise the profile of the music industry and improve its perception among the politicians in Brussels. “Whether we get the right result in the end,” he notes “is another issue—but at last, we have their attention.”

The show will be put together by a team headed by executive producer Lisa Anderson, the Brit Awards show veteran who acted as producer for the first Platinum Awards show in 1996. Comment Russell, “Lisa has the experience of the previous Platinum Awards under her belt and we are building from our experience.”

The cost of the show will be financed through the cost of the show will be financed by the record companies; however, Russell does not rule out sponsorship. “We may or may not get a sponsor,” he says, “but we want to make sure the sponsor understands the philosophy of the awards. It is not a public event, it’s a show attended by artists, industry people, and politicians. So we have to be careful that if we choose one—providing we want one—it comes right.”

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Spanish triple for Rosana

revealed that latest worldwide sales figures for her June 1996 debut album, Lunas Rotas, stand at 1.5 million.

Claudio Condé, president of AFFYE’s Amigo organising committee and of Sony Music Entertainment Spain, said at the nomination fiesta: “It is great that all the labels have come together to promote the event, which we hope will be the first stone in the construction of a new bridge between Spain and Latin America, [markets] which share so many linguistic, historical and cultural ties.”

The first Premios Amigo Awards are open to all albums released in
### AIRPLAY CHARTS

#### Week 45 / 97

**Border Breakers**

Mainland European records breaking out of their country of signing

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>Country Of Signing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td></td>
<td>AQUA/BARBIE GIRL</td>
<td>UNIVERSAL</td>
<td>DENMARK</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td></td>
<td>Eros Ramazotti/Quanto Amore Sei/Quanto Amore Me Das</td>
<td>DDD</td>
<td>ITALY</td>
</tr>
<tr>
<td>3</td>
<td>9</td>
<td></td>
<td>Sash!/Stay</td>
<td>(Byte Blue)</td>
<td>BELGIUM</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>33</td>
<td>Lurciana MeNeAl Ain't That Just The Way</td>
<td>(Silijemark/CRN)</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>18</td>
<td>Wes/Alane</td>
<td>(Saint George/Columbia)</td>
<td>FRANCE</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>17</td>
<td>Robyn/Do You Know (What It Takes)</td>
<td>(Ricochet/Ariola)</td>
<td>SWEDEN</td>
</tr>
</tbody>
</table>

### Off the record

**Edited by Christian Lorenz**

At time of going to press, OTR hears that Paris-based national station Chante France, owned jointly by media group Lagardère and the station's founder Pierre Bellanger, has been acquired by French investment fund IDI. More next week.

Midem Organisation will move next year's Midem Asia, which has been held for the past three years in Hong Kong, to the holiday resort of Bali, Indonesia. Meanwhile, Reed Midem chief executive Xavier Roy is said to be busy sorting out the situation in Miami Beach regarding Cuban companies and artists: an agreement could open the door for Cuban musicians to perform next year at Midem's Latino trade fair in Miami is reportedly under discussion.

It appears Dutch public CHR broadcaster Radio 3FM is considering splitting into two separate stations. According to sources within the company, Radio 3 FM is looking into the launch of a new sister station by the year 2000. One of the two stations would aim at 13-to-19-year-olds, the other one would target adults between 20 and 35.

It is not clear yet if both stations will be able to broadcast on a terrestrial FM frequency. Earlier this year, the majority of Holland's private stations were allocated provisional frequencies on the FM band until the year 2000. Radio 3 FM co-ordinator Paul van der Lugt expects to present a detailed plan for the broadcaster's re-structuring within six weeks.

French broadcast group NRJ has not abandoned plans to acquire music channel MCM-Euromusique—apparently NRJ, which was originally interested in the French side of the operations, is now also looking at the channel's international arm. NRJ GM Alain Weill is believed to have called François Thiellet, GM of MCM International, to express his interest in also buying that part of the channel.

OTR hears that MTV Europe has appointed former Kiss FM/Manchester head of music David Dunn as head of music programming at its MTV U.K. service. Dunn reports directly to MTV U.K head of production Christine Boar.

And on the subject of MTV, the after-show party at this year's MTV Europe Music Awards in Rotterdam on November 6 promises to be hot. Skin/Ehrenrei music artists and DJ duo Bentley Rhythm Ace are lined up to DJ at the popular annual TV event which celebrates its fourth anniversary this year. Other DJ's rumoured to be playing are Mo'Wax label boss James Lavelle, Skint recording artist Fatboy Slim and DJ Sonique.
## Major Market Airplay

**The most aired songs in Europe's leading radio markets**

**Twist This Week, LWT Last Week, WOC On Chart, TS=Total Stations**

### UNITED KINGDOM

<table>
<thead>
<tr>
<th>Week 45 / 97</th>
<th>FLW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>9</td>
<td>LIGHTHOUSE FAMILY/Raincloud</td>
<td>POLYDOR</td>
<td>94</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>4</td>
<td>Spice Girls/Spice Up Your Life</td>
<td>Virgin</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>8</td>
<td>Brand New Heavens/You've Got</td>
<td>(Rocket/Mercury)</td>
<td>19</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>5</td>
<td>Brand New Heavens/That's What I Like</td>
<td>EMI -EMI</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>10</td>
<td>2</td>
<td>Oasis/Stand By Me</td>
<td>(Virgin)</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>7</td>
<td>Oasis/Why Does My Heart Feel So Bad ?</td>
<td>(Virgin)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>8</td>
<td>M People/Call Me</td>
<td>(EMI -EMI)</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>15</td>
<td>Gary Barlow/You Need</td>
<td>(RCA)</td>
<td>15</td>
</tr>
<tr>
<td>9</td>
<td>13</td>
<td>8</td>
<td>Nea/Turn Your Arms Around Me</td>
<td>(Mercury)</td>
<td>13</td>
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<tr>
<td>10</td>
<td>14</td>
<td>9</td>
<td>Pulp/Pretty Green</td>
<td>(Mercury)</td>
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<tr>
<td>11</td>
<td>15</td>
<td>10</td>
<td>Savage Garden/The Mars Bars</td>
<td>(Columbia)</td>
<td>15</td>
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</tbody>
</table>

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

### BENELUX

<table>
<thead>
<tr>
<th>Week 45 / 97</th>
<th>FLW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>4</td>
<td>BACKSTREET BOYS/LONG AS</td>
<td>POLYDOR</td>
<td>22</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>6</td>
<td>Rolling Stones/Anybody Seen</td>
<td>(Mercury)</td>
<td>22</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>7</td>
<td>Janet Jackson/Get It On</td>
<td>(Michael Learns To Rock)</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>5</td>
<td>Spice Girls/Spice Up Your Life</td>
<td>(Virgin)</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>4</td>
<td>Spiritual Family/Wanted</td>
<td>(Virgin)</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>2</td>
<td>Oasis/What's The Story Black</td>
<td>(Virgin)</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>11</td>
<td>Oasis/Stand By Me</td>
<td>(Virgin)</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>12</td>
<td>Oasis/Inside Out</td>
<td>(Virgin)</td>
<td>12</td>
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<tr>
<td>9</td>
<td>9</td>
<td>13</td>
<td>Oasis/Stop The Power Of Love</td>
<td>(Virgin)</td>
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<td>10</td>
<td>10</td>
<td>14</td>
<td>Oasis/Think About Me</td>
<td>(Virgin)</td>
<td>14</td>
</tr>
</tbody>
</table>

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

- Friday 21.11.97 PL-Warschau Torwar 7:00 p.m.
- Saturday 22.11.97 PL-Eging Hala Olivia 7:00 p.m.
- Thursday 27.11.97 S-Berlin Deutschlandhalle 7:30 p.m.
- Saturday 29.11.97 D-Aix Ostbahnhalle 7:30 p.m.
- Sunday 30.11.97 D-Schwerin Sport-und Kongredhalle 7:30 p.m.
- Friday 05.12.97 B-Brüssel Vorst Nationaal 7:30 p.m.
- Saturday 06.12.97 B-Karlsruhe Europahalle 7:30 p.m.
- Sunday 07.12.97 CH-Basel St. Jakobshalle 3:00 p.m.
- Friday 12.12.97 D-Bremen Stadthalle 7:30 p.m.
- Sunday 14.12.97 D-Dortmund Westfalenhalle 7:30 p.m.
- Sunday 21.12.97 D-Frankfurt Festhalle 7:30 p.m.
- Monday 22.12.97 D-Nürnberg Frankenbach 7:30 p.m.
- Tuesday 23.12.97 D-Kassel Europahalle 7:30 p.m.
- Saturday 27.12.97 ROZ-Zagreb Hala Sportiva (Sporthele) 7:00 p.m.
- Sunday 28.12.97 HUN-Budapest Olympiahalle (Sporthele) 8:00 p.m.
- Monday 29.12.97 A-Weil Bosch Halle 7:30 p.m.
- Tuesday 30.12.97 A-Innsbruck Olympiahalle 8:00 p.m.

Big Events