Royalty deal at Midem?

by Rémi Bouton

PARIS — A long awaited major new agreement on mechanical royalty rates for continental Europe looks close to signature. According to sources close to the deal, it is likely to be signed this week at the Midem music market in Cannes (January 18-22). It would end a year in which there has been no standard contract between BIEM, representing mechanical societies in Europe, and IFPI (the International Federation of the Phonographic Industry). The previous standard contract continued on page 40

Radio is Just The Way for diva McNeal

by Christian Lorenz & Mike McGeever

STOCKHOLM/LONDON — Mariah Carey personally signed her to her Crave label for the U.S.—now Swedish R&B diva Lutricia McNeal appears to have the world at her feet, thanks to radio's love affair with her breakthrough single Ain't That Just The Way. The U.S.-born artist first came to notice as the lead singer of Swedish dance act Rob'N'Raz; her career moved into top gear when that band's man continued on page 41

BMG revamps European ops

by Emmanuel Legrand

LONDON — BMG Entertainment International is reorganising its European operations into two new regional structures – BMG U.K.-Central Europe and BMG GSA-Eastern Europe writes Emmanuel Legrand. The new structure, replacing the company's three previous European divisions, is designed to allow BMG to "redouble the Euro-continued on page 41

Ipsos to expand activities

by Emmanuel Legrand

LONDON — The temperature of the competition in Europe's airplay monitoring business looks set for a major rise. French research and polling group Ipsos—which has monitored airplay in France for the past five years—plans to extend its operations into other European territories. Ipsos, one of the world leaders in market/advertising research, is setting up a new stand-alone division tentatively named Ipsos Culture—which will be involved in monitoring the whole range of consumer behaviour in the "cultural goods" sector, including music, cinema, literature, theatre, museums and multimedia. Ipsos Culture will be headed by Sophie Martin, who says that from the outset, she wants the division to have an international profile, especially with its airplay monitoring activity. "In 1998, I want to develop our [airplay monitoring] business in other territories, with priority targets being Spain and the U.K."

Martin was in at the start of Ipsos' move into airplay monitoring five years ago; she says Ipsos Culture will include under its banner the activities of Ipsos continued on page 40
new album released date January 20th

DEEP FOREST III

COMPARSA

The results across the world:
3 million albums sold
1st album released in July 1992
France: Double Gold Album
U.S.A: Platinum Album
Great Britain: Gold Album
Norway: Gold Album
New Zealand: Platinum Album
Australia: Double Platinum Album

2nd album: «Bohème» released in May 1995
France: Gold Album
U.S.A: Gold Album
Australia: Gold Album
Israel: Gold Album
Poland: Gold Album
New Zealand: Platinum Album

the nominations in France and the U.S.A.
1st album
1993: Grammy Awards «Best Album - World Music»
1993: MTV Awards «Sweet Lullaby» Best Video-Clip
1993: Victoires de la Musique «Best Album - World Music»
1995: Victoires de la Musique «Best Instrumental Music Record of the Year»
1996: Winner - World Music Awards French group having the most sales in the world in 1995
1996: Victoires de la Musique «Best Group of the Year»
Italian dance indies folding

by Mark Dezzani

MILAN—Two of Italy's most influential independent record companies are closing down as a result of a drastic drop in domestic dance music sales during the past year.

Naples-based Flying Records, once regarded as innovators on Italy's underground dance and rap scenes and responsible for launching the careers of Articolo 31, 99 Posse, Alex Party and Blásti, is being forced into liquidation due to "an unsustainable debt load." The independent Sugar Music Group says that the imminent closure of its own Milan-based Zac Music represents "a strategic withdrawal from a depressed market."

Flying Records managing director Flavio Rossi was unavailable for comment at time of going to press, but a spokesman for the company confirms that "Flying Records is no longer in operation and only exists as an administrative entity, which is currently being liquidated."

One industry insider says Flying, which described itself as "The major independent," overstretched itself by expanding too rapidly (especially internationally) and trying to take on all of the traditional roles of a major label. "Expansion worked fine as long as the dance market was booming, but as soon as the domestic market started falling off two years ago Flying found itself in immediate trouble." The source adds: "Most of the indies restructured and focused more on artistic production, but Flying tried to expand their way out of their difficulties, and as a result collapsed."

Filippo Sugar, managing director of Zac Music, confirms that he will be liquidating the label within the next two months. "We entered the [dance] market three years ago when it was very strong, but there has been a collapse in 12-inch singles sales and the majors are now keeping compilations to themselves. As a result, we have decided that independent distribution represents too much effort for too little return."

Further analysis of the difficulties currently facing the Italian indie sector can be found in our Italy special, starting on page 19.

French exporters mind their language

by Réné Bouton

PARIS—To export French music, it seems it's best to avoid singing in the French language.

According to export statistics to be released during Midem for the first time by the French music export office, 35 albums produced in France have sold over 40,000 units each outside France since May 1996—a combined total of some nine million units.

The genres that sell well abroad are electronic instrumental music (Eric Jean-Michel Jarre, Eric Serra), world music (Carrapicho, Khaled, Wes, Cesaria Evora), techno (Daft Punk, Laurent Garnier), and jazz (Michel Petrucciani). "The biggest sales are achieved by albums from acts who don't sing in French," notes Virgin international exploitation manager Thierry Jacquet. However, he notes, "It's a disadvantage due to 'an unsustainable market.' Daft Punk, which is in a genre [techno] they people originally considered non-commercial."

Traditional French language "chanson" fares well in export markets—the most popular album during the survey period was Patricia Kaas Dant McGuigahue (Chair (Columbia), the seventh best-selling export album overall. Another French language genre—rap—sold over 100,000 units outside France, most notably by IAM and MC Solaar—the latter's album Paradisio (PolyGram), sold 90,000 copies. "Overall," reflects Jacquet, "it's quite an interesting result. There is a large variety of styles represented and our repertoire is receiving better consideration nowadays. It proves the ability French labels have acquired in selling their repertoire outside France. It is not an instant thing—it's the result of a lot of field work in A&R and marketing and in how we present our products to the affiliates."
ON THE BEAT

**XFM MAKES CHANGES**

**LONDON** — Alternative rock station XFM/London has revamped its daytime programme schedule just four months after its September 1 debut. The American breakfast show hosted by Eric Hodge has been replaced by the station's drivetime DJ Paul Anderson—turn substituted by former Heart 106.2/London presenter Ian Camfield, who also gets a new Sunday night metal slot. The changes have further fuelled industry speculation that XFM is not reaching the 500,000 listeners it had hoped for (M&M, September 13). XFM's first official audience figures will be published in RAJAR fourth quarter 1997 survey results, due February 6.

**COMMUNITY STATIONS BOOSTED IN SAXONY**

**BERLIN** — Saxony radio regulator the SLM has agreed to pay German Telekom charges—as well as related technical broadcasting costs—incurred by the state's non-commercial stations during 1998. The SLM has also allocated some $21,000 for the partial funding of university station Radio Magdeburg, minority broadcaster Radio Blu/Leipzig, and Radio T/Chemnitz (which carries a wide range of minority music programming). State regulators in Germany are responsible for—at least—the partial funding of non-commercial stations, which are also financed through listener donations.

**MUSIC DATABASE SET TO LAUNCH**

**LONDON** — U.K. labels' and publishers' organisations are teaming up to develop and manage "the world's most advanced music database." The organisations claim the database will assist distribution of all forms of royalties, and help combat piracy by facilitating easy identification of genuine rights holders. A joint venture company, National Discography Limited, will be set up to "promote and service use of the database by third parties and in common areas of business."

**NEW ARTISTS GET KICK IN DENMARK**

**COPENHAGEN** — Danish indie label Kick Music is to release a series of four promotional albums featuring unsigned local acts. The non-profit-making project, on Kick's RecordExchange imprint, will contain tracks from various genres, from pop/rock to jungle. The CDs will be distributed at trade fairs, sent to 350 record companies in Denmark and to the media. Public broadcaster Danmarks Radios CHR station P3 has already agreed to support the project, and has produced tracks on the first CD by The Dawn Pirates and Supersilent.

**RADIO DONNA GETS MAKE-OVER**

**BRUSSELS** — Flemish CHR station Radio Donna is freshening up its output for '98 with a new programme schedule and jingle package. Michel Follet leaves the breakfast show to jungle. The CDs will be distributed by the Flemish parliament.

**REBET'S NAIVE MOVE**

by Remi Bounon

**PARIS** — Frédéric Rebet, the Sony Music France executive behind the international success of Deep Forest, is leaving his current post to manage his Saint George imprint and to work with the media. Public broadcaster Danmarks Radios CHR station P3 has already agreed to support the project, and has produced tracks on the first CD by The Dawn Pirates and Supersilent.

**RADIO DONNA GETS MAKE-OVER**

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**MOVING CHAIRS**

**PARIS** — Former Mercury France managing director Yves Bigot (pictured) has been appointed scheduling manager of the new Paris sports station Sport O'FM.

**OSLO** — Magnus Lillemoen, formerly a local A&R manager at Sony Music Norway, is the new music director at public CHR station NRK P3. His responsibilities at Sony Music Norway will be taken up by the affiliate's other local A&R manager, Per Ostmark.

**TODAY'S MENU: SOFT CLASSICS**

by Mike McGeever

**DUBLIN** — Less than one year after going on air, Irish national commercial broadcaster Radio Ireland—rebranded as Today FM—has relaunched with a soft AC format and a 121 million (8.9 million) market share.

The programming changes have been carried out by Ginger Radio, a division of U.K. broadcaster Chris Evans' Ginger Media Group (GMC), in an attempt to bolster the station's local audience figures. Ginger, hired last year to revamp the station's output and structure (M&M, September 27, 1997), moved swiftly to implement the changes after they were approved by Irish broadcasting regulator the IRTC.

"In its former life, Today FM never had a music policy. It was all block programming, like TV," observes Ginger Radio head of programming Geoff Holland. "So what we have done is separate the hours of midnight and 17.00 is to give the station a mainstream music policy. It is now positioned as a soft, classic-leaning AC broadcaster," says Holland, who was also recently appointed programme director at U.K. rock station Virgin Radio following its take-over by GMC.

Under the new music policy, softer contemporary tracks by artists such as Celine Dion are "bang on the mark," along with older titles from the likes of The Eagles or Van Morrison, says the programming executive.

The station's new music policy is filling a gap in the Irish radio market, Holland claims. "Most of the stations in the country are chart-driven to a point, which Today FM is not. Nationally, there is an opportunity for a really well-defined, well-focused soft AC broadcaster with a classic lean."

Today FM has kept some of its specialist music output covering soul, jazz, blues, and domestic music, but these are now scheduled in separate programmes during the evening.

**DANUBIUS BOOSTS HUNGARIAN MUSIC**

by Susan L. Schuhmayer

**BUDAPEST** — Hungarian musicians have received an unexpected boost following the privatisation of Radio Danubius. Since the station's new owner—U.K. company DMG Radio—unveiled its programming changes on January 1, three songs from Hungarian artists were aired each hour; the early morning 04.00-05.00 slot now gives full-back Hungarian records each day.

When the station—which arrived in the former life, Today FM will now be known as 'Naive'.

Zelnik says the philosophy behind Naive is to "accompany artists without distorting their intentions, and to find natural ways of development."

He adds: "Rebet knows how to do that— he is the best partner that we could have found to develop Naive."

Sandor Buza.

Under the direction of its new managing director Robert Clarkson, Radio Danubius is focusing on the 18-45 demo-graphic, offering a mix of pop, dance and Hungarian music. The station's new breakfast show, "Cappuccino," offers a healthy slice of humour, while the early evening 18.00-20.00 slot now features a game show. Talk is prominent in the late afternoon and evening.

Between 20.00 and 22.00, the new-look station carries specialist music programmes, from jazz to rock and blues to soul.

From the middle of February, Danubius will face national competition from a new commercial station headed by U.S. broadcaster Emmis International (M&M, November 15).
Platinum Europe 1997

Mariah Carey
Butterfly

Celine Dion
Let's Talk About Love

Falling Into You

Live A Paris

D'Eux

Gloria Estefan
Abriendo Puertas

Gipsy Kings
Greatest Hits

Julio Iglesias
Tango

Michael Jackson
Blood On The Dance Floor

HIStory

Jamiroquai
Travelling Without Moving

Kula Shaker

Manic Street Preachers
Everything Must Go

Oasis
Be Here Now

(What's The Story) Morning Glory?

Another multi-platinum year in the life of our artists

44 Million

Sony Music Entertainment Europe

www.sonymusic-europe.com
Danish group promotes Grammies outside U.S.

by Charles Ferro

COPENHAGEN — Copenhagen-based Emence Promotion Group has won a unique contract to promote the U.S. Grammy Awards in all territories outside North America.

It is the first time the awards have been actively promoted on a co-ordinated worldwide basis outside the U.S. and radio is central to Emence's strategy.

Emence managing partner Kristen Skogrand says participating radio stations will have the opportunity to run official on-air Grammy promotions in collaboration with their own sponsors and advertisers, giving away Grammy tour packages as prizes to their listeners.

"One of our main objectives is to promote the Grammies through radio," says Skogrand. "We have developed promotional concepts that benefit both the stations and their respective sponsors."

Emence is working closely with the L'Express Group, the U.S. company responsible for promoting the February 25 event in America. L'Express decided to license the rights outside the U.S. because it believed that would be a more effective way of promoting the show abroad.

European acts amongst the nominees for the key Grammy categories this year include Radiohead (album of the year and alternative music performance); Daft Punk (dance recording); Elton John and Seal (male vocal pop performance); Paul McCartney (album of the year); The Chemical Brothers (alternative music performance and rock instrumental performance). All five nominations for best alternative music performance come from Europe—David Bowie and Björk being the others.

Voz teams with Telefonica

by Howell Llewellyn

MADRID — Grupo Voz, owners of the 14-station Radio Voz group based in Spain's north-western Galicia region, have announced that it is forming a new joint company with telecommunications giant Telefonica, which is looking to expand its media interests.

On paper at least, the purpose of the new company is to bid for contracts to install cable TV in the region. Grupo Voz says its project with Telefonica will involve cabling more than 450,000 Galician homes over the next 10 years at a cost of more than 100 million euros ($167 million).

However, there is speculation that the deal is also linked to recent reports of interests close to Spain's centre-right government planning to form a major new radio company around Telefonica to rival the SER/Unión Radio group, which owned by the socialist-leaning media conglomerate Grupo Prisa (M&M December 27).

Radio Voz already owns three stations outside Galicia—Radio Voz Madrid, Radio Voz Palma de Mallorca and Radio Voz Sevilla—and it is widely known to have ambitions to become a fully-fledged national radio grouping.

Neither Telefonica or Grupo Voz—which also controls Galicia's largest newspaper, La Voz de Galicia—were able to comment on the matter at time of going to press.
The voice is King in Deep Forest's world

by Cécile Tessyere

Whether it's in a Celtic folk song or a tribal chant, for French duo Deep Forest, the human voice reigns supreme in an age of electronic sounds.

Standing at the crossroads of various types of music, Deep Forest feel their roots are in world music rather than new age or pop. "Despite the technology, what comes first in our songs are the voices," declares the act's Michel Sanchez.

That mixture of old world vocals and new age technology has helped Deep Forest clock up sales of more than three million albums worldwide over the past five years. Now, they've released their third album Deep Forest III—Comparsa (Saint George/Sony Music)—due out on January 20—which features a new and distinctive voice, Europe's current crossover King, Wes Middlko.

Sanchez and the other half of Deep Forest, Eric Mouquet, stay true to their ethnically-charged brand of new age music on Comparsa, which draws from a wide range of sources, from celtic folk to African chants. Deep Forest invited a number of guest vocalists to record for the album, most prominently Sanchez' protege Wes, who at present has a pan-European hit with his single Alane (Saint George/Sony) (see Music & Media, January 17).

"To write the songs for Comparsa—the Cuban word for companion—the pair travelled the world for the first time rather than using tapes from sound libraries. Sanchez went to Cuba, while Mouquet visited Mexico and Belize to collect fresh material. "It was a great experience," recalls Mouquet, "to land in a country with no reference at all and to build up connections from scratch within a few days."

Mouquet and Sanchez compare their approach to music to surrealist artists' collage technique. "We don't use traditional folk songs in their entirety," says Sanchez. "We use some of the words and notes and build up a melody around it. It gives us the chance to mix up voices from different parts of the world."

Deep Forest are signed to Sony Music France's Saint George label, which is distributed worldwide by Sony Music's Columbia division except for the U.S. and Australia, where it is handled by 650/Epic. The first single from Comparsa, Madazatula will be released on January 19 in most territories. Germany and the Netherlands will follow in February, the U.K. in March.

Solo career calls for Butler

by Sally Stratton

Bernard Butler, the guitarist who left Suede at the height of the U.K. band's success in 1994, returns this spring with his first solo album, People Move On (Creation/Sony), due out on April 6. His debut single Stay, released ahead of a full U.K. release on January 5, is picking up radio support in the U.K., Scandinavia and Switzerland. It will be followed by the uplifting Not Alone—reminiscent of Yes (Hut), his 1995 U.K. hit with David McAlmont—on March 16. Lowkey live dates are planned around the release, ahead of a full tour this summer.

"I didn't leave Suede because I wanted to start a huge solo career," Butler says when asked about the split four years ago. "I left the band because I had no choice, nobody wanted me in it. I hated the music I was making, the vision of the music and the atmosphere around it. I wanted to do things musically that I couldn't do within Suede."

MIGHTY REAL....

by Gary Smith

MIIGHTY REAL....

The appropriately named Feels Real by The Mudmen (eXtitique/U.K.) packs a gritty, in-your-face soul/garage feel. Combining a vocal-heavy raw mix which concentrates on the melody with two excellent garage mixes and an extended house version, this EP offers variety and quality. Especially good is the London Bass Mix, a thumping city soundscapes with a slightly incongruous but attractive flute riff.

...AND MIGHTY FUNKY

A furiously funky house beat plus a dash of jazz sophistication, some sublime electro drops, a rap and a dreamy chorus are the core ingredients of Oh Boy by the Fabulous Bulter Boys (Mo'Bass/Netherlands). The original mix is a 130 bpm shuffle that unites those elements to create a classic club moment; the Runaway & Pen Mix whips up an even funkier groove with extra saxophone, string arrangements and a plaintive vocal.

JUNGLE FEVER

Despite Goldie and Roni Size, drum'n'bass is still struggling to find its place in the greater scheme of things, especially when it comes to harnessing those beats to a pop tune. Consequently hybrids like Kappa's Everything Changes (Flow/U.K.) are particularly welcome. With its soaring, atmospheric strings, jangly guitar and cute vocals, this track really should be on the radio.

LIQUID SATISFACTION

If Prague-based Liquid Harmony's debut single Disco Satisfaction (SS/Sony Music) is a measure of where they're at, they have a chance to become European dance heavyweights. The track starts with a junglist breakbeat which, without pausing for breath, becomes a mad disco stomper. A storming soul vocal and a distinctly live feel to the instrumentation makes for a vibrant, fresh, club-pop song.

NINE DEADLY FINNS?

After an apprenticeship in his native Germany in A&R for T.I.S. Aust West, then representing Acid Jazz and Yellow Productions in Hamburg, Rafay Rybczynski moved closer to the Arctic circle on a new mission. With business partner Europaska Rislakki, he launched dance label Sauna Connections with the aim of bringing the best of Finnish music to the world.

"We started putting our first release—the Sauna Connections compilation—together about five months ago. The results have surprised a lot of people," says Rybczynski. Indeed, the nine-track/five artist compilation is quite a head-turner. Apart from its original packaging, the quality of the mix is excellent, taking in house, techno and dance/rock. Licensing deals have already been struck for Asia/Japan, Germany, Spain and the U.K.

Media reaction has been positive, with German CHR broadcaster Eins Live regularly playing Sauna acts New Composer and Ronevjet on specialist shows. Closer to home, Danmarks Radio's Jan Sune has been playing Sauna tracks and Swedish Radio has just completed a one hour special about the label. A Viva TV programme on Helsinki, to be broadcast in February, will feature Sauna's launch party, with Corporate 09 and Ronevjet.

All new releases, biographies and photographs for consideration for inclusion in the Dance Grooves column should be sent direct to: Gary Smith, c/o. Roger de Luria 45-3º-2, 08007 Barcelona, Spain.
Marketplace

by Thessa Mooij

For Midem '98, Marketplace looks at what happened to three of the most promising records featured here in 1997.

**Y FRONT PATCHWORK OF A HAPPIER PLACE**

Abaratx/Boucherie (France)

This debut album from the French techno trio provided a single, Parasite, which was picked up early on by French CHR network NRJ, and Boucherie's French CHR network picked up early on by Bryan Adams. Programme director Marc Stingl says "We played Pearl Jam singles before, but only after 9pm. Given To Fly is catchy enough for our daytime programmes, and we have it on standard rotation with 4 plays per week between 06.00-19.00." Other European stations championing the track include SWF3 (Germany), Fun Radio (France), Radio DeeJay (Italy) and BBC Radio 1 (U.K.).

**LEIGH BLOND**

See Me Thru

RM Records (Netherlands)

This was the second solo album by Dutch singer/songwriter Blond—a veteran of the British blues scene. Bert de Ruiter (Blond himself) says the Marketplace review (issue 44) resulted in immediate responses from two Scandinavian and two German labels—he's currently talking to all four labels about a possible deal. The album also received radio support in Warsaw and Gdansk, and Sony Music Poland has also shown interest.

**JC HOPKINS**

AHIENS BY NIGHT

Shell Records (U.S.)

"We got a very quick response to the Marketplace entry (M&M, issue 15)," says Shell Records MD Shell White, "from Tommy Sartig, president of MTV Records in New York. I was told that after reading Music & Media, he had his entire staff hunting down information on us." Hopkins (discovered by U.S. singer/songwriter Peter Case) found an audience for this jazzy album at American colleges last year: "It was a Top 10 add to college station rotation in May," says White. He notes, however: "We haven't made any foreign deals yet, but the next six months look promising."

**Pearl Jam looking for Europe to Yield rewards**

by Christian Lorenz

Album and ticket sales outside their home market have formed the backbone of U.S. alternative rock stalwarts Pearl Jam's career.

In their homeland, the Seattle band's sales have steadily declined since the high water mark of their 1992 debut album Ten (Epic). Whilst sales for Ten reached 8 million units, their last album No Code—released in 1996—barely passed the 1.3 million mark. At the same time, sales in Europe, Canada and Australia increased significantly. No Code sold more than three million copies outside the U.S.—600,000 in Europe.

On February 2, Pearl Jam release their fourth album, Yield (Epic) and early signs are that the band may be able to reverse that downwards trend. Given To Fly, the first single from the album, has received strong support from European radio since it was serviced on December 19.

The track—released commercially on January 5—entered the singles charts in Germany (67) and Holland (76) this week, largely due to chart points based on airplay: "Given To Fly is the first Pearl Jam single since Jeremy [1992] to get this amount of airplay," says Sony Music Europe international marketing manager Epic Daniel Levy.

At German rock station Radio Gong, Pearl Jam share the playlist with acts like U2, Sheryl Crow and Bryan Adams. Programme director Marc Stingl says "We played Pearl Jam singles before, but only after 9pm. Given To Fly is catchy enough for our daytime programmes, and we have it on standard rotation with 4 plays per week between 06.00-19.00."

Other European stations championing the track include SWF3 (Germany), Fun Radio (France), Radio DeeJay (Italy) and BBC Radio 1 (U.K.). As an additional promotional item, Epic has offered European radio a 120 minute DAT of a complete radio show pre-recorded by the band. Titled Monkey Wrench, the programme includes live performances by the band and a number of special guests. According to Levy, "London alternative rock station XFM and (Spanish CHR network) Cadena 40 Principales have already shown interest in the programme."

Pearl Band's Seattle-based manager Kelly Curtis acknowledges the need for the band to focus on territories outside the U.S. "At the moment, the U.S. public is not much in favour of rock," he comments, "but the pendulum will swing back eventually. Rock'n'roll will always be around and Pearl Jam is a great rock'n'roll band."

According to Curtis, the band's main markets abroad are Australia, Canada, the Netherlands, the U.K. and Germany. Ticket sales for a world tour which kicks off on February 20 in Maui, Hawaii, seem to prove his point—the Australian leg of the tour in February/March is as good as sold out. Later this year, the tour will hit Japan, the U.S. and finally Europe, where dates have not yet been confirmed yet, although Levy expects some shows to take place in September.

Famously publicity shy, live concerts have become the main means of promotion for a band which routinely turns down press interviews and who have refused to shoot videos for their singles for the past six years. Curtis is aware, that "it became increasingly frustrating for fans not to be able to get hold of the band."

He adds "the band wrestled with this issue for a long time and we did some press this time. I understand the frustration of not having a video (for Given To Fly), but the band is very private and prefers to do records or play live."

Under those circumstances, Epic is relying on airplay for Given To Fly to promote the album. "We will work the single for quite a long while," says Levy. On the strength of the first airplay reactions, he says he expects Yield "to outsell No Code in Europe."
As the world’s music industry gathers in Cannes for the Midem international music market, M&M editor-in-chief Emmanuel Legrand asks two key record company executives their views on the issues facing Europe’s music industry in 1998.

Paul Russell
President, Sony Music Europe

"1997 in Europe was a tough year for everybody. We expect this year to be better, but it is going to be a struggle because we have to deal with a static market. If you look at the net realised price—what we actually get after retail discounts and so on—you actually see it is going down.

"In a declining market with rising costs, you’re in a margin-erosion business. So you have to do things to counterbalance that: keep your expenses under control, look for cost-savings, be more efficient in marketing expenditure and sell more records.

"On the positive side, there will be a continuing increase in the market share of local artists everywhere in Europe. We will see that trend continue and it will cause people to look at themselves and think at what they’re doing.

"I don’t doubt our ability as record companies to spread local success into international success. From a local A&R point of view, everybody is going to be extremely competitive.

"In 1998, we’ll see trends which may set the agenda for the ensuing years in the area of new technologies. What is the Internet going to do or not do with us as an industry? How is online retail going to affect us? What are Websites going to add to the promotion of artists? Some of those trends might not be that significant now, but will change the shape of the industry.

"In terms of sound carriers, we’re rapidly becoming a one-carrier market in Europe. We used to be a two—if not three—carrier market. DVD may be out there but it’s not getting to help us this year. So I think MiniDisc will get a significant foothold in 1998. There will be more repertoire available on MiniDisc by the end of 1998. It’ll start to become serious in the mind of some people who don’t look at it purely these days—I’m thinking about other record companies who have dismissed MiniDisc so far."

Rick Dobbis
President, PolyGram Continental Europe

"During 1997, music from all around the world had success in Europe; that’s good news for the international business. There was also a lot of border crossing in all sorts of music. It is very healthy, especially in the light of the changes at MTV and the speculation about the end of pan-European media.

"The market as a whole didn’t improve dramatically over previous years, but there was some good news, especially in Eastern Europe. Our record companies there have become fully integrated in our operations.

"For the year to come, three main issues—piracy, the Copyright Directive and electronic delivery of our products—will have an effect on the evolution of our business. Add to that the coming of EMU, which is a very important operational factor, but also an indicator of the evolution of our business. 1998 will be a transition year for the EMU—we are just a year away from publishing our prices in Euros.

"Overall, we are confronted with big issues that operating companies such as ours don’t like to deal with, but we have to. The entire future of the recorded music business is likely to be quite different and the elements of change are in front of us today. If we want to march into this new world face forward, we have to take action and if we don’t, we’ll be dragged into a future that will surprise us, discontinue us—and maybe put us out of business.

"Ratification of the World Intellectual Property Organisation (WIPO) treaty [agreed in late 1996] will move forward in 1998. The question is: will this common denominator agreement be the basis of the future of our industry? If that is the case, I think it is a dangerous set of circumstances.

"To be positive on that issue, there will be a renewed and focussed lobbying effort from record companies and the IFPI this year with regards to the Copyright Directive in Europe, which hopefully will raise standards somewhat and bring into the open some serious issues.

"At the very least, we need to be clear in our lobbying efforts. We are entitled [from regulators] to the same ability to do business with our products as the computer software industry is. I was disappointed with where we ended up with the Copyright Directive at the end of the year, but you have to be hopeful that all the various players—the European Commission, Parliament—get into the process of approving the directive, the protection will be improved. WIPO and the directive are also tied to the piracy issue and we have to demonstrate how critical our situation is.

"The industry is getting closer to policy makers, and with that regard, the lessons of 1997 will be put to good use in 1998. The IFPI, with input from record companies, has drafted a well-formed and clear lobbying strategy for this year—it is a long term process. The industry has learned that we have to be willing to put in the necessary time and effort if we want things to change."

Rick Dobbis

"Piracy, the Copyright Directive and electronic delivery will have an effect on the evolution of our business"

“From a local A&R point of view, everybody is going to be extremely competitive”

—Paul Russell
New music, new technology at Midem

Some 10,000 music and radio industry professionals from over 100 countries are expected to attend the Midem trade market in Cannes, January 18-24. The event's organiser, Xavier Roy, discusses the main themes of this year's show.

This year sees Midem focusing on two main topics. One is the notion of tearing down barriers between different territories to let music flow across, and the other the impact of new technologies on the business of music.

At least, such is the belief of Xavier Roy, chief executive of the event, which celebrates its 32nd anniversary last year. "The world's music market," Roy notes, "has been predominately Anglo-Saxon, becoming increasingly receptive to new styles of music—dance and techno, for example—but Latin American rhythms and world music are also flourishing.

"For 32 years," he continues, "Midem has provided, and will continue to provide, an essential platform which greatly contributes to and accelerates the internationalisation and export of music produced throughout the world."

New and live

The blending of musical tastes, new musical trends and the rise of new sources of repertoire will be highlighted during Midem in more than 40 concerts, featuring some 130 artists (see M&M, January 17). "Music is the pulse of the Midem event, and at the very heart of the industry," Roy notes. "The concert programme will continue its mission of focusing on both major and developing niche music genres.

"Over recent years new and emerging music trends—dance music, hip-hop, new electronic music and the hugely varied rhythms of Latin America and the Caribbean—have been increasingly successful in captivating new audiences across the globe, and have been a growing focal point at Midem. This year this visibility and support will be strengthened."

But if Midem is first and foremost a place where the music community gathers for business purposes, Roy points out that the event "has always endeavoured to anticipate and reflect the evolution of the music industry it serves."

"On the eve of the 21st century," Roy continues, "there are a number of major factors and developments which will have an increasing influence on the music industry, and on the many different sectors it incorporates."

Digital age addressed

Those changes and new developments affecting the music industry will be tackled during Midem, especially at conferences which will focus on the evolution of digital technologies and their consequences for the music and radio industries. Roy considers that "the birth of Internet and the explosion of new technologies accelerates the circulation of information and are revolutionising communications. They will, he predicts, "bring about significant changes throughout diverse industry sectors including distribution, promotion, copyright and production."

Reed Midem has already embraced these new technologies with the launch—two years ago—of a Website which operates, in Roy's words, as "a permanent on-line market, which enables professionals to communicate maximum visibility, and will allow those young labels to benefit from the hugely international business platform which is Midem."

"Looking to the music industry, Roy expresses his faith in the emergence of new markets in Asia and Latin America. "Both of those regions represent huge potential markets for music, in quantitative terms, but also in the quality of the repertoire they possess," he declares.

New market development

The development of the music markets in those regions has prompted the Reed Midem Organisation to launch two new markets in recent years—Midem Asia in 1995 in Hong Kong, and the Midem Latin America and Caribbean Music Market, last September in Miami Beach.

"Both these events were designed to meet the specific needs of the industry in these dynamic regions," says Roy. The former, targeting the growing pan-Asian market, is now moving location and will take place May 26-29 in Bali, after three years in Hong Kong. The decision to move to the Indonesian holiday resort of Bali was motivated by financial concerns, and reflects the will to offer a less expensive package to participants, Roy says.

The latter event was hailed a success by Roy, with over 3,300 delegates from 65 countries, but came under fire when it became apparent that, due to local regulations, professionals and musicians from Cuba could not attend. Reed Midem threatened to leave Miami for another location. Apparently, an agreement has been worked out with local authorities allowing "all the actors from the world-wide music community to attend the show," according to a company spokesperson. As a result of this agreement, in 1998, the Midem Latin America & Caribbean Music Market will be held again in Miami Beach, from August 25-28.
welenga
400,000 albums
already sold in Europe
and still climbing European charts. New Double Gold in France and Gold in Holland to be released in the UK in March 1998.

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sold in Europe
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3x platinum in Belgium,
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N°1 in Belgium, France and Holland
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and N°1 of the Pop Club Charts
in the United Kingdom
Ray Charles' career; from a Nat "King" Cole to being the boss isn't enough, Ertegun not only provides songs or producers—he even helps others to get into his own business, from the Rolling Stones to David Geffen to the Montreux Festival's Claude Nobs.

Perhaps his only failure was trying to turn Americans on to football by launching a professional soccer league. He built the New York Cosmos from scratch, recruiting Pelé and other world stars, but couldn't sustain long-lasting public interest. He was also unable to start his dream version of a cycling Tour of America (as in the Tour de France), but he had foreseen the links between music and sport that would become ever closer in the future.

In a era of rapid change—and in a business where three years is considered a long-term commitment, history books and accountants' ledgers alike are in the first from the Rolling Stones to David Geffen to the Montreux Festival's Claude Nobs.

Bernard de Bosson
Former president, WEA Music France
"Ahmet is the soul of Atlantic, the most important A&R man in the United States from 1955 through to 1975.

He has discovered an incalculable number of talents. He is one of those magic people who attract artists. And in addition to that, he is a great fan to be with."

"When Ahmet was coming to London in the '60s, the rumour preceded him. Everybody wanted to give him demo tapes. I remember a meeting with him at the Speakeasy at the end of the 1960s, and all the artists that mattered in London at that time were sitting at his table.

"Among the things he taught me was that the most amazing thing about him is how he manages to make himself so readily available to others. And how much he still is, at 75, such a fan. His office is full of CDs and tapes, and he's still discovering new talent, taking his company to clubs to see new acts all the time. A few days ago, he was in the studio again, producing a blues album.

"He has this diplomatic culture inherited from his father. He's an incredibly well-read man, always into overdrive. Time spent with him always provides incredible hindsight. He has a wild sense of humour. Devastating.

"When being the boss isn't enough, Ertegun not only provides songs or producers—he even helps others to get into his own business, from the Rolling Stones to David Geffen to the Montreux Festival's Claude Nobs.

Perhaps his only failure was trying to turn Americans on to football by launching a professional soccer league. He built the New York Cosmos from scratch, recruiting Pelé and other world stars, but couldn't sustain long-lasting public interest. He was also unable to start his dream version of a cycling Tour of America (as in the Tour de France), but he had foreseen the links between music and sport that would become ever closer in the future.

In a era of rapid change—and in a business where three years is considered a long-term commitment, history books and accountants' ledgers alike are in
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Co-existence the key for music industry

An economic crisis in the Italian music business in recent years has led to changes in record company operations. The majors have all launched specialist labels aiming to copy the independents’ creative A&R approach whilst exploiting their own infrastructure. Italian label executives talk to Mark Dezzani about their priorities for 1998, as majors and indies construct a new era of peaceful, profitable co-existence.

Italy's indies and majors have often had a hostile relationship since the majors split from domestic trade association AFI to form a new federation—FIMI—six years ago. Now they are finding new ways of working together.

Official statistics—and the country's centre-left government—assure Italians the worst years of austerity are over and economic renewal is finally underway in Italy, but record company executives—both independents and majors—are not expecting any immediate upturn in domestic sales.

With a low domestic per capita spend on records, and increasing competition from multi-media leisure hardware and software, exports are the music industry's best growth opportunity. Italy has a strong tradition of marketing its artists abroad, and a new wave of acts is set to be launched on the international stage.

In 1997, tenor Andrea Bocelli, dance stars Gala and Alexia and singer/songwriter Nek joined established Italian acts with significant sales abroad such as Eros Ramazzotti, Laura Pausini, Robert Miles, Zucchero and Jovanotti, who all managed to sustain their international presence last year.

Among the many more lined up for export in '98 are rocker Ligabue, who has sold millions of albums domestically, and singer/songwriter Elisa, whose debut album Piper & Flowers (Sugar/Universal), released in English last year, has already gone platinum (100,000 copies) in Italy.

VAT still the big issue

Within the Italian market, the biggest issue amongst label executives remains value added tax (VAT). A 4 percent increase in the rate of VAT levied on records (from 16 percent to 20 percent) in October 1997 was the final straw for many labels who were already being regularly criticised for the high price of top-line CDs in Italy.

Blaming the increase on compliance with EU standardisation of tax brackets within the European Community, Italy's culture minister Walter Veltroni and finance minister Vincenzo Vita have committed to lobbying the EU for recognition of records as cultural goods (M&M, November 8, 1997), and therefore eligible for a reduced VAT rate as low as 4 percent, as with books.

"There are three priorities for the industry in 1998," says Caccia Dominioni, president of Warner Music Italy & Greece, and president of IFPI-recognised industry federation, FIMI. "A considerable reduction in VAT, the re-launch of our retail distribution system and continued success in the fight against piracy."

"Despite the political difficulties in aligning opinion between various EU members, there is a lot of awareness of the campaign to reduce VAT on records, and I believe much can be done to secure a reduction this year," says Caccia. "As far as distribution is concerned," he adds, "we need more new point-of-sale and music retail chains to invest in Italy."

Anti-trust blow following

The increase in VAT last October came another blow for the majors. Italy's anti-trust authority concluded a year-long investigation into the record business and found five multinationals guilty of operating an effective price-fixing cartel. The five majors named (BMG, EMI, Polygram, Sony and Warner) have all appealed.

"I hope this year will bring the situation under control, that our appeal saying we are not guilty is, I hope, accepted [by the appeals court]," comments Sony Music Italy president Franco Califani.

Many independent operators welcomed the anti-trust watchdog's verdict as a moral victory, but believe it will not have a practical effect in making the market any easier for them.

"It was an excellent result," says Max Morolfo, MD of Milan-based indie Do It Yourself. "As well as the price-fixing verdict, it was an indirect recognition of how difficult it can be for an indie to compete in the market against the massive investment by the majors, especially in radio & TV promotion. However, it won't change anything. The price of CDs has not come down.

"At the other extreme," Morolfo adds, "electronic goods chains such as Media World are selling CDs at seriously discounted prices, and putting many specialist shops—the main outlets for indie product—out of business."

Independents in crisis

Warner Music Italy president Caccia Dominioni acknowledges there is a crisis among Italy's independent labels, but suggests they are facing the same problems the majors have to confront.

"There are no barriers against anyone entering the market. Their strength is creativity, and it is enough to have one hit to be successful," says Caccia, adding, "Their [independents'] weakness," he adds, "is when they overextend and try to maintain their own distribution, which is very costly and has small margins."

The recent failure of Flying Records demonstrates that when an independent forgets its creative priorities, it is more likely to fail.

Sugar Music was Italy's most successful independent in 1997, with worldwide sales for Andrea Bocelli and the successful launch of domestic acts Kaigo and Elisa, the latter now also being promoted internationally.

International exploitation manager Monica Dahl says distribution by a major for a non-dance artist is essential for international success. "It would have been impossible to achieve the international results we've had with Bocelli by going through independent distribution channels."

"When choosing major partners, we keep our options open and find the most suitable for each artist. However, we've established a great relationship with Polyidor, and..."
Radio networks fine-tune targets

Following a year of buy-outs, launches and record advertising growth, Italy's radio operators are looking to 1998 as a year for focusing on their formats and consolidation, says Mark Deaznani.

Eduardo Montefusco, president of Rome-based CHR network Radio Dimensione Suono, says his priorities this year are programming and sponsorship. "Without making any radical changes, we'll be fine-tuning our targeting our core 25-34 year old audience, and continuing to promote major open-air concerts which are aired live on RDS and national TV."

Promotion and format fine-tuning are common priorities for the five leading commercial networks, which are often criticised for being too "general" and sounding too similar. CHR networks Radio Deejay and Radio 105 are both focusing more on the 15-25 demographic, as AC, news and talk radio, urban, classical and gold are completely missing here in Italy."

The two new networks launched last year have still to make an impression in the ratings. Radio Capital, with an AC and news/talk mix, has still to register any significant growth, while Station One, which is trying out an all-new music formula for the 15-25 demographic, is languishing in the listening doldrums. Those stations, which make radical changes will have to expect a loss of their traditional core audience, and invest heavily in promotion over a sustained period before they can expect positive results," explains Monti.

New artists to benefit

Music industry executives point out that, with the major network formats becoming more focused, it is easier to get airplay for new artists. According to Adrian Berwick, label manager at BMG Ricordi's BMG Records, one key event which is helping transform the way in which Italian radio and TV promotes music has been the expansion of MTV Italy last September. The music specialist adopted a national terrestrial signal, and increased its dedicated Italian programming.

"The expansion of MTV Italy is having a positive effect," he says. "More emergent local artists are getting exposure thanks to MTV's adventurous playlist policy, and this is having a knock-on effect for radio."

"Many radio programmers are adding new artists quicker after seeing the video clip on MTV, although we are still having problems getting rock acts onto radio."

The music market

According to figures supplied by Italy's IFPI-recognised industry association, FIMI, the country's music market during 1996—the last year for which figures are available—was worth $414.5 million U.S. (trade), $437.6 million U.S. (retail). That figure, based on sales in traditional music retail outlets, represents per capita sales of less than one (0.7) top-price CD album per person. In 1995, Italy was ranked eighth in world music sales by value.

Because of the investigation which found major labels guilty of operating a price-fixing cartel, quarterly market statistics were not published by FIMI during 1997. Figures for 1997 will not be compiled by FIMI but by accounting firm Price Waterhouse and published early in February.

Industry insiders, however, say that the market was stagnant in 1997, and that whilst unit sales will be up, due to increased mid and low price catalogue sales, top price CD sales have dropped and market value will be around the same as 1996.

Music Market 1996:

- CDs as percentage of total unit sales: 1996 1996 World Music Sales Ranking: 10 ($637.5 Million U.S.)
- Per capita music sales: 0.7 albums ($11.0 U.S.)
- Sales tax: 20% Source: IFPI

The figures show that sales increased due to the new market for TV and radio advertising, prior to signing a contract. Roberto Zanetti, MD of indie label DWA whose poles artist Alexia is distributed by Sony's Dance Pool, says, "Clarity is essential; this can be achieved by getting fixed budget guarantees from the majors, especially for TV and radio advertising, prior to signing a contract.

Majors specialising

Virgin Italy, like its parent company, has modelled itself along the lines of a large independent, and last year set up specialist dance label VCI, run by Mario Nicolletti, a former A&R executive with the now defunct Flying Records.

Virgin Italy marketing manager Marco Cestoni says that, despite a good year supported by a strong international release slate, 1998 will be tough for independents and majors alike. "Sales crisis hit both in 1997, but the indies were hit hardest as they don't have the strong backbone provided by large catalogue, which the majors have. There's a regular approach by industry professionals and artists traditionally linked with indie labels," Cestoni adds.

"Although the local economy is starting to improve," he adds, "1998 will continue to be difficult even for the survivors, because there is a global dip in the music market and ever increasing competition for leisure spending from products based on new technologies."
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Italy: a state of independents

The past two years have been tough times for Italy's record market, especially for the country's independent labels, many of which had thrived on the dance music boom. Here, M&M's Italian correspondent Mark Dezzani asks executives from ten Italian independent record companies for their thoughts on the current situation, and how they are adapting to survive in an increasingly competitive market.

Italy's economic crisis has hit the dance industry—and the country's independent labels—hard over the past two years. It has been responsible for the closure of many clubs and discotheques, resulting in a drastic drop in demand for 12-inch vinyl singles, the mainstay of domestic dance music sales. Sales of dance compilations have also plummeted.

This erosion of the local dance market has provoked many established labels to review their strategies and transform their operations. Several, including the Naples-based Flying Records, have had to closed down.

But is Italian dance dying or just sleeping off a hangover? Is it possible to work with the majors, who have established their own niche dance operations and are taking more and more of their traditional business? The leading lights of several of Italy's independent labels have a number of answers to those questions...

Franco Donato
President, AFI, and managing director, Full Time Productions

This year, Italy's independent labels' and producers' association, AFI, celebrates its 50th anniversary. After a split with the local major labels six years ago—those companies formed the IFPI-recognised FIMI federation—Donato now describes AFI's relations with FIMI and the majors as "positive and constructive."

Donato seems relatively unperturbed by the talk of major problems for Italian indies: "Crisis, what crisis? What we have seen is a cycle that has been going on for years. Over the past 20 years I have been in this business, I have seen many companies go out of business, but they are always replaced by new enterprises."

He continues: "After a difficult two years, I predict that 1998 will be a year of renewal for the independent sector. This is not grounded in optimism but in reality. According to figures compiled by [authors' rights society SIAE], the indies' market share was 24.4 percent last year. Many companies who established themselves during the dance boom are now discovering new niches at home and abroad, and using events such as MIDEM Asia and MIDEM Latino to break into new markets. There is a very healthy competition between indies, especially in the low-and-middle-price categories."

Alvaro Ugolini
Managing director, Energy Records

others are becoming necessary to target product for Italian market makes it necessary to target product for domestic pop production, with the aim of discovering a local artist with the international potential of an Éros Ramazzotti or Laura Pausini by 1999."

Gianfranco Bortolotti
Managing director, Medias Records/Impulse Promotions

Brescia-based Medias Records has had international success with Capella, 49ers and Clock. Recently the company has concentrated on the progressive dance sound as popularised by Robert Miles, and on traditional Italian pop.

"There is a series of new independent distributors starting up to replace those that have gone bust," says Bertolotti. "This is important, because if there is only one—such as Self Distribution—they can start dictating terms. The newest indie distributors are becoming hyper-specialised."

"We are repositioning Media Records, including a transformation of our image from a dance label to a pop record company. We are not completely abandoning dance, but it will more and more be handled by our U.K. operation; Clock have another club hit there. After last year's progressive trend in the dance arena, we are trying out a new genre—speed garage—with roots in the trip-hop sound. Otherwise, we are focusing on domestic pop production with the aim of discovering a local artist with the international potential of an éros Ramazzotti or Laura Pausini by 1999."

Roberto Magrini
Managing director, RTI Music

RTI Music is part of Mediaset, Silvio Berlusconi's media empire (51 percent owned by media magnate Silvio Berlusconi). RTI Music is one of two large independent surviving in Italy. Their major artists include Mina, 883, PFM and Michele Zarrillo.

"There is not a lot the small independents can do—they have to respond to shareholders, but it gives us the resources to survive as one of only two independents in Italy regarded as medium-sized companies."

Max Moroldo
Managing director, Do It Yourself Records

Milan-based Do It Yourself enjoyed pan-European success with dance/pop artist Gala in 1997; its latest project is another crossover dance diva, Regina.

"Now that the specialist dance sector has faded," says Moroldo, "it is important to focus on building artists' careers. The biggest problem for an independent in doing this is the high cost of production and promotion."

"The small size of the Italian market makes it necessary to target product for abroad, or to secure investment through licensing to a major. Although this investment helps, majors inevitably put priority on their own artists. Domestically, we felt that we could have sold more than 50,000 copies of Gala's first album [distributed exclusively for radio promotion]."

Alvaro Ugolini
Managing director, Energy Records

Rome-based Energy, once a prolific producer of underground dance, is now best known for its international success with Whigfield. "Italian dance isn't dead," says Ugolini, "even if the domestic market is at an all-time low. In my opinion this is not just an economic but a format problem. Most dance sales were 12-inch vinyl singles, and with the closure of many clubs, and the virtual disappearance of turntables from homes, the CD single format has not yet established itself in Italy."

"Although the majors say they support establishing the CD single format, they keep pulling CD singles from retail early to favour album sales, and still use singles almost exclusively for radio promotion."

ITALIAN SPECIAL

Faces of independence for '98
(from top): 883, Whigfield, Gala, Michele Zarrillo and PFM

"1998 will be a year of renewal for the independent sector"

—Franco Donato, AFI/Full Time Productions

Italian Special

MUSIC & MEDIA 19 JANUARY 24, 1998

AmericanRadioHistory.Com
"There is very little space left for independents, except as producers of individual projects"

—Filippo Sugar, Edizioni Suvini Zerboni

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Tuscany-based DWA has scored international hits with Double You, Corona, Ice MC and, most recently, Alexia. Like many Italian Indies, DWA product is distributed by a major (Sony).

"The problem with dance music," says Zanetti, "is that albums do not sell well. In Italy, the Indies lament that majors don't give sufficient support to their artists. There is a chicken-and-egg situation, in that majors do not give priority to dance albums because they know they don't sell well, but 50,000 sales for a debut album in the Italian market is an excellent result for any genre."

"Many Indies made the mistake of exaggerating their production potential. They tried to behave like majors and spread themselves too thinly. DWA is now more of a production house than a record label, and we're concentrating on crossover dance/pop artists such as Alexia, with stronger house than a record label, and we're concentrating on quality and the indies thrived. Now they were still asleep to the dance explosion, and the Indies thrived. Now they have moved in there is very little space left for independents, except as producers of individual projects."

Massimo Benini
Managing director, Duck Records

Bologna-based IRMA moved away from Italian music for the sake of it. Duck Records has branched out into Latin music and modern pop, and is finding export markets in Germany, the U.S. and now the U.K. We are concentrating on quality and the creation of a unique image.

"For Indies to survive in 1998 the most important things will be to serve more targeted markets, and to plan a project well before producing it."

Marina Barbone
Label manager, Duck Records

Although, like other Indies, we grew up on producing 12-inch vinyl singles," says Benini, "for three years we have been focusing on developing groups and producing albums in specialist genres: acid jazz, jungle, trip-hop and most recently lounge music. We have found that whilst these niches are tiny in Italy, we have carved out good markets in Germany, the U.S. and now the U.K. We are concentrating on quality and the creation of a unique image.

"For Indies to survive in 1998 the most important things will be to serve more targeted markets, and to plan a project well before producing it."

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Music: Piero Cassano

Adapts: Tina Turner
James Ralston

ES ASI

WORDS: RICARDO MONTANER

Music: Piero Cassano

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Es Asi

2. Cristian
Lo Mejor de Mi

3. Alejandro Fernandez
Si Tu Supieras

4. Alejandro Sanz
Y Si Fuera Ella!

5. Luis Miguel
El Reloy

6. Marc Anthony
Y Hubo Alguien

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A single song can open the door to stardom; for Patricia Kaas it was the catchy, melancholic "Mademoiselle Chante Le Blues" which took her to fame.

A decade later, in her early thirties and still singing the blues—among other styles—Kaas has become the most popular French female singer in France and the country's most valuable musical export item. Since the 1987 release of Madamoiselle, the Sony Music-signed artist has sold over 11 million albums, half of them outside her native country. Her last two world tours saw her play to a total audience of more than 1.5 million people.

"What she has achieved is extraordinary," enthuses Paul Russell, president of Sony Music Europe. "I'm probably not the most objective person to talk about her because I'm a fan. She has a unique talent and is definitely part of the Columbia group of [elite] artists alongside Bob Dylan, Mariah Carey, Barbra Streisand and Bruce Springsteen. As a person she is enchanting in the traditional French manner—and she's also terribly sexy."

Fairy tales and hard work
Kaas' life has some of the elements of a fairy tale about it, according to her co-manager Cyril Prieur.

Born the daughter of a coal miner in 1966 in Forbach, in the heart of France's mining and steel region of Lorraine (near the German border), she started singing in public at local events at the age of seven. For years, her weekends were spent performing in cabarets in Lorraine and across the border in Germany.

In the mid-1980s her first single, "Jalouse"—financed by actor Gérard Depardieu, whose wife wrote the lyrics—was released on the independent BSO label. It failed, but Kaas decided to go on with a singing career, and picked up Mademoiselle Chante Le Blues from popular and prolific French composer Didier Barbelivien. The song was eventually released through a BSO tie-up with Polydor, but months later nothing was happening with it, despite Kaas' own serious promotion efforts.

It was then she met Prieur who, together with his partner Richard Walter, now co-manages Kaas through Paris-based management company Talent Sorcier. They recalls how they first heard her in Lorraine on a radio show, where she was promoting her song. She was unknown but already totally committed. One thing led to another, and I eventually became her manager."

Shortly after they teamed up, the single took off in France. "Success came quite rapidly," Prieur adds, "and we all just caught in a spiral. We didn't realise the scope of what she was achieving because we were totally focused on breaking her."

Today, Kaas says she considers both managers as friends. "We discuss a lot," says Prieur, "but in the end, she makes the final decision."

Period of transition
The success of the single pushed Kaas' thought things could happen. Germany was on top of our list. Then you have to motivate the affiliates of the record company, and make yourself available and be ready to do extensive promotion. In the beginning, Patricia would go anywhere there was some interest for her. She did a lot of TV shows and press interviews. Journalists like her—she has a story to tell. And it paid off."

The radio connection
Prieur points out that Kaas has been able to achieve her excellent European sales levels without having had a pan-European radio hit. "Stations won't play her," he explains, "because she sings in French, or because her musical style is not exactly tailored for FM stations. She's sometimes played on adult stations but never on CHR."

However, French full-service stations have been a support since the beginning. "She definitely has a style of her own, outside the streams of fashion," says Alain Tibolla, RTL director of artistic services. The station has gone into partnership with Kaas on all her French tours, including this year's. "RTL is very proud to be associated with such an artist," Tibolla adds. "We have a strong link with her and she has always been faithful to us. She has managed her career very intelligently. What strikes me is that she has been able to go through 10 years and still has so much to offer."

An international natural
Sony's Paul Russell says of Kaas' border-breaking abilities: "The fact that she sells outside France has to do with a large extent with the quality of her work, and it says something about her as an artist. She just naturally merges into the international landscape. "It's not a forced thing. She does understand the business she's in," Russell adds. "She knows how it works and what is important. She works unbelievably hard, and has good managers. In other words, she is a pro."

Columbia France MD Olivier Montfort agrees. "She's a real hard-working woman, never afraid to start from scratch in each territory. She's totally committed to making things happen—we try to work with her all the way."

Kaas is now launching a new world tour to promote her fourth and latest album, Dans Ma Chair, recorded in New York at Battery Studios. Her first foray into producing, it sees her share production credits with Phil Ramone.

The album has already passed the double platinum mark in France (over 600,000 units) and has sold some 450,000 units outside France. It will be followed by another challenge—an album in English, tailored for the U.S. and U.K. markets.

A full English-language album has already been recorded, but Kaas and her management were still not satisfied with the end results, and she will record more songs during the first half of the year, aiming for a tentative year-end release. Kaas has recorded songs by Sheryl Crow (When Love Is Over), Diane Warren, and even from rock band Garbage (Milo), with Joel and Adam Dorne producing.

"An R&R album in English is not easy," says Prieur. "It is a long-term process. You have to listen to a lot of songs before picking the right ones."

But Kaas views this new project as her gateway to the U.S. market, and she wants to prove that a young woman from Lorraine, of modest upbringings, can make it in the States.

Columbia's Montfort says Kaas is: "a genuine popular artist in the most thorough and noble definition of the word. Artistically, she is not a copy of a U.S. singer. She has a real personality, and she doesn't cheat her public."

10 steps to stardom
1966: Patricia Kaas born on December 5 in Forbach, France.
1993: releases third album, Je Te Dis Vow.
1999: releases Dans Ma Chair, recorded in New York at Battery Studios.
2018: release of French album, titled for the U.S.
2022: release of full English-language album, tailored for the U.S.

"She has a real personality, and she doesn't cheat her public."

—Olivier Montfort, Columbia France
France's most popular female artist Patricia Kaas talks to Emmanuel Legrand about some of the key moments in her 10-year career to date.

Q: When did you start singing, and in what kind of environment? A: I was very young. I had a good ear for picking up melodies. Each time there was a singing contest, I would go there. For me, it was a real pleasure. I even had a band at the age of 9, and we were playing every Saturday evening in different places.

Q: How did you think of becoming a professional singer? A: I always wanted to sing and be a singer; I loved it. For me, being a professional singer meant being on a stage and playing to an audience. But I think the idea of becoming a professional singer actually came after the release of the first single Jalousie (BSO/Polydor) in 1987. How did that come about? A: Well, after the failure of the first single, I was in a strange situation. My mother was very sick and she really wanted to see me growing as a singer. I went back to Bernheim, who put me in contact with [French music composer] Didier Barbelivien. He offered me a song he had in his drawer. It was Mademoiselle. I grabbed it and recorded it.

Q: What is the story behind that song? A: The situations are quite different. I went to record company auditions, and someone who knew [composer and music producer] François Bernheim put me in contact with him. Bernheim was friends with Depardieu's family. Gérard, who heard me singing, said "We must do something for the kid!"

So, he financed the production of my first single, which had no success at all. I see him from time to time, when I perform in Paris. I kind of regret that he didn't continue to support me after the first single, but I'm grateful for what he did.

Q: The big break came with the Mademoiselle Chante Le Blues (BSO/Polydor) single in 1987. How did that come about? A: Well, after the failure of the first single, I was in a strange situation. My mother was very sick and she really wanted to see me growing as a singer. I went back to Bernheim, who put me in contact with [French music composer] Didier Barbelivien. He offered me a song he had in his drawer. It was Mademoiselle. I grabbed it and recorded it.

In the beginning, it wasn't easy. People were telling me "it's not commercial enough." But I fought for it, did what was necessary, called radio stations, tried to get people interested. In fact, the public adopted me and turned it into a success. People were calling radio stations asking for that song. It took quite some time for it to happen—the single was released in March 1987 and started to sell in October.

Q: The subsequent album, Mademoiselle Chante, also took off rapidly and ended up selling over a million units in France. Did you expect such a massive—almost overnight—success? A: You never know what can bring success. I was glad I had a good album I was proud of. I just moved on and on, not realising what was happening. You always hope for success, but, you know, I wasn't really getting the full meaning of sales figures—one thousand or one million units—and what it actually represented. I knew something was happening, but I was just speeding along.

Q: You're working with the same management company for years and, except for that first album, with the same record company. That's pretty unusual...

A: Of course. Sometimes you just get things right. I can't explain it. I didn't even think about it when I was recording the album. I have two things in mind: to get pleasure out of it and, ultimately, to respect my public. I hope that will continue.

Q: What's on your agenda for 1998? A: We start an international tour in January which will keep me busy throughout most of the first half of the year. The concept of my show is to take the public to places where I have sung—such as smoky cabaret venues or theatres—and to create different moods and ambiances. I'm also working on an international album in English. In the past, I've been asked to record in English, but I wasn't ready. Now, I'm ready and I'm looking forward to it.
TOUR 98
PATRICIA KAAS

JANUARY
16 ORLEANS
17 LORIENT
18 RENNES
20 CHALON/SAONE
21 ST-ETIENNE
23 NICE
24 VALENCE
25 ALBERTVILLE
27 MUNICHEN
28 WIEN
30 SAARBRUCKEN
31 ZURICH

FEBRUARY
1 MULHOUSE
5 PARIS BERCY
6 PARIS BERCY
7 PARIS BERCY
13 DUSSELDORF
14 HANNOVER
17 CHARLEVILLE
19 BESANCON
21 NIORT
22 PERIGUEUX
24 TOULOUSE
25 MONTPELLIER
27 LE MANS
28 CAEN

MARCH
2 STUTTGART
3 BERLIN
4 HAMBURG
5 FRANKFURT
7 HELSINKI
9 DRESDEN
11 MUNSTER
12 LILLE
13 BRUSSELS
14 BRUSSELS
16 CLERMONT-FERRAND
17 LYON
20 NANCY
21 METZ
22 STRASBOURG
24 REIMS
25 BOUEN
27 BRENNLE
28 MARSEILLE
29 TOULON
31 PAU

APRIL
1 BORDEAUX
3 GENEVE
4 GENEVE
8 KHARKOV
9 KIEV
11 MOSCOW
12 MOSCOW
14 ST-PETERSBURG
16 MINSK
18 VILNIUS

MAY
6 TOKYO
7 TOKYO
10 SEOUL
11 SEOUL
26 BOURG EN BRESSE
27 DIJON
28 ST DIZIER

JUNE
5 BREST
6 NANTES
25 MONTREAL
...
With dance once again a heavily featured item on the MIDEM agenda, Gary Smith assesses the state of the genre at the beginning of a new year, and talks to label executives across Europe about their plans, predictions and hopes for 1998.

As 1998 dawns, dance music in its multifarious forms seems poised to further consolidate its place on charts and playlists around the world. Following the inexorable percolation up from the underground of "nu-Disco," a U.K.-led Garage revival has given melody a new relevance. The song is back, and "old skool" instruments are an increasingly common sight. The result? 1998 may see the end of the idea that the underground is somehow divorced from chart action. Welcome to the year of the crossover.

A statement like that begs some qualification. Only certain sectors of the loose-knit coalition known as "the underground" can reasonably expect to see their sound translated into chart placings. In others, acts such as Coldcut and Aphex Twin happily continue to explore paths less travelled, despite scoring Top 40 placings in 1997. "Aphex Twin has a big enough fan-base that we can chart his singles (Come To Daddy has sold more than 100,000 copies)," says Rob Gretton, co-founder of U.K. label Warp Records. "It's excellent publicity but we don't always want to play that game."

The return of the soul vocal

Back in that over-populated region known affectionately as the mainstream, an increasing number of major club records with all the right frequencies for dancefloor duty have been carrying classic soul vocals. Ultra Nate's Free (AM:PM), Candi Staton's You Got The Love (React) and Roy Davis Jr. 's Gabriel (U-KISS) are good examples of that trend, but so are a lot of speed garage tracks. "The good thing about the garage revival is that it's pushing the soul vocal," says Tony Colman, co-founder of U.K. label Hospital. "We can expect to see more vocal-heavy material coming from club culture this year."

The Belgium-based Byte label's managing director Jean-Paul de Coster agrees. "One of the big influences in Europe this year will be speed garage," says de Coster. "It's energetic and more accessible than most underground forms. Even if we aren't releasing tracks in the genre it has become a serious remix option."

A new disco inferno

While garage might be one of the choice phenomena of 1998, there is every chance that the disco feel which served Da Hool and Tom Novi so well—on Meet Her At The Love Parade and Superstar (both on German label Kosmo) respectively—could once again be a dominant dancefloor sound, more than twenty years after the first, short-lived "disco explosion."

As BMG-distributed French label Platinum Records, label head Laurent Laffargue says, "Dance has been threatening to invade the charts for the last year. Now that there's a general move towards a richer, more complex sound it seems logical that it should make a comeback."

Laffargue has another interesting theory about the sound of 1998. "Latin-influenced house has been around almost as long as house, and I think we'll see more high-profile crossover records with a Latin feel."

Whatever happened to techno?

In amongst all the talk of house and speed garage, one may well wonder what happened to techno and tech-house.

The musical form which gave Jaydee, Future Breeze, Sash, Mr. President, Quicksilver, DJ Bobo and even Aqua their basic sound is, according to some, on the way out, while others believe that the "techno-lite" wave has only just begun.

"The techno/pop thing is holding on," says Max Music Germany MD Alex Haas-Guder. "But," he adds, "there are so many new forms coming out of Germany, which has traditionally been the home of techno, that I think the linear beat will fade into the background. People want a funker, blacker sound."

"We'll see more high-profile crossover records with a Latin feel"

— Laurent Laffargue, Platinum Records

Dancing into 1998

European label executives reveal their predictions and hot dance prospects for the coming year.

Jean-Paul de Coster

Founder, Byte Records (Belgium)

No longer known merely as "the man behind 2 Unlimited," Byte Records founder Jean-Paul de Coster is currently capitalising on his love of a good tune and a storming beat in other ways. 1997 was a good year for Byte, with over 5 million Sash! records sold around the globe, plus a rash of chart placings for Red 5's Da Beat Goes.

Apart from his prediction that speed garage will be a major influence on European dance pop this year, de Coster is also betting on a sound which originated in the Belgian clubs—party techno. "Dj Peter's Put Your Hands In The Air is a very Belgian track," says de Coster, "but it looks like being [underground offshoot] Byte Progressive's first crossover success. "The track, which combines the energy of hardcore with a lower bpm trance feel, is not technolove it a Quicksilver, nor is it happy hardcore. However, vinyl sales are encouragingly good, and licensing requests have come in from several major territories."

Helge Haas

A&R/marketing manager, Motor Music (Germany)

As if it were not already enough that Hamburg-based Motor Music sold more singles than any other German label in 1995 and 1996, they might well have done it again last year. On top of that, Germany's currently powerful position in the European market could be boosted in 1998, making it a genuine rival to the U.K. and U.S. hit providers.

That is to some degree due to an increasingly sophisticated, broad-based market. However, the other main factor has been the quality sound of German productions, attributed to "Deutscher Grundlichkeit" or extreme precision, cited by many as being at the core of many crossover successes.

"We expected urban music to hit big in Germany in 1997, and it did," says A&R/marketing manager Helge Haas. He says he was pleasantly surprised with just how far Motor's urban roster pushed into the mainstream. Nana's first two singles, Lonely and He's Coming, shifted nearly 1 million units in Germany alone; the self-titled album is at 500,000. In the same "melodic gangsta" vein, R'n'G's Tick Tock/Here Comes The Sun is expected to follow Nana's success, while House act Nalin & Kane's follow-up to the 1997 summer anthem Beachball is the equally big-hearted and seductive Talkin' About.

Thomas Foley

Co-founder, React (U.K.)

While no-one would deny that the compilation market is rather crowded, there are still some under-exploited areas—happy hardcore, for example. Currently basking in the warm glow of a U.K. silver disc (60,000 albums), React's co-founder Thomas Foley explains. "Bonkers 3 came out at a time when there was little competition. Consequently we've sold 80,000 units [in the U.K.] However, it was not merely luck which turned this triple CD into a market leader. Packaging and choice of DJs (Sharkey, Dougal and Hixxx are "la creme de la creme") also played their part.

Meanwhile, React is shifting its attention increasingly to its own roster. Hits in 1997 for the Age Of Love Remixes, The Source featuring Candi Staton, Sundance and Mrs.Wood's played their part. Meanwhile, React is shifting its attention increasingly to its own roster. Hits in 1997 for the Age Of Love Remixes, The Source featuring Candi Staton, Sundance and Mrs.Wood's played their part.

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Motor Music's A&R/marketing manager Helge Haas agrees: "Techno-pop will continue to lose ground simply because the rave scene needs time to develop a new kind of crossover."

However, Torsten Jurk, co-founder of Berlin-based techno label MPS, home to Paul van Dijk and rising young star Cybersecrecy, sees a more complex situation. "There's a fundamental generational shift in techno. It reminds me of the early techno scene, very underground and totally uncommercial. Give them two years, though, and they'll be producing a whole new kind of crossover."

The broadcast bunch
When it comes to all-important media exposure, it's hardly news that both radio and TV have made efforts to accommodate club culture in their programming—they've had precious little choice.

However, the number of programmers airing "dance" throughout Europe is a pleasant surprise. "It's getting a lot better in France," says Omnionous label manager Thierry Rueda. "Contact FM in particular plays all kinds of electronic music and, most importantly, they have an influence on sales. Fun Radio and Skyrock play club music at night (Skyrock's daily show, Rap & Techno, has been credited with helping the station's dramatic ratings rise), and even NRJ early evening pot plays a few commercial house tracks in the daytime now."

U.K. radio is the object of some fulsome praise from React label co-founder Thomas Foley, to whom national CHR station BBC Radio 1's support of the Age Of Love Remixes (by Age Of Love) was crucial. "The A.O.L. Remixes were on Radio 1's B List, which was very adventurous of them and pushed sales significantly—it is after all an instrumental track."

Distinctive label manager Richard Ford agrees. "Radio is still the way to break records in the U.K. Even though TV exposure is an attention-grabber, it's still radio that drives sales." Such is not the case in Germany, where the "video killed the radio star" scenario really happened. The root of the problem is that national music TV channel Viva and dance music started at the same time there, hence there is a whole block of '90s kids who simply do not relate to radio. "The bottom line is that Viva rather than radio drives sales," says Motor Music's Helge Haas. "Radio has been trying hard to play catch-up for the last two years, and there have been some notable successes. WDR's Eins Live, and to a degree SWF 3, have grown their audiences, but now that urban is so popular, radio is tending to go with that. It's much more melodic."

Which begs the question that, if 1998 really does turn out to be the year when melody strikes back, will European programmers include more house and garage? The broadcast map of Europe is an increasingly regionalised one and less easy to read than ever.

"Song-based labels such as Peppermint Jam and many of the Dutch house labels could be in for a boost from radio," says Max Spain head of international A&R, Matt Talion. "There are several other labels which could benefit such as Basic Beats (Belgium), Antler/Subway (Belgium), NEWS (Belgium), Suntune (Italy) and Alphabet City (Netherlands)."

Of course, the real winner would be dance music, the form which refused to lay down and die.

"We want to maintain our success with credible compilations, but we hope to get the turnover from our roster up to around 25 percent of the total for 1998 (from 15 percent)," says Foley. Hopes are pinned on Trip Hop act Kitachi's first self-titled long player plus I Feel Divine, the new single from S-1998 (from 15 percent)," says Foley. Hopes are pinned on Trip Hop act Kitachi's first self-titled long player plus I Feel Divine, the new single from S-

"People want a funkier, blacker sound"
—Alex Haas-Guder, Max Music Germany
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<thead>
<tr>
<th>Week 04/97</th>
<th>Title Artist</th>
<th>Countries Charted</th>
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<tbody>
<tr>
<td>34</td>
<td>Do Ya Think I'm Sexy?</td>
<td>A.R.</td>
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<td>35</td>
<td>Meet Her At The Love Parade</td>
<td>A.R.O.</td>
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<td>36</td>
<td>No One But You (Only The Good Die Young)</td>
<td>U.K.</td>
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<td>37</td>
<td>Johnny B.</td>
<td>A.P.</td>
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<td>38</td>
<td>Nobody's Wife</td>
<td>A.M.</td>
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<td>39</td>
<td>Je Taime</td>
<td>B.F</td>
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<td>40</td>
<td>Pushed Again</td>
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<td>41</td>
<td>Crazy Little Party Girl</td>
<td>A.B.</td>
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<td>42</td>
<td>Va Pensiero</td>
<td>A.P.</td>
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<td>43</td>
<td>That's The Way (I Like It)</td>
<td>C.</td>
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<td>44</td>
<td>Just Cruisin'</td>
<td>F.N.</td>
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<td>45</td>
<td>High</td>
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<td>46</td>
<td>Ain't That Just The Way</td>
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<td>47</td>
<td>Je Zappe Et Je Mate</td>
<td>P.</td>
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<td>48</td>
<td>If God Will Send His Angels</td>
<td>U.</td>
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<td>49</td>
<td>Tubthumping</td>
<td>E.</td>
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<td>50</td>
<td>All Cried Out</td>
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<td>51</td>
<td>Smack My Bitch Up</td>
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<td>52</td>
<td>Avenging Angels</td>
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<td>53</td>
<td>Got It I'm Gone</td>
<td>J.</td>
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<td>54</td>
<td>My Star</td>
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<td>55</td>
<td>Walk On By</td>
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<td>56</td>
<td>No Suprises</td>
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<td>57</td>
<td>Qu'll En Soi Thus</td>
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<td>58</td>
<td>Bachelorette</td>
<td>P.</td>
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<td>59</td>
<td>Je Serei La</td>
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<td>60</td>
<td>I Wanna Be The Only One</td>
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<td>61</td>
<td>Extra, Te Olvido, Te Amo</td>
<td>R.</td>
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<td>62</td>
<td>N'oubliez Jamais</td>
<td>A.</td>
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<td>63</td>
<td>Le Feu Morte</td>
<td>M.</td>
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<td>64</td>
<td>Red United</td>
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<td>65</td>
<td>My Heart Will Go On</td>
<td>C.</td>
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<td>66</td>
<td>James Bond Theme</td>
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<td>67</td>
<td>Laura Non CE</td>
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<td>68</td>
<td>I Will Survive</td>
<td>P.</td>
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<td>69</td>
<td>Dan Modell</td>
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<td>70</td>
<td>Men In Black</td>
<td>W.</td>
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<td>71</td>
<td>Slam Dunk Da Funk</td>
<td>R.</td>
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<td>72</td>
<td>Stay</td>
<td>B.</td>
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<td>73</td>
<td>Here I Am</td>
<td>A.</td>
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<td>74</td>
<td>Round 'N Round</td>
<td>G.</td>
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<td>75</td>
<td>Telestubbies Say 'Eh-Oh'</td>
<td>I.</td>
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<td>76</td>
<td>One Minute</td>
<td>B.</td>
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<td>77</td>
<td>Baby Can I Hold You/Shooting Star</td>
<td>B.</td>
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<td>78</td>
<td>Wind Beneath My Wings</td>
<td>S.</td>
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<td>79</td>
<td>Free</td>
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<td>80</td>
<td>Shelter</td>
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<td>81</td>
<td>Feel So Good</td>
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<td>82</td>
<td>Flaming June</td>
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<td>83</td>
<td>Baby Don't Go</td>
<td>C.</td>
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<td>84</td>
<td>I'll Be There For You</td>
<td>A.</td>
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<td>85</td>
<td>When Susannah Cries</td>
<td>E.</td>
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<tr>
<td>86</td>
<td>Picture Of You</td>
<td>S.</td>
</tr>
<tr>
<td>87</td>
<td>I'll Be There For You</td>
<td>S.</td>
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<tr>
<td>88</td>
<td>Planet Love</td>
<td>F.</td>
</tr>
<tr>
<td>89</td>
<td>Unouchable</td>
<td>F.</td>
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<tr>
<td>90</td>
<td>Burnin'</td>
<td>C.</td>
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<tr>
<td>91</td>
<td>Angel Of Mine</td>
<td>E.</td>
</tr>
<tr>
<td>92</td>
<td>I'll Be Missing You</td>
<td>F.</td>
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<tr>
<td>93</td>
<td>Choose Life</td>
<td>F.</td>
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<tr>
<td>94</td>
<td>The Reason</td>
<td>C.</td>
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<tr>
<td>95</td>
<td>To The Moon And Back</td>
<td>S.</td>
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<tr>
<td>96</td>
<td>Ashes To Ashes</td>
<td>A.</td>
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</tbody>
</table>

**SALES BREAKER** indicates the single registering the biggest increase in chart points. The Eurochart Hot 100 Singles is compiled by Music & Media.
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>countries charted</th>
<th>ARTIST/TITLE</th>
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<th>ARTIST/TITLE</th>
<th>countries charted</th>
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<tbody>
<tr>
<td>🟠🟠🟠 SALES BREAKER 🟠🟠🟠</td>
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<td>🟠🟠🟠 SALES BREAKER 🟠🟠🟠</td>
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<tr>
<td>1 Celine Dion - Let A Talk About Love - Epic</td>
<td>DK</td>
<td>34 Lightning Seeds - Best Of - Epic</td>
<td>GB</td>
<td>68 Paul De Leeuw - Lief - Brommerieten/Epic</td>
<td>NL</td>
</tr>
<tr>
<td>3 Evro Romaznosti - Eros - DDD</td>
<td>D</td>
<td>36 M People - Perfect People/BMG</td>
<td>IE</td>
<td>70 Peter Jöback - Personlig Val - Columbia</td>
<td>S</td>
</tr>
<tr>
<td>4 4 Aqua - Aquarium - Universal</td>
<td>I</td>
<td>37 Hans - Middle Of Nowhere - Mercury</td>
<td>GB</td>
<td>71 Yanni - Tribute - Virgin</td>
<td>F</td>
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<tr>
<td>5 4 Enya - Paint The Sky With Stars - WE1</td>
<td>I</td>
<td>38 Daze - Super Heroes - Columbia</td>
<td>IE</td>
<td>72 Los Da La De Legre Del Gol - FRI</td>
<td>IT</td>
</tr>
<tr>
<td>6 12 The Verve - Urban Hymns - Hut/Virgin</td>
<td>IE</td>
<td>39 Will Smith - Big Willy Style - Columbia</td>
<td>IE</td>
<td>73 Helmut Lotti - Goes Classic - EMI</td>
<td>A.D</td>
</tr>
<tr>
<td>7 26 Backstreet Boys - Backstreet's Back - Juve</td>
<td>IE</td>
<td>40 Björk - Homogenic - /One Little Indian</td>
<td>IE</td>
<td>74 Anouk - Together Alone - Dome</td>
<td>F</td>
</tr>
<tr>
<td>8 9 1 Eros - Mercury plus</td>
<td>IE</td>
<td>41 Alejandro Sanz - Mas - WEA</td>
<td>IE</td>
<td>75 Louise Attaque - Louise Attaque - Tempa</td>
<td>F</td>
</tr>
<tr>
<td>9 8 Andre Bocelli - Romanza - Sugar /Polydor</td>
<td>IT</td>
<td>42 Andrea Fire - Valles Et Compagnie - Mercury</td>
<td>NL</td>
<td>76 Portishead - Go Best</td>
<td>GB</td>
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<tr>
<td>10 11 Janet Jackson - The Violet Epope - Virgin</td>
<td>GB</td>
<td>43 Wolfgang Petra - Wenn Jeder - House</td>
<td>NL</td>
<td>77 The Rapsody - The Statue Of Liberty - Hip Hop Meets Classics - Def Jaf/Mercury</td>
<td>NL</td>
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<tr>
<td>11 10 Metallica - Re - Lead - Torrent</td>
<td>NL</td>
<td>44 Sarah Brightman/ISO - Timeless - East West</td>
<td>IE</td>
<td>78 Mariah Carey - Butterfly - Columbia</td>
<td>GB</td>
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<tr>
<td>12 15 All Saints - London</td>
<td>GB</td>
<td>45 Soundtrack - Titanic - Song Classic</td>
<td>IE</td>
<td>79 B.B. King - Deuces Wild - MCA</td>
<td>GB</td>
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<tr>
<td>13 14 Bryan Adams - Unplugged - A.M.D</td>
<td>NL</td>
<td>46 Lara Fabian - Pure - Polydor</td>
<td>IE</td>
<td>80 Eliza - Pipers &amp; Flowers - Sugar /Polydor</td>
<td>GB</td>
</tr>
<tr>
<td>14 59 Robbie Williams - Life Thru A Lens - Chrysalis</td>
<td>GB</td>
<td>47 Pasini - Now Tentsations - V2</td>
<td>IE</td>
<td>81 Paul Simon - Songs From The Capemmen - Warner Brothers</td>
<td>US</td>
</tr>
<tr>
<td>15 12 Wham! - The Best Of Wham! - Epic</td>
<td>GB</td>
<td>48 Al Bano &amp; Carissi - Concerto Classico - WEA</td>
<td>IE</td>
<td>82 Finley Quaye - Maverick A Strike - Epic</td>
<td>GB</td>
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<tr>
<td>16 23 Lighthouse Family - Postcards From Heaven - Polydor</td>
<td>GB</td>
<td>49 The Kelly Family - Growing Up - Kel Life</td>
<td>BE</td>
<td>83 Andrea Bocelli - Viaggio Italiano - Sugar /Polydor</td>
<td>IT</td>
</tr>
<tr>
<td>17 16 John Lennon - Lennon Legend - Polyphone</td>
<td>GB</td>
<td>50 Sash! - It's My Life - Byte Blue</td>
<td>BE</td>
<td>84 Nana - Nana - Motore</td>
<td>GR</td>
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<tr>
<td>18 13 Sting &amp; The Police - The Best Of Sting &amp; The Police - A&amp;M</td>
<td>GB</td>
<td>51 Monica Naranjo - Palabra De Mujer - Epic</td>
<td>GB</td>
<td>85 Andre Fire - Winter Melange - Mercury</td>
<td>D</td>
</tr>
<tr>
<td>19 17 Eternal - Greatest Hits - 1st Aoetani/EMI</td>
<td>GB</td>
<td>52 Magnus Uggla - Karaoke - Columbia</td>
<td>SE</td>
<td>86 Gotthard - Defrosted - Ariola</td>
<td>GB</td>
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<tr>
<td>20 31 Radiohead - OK Computer - Polyphonse</td>
<td>GB</td>
<td>53 Helmut Lotti/Los Gracia - Classic III - RCA</td>
<td>SE</td>
<td>87 Björn Eidsvåg - Pa Svi - Norv</td>
<td>N</td>
</tr>
<tr>
<td>21 26 Alain Bashung - Postmoderne - Barbie</td>
<td>GB</td>
<td>54 Wolfgang Petra - Allen - Hans</td>
<td>NL</td>
<td>88 Thomas D - Solo - Columbia</td>
<td>D</td>
</tr>
<tr>
<td>22 34 Natalie Imbruglia - Left Of The Middle - RCA</td>
<td>GB</td>
<td>55 Poetic Lover - American Postcards - M6. INT</td>
<td>NL</td>
<td>89 Soundtrack/Will - The Full Monty - RCA Victor</td>
<td>GB</td>
</tr>
<tr>
<td>23 26 The Corrs - Bloom - UK/Fire/M. Sun</td>
<td>GB</td>
<td>56 Spice Girls - Spice - Virgin</td>
<td>IE</td>
<td>90 Andrea Bocelli - Bocelli - Sugar /Polydor</td>
<td>GB</td>
</tr>
<tr>
<td>24 29 Elton John - The Big Picture - Rocket</td>
<td>GB</td>
<td>57 Jean-Jacques Goldman - En Passant - Columbia</td>
<td>GB</td>
<td>91 Andre Fire - In Concert - Mercury</td>
<td>D</td>
</tr>
<tr>
<td>25 30 The Rolling Stones - Bridges To Babylon - Virgin</td>
<td>GB</td>
<td>58 Vanessa Mae - Storm - EMI</td>
<td>GB</td>
<td>92 Jewel - Fierce Of You - Atlantic</td>
<td>US</td>
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<tr>
<td>26 22 Prodigy - Fat Of The Land - XL</td>
<td>GB</td>
<td>59 Soundtrack - Comedias Harmonias - EMI</td>
<td>NL</td>
<td>93 Claudia Jung - Ausgebreiten - EMI</td>
<td>A.D.O.M</td>
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<tr>
<td>27 25 Joe Cocker - Across From Midnight - Capitol</td>
<td>GB</td>
<td>60 Janis Joplin - Absolute Janis - Columbia</td>
<td>NL</td>
<td>94 Nordman - Hår Duh Nu - Nøst</td>
<td>N</td>
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<tr>
<td>31 21 Arion Carter - Aaron Carter - Edel</td>
<td>GB</td>
<td>64 Pooh - The Best Of Pooh - CDG</td>
<td>NL</td>
<td>98 Andrea Bocelli - Bocelli - Sugar /Polydor</td>
<td>GB</td>
</tr>
<tr>
<td>32 9 Barbr Strieensis - Higher Ground - Columbia</td>
<td>GB</td>
<td>65 Michel Sardou - Salut - Tremo</td>
<td>NL</td>
<td>99 Soundtrack - My Best Friend's Wedding - Columbia</td>
<td>GB</td>
</tr>
<tr>
<td>33 21 Florent Pagny - Savoir Aimer - Mercury</td>
<td>GB</td>
<td>66 Shola Ama - Much Love - WEA</td>
<td>NL</td>
<td>100 Tie To Toe - Klippde Die 2te - RCA</td>
<td>A.D.</td>
</tr>
<tr>
<td>34 221 Nathalie Imbruglia - Left Of The Middle - RCA</td>
<td>GB</td>
<td>67 Dario - Rialto - Liberty</td>
<td>NL</td>
<td>101 Seahorses - Do It Yourself - Geffen</td>
<td>GB</td>
</tr>
</tbody>
</table>

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📅 European Top 100 Albums

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 músic & media | 31 january 24, 1999

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THEIR NEW PLATINUM ALBUM

konfusión

WITH THE CollaborATION OF KHALED ON
"EL OASIS DE LOS DIOSES"

THE N°1 FLAMENCO-FUSION BAND FROM SPAIN

INTERNATIONAL LAUNCH AT MIDEM ON JANUARY 19TH

DO NOT MISS THEIR PERFORMANCE
AT THE PALM BEACH/SALLE DES JEUX. 21:00 h.
Top National Sellers

**UNITED KINGDOM**

- **January 24, 1998**
- **SWITZERLAND**
- **AUSTRIA**
- **FRANCE**
- **ITALY**
- **SWEDEN**
- **DENMARK**
- **NORWAY**
- **IRELAND**
- **CZECH REPUBLIC**

**GERMANY**

- **January 24, 1998**
- **SWITZERLAND**
- **AUSTRIA**
- **FRANCE**
- **ITALY**
- **SWEDEN**
- **DENMARK**
- **NORWAY**
- **IRELAND**
- **CZECH REPUBLIC**

**SPAN**

- **January 24, 1998**
- **SWITZERLAND**
- **AUSTRIA**
- **FRANCE**
- **ITALY**
- **SWEDEN**
- **DENMARK**
- **NORWAY**
- **IRELAND**
- **CZECH REPUBLIC**

**SINGLES**

1. 10cc - "The Fizz of Love"
2. Davina - "Save Your Heart"
3. Enya - "Silent Night"
4. S.0.A.P. - "This Is How We Party"
5. Elton John - "Candle in the Wind 1997"

**ALBUMS**

6. The Rolling Stones - " Bridges to Babylon"
7. Celine Dion - "Let's Talk About Love"
8. Various Artists - "Perfect Day"
9. Barbra Streisand - "Higher Ground"
10. Various Artists - "Spice World"

**SALES BILLBOARD**

- **January 24, 1998**
- **SWITZERLAND**
- **AUSTRIA**
- **FRANCE**
- **ITALY**
- **SWEDEN**
- **DENMARK**
- **NORWAY**
- **IRELAND**
- **CZECH REPUBLIC**
The first single from the album—the double-bateria—beats and vintage Yello (on the album's title old-skool electro (on Sensual Enjoyments), Brazilian ment and Discophon) while integrating elements of beauty. Vath manages to stay close to the minimalist abandoning the labels Eye-Q and Harthouse, which one of Germany's most internationally respected Virgin

**Eurochart A/Z Indexes**

**Hot 100 singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOMETHING ABOUT THE WAY..JCandle In The Wind 1997</td>
<td>LeAnn Rimes</td>
</tr>
<tr>
<td>2</td>
<td>TRULY MADLY DEEPLY</td>
<td>Savage Garden</td>
</tr>
<tr>
<td>3</td>
<td>BABY DON'T STOP</td>
<td>JUNO</td>
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<tr>
<td>4</td>
<td>SOMETHIN' FOR THE PEOPLE FEATURING TRINA &amp; TAMARA</td>
<td>Bad Boys/Atlantic</td>
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<td>Steps</td>
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<td>10</td>
<td>YOURSELF OR SOMEONE LIKE YOU</td>
<td>Интернациональный альбом</td>
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</table>

**Top 20 US singles**

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**Top 20 US albums**

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

GERMANY

CHR BAYERN 3/Munich P

Ralf Blasberg  Head Of Music

Ralf Blasberg  Head Of Music

CHR DELTA RADIO/Kiel G

Playliat Additions:

Playliat Additions:

Vincent Addi. (London)

Playliat Additions:

Natacha Atlas. L’Egyptaenne

Playliat Additions:

Cornershop. Brimful Of Asha

Playliat Additions:

Eros Ramazzoiti & Tina Turner

Playliat Additions:

"AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), gold (G), silver (S) and bronze (B). All playlists must be received by Monday at 13.00 h CET.

CHR NORDEN FM/Sheffield G

Sammy Jacob - Program Director

CHR CHR

Rosa Evans - Assistant Program Director

Vivian S. Wave

Illya

 ברנרד רולרב

This week (01/04/99):

Justin Bieker

Joe Cocker - You Belong With Me

CH Nhận

Celine Dion. My Heart Will Go On

"AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), gold (G), silver (S) and bronze (B). All playlists must be received by Monday at 13.00 h CET.

CHR RADIO FFN/Hannover G

Antje Schmidt - Head Of Music

CHR RADIO ARABELLA/Munich G

Playliat Additions:

Hottie

ITALY

CHR VIVIAN RADIO/London P

Arianna. You Feel Like Dancing

CHR 95-8 CAPITAL FM/London P

Theo Macdonald. I’ll Be There For You

CHR STATION WOW

Maxine Peoples. Love Is The Game

CHR SOUNDFIELD/Manchester P

The Smiths. There Is A Light That Never Goes Out

CHR AMERICAN RADIO HISTORY

Elton John. Recover Your Soul

CHR "AL." Within each country, stations are grouped by ranking and listed alphabetically. Rankings include: platinum (P), gold (G), silver (S) and bronze (B). All playlists must be received by Monday at 13.00 h CET.

CHR RADIO ITALIA/Venice P

RENATA FM/Newcastle P

Michele Menegon  Prog Dir

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Comae Flilin  DJ/Producer
Tom Blomberg  DJ/Producer

Radio France Internationale

Sandro d'Angeli - Prog Dir

Ned. Misters- Een Perfecte Dag
Something For People- Shhh!
B.B.E. Desire
4 Fun. Levenslmge

Rolling Stones- Saint Of Me
Lightning Seeds- What You Say
Wham!- Everything She Wants Ti
Rolling Stones- Saint Of Me
Queen- Fat Bottomed
Paco De Lucia- Entre Dos Aguas
La Plata- Maria
FR David- Words 97

Seahorses- You Can Talk To Me
Ocean Colour Scene- Better Day
Marco Adami- E'Si O No?
Smash Mouth- Walking On The Sun

RADIO SOUND STEREO/Ferrara S
PORTUGAL

Pat Dinizio- Songs And Sounds
Immi Capella. Legend Of A Cowgirl
Finley Quaye Wrs Greet Whack We're Together

Ray Davis Jr.- Gabrielle

Playliat Additions:

NATIONAL/Naarden P
RADIO 538/Hilversum P

Johan Van Achte - Producer

SWITZERLAND

Three Synchronice - Read My Sign

SWEDEN

Springtime- You To Me

Gangway - Goodbye

ARHUS NIERADIO/RADIO

ADRIAN HOLLANDER- Senior Mueic

YES Radio

Bryan Adams- Back To You

I. JACQUES GOLD... On lea

SOMETHING MVIE-PGV-0001

Egil Houeland Head Of Music

Corry- I Never Loved You
Celine Dion- My Heart Will Go On

B. Joplin- You Must Tell Me About Him

Power Play:

Boyzone- Baby Can I Hold

Paul Simon Bernadette

Paul Simon- Ten Years

Solid Harmonic- I'll Be There

ARHUS NIERADIO/RADIO

Robbie Williams -Angels

Celine Dion- The Reason

Armin van Buuren & Aly & Fila- Sasha

Armin van Buuren & Aly & Fila- Sasha

Boris Dlugosch. Hold Your Head

Bernard Butler. Stay

Boney M._SELASIVJ001

Grignani. Baby Revolution

Wendy Hoelscher- Prog Dir

Today For Tomorrow. Riding High

Marya- Too Much

Jennifer- You Don't Care

Bee Gees- How Can You Mend A Broken Heart

KAROLINA DUMANSKA

David Reumeau - Head Of Music

ONE FM/Geneva B

M. J. Mascali- Through The Years

Joel Perrier- Prog Dir

Geneva B

J. JACQUES GOLD... On lea

CHRRock

OBJECTS WERE MEANT TO BE SHARED

Stars+Saturn- Freedom

Rolling Stones- Start Me Up

Pole Position. Today I Feel Good

Beck- Baby Don't Stop

TODD HENDERSON- Prod Dir

GEORGE EVANS- Head Of Mueic

SANDRA D'ELISI- Head Of Mueic

Chris Gartin- Head Of Mueic

Jose Flores- Head Of Mueic

George Kontzos- Head Of Mueic

BRIAN WATTERS- Prod Dir

THE VOGUECASTERS

VIENNA PAYSAGE

Voguespace- Shh

The Corrs- I Never Loved You

BRUCE WATTERS

Norway

TORSTEIN GROENLAND

PETER VON KUCZOLKA

Sisters Of Mercy- Love Comes

Eternal- Angel Of Mine

La Bouche- You Won't Forget Me

Eternal- Angel Of Mine

La Bouche- You Won't Forget Me

Eternal- Angel Of Mine

La Bouche- You Won't Forget Me

Eternal- Angel Of Mine

La Bouche- You Won't Forget Me

Eternal- Angel Of Mine

La Bouche- You Won't Forget Me

Eternal- Angel Of Mine

La Bouche- You Won't Forget Me

Eternal- Angel Of Mine

La Bouche- You Won't Forget Me
Power Play:

Zdwialaw Pajak - Head Of Music

RADIO MANHATTAN/Lod. 17

Rock

RADIO LUBLPI/Lublin G

Power Play:

Nowy Rok

Stefan Kowalewski - Head Of Music

RADIO ESKA WROCLAW/Wroclaw

Power Play:

Verbal M.x- Pilnujcie Marren

CBlock, Eternal Grace

Boyzone- Baby Can I Hold

911- Party People

S. Soyka- Tango Memento Vitae

Mane- Feel So Good

Erykah Bade- Aplletme

Police- Walking On The Moon

Dr. Alban- Long Time Ago

Club Unique- Juat The Way

All Saints- Never Ever

Rammstein- Das Modell

Robbie Williams -Angels

Boyzone- Baby Can I Hold
The Spice Girls may claim to have invented the Girl Power slogan, but this week proves that the concept isn't exclusive to the Fab Five. Janet Jackson finds herself Together Again with the top spot on the European Radio Top 50 thanks to her latest Virgin single from the Velvet Rope album, after a very close finish with Natalie Imbruglia's Torn (SCA). In their own words, the Spice Girls' attempt to claim the No.1 position looks to have been just a little Too Much for them, as their Virgin single drops to number 3 this week, having peaked at number 2.

The phrase Boy Power is hardly relevant for this week's highest new entry on the Top 50, but the Rolling Stones Saint Of Me (Virgin) at number 27 proves that the veteran rockers are not quite ready for pensioning off just yet, due to a warm welcome from Spain, Denmark and U.K. commercial radio.

Another artist who's some distance from boyhood—the recently knighted Sir Elton John—also has a new entry this week, with Recover Your Soul (Rocket) at 33. It's undoubtedly an impossible job to beat the record-breaking sales feats of Candle In The Wind '94/Another Day In Paradise, but Elton's new single is this week's Most Added record across Europe, due to early support from Eastern Europe, Switzerland and Italy.

A row about the leaking of album tracks of the new Pearl Jam album, Yield, on the Internet, their single Sexy Boys tipped for this week's highest new entry on the Top 50. See page 8 for more info about the album and single. In rock-loving Poland, the band even entered the regional airplay chart at No.1. In a rather saucier style, Will Smith is Getting Jiggy With It (Columbia), complete with samples from the 1979 Sister Sledge floorfiller He's The Greatest Dancer. The man who would be Big Willie is currently on the rise on radio stations in the U.K., Italy and Switzerland.

Elsewhere on the 50, (re-)entries come from Robyn, Lucrisha McNeal and Bell Book & Candle, all crossing over from the Border Breakers Chart. The re-entry at 48 of Ain't That Just The Way (Sijemark/CRN) from Sweden-signed female singer Lucrisha McNeal is noteworthy (see story, front page). The track has already notched up a massive 44 weeks as a Border Breaker, and the end is still not in sight.

Over on that Border Breakers chart, the highest new entry this week comes from French duo Air (M&M, January 17), at number 17 with their highly-anticipated single Sexy Boy (Source). The track is receiving the same sort of attention in the U.K. and the Benelux countries as compatriots Daft Punk benefited from last year.

Menno Visser

The European Radio Top 50 chart is based on a weighted -scoring system. Some versions imply that all of M&M's reporting stations with contemporary radio, satellite or online service may be involved in this chart. Tracks are weighted by market size and by the number of hours per week.
Music & Media is published each Monday, cover dated the following Saturday.

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**Royalty deal at Midem?**

The proposed purchase of Virgin Radio's national AM and London FM rock stations by Capital was being investigated by the MMC before Christmas, when a rival bid for Virgin Radio mounted by Ginger Media Group was accepted instead by Virgin's owner, Richard Branson. However, for legal reasons the MMC was still obliged to publish its report on the inquiry.

The MMC found that Capital would well force other major radio groups such as GWR, Emap Radio and Scottish Radio Holdings to rethink their ambitions of owning two FM licences in single markets by lobbying by the commercial radio industry, "dual FM" ownership was finally permitted by the previous Conservative government in the 1996 Broadcasting Act, despite the opposition of commercial radio regulator the Radio Authority.

In its January 13 report, the MMC stated that if Capital had taken over Virgin Radio, it would have been necessary to hive off its London AM station, 1548 AM Capital Gold, or exclude Virgin's capital radio station from the deal.

Either way, Capital would have been left still holding only two licences in London.

If Capital had not been willing to accept those conditions, then the takeover deal should have been blocked, according to the MMC's 150-page report to Parliament.

The MMC's findings mean that a Capital Radio bid for London's soft AC/AM station Melody FM—currently for sale—is now unlikely, Nor is Virgin's new owner the Ginger Media Group now likely to pursue a take-over of Capital Radio, which it had stated it was considering. Continued from page 1

**IPSOS expands**

Music, the company's existing specialist airplay monitoring unit in France. In October 1993, Ipsos Music won the contract put out for tender by French record companies' body SNEP to monitor radio music programming on behalf of labels. The airplay chart for France published in Music & Media is compiled using Ipsos data; that information is also used when compiling positions on the M&M European Radio Chart.

That contract is up for renewal in June, and SNEP has sent its list of requirements to companies interested in bidding for the contract. "The requirements are tough, but nothing impossible," comments Martin. "Besides, I don't think we've done such a bad job during the past years.

In most territories, Ipsos Culture will be competing with Music Control, a joint venture between Media Control of Germany and Broadcast Data Systems (BDS) of the U.S. Music Control uses a technology known as Medicor to monitor stations' output, while Ipsos uses the Aircheck system developed by U.S. radio software company RCS.

"The big advantage of our system," says Martin, "is that it has memory— it keeps titles of tracks and archives them. Keeping track of all the data we monitor allows us to make thorough studies of programming. It is perfectly tailored for the needs of record companies, media groups and collecting societies. It is a separate medium, that cannot be confused with traditional media, is an old-fashioned and outdated view of the radio advertising market."

The idea that (commercial) radio is a separate medium, that cannot be substituted with other display advertising media, is an old-fashioned and increasingly outdated view of media," charges Tim Schoonmaker, chief executive of Emap Radio. "There is a convergence in media. That view (of the MMC) will be seen as eccentric. This (report) will stifle the resolve of the industry to push for more (legislative) freedom. There is too much legislation regarding commercial radio."

Paul Brown, chief executive of the Commercial Radio Association (CRCA), comments: "CRCA members will be aware of a tension between the MMC ruling—which is based on an assessment of the radio market— and the momentum that exists in the U.K and Europe which seeks a regulatory environment for a more converged media world."
BMG revamps European ops

pean region's A&HRmarketing efforts and address the needs of this changing market," according to a company statement.

BMG Entertainment International president and CEO Rudi Gassner says the new structure answers his wish "to take a very lean, aggressive and creatively-driven organisation into the next century."

As of January 15, the London-based BMG U.K.-Central Europe division (comprising The U.K., France, Greece, Ireland, Italy, the Nordic and Benelux regions) will be the responsibility of Richard Griffiths, who served as president of Epic Records in the U.S. from 1984 to September 1997.

Griffiths has been appointed chairman of BMG U.K. and Ireland and executive vice-president of Central Europe. As a result, BMG U.K. and Ireland chairman John Preston will be leaving the company. Griffiths says he plans to "bolster the Central Europe Region, particularly now as we embark on a re-definition of the territory in the midst of so much change for the continent. I see it as a region rich in potential."

BMG G/S/A-Eastern Europe contains the G/S/A countries supervised by Munich-based G/S/A president Thomas M Stein, who will become president of the new division and add to his fold the Balticas, Bulgaria, Croatia, the Czech Republic, Hungary, Israel, Malta, Poland, Russia and Turkey.

Stein says he views these added responsibilities as "a very gratifying vote of confidence from Rudi. He adds that he is confident that activity in eastern European countries will develop at a rapid pace. Says Stein: "In terms of the music industry, many of the countries in the eastern Europe region are still in the early stages of their development, which means that the possibilities are as great as the challenges."

Stein adds: "Within the eastern Europe region there is great creative potential. I see the exchange of product between Germany and other countries within the region clearly as a two-way process. A number of acts signed to BMG in Germany are already successful in different parts of the eastern Europe region."

"Remarkable in that context is that we're talking about German language productions here, for instance Lutricia (rap trio) Tic Tae Too, who are very well received in Poland. But before we can make any predictions on the range of possibilities for local repertoire in eastern Europe, we will have to take a close look at existing links between the different markets within the region."

BMG formerly had three separate structures in Europe—BMG U.K. and Ireland, BMG Central Europe (which included eastern Europe) and G/S/A, respectively run by John Preston, Arnold Bahlmann and Thomas Stein. Gassner says the departure last November of Bahlmann (M&M, November 22, to run EMI's U.K. television division "allowed me to shuffle the pack."

Gassner says the split is "a natural division, as the Eastern part of Europe tends to look at Germany while the Benelux and Scandinavian countries tend to look towards the U.K."

Radio is Just The Way for diva McNeal

Pictured with Lutricia McNeal: Arcade Music Sweden MD Jonas Siljemark (left), McNeal and Arcade Music Group president and CEO André de Raaff (right).

agner Jonas Siljemark convinced her to try some solo recordings for his own Siljemark label in 1995.

One year on, back in October 1996, McNeal's single Ain't That Just The Way (Siljemark/CNR) became a No. 1 hit in Sweden—it currently stands at number 46 on Music & Media's Eurochart Hot 100 singles listing.

"It was radio which broke Ain't That Just The Way," asserts Arcade Sweden creative director Per Struvborg. "Once the big stations like [public CHR radio] had grasped Lutricia's voice from her earlier hits with Rob/NRas and started requesting the track."

The song appeared in Sweden just in time for Robin Simonse, CNR VP and Arcade Sweden interim managing director, to fall in love with it before he returned to his native Netherlands. Leaving Arcade Sweden in the hands of the freshly-appointed Jonas Siljemark, he made the record a CNR priority.

Dutch radio programmers soon picked up on the languid R&B number early in 1997. From the Netherlands—where Ain't That... sold 55,000 units—the record exploded. "We worked 10 weeks on this record," recalls Janssens, "and in the end we sold more than 400,000 singles in Germany."

Now Ain't That... looks set to break into the English-speaking market. In the U.K., where McNeal is signed to the Capital Radio/Telstar joint venture Wildstar, Ain't That... took the airwaves by storm during the end of 1997 despite a lack of airplay support from public CHR network BBC Radio 1. At its airplay peak, the single appeared on 105 playlists in the U.K., helping to boost the sales of Ain't That Just The Way to some 250,000 units at press time.

"We tried to release the single on Telstar a couple of months earlier and took it to Radio 1, which wasn't interested," says Philip Seidl, senior product manager for Telstar/Wildstar. "We sent the video to [music TV station] The Box where it got consistent play for 10 weeks.

"We took it to Capital Radio, and they loved it, which resulted in Lutricia being signed to Wildstar and the airplay success—not just on Capital-owned stations, but up and down the country," he explains.

Al Dunne, programme director at Atlantic 252, the Eire-based commercial station which broadcasts to the U.K., believes McNeal is no one-hit wonder, and is "well on the way" to becoming established in the U.K.

"We got the single about six months ago, and I thought it was perfect for our audience," says Dunne. "We put it out on our 'Kick Butt' segment for new releases. If a song goes in that show, it has to be strong. That is very unusual for an artist who was pretty much unknown. We are looking forward to more material from her."

McNeal's international career now looks set for take-off. In the U.S., released on Mariah Carey's Craven imprint, Ain't That... entered the Billboard Hot 100 Singles charts three weeks ago at number 91. It has since moved up to 80. Meanwhile, the artist has moved back to her native Denmark to facilitate U.S. promotion of the single.

In Europe, McNeal mania will be further fuelled by the U.K. release of the My Side Of Town album in April. Janssens adds that Lutricia "is already working on her next album, which is likely to be released in some territories in September."

---

Letter to the editor

Dear sir,

Recent issues of Music & Media have made great reading in the radio business; knowing, for example, that Emap are looking into France and that Atlantic 252 is expanding its brand, or at least planning to expand its brand.

All the radio coverage you've been doing recently really makes the magazine an interesting read and a useful tool for people who are trying to manage their way through the busy business that the radio industry now is.

Kind regards,

Paul Kavanagh
Group programme director, Emap Radio

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NUS

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**Off the record**

*Edited by Christian Lorenz*

At time of going to press, French ratings organisation Médiamétrie was unveiling the radio ratings in France for the period of November-December 1997. CHR network NRJ has apparently taken a nose-dive, with a cumulative audience of 10.3 percent, down from 11.6 percent in Sept-Oct. Fellow CHR network Fun Radio is also down (to 5.1 percent from 5.8), but three AC nets are on the rise: Europe 2 (6.9), Chere FM (4.7) and RTL2 (3.6).

New U.K. company The Outside Organisation is apparently hard to handle domestic and international office for Sony Music. Outside rose from the ashes of U.K. PR company Poole Edwards, whose founders Chris Poole and Alan Edwards are directors with Judy Lipsey, who previously ran PR company Lipsy Meade in tandem with (ex-BMG corporate PR) Roxy Meade. Meade will be a consultant director, handling international publicity for Whitney Houston. Outside’s other consultant director is Dave Woolf, co-manager (with Edwards) of Parlophone R&B singer Beverley Knight.

Geoff Holland, newly-appointed programme director at U.K. national/London rock broadcaster Virgin Radio programme director has restructured his department. Head of music Trevor White who recently made redundant, and deputy programme director Bobby Hain, has assumed his duties. A Virgin source says: “Trevor was very good at his job, but effectively there were two people doing the same job.”

OTR hears that the Mega Scandinavia label has finalised the deal (M&M, November 13) with Dutch music group Arcade which will make Arcade the new distributor of its repertoire in Scandinavia, excluding Denmark.

Polydor MOR vocalist Marco Borsato won the pop music award at annual Dutch music industry conference Noorderslag (January 9-10) in Groningen. However, it seems the audience didn’t share the jury’s enthusiasm for Borsato’s huge-selling Dutch language pop hit, ‘Een dag vol liefde’—the artist was not showered with compliments by the jury, but rather with beer... A Noorderslag panel on the current state of Europe’s public broadcasters found Jan Sneum, live music co-ordinator at Danish public network P3 revealing that he can afford to put new Danish talent in the studio for three days, putting one of the resulting three songs in rotation. That’s one way of getting new music on-air...

U.K. radio company GWR Group is setting up a digital arm, Group Digital Division. It will be part of a consortium bidding for a digital radio multiplex licence in the spring. GWR technical director Quentin Howard, is expected to head the division as MD.

It looks as though Sony Music Europe will soon be appointing a new VP international marketing for Epic, reporting to London-based SME VP international marketing Richard Ogden.

The French music market saw a 7 percent increase in value (to 457.6 billion) and an 8.4 increase in units in 1997 according to new figures from labels’ body SNEP. For the first time, SNEP has published companies’ market shares; PolyGram is top with 35.5 percent (including distributed products), followed by Sony Music (23.1), EMI (11.5), Virgin (10.5), Warner/West East (7.5), BMG (6.7) and Universal (1.9), but only covering 6 months.

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**AIRPLAY CHARTS**

**Border Breakers**

Edited by Christian Lorenz

Mainland European records breaking out of their country of signing

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<td>ITALY</td>
<td>42</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>5</td>
<td>Eros Ramazzotti &amp; Tina Turner/Cose Della Vita</td>
<td>(DID)</td>
<td>ITALY</td>
<td>36</td>
</tr>
<tr>
<td>6</td>
<td>44</td>
<td>44</td>
<td>Lucia McNeil/Ain't That Just The Way</td>
<td>(Siljemark/CNR)</td>
<td>SWEDEN</td>
<td>31</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>19</td>
<td>Sash/Stay</td>
<td>(Byte Blue)</td>
<td>BELGIUM</td>
<td>24</td>
</tr>
<tr>
<td>8</td>
<td>14</td>
<td>9</td>
<td>Robyn/Show Me Love</td>
<td>(Ricochet/RCA)</td>
<td>SWEDEN</td>
<td>20</td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td>29</td>
<td>Wes/Alane</td>
<td>(Saint George/Columbia)</td>
<td>FRANCE</td>
<td>26</td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>9</td>
<td>Gals/Come Into My Life</td>
<td>(Do It Yourself)</td>
<td>ITALY</td>
<td>21</td>
</tr>
<tr>
<td>11</td>
<td>16</td>
<td>8</td>
<td>Espen Lund/When Susanna Cries</td>
<td>(Universal)</td>
<td>NORWAY</td>
<td>22</td>
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<tr>
<td>12</td>
<td>9</td>
<td>21</td>
<td>Aqua/Barbie Girl</td>
<td>(Universal)</td>
<td>DENMARK</td>
<td>22</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>8</td>
<td>Era/Ameno</td>
<td>(Mercury)</td>
<td>FRANCE</td>
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<td>14</td>
<td>15</td>
<td>6</td>
<td>Bell Book &amp; Candle/Rescue Me</td>
<td>(Ariola)</td>
<td>GERMANY</td>
<td>24</td>
</tr>
<tr>
<td>15</td>
<td>10</td>
<td>19</td>
<td>Eros Ramazzotti/Quanto Amore Sei/Quanto Amore Me Das</td>
<td>(DDD)</td>
<td>ITALY</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>12</td>
<td>9</td>
<td>Bootsy Collins/I'm Leavin' U</td>
<td>(WEA)</td>
<td>GERMANY</td>
<td>15</td>
</tr>
<tr>
<td>17</td>
<td>&gt;</td>
<td>NE</td>
<td>Air/Sexy Boy</td>
<td></td>
<td>FRANCE</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>20</td>
<td>11</td>
<td>Luritica McNeil/My Side Of Town</td>
<td>(Siljemark/CNR)</td>
<td>SWEDEN</td>
<td>9</td>
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<tr>
<td>19</td>
<td>17</td>
<td>5</td>
<td>Nek/Laura Non CE'</td>
<td>(WEA)</td>
<td>ITALY</td>
<td>7</td>
</tr>
<tr>
<td>20</td>
<td>25</td>
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<td>Zucchero/Verso Pensiero</td>
<td>(Polydor)</td>
<td>FRANCE</td>
<td>14</td>
</tr>
<tr>
<td>21</td>
<td>&gt;</td>
<td>NE</td>
<td>B.B.E./Desire</td>
<td>(Triangle)</td>
<td>FRANCE</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>21</td>
<td>3</td>
<td>Pappa Bear/Cherish</td>
<td>(Universal)</td>
<td>GERMANY</td>
<td>13</td>
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<tr>
<td>23</td>
<td>24</td>
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<td>Regina/Day By Day</td>
<td>(Do It Yourself)</td>
<td>ITALY</td>
<td>8</td>
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<tr>
<td>24</td>
<td>23</td>
<td>14</td>
<td>Da Hool/Meet Her At The Love Parade</td>
<td>(Kosmo)</td>
<td>GERMANY</td>
<td>5</td>
</tr>
<tr>
<td>25</td>
<td>&gt;</td>
<td>NE</td>
<td>Scooter/No Fate</td>
<td>(Club Tools/Edel)</td>
<td>GERMANY</td>
<td>11</td>
</tr>
</tbody>
</table>
### Major Market Airplay

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

TvW:This Week, LwL:Last Week, WOC:Weeks On Chart, TS:Total Stations

#### UNITED KINGDOM

<table>
<thead>
<tr>
<th>TW</th>
<th>WOC</th>
<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>7</td>
<td>JANET JACKSON/TOGETHER AGAIN</td>
<td>(Virgin)</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Spandau Ballet/Cool</td>
<td>(Capitol)</td>
<td>15</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>All Saints/Never Ever</td>
<td>(London)</td>
<td>16</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Bryan Adams/Heaven In Your Hands</td>
<td>(Watt Cartel)</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>Spice Girls/Too Much</td>
<td>(Virgin)</td>
<td>13</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>Dido/Hellbound</td>
<td>(Chrysalis)</td>
<td>13</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>Bryan Adams/Be My Baby</td>
<td>(MCA)</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>Natalie Imbruglia/Angels</td>
<td>(Chrysalis)</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>Will Smith/Gettin' Jiggy Wit It</td>
<td>(Columbia)</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>Boyzone/All Right, All Right</td>
<td>(London)</td>
<td>11</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>Bullet For My Valentine/Rock The船上</td>
<td>(EMI)</td>
<td>12</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>John Taylor/On A Star</td>
<td>(Def Jam)</td>
<td>11</td>
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<tr>
<td>19</td>
<td>19</td>
<td>Kavana/You Can Call Me</td>
<td>(Def Jam)</td>
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<tr>
<td>20</td>
<td>20</td>
<td>You'll Be Back/Be My Baby</td>
<td>(London)</td>
<td>11</td>
</tr>
</tbody>
</table>

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

### SWEDEN

<table>
<thead>
<tr>
<th>TW</th>
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<th>Artist/Title</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>TRUELOVES EVERYTHING</td>
<td>(Sony/BMG)</td>
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<tr>
<td>2</td>
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<td>Natalie Imbruglia/Angels</td>
<td>(Chrysalis)</td>
<td>28</td>
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<tr>
<td>3</td>
<td>3</td>
<td>Janet Jackson/Together Again</td>
<td>(Virgin)</td>
<td>29</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Spice Girls/Too Much</td>
<td>(Virgin)</td>
<td>30</td>
</tr>
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<td>5</td>
<td>5</td>
<td>Sheryl Crow/Every Time</td>
<td>(A&amp;M)</td>
<td>23</td>
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<tr>
<td>6</td>
<td>6</td>
<td>Red Hot Chili Peppers/Don't Stop</td>
<td>(Chrysalis)</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Natalie Imbruglia/Angels</td>
<td>(Chrysalis)</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>Natalie Imbruglia/Angels</td>
<td>(Chrysalis)</td>
<td>15</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>Bryan Adams/Be My Baby</td>
<td>(MCA)</td>
<td>14</td>
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<tr>
<td>10</td>
<td>10</td>
<td>Gang Of Four/Not In Love</td>
<td>(Capitol)</td>
<td>13</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.

### FRANCE

<table>
<thead>
<tr>
<th>TW</th>
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<th>Artist/Title</th>
<th>Original Label</th>
<th>TS</th>
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</thead>
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<tr>
<td>1</td>
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<td>JEAN-JACQUES GOLDMAN IRLA</td>
<td>(Columbia)</td>
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<tr>
<td>2</td>
<td>2</td>
<td>Florent Pagny/Domaine D'Amour</td>
<td>(Moryz)</td>
<td>16</td>
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<td>3</td>
<td>3</td>
<td>Delia Hense/Heights</td>
<td>(Bugs)</td>
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<tr>
<td>4</td>
<td>4</td>
<td>Natalie Imbruglia/Angels</td>
<td>(Chrysalis)</td>
<td>18</td>
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<tr>
<td>5</td>
<td>5</td>
<td>Ermal Meta/Be The Only One</td>
<td>(RCA)</td>
<td>19</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Garou/Enfant Sauvage</td>
<td>(Polydor)</td>
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<td>7</td>
<td>7</td>
<td>Erro/Ranemonti/Jaques Androis Sal</td>
<td>(Arabia)</td>
<td>21</td>
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<td>8</td>
<td>8</td>
<td>MC Speraro/Folamart</td>
<td>(Polydor)</td>
<td>22</td>
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<td>9</td>
<td>9</td>
<td>Shania Twain/That Don't Impress Me Much</td>
<td>(Sony/BMG)</td>
<td>23</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Celestine/Beau Soir</td>
<td>(Epic)</td>
<td>24</td>
</tr>
</tbody>
</table>

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

Presents exclusive GRAMMY AWARDS coverage

WESTWOOD ONE, The exclusive GRAMMY RADIO NETWORK, presents complete coverage of the 40th Annual GRAMMY AWARDS LIVE from Radio City Music Hall in New York City on February 25, 1998

WESTWOOD ONE delivers extensive radio programming including music countdowns, daily entertainment and news services, music programs and live concert events.

For information on locking up and WESTWOOD ONE's complete list of programming:

Call: 1.310.840.4323
Fax: 1.310.840.4058
e-mail: ww1intl@aol.com
LONDON MUSIC WEEK

live music

FESTIVAL 25 April - 1 May 1998

april

MAJOR conference

GREAT exhibition

ESSENTIAL networking

INTERNATIONAL pavilions

BBC RADIO 1
97-99FM

AmericanRadioHistory.Com
Even if you've been throat-warbling in Siberia for a year you will know...

...LMW is an international music business convention, now approaching its second year. It combines an extensive week-long public Festival of Live Music with a forward looking trade-only Conference, and a busy Exhibition packed to the corners with the very best contemporary music product available for worldwide licensing, distribution and retailing. LMW is the first international music event in London to combine the vital ingredients required for successful trading, music promotion, discussion, networking, education and, above all, FUN! with all the advantages of being based in the worldwide capital of popular music.

If your business is music you need to get involved! (...no more throat-warblers need apply.)

live music FESTIVAL 25 April - 1 May 1998

7 days of gigs jointly promoted by Radio One, Metropolis Music & LMW
Over 100 gigs, 50 venues, and two dozen bands broadcast live on Radio One,
- others on Carlton TV

COOL ~ CONTEMPORARY ~ INTERNATIONAL ~ ESSENTIAL

Established bands
- 7 days of first class music compiled by promoter Metropolis Music (credits include Robbie Williams, Ocean Colour Scene, Massive Attack, Primal Scream in Victoria Park).
- R&B and black music genres will additionally be promoted by MOBO.
- LMW'97 participants included The Eels, Junior Vasquez, Kenickie, Embrace, Symposium, Bis, Silver Sun, Goldie, Warren G and Gabrielle.

Radio One Live at London Music Week
- Kicking off with Pete Tong's Essential Mix live on Sat 25 April - Radio One will broadcast an extensive 7-day programme direct from LMW venues around London.
- Two gigs broadcast live each night, introduced by Steve Lamacq, plus lunchtime sessions.
- Other shows covering LMW include Tim Westwood, Mary Anne Hobbs and Jo Whiley.
- A daytime Radio One Live broadcast stage within the Business Design Centre will feature live music, personality interviews and music news as it breaks during the show.

Club Nights
- Regular successful club promoters from Liverpool, London, Leeds, Brighton and Manchester will be among those invited to host 3 nights of their specialist club as part of LMW'98.
- LMW’97 included exclusive gigs by Club 21st Century (Goldie, Roni Size and Rob Playford), and Warp's Blech Club (Andrew Weatherall) plus many more.

Label/Industry showcases
- GET INVOLVED! - Record labels and industry organisations from all territories wishing to put on showcases should contact us early. £100 +VAT secures inclusion and full 'editorial' control.

Undiscovered
- The unsigned band event Undiscovered will take place in 6 Islington venues. For 3 nights 54 finalists (pre-selected by a panel including Radio One, Music Week, Melody Maker and LMW) will battle to impress the cream of A&R folk. The CD of finalists will be available to A&R depts, courtesy of Sugar Records. Undiscovered is open to bands of all nationalities.
- LMW'97 discoveries included Ultrasound, Lo-Fiidelity Allstars and Cuff.

The call goes out on 2 February - from that date product can be posted to LMW direct, or deposited at specially provided collection points at any participating record retailer.

Contact  Bindi Binning:  Email: BindiB@business-design-centre.com
Tel: +44 (0)171 359 3535  Fax: +44 (0)171 288 6446
LMW'98, A&R Department, BDC Events, 52 Upper Street, London N1 0QH, UK
Following the successful LMW'97 conference programme we continue the theme of the music industry looking outwards. All sessions will again take place in our state-of-the-art conference facility in the Business Design Centre, adjacent to the busy Exhibition Hall. This year all sessions will be staggered to allow delegates enough time to visit the exhibition trading floor before and after their chosen sessions - and of course 'refresh' themselves at the Sony Central bar at the heart of all the dealings!

If it matters we've got it covered!

### Daily Themes

<table>
<thead>
<tr>
<th>Date</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday</td>
<td>International Day</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Independents Day sponsored by BPI</td>
</tr>
<tr>
<td>Thursday</td>
<td>Retail Day sponsored by BMG</td>
</tr>
</tbody>
</table>

### Formats

Around 20 personality-driven, topical issue conference panels with the general theme:

**Visions, Prospects & Destiny**

Sessions are currently in preparation with the specific brief to inform, educate, entertain, and reach conclusions, so you can expect the very best and most authoritative world class speakers on all subjects from a wide range of countries. New markets, collaborations and international business will be explored as part of a conference incorporating a wide variety of stimulating styles and formats:

- Panels
- Keynote Speeches
- One To One Interviews
- Question & Answer Sessions
- Masterclasses
- Workshops

### Subjects

Where is the industry going? How do we want to shape the future globally? How will current practices within the industry and the trends in the external marketplace shape our future? How important will the music industry be in the real world? How will it be affected by lifestyle changes, consumer choice and imminent technology?

- Distribution ~ Publishing ~ Retail/Sales ~ Independents ~ R&B ~ New Media ~ Marketing/Branding ~ Charts

### Plus Music Meets:

- politics - the law, piracy, import/export duties
- film - interviews with celebrity film score composers
- radio - policy versus listening figures
- the digital age - online distribution, DVD, imminent formats
- youth culture - marketing, advertising, branding, leisure and music
- fashion - fads, image and music trends
- bands - true life experiences: real bands "kiss and tell"

... plus much much more!

All sessions are open for sponsorship (NOT editorial control). Details of competitive packages are available from Phil Graham, Khalid Khan or Darren Haynes. 
Tel: +44 (0)171 359 3535 Fax: +44 (0)171 288 6446
A radical re-design of the Exhibition has produced a winning formula for 1998. The Exhibition is a business forum and meeting place where the international music industry can effectively generate new opportunities in a conducive and social environment. It’s a space to do business, entertain and be entertained, show product and instigate/conclude deals with new and established clients.

**Music Trading Floor:**
*Product Oriented ~ Vibrant ~ Busy ~ Active ~ Unique*
Buying, selling, licensing, distributing and marketing music product

**Sony Central**
- The ultimate place for networking and not working!

**Future Zone**
- Present technology servicing the industry of the future.
- Online music retail
- Website design
- Digital delivery

**Distributor & Indie City**
- BPI sponsored Label Lounge and Business Centre.
- Everything you need to run an office, relax, talk business and take orders.
- Dance area for dance labels to mix and mingle

**Suppliers & Business Services**
Taking care of business:
- lawyers
- accountants
- hire companies
- merchandisers
- cd manufacturers
- recording studios...

**Soapboxes**
- Presentation areas for exhibitors’ use
- 20-30 minute stand-up sessions can be booked to promote a product or company in a flexible format.

**Press Gallery**
- Media and Industry Organisations

**International Music & Media Trading Pavilion**
- Country stands with overseas labels, import/export, music organisations, press and other media exhibitors.
- Happy Hours!
- International territories are represented with group stands
- Confirmed delegates from Germany, Netherlands, Ireland, Sweden, Spain, Finland, Canada and USA.

Earlybird delegates and exhibitors already confirmed include the following companies:

...and they all want to meet you!

Quotes taken from LMW’97 Independent Visitor Survey, unless otherwise credited.

"I listened to more, learned more and overheard more than I’ve ever done before!"

"I didn’t realise just how much business we’d done until recently...our turnover has doubled and we’re now signing a $10m deal directly as a result of a conversation on our stand"

"The quality of new bands was excellent - if I had the budget I’d sign the lot - well all but one!"
INDIVIDUAL DELEGATE RATE
please register ____ delegate(s) at

'Advance Rate' 1 Jan - 31 Mar 1998  £ 145 each

'Normal Rate' 1 Apr - 24 Apr 1998  £ 175 each

'Walk Up Rate' 28 Apr - 30 Apr 1998  £ 225 each

(subtotal)  
overflow  
plus 17.5% VAT  £ ________

(grand total)  £ ________

DELEGATE(S) DETAILS
1 first name ___________________________________________
last name ___________________________________________
job title ___________________________________________
company ___________________________________________

2 first name ___________________________________________
last name ___________________________________________
job title ___________________________________________
company ___________________________________________

3 first name ___________________________________________
last name ___________________________________________
job title ___________________________________________
company ___________________________________________

please copy form for additional names

CHEQUE
(sterling only) payable to:
Business Design Centre Ltd
Full payment must accompany form - do not mail cash

cheque enclosed for £ ________

CREDIT CARD
if paying by credit card please fax direct to LMW’98
+44 (0)171 288 6446

please debit my credit card for £ ________

○ amex  ○ visa  ○ mastercard

card number ____________________________
expiry date _________

cardholder name ____________________________

signature ____________________________ date _________

DELEGATE(S) DETAILS

complete in CAPITALS (or attach your business card)

name ___________________________________________
job title ___________________________________________
company name ___________________________________________
address ___________________________________________
town ___________________________________________
county/state _______ post/zip code

country _______ tel

fax ___________ email

type of business ___________________________________________

notes: Cheques should be made payable to the Business Design Centre Ltd. Registration will be acknowledged by post in the form of a VAT receipt. All fees are subject to UK VAT which is payable by delegates from all countries without exception. VAT registration No. 220332132. Fees cannot be refunded in the case of cancellation, however, until 31 March 1998, four weeks prior to the show, you may substitute the name of another person. The BDC reserves the right to alter the programme as published, without further notice to delegates. Passes are strictly not transferable. Photo passes will only be issued on presentation of proof of identity.
What It Costs

Exhibition and Delegate prices have been reduced for LMW'98 to reflect the overall increase in visitor numbers and include FREE access to ALL gigs and seminars (subject to capacity):

<table>
<thead>
<tr>
<th>Delegates:</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Full Week Registration:</strong></td>
<td></td>
</tr>
<tr>
<td>to 31 Dec (Earlybird):</td>
<td><strong>£99 +VAT</strong></td>
</tr>
<tr>
<td>to 31 March (Advance):</td>
<td><strong>£145 +VAT</strong></td>
</tr>
<tr>
<td>to 24 April (Normal):</td>
<td><strong>£175 +VAT</strong></td>
</tr>
<tr>
<td>from 28 April (Walk-up):</td>
<td><strong>£225 +VAT</strong></td>
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<table>
<thead>
<tr>
<th>Exhibition Stands:</th>
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<tbody>
<tr>
<td><strong>Space Only - Rate per sq m:</strong></td>
<td><strong>£250+VAT</strong></td>
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<tr>
<td>Minimum size 15 sq m. Includes one full week pass and 3 one-day passes for every 15 sq m.</td>
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</tr>
<tr>
<td><strong>Space + Package - Rate per sq m:</strong></td>
<td><strong>£300+VAT</strong></td>
</tr>
<tr>
<td>Minimum size 15 sq m. Includes shell system walls, stand cleaning, fascia sign and graphics panel, lighting electrical supply plus one full week pass and 3 one-day passes for every 15 sq m.</td>
<td></td>
</tr>
</tbody>
</table>

**Distributor & Indie City** - For special rates call LMW'98 for more information

A BPI sponsored initiative. Use by special application only. Subsidised use of meeting rooms, photocopy, fax, email services, cd/tape players, lounge and messaging/diary service. Everything you need to run an office, relax, talk business and take orders.

Sponsorship:

Opportunities include conference seminars, banner/poster sites, delegate ‘goody’ bag, listening posts, ‘Soapboxes’, telephone booths, beer mats, goody bag inserts....you name it! Prices start at £100.

Hospitality:

Receptions, parties, bar areas, awards....tell us your ideas - we'll do the rest!

Publications:

The LMW'98 Official Directory will be published by Music Week, listing exhibitors, exhibitor profiles, conference speakers, full pre-registered delegate list/contact details, live gigs, participating venues, exhibition/conference room plan and schedule, etc.

For Advertising rates telephone Rudi Blackett at Music Week

T: +44 (0)171 620 3636

The Media:

BBC Radio One, Carlton TV, MTV/VH-1, Music Week, MBI, Music & Media, Musik Woche, Gavin, FT Music & Copyright, Pollstar, Muzik, Melody Maker, NME, Topp40, GEM....with more to follow soon.

Travel & Accommodation:

All hotel, flight, Eurostar and general travel arrangements can be made through our official agent.

Travel By Appointment - Tel: +44 (0)181 960 1600
Fax: +44 (0)181 960 1255

For hotel accommodation contact the luxury four star Islington Stakis Hotel, located next to the Business Design Centre on +44 (0)171 354 7700.

LMW'98 Contacts

<table>
<thead>
<tr>
<th>Contact</th>
<th>Tel: +44 (0)171 359 3535 Fax: +44 (0)171 288 6446</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conference/Live Music Festival</td>
<td>Bindi Binning Email: <a href="mailto:BindIB@business-design-centre.com">BindIB@business-design-centre.com</a></td>
</tr>
<tr>
<td>LMW'98 - A&amp;R Dept</td>
<td>BDC Events, 52 Upper Street, London, N1 00H, UK</td>
</tr>
<tr>
<td>Exhibition/Sponsorship</td>
<td>Phil Graham Email: <a href="mailto:PhilG@business-design-centre.com">PhilG@business-design-centre.com</a></td>
</tr>
<tr>
<td>Marketing &amp; PR</td>
<td>Khalid Khan Email: <a href="mailto:KhalidK@business-design-centre.com">KhalidK@business-design-centre.com</a></td>
</tr>
<tr>
<td>Managing Director</td>
<td>Darren Haynes Email: <a href="mailto:DarrenH@business-design-centre.com">DarrenH@business-design-centre.com</a></td>
</tr>
<tr>
<td>Web Site</td>
<td><a href="http://www.london-music-week.com">http://www.london-music-week.com</a></td>
</tr>
<tr>
<td>Directory Advertising</td>
<td>Rudi Blackett (Music Week/Miller Freeman Entertainment)</td>
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<td>Tel: +44 (0)171 620 3636 Fax: +44 (0)71 401 0203</td>
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<tr>
<td>International Contacts</td>
<td>Gerd Leonard, Markus Benz (Music Workz)</td>
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<td></td>
</tr>
</tbody>
</table>